

## The Photographer Into War Torn Afghanistan With Doctors Without Borders

In a war-torn village in Eastern Europe, an American photographer captures a heart-stopping image: a young girl fleeing a fiery explosion that has engulfed her home and family. It becomes an icon for millions, winning acclaim and prizes - and a subject of obsession for one writer, the photographer's best friend, who has suffered a tragedy of her own. With the flash of a camera, one girl's life is shattered and another's is altered forever.

Reading the Visual is an essential introduction that focuses on what teachers should know about multimodal literacy and how to teach it. This engaging book provides theoretical, curricular, and pedagogical frameworks for teaching a wide-range of visual and multimodal texts, including historical fiction, picture books, advertisements, websites, comics, graphic novels, news reports, and film. Each unit of study presented contains suggestions for selecting cornerstone texts and visual images and launching the unit, as well as lesson plans, text sets, and analysis guides. These units are designed to be readily adapted to fit the needs of a variety of settings and grade levels.

The DPhotographerInto War-torn Afghanistan with Doctors Without BordersMacmillan

A series of short stories in graphic novel format follows a group of friends in their twenties as they navigate young adulthood and relationships.

Here I Am

Images of Armed Conflict and Its Aftermath

Letters from Lost Countries

The Small Backs of Children

Dark Odyssey

Another Vietnam

More than 50 years of conflict between the government army, guerrilla rebels and paramilitary groups has led to the internal displacement of more than 7 million - leaving visible scars on the land and the people of Colombia. We are Indestructible is the culmination of Nissen's work, providing a portrait of a war-torn country navigating the complexities of newfound peace.

"Spectacular . . . a majestic collection that captures the drama of everyday existence in war zones around the world. . . . There is no disputing the impact of this revelatory collection." —BookPage

Pulitzer Prize-winning photojournalist and New York Times bestselling author, a stunning and personally curated selection of her work across the Middle East, South Asia, and Africa Pulitzer Prize-

photojournalist and MacArthur Fellow Lynsey Addario has spent the last two decades bearing witness to the world's most urgent humanitarian and human rights crises. Traveling to the most dark

remote corners to document crucial moments such as Afghanistan under the Taliban immediately before and after the 9/11 attacks, Iraq following the US-led invasion and dismantlement of Saddam

Hussein's government, and western Sudan in the aftermath of the genocide in Darfur, she has captured through her photographs visual testimony not only of war and injustice but also of human

and resilience. In this compelling collection of more than two hundred photographs, Addario's commitment to exposing the devastating consequences of human conflict is on full display. Her subjects

the lives of female members of the military, as well as the trauma and abuse inflicted on women in male-dominated societies; American soldiers rescuing comrades in the Korengal Valley of Afghan

Libyan opposition troops trading fire in Benghazi. Interspersed between her commanding and arresting images are personal journal entries and letters, as well as revelatory essays from esteemed

such as Dexter Filkins, Suzy Hansen, and Lydia Polgreen. A powerful and singular work from one of the most brilliant and influential photojournalists working today, Of Love & War is a breathtaking

our complex world in all its inescapable chaos, conflict, and beauty.

While in search of the mysterious traveler she's fallen in love with, Blythe, a flight attendant, finds herself targeted by an anti-terrorist group and racing for an artifact that may change the scienc

Through a carefully curated selection of quotations, images and interviews, Photographers on Photography reveals what matters most to the masters. With enlightening text by Henry Carroll, au

internationally bestselling Read This If You Want To Take Great Photographs series, you'll discover how the giants of the genres developed their distinctive visual styles, the core ideas that underp

practice and, most importantly, what photography means to you.

Representation and Memory in Graphic Novels

A California Childhood

The Memories of G.I. Alan Cope

War Torn

Page After Page

***A stunning compilation of 160 never-before-published images by North Vietnamese photographers capture the events of the Vietnam War from a dramatic new perspective and document daily life and battle on the North Vietnamese side.***

***This book analyses the relationship between comics and cultural memory. By focussing on a range of landmark comics from the twentieth and twenty-first centuries, the discussion draws attention to the ongoing role of visual culture in framing testimony, particularly in relation to underprivileged subjects such as migrants and refugees, individuals dealing with war and oppressive regimes and individuals living with particular health conditions. The discussion is influenced by literary and cultural debates on the intersections between ethics, testimony, trauma, and human rights, reflected in its three overarching questions: 'How do comics usually complicate the production of cultural memory in local contents and global mediascapes?', 'How do comics engage with, and generate, new forms of testimonial address?', and 'How do the comics function as mnemonic structures?' The author highlights that the power of comics is that they allow both creators and readers to visualise the fracturing power of violence and oppression – at the level of the individual, domestic, communal, national and international – in powerful and creative ways. Comics do not stand outside of literature, cinema, or any of the other arts, but rather enliven the reciprocal relationship between the verbal and the visual language that informs all of these media. As such, the discussion demonstrates how fields such as graphic medicine, graphic justice,***

*and comics journalism contribute to existing theoretical and analytics debates, including critical visual theory, trauma and memory studies, by offering a broad ranging, yet cohesive, analysis of cultural memory and its representation in print and digital comics.*

*Testament is a collection of photographs and writing by late photojournalist Chris Hondros spanning over a decade of coverage from most of the world's conflicts since the late 1990s, including Kosovo, Afghanistan, the West Bank, Iraq, Liberia, Egypt, and Libya. Through Hondros' images, we witness a jubilant Liberian rebel fighter exalt during a firefight, a U.S. Marine remove Saddam Hussein's portrait from an Iraqi classroom, American troops ride confidently in a thin-skinned unarmored Humvee during the first months of the Iraq war, "the probing eyes of an Afghan village boy," and "rambunctious Iraqi schoolgirls enjoying their precious few years of relative freedom before aging into more restricted adulthoods." Hondros was not just a front-line war photographer, but also a committed observer and witness, and his work humanizes complex world events and brings to light shared human experiences. Evident in his writings, interspersed throughout, Hondros was determined to broaden our understanding of war and its consequences. This unyielding determination led Hondros to take dozens of trips to Iraq and Afghanistan, even as the news turned elsewhere. During these "routine" trips, Hondros examined and observed daily life in these war-torn societies. His inventive Humvee picture series frames the ever-changing landscapes of these countries, offering a glimpse into the daily lives of those most affected by conflict. "One of the ongoing themes in my work, I hope, and one of the things I believe in, is a sense of human nature, a sense of shared humanity above the cultural layers we place on ourselves [which don't] mean that much compared to the human experience." —Chris Hondros As a photographer working in the world's most difficult and dangerous places, Chris Hondros had the distinctive ability to connect his viewers with people embroiled in far-flung and sometimes obscure conflicts. He recognized the shared humanity among those affected by war, regardless of culture or beliefs, and he was determined to share their challenges to the wider world in the hope of provoking thought, raising awareness, and fostering understanding. In the introduction to the book, Getty Images Co-founder and CEO Jonathan Klein writes, "Chris believed that his work could and would make a difference. He dedicated and ultimately lost his life in pursuit of that belief. I have no doubt that Chris was correct. Images can and do influence public opinion, galvanize people and societies, and force governments to change. They bring much-needed focus and attention to the suffering of people who are otherwise unable to communicate their plight." Inspired by his life, work, and vision—The Chris Hondros Fund endeavors to bring light to shared human experiences by supporting and protecting photojournalists. Through their generous support, Getty Images' proceeds from the sale of the book will be donated to the Fund. For more information please visit [www.chrishondrosfund.org](http://www.chrishondrosfund.org).*

*Exhibition held at The Queen's Gallery, Palace of Holyroodhouse, Friday, 4 Aug 2017--Sunday, 26 Nov 2017--Exhibition website.*

*We Are Indestructible*

*Sardine in Outer Space*

*Towards a Philosophy of Photography*

*Testament*

*Into War-torn Afghanistan with Doctors Without Borders*

*A Rumor of War*

*In this "gripping and personal view of war" (Andy McNab, author of Bravo Two Zero), a celebrated photographer crafts a powerful memoir about his experiences in some of the world's most dangerous, war-torn areas—and his terrifying capture by Syrian rebels in 2013. For a decade, Jonathan Alpeyrie—a French-American photojournalist—had ventured in and out of more than a dozen conflict zones. He photographed civilians being chased out of their homes, military trucks roving over bullet-torn battlefields, and too many bodies to count. But on April 29, 2013, during his third assignment to Syria, Alpeyrie became the story. For eighty-one days he was bound, blindfolded, and beaten by Syrian rebels. Over the course of his captivity, Alpeyrie kept his spirits up and strove to find the humanity in his captors. He took part in their activities, taught them how to swim, prayed with them, and tried learning their language and culture. He also discovered a dormant faith within himself, one that strengthened him throughout the ordeal. The Shattered Lens is a firsthand account that "reads like a thriller" (The New York Journal of Books) by a photojournalist who has always answered the next adrenaline-pumping assignment. Yet, during his headline-making kidnapping and "for all his suffering, Alpeyrie expresses, in words and color photographs, the compassion of a global citizen seeing beyond his personal terror and into the nuances of human interactions" (Booklist).*

*"At 32, artist and climber Jeremy Collins found himself 'somewhere between college and mortgage, ' and recognized within a profound need for transformation. Inspired in part by his intrepid friend Jonny Copp, who had died tragically in an avalanche, Jeremy resolved to travel in the four cardinal directions - north, south, east and west - to challenge himself in first ascents, and to explore a balance between the pursuit of wilderness adventure and the necessity of home ... [This] is a rich, textured and soulful visual exploration of summits lost and achieved. Although climbing is Jeremy's catalyst, the more fully realized approach to life he discovers will resonate with anyone who has ever looked out an office window and asked, "What else is there?"--Publisher's description.*

*In graphic novel format looks at the work of Doctors without Borders as seen through the eyes of a photojournalist who accompanied the group through war-torn Afghanistan.*

*Angola, 2002. In the last days of a vicious civil war, it is a dangerous landscape rife with rebel soldiers, land mines, corruption and deception. A suspicious explosion kills a beloved nurse, while another humanitarian worker goes missing. Lena Rodrigues, a young photographer, flies out to Angola's highlands to piece together the reasons behind her sister's disappearance. But will she have the strength to bear witness to the truth, before she gets entangled in the country's conflict for minerals and power?*

*The Lotus Eaters*

*Into the Mouth of the Lion*

*The Art of Ascent*

*War/photography*

*Deeds of War*

*Shadows of War*

A brilliant, clear-eyed new consideration of the visual representation of violence in our culture--its ubiquity, meanings, and effects Watching the evening news offers constant evidence of atrocity--a daily commonplace in our "society of spectacle." But are viewers inured -or incited--to violence by the daily depiction of cruelty and horror? Is the viewer's perception of reality eroded by the universal availability of imagery intended to shock? In her first full-scale investigation of the role of imagery in our culture since her now-classic book *On Photography* defined the terms of the debate twenty-five years ago, Susan Sontag cuts through circular arguments about how pictures can inspire dissent or foster violence as she takes a fresh look at the representation of atrocity--from Goya's *The Disasters of War* to photographs of the American Civil War, lynchings of blacks in the South, and Dachau and Auschwitz to contemporary horrific images of Bosnia, Sierra Leone, Rwanda, and New York City on September 11, 2001. As John Berger wrote when *On Photography* was first published, "All future discussions or analysis of the role of photography in the affluent mass-media societies is now bound to begin with her book." Sontag's new book, a startling reappraisal of the intersection of "information", "news," "art," and politics in the contemporary depiction of war and disaster, will be equally essential. It will forever alter our thinking about the uses and meanings of images in our world.

"Not only does Huffman bring Tim back to life . . . but he also leads us through some of the most harrowing combat of our generation" (Sebastian Junger, *New York Times*-bestselling author of *Tribe*). Tim Hetherington (1970-2011) was one of the world's most distinguished and dedicated photojournalists, whose career was tragically cut short when he died in a mortar blast while covering the Libyan Civil War. Someone far less interested in professional glory than revealing to the world the realities of people living in extremely difficult circumstances, Hetherington nonetheless won many awards for his war reporting, and was nominated for an Academy Award for his critically acclaimed documentary, *Restrepo*. In *Here I Am*, Alan Huffman tells Hetherington's life story, and through it analyses, what it means to be a war reporter in the twenty-first century. Huffman recounts the cameraman's life from his first interest in photography and war reporting, through his critical role in reporting the Liberian Civil War, to his tragic death in Libya. Huffman also traces Hetherington's photographic milestones, from his iconic and prize-winning pictures of Liberian children, to the celebrated portraits of sleeping US soldiers in Afghanistan. "A powerfully written biography . . . This is poignant imagery and metaphor for the entire body of this extraordinary artist and humanist's life." --*The Huffington Post* "Huffman excels at heightening the drama, depicting the rapid-fire action and constant danger of working among soldiers and guerrillas engaged in battle." --*The Boston Globe* "Huffman vividly chronicles the short life of a man drawn to danger zones to capture the horrors of modern warfare." --*Los Angeles Times* "Celebrate[s] Tim Hetherington's life . . . Recount[s] his last days in Libya in excruciating detail." --*Time*

Media philosopher Vil é m Flusser proposed a revolutionary new way of thinking about photography. An analysis of the medium in terms of aesthetics, science and politics provided him with new ways of understanding both the cultural crises of the past and the new social forms nascent within them. Flusser showed how the transformation of textual into visual culture (from the linearity of history into the two-dimensionality of magic) and of industrial into post-industrial society (from work into leisure) went hand in hand, and how photography allows us to read and interpret these changes with particular clarity.

Steinbeck and Capa's account of their journey through Cold War Russia is a classic piece of reportage and travel writing. A Penguin Classic Just after the Iron Curtain fell on Eastern Europe, Pulitzer Prize-winning author John Steinbeck and acclaimed war photographer Robert Capa ventured into the Soviet Union to report for the *New York Herald Tribune*. This rare opportunity took the famous travelers not only to Moscow and Stalingrad - now Volgograd - but through the countryside of the Ukraine and the Caucasus. Hailed by the *New York Times* as "superb" when it first appeared in 1948, *A Russian Journal* is the distillation of their journey and remains a remarkable memoir and unique historical document. What they saw and movingly recorded in words and on film was what Steinbeck called "the great other side there ... the private life of the Russian people." Unlike other Western reporting about Russia at the time, *A Russian Journal* is free of ideological obsessions. Rather, Steinbeck and Capa recorded the grim realities of factory workers, government clerks, and peasants, as they emerged from the rubble of World War II--represented here in Capa's stirring photographs alongside Steinbeck's masterful prose. Through it all, we are given intimate glimpses of two artists at the height of their powers, answering their need to document human struggle. This edition features an introduction by Steinbeck scholar Susan Shillinglaw. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

The Age of Light

The 'Stan

An Introduction to Teaching Multimodal Literacy

Nymph

A Novel

Same Difference

***"An unflinching memoir . . . [that] offers insight into international events and the challenges faced by the journalists who capture them." --The Washington Post War photographer Lynsey Addario's memoir is the story of how the relentless pursuit of truth, in virtually every major theater of war in the twenty-first century, has shaped her life. What she does, with clarity, beauty, and***

candor, is to document, often in their most extreme moments, the complex lives of others. It's her work, but it's much more than that: it's her singular calling. Lynsey Addario was just finding her way as a young photographer when September 11 changed the world. One of the few photojournalists with experience in Afghanistan, she gets the call to return and cover the American invasion. She decides to set out across the world, face the chaos of crisis, and make a name for herself. Addario finds a way to travel with a purpose. She photographs the Afghan people before and after the Taliban reign, the civilian casualties and misunderstood insurgents of the Iraq War, as well as the burned villages and countless dead in Darfur. She exposes a culture of violence against women in the Congo and tells the riveting story of her headline-making kidnapping by pro-Qaddafi forces in the Libyan civil war. As a woman photojournalist determined to be taken as seriously as her male peers, Addario fights her way into a boys' club of a profession. Rather than choose between her personal life and her career, Addario learns to strike a necessary balance. In the man who will become her husband, she finds at last a real love to complement her work, not take away from it, and as a new mother, she gains an all the more intensely personal understanding of the fragility of life. Watching uprisings unfold and people fight to the death for their freedom, Addario understands she is documenting not only news but also the fate of societies. It's *What I Do* is more than just a snapshot of life on the front lines; it is witness to the human cost of war. Describes the childhood of World War II veteran, Alan Cope, including his idyllic California home, his family members, and the tragic death of his mother when he was eleven years old.

*Infra*, Richard Mosses first book, offers a radical rethinking of how to depict a conflict as complex and intractable as that of the ongoing war in the Democratic Republic of Congo. Mosse photographs both the rich topography, inscribed with the traces of conflicting interests, as well as rebel groups of constantly shifting allegiances at war with the Congolese national army (itself a patchwork of recently integrated warlords and their militias). For centuries, the Congo has repeatedly compelled and defied the Western imagination. Mosse brings to this subject the use of a discontinued aerial surveillance film, a type of color infrared film called Kodak Aerochrome. The film, originally developed for military reconnaissance, registers an invisible spectrum of infrared light, rendering the green landscape in vivid hues of lavender, crimson, and hot pink. The results offer a fevered inflation of the traditional reportage document, underlining the growing tension between art, fiction, and photojournalism. Mosses work highlights the ineffable nature of current events in today's Congo. *Infra* initiates a dialogue with photography that begins as an intoxicating meditation on a broken genre, but ends as a haunting elegy for a vividly beautiful land touched by unspeakable tragedy.

*The 'Stan* is a collection of short comics about America's longest war. Individual stories highlight different perspectives—one through the eyes of a Taliban ambassador and others through the eyes of Afghan and U.S. Army soldiers—but every account highlights the human element of war. The tales in this book—based on reporting by David Axe and Kevin Knodell and drawn by artist Blue Delliquanti—are all true and took place in roughly the first decade of the U.S. military intervention in Afghanistan. While the stories are from the recent past, *The 'Stan* is still very much about Afghanistan's and America's present—and likely their future.

*Shooting Ghosts*

*Drawing on the Past*

*Life Narratives and Human Rights*

*Regarding the Pain of Others*

*A War Photographer's True Story of Captivity and Survival in Syria*

*Infra*

One of the Best Books of the Year: Parade, Glamour, Real Simple, Refinery29, Yahoo! Lifestyle. "A startlingly modern love story and a mesmerizing portrait of a woman's self-transformation from muse to artist." --Celeste Ng, author of *Little Fires Everywhere* "I'd rather take a photograph than be one," Lee Miller declares after she arrives in Paris in 1929, where she soon catches the eye of the famous Surrealist Man Ray. Though he wants to use her only as a model, Lee convinces him to take her on as his assistant and teach her everything he knows. As they work together in the darkroom, their personal and professional lives become intimately entwined, changing the course of Lee's life forever. Lee's journey of self-discovery takes her from the cabarets of bohemian Paris to the battlefields of war-torn Europe during WWII, from inventing radical new photography techniques to documenting the liberation of the concentration camps as one of the first female war correspondents. Through it all, Lee must grapple with the question of whether it's possible to stay true to herself while also fulfilling her artistic ambition--and what she will have to sacrifice to do so.

Sardine and her uncle, Captain Yellow Shoulder, sail their ship, The Huckleberry, across the universe meeting up with monsters and aliens in order to confront Supermuscleman, who is trying to take over the galaxy.

An international array of human rights advocates, scholars, and survivor-writers examine the profound and complex impact of personal testimony about human rights abuses as expressed through autobiography, documentary film, report, oral history, blog, and verbatim theater.

Boston, 1870. Photographer Edward Moody runs a booming business capturing the images of the spirits of the departed in his portraits. He lures grieving widows and mourning mothers into his studio with promises of catching the ghosts of their deceased loved ones with his camera. Despite the whispers around town that Moody is a fraud of the basest kind, no one has been able to expose him, and word of his gift has spread, earning him money, fame, and a growing list of illustrious clients. One day, while developing the negative from a sitting to capture the spirit of the young son of an abolitionist senator, Moody is shocked to see a different spectral figure develop before his eyes. Instead of the staged image of the boy he was expecting, the camera has seemingly captured the spirit of a beautiful young woman. Is it possible that the spirit photographer caught a real ghost? When Moody recognizes the woman in the photograph as the daughter of an escaped slave he knew long ago, he is compelled to travel from Boston to the Louisiana bayous to resolve their unfinished business—and perhaps save his soul. But more than one person is out to stop him . . . With dramatic twists and redolent of the mood of the Southern Gothic, *The Spirit Photographer* conjures the Reconstruction era South, replete with fugitive hunters, voodoo healers, and other dangers lurking in the swamp. Jon Michael Varese's deftly plotted first novel is an intense tale of death and betrayal that shows us how undeniably the ghosts of the past remain with us, and how resolutely they refuse to be quieted.

Photographers on Photography

Stories of War from the Women Reporters Who Covered Vietnam

Pictures of the War from the Other Side

Drawn

A U.S. Marine, a Combat Photographer, and Their Journey Back from War

We Shall Bear Witness

A New York Times Best Seller! A New York Times Notable Book! A unique and sweeping debut novel of an American female combat photographer in the Vietnam War, as she captures the wrenching chaos and finds herself torn between the love of two men. On a stifling day in 1975, the North Vietnamese army is poised to roll into Saigon. As the fall of the city begins, two lovers make their way through the streets to escape to a new life. Helen Adams, an American photojournalist, must take leave of a war she is addicted to and a devastated country she has come to love. Linh, the Vietnamese man who loves her, must grapple with his own conflicted loyalties of heart and homeland. As they race to leave, they play out a drama of devotion and betrayal that spins them back through twelve war-torn years, beginning in the splendor of Angkor Wat, with their mentor, larger-than-life war correspondent Sam Darrow, once Helen's infuriating love and fiercest competitor, and Linh's secret keeper, boss and truest friend. Tatjana Soli paints a searing portrait of an American woman's struggle and triumph in Vietnam, a stirring canvas contrasting the wrenching horror of war and the treacherous narcotic of obsession with the redemptive power of love. Readers will be transfixed by this stunning novel of passion, duty and ambition among the ruins of war.

"When I was eighteen, Uncle Sam told me he'd like me to put on a uniform and go off to fight a guy by the name of Adolf. So I did." When Alan Cope joined the army and went off to fight in World War II, he had no idea what he was getting into. This graphic memoir is the story of his life during wartime, a story told with poignant intimacy and matchless artistry. Across a generation, a deep friendship blossomed between Alan Cope and author/artist Emmanuel Guibert. From it, Alan's War was born - a graphic novel that is a deeply personal and moving experience, straight from the heart of the Greatest Generation - a unique piece of WWII literature and a ground-breaking graphic memoir.

For the first time, nine women who made journalism history talk candidly about their professional and deeply personal experiences as young reporters who lived, worked, and loved surrounded by war. Their stories span a decade of America's involvement in Vietnam, from the earliest days of the conflict until the last U.S. helicopters left Saigon in 1975. They were gutsy risk-takers who saw firsthand what most Americans knew only from their morning newspapers or the evening news. Many had very particular reasons for going to Vietnam—some had to fight and plead to go—but others ended up there by accident. What happened to them was remarkable and important by any standard. Their lives became exciting beyond anything they had ever imagined, and the experience never left them. It was dangerous—one was wounded, and one was captured by the North Vietnamese—but the challenges they faced were uniquely rewarding. They lived at full tilt, making an impact on all the people around them, from the orphan children in the streets to their fellow journalists and photographers to the soldiers they met and lived with in the field. They experienced anguish and heartbreak—and an abundance of friendship and love. These stories not only introduce a remarkable group of individuals but give an entirely new perspective on the most controversial conflict in our history. Vietnam changed their lives forever. Here they tell about it with all the candor, commitment, and energy that characterized their courageous reporting during the war.

"A majestic book." --Bessel van der Kolk, MD, author of *The Body Keeps the Score* A unique joint memoir by a U.S. Marine and a conflict photographer whose unlikely friendship helped both heal their war-wounded bodies and souls "The dueling-piano spirit of SHOOTING GHOSTS works

## Where To Download The Photographer Into War Torn Afghanistan With Doctors Without Borders

because its authors are so committed to transparency, admitting readers into the dark crevices of their isolation." Wall St Journal War tears people apart, but it can also bring them together. Through the unpredictability of war and its aftermath, a decorated Marine sergeant and a world-trotting war photographer became friends, their bond forged as they patrolled together through the dusty alleyways of Helmand province and camped side by side in the desert. It deepened after Sergeant T. J. Brennan was injured during a Taliban ambush, and both returned home. Brennan began to suffer from the effects of his injury and from the fallout of his tours in Iraq and Afghanistan. But war correspondents experience similar rates of posttraumatic stress as combat veterans. The causes can be different, but guilt plays a prominent role in both. For Brennan, it's the things he's done, or didn't do, that haunt him. Finbarr O'Reilly's conscience is nagged by the task of photographing people at their most vulnerable while being able to do little to help, and his survival guilt as colleagues die on the job. Their friendship offered them both a shot at redemption. As we enter the fifteenth year of continuous war, it is increasingly urgent not just to document the experiences of the battlefield but also to probe the reverberations that last long after combatants and civilians have returned home, and to understand the many faces trauma takes. Shooting Ghosts looks at the horrors of war directly, but then turns to a journey that draws on our growing understanding of what recovery takes. Their story, told in alternating first-person narratives, is about the things they saw and did, the ways they have been affected, and how they have navigated the psychological aftershocks of war and wrestled with reforming their own identities and moral centers. While war never really ends for those who've lived through it, this book charts the ways two survivors have found to calm the ghosts and reclaim a measure of peace.

Alan's War

The Story of Tim Hetherington, War Photographer

How the World Was

The Photographer

Of Love & War

Reading the Visual

Gathers photographs of battle-scarred towns, soldiers, casualties, prisoners of war, and civilians suffering the effects of wars around the world.

"More than 480 images illustrate the relationship between photography and war, showing the experience of armed conflict through the eyes of photographers across two centuries and six continents"--

A personal memoir of the war in Vietnam, in which the author first served as a Marine and which he later covered as a reporter.

In 1945, already known as a photographer of refined images verging on the abstract, Werner Bischof made his way by bicycle through war-torn Germany, documenting signs of human life emerging from the rubble. In luminous images - of little girls playing tag in the shell of a bombed cathedral, of a young man luxuriating in the sun smoking a cigar - Bischof captured the struggles of ordinary people incrementally resuming their daily lives in a devastated landscape.

Graphic Narrative Documentary

It's What I Do

A Russian Journal

AFTER THE WAR

The Shattered Lens

The DPhotographer

*In this fairy tale of a graphic novel, a mysterious, tiny being upsets the balance of the woods. A lone, defenseless pupa has rained down from the sky. An assembly of talking birds and trees agree to protect "Dolly" as it begins to evolve — but into what? As the humanoid creature starts showing a predilection for flight and music, magical clues start unveiling themselves. Italian award-winning cartoonist Leila Marzocchi's terrifically lush scratchboard drawings are a perfect companion to her witty dialogue and profound storytelling. Nymph gets to the heart of both human and Mother Nature to prove that, to raise a child-like larva, it takes a village.*

Roger Fenton's Photographs of the Crimea, 1855

A Photographer's Life of Love and War

The Spirit Photographer