The images of atrocity, either analog or digital, are always the trace of an encounter between the gaze of a photographer or a cameraman and a human being suffering from the painful effects of man-made violence. The archive images resulting from such an encounter raise some inevitable questions: who took them and for what purpose? Is it possible to retrace the process that led to these shots? What do they hide behind what the eye can see? This special issue of Cinéma & Cie will not only focus on the production of such images, but also on their persistence on the synchronic level (in the media: newspapers, magazines, cinema, television, the Internet, museums…) as well as on the diachronic level (across time: mutation, re-editing, inversion…). From propaganda to counter-propaganda, from purposes of memory to artistic aims, the circulation of these images proves that repetition always implies difference.
My Music, My War
The Listening Habits of U.S. Troops in Iraq and Afghanistan
By Lisa Gilman

In the wars in Afghanistan and Iraq, recent technological developments in music listening enabled troops to carry with them vast amounts of music and easily acquire new music, for themselves and to share with their fellow troops as well as friends and loved ones far away. This ethnographic study examines U.S. troops' musical-listening habits during and after war, and the accompanying fear, domination, violence, isolation, pain, and loss that troops experienced. My Music, My War is a moving ethnographic account of what war was like for those most intimately involved. It shows how individuals survive in the messy webs of conflicting thoughts and emotions that are intricately part of the moment-to-moment and day-to-day phenomenon of war, and the pervasive memories in its aftermath. It gives fresh insight into musical listening as it relates to social dynamics, gender, community formation, memory, trauma, and politics.