

Postcards From Africa Photographers Of The Colonia

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Encyclopedia of Twentieth-Century Photography, 3-Volume Set - Lynne Warren
2005-11-15

The Encyclopedia of Twentieth-Century Photography explores the vast international scope of twentieth-century photography and explains that history with a wide-ranging, interdisciplinary manner. This unique approach

covers the aesthetic history of photography as an evolving art and documentary form, while also recognizing it as a developing technology and cultural force. This Encyclopedia presents the important developments, movements, photographers, photographic institutions, and theoretical aspects of the field

along with information about equipment, techniques, and practical applications of photography. To bring this history alive for the reader, the set is illustrated in black and white throughout, and each volume contains a color plate section. A useful glossary of terms is also included.

In and Out of Focus -

Christraud M. Geary

2003-05-02

This book accompanies an exhibition at the National Museum of African Art, Smithsonian Institution, on the role of photography in Central Africa. This is the first book to link two related themes: the role of photographic images in constructing and circulating fantasies, ideas, and sentiments in Europe and the US relating to the peoples of Central Africa; and the role of photography in enabling Africans to project images of themselves by becoming familiar with photographic technology. Broad in thematic and temporal scope, the book focuses on several time periods, especially on the years

before and between the two world wars. This is also the first publication devoted to the important holdings of the Eliot Elisofen Photographic Archives, a department of the National Museum of African Art, Smithsonian Institution and a unique repository with more than 200,000 historical and contemporary images from all over Africa. This book raises important issues associated with photographic practice in Africa, the distribution of images, the circulation of ideas in Europe and the US, and African responses to photography through several poignant case studies. This book also advances the scholarly discourse on colonial/anthropological photography, and contributes to a better understanding of African responses to photography.

African Dress - Karen Tranberg Hansen 2013-08-29

Dress and fashion practices in Africa and the diaspora are dynamic and diverse, whether on the street or on the fashion runway. Focusing on the

dressed body as a performance site, African Dress explores how ideas and practices of dress contest or legitimize existing power structures through expressions of individual identity and the cultural and political order. Drawing on innovative, interdisciplinary research by established and up and coming scholars, the book examines real life projects and social transformations that are deeply political, revolving around individual and public goals of dignity, respect, status, and morality. With its remarkable scope, this book will attract students and scholars of fashion and dress, material culture and consumption, performance studies, and art history in relation to Africa and on a global scale.

Photography in and out of

Africa - Kylie Thomas

2018-02-02

This book offers a range of perspectives on photography in Africa, bringing research on South African photography into conversation with work from several other places on the

continent, including Angola, the DRC, Kenya, Mali, Morocco, Nigeria, Ethiopia, and Eritrea. The collection engages with the history of photography and its role in colonial regulatory regimes; with social documentary photography and practices of self-representation; and with the place of portraits in the production of subjectivities, as well as contemporary and experimental photographic practices. Through detailed analyses of particular photographs and photographic archives, the chapters in this book trace how photographs have been used both to affirm colonial worldviews and to disrupt and critique such forms of power. This book was originally published as a special issue of *Social Dynamics*.

Photography in Africa - Richard Vokes 2012

Gives an ethnographic account of the complexities of the use of photography in Africa, both historically and in contemporary practice.

The Arts of Africa - 1989

The violence of colonial photography - Daniel Foliard
2022-11-15

The late nineteenth century saw a rapid increase in colonial conflicts throughout the French and British empires. It was also the period in which the camera began to be widely available. Colonial authorities were quick to recognise the power of this new technology, which they used to humiliate defeated opponents and to project an image of supremacy across the world. Drawing on a wealth of visual materials, from soldiers' personal albums to the collections of press agencies and government archives, this book offers a new account of how conflict photography developed in the decades leading up to the First World War. It explores the various ways in which the camera was used to impose order on subject populations in Africa and Asia and to generate propaganda for the public in Europe, where a visual economy of violence was rapidly taking shape. At the same time, it reveals how

photographs could escape the intentions of their creators, offering a means for colonial subjects to push back against oppression.

Photography - Mary Warner Marien 2006

Each of the eight chapters takes a period of up to forty years and examines the medium through the lenses of art, science, social science, travel, war, fashion, the mass media and individual practitioners.-Back Cover.

The Wiley Blackwell Reader in Practical Theology - Bonnie J. Miller-McLemore 2019-07-24

Contains a general introduction to the discipline, featuring classic and pioneering essays that address the history, methods, issues, and exemplary illustrations of research, teaching, and practice Presenting a diverse collection of landmark essays, *The Wiley-Blackwell Reader in Practical Theology* explores the turn-of-the-century renaissance of practical theology as an academic discipline and shows how the discipline has advanced a steady

epistemological insurgency in theology throughout the twentieth- and twenty-first century. The text provides scholars, students, and ministerial professionals with easy access to original seminal sources that represent major milestones, growing edges, and useful classificatory rubrics. A handy, one-volume primer to practical theology, the book: Offers an excellent bird's-eye-view of the discipline's essential foundational contributions Provides significant introductory overview material helpful in guiding both new and experienced readers to practical theology Includes brief overview introductions before each essay to situate the reading and highlight key contributions and occasional limitations Features essay selections that consider race, gender, sexuality, age, and other differences as a critical subtheme The Wiley-Blackwell Reader in Practical Theology is an indispensable resource for students, faculty, and professionals in practical

theology and colleagues in related cognate disciplines in theological education and religious studies.

Photography - Liz Wells
2021-07-09

Now in its sixth edition, this seminal textbook examines key debates in photographic theory and places them in their social and political contexts. Written especially for students in further and higher education and for introductory college courses, it provides a coherent introduction to the nature of photographic seeing. Individual chapters cover: • Key debates in photographic theory and history • Documentary photography and photojournalism • Personal and popular photography • Photography and the human body • Photography and commodity culture • Photography as art. This revised and updated edition includes new case studies on topics such as: Black Lives Matter and the racialised body; the #MeToo movement; materialism and embodiment; nation branding; and an

extended critical discussion of landscape as genre. Illustrated with over 100 colour and black and white photographs, it features work from Bill Brandt, Susan Derges, Rineke Dijkstra, Fran Herbello, Hannah Höch, Mari Katayama, Sant Khalsa, Karen Knorr, Dorothea Lange, Susan Meiselas, Lee Miller, Ingrid Pollard, Jacob Riis, Alexander Rodchenko, Andres Serrano, Cindy Sherman and Jeff Wall. A fully updated resource information, including guides to public archives and useful websites, full glossary of terms and a comprehensive bibliography, plus additional resources at routledge-textbooks.com/textbooks/9780367222758/ make this an ideal introduction to the field.

The Corporeal Image - David MacDougall 2006

David MacDougall argues for a new conception of how visual images create human knowledge in a world in which the value of seeing has often been eclipsed by words.

Women and Photography in Africa - Darren Newbury

2020-10-26

This collection explores women's multifaceted historical and contemporary involvement in photography in Africa. The book offers new ways of thinking about the history of photography, exploring through case studies the complex and historically specific articulations of gender and photography on the continent, and attending to the challenge and potential of contemporary feminist and postcolonial engagements with the medium. The volume is organised in thematic sections that present the lives and work of historically significant yet overlooked women photographers, as well as the work of acclaimed contemporary African women photographers such as Hélé Ammar, Fatoumata Diabaté, Lebohng Kganye and Zanele Muholi. The book offers critical reflections on the politics of gendered knowledge production and the production of racialised and gendered identities and alternative and subaltern subjectivities.

Several chapters illuminate how contemporary African women photographers, collectors and curators are engaging with colonial photographic archives to contest stereotypical forms of representation and produce powerful counter-histories. Raising critical questions about race, gender and the history of photography, the collection provides a model for interdisciplinary feminist approaches for scholars and students of art history, visual studies and African history.

The Colonial Harem - Malek Alloula 1986

A collection of picture postcards of Algerian women exploited by the French, this "album" illustrates a powerful analysis of the distorting, denigrating effects of their presence on Algerian Society.

Postcards from Africa -
2018-09-06

A close look at photographic postcards made in Africa in the first decades of the twentieth century reveals surprising images and tells their often-complicated stories.

Photographers in Africa grasped the opportunity to serve a lucrative market for images of the continent, both locally and worldwide, during the global postcard craze that peaked around 1900 and continued for several decades. Their picture postcards now contribute to understanding political, social and cultural changes in Africa at the time, as the rise of the new medium coincided with the expansion and consolidation of colonial rule. They also provide a way to reconstruct the life and work of the photographers of European, African and other backgrounds who created these images - which often survive only in postcard form - and in some cases published them as well. The cards were produced for residents and travellers in Africa, as well as for buyers and collectors who had never set foot on the continent. Their depictions of colonial administrations, exploitation of resources and peoples, as well as images inscribing tribal identities and racial classifications, often

reflect the colonizers' worldview. Yet it is also possible to recover the authorship of some of the African women and men who participated in these photographic encounters. For instance, some cards show that members of Africa's elites recognized the power of photographic images to enhance their standing and present their own narratives. Postcards from Africa reproduces a significant selection of these complex cards - the majority drawn from the extensive Leonard A. Lauder Postcard Archive at the Museum of Fine Arts, Boston - accompanied by a leading scholar's exploration of the stories they tell.

Islam and Gender in Colonial Northeast Africa - Silvia Bruzzi
2017-12-11

In *Islam and Gender in Colonial Northeast Africa*, Silvia Bruzzi provides a social history of the colonial encounter across the Red Sea and the Mediterranean region during the life and times of Sitti 'Alawiyya (1892-1940), the

'Uncrowned Queen' of Eritrea. *Vintage Postcards from the African World* - Jessica B. Harris
2020-05-15

For over forty years, professor and culinary historian Jessica B. Harris has collected postcards depicting Africans and their descendants in the American diaspora. They are presented for the first time in this exquisite volume. *Vintage Postcards from the African World: In the Dignity of Their Work and the Joy of Their Play* brings together more than 150 images, providing a visual document of more than a century of work in agricultural and culinary pursuits and joy in entertainments, parades, and celebrations. Organized by geography—Africa, the Caribbean, and the United States—as well as by the types of scenes depicted—the farm, the garden, and the sea; the marketplace; the vendors and the cooks; leisure, entertainments, and festivities—the images capture the dignity of the labors of everyday life and the pride of festive occasions. Superb and

rare images demonstrate everything from how Africans and their descendants dressed to what tools they used to how their entertainments provided relief from toil. Three essays accompany the postcards, one of which details Harris's collection and the collecting process. A second presents suggestions on how to interpret the cards. A final essay gives brief information on the history of postcards and postcard dating and its increasing use and value to scholars.

Critical Interventions - 2007

Visualizing Empire - Rebecca Peabody 2021-01-19

An exploration of how an official French visual culture normalized France's colonial project and exposed citizens and subjects to racialized ideas of life in the empire. By the end of World War I, having fortified its colonial holdings in the Caribbean, Latin America, Africa, the Indian Ocean, and Asia, France had expanded its dominion to the four corners of the earth. This volume

examines how an official French visual culture normalized the country's colonial project and exposed citizens and subjects alike to racialized ideas of life in the empire. Essays analyze aspects of colonialism through investigations into the art, popular literature, material culture, film, and exhibitions that represented, celebrated, or were created for France's colonies across the seas. These studies draw from the rich documents and media—photographs, albums, postcards, maps, posters, advertisements, and children's games—related to the nineteenth- and twentieth-century French empire that are held in the Getty Research Institute's Association *Connaissance de l'histoire de l'Afrique contemporaine* (ACHAC) collections. ACHAC is a consortium of scholars and researchers devoted to exploring and promoting discussions of race, iconography, and the colonial and postcolonial periods of Africa and Europe.

Photography and History in Colonial Southern Africa -

Lorena Rizzo 2019-09-16

This book studies the relationship between photography and history in colonial Southern Africa, using a series of encounters with Southern African photographic archives to reflect on photography as a distinct historical form. Through use of private and public archives, images produced by African itinerant photographers, white settlers, and colonial state institutions, this book explores the relationship between photography and history in colonial Southern Africa. Late nineteenth century Cape Colonial prison albums, police photographs from German Southwest Africa, African studio portraits, identity documents, travel permits and passports from the 1920s and 1930s, visual studies of whiteness and blackness authored by settler photographers, South African dompas photographs from the 1950s and 1960s, and aerial photography from the Eastern

Cape in the mid-twentieth century are examined to highlight the ways in which photographic images cut across conventional institutional boundaries and complicate rigid distinctions between the private and the public, the political and the aesthetic, the colonial and the vernacular, or the subject and the object. *Photography and History in Colonial Southern Africa* argues that rather than understanding photographs as a means of preserving and recreating the past in the present, we can value them for how they evoke at once the need for and the limits of historical reconstruction. This book will be of interest to students and scholars of colonial history, photographic history, visual media, and African studies.

Colonialist Photography -

Eleanor M. Hight 2013-06-17

Colonialist Photography is an absorbing collection of essays and photographs exploring the relationship between photography and European and American colonialism. The

book is packed with well over a hundred captivating images, ranging from the first experiments with photography as a documentary medium up to the decolonization of many regions after World War II. Reinforcing a broad range of Western assumptions and prejudices, Eleanor M. Hight and Gary D. Sampson argue that such images often assisted in the construction of a colonial culture.

Art and the End of

Apartheid - John Peffer 2009
Black South African artists have typically had their work labeled "African art" or "township art," qualifiers that, when contrasted with simply "modernist art," have been used to marginalize their work both in South Africa and internationally. This is the first book to fully explore cosmopolitan modern art by black South Africans under apartheid.

Portraiture and

Photography in Africa - John Peffer 2013-07-24
Beautifully illustrated, Portrait Photography in Africa offers

new interpretations of the cultural and historical roles of photography in Africa. Twelve leading scholars look at early photographs, important photographers' studios, the uses of portraiture in the 19th century, and the current passion for portraits in Africa. They review a variety of topics, including what defines a common culture of photography, the social and political implications of changing technologies for portraiture, and the lasting effects of culture on the idea of the person depicted in the photographic image.

The Journal of Korean Studies, Volume 21, Number 2 (Fall 2016) - Donald Baker
2016-12-08

The University of Washington-Korea Studies Program, in collaboration with Rowman & Littlefield Publishers, is proud to publish the Journal of Korean Studies.

Raw Histories - Elizabeth Edwards 2021-01-08

Photographs have had an integral and complex role in many anthropological contexts,

from fieldwork to museum exhibitions. This book explores how approaching anthropological photographs as 'history' can offer both theoretical and empirical insights into these roles. Photographs are thought to make problematic history because of their ambiguity and 'rawness'. In short, they have too many meanings. The author refutes this prejudice by exploring, through a series of case studies, precisely the potential of this raw quality to open up new perspectives. Taking the nature of photography as her starting point, the author argues that photographs are not merely pictures of things but are part of a dynamic and fluid historical dialogue, which is active not only in the creation of the photograph but in its subsequent social biography in archive and museum spaces, past and present. In this context, the book challenges any uniform view of anthropological photography and its resulting archives. Drawing on a variety of

examples, largely from the Pacific, the book demonstrates how close readings of photographs reveal not only western agendas, but also many layers of differing historical and cross-cultural experiences. That is, photographs can 'spring leaks' to show an alternative viewpoint. These themes are developed further by examining the dynamics of photographs and issues around them as used by contemporary artists and curators and presented to an increasingly varied public. This book convincingly demonstrates photographs' potential to articulate histories other than those of their immediate appearances, a potential that can no longer be neglected by scholars and institutions.

The Colonising Camera -

Wolfram Hartmann 1999

Richly illustrated with black and white photographs, this book brings together provocative and exciting new material on Namibia's colonial past. An eight-page colour section looks at how present

day Namibians view themselves. It includes contributions from the editors, Wolfram Hartman, Jeremy Silvester and Patricia Hayes, as well as Michel Bollig, Jan Bart Gewald, Robert Gordon, Brent Harris, Paul Landau, Rick Rohde, Margo Timm and Marion Wallace.

Embodying Relation - Allison Moore 2020-06-26

In *Embodying Relation* Allison Moore examines the tensions between the local and the global in the art photography movement in Bamako, Mali, which blossomed in the 1990s after Malian photographers Seydou Keïta and Malick Sidibé became internationally famous and the Bamako Photography Biennale was founded. Moore traces the trajectory of Malian photography from the 1880s—when photography first arrived as an apparatus of French colonialism—to the first African studio practitioners of the 1930s and the establishment in 1994 of the Bamako Biennale, Africa's most important continent-wide photographic exhibition. In her

detailed discussion of Bamako's artistic aesthetics and institutions, Moore examines the post-fame careers of Keïta and Sidibé, the biennale's structure, the rise of women photographers, cultural preservation through photography, and how Mali's shift to democracy in the early 1990s enabled Bamako's art scene to flourish. Moore shows how Malian photographers' focus on cultural exchange, affective connections with different publics, and merging of traditional cultural precepts with modern notions of art embody Caribbean philosopher and poet Édouard Glissant's notion of "relation" in ways that spark new artistic forms, practices, and communities.

[A Companion to Modern African Art](#) - Monica Blackmun Visona 2013-10-22

Offering a wealth of perspectives on African modern and Modernist art from the mid-nineteenth century to the present, this new Companion features essays by African, European, and North American authors who assess

the work of individual artists as well as exploring broader themes such as discoveries of new technologies and globalization. A pioneering continent-based assessment of modern art and modernity across Africa Includes original and previously unpublished fieldwork-based material Features new and complex theoretical arguments about the nature of modernity and Modernism Addresses a widely acknowledged gap in the literature on African Art

Postcards in the Library - Norman D Stevens 2014-01-09 Postcards, individually and collectively, contain a great deal of information that can be of real value to students and researchers. Postcards in the Library gives compelling reasons why libraries should take a far more active and serious interest in establishing and maintaining postcard collections and in encouraging the use of these collections. It explains the nature and accessibility of existing postcard collections; techniques for acquiring,

arranging, preserving, and handling collections; and ways to make researchers and patrons aware of these collections. Postcards in the Library asserts that, in most cases, existing postcard collections are a vastly underutilized scholarly resource. Editor Norman D. Stevens urges librarians to help change this since postcards, as items for mass consumption and often with no apparent conscious literary or social purpose, are a true reflection of the society in which they were produced. Stevens claims that messages written on postcards may also reveal a great deal about individual and/or societal attitudes and ideas. Chapters in Postcards in the Library are written by librarians who manage postcard collections, postcard collectors, and researchers. Some of the authors have undertaken major research projects that demonstrate the ways in which postcards can be used in research, and that have begun to establish a standard

methodology for the analysis of postcards. They write about: major postcard collections, including the Institute of Deltiology and the Curt Teich Postcard Archives the use of postcards for scholarly research postcard conservation and preservation, arrangement and organization, and importance and value Postcards in the Library describes the postcard collections in a variety of libraries of different kinds and sizes and indicates very real ways in which the effective use of postcard collections can result in and contribute to substantive, scholarly publications. It also offers advice and suggestions on the myriad issues that libraries face in handling these ephemeral fragments of popular culture. Special collections librarians, postcard collectors, postcard dealers, and historical societies will find the information in Postcards in the Library refreshing and practical. Libraries with established postcard collections or those thinking

about developing postcard collections will use it as a valuable planning tool and start-to-finish guide.

Misrepresenting Black Africa in U.S. Museums - P.A. Mullins
2019-12-09

This book is an examination of race, Black African objects, identity, museums at the turn of the 19th century in the U.S. via the history of the earliest collectors of Black African objects in the U.S..

Misrepresenting Black Africa in American Museums explores black identity as a changing, nuanced concept. Focusing on racial history in the United States, this book examines two of the earliest collectors of Black African objects in the United States. First, there is a history of race and ideas of primitiveness is presented. Next, there is a discussion of western concepts of race. Then there is an examination of Karl Steckelmann, the first collector who is a united states citizen. After which there is a critical account of William H. Sheppard, the second collector who is also a black

Presbyterian Minister from Virginia. Then a broader discussion of public appearances of Black African images in public. This is followed by a detailed look at museum formation and practices. Next, there is a theoretical discussion of identity and race, and finally, a look at the impact of historical practices that continue into the 21st century. This book will be of interest to scholars of race and racism, African visual culture, heritage and museum studies.

Encyclopedia of Africa -

Anthony Appiah 2010

"The Encyclopedia of Africa focuses on African history and culture with articles that cover prominent individuals, events, trends, places, political movements, art forms, business and trade, religions, ethnic groups, organizations, and countries throughout Africa"-- Provided by publisher.

Navigating the African

Diaspora - Donald Martin

Carter 2010

Investigating how the fraught political economy of migration

impacts people around the world, Donald Martin Carter raises important issues about contemporary African diasporic movements. Developing the notion of the anthropology of invisibility, he explores the trope of navigation in social theory intent on understanding the lived experiences of transnational migrants. Carter examines invisibility in its various forms, from social rejection and residential segregation to war memorials and the inability of some groups to represent themselves through popular culture, scholarship, or art. The pervasiveness of invisibility is not limited to symbolic actions, Carter shows, but may have dramatic and at times catastrophic consequences for people subjected to its force. The geographic span of his analysis is global, encompassing Senegalese Muslims in Italy and the United States and concluding with practical questions about the future of European societies. Carter also considers both contemporary and historical

constellations of displacement, from Darfurian refugees to French West African colonial soldiers. Whether focusing on historical photographs, television, print media, and graffiti scrawled across urban walls or identifying the critique of colonialism implicit in African films and literature, Carter reveals a protean and peopled world in motion. Postcards from Oceania - Max Quanchi 2015

Vintage Postcards from the African World - Jessica B. Harris 2020-05-15

For over forty years, professor and culinary historian Jessica B. Harris has collected postcards depicting Africans and their descendants in the American diaspora. They are presented for the first time in this exquisite volume. Vintage Postcards from the African World: In the Dignity of Their Work and the Joy of Their Play brings together more than 150 images, providing a visual document of more than a century of work in agricultural and culinary pursuits and joy in

entertainments, parades, and celebrations. Organized by geography—Africa, the Caribbean, and the United States—as well as by the types of scenes depicted—the farm, the garden, and the sea; the marketplace; the vendors and the cooks; leisure, entertainments, and festivities—the images capture the dignity of the labors of everyday life and the pride of festive occasions. Superb and rare images demonstrate everything from how Africans and their descendants dressed to what tools they used to how their entertainments provided relief from toil. Three essays accompany the postcards, one of which details Harris’s collection and the collecting process. A second presents suggestions on how to interpret the cards. A final essay gives brief information on the history of postcards and postcard dating and its increasing use and value to scholars.

The African Lookbook - Catherine E. McKinley 2021-02-09

An unprecedented visual history of African women told in striking and subversive historical photographs--featuring an Introduction by Edwidge Danticat and a Foreword by Jacqueline Woodson. Most of us grew up with images of African women that were purely anthropological--bright displays of exotica where the deeper personhood seemed tucked away. Or they were chronicles of war and poverty--"poverty porn." But now, curator Catherine E. McKinley draws on her extensive collection of historical and contemporary photos to present a visual history spanning a hundred-year arc (1870-1970) of what is among the earliest photography on the continent. These images tell a different story of African women: how deeply cosmopolitan and modern they are in their style; how they were able to reclaim the tools of the colonial oppression that threatened their selfhood and livelihoods. Featuring works by celebrated African masters,

African studios of local legend, and anonymous artists, The African Lookbook captures the dignity, playfulness, austerity, grandeur, and fantasy-making of African women across centuries. McKinley also features photos by Europeans--most starkly, striking nudes--revealing the relationships between white men and the Black female sitters where, at best, a grave power imbalance lies. It's a bittersweet truth that when there is exploitation there can also be profound resistance expressed in unexpected ways--even if it's only in gazing back. These photos tell the story of how the sewing machine and the camera became powerful tools for women's self-expression, revealing a truly glorious display of everyday beauty.

Visual Methods in Social Research - Marcus Banks
2015-05-18

The Second Edition of this popular text confirms the book's status as an important forerunner in the field of visual methods. Combining the theoretical, practical and

technical the authors discuss changing technologies, the role of the internet and the impact of social media. Presenting an interdisciplinary guide to visual methods they explore both the creation and interpretation of visual images and their use within different methodological approaches. This clear, articulate book is full of practical tips on publishing and presenting the results of visual research and how to use film and photographic archives. This book will be an indispensable guide for anyone using or creating visual images in their research.

Encyclopedia of Nineteenth-Century Photography - John Hannavy 2013-12-16

The Encyclopedia of Nineteenth-Century Photography is the first comprehensive encyclopedia of world photography up to the beginning of the twentieth century. It sets out to be the standard, definitive reference work on the subject for years to come. Its coverage is global - an important 'first' in that authorities from all over the

world have contributed their expertise and scholarship towards making this a truly comprehensive publication. The Encyclopedia presents new and ground-breaking research alongside accounts of the major established figures in the nineteenth century arena. Coverage includes all the key people, processes, equipment, movements, styles, debates and groupings which helped photography develop from being 'a solution in search of a problem' when first invented, to the essential communication tool, creative medium, and recorder of everyday life which it had become by the dawn of the twentieth century. The sheer breadth of coverage in the 1200 essays makes the Encyclopedia of Nineteenth-Century Photography an essential reference source for academics, students, researchers and libraries worldwide.

Navigating Colonial Orders - Kirsten Alsaker Kjerland

2014-11-01
Norwegians in colonial Africa and Oceania had varying

aspirations and adapted in different ways to changing social, political and geographical circumstances in foreign, colonial settings. They included Norwegian shipowners, captains, and diplomats; traders and whalers along the African coast and in Antarctica; large-scale plantation owners in Mozambique and Hawai'i; big business men in South Africa; jacks of all trades in the Solomon Islands; timber merchants on Zanzibar' coffee farmers in Kenya; and King Leopold's footmen in Congo. This collection reveals narratives of the colonial era that are often ignored or obscured by the national histories of former colonial powers. It charts the entrepreneurial routes chosen by various Norwegians and the places they ventured, while demonstrating the importance of recognizing the complicity of such "non-colonial colonials" for understanding the complexity of colonial history.

Landscapes, Sources and Intellectual Projects of the

West African Past -

2018-08-13

Landscapes, Sources and Intellectual Projects of the West African Past outlines new directions in the historiography of West Africa. Its chapters explore new trends across regional and disciplinary fields with a focus on how political conjunctures influence source production and circulation.

Unfixed - Jennifer Bajorek
2020-02-07

In *Unfixed* Jennifer Bajorek traces the relationship between photography and decolonial political imagination in Francophone west Africa in the years immediately leading up to and following independence from French colonial rule in 1960. Focusing on images created by photographers based in Senegal and Benin, Bajorek draws on formal analyses of images and ethnographic fieldwork with photographers to show how photography not only reflected but also actively contributed to social and political change. The proliferation of photographic imagery—through studio

portraiture, bureaucratic ID cards, political reportage and photojournalism, magazines, and more—provided the means for west Africans to express their experiences, shape public and political discourse, and reimagine their world. In delineating how west Africans' embrace of photography was associated with and helped spur the democratization of political participation and the development of labor and liberation movements, Bajorek tells a new history of photography in west

Africa—one that theorizes photography's capacity for doing decolonial work.

Images and Empires - Paul S. Landau 2002-10-28

This volume considers the meaning and power of images in African history and culture. It assembles a wide-ranging collection of essays dealing with specific visual forms, including monuments cinema, cartoons, domestic and professional photography, body art, world fairs, and museum exhibits.