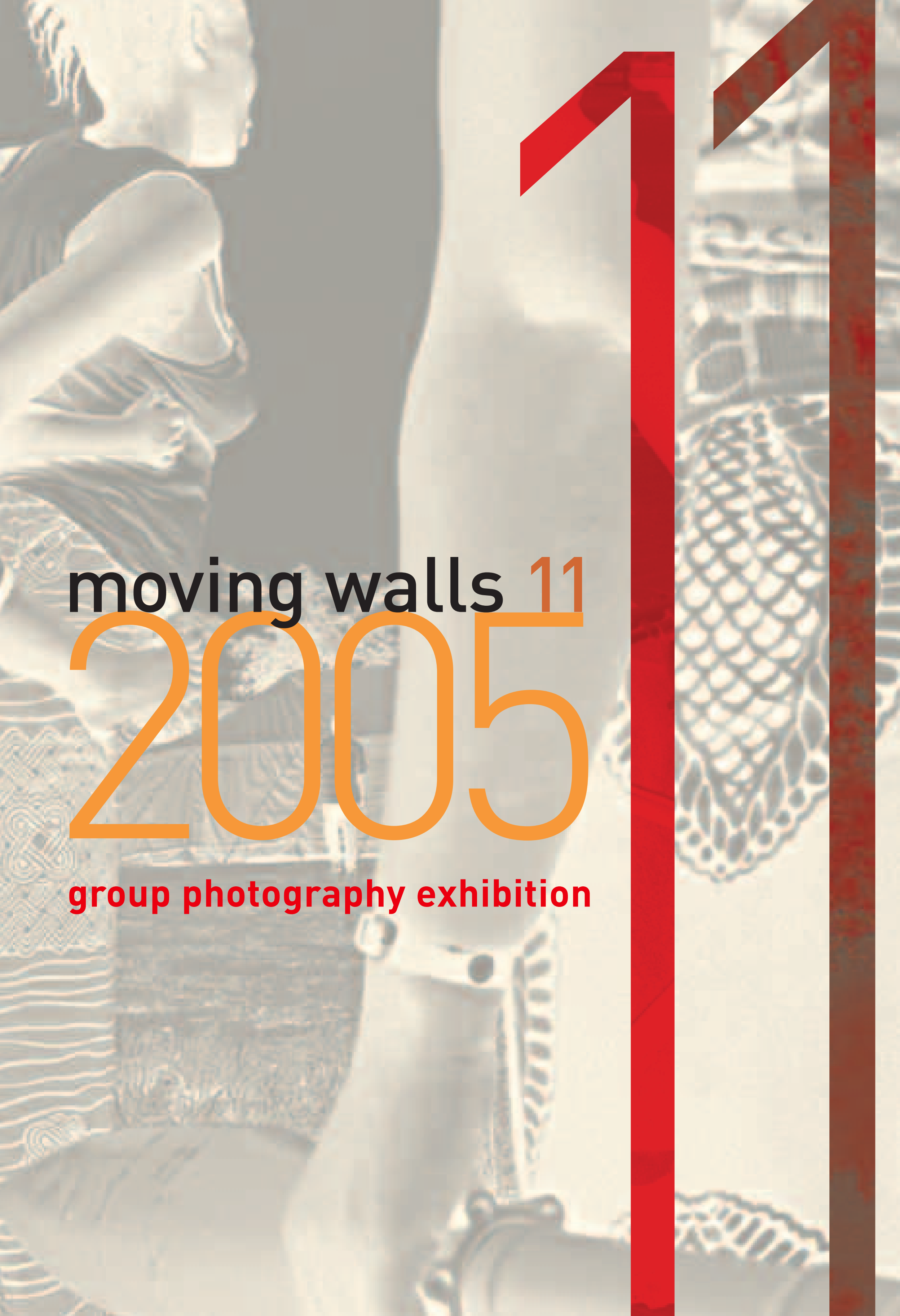

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While there is a province in which the photograph can tell us nothing more than what we see with our own eyes, there is another in which it proves to us how little our eyes permit us to see.

Dorothea Lange

American Photographer

1895 – 1965

Introduction

WITH PHOTOGRAPHS FROM FOUR CONTINENTS, the eleventh exhibition of Moving Walls captures the breadth of the Open Society Institute's mission. At the same time, the show's focus on Africa reflects OSI's growing commitment to supporting open society in a region associated by many with only war, poverty, and AIDS. By exploring the issues around resource wealth, ethnic cleansing and displacement, and the transition from conflict to peace, the photographs seek to give visual meaning to some of the underlying reasons for the challenges many countries in Africa face.

In Liberia, as the end of a brutal dictatorship has brought new hope for stability in West Africa, it has also raised questions about how to ensure democracy in a country ravaged by decades of violence. **TIM HETHERINGTON**'s photographs, which document the dismantling of Charles Taylor's regime, provide a unique perspective. Though the media often portray Liberia as a place of mindless chaos and faceless victims, Hetherington's work reveals the personal lives that are irrevocably changed by the events of war.

To the east, the Sudanese province of Darfur has become synonymous with ethnic cleansing. **LYNSEY ADDARIO** shows the desperate conditions of Darfurian refugees, who have been forced from their homes in a campaign of state-sponsored violence with seemingly no end in sight.

Peace also remains elusive in the Democratic Republic of Congo, where the West's desire for minerals and gems continues to fuel conflict over control of natural resources. By exploring the lives of miners and their surrounding community in resource-rich eastern Congo, **MARCUS BLEASDALE** offers a stark depiction of mining's devastating consequences.

SARA TERRY turns to Bosnia to look at how society rebuilds itself in the aftermath of conflict, a story that often goes untold. Taken after nearly a decade of formal peace, her photographs show Bosnians working to overcome the legacies of a crippling war and return to normal life.

JULIEN CHATELIN explores the question of cultural identity in a place free from violence—Lhasa, the capital of Tibet—but where a half-century of Chinese occupation has diluted the traditional way of life. Signs of Tibetan culture are inconspicuous or else exploited for tourism in Chatelin's portrait of a city trapped in China's stranglehold.

Though some in the United States now consider AIDS a foreign blight, **KATJA HEINEMANN** challenges this view by showing how the disease has affected American children living with HIV. Infected through blood transfusions or from the first wave of HIV-positive mothers, many are left to deal with the physical and psychological burdens of their illness in isolation from their peers.

Lynsey Addario

DARFUR IN EXILE

DARFUR WAS PROPELLED into the international spotlight in 2003, when armed conflict broke out between local rebel groups and Sudanese government forces and their proxies, the Janjaweed. A vast multiethnic region of farmers and herdsmen in western Sudan, Darfur has since become synonymous with ethnic cleansing, as 2.5 million civilians—over 1/3 of Darfur's population—have been forced from their homes by Janjaweed soldiers and other government-backed militias. These mass expulsions have been accompanied by a litany of atrocities, including wholesale destruction of villages, murder, rape, and looting. Though the Sudanese government repeatedly denies involvement in these crimes, there is an abundance of evidence to contradict their claims. The Janjaweed—who wear uniforms similar or identical to those of government soldiers—often attack in concert with the Sudanese army.

I began this photo essay in several of the refugee camps in Chad, where Darfurians continue to stream across the border in search of safety and humanitarian aid. The massive number of refugees has overwhelmed the resources of aid groups, and the few camps that exist are sites of devastation and desperation, lacking infrastructure, food, and medical services. Every refugee has a tale of torture and a fear of future attacks; many women have been raped.

From the camps, I walked with a few colleagues across the border from Chad into Sudan, to try to document the reality on the ground in Darfur. We traveled for seven days with one of the rebel groups, the Sudanese Liberation Army, across the desert and through burnt-out villages, some littered with the bodies of villagers allegedly killed in an attack by Janjaweed forces. The internally displaced people who remain in Darfur hide behind skeletal bushes and in the hills, with little food or water.

A ceasefire brokered between the government and the two rebel groups in 2004 has not stopped the genocide in Darfur. And despite attempts by the United Nations and the African Union to find a way out of the conflict, the situation today remains as dire, if not more so, than it was a few years ago. Meanwhile, the government continues to disavow responsibility for the actions of the Janjaweed, who go on pillaging with impunity, as Darfur falls further into darkness.

Lynsey Addario was born in Westport, Connecticut, and received a BA from the University of Wisconsin, Madison. After photographing in Argentina, Italy, India, and Mexico, she has spent the last three years working out of Istanbul, Turkey.

Throughout her career, Addario has focused on human rights issues, ranging from the effects of the Castro regime in Cuba to life under the Taliban in Afghanistan to the war in Iraq. She has documented the human and psychological toll of the U.S. occupation in Iraq, while also shooting news features on the crisis in Darfur, women in Saudi Arabia, the lifting of sanctions in Libya, and the democratic movement in Lebanon.

Addario's photographs have appeared in the *New York Times*, the *New York Times Magazine*, *Time, Newsweek*, and *National Geographic Adventure*, as well as several books on Iraq. She has exhibited her images in Connecticut and New York.

In 2005, Addario was awarded the Fuji prize at Perpignan for her work on wounded soldiers in Iraq and an honorable mention for her work on Sudan by the National Press Photographer's Association. She won third place for in the Pictures of the Year awards for her 2003 work on the bombings in Turkey, and was one of 12 participants in the World Press Masterclass in Amsterdam in 2003. Addario in 2002 was named the Young Photographer of the Year by the International Center of Photography, and one of the Thirty Best Emerging Photographers by *Photo District News Magazine*.

Marcus Bleasdale

THE RAPE OF A NATION: Natural Resource Exploitation in the Democratic Republic of Congo

THE DEMOCRATIC REPUBLIC OF CONGO (DRC) has the potential to be one of the richest countries in Africa. It has immense mineral reserves, many of which are unique to the region; the land itself is highly fertile, giving the DRC the opportunity to be a significant exporter of food; and the Congo River is capable of providing sufficient hydroelectric power for all of southern Africa.

Yet, with a per capita gross domestic product of only $110 the country is the poorest in the region. Since the war began in 1998, the country has fallen 28 places in the UN Human Development Index to 168 out of 177. Over half of the 5 million people living in the DRC survive on less than $1 a day.

Until 2004, as many as seven nations were fighting within the DRC's borders. The conflict, arguably the murkiest and deadliest on earth, has been in large part about natural resources. The war began in 1998, when military forces from Rwanda and government forces from Uganda crossed the border and began to vie for control of eastern DRC's minerals. From these first months, resources helped define military strategy. Congolese rebels and Rwandan troops laid siege to mining towns for gold, diamonds, coltan (for laptops and mobile phones), and more recently cassiterite (used in making tin), among others. Soon, Ugandan government forces and other Congolese rebel forces did the same.

The looting and killing in the DRC has changed very little over the past centuries. The goods may be different, but the methods and motives remain the same. According to the International Crisis Group, 1,000 people die in the Democratic Republic of Congo every day, and approximately 4 million have died as a result of the war. For every person who is killed violently, 62 more, mostly women and children, die of completely avoidable causes: diarrhea, malnutrition, malaria, and cholera, to name a few.

An October 2002 report released by the UN named 85 multinational companies guilty of illegally exploiting the country's natural resources. But years later, the activities that the UN panel expressed concern over continue, and so does the conflict, as stated in a recently released report from Human Rights Watch.

Mining causes irreparable damage to society. The villages are stripped of their agricultural basis, as most villagers choose to work in the mines rather than labor for low agricultural returns. Cholera, malaria, and hemorrhagic fever are regular occurrences in mining areas.

After successive waves of fighting and seven years of war, the people living in the mineral-rich mining towns of eastern Congo are some of the worst off. There are no hospitals, no roads, and no NGO or UN presence—it is simply too dangerous to work there. The inaccessibility of the mining zones and the reluctance of international agencies to operate in these areas allow devastating disease to spread to epidemic proportions. Thousands, mostly children and women, die from a lack of health care and sanitation.

This fundamental breakdown of the social structure of African societies, fueled by the west's desire for minerals and gems, is as damaging to human life as the fighting itself.

Marcus Bleasdale graduated from the University of Huddersfield in England in 1990 with a BA in Economics and Finance. In 1999, he received a postgraduate diploma in Photojournalism from the London College of Printing.

He has spent six years covering the brutal conflict within the borders of the Democratic Republic of Congo. The resulting photographs were published as the book *One Hundred Years of Darkness*, which was recognized as one of the best photojournalism books of 2002 by *Photo District News*.

Over the years, Bleasdale has received several first prizes in the Picture of the Year and National Press Photographers Association awards. In 2004 he was awarded UNICEF Photographer of the Year Award, the 3P Photographer Award, and a grant from the Alexia Foundation Grant. In 2005, he was awarded a distribution grant from the Open Society Institute for his work with Human Rights Watch. His work is published widely in the United Kingdom, Europe, and the United States in publications such as the *Sunday Times Magazine, Telegraph Magazine, Geo Magazine,* the *New Yorker, TIME, Newsweek*, and *National Geographic*.

Julien Chatelin

LHASA: The Lost Soul of Tibet

A THREE-DAY DRIVE separates Lhasa, the capital city of Tibet, from the Nepali border. Three days during which one is confronted by staggering landscapes: 17,000-foot-high passes, mountain lakes, Mount Everest. In the villages and Buddhist temples, it seems nothing has changed since China invaded Tibet in 1950. The nomads, shepherds, and peasants appear untouched by both globalization and the Chinese occupation.

Then comes the asphalt, Land Cruisers, checkpoints, men in business suits, women in platform shoes, the endless avenues of steel and glass and neon—Lhasa. The exotic images in the guidebook look nothing like this Tibet. Sitting high up on a hill overlooking the city is the Potala Palace, the official residence of the exiled Dalaï Lama. But in the deserted square below a Chinese flag flies over a monument dedicated to liberation of Tibet by Chinese forces. Surrounding the square are gleaming new department stores, military barracks, and cell phone shops.

This city of 300,000 is ten times larger than it was 50 years ago. Today, over half its residents are Chinese. Signs of Tibetan culture in Lhasa are inconspicuous—a traditional prayer flag strung across a rooftop—or else exploited for tourism value. In the ancient Barkhor quarter, along the way to the holy Jokhang Temple, pilgrims walk past souvenir shops, sharing the streets with tourists and a handful of Chinese policemen.

There is hardly any talk of politics here. Breaking the silence is treated with fear and suspicion by most Tibetans, who have adjusted to living under Chinese rule. A billboard on the outskirts of Lhasa shows Deng Xiaoping, Mao Zedong, and Jiang Zemin in front of Potala palace, wearing beatific smiles—a cynical reminder that, with China's dominance, the people of Tibet have new leaders that they must worship and obey.

After graduating with a BFA in photography from the Tisch School of the Arts at New York University, Julien Chatelin returned to his native France in 1992 and began covering issues surrounding the post-communist transition in Eastern Europe and the former Soviet Union. His work was particularly focused on turmoil that broke out in the newly independent states in the Caucasus, documenting the conflicts in Abkhazia, Chechnya, and producing several features on Georgia, Armenia, and Azerbaijan.

In 1994 Chatelin joined REA press agency in Paris, where he was assigned to cover social issues in France, such as the emergence of crack cocaine in Paris, unemployment, homelessness, emigration, and the problems of suburban ghetto towns.

Chatelin later joined Icône, a newly created agency, and began working on a series of stories on nations struggling for statehood. This took him to the Caucasus, Kosovo, Western Sahara, Kurdistan, and Tibet.

In 2000 he co-founded the documentary photography magazine *de l'air*, which has received accolades in the photography and design world. Chatelin's work has been featured in numerous publications, including *Paris Match, Figaro Magazine, Marie Claire, VSD, Le Monde 2*. He is currently working on a project on the polarization of Israeli youth.

Katja Heinemann

ON BORROWED TIME: Growing up with HIV/AIDS in the United States

WITH IMPROVED MEDICAL TREATMENTS, HIV-positive children in the United States are now reaching their teenage years. But the majority of young people suffering from HIV/AIDS cannot talk about the illness outside their homes—and sometimes not even within their families—because of the stigma attached to the disease. Many feel isolated from their peers as well as adults. They do not know others who are experiencing the emotions that accompany illness, secrecy, and loss. While new treatments bring hope, a cure remains elusive, and children living with HIV/AIDS have to learn to cope with toxic, often experimental, medical regimens. School poses a separate set of problems, from needing to be secretive and hiding medications to missing classes because of illness and visits to the doctor. And as the children grow older, the already difficult process of coming of age sexually is further complicated by the sexually transmittable nature of their illness.

On Borrowed Time explores the impact the disease has on young people. The photographs were taken at Camp Heartland for Children Affected by HIV/AIDS, where a safe atmosphere and feeling of acceptance enable the children to share their stories and find support. Both HIV-negative children, who suffer from the impact that the illness has on their families, and HIV-positive children attend the camp.

Of the approximately one million people living with HIV in the United States, an estimated 10,000 are children who contracted the virus from their mothers or through tainted blood transfusions. Eighty-five percent of HIV-positive children are Black or Latino; most live in urban areas. HIV/AIDS in the United States remains a disease of poverty.

Many Americans now view HIV-infection as another chronic but manageable illness, unaware of the overwhelming physical and psychological consequences that accompany the disease even in a nation that can afford to treat those who have contracted the virus. Contrary to the widespread assumption that the epidemic has been brought under control, HIV-infection rates in America have remained consistent over the past two decades at 40,000 new infections each year. And in certain segments of the population HIV/AIDS is actually on the rise, with the fastest growing rate of new infections among minorities and young people between the ages of 15 and 24.

Continued, in-depth documentation of the AIDS epidemic in western, industrialized nations such as the United States is crucial. No amount of medical technology can address the social causes that perpetuate the cycle of new infections—causes that include the stigma toward people with the illness and the lack of public education and prevention efforts. Only through an increased awareness of the psychological causes and effects of HIV transmission will we be able to combat this illness successfully.

After growing up in Germany, Katja Heinemann has spent the past 14 years in the United States and currently lives in Brooklyn, New York. As a documentary and editorial photographer, her work focuses on intimate portrayals of people and everyday life in America, exploring issues of women's health and body consciousness, immigration, and, more recently, American patriotism and militarism after September 11.

Since the summer of 2000, Heinemann has been working on the new media documentary On Borrowed Time, which chronicles the lives of children and teenagers who have grown up with HIV/AIDS in the United States. The resulting multimedia website by Time.com won several awards in the 2002 Pictures of the Year and National Press Photographers Association competitions. Her photographs and interviews with the children of Camp Heartland were published as a book, *Journey of Hope*, in the spring of 2005.

Heinemann was a contributor to Chicago's independent documentary project, Chicago in the Year 2000, and her photographs have been included in the anthologies *Here is New York,* which documents September 11, and *Pandemic: Facing AIDS*. Her editorial work has appeared in *Time Magazine, U.S. News & World Report, Stern,* the *Chicago Tribune Sunday Magazine*, and *French Marie Claire*, among others. She is represented by Aurora Photos.

Tim Hetherington

NO CONDITION IS PERMANENT: Liberia in Transition

“When two elephants fight, it is the grass that suffers.” —African proverb

IN THE SUMMER OF 2003, a secretive rebel group calling itself Liberians United for Reconciliation and Democracy (LURD) launched its final attacks on Monrovia, the nation’s capital. The rebel army had fought four years in the interior of the country, and now it neared the seat of power with the aim of removing President Charles Taylor from office. Under his tenure as warlord and then president, Liberia had reached its nadir as an isolated, failed state. Fighters from former factions, disgruntled individuals, and those looking for a way to survive made up the LURD. Though some professed the rhetoric of liberation, they all hoped that the removal of Taylor would lead to economic enrichment.

Most of the fighters had grown up knowing only war. The cycle of violence that has gripped Liberia since the 1980s is a product of a confused and incomplete relationship with democracy that dates back to the founding of the country over a century and a half ago. When Samuel Doe came to power after an opportunistic coup in 1980, he ordered 13 ministers from the previous administration to be executed without trial. They were shot on a beach in downtown Monrovia in front of a gathered crowd. Witnesses said that the soldiers assigned to the execution squad were so drunk that it took a long time to kill all the ministers. The spectacle demonstrated that there would be no rule of law in the country. By the mid-nineties, the violence had spiraled out of control and the country had become synonymous with brutality and injustice. Along with the fighting, looting and stealing became the prime economic activity of anyone in power. Members of the ruling elite exploited the country’s natural resources and neglected government institutions to further their personal wealth.

The corruption and violence touched all Liberians. My friend Mamaya was raped as a young woman by government militia troops. She rose in the ranks of a rebel group to become a feared frontline commander, known to shoot her own troops if she caught them raping. My driver Issa was once a bodyguard for the warlord Alhaji Khromah. Issa does not like guns, but he was big enough to become a human shield for Khromah, standing behind him in case someone tried to shoot him in the back. Zum, a local journalist and friend, does not trust his neighbors anymore, not after he got trapped by fighting in the center of town and returned home to find they had looted it.

They say Monrovia is a small village of personal relationships. Everyone knows each other, and if you search hard enough, you will find everyone is connected—through family or business relationships. This network is focused on the pursuit of power and money, and violence is used as a tool. But one cannot discern these details watching the news, so the war seems confusing to those on the outside.

There are two Liberias, two worlds that are far apart but that sometimes intersect. One is the world of Liberians and reflects their individual struggle with history and

circumstance. The other is the world of the international community, led by events and the preoccupations and agendas of organizations like the United Nations and international NGOs. The international media often portray Liberia as a place of abstract violence and faceless individuals. As the only photographer to live with the rebels during the war, I was granted a unique perspective. My evolving work is an attempt to describe how the events of war intersect with personal lives. I want my images to evoke the contrast between inside and outside, the personal and the historical, and the individual and the event.

Tim Hetherington was born in Liverpool, England, in 1970. He studied English and Classics at Oxford University and worked as a writer and editor of children's books, before taking up photography in 1996.

Hetherington works to create diverse forms of photographic communication from digital projections at the Institute of Contemporary Art in London to fly-poster exhibitions in Lagos, Nigeria. Recent projects include Healing Sport, Blind Link Project, and Liberia. He is a recipient of numerous awards including a research grant from the Hasselblad Foundation, two prizes from World Press Photo, and a fellowship from the National Endowment for Science, Technology, and the Arts.

Since 2003, he has worked as a cameraman and filmmaker, helping to create six films for television. He earned an award from the International Documentary Association for his work on *Liberia: An Uncivil War,* which was awarded the Special Jury Prize at the International Documentary Film Festival in Amsterdam.

Sara Terry

AFTERMATH: Bosnia's Long Road to Peace

THIS WORK IS ROOTED IN my conviction that war is only half the story, something the people of Bosnia and Herzegovina, like people who have lived through any terrible conflict, know only too well. But the aftermath of conflict is a story that often goes untold. The media, which does a very good job of covering war, rarely remain after the guns and violence and madness of conflict have finally stopped. Reporters move on to the next hot spot, and the world forgets.

Aftermath is about that period of time when people no longer struggle just to survive, as they do in war, but to live again, to restore lives and communities, to rebuild a civil society. This project is a reflection of my belief that the aftermath is as newsworthy as the war, if not more so, because it is the time when the human spirit is really put to the test. It is also, however, the time when the prologue to the future is being written. We ignore it at our own peril.

To explore these themes, I worked with groups of people and on crucial issues that will determine Bosnia's future: the widows of Srebrenica; the youth of Sarajevo; exhumations and identifications; areas such as Republika Srpska, where ethnic tensions still run high; and returning refugees. But in addition, I explored everyday life in Bosnia, searching for the moments and details that help illumine the promise and the contradictions of a postconflict society.

In the course of the four years it took to make this work, I became convinced that we need post-conflict images to remind us of our humanity—to testify that war is not the final word on who we are as human beings, nor the final image of our spirit.

A former staff writer for the *Christian Science Monitor* and a founding reporter of Monitor Radio, Sara Terry made a mid-career transition to documentary photography in 1997. Her book, *Aftermath: Bosnia's Long Road to Peace*, documents the struggles and triumphs of Bosnians trying to rebuild their lives and to restore a civil society. Her work on this subject inspired her to start the Aftermath Project, a nonprofit foundation, to help photojournalists document the aftermath of conflict.

At the *Christian Science Monitor*, Terry worked nationally and internationally, developing a focus on social justice issues and cultural critiquing. She was the lead reporter on the *Christian Science Monitor*'s 1987 groundbreaking series, "Children in Darkness," about the exploitation of children in the developing world. She has won several awards for her work, including two from the Overseas Press Club. She was featured in the 1991 book, *Women on Deadline*, as one of the top ten female reporters in the United States, for her international reporting.

Throughout the 1990s she worked as a freelance writer for publications such as the *New York Times Magazine, Fast Company, Rolling Stone*, and the *Boston Globe Magazine*. As a freelancer she reported on a range of subjects, from the torture and assassination of street children by death squads in Guatemala to grassroots efforts in America to bridge the "digital divide."

In 2005, Terry received an Alicia Patterson fellowship for her photography, which allowed her to continue documenting the aftermath of war in Bosnia. She is represented by Polaris Images.

OPEN SOCIETY INSTITUTE

The Open Society Institute works to build vibrant and tolerant democracies whose governments are accountable to their citizens. Open societies are characterized by the rule of law; respect for human rights, minorities, and a diversity of opinions; democratically elected governments; market economies in which business and government are separate; and a civil society that helps keep government power in check.

To achieve its mission, OSI seeks to shape public policies that assure greater fairness in political, legal, and economic systems and safeguard fundamental rights. On a local level, OSI implements a range of initiatives to advance justice, education, public health, and independent media. At the same time, OSI builds alliances across borders and continents on issues such as corruption and freedom of information. OSI places high priority on protecting and improving the lives of marginalized people and communities.

Investor and philanthropist George Soros in 1993 created OSI as a private operating and grantmaking foundation to support his foundations in Central and Eastern Europe and the former Soviet Union. Those foundations were established, starting in 1984, to help countries make the transition from communism. OSI has expanded the activities of the Soros foundations network to encompass the United States and more than 60 countries in Europe, Asia, Africa, and Latin America. Each national foundation relies on the expertise of boards composed of eminent citizens who determine individual agendas based on local priorities.

www.soros.org

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