

GALLERY SPACE AT WAGNER



FALL
2017



NEW YORK UNIVERSITY

FOREIGNER

DANIEL CASTRO GARCIA

A John Radcliffe Studio Project



in conjunction with the panel discussion

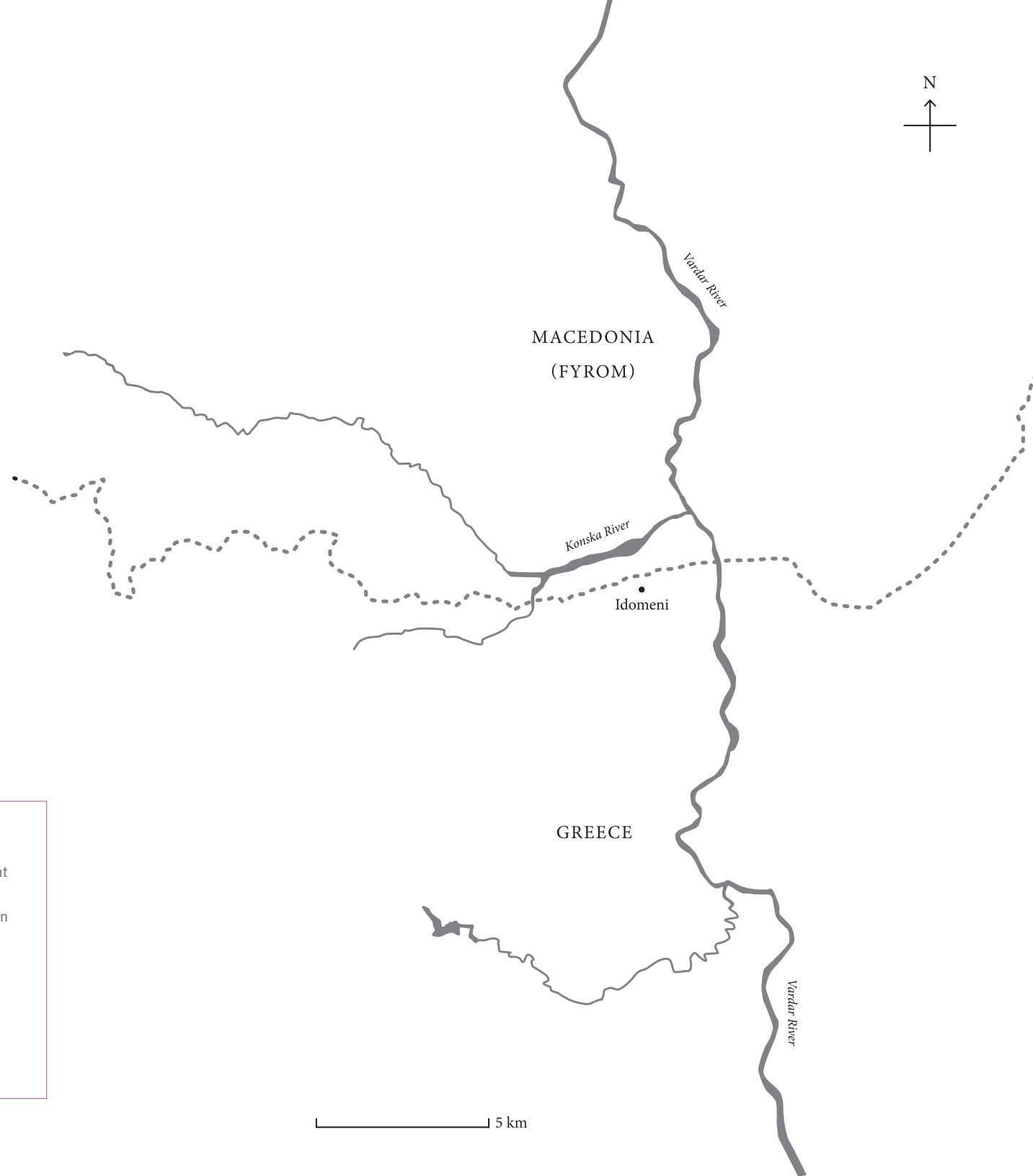
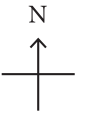
**Foreigner: Photoactivism, Representation,
and the Refugee Crises**

**GALLERY
SPACE**
AT WAGNER | 10 YEARS

Robert F. Wagner Graduate School of Public Service | New York University | The Puck Building
295 Lafayette St., 2nd Fl., New York, NY 10012 | 212.998.7400 | wagner.gallery@nyu.edu

Curated by
**Frankie Crescioni-Santoni &
Thomas Saxby**

on view
through
03.10.18



GALLERY COMMITTEE

Michael West, Gallery Management
michael.west@nyu.edu

Frankie Crescioni-Santoni, Curation
frank.crescioni@nyu.edu

Ann Chwatsky, Curation
ann.chwatsky@nyu.edu

Atitya Chhor, Communications
atitya.chhor@nyu.edu

Page Bradford, Logistics
page.bradford@nyu.edu

5 km



Boat Graveyard, Lampedusa, Sicily, Italy, January 2017

The hull of a migrant/refugee boat which now rests in a large boat graveyard in a secluded area of the island. Over one hundred people are often packed into the hull of these boats at great risk to themselves. These are the “cheap seats” and passengers face multiple risks such as hypothermia, asphyxiation from engine fumes, and chemical burns from petrol mixing with seawater.

PROGRAM

Welcome

Frankie Crescioni-Santoni, Curator, Gallery Space at Wagner,
NYU Wagner

Introduction

Natasha Iskander, Associate Professor of Public Policy,
NYU Wagner

Panel Discussion

Featured Artist:

Daniel Castro Garcia, Multimedia Artist / Co-founder,
John Radcliffe Studio, London

Panelists:

Manjula Luthria, Senior Economist, World Bank

Paul Moakley, Deputy Photo Editor, *Time Magazine*

Meredith Whitefield, Manager of Photography,
International Rescue Committee

Moderator:

Natasha Iskander

Q&A

Reception



The Robert F. Wagner Graduate School of Public Service at New York University is home to the Gallery Space at Wagner. With an emphasis on projects promoting diversity, inclusion, and social activism, the mission of this collaborative initiative is to bring artwork into a public-accessible work space in an effort to engage NYU and external audiences in dialogues on contemporary art, culture, and public service.

Since its debut in November 2005, the Gallery Space has hosted a variety of dynamic and innovative exhibits featuring both established and emerging artists. Painting, drawing, photography, pottery, collage, textiles, printmaking, digital video, and mixed media are among the multifarious disciplines showcased in the space. The three annual exhibits held at the gallery are alternately curated by NYU Wagner's communications and design manager Frankie Crescioni-Santoni and NYU Gallatin's interdisciplinary arts adviser Ann Chwatsky.

Located on the second floor of the historic Puck Building, the Gallery Space is comprised of two main display areas measuring 10 feet wide by 6 feet tall and 29 feet wide by 6 feet tall, in addition to two auxiliary walls. These spaces are primarily reserved for NYU-affiliated artists with a focus on fostering partnership among the diverse University constituents. Additionally, we host special exhibits by guest artists, curators, and practitioners whose projects align thematically with the school's academic mission and curricula.

For more information about the Gallery Space, including exhibition schedules and proposal submissions, please call us at 212.998.7400 or e-mail wagner.gallery@nyu.edu. □



Mohammad Ali Bah, Rome, Italy, February 2017

This portrait of Mohammad Ali was taken on the banks of the Tiber River, Rome. We first met him in June 2015 when he was living in Sicily at the C.A.R.A. di Mineo Reception Centre. Mohammad had a very difficult time in Sicily and decided to leave and try his luck elsewhere in Italy. Originally from Sierra Leone, he was separated from his family at a young age, and he experienced significant physical abuse during the civil war. He still suffers extreme pain from the consequences of his injuries and does not have any contact with his family.

The Gallery Space at Wagner is proud to host the US gallery debut of *Foreigner*, Daniel Castro Garcia and John Radcliffe Studio's acclaimed multimedia project documenting the movement of refugees and migrants from the Middle East and North Africa into Europe. The result of their efforts is an important and timely body of work that successfully captures the severity of Europe's refugee crisis without resorting to sensationalism. The portraits are poignant, candid, dignified, and offer a much needed counter-narrative to the homogenized depictions that dominate the current media landscape.

In putting this exhibition and panel discussion together, we owe much gratitude to Daniel Castro Garcia and the rest of the John Radcliffe Studio team for their creative partnership and sharing their remarkable work with us. We are equally grateful to the Hagop Kevorkian Center for Near Eastern Studies at NYU for championing the idea from the start and joining us as event co-presenters. Our deepest thanks to Prof. Natasha Iskander, who introduced Castro Garcia's work to the Gallery Space and helped to conceive the project, as well as Manjula Luthria, Paul Moakley, and Meredith Whitefield for generously lending their expertise for the panel discussion. We would also like to acknowledge our promotional sponsors: NYU Africa House; NYU's King Juan Carlos I of Spain Center; the Wagner Refugee Action Council (WagRAC); and the International Public Service Association (IPSA). Without your individual and collective contributions, this project would not have been possible. □

— Frankie Crescioni-Santoni
Curator, Gallery Space at Wagner



Brothers, Idomeni, Greece, April 2016

Two brothers sit on the tracks by the abandoned train station in Idomeni. They had recently had their heads shaved due to a lice outbreak in the camp. Their mother, dismayed at the conditions they were enduring in Northern Greece, encouraged me to photograph the boys. Scenes like this were common in Idomeni, and the conditions here were among the very worst we witnessed across Europe.

John Radcliffe Studio

John Radcliffe Studio is a UK-based film, photography, and graphic design practice founded in 2015. In 2016, the studio self-published the photobook *Foreigner: Migration into Europe 2015–2016*. The book was shortlisted for the First Book Award (MACK Books), the Paris Photo Aperture Foundation First Book Award, was named *The Observer's* Photobook of the Month (June 2016), and has received international acclaim and coverage from leading media organizations.

In 2017, John Radcliffe Studio produced their second publication, *Foreigner: Collected Writings 2017*, which featured contributions from some of the world's leading experts on the subject of the European migrant and refugee crisis. It also includes written texts from individuals that have experienced parts of the crisis first hand.

The *Foreigner* project was exhibited earlier this year at TJ Boulting Gallery and has been featured at numerous venues and events worldwide, including London, Los Angeles, Paris, Sydney, and Tokyo. The studio has also given lectures at Photo London, Oxford University, London School of Economics, and University of the Arts Bournemouth, among others.

John Radcliffe Studio members are: Daniel Castro Garcia (photographer and filmmaker); Thomas Saxby (graphic designer); Jade Morris (film and photography producer); and James Demetriou (freelance editor). □ johnradcliffstudio.com

HK HAGOP KEVORKIAN CENTER NEAR EASTERN STUDIES NYU

The Hagop Kevorkian Center for Near Eastern Studies at New York University was created in 1966 to foster the interdisciplinary study of the modern and contemporary Middle East and to enhance public understanding of the region. Our activities focus on the histories, politics, economies, religions, cultures and languages of the area stretching from North Africa to Central Asia, and on the historical processes that have shaped the present.

In alliance with our mission, the Kevorkian Center stands in support of the many communities that are marginalized or stand at risk from various forms of oppression such as racism and xenophobia, Islamophobia, and punitive government policies. As we face increasing threats and fears, we remain steadfast in its role as a safe and supportive space for our students, faculty, and staff, and well as the general public.

Each year nearly 100 teachers from public and private schools across the New York metropolitan area participate in Center-sponsored workshops, seminars, and forums. These events showcase new research by both established and younger scholars, encourage new perspectives on the Middle East, and foster exploration of interactions and parallels with other world regions.

The Kevorkian Center offers a master's degree program in Near Eastern Studies, along with a joint master's program with Journalism, a Museum Studies concentration, and a Stern School of Business option. In addition, Center-affiliated faculty share expertise on the Middle East with journalists and government agencies on a regular basis and discuss current events and policy issues at university and community events. □ as.nyu.edu/neareaststudies.html



Shabibi & Fatima, Idomeni, Greece, April 2016

Fatima takes her grandmother Shabibi for a walk away from the camp to escape the chaotic and tense environment. It was particularly troubling to both observe and consider that Shabibi had never left her native Syria prior to this journey and now found herself sleeping in a field in cold and damp conditions with little to no access to medical assistance.



NYU Africa House is an interdisciplinary institute devoted to the study of contemporary Africa, focusing on economic, political, social, and cultural issues on the continent. An integral part of Africa House's core mission is advancing the understanding of the links between Africa and the rest of the world within social and historical contexts, among others. □ nyuafricahouse.org

NYU KJCC
KING JUAN CARLOS I OF SPAIN CENTER

The **King Juan Carlos I of Spain Center** at NYU promotes interdisciplinary programs and research that highlight the history, politics, and cultures of Spain and the Spanish-speaking world. Established in 1997, the Center has become a major cultural resource for the city of New York, fostering dialogue and cooperation among leaders from the private and public sectors in Spain, Latin America, and the US. □ kjcc.org



Refugees are fellow global citizens, deserving of fundamental human rights: safety, equality, dignity, and the right to be heard. The mission of the **Wagner Refugee Action Council (WagRAC)** is to give an outlet to refugee voices and perspectives, create spaces for discussion of refugee-related policy and human rights issues, and commit ourselves to improve refugee experiences and acceptance in the NYC area. □ wagner.nyu.edu/portal/students/engagement/organizations/groups/wagrac



The **International Public Service Association (IPSA)** is a student organization dedicated to fostering constructive and innovative debates on international public service issues. We provide a forum for exchange and action by engaging members of the NYU community interested in international policy, finance, health, and urban planning. □ ipsawagner.com

The *Foreigner* project began in 2015 in response to the imagery and rhetoric used by the European media to discuss issues of migration and the refugee crisis. The coverage was sensationalist, alarmist, and denied these communities the time and consideration they deserved. Mass crowd shots and violent scenes defined the visual landscape, while inflammatory language gave way to frightening headlines. Public opinion swayed, and the geopolitical spectrum of the continent was greatly influenced.

The Mediterranean Crisis escalated in 2015 when a rising number of refugees and migrants made the journey to Europe, travelling across the Mediterranean Sea or through Southeastern Europe. According to the United Nations Refugee Agency, the majority of the 137,000 people who crossed the Mediterranean into Europe in the first half of 2015 were fleeing from conflict, war, or persecution, making the crisis primarily a refugee crisis. The distinction between migrant and refugee is crucial. Refugees are those fleeing armed conflict or persecution, and are protected under the 1951 Refugee Convention. Migrants are those who choose to leave their country of origin, not because of direct threat of persecution but to improve their lives through education or work. Many individual can be both migrants and refugees—it is possible, after all, to flee a war and want a better life for your family.

In April 2015, when two boats capsized in the Mediterranean with 400 and 650 people on board respectively, sections of the media insisted on describing those that attempt the journey as "cockroaches," "criminals," and "swarms." This kind of inflammatory language, when consumed en masse, provokes uncertainty, anger, and panic within societies. Not coincidentally, there has also been a rise of conservative, right-wing parties across Europe.

The way in which the pan-European refugee crisis is being managed

sores needs to be readdressed. In its current state, social tensions are only exacerbated. Corruption is rife, particularly in Italy, where reception centers have been run into the ground and funds siphoned off. On the Greek Island of Lesbos, a point of entry for many migrants and refugees, the registration system is flawed, and one could find Iranian and Moroccan passports ripped and scattered along parts of the coast as people soon realized they could claim to be Syrian and thus acquire refugee status. The question of who is more deserving is torturous, and there are refugees seeking asylum from Afghanistan, Iraq, Syria, Sudan, and Eritrea alongside migrants who seek better economic opportunities from countries across the Middle East and Africa.

This complicated and delicate situation may indeed need complicated solutions, but one of the first things we can do is address the political narrative around these issues. When journalism and public discourse move into the sphere of incendiary language and misrepresentation, so often the real victims are forgotten.

The aim of *Foreigner* has been to approach the subject from a calmer perspective, using photography as a peaceful and empowering tool, rather than one of judgement. Focused on this mission, the Radcliffe Studio team traveled across Europe to visit the areas most affected by refugee and migrant movement: Italy, where people arrive from North Africa; the Balkans and Greece through to Germany, where people arrive via Turkey from the Middle East; and the migrant camp in Calais, France. The images captured during these travels resulted in the book *Foreigner: Migration into Europe 2015–2016*. The premise of the book was to remove the work from a one-off news report and get a more in-depth look at people's lives. Since then, it has become a priority to advance the project, most significantly, by staying connected with many of the people photographed, following their movements, and supporting their progress. □

— Daniel Castro Garcia
Co-founder, John Radcliffe Studio



PREVIOUS PAGE:

The Women & Children of Idomeni, Idomeni, Greece, April 2016 (DETAIL)

Idomeni is a northern Greek village on the border of the Former Yugoslav Republic of Macedonia (FYROM). In a 2011 census, this small, agricultural village had a recorded population of 154 people. On 9 March 2016, FYROM made the decision to close its borders and subsequently halt the flow of refugees through the Balkans into Western Europe causing a tremendous population swell. When we visited Idomeni in April 2016, the population of the village was estimated at 11,318 people, 40% of which were children under the age of 12. All of these people were sharing 128 toilets with no official showers. Women gave birth in these conditions, and dirty water and poor hygiene resulted in regular outbreaks of illness. Many children in the camp had shaved heads due to lice outbreaks.

COVER & NEXT PAGE:

Aly Gadiaga, Catania, Sicily, Italy, November 2015 (DETAIL)

Aly left Senegal and spent three years travelling to Libya, washing dishes in Mali and Burkina Faso in order to earn the money to board one of the dangerous pick-up truck convoys that cross the Sahara Desert. He has lived in Catania for nearly five years and has only recently received a work permit. This breakthrough, however, has not relieved the difficulty of his situation. Finding employment as a young African man is extremely challenging in Sicily. He recently attended a trial shift at a restaurant and was dismissed before starting. The reason given to him was that he is black.

Everyone knows Aly as “Gucci,” a slang term for “good” or “alright,” because of his positive attitude. He has not seen his family in over eight years.





A Eulogy for Sana by Madia Souare, Catania, Sicily, Italy, November 2015

Madia left Senegal in search of new opportunities. He crossed the Sahara Desert in a highly dangerous pick-up truck convoy and was abandoned in the desert for eight days with no food and very little water. Once in Libya, he witnessed his best friend, Sana Jallo, being shot in the head by traffickers. Together, we wanted to create an image that considered the theme of witnessing a traumatic event and find a way for him to communicate this memory to other people. The incident affects him on a daily basis, particularly when he sleeps. We felt that it was important to be open about such a reality and afford his new community the opportunity to learn something about him while at the same time bringing awareness to the trauma harbored by most people that arrive to Europe in a similar manner. In turn, our work also seeks to celebrate the life and memory of Sana Jallo.



Fire, Calais, France, March 2016

During the destruction of the southern section of the Calais camp, an estimated 1,700 people were evicted by force and moved to reception centers across France. Communicating this information was complicated, and residents did not have any idea where they were being taken. Many set fire to their shelters as they left in acts of symbolic defiance.



The Death of Youssef, Calais, France, December 2015

In December 2015, a young Sudanese man named Youssef was struck by a car near the Calais "Jungle" camp. The driver did not stop, and Youssef subsequently died from his injuries. This poster was put up in the camp and led to residents staging a silent, peaceful, sit-down protest. It is estimated that 24 people died in or around the camp in 2015.

DANIEL CASTRO GARCIA (ARTIST/PANELIST)



Daniel Castro Garcia (Spain, 1985) is a UK-based photographer and filmmaker. After graduating from University College London with a degree in Spanish & Latin American Literature/Management Studies, he worked as an assistant director in the UK film, commercial, and music video industry, while also pursuing an interest in street photography. His current studio

practice focuses on social documentary and portraiture.

In May 2015, Castro Garcia started the photography project *Foreigner* in collaboration with John Radcliffe Studio cofounder Thomas Saxby, and later joined by producer Jade Morris. The catalyst for the series was a pressing need to contribute an alternative visual landscape of the refugee humanitarian crisis—one that would challenge the inflammatory imagery dominating the mainstream media. He traveled to and revisited most of Europe's refugee/migrant hotspots over the course of several months.

Castro Garcia was nominated to enter MACK Books' First Book Award—a photography-publishing prize supporting emerging photographers—in December 2015. The resulting book sample, *Foreigner: Migration into Europe 2015–2016*, was shortlisted for the award and later self-published by John Radcliffe Studio. The book was distributed internationally and received critical acclaim. The book was also shortlisted for the Paris Photo Aperture Foundation First Book Award.

In January 2017, he was named winner of the *British Journal of Photography's* International Photography Award in recognition of his work with refugee and migrant communities. The award led to his first solo showing of *Foreigner* at London's TJ Boulting Gallery this past March.

The exhibition was accompanied by the latest John Radcliffe Studio publication *Foreigner: Collected Writings 2017*. The project has since been showcased at the Refugee Law Initiative at Senate House Library, the Cortona On The Move Photography Festival, and Organ Vida at the Museum of Contemporary Art Zagreb.

Castro Garcia was selected as a 2017 grantee by both the Magnum Foundation Fund and the W. Eugene Smith Memorial Fund (Humanistic Photography). These grants have enabled the continuation of his photoactivism work in Sicily, Italy.

His exhibition at New York University's Gallery Space at Wagner marks his US gallery debut. □ danielcastro Garcia.com



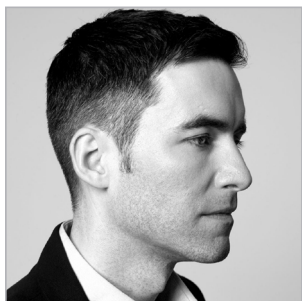
MANJULA LUTHRIA (PANELIST)



Manjula Luthria is the Senior Economist at the Social Protection Labor & Jobs Global Practice at the World Bank, where she works on labor mobility issues. She was also the program leader for the International Mobility Program. This program focuses on providing analytical and technical advice as well as practical support to facilitate the liberalization of global labor markets. Other areas of expertise include: guest worker programs; international labor market

intermediation; mechanisms to enhance the portability of skills and social benefits; initiatives to reduce migrant vulnerability in the process of moving; and programs to promote better migrant integration. Dr. Luthria holds a PhD in Economics from Georgetown University. □ worldbank.org

PAUL MOAKLEY (PANELIST)



Paul Moakley has been the Deputy Photo Editor of *Time Magazine* since 2010. He covers national news and special projects such as Person of the Year, Time 100, and the LightBox photo blog. He was part of the Emmy award-winning team for *Time's* interactive documentary *Beyond 9/11: Portraits of Resilience*, and in 2015 he received a World Press Photo Award for video short feature. Previously, he was senior photo editor at *Newsweek* and photo editor of

PDN (Photo District News). Paul Moakley is an adjunct professor at the School of Visual Arts in New York City, as well as a photographer and filmmaker. He lives at the Alice Austen House Museum, home of one of America's earliest photographers, as caretaker and curator of the museum. He is on Twitter @PaulMoakley. □ time.com

MEREDITH WHITEFIELD (PANELIST)



Meredith Whitefield has been the Manager of Photography at the International Rescue Committee (IRC) since 2015. She oversees the global photography brand and the agencies archive and serves as a photo editor for the in-house creative team. A multimedia artist and curator, she holds an MFA in Integrated Media Arts from Hunter College. She is a media producer and a media and culture adjunct professor at Rutgers University and Marymount Manhattan College.

Her research focuses on visual culture and critical theory, particularly the intersections of labor, identity, and gender within representations in mass media. Other current areas of interest include art activism and representation of the migrant and refugee crisis across Europe. □ irc.org

NATASHA ISKANDER (MODERATOR)



Natasha Iskander, Associate Professor of Public Policy at NYU Wagner, conducts research on the relationship between migration and economic development. She looks at the ways that immigration and the movement of people across borders and institutions can provide the basis for new pathways for political change. Her award-winning book *Creative State: Forty Years of Migration and Development Policy in Morocco and Mexico* examines the processes

of innovation launched by migration in both countries. She has also explored how migration can support the development of knowledge considered tacit and situated—that is, knowledge that is impossible to codify and difficult to move across contexts. Dr. Iskander received a PhD in Management and a Masters in City Planning from the Massachusetts Institute of Technology. □ wagner.nyu.edu



Abraham, Calais, France, November 2015

Abraham, from Sudan, allowed me to photograph his daily prayer ritual. One of the most fascinating parts of this project was to observe and learn about Islam and how for the people we met their faith served as a means of strength, survival and hope—themes seldom depicted by the mainstream media.



Untitled, Idomeni, Greece, April 2016

Pakistani men rest by their shelter onboard an abandoned freight train. This community has been among the most neglected by European authorities and are often the first individuals deported back to their own country.



Somaro, Bouba, & Abdoul, Lampedusa, Sicily, Italy, January 2017

Somaro, 19, Bouba, 19, and Abdoul, 22, arrived on the island of Lampedusa one week prior to this image being taken. They experienced a particularly rough journey, and all expressed the trauma of what was faced at sea. Usually vessels leave Libya between May and September ("peak season"), when seas are calmer, but in this case the traffickers forced them to take the journey. They had little information regarding their situation in Lampedusa and did not know when they would be transferred to mainland Italy.



Card Games, Calais, France, November 2015

A group of Sudanese men play cards to pass the time. Despite extensive media reports in the United Kingdom vilifying and exacerbating the negative aspects of life in the Calais "Jungle," we found the communities we met to be extremely open and generous. People were always keen to break bread, drink tea, and entertain deep discussions about their lives and their reasons for coming to Europe. There were, indeed, violent outbreaks in and around the camp, but rarely would media outlets consider the often-brutal actions of the French police and their militant, intolerant, and violent control over people.



EXHIBITION CATALOG

- Page 04: *Boat Graveyard* | C-print | 11 x 14 in | 2017
- Page 07: *Mohammad Ali Bah* | C-print | 24 x 30 in | 2017
- Page 09: *Brothers* | C-print | 19 x 24 in | 2016
- Page 12: *Shabibi & Fatima* | C-print | 19 x 24 in | 2016
- Page 16: *The Women & Children of Idomeni* (detail) | C-print |
multi-photo installation, approximately 85 x 48 in | 2016
- Page 19: *Aly Gadiaga* (detail) | C-print | 50 x 40 in | 2015
- Page 21: *A Eulogy for Sana by Madia Souare* | C-print | 24 x 30 in |
2015
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- Page 23: *The Death of Youssef* | C-print | 11 x 14 in | 2015
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- Page 30: *Somaro, Bouba, & Abdoul* | C-print | 24 x 30 in | 2017
- Page 31: *Card Games* | C-print | 24 x 30 in | 2015

All artwork courtesy of the artist.
For information and sales, please contact Daniel Castro Garcia:
daniel@johnradcliffstudio.com



NYU | WAGNER

The Robert F. Wagner Graduate School of Public Service prepares public service leaders to translate ideas into actions that have an effective and lasting impact on the public good. We ensure that students learn critical analytic skills and frameworks, understand the distinct context in which they are working, and take full advantage of the connections and opportunities within New York City. Ranked eleventh nationally among all schools of public affairs, NYU Wagner has been teaching rigorous methods of management, policy, and planning for over 75 years. We offer Master of Public Administration, Master of Urban Planning, Executive Master of Public Administration, and Doctor of Philosophy degree programs. Learn more at wagner.nyu.edu.