



magnum

Fifty years at the front line of history
— the story of the legendary photo agency

russell miller

Magnum Fifty Years At The Front Line Of History

Elizabeth Knowles



Magnum Fifty Years At The Front Line Of History:

Magnum Russell Miller, 1998 The photographers of Magnum have been on hand at the defining moments of the twentieth century From Robert Capa's moment of death photograph of a Loyalist soldier during the Spanish Civil War to Eve Arnold's astonishingly intimate portraits of celebrities such as Joan Crawford and Malcolm X the images captured by members of Magnum have changed how we perceive war our political leaders social crises and the communities next door Magnum's photographers including Capa Arnold David Seymour George Rodger Henri Cartier Bresson Bruce Davidson Mary Ellen Mark Susan Meiselas Inge Morath James Nachtwey Eugene Richards and Sebastiao Salgado are some of the most talented brave and resourceful in the world and Magnum follows them around the world through picaresque adventures and into the risk filled trenches of several wars in search of the perfect shot A dramatic portrait of the world's greatest photo house and its times Magnum is an essential volume for anyone interested in photography history or photojournalism Book jacket [Liquid Criminology](#) Michael Hviid Jacobsen, Sandra Walklate, 2016-06-17 This book explores the ways in which criminological methods can be imaginatively deployed and developed in a world increasingly characterized by the blurred nature of social reality Whilst recognizing the importance of positivist approaches and research techniques it advocates a commitment to understanding the ways in which those techniques can be used imaginatively at times in combination with less conventional methods discussing the questions concerning risk ethics and access that arise as a result Giving voice to cutting edge research practices both in terms of concepts and methods that shift the criminological focus towards the kind of imaginative work that comprised the foundations of the discipline it calls into question the utility and credentials of mainstream work that fails to serve the discipline itself or the policy questions allied to it A call not to give up on numbers but also not to be defined by statistics and the methods that produce them [Liquid Criminology](#) sheds light on a way of doing research for criminology that is not only creative but also critical As such it will appeal to scholars of sociology criminology and social policy with interests in research methods and design [David 'Chim' Seymour](#) Carole Naggar, 2022-06-21 He used his camera like a doctor would use a stethoscope in order to diagnose the state of the heart His own was vulnerable Cartier Bresson wrote about David Seymour who liked to be called Chim Chim is best known as one of the cofounders of photojournalism's famous cooperative Magnum Photos Weaving Chim's life and work this book discovers this empathetic photographer who has been called The First Human Rights Photographer In 1947 Chim was one of the four cofounders of the Magnum Photos cooperative with Robert Capa Henri Cartier Bresson and George Rodger He also wrote Magnum's 1955 bylaws which are still in effect today But he is the only one of those famous photographers who does not have a full biography to his name This book examines his life and work from Poland to France to the Spanish Civil War his work for British intelligence during World War II his reportage on Europe's children after the war his reportages on Italian actors illiteracy and religious festivals in Southern Italy his coverage of Israel's beginnings before his 1956 death during the Suez war His complex itinerary is

emblematic of the displacements and passages of the XXth century

Oxford Dictionary of Modern Quotations

Elizabeth Knowles, 2007-08-23 Containing more than 5 000 quotations from authors as diverse as Bertolt Brecht George W Bush Homer Simpson Carl Sagan William Shatner and Desmond Tutu the dictionary is organized alphabetically by author with generous cross referencing and keyword and thematic indexes This new edition features more than 500 new quotations and 187 new authors The book includes special sections featuring quotations from cartoons films political slogans famous last words misquotations official advice newspaper headlines and more

In/Visibility of Flight Monika Mokre, Maria

Six-Hohenbalken, 2024-03-04 In Visibility is unequally distributed in society and closely related to the distribution of power and privilege Using images and narratives to mobilize is part of political strategies The relationship of in visibility and migration is the guiding question for this edited volume The chapters discuss multidisciplinary perspectives and factors that contribute to the visibility of forced migration beyond a policy centered discourse They focus on the voices and agency of refugees in different countries and contexts By including research practical experiences and artistic methods the volume will be of interest to readers from different academic disciplines and the arts as well as to practitioners

The Violence of the Image Liam Kennedy, Caitlin Patrick, 2020-09-13 Photography has visualized international relations and conflicts from the

midnineteenth century onwards and continues to be an important medium in framing the worlds of distant suffering others Although photojournalism has been challenged in recent decades claims that it is dead are premature The Violence of the Image examines the roles of image producers and the functions of photographic imagery in the documentation of wars violent conflicts and human rights issues tackling controversial ideas such as witnessing the making of appeals based on displays of human suffering and the much cited concept of compassion fatigue In the twenty first century the advent of digital photography camera phones and socialmedia platforms has altered the relationship between photographers the medium and the audience as well as contributing to an ongoing blurring of the boundaries between news and entertainment and professional and amateur journalism The Violence of the Image explores how new vernacular and artistic modes of photographic production articulate international friction This innovative timely book makes a major contribution to discussions about the power of the image in conflict

Oxford Dictionary of Quotations Elizabeth Knowles, 2014-09-18

The first edition of the Oxford Dictionary of Quotations was published in 1941 and for over 70 years this bestselling book has remained unrivalled in its coverage of quotations past and present The eighth edition is a vast treasury of wit and wisdom spanning the centuries and providing the ultimate answer to the question Who said that Find that half remembered line in a browser s paradise of over 20 000 quotations comprehensively indexed for ready reference Lord Byron may have taken the view I think it great affectation not to quote oneself but for the less self centred the Oxford Dictionary of Quotations provides a quote for every occasion from the greatest minds of history and from undistinguished characters known only for one happy line Drawing on Oxford s unrivalled dictionary research programme and unique language monitoring over 700 new

quotations have been added to this eighth edition from authors ranging from St Joan of Arc and Coco Chanel to Albrecht Dürer and Thomas Jefferson. New sayings from across the ages include: 'It would not be better if things happened to men just as they wish' the classical writer Heraclitus; 'Fight on and God will give the Victory' the suffragette Emily Wilding Davison; and 'The future is already here it's just not evenly distributed' the writer William Gibson. *Concise Oxford Dictionary of Quotations* Susan Ratcliffe, 2011-03-17 Based on the highly acclaimed seventh edition of the Oxford Dictionary of Quotations this new edition includes over 9 000 of the most popular and widely used quotations old and new uniquely identified by searching the largest ongoing language research programme in the world the Oxford English Corpus. *Drift* Jeff Ferrell, 2018-03-16 This book was written late in the North American night with the rumbling thuds and booming train horns of the nearby rail yard echoing through my windows reminding me of the train hoppers and gutter punks out there rolling through the darkness. In *Drift* Jeff Ferrell shows how dislocation and disorientation can become phenomena in their own right. Examining the history of drifting he situates contemporary drift within today's economic, legal and cultural dynamics. He also highlights a distinctly North American form of drift that of the train hopping hobo by tracing the hobo's legal and political history and by detailing his own immersion in the world of contemporary train hoppers. Along the way Ferrell sheds light on the ephemeral intensity of drifting communities and explores the contested politics of drift the strategies that legal authorities employ to control drifters in the interest of economic development the social and spatial dislocations that these strategies ironically exacerbate and the ways in which drifters create their own slippery forms of resistance. Ferrell concludes that drift constitutes a necessary subject of social inquiry and a way of revitalizing social inquiry itself offering as it does new models for knowing and engaging with the contemporary world. **Counterfactualism in the Fine Arts** Elke Reinhuber, 2022-10-14 Counterfactual thinking has become an established method to evaluate decisions in a range of disciplines including history psychology and literature. Elke Reinhuber argues it also has valuable applications in the fine arts and popular media. A fascination with the path not taken is a logical consequence of a world saturated with choices. Art which provokes and explores these tendencies can help to recognise and contextualise the impulse to avoid or endlessly revisit individual or collective decisions. Reinhuber describes the term in broad strokes through the disciplines to show how counterfactualism finds shape in contemporary art forms especially in photography film and immersive and interactive media art such as 360 content virtual reality and augmented reality. She analyses the different stages of counterfactuals with examples where artists experience counterfactual thoughts in the process of art production explore these thoughts in their artwork and where the artwork itself evokes counterfactual thoughts in the audience. A fascinating exploration for scholars and students of art media and the humanities and anybody else with an interest in choices the art of decisionmaking and counterfactualism. **Oxford Treasury of Sayings and Quotations** Susan Ratcliffe, 2011-10-13 Contains quotations proverbs and phrases from throughout history and around the world grouped by topic in over four hundred alphabetically.

arranged categories from Ability to Youth Includes a list of themes and a keyword index **Philosophy, Crime, and Criminology** Bruce A. Arrigo, Christopher R. Williams, 2010-10-01 Philosophy Crime and Criminology represents the first systematic attempt to unpack the philosophical foundations of crime in Western culture Utilizing the insights of ontology epistemology aesthetics and ethics contributors demonstrate how the reality of crime is informed by a number of implicit assumptions about the human condition and unstated values about civil society Charting a provocative and original direction editors Bruce A Arrigo and Christopher R Williams couple theoretically oriented chapters with those centered on application and case study In doing so they develop an insightful sensible and accessible approach for a philosophical criminology in step with the political and economic challenges of the twenty first century Revealing the ways in which philosophical conceits inform prevailing conceptions of crime Philosophy Crime and Criminology is required reading for any serious student or scholar concerned with crime and its impact on society and in our lives Routledge International Handbook of Visual Criminology Michelle Brown, Eamonn Carrabine, 2017-07-06 Dynamically written and richly illustrated the Routledge International Handbook of Visual Criminology offers the first foundational primer on visual criminology Spanning a variety of media and visual modes this volume assembles established researchers whose work is essential to understanding the role of the visual in criminology and emergent thinkers whose work is taking visual criminology in new directions This book is divided into five parts that each highlight a key aspect of visual criminology exploring the diversity of methods techniques and theoretical approaches currently shaping the field Part I introduces formative positions in the developments of visual criminology and explores the different disciplines that have contributed to analysing images Part II explores visual representations of crime across film graphic art documentary police photography press coverage and graffiti and urban aesthetics Part III discusses the relationship of visual criminology to criminal justice institutions like policing punishment and law Part IV focuses on the distinctive ethical problems posed by the image reflecting on the historical development theoretical disputes and methodological issues involved Part V identifies new frameworks and emergent perspectives and reflects upon the distinctive challenges and limits that can be seen in this emerging field This book includes a vibrant colour plate section and over a hundred black and white images breaking down the barriers between original photography and artwork historic paintings and illustrations and modern comics and films This interdisciplinary book will be of interest to criminologists sociologists visual ethnographers art historians and those engaged with media studies **Framing Crime** Keith Hayward, the late Mike Presdee, 2010-07-02 In a world in which media images of crime and deviance proliferate where every facet of offending is reflected in a vast hall of mirrors Framing Crime Cultural Criminology and the Image makes sense of the increasingly blurred line between the real and the virtual Images of crime and crime control have become almost as real as crime and criminal justice itself The meaning of both crime and crime control now resides not solely in the essential and essentially false factuality of crime rates or arrest records but also in the contested processes of symbolic display

cultural interpretation and representational negotiation It is essential then that criminologists are closely attuned to the various ways in which crime is imagined constructed and framed within modern society Framing Crime responds to this demand with a collection of papers aimed at helping the reader to understand the ways in which the contemporary story of crime is constructed and promulgated through the image It also provides the relevant analytical and research tools to unearth the hidden social and ideological concerns that frequently underpin images of crime violence and transgression Framing Crime will be of interest to students and academics in the fields of criminology crime and the media and sociology

U.S. Foreign Policy and the Other Michael Patrick Cullinane, David Ryan, 2014-11-01 John Quincy Adams warned Americans not to search abroad for monsters to destroy yet such figures have frequently habituated the discourses of U S foreign policy This collection of essays focuses on counter identities in American consciousness to explain how foreign policies and the discourse surrounding them develop Whether it is the seemingly ubiquitous evil of Hitler during World War II or the more complicated perceptions of communism throughout the Cold War these essays illuminate the cultural contexts that constructed rival identities The authors challenge our understanding of others looking at early applications of the concept in the eighteenth century to recent twenty first century conflicts establishing how this phenomenon is central to decision making through centuries of conflict

The Cruel Radiance Susie Linfield, 2011-05-27 In *The Cruel Radiance* Susie Linfield challenges the idea that photographs of political violence exploit their subjects and pander to the voyeuristic tendencies of their viewers Instead she argues passionately that looking at such images and learning to see the people in them is an ethically and politically necessary act that connects us to our modern history of violence and probes the human capacity for cruelty Grappling with critics from Walter Benjamin and Bertolt Brecht to Susan Sontag and the postmoderns and analyzing photographs from such events as the Holocaust China s Cultural Revolution and recent terrorist acts Linfield explores the complex connection between photojournalism and the rise of human rights ideals In the book s concluding section she examines the indispensable work of Robert Capa James Nachtwey and Gilles Peress and asks how photography should respond to the increasingly nihilistic trajectory of modern warfare A bracing and unsettling book *The Cruel Radiance* convincingly demonstrates that if we hope to alleviate political violence we must first truly understand it and to do that we must begin to look

Rituals of Mediation François Debrix, Cynthia Weber, 2003 A timely consideration of the meaning of transnational cultural interactions today In an era of increasing globalization the cultural and the international have borders as permeable as most nations and an understanding of one requires making sense of the other Foregrounding the role of mediation understood here as a site of representation transformation and pluralization the authors engage two specific questions How might we make theoretical and practical sense of transnational cultural interactions And how are we to understand the ways in which the sites of mediation represent transform and remediate internationals Accordingly the authors consider international issues like security development political activism and the war against terrorism through the

lens of cultural practices such as traveling through airports exhibiting art and photography logging on to the Internet and spinning news stories

Killing for Show Julian Stallabrass, 2020-10-30 See firsthand how war photography is used to sway public opinion In the autumn of 2014 the Royal Air Force released blurry video of a missile blowing up a pickup truck which may have had a weapon attached to its flatbed This was a lethal form of gesture politics to send a 9 million bomber from Cyprus to Iraq and back burning 35 000 an hour in fuel to launch a smart missile costing 100 000 to destroy a truck or rather to create a video that shows it being destroyed Some lives are ended it is impossible to tell whose so that the government can pretend that it taking effective action by creating a high budget snuff movie This is killing for show Since the Vietnam War the way we see conflict through film photographs and pixels has had a powerful impact on the political fortunes of the campaign and the way that war has been conducted In this fully illustrated and passionately argued account of war imagery Julian Stallabrass tells the story of post war conflict how it was recorded and remembered through its iconic photography The relationship between war and photograph is constantly in transition forming new perspectives provoking new challenges what is allowed to be seen Does an image have the power to change political opinion How are images used to wage war Stallabrass shows how photographs have become a vital weapon in the modern war as propaganda from close quarters fighting to the drone s electronic vision as well as a witness to the barbarity of events such as the My Lai massacre the violent suppression of insurgent Fallujah or the atrocities in Abu Ghraib Through these accounts Stallabrass maps a comprehensive theoretical re evaluation of the relationship between war politics and visual culture Killing for Show offers 190 photographs encompassing photojournalism artists images photographs by soldiers and amateurs and drones A comprehensive comparison of the role of photography in the Vietnam and Iraq Wars An explanation of the waning power of iconic images in collective memory An analysis of the failure of military PR and the public display of killing A focus on what can and cannot be seen photographed and published An exploration of the power and limits of amateur photography Arguments about how violent images act on democracy This full color book is an essential volume in the history of warfare and photography

Blood and Champagne Alex Kershaw, 2003-07-25 Friend of Hemingway John Huston and lover of beautiful women Capa lived a life that was equal parts glamour and danger He was the best of combat photographers yet no one knew that Capa was not his real name and that his greatest artistic achievement may well have been himself Two 8 page photo inserts

Move Fast and Break Things Jonathan Taplin, 2017-04-18 The book that started the Techlash A stinging polemic that traces the destructive monopolization of the Internet by Google Facebook and Amazon and that proposes a new future for musicians journalists authors and filmmakers in the digital age Move Fast and Break Things is the riveting account of a small group of libertarian entrepreneurs who in the 1990s began to hijack the original decentralized vision of the Internet in the process creating three monopoly firms Facebook Amazon and Google that now determine the future of the music film television publishing and news industries Jonathan Taplin offers a succinct and powerful history of

how online life began to be shaped around the values of the men who founded these companies including Peter Thiel and Larry Page overlooking piracy of books music and film while hiding behind opaque business practices and subordinating the privacy of individual users in order to create the surveillance marketing monoculture in which we now live The enormous profits that have come with this concentration of power tell their own story Since 2001 newspaper and music revenues have fallen by 70 percent book publishing film and television profits have also fallen dramatically Revenues at Google in this same period grew from 400 million to 74.5 billion Today Google's YouTube controls 60 percent of all streaming audio business but pay for only 11 percent of the total streaming audio revenues artists receive More creative content is being consumed than ever before but less revenue is flowing to the creators and owners of that content The stakes here go far beyond the livelihood of any one musician or journalist As Taplin observes the fact that more and more Americans receive their news as well as music and other forms of entertainment from a small group of companies poses a real threat to democracy Move Fast and Break Things offers a vital forward thinking prescription for how artists can reclaim their audiences using knowledge of the past and a determination to work together Using his own half century career as a music and film producer and early pioneer of streaming video online Taplin offers new ways to think about the design of the World Wide Web and specifically the way we live with the firms that dominate it

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