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For several years, Fazal Sheikh has photographed refugees from Ethiopia, Sudan and Somalia who have been forced by ethnic strife to flee to camps in Kenya. But his photographs have none of the sensationalism usually found in images from this troubled region.

Mr. Sheikh photographs with an old-fashioned formality, depicting his sitters head on and using shallow focus and a large-format camera. He enlarges black-and-white Polaroid negatives to make prints that are then toned a golden brown. This process gives the pictures the impassive distance of 19th-century studio portraits. The ceremonial quality of the pictures is strengthened by the seriousness with which the sitters confront the camera.

Most of the images are ones that were taken outdoors, often in the shade of a tree. In one picture, made in a tent, a thin girl gazes into the lens with a quiet intensity, while a man's hand reaches into the frame to steady her.

Mr. Sheikh achieves a remarkable degree of trust from his sitters. His pictures do little to explain the continuing violence in the area, but they do present the refugees as people, rather than exotic ciphers.

Accompanying Mr. Sheikh's portraits are black-and-white photographs of Egypt by Richard Barnes. Mr. Barnes has a sharp eye for incongruities; one of his pictures is of a watchman's television inside an ancient tomb; another shows a sleek tourist bus in front of the Pyramids. Next to Mr. Sheikh's more emotional pictures, though, his smart and ironic images suffer.

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