

real stories

The lives, dramas and triumphs of women just like you

PHOTOGRAPH BY
LYNSEY ADDARIO
IN THIS ISSUE
City and you need
the magazine

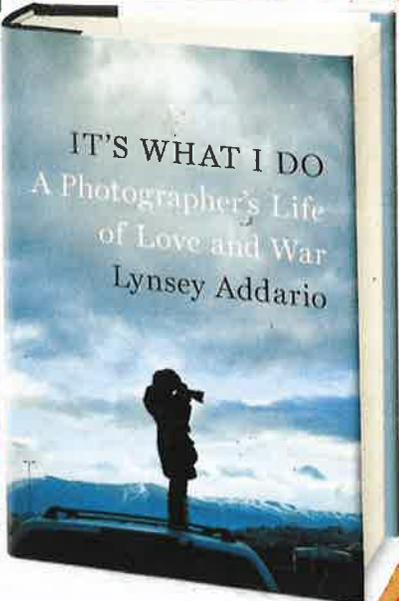


She Gets the Story, No Matter What

In March, American photographer Lynsey Addario and three fellow journalists were abducted by armed soldiers in Libya. Learn why she refuses to quit—and what really scares her.

Lynsey Addario, 37, had been working as a reporter for months in Sudan, Iraq, Afghanistan, Libya and then Egypt before heading to eastern Libya to photograph the civil war there. She was finally able to head home to Delhi, India, to see her husband, but in March, her perfect form fell. Libyan forces took control of the area—and Addario and three colleagues from *The New York Times* were captured by one Qaddafi's soldiers. Over three days, the journalists were beaten and held by so-called *libyans*. Addario, the only woman in the group, was repeatedly raped. When they were finally taken to an American military base in Benghazi, Addario began to hope they might be released, but then she collapsed in a state of shock on CNN with a bleeding injury that she and her colleagues had been reported carrying in *Commentary* on page 82.

PHOTOGRAPH BY: ESTERDAKOTLIN JULY 2011 GLAMOUR.COM 82



LYNSEY ADDARIO

AMERICAN JOURNALIST
b.1973

How Framing Changes Decisions

VOCALIZATIONS

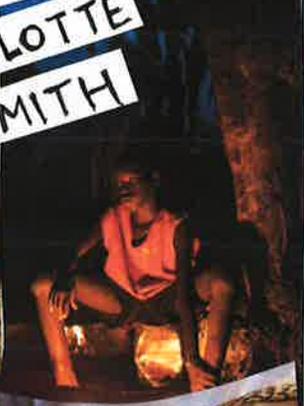
art?



a zine by
CHARLOTTE SMITH



Documenting Displacement



66

VANTYFAIR

BOOKS

Lynsey Addario Is More Than a War Photographer

99

8

How Little Things Cause Big Persuasion

1

A new understanding

photography of the displaced: CLOSE LOOKING

imminent movement

ASSUMPTIONS OF MOTION

CALL TO ACTION

PERMANENCE VS IMPERMANENCE

MAKING CONNECTIONS

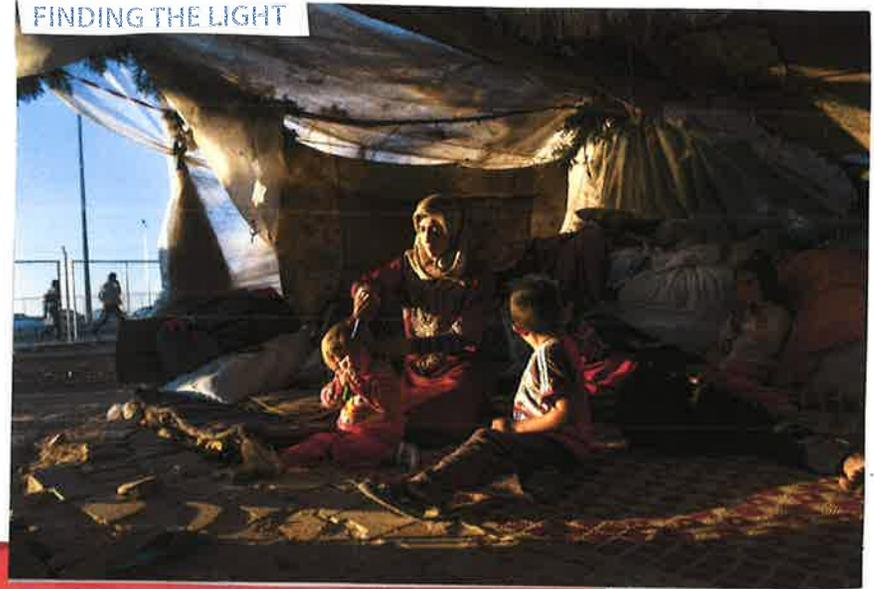
belongings

COMPARE AND CONTRAST

whose lens are we seeing through?

POSITION (LOCATION)

FINDING THE LIGHT



"Thousands of Syrian refugees cross from Syria into the Kurdish region of Northern Iraq near the Peshkhabour border point in Dohuk, Iraq. Iraqi Kurdistan has welcomed Syrian refugees, particularly those of Kurdish background, since the beginning of the conflict in 2011."

<https://www.lynseyaddario.com/the-displaced>

"Iman Zenglo, 30, sits with her five children in their tent she and her husband set up roughly three months prior in squalid conditions in a squatters camp outside of the Killis camp on the Turkish side of the Turkish Syrian border in Turkey, October 22, 2013."

<https://www.lynseyaddario.com/the-displaced>

AMBIVALENCE of creating a beautiful compositional photo, while making artistic the pain of other people

INTENTIONS

2

ENDING STIGMA

melding boundaries

3

how long do you sit with an image?



A TIME AND PLACE FOR STORYTELLING

LAYING THE GROUNDWORK

Chuol

South Sudan
Photographs by Lyraiy Addison
Text by Marc Sauters

At 9, without his parents, he was forced to flee to the swamps.

LOOKING BACK AND AHEAD

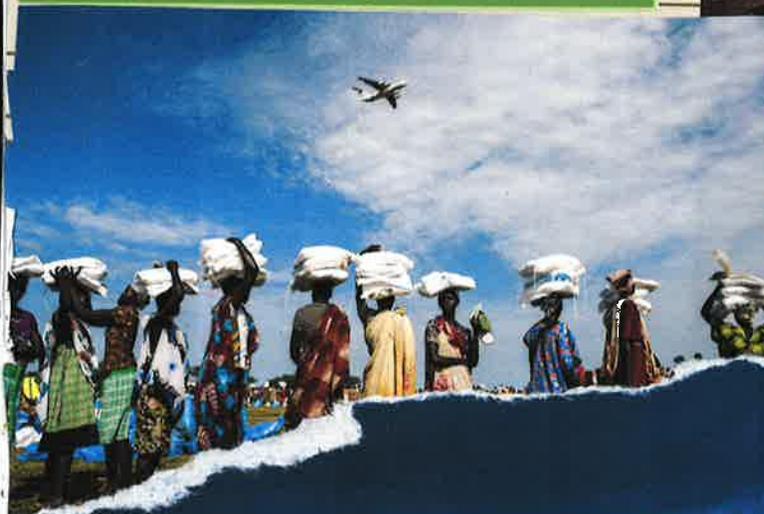
A NOTE FOR THE FUTURE

crossing
a
threshold

seek opportunities



I am currently thinking of borders as...



"There may be aspects that we don't yet understand,"

ever-deeper understanding

choices...



ARTIST AS ACTIVIST



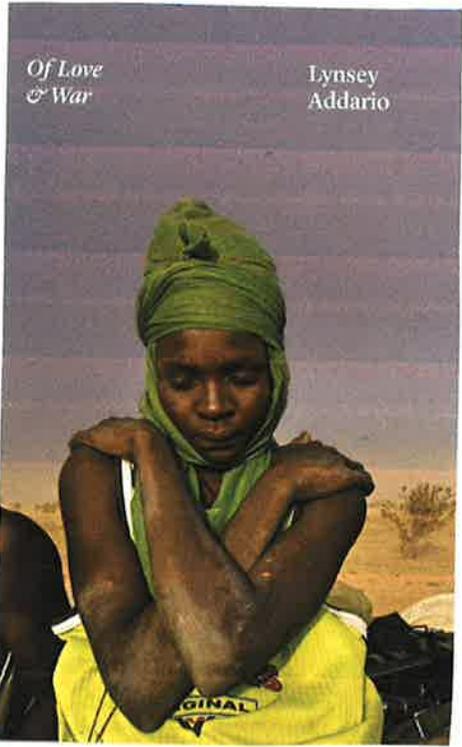
WORLD
Children of
no nation

How do you bring it finally together when you've lost everything? TOM FULFORD is just one of the thousands of refugees who have fled their homes in Syria.

By ARTY PARKER, JESSICA COOPER, GUY CARO
Photographs by LYNSEY ADDARIO FOR TIME

Chronicling

Intimacy



Of Love
& War

Lynsey
Addario

IN-BETWEEN



madonna & child

she