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Photojournalists on War is a series of interviews and photos from 39 photojournalists who covered the American war in Iraq. The interviews are unvarnished, and as a result powerful. PJs discuss

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their frustration with the American public's lack of interest in the war as it passed its first few years, and they discuss the changing nature of journalism and news outlets in the past decade.

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The photographers also vividly describe the often shocking and sometimes heroic actions that journalists undertook in trying to cover the war, as they discuss the role of the media and issues of censorship. These hard-hitting accounts and photographs, rare in the annals of any war, reveal the inside and untold stories behind the headlines in Iraq.

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With previously unpublished photographs by an incredibly diverse group of the world's top news photographers, Photojournalists on War presents a groundbreaking new visual and oral history of America's nine-year conflict in the Middle East. Michael Kamber interviewed photojournalists from many leading news organizations, including Agence France-Presse, the Associated Press, the Guardian, the Los Angeles Times, Magnum, Newsweek, the New York Times, Paris Match, Reuters, Time, the Times of ...

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Photojournalists Carolyn Cole, Warzer Jaff, John Moore, and Robert Nickelsberg and others will show s.... Iraq War Slideshow + Discussion Saturday Apr 7, 2018 | 7pm RSVP The Bronx Documentary Center will host an evening of photos and discussion to mark the 15th anniversary of the US invasion of Iraq.

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Photojournalists show us what happens — but the photographers themselves are witnesses who remain always silent.

Photojournalists on War aims to address that gap. In addition to printing the photographs of the war in Iraq, it complements the visual record by giving voice to the people behind the images.

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The photojournalists who documented the war in Iraq faced a new kind of urban warfare. To the roadside bombs, snipers, and Katyusha rockets, Iraq added assassins, kidnappers and deadly street mobs; each photographer soon became as much target as observer.

Book: Photojournalists on War - The Untold Stories from ...
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Photojournalists on war: the untold stories from Iraq Kamber, Michael, 1963- With previously unpublished photographs by an incredibly diverse group of the world's top news photographers, Photojournalists on War presents a groundbreaking new visual and oral history of America's nine-year conflict in the Middle East.

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Already being described by some as the "forgotten war", America's fraught military expedition into Iraq now rarely captures news headlines. But a new book - Photojournalists on War: The Untold ...

With previously unpublished photographs by an incredibly diverse group of the world's top news photographers, Photojournalists on War presents a groundbreaking new visual and oral history of America's nine-year conflict in the Middle East. Michael Kamber interviewed photojournalists from many leading news organizations, including Agence France-Presse, the Associated Press, the Guardian, the Los Angeles Times, Magnum, Newsweek, the New York Times, Paris Match, Reuters, Time, the Times of London, VII Photo Agency, and the Washington Post, to create the most comprehensive collection of eyewitness accounts of the Iraq

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War yet published. These in-depth interviews offer first-person, frontline reports of the war as it unfolded, including key moments such as the battle for Fallujah, the toppling of Saddam's statue, and the Haditha massacre. The photographers also vividly describe the often shocking and sometimes heroic actions that journalists undertook in trying to cover the war, as they discuss the role of the media and issues of censorship. These hard-hitting accounts and photographs, rare in the annals of any war, reveal the inside and untold stories behind the headlines in Iraq.

“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

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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.

Shooter is a visual portrait of war--the perseverance, heroism, and survival--narrated through stunning photographs and powerful essays from a female combat photographer.

An account of the author's experience in Iraq, presents photographs and commentary that convey the terror and exhilaration of photojournalism in an age of embedded reporting.

From the front line of the Iraq War, the book presents gripping personal stories of Reuters correspondents who capture the mood of the soldiers who fought in the conflict and the ordinary people caught up in it. The Reuters journalists include : Luke Baker, Samia Nakhoul, Andrew Gray, David Fox, Matthew Green, Nadim Ladki, Caroline Drees, John Chalmers, Adrian Croft, Sean Maguire, Mike Collett-White, Christine Hauser, Michael Georgy, Saul Hudson, and Rosalind Russell.

Examining the effects of fallout clouds in the U.S., these photographs portray people whose lives were crossed by radioactive fallout during the U.S. government's above ground testing of nuclear weapons in Nevada from 1951 to 1963.

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

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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).

"Truth Lies Within" tells the story of the people in the ancient city of Baghdad, before, during, and after the war that took place in Iraq in the spring of 2003. It tells the story of the fall of Saddam Hussein's regime and of the chaos which accompanied the arrival of the Americans. But more than anything else, as its title suggests, this book is concerned with telling the truth--and rightly so, because few wars of modern times have ever been so lied about. An emotional diary of 200 photographs, "Truth Lies Within" also includes written contributions from highly esteemed journalists. Jon Lee Anderson, foreign correspondent with "The New Yorker," who was embedded in Baghdad as the bombs fell, offers a preface. Observations come from Monica G. Prieto of "El Mundo." And John Morris, the photo editor of "The New York Times" during the Vietnam War, closes the book with an afterword.

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NATIONAL BESTSELLER • The definitive account of America's conflict with Islamic fundamentalism and a searing exploration of its human costs—an instant classic of war reporting from the Pulitzer Prize winning journalist. Through the eyes of Dexter Filkins, a foreign correspondent for the New York Times, we witness the rise of the Taliban in the 1990s, the aftermath of the attack on New York on September 11th, and the American wars in Afghanistan and Iraq. Filkins is the only American journalist to have reported on all these events, and his experiences are conveyed in a riveting narrative filled with unforgettable characters and astonishing scenes. Brilliant and fearless, *The Forever War* is not just about America's wars after 9/11, but about the nature of war itself.

If I were God, what would you want for Christmas?" With a thousand-yard stare, a haggard and bloodied Marine looked incredulously at the war correspondent who asked him this question. In an answer that took "almost forever," the Marine responded; "Give me tomorrow." After nearly four months of continuous and bloody combat in Korea, such a wish seemed impossible. For many of the men of George Company, or "Bloody George" - one of the Forgotten War's most decorated yet unrecognized companies - this would be their last day. This is the epic story of "Bloody George," Spartans for the modern age. After storming ashore at Inchon and fighting house-to-house in Seoul, George Company, America's last reserve unit, found itself on the frozen tundra of the Chosin Reservoir facing an entire division of Chinese troops. Little did this small band of men - green troops who had been rushed through training to bring fresh forces to the war - know, they would soon be saviors. This is their story, and it will never again be forgotten.