

The Visible and the Unseen.
On the Iconography of War Photography.

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In the exhibit "Mexico City" in the summer of 2002 in New York, there was a devastating work of the video artist Ivan Edeza to be seen: a distanced amateur film from the 70's dealing with wealthy whites hunting Brazilian Indians. A still photograph captures the moment of the deadly s/)w9 thopenph re

Dynamism

Let's begin with dynamism. Most wars have a beginning and an end. That is still true today. The military offensive of the allied forces against the Taliban regime started on October 7, 2001, — a Sunday — as a reaction of the United States and her allies against the attacks of September 11th. The first pictures of the war were published in the Tuesday-edition of the

and the logistically superior — much like in August 1945, as the American pilots allowed

of bombers. The mother has her crying child pressed tightly to her. Different is the photo of a napalm victim and her daughter by Philip Jones Griffiths, 1980. (illust. 14) Griffiths comments: "The horribly disfi

antiquated weapons in rickety vehicles. Folk

camp of Kale-e-Dschangi near Masar-i-Sharif had been suppressed by the soldiers of the Northern Alliance, with the assistance of British and American troops. The numbers of the

The media analyst Rainer Fabian once offered the following explanation for the patriotic use of the visual media: “War photogr

A further picture was taken several months after the official end of the war. The

In summary:

1. In the photographs of women, flag symbols, folkloristic motifs, and soldiers killed in combat in the Afghanistan War, a tradition of pictorial patterns is set forth, which was begun in the 19th century, or even earlier. The focus is not on what is visible, but rather on the registration of unseen violence and death.
2. The European media printed more photos of