

# The Bang Bang Club

**Greg Marinovich,João Silva**

**The Bang-Bang Club, movie tie-in** Greg Marinovich,Joao Silva,2011-03-01 The Bang-Bang Club is the story of four young photographers who covered the last years of apartheid, taking many of the most memorable photographs of the period. In this stunning new book, the group's two surviving members recount their political, emotional, and personal journeys through these violent years as South Africa moved toward democracy. Along the way we accompany them on free-lance assignments to other war-torn regions, including the former Yugoslavia and the Sudan, where one member of the group shoots what has become a world-famous photograph of a starving child stalked by a vulture. The boldness that earned the group its nickname, that prompted them to rush headlong into dangerous situations in pursuit of an image, forces them to consider difficult questions that lie at the heart of their work: When does their sense of humanity overwhelm their ambition and professional duties? When do they put aside their cameras and their impartiality and get involved? These are the moral dilemmas that the Bang-Bang Club grappled with on a daily basis.

**The Bang-bang Club** Greg Marinovich,João Silva,2000 A gripping story of four remarkable young men--photographers, friends and rivals--who band together for protection in the final, violent days of white rule in South Africa.

**The Bang-Bang Club** Greg Marinovich,João Silva,2000 Chronicles a time of rivalry, comradeship, machismo, and exhilaration experienced by a group of young South African photographers as they documented their country's transition from apartheid to democracy.

**The Bang-Bang Club, Movie Tie-in** Greg Marinovich,2011 A gripping story of four remarkable young men--photographers, friends and rivals--who band together for protection in the final, violent days of white rule in South Africa.

*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.

**Roger Ebert's Movie Yearbook 2013** Roger Ebert, 2012-12-04 Reviews originally appeared in the Chicago sun-times.

**Roger Ebert's Movie Yearbook 2012** Roger Ebert, 2011-12-06 The only film critic to win the Pulitzer Prize, Roger Ebert collects his reviews from the last 30 months in *Roger Ebert's Movie Yearbook 2012*. *Forbes Magazine* described Ebert as the most powerful pundit in America. In January 2011, he and his wife, Chaz, launched *Ebert Presents at the Movies*, a weekly public television program in the tradition that he and Gene Siskel began 35 years earlier. Since 1986, each edition of *Roger Ebert's Movie Yearbook* has presented full-length movie reviews, with interviews, essays, tributes, journal entries, and Questions for the Movie Answer Man, and new entries in his popular *Movie Glossary*. Inside *Roger Ebert's Movie Yearbook 2012*, readers can expect to find every movie review Ebert has written from January 2009 to July 2011, including *The Social Network*, *Waiting for Superman*, *Inception*, *The King's Speech*, *My Dog Tulip*, *The Human Centipede*, and more. Also included in the Yearbook are: \* In-depth interviews with newsmakers and celebrities, such as John Waters and Justin Timberlake. \* Memorial tributes to those in the film industry who have passed away, such as Blake Edwards, Tony Curtis, and Arthur Penn. \* Essays on the Oscars and reports from the Cannes and Toronto Film Festivals.

**Photography and the Optical Unconscious** Shawn Michelle Smith, Sharon Sliwinski, 2017-05-04 Photography is one of the principal filters through which we engage the world. The contributors to this volume focus on Walter Benjamin's concept of the optical unconscious to investigate how photography has shaped history, modernity, perception, lived experience, politics, race, and human agency. In essays that range from examinations of Benjamin's and Sigmund Freud's writings to the work of Kara Walker and Roland Barthes's famous Winter Garden photograph, the contributors explore what photography can teach us about the nature of the unconscious. They attend to side perceptions, develop latent images, discover things hidden in plain sight, focus on the disavowed, and perceive the slow. Of particular note are the ways race and colonialism have informed photography from its beginning. The volume also contains photographic portfolios by Zoe Leonard, Kelly Wood, and Kristan Horton, whose work speaks to the optical unconscious while demonstrating how photographs communicate on their own terms. The essays and portfolios in *Photography and the Optical Unconscious* create a collective and sustained assessment of Benjamin's influential concept, opening up new avenues for thinking about photography and the human psyche. Contributors. Mary Bergstein, Jonathan Fardy, Kristan Horton, Terri Kapsalis, Sarah Kofman, Elisabeth Lebovici, Zoe Leonard, Gabrielle Moser, Mignon Nixon, Thy Phu, Mark Reinhardt, Shawn Michelle Smith, Sharon Sliwinski, Laura Wexler, Kelly Wood, Andrés Mario Zervigón

*Women and Photography in Apartheid South Africa* Marie Meyering, 2025-04-29 Tracing the lives and works of five

women in four case studies, author Marie Meyerding examines the representation of women in the field of photography in South Africa in the second half of the twentieth century. All of them are critically understudied, with no existing scholarship dedicated exclusively to their photographic contributions. Focusing on the representation of women on two different levels—as agents, behind the camera, and as subjects, in photographs—it showcases women photographers portraying their female contemporaries and analyses to what extent they adhered to or subverted common forms of gender representation. In recuperating their forgotten archives, the book argues that none of these women are marginal figures, but rather that each of them played a leading role in the field of photography in their own time. The book will be of interest to scholars working in art history, history of photography, gender studies, intersectionality and African studies.

**The Gods of Diyala** Caleb S. Cage, Gregory M. Tomlin, 2008-08-08 In March 2004, Caleb S. Cage and Gregory M. Tomlin deployed to Baquba, Iraq, on a mission that would redefine how conventional U.S. military forces fight an urban war. Having led artillery units through a transition into anti-insurgent rifle companies and carrying out daily combat patrols in one of the region's most notorious hotspots, Cage and Tomlin chronicle Task Force 1-6 Field Artillery's year on the ground in Iraq and its response to the insurgency that threatened to engulf their corner of the Sunni Triangle. Rather than presenting a snapshot dominated by battle scenes, *The Gods of Diyala* presents a wide-angled view of the experiences of Cage and Tomlin and their comrades-in-arms. They assess the implications of their experiences, starting with their pre-deployment training in Germany and ending with the handing over of duties to their replacement brigade at the close of their tour of duty. They discuss frankly their impressions of the benefits and liabilities of working with embedded journalists and relate both their frustrations with and their admiration for the fledgling Iraqi security forces. From chaotic security planning to personal debates on the principles of democracy, both authors discuss how Iraqis perceived the value of their first post-Saddam elections and the political future of their country as it tries to reinvent itself in the wake of a dictator's fall. *The Gods of Diyala* gives a new and personal perspective on the second stage of the ongoing war in Iraq. Students and scholars of military history will find its insights meaningful and informative, and general readers will enjoy its thoughtful, well-measured narratives of a year spent trying to protect a fragile nation as it struggled toward democracy.

Encyclopedia of Journalists on Film Richard R. Ness, 2020-01-15 From *All the President's Men* to *Zodiac*, some of the most compelling films of the last century have featured depictions of journalists in action. While print journalism struggles to survive, the emergence of news from social media outlets continues to expand, allowing the world to be kept informed on a second-by-second basis. Despite attacks on journalists—both verbal and physical—a free press remains a crucial bastion for civilized society. And just as the daily news reflects the current state of affairs, films about journalism represent how reporting has evolved over the last few centuries. In *Encyclopedia of Journalists on Film*, Richard R. Ness provides a comprehensive examination of the fourth estate in cinema—from newspaper reporters to today's cyber journalists. In this

volume, Ness provides in-depth descriptions and analyses of more than five hundred significant films, from the silent era to the present, including international productions and made-for-television movies. The entries focus on the image of the press on screen and ethical issues or concerns raised about the practices of the profession. Collectively, the entries demonstrate that there is a recognizable genre of journalism films with definable plot patterns and iconography. Each entry features: Major credits including directors, writers, and producers; List of characters and the actors who portray them; Running time; Plot synopsis; Analysis of the role of journalism. Many of the entries feature critical reviews as well as cogent selections of dialogue. Films discussed here include comedies such as *His Girl Friday* (1940), nail-biting thrillers like *Foreign Correspondent* (1940) and *The Parallax View* (1974), social commentaries like *Network* (1976) and *The China Syndrome* (1979), dramas like *Citizen Kane* (1941) and *The Post* (2017), and of course, Academy Award winners *All the President's Men* (1976) and *Spotlight* (2015). A definitive study of a film genre, *Encyclopedia of Journalists on Film* will be of interest to film scholars, researchers, journalists, and students of popular culture.

*Selected Writings, Volume 2* Okwui Enwezor, 2025-08-05 *Selected Writings* is a landmark two-volume set of writings by the transformational art curator Okwui Enwezor that demonstrates his tireless efforts to decolonize the global contemporary art world.

**Photography in and out of Africa** Kylie Thomas, Louise Green, 2018-02-02 This book offers a range of perspectives on photography in Africa, bringing research on South African photography into conversation with work from several other places on the continent, including Angola, the DRC, Kenya, Mali, Morocco, Nigeria, Ethiopia, and Eritrea. The collection engages with the history of photography and its role in colonial regulatory regimes; with social documentary photography and practices of self-representation; and with the place of portraits in the production of subjectivities, as well as contemporary and experimental photographic practices. Through detailed analyses of particular photographs and photographic archives, the chapters in this book trace how photographs have been used both to affirm colonial worldviews and to disrupt and critique such forms of power. This book was originally published as a special issue of *Social Dynamics*.

*Afterimages of Apartheid* Kylie Thomas, 2025-10-29 *Afterimages of Apartheid* shows how photographs of the past can be mobilised as a critical tool for understanding the ongoing effects of apartheid in contemporary South Africa. Through close readings of significant images made during and after apartheid, the book shows how photography works as a means of documentation, commemoration, and resistance. Written by one of South Africa's leading scholars of visual history, the book considers the ways in which photographs can be used to contest impunity for state violence. *Afterimages* includes chapters on the Sharpeville and Marikana massacres, on the re-opening of cases of human rights violations that remain unresolved in the aftermath of the South African Truth and Reconciliation Commission, and on contemporary protests against the post-apartheid state. The book makes a powerful case for the role of photographs in drawing the viewer into the past time they

represent, issuing a call to the living to remember, respond, and react. This vivid account of the photography of apartheid will be of interest to students and researchers across the fields of South African history, visual studies, memory studies, art history, photography studies and transitional justice.

**Affective Images** Marietta Kesting, 2017-12-04 Explores intervisual case studies in relation to migration, xenophobia, and gender. Affective Images examines both canonical and lesser-known photographs and films that address the struggle against apartheid and the new struggles that came into being in post-apartheid times. Marietta Kesting argues for a way of embodied seeing and complements this with feminist and queer film studies, history of photography, media theory, and cultural studies. Featuring in-depth discussions of photographs, films, and other visual documents, Kesting then situates them in broader historical contexts, such as cultural history and the history of black subjectivity and revolves the images around the intersection of race and gender. In its interdisciplinary approach, this book explores the recurrence of affective images of the past in a different way, including flashbacks, trauma, "white noise," and the return of the repressed. It draws its materials from photographers, filmmakers, and artists such as Ernest Cole, Simphiwe Nkwali, Terry Kurgan, Thenjiwe Niki Nkosi, Adze Ugah, and the Center for Historical Reenactments. "In its focus on lens-based media, the book not only tackles some of the questions around the visibility of migration and xenophobia, but also does so using the media (photography and film) that are probably the most complicit in the visual witnessing and translation within this field." Rory Bester, coeditor of *Rise and Fall of Apartheid: Photography and the Bureaucracy of Everyday Life*

**Cities** Raymond Joshua Scannell, 2015-12-03 In *Cities*, Raymond Joshua Scannell examines how dramatic changes in the global economy and technology during the latter half of the twentieth century have radically restructured the city as a lived environment. Beginning with the impacts of globalisation on national and regional economies across the planet, Scannell investigates the rapidly changing and amorphous urban environments in which most people live. *Cities* traces how the actions of urban dwellers carving out lives for themselves are radically transforming paradigms of urban management and are overturning traditional assumptions about what constitutes urban rule and revolt. This exciting book insists on a new vocabulary for human settlements, one that looks centrally at the sort of behaviour that is often relegated figuratively and literally to the urban margins.

**War on Words** Joanne M. Lisosky, Jennifer R. Henrichsen, 2011-07-13 This unprecedented book provides a comprehensive examination of the issue of protecting journalists in conflict situations from both a practical and humanitarian law perspective. Violent criminals and corrupt governmental officials harass, co-opt, and kill local and foreign journalists in countries from Mexico to Afghanistan, to Russia and the Philippines. Staggeringly, there has been little or no prosecution in 89 percent of journalist murders worldwide. Such widespread impunity is arguably one of the greatest threats to press freedom. A number of international organizations and advocates have developed efforts to mitigate this problem, but

belligerents continue to act with few restraints and little, if any, accountability. *War on Words: Who Should Protect Journalists?* is an examination of the deteriorating and dangerous environment facing journalists and what stakeholders are doing to address this serious problem threatening democracy worldwide. The authors explore the peril facing journalists, delve into the legal and practical history of press protection, evaluate current safety strategies for journalists, and gather opinions from an array of local and international correspondents and practitioners on how to improve this untenable situation.

Exploring Complicity Michael Neu, Robin Dunford, Afxentis Afxentiou, 2016-12-15 Questions of complicity emerge within a range of academic disciplines and everyday practices. Using a wide range of case studies, this book explores the concept of and cases of complicity in an interdisciplinary context. It expands orthodox understandings of the concept by including the notion of structural complicity, revealing seemingly inconsequential, everyday forms of complicity; examining different kinds and degrees of individual and collective complicity; and introducing complicity as a lens through which to analyse and critically reflect upon social structures and relations. It also explores complicity through a series of cases emerging from a variety of academic disciplines and professional practices. Its various chapters reflect on, amongst other things, the complicity of politicians, self-proclaimed feminists, health care workers, fictional characters, social movement activists and academic defenders of torture.

*Roger Ebert's Movie Yearbook 2007* Roger Ebert, 2013-02-05 The most-trusted film critic in America. --USA Today Roger Ebert actually likes movies. It's a refreshing trait in a critic, and not as prevalent as you'd expect. --Mick LaSalle, San Francisco Chronicle America's favorite movie critic assesses the year's films from *Brokeback Mountain* to *Wallace and Gromit: The Curse of the Were-Rabbit*. *Roger Ebert's Movie Yearbook 2007* is perfect for film aficionados the world over. *Roger Ebert's Movie Yearbook 2007* includes every review by Ebert written in the 30 months from January 2004 through June 2006-about 650 in all. Also included in the Yearbook, which is about 65 percent new every year, are: \* Interviews with newsmakers such as Philip Seymour Hoffman, Terrence Howard, Stephen Spielberg, Ang Lee, and Heath Ledger, Nicolas Cage, and more. \* All the new questions and answers from his Questions for the Movie Answer Man columns. \* Daily film festival coverage from Cannes, Toronto, Sundance, and Telluride. \* Essays on film issues and tributes to actors and directors who died during the year.

**Dying for the Truth** Paul L. Moorcraft, 2016-11-30 A history and analysis of journalists reporting from the frontlines of war, from the mid-nineteenth century to the early twenty-first century. War correspondents are crucial to democracy and the public's discovery of the truth. Without the media, the temptation to manipulate events with propaganda could be irresistible to politicians of all hues. *Dying for The Truth* examines how journalists have plied their trade from the Crimean War to the present. Paul Moorcraft, a veteran journalist, discusses how correspondents' considerable influence has shaped the actions of

politicians and military commanders as well as public opinion, and reveals how authority figures now view the media as potentially valuable tools. Technical developments and the “twenty-four-hour news cycle” have inevitably changed the nature of war reporting. Today news bureaus are apt to learn of developments before the higher chains of command. The author comments on key milestones that have contributed to this evolution. Using his own and others’ experiences in recent conflicts, including Korea, the Falklands, the Balkans, Iraq, and Afghanistan, Moorcraft shares an aspect of warfare that is all too often overlooked but can be crucial to the outcome. The public’s attitude toward the day-to-day conduct of war is becoming ever more significant and this fascinating book examines why. “This is a brilliant history of war reporting from the mid-nineteenth century’s “scribblers and snappers” (reporters and photographers) to today’s digital technology and instant communications.” —Military Officer

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for language which impose silence upon him for the mercy of god is not heard in words unless it is heard both before and after the words are spoken in silence 2

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