

Mission Statement

Daylight Magazine is the printed publication of Daylight Community Arts Foundation, Inc.—a non-profit organization that strives to establish community-based documentary partnerships in various locations throughout the world.

These initiatives aim to provide photographic resources and education for the personal documentation of certain communities. It is our belief that the photographic process itself, along with the dissemination of imagery and text, can empower people within communities and effect long-lasting change. Daylight Magazine serves as the primary platform on which such documentary efforts are shared with a broad spectrum of viewers.

The following pages contain photographs from a number of Daylight Community Arts Foundation projects. Please help us continue to offer communities innovative photographic programs by making a tax-deductible contribution or by donating much-needed photographic equipment.

Programming Portfolio

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West Bank, Palestine | Camera Distribution



Photographer: Leena Dallasheh
The wall before it was erected in the middle of the street, in the Palestinian town of Ar-Ram beside Jerusalem. The graffiti on the wall reads "peace and not prison" in Hebrew and "no to the wall, it will be torn down" in Arabic.



Photographer: Leena Dallasheh
The wall stands nine meters high and crosses what used to be the Jericho-Jerusalem road, one of the most active centers in Abu-Dis.

Daylight Magazine recently sent a number of disposable cameras to people living in Israel and Palestine. We felt a different perspective on the region would help round out the preceding portfolios and serve as an introduction to some of our other ongoing projects.

My name is Leena Dallasheh; I'm a Palestinian citizen of Israel from a small village in the Galilee called Bou'na, beside Nazareth. I worked with the Alternative Information Center, a joint Palestinian and Israeli organization that strives for the end of the occupation. One of the major focuses of our struggle is the "security" wall built by Israel in the Occupied Palestinian Territories. The wall is annex-

ing land and separating people from their families, jobs, schools, religious centers, and health services.

Seeing the wall as part of an everyday struggle does not help to normalize it—it only sharpens the feeling of injustice. While I personally do not live near the wall, it is frightening to think about living there, and inspiring to see people struggling to

lead regular lives in its shadow.

I believe that the wall must and will fall and that the occupation will end. Israelis, Palestinians, and the international community have to work together because we all deserve to live together in peace.

Project Coordinator: Leena Dallasheh

Baghdad, Iraq | Camera Distribution | Traveling Exhibition



Photographer: Haydar Sami

Since April of 2004, Daylight has been compiling photographs taken by Iraqi civilians in Baghdad and Falluja. This important photo-historical record represents a unique, and human, perspective on the war in Iraq.

The photographs are currently touring the United States in a traveling exhibition curated by Pixel Press and made possible by funding from the Open Society Institute. Several images from this ongoing collection were published

in *Daylight Magazine* Issue #2 (Iraq). These images are a small piece of the Iraqi experience as seen through Iraqi eyes.

If you are interested in hosting the exhibition or helping us publish a full-length catalogue of the material, please contact mike@daylightmagazine.org.

Project Coordinator: Alaa Majeed

Photographer: Abu Hussain Abbas

Nyeri, Kenya | Camera Distribution

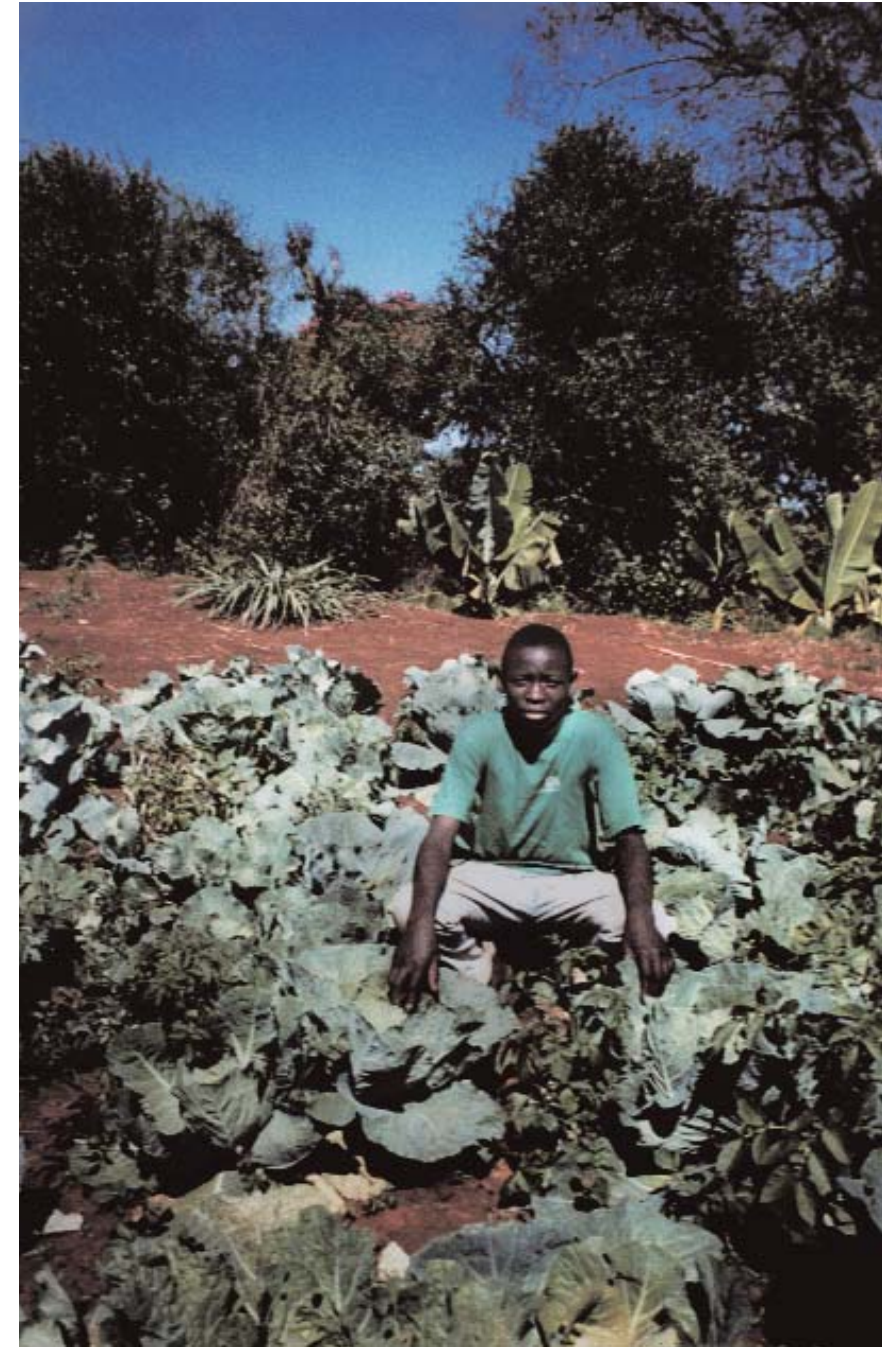


Photographer: Jennifer Warren
Group portrait of the photo program participants at The Huruma Children's Home.

The Huruma Children's Home is an orphanage in Nyeri, Kenya, with fifty-two children and adults aged nine to twenty-two who are victims of poverty, abuse, and disability. The orphanage is a unique community in which the children have assumed equal responsibility with the staff in taking care of each other. Most community members are not aware that the home also takes care of adults with physical and mental disabilities.

Daylight Community Arts Foundation's local project coordinators have been leading a series of photographic workshops with the Huruma Children's Home, enabling community members to share their voices and raise awareness for people with disabilities within the community.

Project Coordinators: Jennifer Warren, Stephen Digges, Timothy Wanjue, Nancy Wazhira



Photographer: Paul Githenya
James Chege, 12 years old, in the cabbage garden.



Photographer: Monk Kam



Photographer: Novice Siphone

In this ongoing participatory photography project, Vincent Cianni has been distributing cameras to the novices and monks of Wat Aham, one of the more than twenty temples in the Laotian town of Luang Prabang. This engaging project allows us to see the world through

the eyes of the monastic community.

For the people of Laos, temple and school are the two focal points of village life. The temple, or wat, provides a symbol of village identity as well as a location for ceremonies and festivals. Traditionally, all males between the ages of eight and

twenty are expected to spend some time as novices or monks prior to marriage. Before the establishment of secular schools, village boys received basic education from the older monks. After their studies, most novices and some monks leave the temple to return to their village. Although the role of

Buddhism in Laos has been permanently changed by its encounter with the socialist/communist Pathet government, Buddhism retains its importance in the community.

Project Coordinator: Vincent Cianni



Photographer: Edgar Rueda
"What motivated me to take this picture was the importance of showing fishermen in my community and how poor their daily catch usually is. We don't have the State's help and live in absolute poverty. We want to improve our circumstances."



Photographer: Fidel Orozco
"I took this picture because it is a part of my daily worklife. I feed my family from the deep sea and the people I work with do the same. This picture represents the richness of the Caribbean sea."

La Boquilla is a fishing village outside the growing resort town of Cartagena, Colombia. The community, a former slave colony which flourished for over 150 years, is facing rapid economic decline due to a variety of political and environmental forces.

The La Boquilla project, a collaboration featuring photos of La Boquilla by Lorena Turner, Roger Triana, and the people of the village, provides a window into the small, virtually invisible population of Afro-Colombians and explores their place within Colombian culture. The project examines the

tension that surrounds the community as it struggles to keep its heritage and independence against the encroaching impact of tourism and economic expansion, and suggests that photography can play a positive role in the lives of the community. Photographs from the project have

been collected into a traveling exhibition that will appear at venues in Los Angeles, California and Bogota, Colombia in 2006.

Project Coordinators: Lorena Turner, Roger Triana

Nueva Alianza, Guatemala | Biodiesel Workshops



Photographer: Matthew Rudolf
Oscar Recinos Chan works in the dark to adjust the position of an electrical generator that has been connected to a biodiesel motor. Work was done by flashlight and with manual tools six days after Hurricane Stan devastated Guatemala.



Photographer: Matthew Rudolf
Javier Jiménez and Ipolito Pérez steady a motor after it successfully starts on biodiesel during the official inauguration of the biodiesel project at Nueva Alianza.

In *Daylight Magazine* Issue #3 (Sustainability), we featured a selection of photographs taken by alternative fuel producing communities around the United States. This Daylight initiative has since spread around the world to include documentation of alternative fuel production in Papua New Guinea and Colombia. Now, in this project update, Matthew Rudolf relates his exciting work with a community in Guatemala.

Since April 2005 I have worked with the community of Nueva Alianza, Guatemala (near Retalhuleu), helping them to plant vegetable oil and seed crops, and to produce biodiesel to power their diesel farm equipment and generator. The fuel was critical when Hurricane Stan tore up the two major high-ways that cross the country and made everything from drinking water to diesel fuel nearly impossible to find. In the community, the biodiesel-run generator was used to power a

purified water facility that supplied potable water to devastated communities around Retalhuleu. Some people think that biodiesel will not work in the developing world. They believe alternative fuels can only be used by economies where people are rich enough to invest money into environmental causes. But they are wrong.

Biodiesel has been called the fuel for the revolution. In Guatemala, the use of biodiesel is uniting communities,

creating jobs in rural areas, and improving air quality in urban areas. As a whole, expanding our usage of biodiesel is important because this alternative fuel technology reduces greenhouse gas emissions, promotes energy independence, and generates employment in farming communities. By documenting the viability and growing presence of biodiesel in Guatemala, I hope to inspire and promote its use in Latin America and elsewhere.

New Orleans, USA | Camera Distribution



Photographer: Marshall McQuarter
"I'm glad it's over, but knowing all the time it could happen again if they don't do anything about the levees."

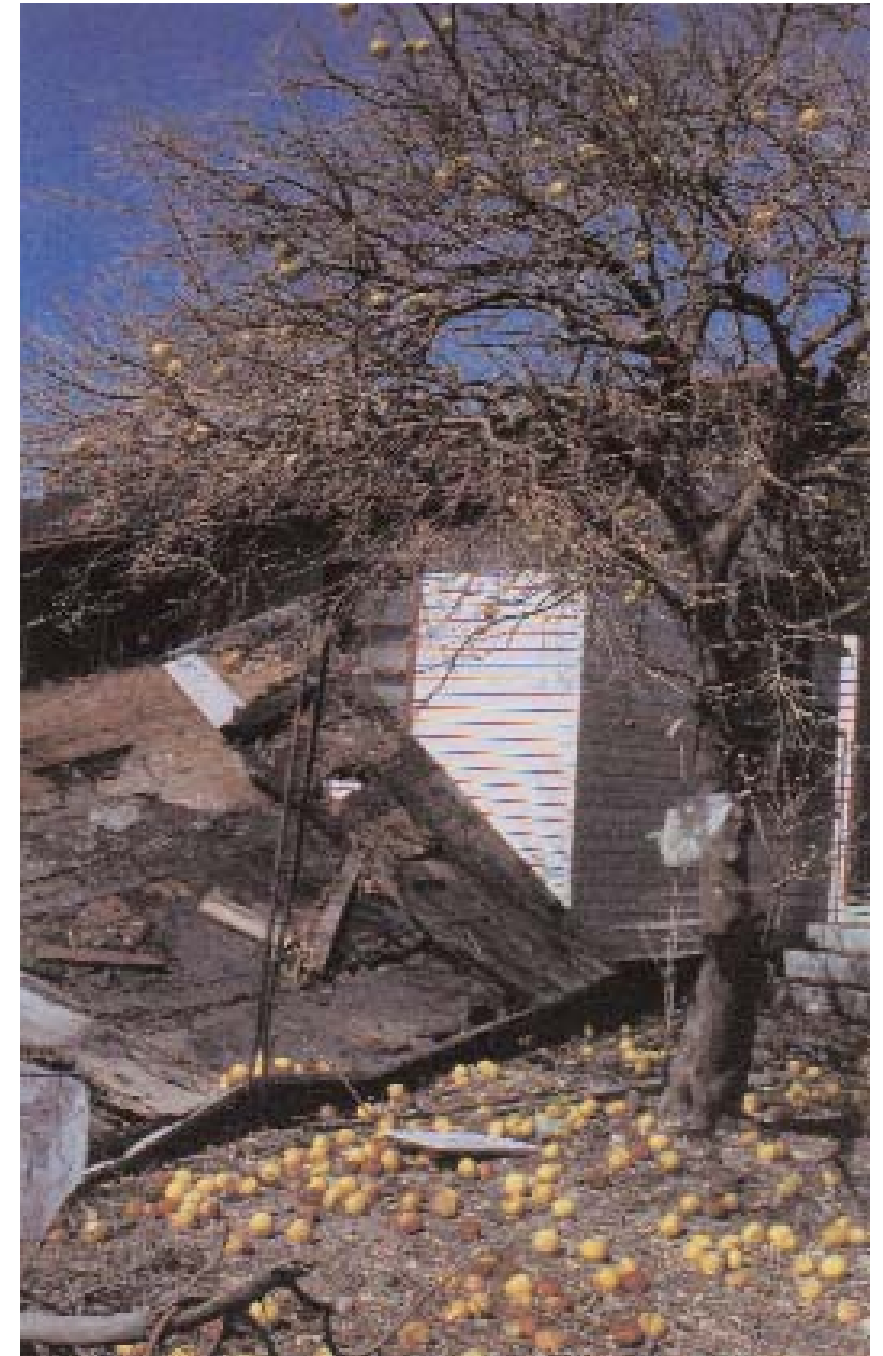
Shortly after the devastation of Hurricane Katrina, Daylight project coordinator James Daniel spent two weeks living and working with local residents in New Orleans.

During that time, James distributed twenty cameras and led informal photography workshops with residents whose homes, families, jobs, and lives have been drastically

altered by the hurricane.

Photographs from survivors and volunteers continue to arrive and we will feature an expanded portfolio from the New Orleans initiative on our new website.

Project Coordinator: James Daniel



Photographer: Catherine Edgerton
"At first I thought that everything I saw from the ninth ward was precarious and could be blown away by the slightest pressure. But then I realized that what remained is the foundation; everything left (like this strange harvest) was strong enough to survive the storm."

Akwasasne Mohawk Reservation, USA | Darkroom Construction



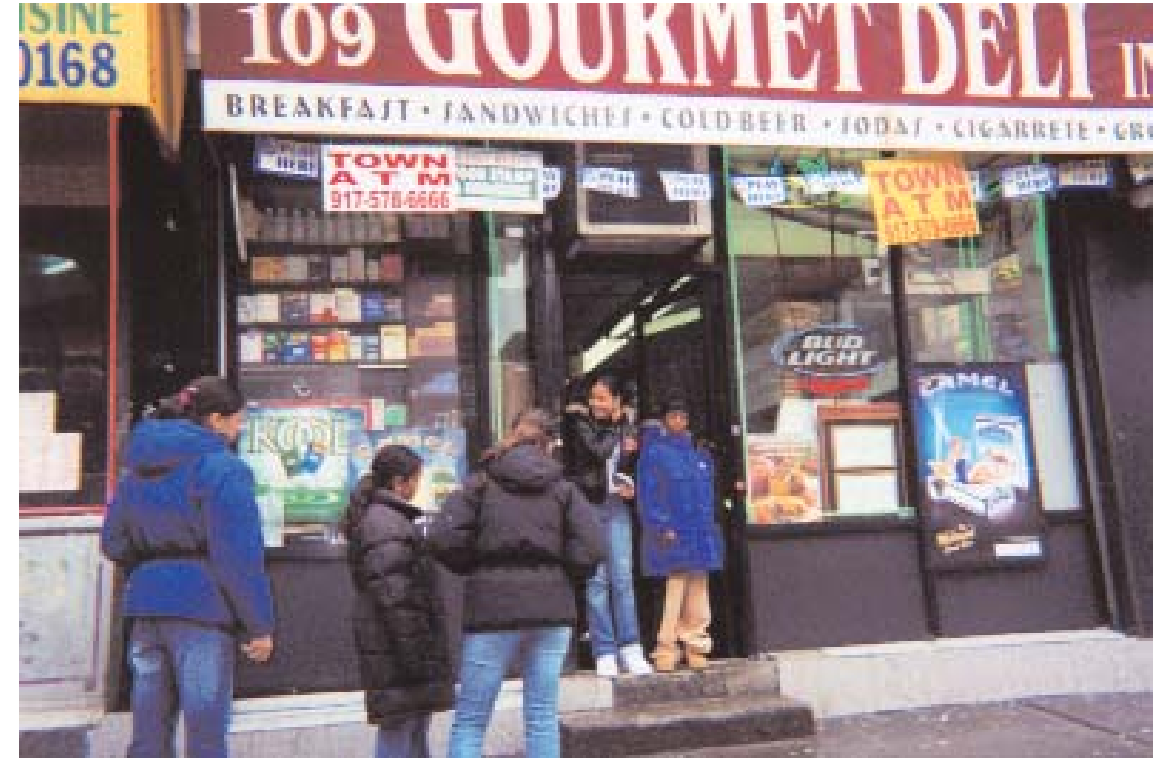
Photographer: Phil Preston

Approximately eight thousand Mohawk Indians live on the Akwasasne Reservation, which straddles the St. Lawrence River on the border of the United States and Canada. One of the first Daylight initiatives, the darkroom construction at Akwasasne has recently been completed, thanks to the generosity of our donors.

Located at the Akwasasne Freedom School, the darkroom is now part of the regular curriculum and is being used by children and adults alike. The Freedom School, in addition to offering a standard educational program, gives Mohawk language lessons to members of the community.

Project Coordinators: Phil Preston, Kevin King

Crossroads School, Harlem, NYC, USA | Photographic Workshops



Photographer: Amoi Peterson
"This is the deli where we hang out."

Our final featured program consists of images by 6th, 7th, and 8th graders of Crossroads School in Harlem. There, members of Daylight's staff led a semester-long photography course in

2005 consisting of alternating critique and activity days. The course was a success and we are making arrangements to construct a fully operational darkroom at the school.