



Celia A. Shapiro – Last Supper series.



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When Arkansas executed Rickey Ray Rector back when Bill Clinton was governor, the mentally impaired inmate famously set aside half of his last meal—a pecan pie—for after the execution.



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Each picture has its own back story—Ricky Lee Sanderson eschewed his last meal in protest but eventually ate a HoneyBun—and overall, her photos better illustrate who we execute than any grim statistical profile ever could.



Celia Shapiro

Celia A. Shapiro --



James Reynolds-- Last Suppers series by James Reynolds. A variety of fruit requested by Louis Jones Jr, executed for kidnapping, rape and murder in Indiana in 2003.



James Reynolds--



Last Suppers series by James Reynolds. KFC requested by John Wayne Gacy, executed in Illinois in 1994 for the rape and murder of at least 33 teenage boys between 1972 and 1978.

<http://ridiculouslyinteresting.com/2011/10/23/last-meals-of-death-row-convicts-by-james-reynolds/>

My wife is Acceptable.
Our relationship is satisfactory.
Edgar J.



Edgar looks splendid here. His power and strength of character come through. He is a very private person who is not demonstrative of his affections; that has never made me unhappy. I accept him as he is.

We are totally devoted to each other.

Regina Goldstone

Dear Jim:

I say you are as lucky in marriage!



This picture says that we are a very emotional & tight family, like the three musketeers.

Poverty sucks, but it brings us closer together.

Julia Bonbo

Jim Goldberg's photographs of rich and poor people, with the subjects' own handwritten comments about themselves on the prints, give us an inside look at the American dream at both ends of the social scale.



Now I see a way out to a decent future.
I'm tired of this shit, Drugs and pimping and all that stuff.
Maybe now I have the courage to do something —
anything. I don't know, we will see. Jim Thunk

Harold Graham

(P.S.) I love you



I wish that Stanley and I could
like each ^{other} ~~other~~ when we are
together - But we don't.

Patty
Brown

His pictures reveal his subjects' innermost fears and aspirations, their perceptions and illusions about themselves, with a frankness that makes the portraits as engrossing as they are disturbing.



Azadeh Akhlaghi recreates Iran's most notorious death scenes from the time before cameraphones, becoming an eyewitness to her nation's past.

Tehran – Marzieh Ahmadi Oskuie, student activist shot by the SAVAK secret police. 26 April 1974.



Azadeh Akhlagh

Tehran – Marziah Ahmadi Oskuie, student activist shot by the SAVAK secret police. 26 April 1974.



Ariella Azoulay--***Different Ways Not to Say Deportation: Unshowable Photographs***--The documents shown in this booklet are not photographs but drawings that Azoulay herself drew based on photographs she consulted at the International Committee of the Red Cross (ICRC) archive in Geneva.

Evacuation from a "Jewish zone" to an "Arab zone"
(Ramle-Ramallah)



The clothes of the persons photographed in this series do not seem suitable for the heavy heat of July 1948, when inhabitants of Ramle were deported by the tens of thousands. The fact that some of the photos showing only the year were printed in the Red Cross bulletin as having been taken in November allows us to assume that they were all taken on the same day in November. Perhaps this deportation followed the Security Council declaration of a ceasefire on November 16, after which "prisoners of war" were supposed to be exchanged and the wounded and ailing evacuated. Thus, too, the Red Cross caption describes this deportation as a "transfer" and "evacuation" of a population of the wounded

and ailing. No data or well-ordered evidence exist of the way these categories were redefined and used in order to justify the deportation of more and more of the thousand people who were initially permitted to stay in Ramle and Lod after the deportation of about 60,000 in July that year.

What is she asking him? What is he noting down of what she says? Is he pretending or does he truly believe that the written data will indeed "be looked into"? Is the Red Cross photographer aware of the gaps between the calm evacuation he sees with his own eyes and the horror stories he is likely to have heard from the refugees about the uprooted in July, the robbery of their homes, the looting of their property? Why

does no record of the deportation depicted in this series of photographs—some of which are filed in the archive under November 23, 1948 (and others simply under the year 1948)—seem to exist in the annals of reported deportations? Does the photographer—taking this picture just a few years after the end of the Second World War—realize the meaning of the picture of an apparently calm and orderly evacuation of the population? Does he register being witness to a whole world destroyed?

Ramleh. Transfert de civils arabes sous les auspices du CICR. En attendant l'arrivée du convoi. 1948.

V-P-PS-N-00068-00A

Evacuation from a "Jewish zone" to an "Arab zone"



Following the harrowing tales of the hardships and suffering of deportees from Lod who had to walk all the way to Jordan in July of that year with no provisions, the Jewish forces allowed the photographing only of deportations carried out with vehicles. Given the number of buses and lorries, clearly this is not the evacuation of a few wounded people but rather a "mini-deportation" of at least some hundreds.

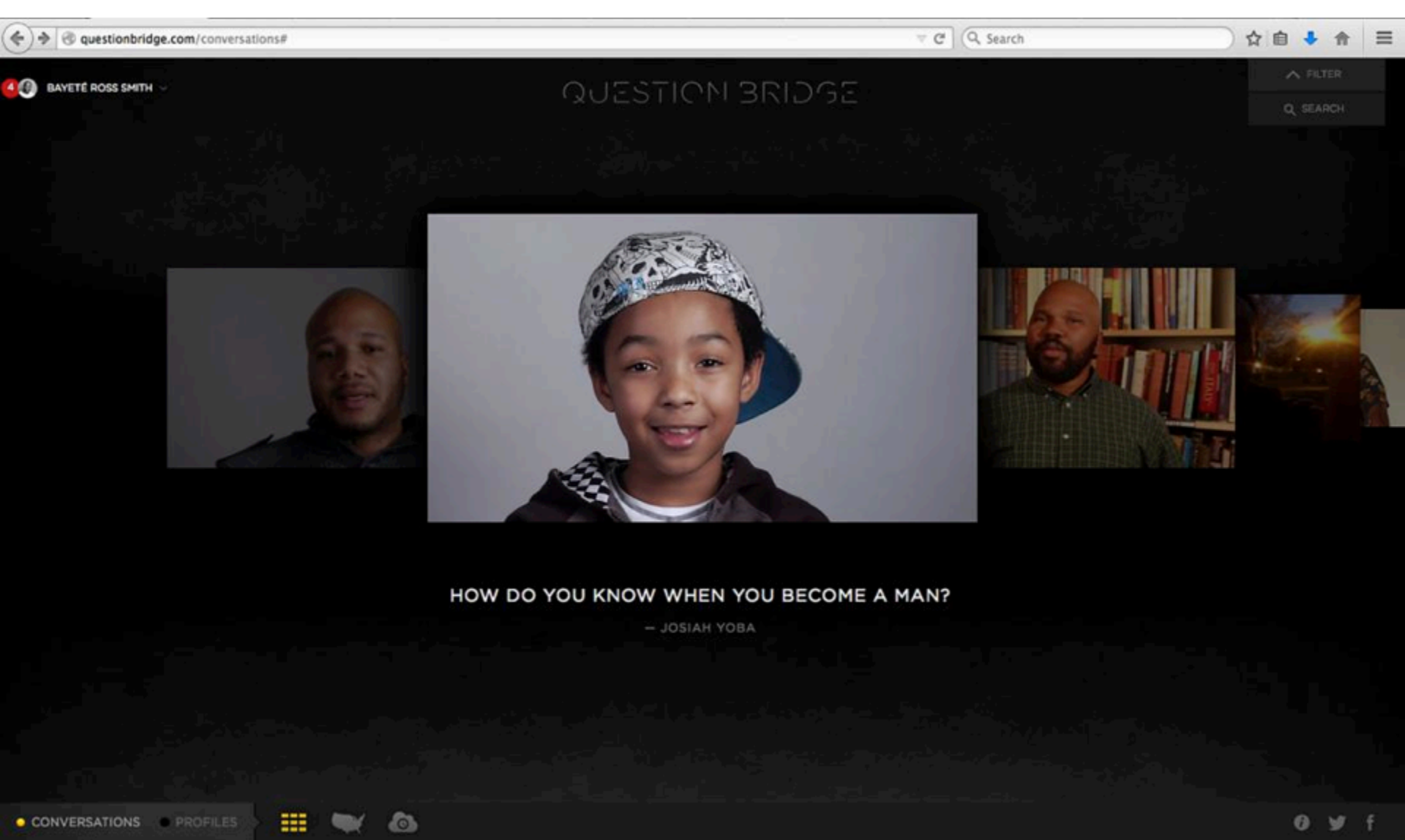
Why were the buses transporting the Palestinians covered in opaque sheets of canvas? What and whose gaze is it that the deportees were to be spared viewing? Why are not the deporters themselves hiding behind opaque sheets? Are they not making even the

slightest effort to hide their deeds? Do the auspices of the Red Cross suffice for the meaning of the deporters' actions to escape their own eyes?

Ramleh. Transfert de civils arabes sous les auspices du CICR. 1948.

V-P-PS-N-00068-21A

Ariella Azoulay--These photographs showed some of the 750,000 Palestinians deported between 1948 and 1950, and the reason why Azoulay had to draw them is that the CICR authorizes only certain narratives to be associated with them.



<http://questionbridge.com>

Question Bridge: Black males— Chris Johnson and Hank Willis Thomas



“Code Names of the Surveillance State,” is a video installation composed from more than 4,000 National Security Agency (NSA) and Government Communications Headquarters (GCHQ) surveillance program code names.



Projected onto public buildings as an endlessly scrolling column, the code names are deliberately nonsensical, often droll and sardonic words or short phrases without discernable connection to the programs they designate. “



Check links for additional Photographers working on alternatives to traditional War Photography.

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Jennifer Karady—

<http://www.jenniferkarady.com/home.html>

http://www.jenniferkarady.com/soldier_stories1.html

Monica Haller—

<http://www.veteransbookproject.com/the-veterans-book-project/>

Nina Berman—

<http://www.ninaberman.com>

<http://www.ninaberman.com/purple-hearts>

Washington Post—Faces of the Fallen

Christopher Anderson—quote p 69

<http://www.magnumphotos.com/C.aspx?>

[VP3=CMS3&VF=MAGO31_10_VForm&ERID=24KL53ZQ5L](http://www.magnumphotos.com/C.aspx?VP3=CMS3&VF=MAGO31_10_VForm&ERID=24KL53ZQ5L)