FEMMES & GUERRES
ONE PERSON CRYING
WOMEN AND WAR
EXPOSITION PHOTO : MARISSA ROTH

> Du 21 juin 2013 au 30 avril 2014
PRESMAAPP
www.oradour.org
20 km à l’ouest de Limoges
INTRODUCTION: War from a woman’s perspective

ONE PERSON CRYING: Women and War, an exhibition by award-winning photojournalist Marissa Roth, is a 28-year, personal global photo essay that addresses the immediate and lingering effects of war on women. Roth states, “In an endeavor to reflect on war from what I consider to be an underreported perspective, the project brought me face to face with hundreds of women who endured and survived war and its ancillary experiences of loss, pain and unimaginable hardship.” The photographer’s journey took her from Novi Sad, Yugoslavia in 1984, to its conclusion in Oradour in 2013. The ninety-one photographs cover twelve conflicts over a twenty-eight-year time period, starting with the photographer’s own history as a child of Holocaust refugees. Additionally, the exhibition includes panels with historical perspectives and references to the wars addressed by Roth.

The exhibition is supplemented by the collection of unedited archives on the women of Oradour, which were taken from the Cahiers de Denise Bardet, institutrice a Oradour, (Denise Bardet’s Journal, teacher at Oradour) one of the 246 women that were victims of the Oradour massacre. She kept a diary from 1940 to 1944 that provided insight into the life and thoughts of a French woman during World War II. The collection of projections (testimonials and documentaries) describes the conditions of life and the violence perpetrated against women during wars, which supports the work of Marissa Roth.

The exhibition was curated by Howard Spector, Los Angeles, CA, co-director of the South Pasadena Arts Council (SPARC), an NGO consultant, and panelist for the National Endowment for the Arts and the US Dept. of Education.

Exhibition representation made by Photokunst, agency specializes in cause-oriented fine art photography and photojournalism. Photokunst is honored to launch and travel this important and timely exhibition.

ONE PERSON CRYING: Women and War, debuted at The Museum of Tolerance, Los Angeles from August 16 to October 25, 2012. It was presented in Berlin, and now in Oradour, France. The exhibition will be available for travel to additional venues from May 2014 through December 2015.

Sara Dulliu, with a Photograph of Her Son, Aaron Reed, Killed in Iraq © Marissa Roth
“When humanity is betrayed by madness, war often follows. This project has been about my reconciliation of man’s need for war and the inadvertent upheaval imposed on the women who are directly affected by it.

The slow-burning post-war truth that I have learned, is that in the end, war shows up men’s weaknesses and women’s strengths. For men, bravado doesn’t yield easily to admissions of loss or the failed ability to protect their own. Natural caretakers, women pick up the pieces, turning broken lives into replanted gardens. The bridge of anguish is crossed innumerable times from both sides, yet the perspective is always different because of gender roles, cultures and historical context. I naively believed that war and peace were black and white sociological options. Gradually over the course of this 28-year project, which mirrored the arc of my own maturation process, my world-view palette shattered into a hundred shades of gray. Refusing cynicism, I have learned that war and peace are just words, that in fact it is the invisible thin line between civilization and anarchy, tolerance and intolerance – between 2 people, then 10 people, then a thousand people, then a million people, that predicates constructive coexistence. I’ve read the story of war through the faces of every woman I have met on this project.

Their eyes became words strung together in sentences of suffering, imprinted onto sheaths of tears bound together by a common experience, where neither time nor place matters. What matters profoundly to many of them is the universal knowledge that other women, who also survived war, share the same tragic secret of what it feels like to have lived through it.

Death doesn’t choose sides, but choosing life after war is quite another matter. A number of the women I have met around the world gained impossible strength from their heartache and losses and turned their gaze towards activism, advocating for social justice, peace and teaching tolerance.

Their process was not always immediate or easy but came to them slowly as they faced post-war hardship, and healed physical and psychological wounds. I have tried not to take sides in illuminating a conflict, but rather chose to highlight women from all sides in order to tell the story of that particular war. The words are the same in Belfast or Bosnia, in English, Hungarian or Cambodian. The women who I have chosen to feature here include activists and the unknown, reflecting the spectrum of women who embody ferocious spirits and quiet strength. Each in their own way chose life and made an indelible impression on me.”

Nuk Nimmy, Khmer Rouge genocide survivor ©Marissa Roth
Born and raised in Los Angeles, Marissa Roth is an internationally published freelance photojournalist and documentary photographer. She works on assignment for various prestigious publications including The New York Times, and has covered riots, earthquakes and a coup attempt in the Philippines as well as the first post-communist elections in Hungary. She is passionate about the news stories she covers which have included the Kosovar Albanian refugees in Albania, Afghan refugee women in Pakistan, and the homeless in Japan. Roth was part of The Los Angeles Times photography staff that won a Pulitzer Prize for Best Spot News Coverage of the 1992 Los Angeles Riots. Feature stories are her hallmark and range from the Richard Serra installation at MOCA, to the Cannes Film Festival. Roth’s first 10-year solo book project was “Burning Heart, A Portrait of the Philippines”, published in 1999. Marissa teaches at various academic institutions including her alma mater, UCLA. Her work has been exhibited in solo and group exhibitions and a number of images are in museum, corporate and private collections. In 2000, she completed a documentary photography project commissioned by the Los Angeles Public Library, entitled “Inside/Out: Downtown Los Angeles”, that illuminated the cultural and ethnic diversity of downtown Los Angeles that culminated in a book in 2001. “Come the Morning”, a children’s book, is illustrated with 20 of Roth’s photographs of homelessness.

Currently, Roth’s commissioned portrait project to photograph the Holocaust survivors who volunteer at The Museum of Tolerance/Simon Wiesenthal Center, “Witness to Truth,” is on permanent exhibition at the museum and a book is forthcoming. Roth has also completed 2 long-term projects, the first, “One Person Crying: Women and War,”; and another book, “Infinite Light” is a photographic meditation on Tibet. Her website is: www.marissarothphotography.com.
GENERAL INFORMATION

Photographs, text and posters: Marissa Roth

**Centre de la mémoire:**
Director: Richard Jezierski
Assistant: Janique de Catheu
Education and Science Center: Pascal Plas, Stéphanie Boutaud, Joanne Théate
Research: Sandra Gibouin
Technical department: Frédéric Jeanniard
Graphics: Synaps Design

**Factsheet:**
Duration of the exhibition: June 21, 2013 to April 30, 2014
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Entrance Fee: 2,00 €
0,50 €/per student in school groups

**Group Reservations**
Telephone: 05 55 430 439
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**Press:**
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**Opening hours:**
February 1 to February 28: 9:00 a.m. - 5:00 p.m.
March 1 to May 15: 9:00 a.m.- 6:00 p.m.
May 16 to September 15: 9:00 a.m.- 7:00 p.m.
September 16 to October 31: 9:00 a.m.- 6:00 p.m.
November 1 to December 15: 9:00 a.m.- 5:00 p.m.

Last access to the center one hour before closing time.