

Iconic Photos Vietnam War

Eduardo Mendieta, Tomaz Grušovnik, Lenart Škof

The Vietnam War in Popular Culture Ron Milam, 2016-11-07 Covering many aspects of the Vietnam War that have not been addressed before, this book supplies new perspectives from academics as well as Vietnam veterans that explore how this key conflict of the 20th century has influenced everyday life and popular culture during the war as well as for the past 50 years. How did the experience of the Vietnam War change the United States, not just in the 1950s through the 1970s, but through to today? What role do popular music and movies play in how we think of the Vietnam War? How similar are the recent wars in Iraq and Afghanistan—and now Syria—to the Vietnam War in terms of duration, cost, success and failure rates, and veteran issues? This two-volume set addresses these questions and many more, examining how the Vietnam War has been represented in media, music, and film, and how American popular culture changed because of the war. Accessibly written and appropriate for students and general readers, this work documents how the war that occurred on the other side of the globe in the jungles of Vietnam impacted everyday life in the United States and influenced various entertainment modes. It not only covers the impact of the counterculture revolution, popular music about Vietnam recorded while the war was being fought (and after), and films made immediately following the end of the war in the 1970s, but also draws connections to more modern events and popular culture expressions, such as films made in the aftermath of September 11, 2001. Attention is paid to the impact of social movements like the environmental movement and the civil rights movement and their relationships to the Vietnam War. The set will also highlight how the experiences and events of the Vietnam War are still impacting current generations through television shows such as *Mad Men*.

Visual Rhetoric Lester C. Olson, Cara A. Finnegan, Diane S. Hope, 2008-03-20 *Visual Rhetoric: A Reader in Communication and American Culture* is the first collection of its kind: essays rich in concepts from the diverse history of rhetoric are featured in their relationship to visual experiences in one or another medium or various media. Images are symbols with meaning - how these images are seen and the messages they communicate are the study of visual rhetoric. Today's society is increasingly inundated with visual images, symbols, and messages. The seminal essays in this collection reveal the workings, the research, and the effects of how what we see establishes and influences our perceptions, our actions, and our communication.

Popular Photography: The Most Iconic Photographs in History Popular Photography, Kathleen

Perricone,2022-01-25 More than 125 Photos That Changed Our World. Get the fascinating stories behind the greatest pictures ever taken.--

Mythologizing the Vietnam War Jennifer Good,Brigitte Lardinois,Paul Lowe,2014-10-16 The Vietnam War is evolving from contemporary memory into history. Fifty years on, it still serves as a benchmark in the history of war reporting and in the representation of conflict in popular culture and historical memory. However, as contemporary culture tries to come to terms with the events and their political, psychological and cultural implications, the 'real' Vietnam War has been appropriated and changed into a set of mythologies which implicate American and Vietnamese national identities specifically, and ideas of modern conflict more broadly, particularly in shaping the mediation of the twenty-first century 'War on Terror'. This collection of interdisciplinary critical essays explores the cultural legacies of the US involvement in South East Asia, considering this process of 'mythologising' through the lenses of visual media and tracing the war's evolution from contemporary reportage to subsequent interpretation and consumption. It reassesses the role of visual media in covering and remembering the war, its memorialisation, mediation and memory. The origin of this collection of essays was an international conference, titled "Considering Vietnam", held at the Imperial War Museum, London, in February 2012, co-organised by the museum and the University of the Arts London Photography and the Archive Research Centre (PARC).

Iconic Photos of the Vietnam War and Their Influence on Collective Memory Angela J. Lovelace,2010

Vietnam and the Rise of Photojournalism Derek Miller,2018-12-15 The Vietnam War gave rise to a brand new kind of journalism: photojournalism. Iconic photographs such as Napalm Girl not only changed journalism forever but also changed the minds of many Americans about their country's involvement in the war. This book contextualizes the war and demonstrates how modes of reporting can change the course of history.

Look At This If You Love Great Photography Gemma Padley,2021-06 Discover the critically acclaimed photographs you simply must see.

The Terrorist Image Charlie Winter,2022-04-22 The summer of 2014--when the Islamic State seized Mosul, Iraq's second city; captured vast swathes of eastern Syria; and declared itself a latter-day Caliphate--marked a turning point in the history of photography, one that pushed its already contested relationship with reality to its very limits. Uniquely obsessed with narrative, image management and branding, the Islamic State used cameras as weapons in its formative years as a Caliphate. The tens of thousands of propaganda photographs captured during this time were used to denote policy, to navigate through defeat and, perhaps most importantly, to construct an impossible reality: a totalising image-world of Salafi-Jihadist symbols and myths. Based on a deep examination of the 20,000 photographs Charlie Winter collected from the Islamic State's covert networks online in 2017, this book explores the process by which the Caliphate shook the foundations of modern war photography. Focusing on the period in which it was at its strongest, Winter identifies the implicit value

systems that underpinned the Caliphate's ideological appeal, and evaluates its uniquely malign contribution to the history of the photographic image. The Terrorist Image travels to the heart of what made the Islamic State tick during its prime, providing unique insights into its global appeal and mobilisation successes.

Icons of War and Terror John Tulloch, R. Warwick Blood, 2012-07-26 This book explores the ideas of key thinkers and media practitioners who have examined images and icons of war and terror. Icons of War and Terror explores theories of iconic images of war and terror, not as received pieties but as challenging uncertainties; in doing so, it engages with both critical discourse and conventional image-making. The authors draw on these theories to re-investigate the media/global context of some of the most iconic representations of war and terror in the international 'risk society'. Among these photojournalistic images are: Nick Ut's Pulitzer Prize winning photograph of a naked girl, Kim Phuc, running burned from a napalm attack in Vietnam in June 1972; a quintessential 'ethnic cleansing' image of massacred Kosovar Albanian villagers at Racak on January 15, 1999, which finally propelled a hesitant Western alliance into the first of the 'new humanitarian wars'; Luis Simco's photograph of marine James Blake Miller, 'the Marlboro Man', at Fallujah, Iraq, 2004; the iconic toppling of the World Trade Centre towers in New York by planes on September 11, 2001; and the 'Falling Man' icon - one of the most controversial images of 9/11; the image of one of the authors of this book, as close-up victim of the 7/7 terrorist attack on London, which the media quickly labelled iconic. This book will be of great interest to students of media and war, sociology, communications studies, cultural studies, terrorism studies and security studies in general.

War Culture and the Contest of Images Dora Apel, 2012-10-19 War Culture and the Contest of Images analyzes the relationships among contemporary war, documentary practices, and democratic ideals. Dora Apel examines a wide variety of images and cultural representations of war in the United States and the Middle East, including photography, performance art, video games, reenactment, and social media images. Simultaneously, she explores the merging of photojournalism and artistic practices, the effects of visual framing, and the construction of both sanctioned and counter-hegemonic narratives in a global contest of images. As a result of the global visual culture in which anyone may produce as well as consume public imagery, the wide variety of visual and documentary practices present realities that would otherwise be invisible or officially off-limits. In our digital era, the prohibition and control of images has become nearly impossible to maintain. Using carefully chosen case studies—such as Krzysztof Wodiczko's video projections and public works in response to 9/11 and the wars in Iraq and Afghanistan, the performance works of Coco Fusco and Regina Galindo, and the practices of Israeli and Palestinian artists—Apel posits that contemporary war images serve as mediating agents in social relations and as a source of protection or refuge for those robbed of formal or state-sanctioned citizenship. While never suggesting that documentary practices are objective translations of reality, Apel shows that they are powerful polemical tools both for legitimizing war and for making its devastating effects visible. In modern warfare and in the accompanying culture of war that capitalism produces as a

permanent feature of modern society, she asserts that the contest of images is as critical as the war on the ground.

Photographs of Interpreters John Milton, 2024-10-04 This book rescues photographs of interpreters: from the 19th century, French diplomat and sinologist, Arnold Vissière, and Julius Meyer, a Jewish trader in Wyoming and interpreter for native American groups; John Brown, the African-American who interpreted for travellers to the Putamayo region in Peru, witness of the mistreatment of indigenous rubber extractors in the “Devil’s Paradise”; Viktor Sukhodrev, Russian diplomatic interpreter, whom Richard Nixon trusted more than his own White House staff. From Brazil there are the boy interpreters from the Xetá indigenous group; Euvaldo Gomes making the first contact with the Xavante in 1949, after the participants in previous attempts were killed; the first communication with the Korubo in the Amazon in 1996; the familiar figures of Raoni and his interpreter, Megaron; and General Vernon Walters, the American military attaché and linguist, a key actor in the 1964 military coup. Photographs are analyzed as a formal visual composition; a performance; an act of interpreting, a moment in history that expresses geopolitical and economic power, social habits, and fashions; and salvaging lives lost in the sea of history.

Using Photographs in Social and Historical Research Penny Tinkler, 2013-02-01 Sophisticated, original and comprehensive, this book investigates photographic research practices and the conceptual and theoretical issues that underpin them. Using international case studies and ‘behind the scenes’ interviews, Penny Tinkler sets out research practices and explores the possibilities, and challenges, of working with different methods and photographic sources. The book guides the reader through all aspects of doing photographic research including practical issues and ethical considerations. Key topics include: - Working with images - Generating photos in research - Managing large archives and digital databases - Reviewing personal photos - Photo-elicitation interviews Written in a clear, accessible style, this dynamic book is essential reading for students and researchers working with photographs in history and the social sciences.

Borders and Debordering Eduardo Mendieta, Tomaž Grušovnik, Lenart Škof, 2018-04-11 **Borders / Debordering:** Topologies, Praxes, Hospitableness engages from interdisciplinary and transnational perspectives some of the most important issues of the present, which lay at the intersection of physical, epistemological, spiritual, and existential borders. The book addresses a variety of topics connected with the role of the body at the threshold between subjective identities and intersubjective spaces that are drawn in ontology, epistemology and ethics, as well as with borders inscribed in intersubjective, social, and political spaces (such as gender/sexuality/race, human/animal/nature/technology divisions). The book is divided in three sections, covering various phenomena of borders and their possible debordering. The first section offers insights into bordering topologies, from reflections on the U.S. border to the development of the concept of the “border” in ancient China. The second section is dedicated to practices as well as intellectual ontologies with practical implications bound up with borders in different cultural and social spheres – from Buddhist nationalism in Sri Lanka and

Myanmar to contemporary photography with its implications for political systems and reflections on human/animal border. The third section covers reflections on hospitality that relate to migration issues, emerging material ethics, and aerial hospitableness.

First Studio Photos Mia Collins, AI, 2025-02-26 First Studio Photos explores the fascinating history of early photography studios and their democratization of portraiture. Before photography, portraits were exclusive to the wealthy, but advancements in photographic processes like daguerreotypes, ambrotypes, and tintypes allowed a broader segment of society to capture their likeness. These studios weren't just places for taking pictures; they became integral to shaping social identities and reflecting the aspirations of a rising middle class. The book examines how studios evolved, from their design and equipment to their business practices, while highlighting the photographers' roles as both technicians and artists. It emphasizes how these early images shaped visual culture and influenced social norms. By analyzing historical photographs, advertisements, and personal accounts, First Studio Photos reveals how the act of taking a studio portrait profoundly impacted individuals and society. Beginning with photography's pioneers and their inventions, the book progresses through the development of studios and their social impact, culminating in a discussion of their lasting legacy on contemporary photography. This approach provides a comprehensive understanding of how early photography studios not only captured images but also shaped our understanding of ourselves and the world around us.

Looking Back on the Vietnam War Brenda M. Boyle, Jeehyun Lim, 2016-06-17 More than forty years have passed since the official end of the Vietnam War, yet the war's legacies endure. Its history and iconography still provide fodder for film and fiction, communities of war refugees have spawned a wide Vietnamese diaspora, and the United States military remains embroiled in unwinnable wars with eerie echoes of Vietnam. Looking Back on the Vietnam War brings together scholars from a broad variety of disciplines, who offer fresh insights on the war's psychological, economic, artistic, political, and environmental impacts. Each essay examines a different facet of the war, from its representation in Marvel comic books to the experiences of Vietnamese soldiers exposed to Agent Orange. By putting these pieces together, the contributors assemble an expansive yet nuanced composite portrait of the war and its global legacies. Though they come from diverse scholarly backgrounds, ranging from anthropology to film studies, the contributors are united in their commitment to original research. Whether exploring rare archives or engaging in extensive interviews, they voice perspectives that have been excluded from standard historical accounts. Looking Back on the Vietnam War thus embarks on an interdisciplinary and international investigation to discover what we remember about the war, how we remember it, and why.

Humanitarian Violence Neda Atanasoski, 2013-12-01 When is a war not a war? When it is undertaken in the name of democracy, against the forces of racism, sexism, and religious and political persecution? This is the new world of warfare that Neda Atanasoski observes in Humanitarian Violence, different in name from the old imperialism but not so different in

kind. In particular, she considers U.S. militarism—humanitarian militarism—during the Vietnam War, the Soviet-Afghan War, and the 1990s wars of secession in the former Yugoslavia. What this book brings to light—through novels, travel narratives, photojournalism, films, news media, and political rhetoric—is in fact a system of postsocialist imperialism based on humanitarian ethics. In the fiction of the United States as a multicultural haven, which morally underwrites the nation's equally brutal waging of war and making of peace, parts of the world are subject to the violence of U.S. power because they are portrayed to be homogeneous and racially, religiously, and sexually intolerant—and thus permanently in need of reform. The entangled notions of humanity and atrocity that follow from such mediations of war and crisis have refigured conceptions of racial and religious freedom in the post-Cold War era. The resulting cultural narratives, Atanasoski suggests, tend to racialize ideological differences—whereas previous forms of imperialism racialized bodies. In place of the European racial imperialism, U.S. settler colonialism, and pre-civil rights racial constructions that associated racial difference with a devaluing of nonwhite bodies, *Humanitarian Violence* identifies an emerging discourse of race that focuses on ideological and cultural differences and makes postsocialist and Islamic nations the potential targets of U.S. disciplining violence.

Three Men in Sea (Southeast Asia) Ashok Masillamani, 2024-02-26 Three men, in an attempt to shatter the run-of-the-mill experiences of travel, embark on a quest for an adventure of a kind that made them crazy with delight. *Three Men in (SeA) Southeast Asia, Revised & Refurbished Edition* is a delectable record of an enjoyable journey that reveals the joie de vivre of the three comrades on an odyssey in their early twilight years. These men seek to relive their youthful past, inspired by the love of people, nature, art, culture, history, and architecture. They set out on a trip to Southeast Asian countries. 'A must-have Travelogue, for any serious traveler' This book explores the incredible places with a vibe that takes the glamour of these countries to a whole new level, consequent to the extensive research incorporated into it with revelations of the very origin the universe poured on to him with divine inference.

Ritual, Media, and Conflict Ronald L. Grimes, Ute Husken, Udo Simon, Eric Venbrux, 2011-03-23 Rituals can provoke or escalate conflict, but they can also mediate it and although conflict is a normal aspect of human life, mass media technologies are changing the dynamics of conflict and shaping strategies for deploying rituals. This collection of essays emerged from a two-year project based on collaboration between the Faculty of Religious Studies at Radboud University Nijmegen in the Netherlands and the Ritual Dynamics Collaborative Research Center at the University of Heidelberg in Germany. An interdisciplinary team of twenty-four scholars locates, describes, and explores cases in which media-driven rituals or ritually saturated media instigate, disseminate, or escalate conflict. Each multi-authored chapter is built around global and local examples of ritualized, mediatized conflict. The book's central question is: When ritual and media interact (either by the mediatizing of ritual or by the ritualizing of media), how do the patterns of conflict change?

Peace David Cortright, 2008-04-24 Veteran scholar and peace activist David Cortright offers a definitive history of the

human striving for peace and an analysis of its religious and intellectual roots. This authoritative, balanced, and highly readable volume traces the rise of peace advocacy and internationalism from their origins in earlier centuries through the mass movements of recent decades: the pacifist campaigns of the 1930s, the Vietnam antiwar movement, and the waves of disarmament activism that peaked in the 1980s. Also explored are the underlying principles of peace - nonviolence, democracy, social justice, and human rights - all placed within a framework of 'realistic pacifism'. Peace brings the story up-to-date by examining opposition to the Iraq War and responses to the so-called 'war on terror'. This is history with a modern twist, set in the context of current debates about 'the responsibility to protect', nuclear proliferation, Darfur, and conflict transformation.

Invisible Atrocities Randle C. DeFalco, 2022-03-17 This book assesses the role aesthetic factors play in shaping what forms of mass violence are viewed as international crimes.

Whispering the Secrets of Language: An Emotional Journey through **Iconic Photos Vietnam War**

In a digitally-driven world wherever monitors reign supreme and instant interaction drowns out the subtleties of language, the profound secrets and mental subtleties hidden within words frequently get unheard. Yet, situated within the pages of **Iconic Photos Vietnam War** a charming fictional value pulsating with fresh thoughts, lies a fantastic quest waiting to be undertaken. Penned by a skilled wordsmith, that wonderful opus invites viewers on an introspective journey, softly unraveling the veiled truths and profound influence resonating within the very cloth of each word. Within the psychological depths with this poignant review, we can embark upon a sincere exploration of the book's core subjects, dissect its fascinating publishing type, and yield to the powerful resonance it evokes serious within the recesses of readers' hearts.

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