While that assertion might not seem radical to imagemakers or scholars of visual culture, there still exists, in the public culture, a fixed line between art- and newsmaking, between photographs as subjective objects made by people and objective images made by machines. In the academy, such departments live in entirely different schools (even in the same university), speak different vocabularies, and command different, sometimes conflicting, ethical and visual considerations. We (still!) rely on photographs as evidence in the courtroom—indeed, the International Criminal Court used Haviv’s photos and captions of the Balkan Wars as evidence in trials for war crimes. News organizations’ guidelines for photojournalism speak to the persistent belief in the medium’s objectivity, even though, because of distance, size of frame, and what makes it into the picture, all photos are fundamentally subjective. As such, this book marks an important contribution to the ongoing conversation about the nature of the photograph.

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**Visual Journeys Through Wordless Narratives:**
*An International Inquiry with Immigrant Children and The Arrival*
Edited by Evelyn Arizpe, Teresa Colomer, and Carmen Martínez-Roldán/Bloomsbury Academic/2015/288 pp./$140.00 (hb)

In *Visual Journeys Through Wordless Narratives*, edited by Evelyn Arizpe, Teresa Colomer, and Carmen Martínez-Roldán, the wordless picture book is presented as a bridge for stimulating literacy experiences among pre-K to 8th grade immigrant children. Visual narratives can not only help language teachers reach around linguistic barriers, but can also engage young readers. Because of the nature of a picture book or graphic novel, the authors contend that this medium can connect multiple genres as well as cultures, and touch on a range of topics, including literary theory and semiotics.

The editors include their research questions, hypotheses, and descriptions of the population and geography of their study, which took place in Glasgow, Scotland; Barcelona, Spain; and Arizona. Part 1 of the text covers the work of the study, Part 2 explores analysis of the findings, and Part 3 gives implications for pedagogy. The study used the books *Flotsam* by David Wiesner and *The Arrival* by Shaun Tan (both 2006), which are described in detail. Reading wordless picture books is also connected to the experience of reading graphic novels, and study data is presented in sections of dialogue collected from the participants, as well as children’s annotations on pages of the books included in the study.

Children’s reading responses in the study reflected their own lives and concerns. Children created dialogues, inserting their own words in order to make sense of the narrative contained in the wordless graphic novels. This allowed them to safely explore possible meanings and develop deeper comprehension of what they read. Their responses described concern about the financial hardship suffered by *The Arrival*’s protagonist, a migrant from an unidentified country; experiences of violence in their own countries of origin; and the fear they felt about coming to a new country. Other themes expressed by the participants included issues involving emotional distance and empathy development.

While images are sometimes marginalized in educational texts as mere scaffolding to understand written words, this book makes the case that an intertextual literacy experience, or even an experience based mainly in images, can be valuable for children from diverse backgrounds. In this instance, children offered profound discussion of their own experiences as immigrants as they related themselves to texts they read, and reflected on their lives as they encountered the semiotics of artwork found in wordless picture books.

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