

WHAT DO SUBJECTS WANT?

I paused when I first saw the 2011 World Press Photo of the Year winner, Catalan photojournalist Samuel Aranda's image of a Yemeni woman in full *burqa* cradling a bare-chested young man in her arms. "If I like a photograph, if it disturbs me, I linger over it," Roland Barthes wrote in *Camera Lucida* (1980). I lingered over this photograph, not because it is likeable but because it is disturbing.¹

The image is initially disruptive because its narrative is disconcertingly familiar and referential. Its presentation of a contemporary event in a "timeless" frame disturbs the viewer's own sense of time. Is the viewer being brought into the twenty-first century or entering what Joan Silber describes, in *The Art of Time in Fiction: As Long as It Takes* (2009), as "switchback time" ("a zigzag movement back and forth among time frames")?² Does the photograph's composition fully associate the twenty-first century individuals photographed with times and places far away from their actual geographical and temporal existence? The subjects' historical moment has been ruptured and complicated, and so has the viewer's.

The female figure (and how can the viewer even be sure that she is a female?) is completely obscured by her black *burqa*; only slivers of skin are visible on her face and forearm. Her hands are covered, too, but by something unexpected and somehow wrenching: soiled latex surgical gloves. They are the image's *punctum*: unexpected, pedestrian, and somehow heartbreaking, they have a rupturing effect on the viewer. The male figure's face is also obscured, pressed so hard into the female's upper torso that their bodies seem meshed into one. There is something tattooed or written on his left arm, but it is impossible to decipher. The pair is surrounded by shadows on either side and their backdrop seems to be a plank of wood. A blurred nude male torso is barely visible on the right side. What is the viewer to do with this collection of disparate elements: a photograph that looks like a painting and resembles a sculpture (perhaps Michelangelo's *Pietà* [1498–99] or the more visceral *Rötlegen Pietà* [c. 1300–25]); an image of individuals between whom the viewer cannot distinguish; an image of individuals whose circumstances are far from clear (is the man dead or alive? is the female figure his mother, sister, nurse or lover? is she even a female?); a photograph of suffering, and perhaps even death, that is elegant and contemplative, not bloody or repellent.

This number of questions may seem too great for a photograph that first appeared alongside a news article in the *New York Times* rather than on a gallery wall. The *Times* first published Aranda's image as the accompanying photograph to an October 2011 article by Laura Kasinof about drone strikes in the southern Yemeni city of Aden and fighting in the capital, Sana. It ran with a caption that reinforced the individuals' anonymity: "A woman

took care of a wounded relative on Saturday inside a mosque being used as a hospital by demonstrators against the government in the Yemeni capital."³ The article leads with the news of American drone strikes that killed nine people in Aden, and goes on to detail violence in Sana that killed twelve anti-government protesters. The fighting in Sana is characterized as "the deadliest since President Ali Abdullah Saleh returned to the country [in September 2011]." The fighting is also described as "fierce"; readers learn that security forces shot antigovernment protesters and are reminded that Yemen "has been in turmoil for months."

The rest of the article gives details about the Aden and Sana attacks and provides confirmation of them with quotes from Yemeni military officials and the Defense Ministry. It makes clear that there is dispute over who actually deployed the drone strikes: the Defense Ministry reports that it was Yemeni counterterrorism forces, "with the cooperation of the international community," yet local reporting "citing witnesses" states that the strikes were carried out by American drones. The situation described is as violent as it is unclear. The reader is left with two conflicting reports about the attacks and with an unconfirmed report that one of the drone attacks killed an American citizen, the son of Yemeni imam and al-Qaeda member Anwar al-Awlaki.

The ambiguous circumstances revealed in the reporting are partly reflected in the image chosen to go along with it. Aranda's photograph of the woman and wounded man is directly connected to the article because it shows an injured demonstrator, yet it is disconnected as well. The individuals are unnamed and their faces obscured. The photograph does not reflect the volatile, deadly, and violent environment that the article describes but rather the aftermath, represented by an intimate image that is calm, not fierce. And if the viewer does indeed experience the image as a contemporary *pietà*, there is the implication that the image captures the aftermath of the male's self-sacrifice. He may be a martyr, a *shahid*. (As Avishai Margalit points out in *The Ethics of Memory* [2004], the Greek and Arabic terms for "martyr" originally meant "witness").⁴

The photographer, too, is unknown to the reader: Aranda's name was not credited on his photograph at the time of publication due to security concerns, as he was the only Western photographer working in Yemen at the time; it was later added when Aranda gave the *Times* permission to do so, in late November 2011. Aranda's photograph was next published on December 1, 2011, in a slideshow on the *Times's Lens* blog featuring his work from Yemen.⁵ The photograph of the *niqab*-clad woman cradling a man is the first image in the collection of nineteen photographs. The other images, taken in October and November 2011, are of antigovernment protesters and the aftermath of violence, with several depicting everyday life: a child rolling a tire through



The World Press Photo jurors' comments focused on the woman's presence and the photograph's ability to "capture" the Arab uprisings. "In the Western media," said World Press Photo juror Nina Berman, "we seldom see veiled women in this way, at such an intimate moment. It is as if all of the events of the Arab Spring resulted in this single moment—in moments like this." Another juror, Koyo Kouoh, described Aranda's photograph similarly. "It stands for Yemen, Egypt, Tunisia, Libya, Syria, for all that happened in the Arab Spring," she said. The article ends by quoting Aranda, emphasizing that although he suspected "conversations [about the photograph] might revolve around composition and form," his concern is for the Yemeni people. "I hope this photo helps [them]" he said. "That would be nice."⁸

fields in Sana's old city; a family preparing its ritual sacrifice of a lamb for Id al-Adha. It is clear from the slideshow that Aranda is interested in individual details rather than grand narratives: one photograph of protesters focuses on their interlaced hands, and was shot or cropped to cut their bodies off at the waist; another shows a group of weary, expectant, and perplexed looking young men; the photograph of a young girl watching a demonstration calling for Saleh's fall is shot through the window of a vehicle to juxtapose her wistful expression with the protest, which can only be viewed in outlines and shadows.

The following day, on December 2, 2011, the *Times* published a story on its *Lens* blog identifying Aranda as the freelance photojournalist who had been supplying the images accompanying *Times* freelance journalist Laura Kasinof's reporting. It took Aranda a month to get into Yemen, the article explains, and reports that though he and Kasinof at one point came under fire from government soldiers, his experience photographing in Yemen was positive and he was warmly welcomed. "They love foreigners," he said.⁹

On February 10, 2012, the photograph was published on the *Times's Lens* blog once again, this time announcing that Aranda's photograph of the woman and her wounded relative had won the 2011 World Press Photo award. The Amsterdam-based nonprofit organization, which has given the annual award since 1955, chose Aranda's photograph from more than one hundred thousand submissions by over five thousand professional photographers.

Aranda found the woman and man at a mosque that had been converted into a field hospital, the article explains, and was immediately struck by the potential power of the photograph and the woman in it. He shot five frames there and left without getting the man or woman's name. "I got back to my place and I saw the photo in the screen and I was like, 'Wow,'" Aranda said. "The woman is not just crying. It was something more. You can feel that the woman is really strong."⁷

This *Times* article, with the headline "A Painterly World Press Photo Winner" is a repository of what many critics and bloggers found objectionable about the selection of Aranda's photograph as the competition's winner. Every major international newspaper reported Aranda's win, from the *Times* (London) to the *Yemen Times*, but critical essays about the photograph were published almost exclusively online on photography blogs and on individual critics' websites.

On his blog (*Notes on Politics, Theory and Photography*), University of Rochester political scientist James Johnson criticizes Aranda's photograph for its double echoing of fine art and photo. Aranda's photograph is not only a visual reminder of painterly and sculptural representations of the *pietà*, he writes, but also of two "classics" of photojournalism, W. Eugene Smith's *Tomoko Uemura in Her Bath* (1972) and James Nachtwey's photograph of a Cambodian boy suffering from TB meningitis being comforted by his mother. Yet might Aranda's image have enough complications to be the type of photograph that Susie Linfield describes in her 2006 essay "The Treacherous Medium" as ambiguous, open to interpretation and therefore valuable, in "refusing to tell us what to feel, and allowing us to feel things we don't quite understand"?⁹

Johnson and other critics do not think so. Not only is the photograph closed to interpretation because of its echoing composition, it is also closed to emotional response. What other emotion can the viewer feel looking at this contemporary *pietà*, they argue, but pity? Just as problematic as the referential nature of Aranda's image, argues Johnson, is the disconnection between the photograph and the World Press Photo organization's mission: "We exist to inspire understanding of the world through quality photojournalism."¹⁰ In this photograph, however, "the public and the political" nature of the Arab Spring, he argues, is reduced to "the intimate and the personal." While he applauds the jurors for selecting a photograph that includes a woman, he writes that Aranda's image neglects the active role that women played in the uprisings and instead "reinforces traditional gender roles," implying an interpretation similar to Linfield's view of a veiled, mourning woman as a necessarily silenced, depoliticized and perhaps not even fully realized individual.¹¹ Johnson's last point

Above

Untitled photograph from the series *Yemen, Fighting for Change* (2011) by Samuel Aranda; courtesy Samuel Aranda/Corbis

is perhaps his most provocative: the photograph's iconography encourages the viewer to see Muslims as Christians. Rather than inspire the viewer to expand their understanding of the world, it may actually have the opposite effect for a Western Judeo-Christian viewer, by disguising difference as similarity.

Photography critic Joerg Colberg does not object to the blending of Christian iconography with an image of two Muslims in an Islamic country. The combination, he writes, states something important: "Human suffering is independent of religion."¹² But he does object to the use of the photograph to illustrate a news article without any information about the individuals who are in the photograph or any contextual depth about their circumstances. This lack of contextualization is particularly dangerous in what he describes as a media environment oversaturated with images from abroad that are published with nominal text. Without asking a range of questions about the photographer, what is photographed, and how one's culture affects one's interpretation, he writes that the result will be one-dimensional interpretations that mirror reductive labels like the "Arab Spring." "Unless we learn how to get beyond our simplistic readings of photography, we'll simply be stuck with what we might as well call "Western Press Photo," he concludes.

In a post entitled "Emotionless" on his blog *Thoughts of a Bohemian*, Paul Melcher reiterates criticism that Aranda's photograph is not suitable for a news story, but takes the argument a step further, arguing the photograph is also not photojournalism. Though it could be "a great image in a photo essay," he writes that the photograph "lacks all the required W's that makes a great news photograph. By looking at it, you have no idea who, where, when, or why this picture was taken. It's only after a required reading that you finally find out."¹³ Melcher's criticism is also leveled at the World Press Photo organization, which he believes has succumbed to "intellectual photo journalism," with a 'too smart for you' attitude. "Photojournalism," he continues, "is a popular art made for the masses" that needs a wide audience and needs photographs that can be read as clearly as an inverted pyramid-style news story.

The disconnect between jurors Berman and Kouoh's description of the power of Aranda's photograph to "stand in" for the entire Arab Spring is magnified by looking at Alex Majoli's photograph of protesters in Tahrir Square reacting to Mubarak's televised speech on February 10, 2011, in which he declared he would not step down. While neither Aranda's nor Majoli's photograph can "stand in" for the Arab Spring, a movement spanning several countries and involving millions of men and women of various generations, Majoli's image, which won the World Press Photo first place award for General News, presents a much more clearly politicized, public and active moment. It is also a photojournalistic image that Barthes might have argued literally and metaphorically "shouts" but does not wound. The *studium* is clear, but the *punctum* seems absent.

The only criticism of Aranda's photo in a major newspaper came months after his win, when the London *Observer* reviewed the annual collection published by World Press Photo of the winning submissions for every category of their competition (in 2011 there were nine: People in the News, General News, Spot News, Contemporary Issues, Daily Life, Portraits, Arts and Entertainment, Nature, and Sports). While photojournalism, writes critic Roland Elliott Brown, has "never acquiesced in the occultation of death," the World Press Photo winners historically have been "consistently memorable for the encounters they facilitate with death and violence. . . . they retain the power to make icons and martyrs."¹⁴ Aranda's photograph, however, is not one of these examples but "a notionally representative photo" that "casts the [Arab] uprisings in a needlessly kitschy and death-like aspect." World Press Photo's choice of Aranda's photograph as the 2011 winner, he concludes, is more representative of photojournalism's "ongoing friction between aesthetic and subject" than it is of "the hopes of the Arab sphere."

By contrast, a photograph by an amateur Egyptian photographer who only identifies himself by his Reddit username, *latenightcabdriving*, is more likely the death-defying type of iconic image Brown describes. Though it would not have qualified as a submission to the World Press Photo contest because of the photographer's "amateur" rather than professional status, *latenightcabdriving*'s photograph of a lone protester facing a line of riot police near Tahrir Square and holding up a sign reading "Leave, leave, Mubarak" is exactly the type of courageous confrontation with violence Brown describes and the type of iconic photograph that Robert Hariman and John Louis Lucaites would argue push the viewer to think about new forms of citizenship rather than maintaining an existing social and political order.¹⁵ Unlike Aranda's photograph, which came alive through winning the World Press Photo contest and the reporting and criticism surrounding that win, *latenightcabdriving*'s photograph came alive through much more contemporary, more rapid, and more powerful means: via circulation on the internet.¹⁶

In their essay on journalism and mythic narratives, anthropologist Elizabeth Bird and journalism historian Robert Dardenne reference a statement by Northrop Frye on the art form as a model for thinking about patterns in news reporting: "Poetry can only be made out of other poems; novels out of other novels. Literature shapes itself." Bird and Dardenne write that journalists resist the idea that news shapes itself though they imply there is a distinct *possibility* that it does. "The facts, names, and details change almost daily," they write, "but the framework into which they fit—the symbolic system—is more enduring."¹⁷ Journalists, they write, are bound by their own "culture grammar" that arises from, and perpetuates, this enduring and repetitive symbolic system. If news shapes itself through other news, why can't photojournalism be allowed to shape itself through other photographs and even, as Aranda's image does, more complicatedly shape itself through other photographs, painting, and sculpture? Might photojournalists be bound by a *visual* culture grammar that Aranda is seeking to challenge? Contemporary artists in the Middle East and Iran



have certainly used the *pietà* genre to provocative effect. Iraqi artist Ayad Alkadhi's *Pieta II* (2010) is part of his *Widow Nation* series—mixed media paintings of the mothers and wives of men killed in the Iraq war. In one of his paintings, a female in *niqab* cradles the yellow chalk outline of her dead relative's body: a framed photograph similar to those held by mourners is placed inside the outline of his head. Palestinian artist Oussama Diab uses the *pietà* to equally powerful effect. His *New Pieta* (2012) is a mixed media replica of Michelangelo's statue in which the Christ figure's face is swaddled in a *keffiyeh*.¹⁸

Several critics predictably felt that Aranda's photograph was too beautiful, enacting what photography critic David Levi Strauss has called the "censure of beauty."¹⁹ This censure, Levi Strauss points out, is rarely, if ever, applied to music, literature, or painting, but often applied to photography and photojournalism. Images of strife, violence, or suffering that reveal an acute aesthetic attention to composition, color, form, narrative, and texture like those by photojournalists Paolo Pellegrin, Gilles Peress, and Sebastiao Salgado are judged by critics such as Mieke Bal as morally irresponsible. The more a photograph of suffering approaches a work

of art, the more troubling and distracting it is, she argues. The pain of others is transformed into pleasure for the viewer.²⁰

The closest this censure may have come to journalism is criticism of new journalism in the mid-1960s and early '70s. In his blistering review of Tom Wolfe's *The Kandy-Kolored Tangerine-Flake-Streamline Baby* (1965), critic Dwight Macdonald describes the "spawning" of a "new kind of journalism" that he terms "parajournalism," something "similar in form but different in function" to journalism, which he defines as "the collection and dissemination of current news."²¹ Parajournalism, he writes, may deceive and disappoint the innocent and expectant reader. It appears to be "real" news by "exploiting the factual authority of journalism" while giving itself "the atmospheric license of fiction." This new kind of journalism, continues Macdonald, cherishes entertainment rather than information. He criticizes Wolfe's "jazzed-up style and mock-sociological pronouncements" and, while acknowledging that readers actually hope for the type of entertainment that Wolfe aims to provide, Macdonald clearly believes that it is a morally bankrupt type of entertainment, since it integrates (or pretends to integrate) journalism's basis in fact with fictional techniques such as scene setting, dialogue, and description. New journalism's favored form was the feature story as contrasted with the "serious" news of politics. The criticism

Above

Mubarak Steps Down (2011) by Alex Majoli/Magnum Photos

did not often or frequently make distinctions between the very different styles and subject matters of the new journalists, who ranged from flamboyantly performative writers like Wolfe to writers of a very different sort, like Joan Didion and Gay Talese.²² In this sense, following in the “subjective documentary” tradition of photographers such as Lee Friedlander and Shomei Tomatsu, Aranda’s photograph complicates the boundaries between the photograph in its literal definition as an “instrument for recording,” and its potential for an interpretative expression of reality, like that of painting or sculpture, much as New Journalists used techniques of fiction to portray nonfictional realities.

Experimental filmmaker Maya Deren defined poetry as concerned “not with what is occurring but with what it feels like or means. . . . [it] creates visible or auditory forms for something that is invisible, which is the feeling, or the emotion, or the metaphysical content of the movement.”²³ She extends the poetic to other arts, explaining that a poetic “exploration of the moment” in dance might be a *pas de deux* that is a fleeting though poignant expression of a particular moment in time. Aranda’s emphasis is on the felt quality of the moment, not the facts of what is occurring. These the viewer of his photograph could only learn in the *Times* months after the photograph won the World Press Award and the newspaper arranged for Aranda to return to Yemen to meet the subjects of his photograph: antigovernment activist Fatima Al-Qaws holding her wounded son, doctor and activist Zayed Al-Qaws, inside a mosque temporarily transformed into a field hospital during the October 2011 violence in Sanaa, Yemen. Al-Qaws was wounded while protesting against Yemen’s President Ali Abdullah Saleh; Al-Qaws’s mother Fatima and his grandmother also supported the revolution. But the facts of this moment as expressed by Aranda are the *feelings* his image embodies: compassion, perhaps pity, perhaps piety, perhaps despair. “The moral witness is more valuable at telling it like it felt,” writes Margalit.²⁴ Aranda’s emphasis on feeling and sense of moral purpose makes him a moral witness, if not a fully poetic one. “What I would really like is for this photograph to help the people of Yemen,” Aranda told the *British Journal of Photography*. “I think it’s a country that is often forgotten.”²⁵

Fatima Al-Qaws and her son Zayed were elated that their photograph won the award, echoing the observations made by journalist Farrukh Nacem on his blog post about the image:

The woman is not holding the man in a passive, submissive posture. She is clearly the pillar of strength in this picture/ This photo is not a picture of men and women screaming in the streets or holding slogans/ This image is not a democracy-vs-dictators cliché of toppling statues and looting palaces/ This moment is not the usual depiction of violence, discontent and anarchy in the Middle East.²⁶

Even if many critics shuddered at Aranda’s photograph, the image pleased his subjects. “It makes me very happy to see this picture, to see also that it has won such a prestigious award,” Al-Qaws told the BBC in a feature article, in which she and her son told the story of the photograph in their own words. Fatima is

quoted as saying, “It makes me proud. Proud for being a woman, proud for being a mother and proud for being Yemeni. I am very proud that this photo is going around the world and that many people have seen it.”²⁷

Yet Aranda’s photograph may still perpetuate forgetting, not because the photographer tells it like it felt, but because his telling through feeling may be so familiar to some viewers that it becomes impotent and dehistoricized. One hopes that Aranda’s rousing intentions might be realized in viewers who are disturbed by the photograph and then linger long enough to wonder why.

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NOTES 1. Roland Barthes, *Camera Lucida*, trans. Richard Howard (New York: Hill and Wang, 1980), 99. 2. Joan Silber, *The Art of Time in Fiction: As Long as It Takes* (St. Paul, MN: Graywolf Press, 2009), 45. 3. Laura Kasimof, “Strikes Hit Yemen as Violence Escalates in Capital,” *New York Times*, October 15, 2011, www.nytimes.com/2011/10/16/world/middleeast/yemeni-security-forces-fire-on-protesters-in-sanaa.html?_r=0. 4. Alexis Margalit, *The Ethics of Memory* (Cambridge, MA: Harvard University Press, 2004), 152. Margalit describes the martyr’s role in creating a moral universe. “The religious witness, through suffering and ultimate sacrifice, expresses in times of trial his confidence in a world that against all appearances is still governed by a moral authority and a supreme and just judge, that is, by God. The hope is that at the end of days an everlasting perfect moral universe will be installed on earth.” 5. “Lens: Samuel Aranda,” *New York Times*, December 1, 2011, www.nytimes.com/slideshows/2011/12/01/blogs/20111201-lens-yemen-2.html. 6. James Estrin and David Furst, “In Yemen, a Photographer With No Name,” *New York Times*, December 2, 2011, <http://www.nytimes.com/2011/12/02/in-yemen-a-photographer-with-no-name/>. 7. Kerri MacDonalid and David Furst, “A Painterly World Press Photo Winner,” *New York Times*, February 10, 2012, <http://www.blogs.nytimes.com/2012/02/10/a-painterly-world-press-photo-winner/>. 8. *Ibid.* 9. Susie Linfield, “The Treacherous Medium: Why Photography Critics Hate Photographs,” *Boston Review* 31, no. 5 (2006), bostonreview.net/BR31-5/linfield.php. 10. James Johnson, “Uses of the Pietà—Criticism of World Press Photo Award,” February 10, 2012, politics.thephotography.blogspot.com/2012/02/uses-of-pieta-criticism-of-world-press.html. 11. Describing a photograph of Iraqi female mourners taken by Jerome Delay, Linfield writes, “We have seen, and we will continue to see, countless pictures of women in black abayas (or chadors, or burkas) weeping over their sons—and often, also, celebrating them as martyrs. That weeping and that celebrating have persisted for a very long time, and I am pretty sure they will continue long after the United States pulls out its troops and grounds its planes. In fact, I doubt that such sorrows can even begin to abate until the women in the cemetery take off their veils, and stop weeping and mourning and celebrating, and enter into the modern world to begin making modern politics. Such politics can be cognizant of, but cannot be founded on, mourning; they cannot be made by people who dwell in shadows with their faces covered and their ideas unformed; they cannot be created by those who live in what Michael Ignatieff has called ‘the dream time of vengeance.’” 12. Joerg Colberg, “The Problem with Western Press Photos,” February 12, 2012, www.blogs.nytimes.com/2012/02/12/the-problem-with-western-press-photos/. See also M. Scott Bruneau, “Reactions to Samuel Aranda’s World Press Photo-Winning Image,” February 13, 2012, www.dailymail.com/2012/02/reactions-to-samuel-arandas-world-press-photo-winning-image/ and “Why The Critics Of The World Press Photo Maxim Pietà Are Wrong—By The People Who Know Best,” *The Russian Photos Blog*, February 17, 2012, www.jennynicholl.com/blog/tag/world-press-photo/. 13. Paul Melcher, “Emotionless,” February 10, 2012, blog.melcherystem.com/2012/02/10/emotionless/print. 14. Roland Elliott Brown, “World Press Photo 12 by Kiri Landoltin—Review,” *Observer*, June 16, 2012, www.guardian.co.uk/books/2012/jun/17/world-press-photo-12-review. 15. Robert Horiman and John Louis Lucantos, “No Caption Needed: Iconic Photographs, Public Culture, and Liberal Democracy” (Chicago: University of Chicago Press, 2011), 287–305. 16. See Alexis C. Madrigal, “The Story Behind Last Night’s Iconic Photo from the Egyptian Protests,” *Atlantic*, January 26, 2011, www.theatlantic.com/technology/archive/2011/01/the-story-behind-last-nights-iconic-photo-from-the-egyptian-protests/70274. 17. Elizabeth S. Boyd and Robert Dardano, “Myth, Chronicle and Story: Exploring the Narrative Qualities of News,” in James W. Carey, ed., *Media, Myths and Narratives* (Newbury Park, CA: Sage, 1988), 67–88. 18. See “ART: Amazing Middle Eastern & Iranian Artists Vol. 3: Widaw: Nation by Ayad Alandhi” A212 Blog, May 27, 2010, <http://a2.2a.blogspot.com/2010/05/art-amazing-middle-eastern-iranian.html>, and “Ayam Gallery Dubai presents ‘In the Name of Freedom,’ an exhibition by Oussama Diab,” *Art of the Middle East*, August 31, 2012, <http://artofthemiddleeast.com/2012/08/31/ayam-gallery-dubai-presents-in-the-name-of-freedom-an-exhibition-by-oussama-diab/>. 19. David Levi Strauss, “Nikons and Icons: Is the aestheticization-of-suffering critique still valid?” *Bookforum* 14, no. 2 (2007). 20. *Ibid.* 21. Dwight Macdonald, “Panjournalism, or Tom Wolfe & His Magic Writing Machine,” *New York Review of Books*, August 26, 1965. 22. See David Spurr on Joan Didion’s aestheticization of violence in *Salvador* in *The Rhetoric of Empire: Colonial Discourse in Journalism, Travel Writing, and Imperial Administration* (Post-Contemporary Interventions) (Durham, NC: Duke University Press, 1993), 55–57. 23. Maya Deren quoted in Rudolf Arnheim, “To Maya Deren,” in *Film Culture Reader*, ed. P. Adams Sitney (New York: Praeger Publishers, 1970), 84–86. 24. Margalit, *The Ethics of Memory*, 168. 25. Olivier Laurent, “Samuel Aranda Wins World Press Photo,” *British Journal of Photography*, February 10, 2012, www.bjp-online.com/british-journal-of-photography/news/2145013/samuel-aranda-wins-world-press-photo. 26. Farrukh Nacem, “World Press Photo 2012 Winner and a haunting resemblance to Michelangelo’s Pietà,” February 12, 2012, www.cogwritjournalist.com/2012/02/12/world-press-photo-2012-winner-and-a-haunting-resemblance-to-michelangelos-pieta/; Foreign Policy published the Pulitzer Committee’s selection of the best photos of the Arab Spring, many of which fit Nacem’s description: “The Arab Spring’s Best Photos” *Foreign Policy*, April 16, 2012, www.foreignpolicy.com/articles/2012/04/16/arab_spring_photos. 27. Paul Coomes, “The Story Behind the World Press Photo,” *BBC*, February 21, 2012, www.bbc.co.uk/news/17111673.



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