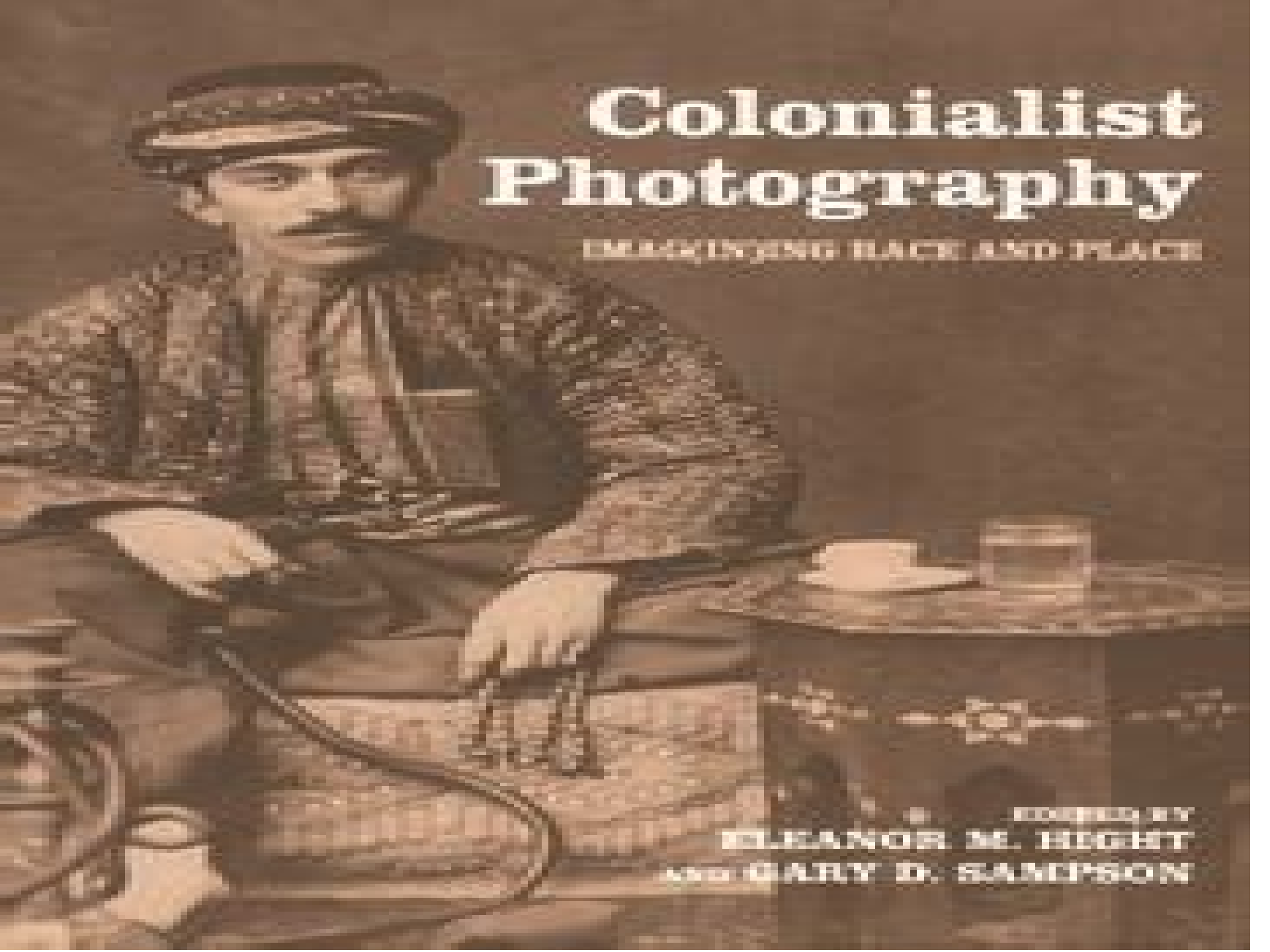




Colonialist Photography

IMAGINING RACE AND PLACE

EDITED BY
ELEANOR M. HIGHT
AND GARY D. SANBORN

Colonialist Photography Colonialist Photography

Dr. Jarrod Hore



Colonialist Photography Colonialist Photography:

Colonialist Photography Eleanor M. Hight, Gary D. Sampson, 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

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Capturing Japan in Nineteenth-century New England Photography Collections Eleanor M. Hight, 2011 Expanding the canon of photographic history *Capturing Japan in Nineteenth Century New England Photography Collections* focuses on six New Englanders whose travel and photograph collecting influenced the flowering of Japonism in late nineteenth century Boston The book also explores the history of Japanese photography and its main themes The first history of its kind this study illuminates the ways photographs seeming conveyors of fact imprint mental images and suppositions on their viewers

Colonial Photography and Exhibitions Anne Maxwell, 1999 4e de couverture This book investigates the historical practice of producing stereotyped spectacles of colonized peoples at the great exhibitions and in colonial photography and relates it to the shaping of European and settler identities In doing so it singles out the homogeneous aspects of colonialism s culture as well as distinguishing its discontinuities By comparing the images produced in Britain and France with those produced in North America Australia New Zealand the Pacific Japan and China it proposes that differences in representations of colonized peoples between the imperial centres and the colonies were the result of different social and political agendas By focusing on the images connected to anthropology dying race theory travel tourism and portraiture Maxwell argues that while some photographs were directed at naturalizing the precept of colonialism others were used to criticize it and to empower indigenous subjects Written from a postcolonial perspective and pursuing an interdisciplinary approach this book will be of interest to scholars students and researchers intent on knowing more about the images of racial and cultural difference that shaped our immediate past

The Legacy of Colonialist Photography Eli Nathan Joseph Gaventa, 2017

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

Visions of Nature Dr. Jarrod Hore, 2022-04-19 Visions of Nature revives the work of late nineteenth century landscape photographers who shaped the environmental attitudes of settlers in the colonies of the Tasman World and in California Despite having little association with one another these photographers developed remarkably similar visions of nature They rode a wave of interest in wilderness imagery and made pictures that were hung in settler drawing rooms perused in albums projected in theaters and re created on vacations In both the American West and the Tasman World landscape photography fed into settler belonging and produced new ways of thinking about territory and history During this key period of settler revolution a generation of photographers came to associate nature with remoteness antiquity and emptiness a perspective that disguised the realities of Indigenous presence and reinforced colonial fantasies of environmental abundance This book lifts the work of these photographers out of their provincial contexts and repositions it within a new comparative frame

Photography's Orientalism Ali Behdad, Luke Gartlan, 2013-10-01 The Middle East played a critical role in the development of photography as a new technology and an art form Likewise photography was instrumental in cultivating and maintaining Europe's distinctively Orientalist vision of the Middle East As new advances enhanced the versatility of the medium nineteenth century photographers were able to mass produce images to incite and satisfy the demands of the region's burgeoning tourist industry and the appetites of armchair travelers in Europe In this way the evolution of modern photography fueled an interest in visual contact with the rest of the world Photography's Orientalism offers the first in depth cultural study of the works of European and non European photographers active in the Middle East and India focusing on the relationship between photographic literary and historical representations of this region and beyond The essays explore the relationship between art and politics by considering the connection between the European presence there and aesthetic representations produced by traveling and resident photographers thereby contributing to how the

history of photography is understood **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 **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

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