

“Davenport’s images begin to question some of what war is about by dwelling in the realm of make-believe. Given media’s repetitive fantasies, in some ways her approach may be, paradoxically, more real.”

–Fred Ritchin, co-director of the NYU/Magnum Foundation Photography and Human Rights educational programme.

For five years, Meredith Davenport photographed and interviewed men who play live-action games based on contemporary conflicts, such as a recreation of the hunt for Osama bin Laden that took place thousands of miles from the conflict zone on a campground in Northern Virginia. Her images speak about the way that trauma and conflict penetrate a culture sheltered from the horrors of war.

Bringing together a series of two dozen photographs with essays discussing and analyzing the influence of the media, particularly photographs and video, on the culture at large and how conflict is “discussed” in the visual realm, Theater of War is a unique look at the influence of contemporary conflicts, and their omnipresence in the media, on popular culture.

Edited and illustrated by an experienced photojournalist who has covered a variety of human rights issues worldwide, this book is an essential addition to the library of anyone interested in the confluence of war and media.

Meredith Davenport has a distinguished career in documentary photography. Her photographs have appeared in *National Geographic*, *The New York Times* and on the cover of *Newsweek* magazine as well as in the highly acclaimed HBO documentary “Child Soldiers”. She is the recipient of the Pew Fellowship in International Journalism, and she currently teaches photography at the Rochester Institute of Technology.

Alfredo Cramerotti is a writer and curator working across TV, radio, publishing, media festivals and exhibition making. He directs MOSTYN, co-directs AGM Culture and the Chamber of Public Secrets, and is head curator of the Artist Pension Trust. Cramerotti is research scholar at the European Centre for Photography Research, University of South Wales, and editor of Intellect’s Critical Photography book series. His own publications include the book *Aesthetic Journalism: How to inform without informing* (2009).



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Davenport

THEATER OF WAR



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