

CHILDREN OF WAR

EDUARDO
MORENO

PRAXIS GALLERY

Eduardo Moreno is a renowned social photographer whose work has garnered prestigious international photography awards. He recently published his first book titled, *View of the World*, with short narratives that accompany the images. More info at: <https://eduardolopezmorenophoto.com>

Eduardo Moreno is also an architect with a master's degree in Sociology, and a doctorate in Urban Geography. He is the Director of Research and Capacity Development at UN-HABITAT, the United Nations Human Settlements Program headquartered in Nairobi, Kenya.

CHILDREN OF WAR, A SOLO EXHIBIT BY EDUARDO MORENO

**PRESENTED BY PRAXIS GALLERY,
MINNEAPOLIS**

EXHIBIT DATES: OCTOBER 16 – NOVEMBER 06, 2021

OPENING NIGHT RECEPTION & ARTIST TALK: OCTOBER 16, 6PM-9PM

ABOUT THE EXHIBIT

The cradle is destiny. Fate sits next to each birth and traces with a blind pen the route of every one. For some children it is a time of magicians, books and hopes. For others, it is a time of conflict, weapons and gloom. Some children transitioning to adolescence have everything - and others nothing.

This photo exhibition captures the map of life when things unfortunately go wrong. It does not present predictable storms and winds, pole stars, paths of caresses and roads that connect with seas and streams. It shows desert sands, lights that do not shine, mountains that do not end and songs whose words are not all known.

Children of war are refugees in distant lands. They are abandoned, poor and often sick and blind. A triple and quadruple jeopardy - and an unfair destiny for such early lives.

Deprived of words, as these pictures are, they still speak. They murmur sounds of hope like the shells from the sea. They tell us of the children's efforts to become somebody when destiny is stubborn for them to remain nobody. We need to bring the ear and eyes closer to the images - and listen to what they say

—Eduardo Moreno, Social Photographer





Fingertips they recognize
the texture: the alphabet that
discovers the words of light.



The darkness is so much
that the words of childhood
are mist: she wanders in the
same school.



The light of food on the altar
of life.



Slow joy of those who know
the ability to endure.



ABOUT EDUARDO MORENO

BY EUDORO FONSECA YERENA

Eduardo López Moreno is one of Mexico's most internationally recognized photographers. He has won important and innumerable awards in different parts of the world. To his technical and artistic aptitude, he combines a social outlook and an acute sensitivity towards human realities. An indefatigable traveler, Eduardo glimpses and records characters and places, the jobs and days of men and women in different latitudes and geographic and cultural settings.

There is in Eduardo Moreno's work an anthropological, testimonial look, always revealing of something that is beyond the obvious and the visible, something that eludes and transcends the anecdotal part that emerges from the scenes captured by his lens: a hidden reality in the folds of everyday life. Armed with a great technical aptitude and guided by his intuition, López Moreno constructs a direct language, not without formal beauty, "a simple visual grammar", as he likes to say, which confronts us with the cultural diversity of the world, but at the same time it reveals to us a common human background, a substratum of humanity in which we can recognize ourselves and look at ourselves. This is the origin of that attitude of deep empathy towards distant people and situations, to which his photographic discourse summons us.

López Moreno's photographs show people who display their daily life, life itself, as a tough battle for survival, as a heavy load that they literally carry on their heads, in conditions of abandonment and extreme poverty, among industrial waste, in garbage dumps, refugee camps and ruined cities,

amid the remnants of the Western civilizing feast; human beings who live among waste, because they are themselves considered disposable; They are invisible, burrs of history, the wretched of the earth, walking shadows that really don't matter to anyone, not to politicians, not to executives, not to large corporations, certainly not to advanced societies, obsessed with eagerness. of profit and lulled by spectacle and consumption.

López Moreno's photographs remind us that even in the most atrocious environments and under the most violent and harsh conditions of life, a human pulse beats, courage and hope, tenderness and love remain; also the seed of emancipation sown by school and knowledge, the promise of a different future. If you imagine, it exists; If you can imagine it, it is possible. In refugee camps, hundreds of poor people are confined, reserved, locked up as hazardous waste; In this confinement, life also makes its way and is organized: schools, commerce, makeshift health centers; there, wretched people who have lost everything, anonymous and exiled, seek to survive famines, persecution and extermination; they seek protection in violent places against even greater violence from which they flee.



Beyond prayers and their
reading, the glances reveal
their infinite orphanhood.



The mother surrendered to
pain and happiness of that
first cry in the middle of the
war.



The childhood of the foot-
prints: the millennial links of
life.



The longing of the heart
transcends any obstacle.

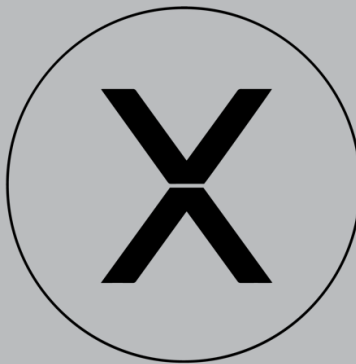
LIFE IN REFUGEE CAMPS

In the refugee camps, stories arise that are born in different countries and contexts and intersect in the common areas of those camps: markets, schools and the spaces that serve as streets. They are stories that in their plurality create a certain connection, a new meaning. Refugees inhabit the center of these strange spaces.

Something that belonged to them becomes nothing and they themselves, who were someone, become nothing. They often live in unsafe and risky places that, paradoxically, are safer than their homes. With them arise more suspicions than certainties and more doubts than trust. Borders are continually being erected where they are and where they are going. Still, with patience, they try to open a future in these walls and find their way in the street labyrinths through which they walk.

—Eduardo Moreno, Social Photographer





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