

THE AFTERMATH PROJECT

BOSNIA'S LONG ROAD TO PEACE

SARA TERRY, 2006 AFTERMATH PROJECT GRANT WINNER

INTRODUCING "BOSNIA'S LONG ROAD TO PEACE"

Terry went to Bosnia to cover the aftermath of war – to try to capture the images that are the all too often forgotten companions of the vivid pictures of war itself. She went with the conviction that war is only half the story. She believed, and still believes, that what happens in the aftermath of war is as newsworthy, if not more so, than the destruction and horror of war. This early work in Bosnia led Terry to start The Aftermath Project.

A MUSLIM WIDOW

A Muslim widow examines body bags containing the remains of recently exhumed victims of the 1992 “ethnic cleansing” campaign waged by Serbs against their Muslim neighbors (July 2001). Exhumations of mass graves began in 1996 and are expected to last for many years to come. Nearly 30,000 Muslims—most of them civilians—were listed as missing at the end of the war; most are believed to have been victims of “ethnic cleansing.”



- What details about the way this photograph is composed stand out to you? What roles do light, shadow, and color play?
 - Why do you think the photographer chose not to reveal the face of the woman?
 - Photographer Sara Terry notes, “I went to Bosnia with a desire to document the incredibly difficult period when humans move out of war’s desperate struggle to survive, and begin another equally mighty struggle—that of learning to live again.” What is your response to her statement?
 - What role do exhumations play in the aftermath of war? How can this process help with the process of “learning to live again”?
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LEGENDARY JUMPER

One of Mostar's legendary jumpers throws himself from the town's famed bridge, which stands more than 80 feet high. Eleven years after the bridge was destroyed during the 1992–1995 war, the rebuilt structure was opened to the public following a ceremony that drew many foreign officials, including Prince Charles. Local jumpers and divers wasted no time returning to one of their favorite pastimes before the war—collecting change from tourists who watch them jump. Local athletes also used the opportunity to prepare for the 448th annual jumping and diving competition, held the following week.



- After standing for over 400 years, Stari Most, or the Old Bridge, was destroyed during the 1993 Croat-Bosniak War. International efforts led to the reconstruction of the bridge, and it was reopened in 2004. This physical bridge does not guarantee lasting peace between these communities, but such symbolic public efforts are significant as the nation looks toward the future. Given this context, what thoughts, feelings, and questions do you have as you view this photograph?
- Is it necessary to rebuild structures destroyed during times of war in order for communities to reconcile? What else might be necessary for reconciliation efforts to succeed? What challenges to such efforts might exist that threaten their endurance?
- How does this image help to tell a story of recovery and hope?

PRAYER FOR THE DEAD

Muslim widows are seen here during the prayer for the dead offered at the groundbreaking of a memorial site for the 7,000 to 8,000 Muslim men and boys who were massacred by Bosnian Serb forces in 1995.



- How does the title of this photograph inform your understanding of what is occurring?
- What details in the photograph seem to stand in contrast to the title? What larger story could Sara Terry be seeking to suggest by framing the image this way?
- Imagine what is occurring behind the camera and in the surrounding landscape. How might your interpretation of the image change based on the backdrop?

- What reasons might the photographer have had for keeping the woman’s face concealed in the shadow of her head covering?
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ROADSIDE VENDOR

A roadside vendor in Bosnia, hoping to attract passing drivers, offers goldfish for sale.



- What larger commentary could the photographer be offering by focusing on fish on the side of a road in Bosnia?
- How does this photograph help to tell the larger story of war’s aftermath in Bosnia?
- In the video that opens this section, Sara Terry notes that this image prompted her to ask, “What am I not seeing?” Why is this question critical as we view the images included in the Aftermath Project? What are we missing in media coverage of war and the aftermath of conflict?

HEADSTONE

Laser-engraved headstones show images of Bosnian Serb soldiers who were killed during the war. The cemetery is in Visegrad, in eastern Bosnia, a town where some 2,000 Muslim men and boys were killed by Serbs in the spring of 1992. Eight years after the end of the war, the former Muslim-majority town remains overwhelmingly Serb.



- While the title of this photograph is singular, “Headstone,” two black granite headstones occupy a prominent position in the image’s composition—both with laser-engraved images of the deceased (presumably) holding a gun. Why do you think Sara Terry chose to focus on these headstones? What larger story is being told about the community where this cemetery exists?
- These headstones honor dead warriors who are buried in the town where they helped to kill

some 2,000 men and boys. How does the composition of this photograph remind us of the loss that has taken place? Why?

See the full project: <http://theaftermathproject.org.s166416.gridserver.com/project/bosnias-long-road-peace>