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Costanza Caraffa, Tiziana Serena (Eds.)

PHOTO ARCHIVES AND THE IDEA OF NATION



Photo Archives And The Idea Of Nation

Khanyile Mlotshwa, Mphathisi Ndlovu



Photo Archives And The Idea Of Nation:

Photo Archives and the Idea of Nation Costanza Caraffa, Tiziana Serena, 2014-12-16 Das lange 19. Jahrhundert der Nationalstaatenbildung ist auch das Jahrhundert der Erfindung der Fotografie wie auch der Geburt der modernen Archivwissenschaften. Die Fotografie wurde bald von den Nationalstaaten in ihrem Bedürfnis nach bildlicher Visualisierung in den Dienst genommen. Nach dem II. Weltkrieg dem Zerfall der kolonialistischen Systeme und schließlich dem Fall der Berliner Mauer erlangten nationale Fragen erneut Aktualität nun in einem globalen Rahmen. Die Beiträge in diesem Band untersuchen den Zusammenhang zwischen Fotografie, Fotoarchiven und der Idee der Nation, wobei das Objektiv sich nicht auf einzelne Ikonen sondern auf die weitreichende Dimension des Archivs richtet. **Photo Archives and the Idea of Nation** Costanza Caraffa, Tiziana Serena, 2015-02-24

The question of the photographic construction and representation of national identity is not limited to the long 19th century but is a current issue in the post colonial post global digital world. The essays by international contributors aim at studying the relationship between photographic archives and the idea of nation yet without focusing on single symbolic icons and instead considering the wider archival and sedimental dimension. Photo Archives and the Place of Photography Geraldine A. Johnson, Deborah Schultz, 2025-02-07 This collection of chapters investigates the effects of mobility and place on a range of photographic archives and explores their potential for cross disciplinary dialogue. The book explores photographic images used in the study of art as well as the implications of placing European images of non European cultures in an archive, album, library or museum. It also addresses questions of digital space which renders images more visually accessible but further complicates issues relating to location. The contributors consider these issues through case studies based on a variety of archives, institutions and disciplines. Just as photographs are conceived as unstable objects so conventional borders between disciplines and locations are challenged and opened up with chapters drawing on a range of disciplinary theories and practices. The focus of the individual chapters is global as seen in contributions not only on Euro American topics but also on Orientalizing approaches to photographing the Ancient Near East, photographic archives of Bedouin subjects and digital photographic archives in an Iranian context. This book will be of interest to scholars of art history, visual and cultural studies, anthropology and archaeology as well as those working on the history and theory of photography and histories and theories of the archive. **The Oxford Handbook of the History of Archaeology**

Margarita Díaz-Andreu, Laura Coltofean, 2024 The Oxford Handbook of the History of Archaeology offers comprehensive perspectives on the origins and developments of the discipline of archaeology and the direction of future advances in the field. Written by thirty six archaeologists and historians from all over the world it covers a wide range of themes and debates including biographical accounts of key figures, scientific techniques and archaeological fieldwork practices, institutional contexts and the effects of religion, nationalism and colonialism on the development of archaeology. A History of Photography in Canada, Volume 1 Martha Langford, 2025-09-22

From early reports of the invention to its wide application

during World War I the idea of photography created anticipation and participation in the modern world The first volume of *A History of Photography in Canada* captures this phenomenon by looking at hundreds of photographs generated in and about Canada in the making and by listening to the chords they struck in the collective imagination Emphasizing technological readiness and cultural eagerness for the medium Martha Langford shows how photography served ideals of progress and improvement as Canada's settler society looked to master the world by seizing its visible traces The imposition of these programs on Indigenous Peoples and indentured labourers is confronted throughout this volume which offers both narratives and counternarratives of subjectification Reproducing images of people places events and objects from the unceded territories of the First Nations Inuit and Métis from British North America and from the Dominion of Canada and the Dominion of Newfoundland Langford asks where and when photographs were taken why and by whom How did the making and preservation of a photograph alter the circumstances in which it was produced and how did this affect individual and collective consciousness Alongside accomplished portraits landscapes still lifes and their vernacular counterparts the book draws glimmers of photographic experience from treatises and doggerel official reports and personal diaries newspapers magazines letters and travelogues *Anticipation to Participation* chronicles eight decades of reinvention and repurposing from a wondrous discovery to the wide adoption of a basic tool for knowledge gathering artmaking and journaling Langford's sweeping narrative rewrites the history of photography from the bottom up vividly expanding the definition of photographic experience

Photography, Architecture, and the Modern Italian Landscape Lindsay Harris, 2024-11-19 *Photography Architecture and the Modern Italian Landscape* explores the impact of photography at a pivotal moment in Italian architecture and culture focusing on the period between 1910 and the mid 1970s The book analyzes architectural photographs taken by Italian cultural figures who helped transform the Italian landscape into what we know today This study charts the oscillation of Italians' ideas about what progress signified For example the book demonstrates that for writers and artists familiar with ancient ideas about civilization in 1910 the Roman countryside exemplified the contradictions inherent in primitivism On the one hand their photographs praised the region's primordial beauty yet their images condemned the crudeness of local living conditions More broadly it traces the history of primitivism and photography in Italy to show how cultural leaders alarm at the nation's pre-modern living conditions their aspiration to modernize them and their grasp of photography to catalyze the process helped forge the modern Italian landscape its monuments housing infrastructure and natural environments At the same time it explores a vibrant period in photographic history when the advent of photographic reproduction as a commercial process developed into a medium with its own visual style capable of shaping ideas about modernity This new image making and reproduction technology empowered Italy's cultural leaders not simply to represent the Italian landscape through photography but to determine how it developed Of interest to researchers and students from a range of disciplines modern architecture photography and Italian studies this book demonstrates the power of art to

transform society and to reformulate our ideas of progress *Reproducing Images and Texts / La reproduction des images et des textes*, 2021-12-13 How has reproduction transformed works of art and literature their dissemination and their reception And how does it continue to do so In what ways have our definitions and practices of reproduction changed over the last centuries thanks to new printing photographic and digital techniques These questions are timely From the medieval copy to contemporary digital culture including the rise of the printing press and engraving techniques in the Renaissance and the Ancien Régime myriad modes of reproduction informed both our access to texts and images and our ways of reading seeing understanding discovering and questioning the world Dans quelle mesure la reproduction transforme-t-elle les œuvres leur diffusion et leur réception De quelles manières les conceptions et les usages de la reproduction ont-ils subi des transformations majeures au cours des derniers siècles avec la diffusion des pratiques d'impression de la photographie et des techniques numériques Ces questions sont d'une actualité incontournable De la copie médiévale la culture numérique contemporaine en passant par l'essor de l'imprimerie et les techniques de gravure la Renaissance et sous l'Ancien Régime les différents modes de reproduction informent non seulement nos accès aux textes et aux images mais aussi nos manières de lire de voir de comprendre de couvrir et d'interroger le monde Iran's Constitutional Revolution of 1906 and Narratives of the Enlightenment

Ali M. Ansari, 2016-11-15 The Constitutional Revolution of 1906 opened the way for enormous change in Persia heralding the modern era and creating a model for later political and cultural movements in the region Broad in its scope this multidisciplinary volume brings together essays from leading scholars in Iranian Studies to explore the significance of this revolution its origins and the people who made it happen As the authors show this period was one of unprecedented debate within Iran's burgeoning press Many different groups fought to shape the course of the Revolution which opened up seemingly boundless possibilities for the country's future and affected nearly every segment of its society Exploring themes such as the role of women the use of photography and the uniqueness of the Revolution as an Iranian experience the authors tell a story of immense transition as the old order of the Shah subsided and was replaced by new institutions new forms of expression and a new social and political order **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 domestic 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

Republics and empires Melissa Dabakis, Paul H. D. Kaplan, 2021-08-17 Republics and empires provides transnational perspectives on the significance of Italy to American art and visual culture and the impact of the United States on Italian art and popular culture Covering the period from the Risorgimento to the Cold War it reveals the complexity of the visual discourses that bound two relatively new nations together It also gives substantial attention to literary and critical texts that addressed the evolving cultural relationship between Italy and the United States While American art history has tended to privilege French British and German ties these chapters highlight a rich body of contemporary research by Italian and American scholars that moves beyond a discussion of influence as a one way directive towards a deeper understanding of cultural transactions that profoundly affected the artistic expression of both nations

All Things Arabia , 2020-11-16 By employing the innovative lenses of thing theory and material culture studies this collection brings together essays focused on the role played by Arabia s things from cultural objects to commodities to historical and ethnographic artifacts to imaginary things in creating an Arabian identity over time The Arabian identity that we convey here comprises both a fabulous Arabia that has haunted the European imagination for the past three hundred years and a real Arabia that has had its unique history culture and traditions outside the Orientalized narratives of the West All Things Arabia aims to dispel existing stereotypes and to stimulate new thinking about an area whose patterns of trade and cosmopolitanism have pollinated the world with lasting myths knowledge and things of beauty Contributors include Ileana Baird Marie Claire Bakker Joseph Donica Holly Edwards Yannis Hadjinicolaou Victoria Hightower Jennie MacDonald Kara McKeown Rana Al Ogayyel Ceyda Oskay Chrysavgi Papagianni James Redman Eran Segal H lya Ya c o lu and William Gerard Zimmerle

Cultural Encounters in the Age of Globalism Nicholas J. Barnett, 2024-11-08 This textbook examines encounters between different cultures during the Global Age outlining their historical social political and economic contexts Based around themes including tourism migration protest display of cultures and the examination of mega events like the Olympics the book explores the ways in which people were able to experience other cultures from 1945 onwards The author questions the impact of these encounters discussing whether they led to cultural hybridity or contrastingly divergence By bringing together a selection of themes and considering their national and transnational impact this textbook provides insights for those studying international politics and global history At a time when globalism is questioned by politicians and campaigners this timely book examines its impact on groups of people and the systems under which they live

Out of the Studio John Osborne, Peter Smeaton, 2022-09-09

Photography one of the most influential inventions of the nineteenth century has been shaped by Canadian innovators Among them are two Quebec men who have flown beneath the radar in studies of the history of photography the Smeaton brothers Out of the Studio documents the life oeuvre and achievement of Charles Smeaton and his younger brother John Launched by the opening of their photographic gallery in 1861 they developed a reputation in Quebec for images of contemporaneous people places and events taken in challenging outdoor settings Smeaton pictures of the aftermath of the Great Fire of Quebec in 1866 helped bring an understanding of the disaster to an international audience images featuring the gold mining industry were displayed at the Exposition universelle in Paris the following year When Charles travelled to Europe in 1866 he accomplished a feat previously thought impossible taking the first successful photographs in the Roman catacombs John moved to Montreal in 1869 where he worked for newspapers and developed techniques for the direct transfer of photographs into print without the necessity of intermediary engravings Out of the Studio is the first comprehensive biographical study detailing the innovation and imagination of the Smeaton brothers and their legacy of images across two continents *The Handbook of Photography Studies* Gil Pasternak,2020-08-13 The Handbook of Photography Studies is a state of the art overview of the field of photography studies examining its thematic interests dynamic research methodologies and multiple scholarly directions It is a source of well informed analytical and reflective discussions of all the main subjects that photography scholars have been concerned with as well as a rigorous study of the field s persistent expansion at a time when digital technology regularly boosts our exposure to new and historical photographs alike Split into five core parts the Handbook analyzes the field s histories theories and research strategies discusses photography in academic disciplinary and interdisciplinary contexts draws out the main concerns of photographic scholarship interrogates photography s cultural and geopolitical influences and examines photography s multiple uses and continued changing faces Each part begins with an introductory text giving historical contextualization and scholarly orientation Featuring the work of international experts and offering diverse examples insights and discussions of the field s rich historiography the Handbook provides critical guidance to the most recent research in photography studies This pioneering and comprehensive volume presents a systematic synopsis of the subject that will be an invaluable resource for photography researchers and students from all disciplinary backgrounds in the arts humanities and social sciences **The Activist Collector** Christa Clarke,2023-02-17 Published by the Newark Museum Distributed worldwide by Rutgers University Press After twenty eight years of desire and determination I have visited Africa the land of my forefathers So wrote Lida Clanton Broner 1895 1982 an African American housekeeper and hairstylist from Newark New Jersey upon her return from an extraordinary nine month journey to South Africa in 1938 This epic trip was motivated not only by Broner s sense of ancestral heritage but also a grassroots resolve to connect the socio political concerns of African Americans with those of black South Africans under the segregationist policies of the time During her travels this woman of modest means circulated among South Africa s Black intellectual elite including many

leaders of South Africa's freedom struggle. Her lectures at Black schools on race consciousness and race pride had a decidedly political bent even as she was presented as an American beauty specialist. How did Broner, a working class mother, come to be a globally connected activist? What were her experiences as an African American woman in segregated South Africa and how did she further her work after her return? Broner's remarkable story is the subject of this book, which draws upon a deep visual and documentary record now held in the collection of the Newark Museum of Art. This extraordinary archive includes more than one hundred and fifty objects ranging from beadwork and pottery to mission school crafts acquired by Broner in South Africa along with her diary, correspondence, scrapbooks and hundreds of photographs with handwritten notations.

The Idea of Matabeleland in Digital Spaces Khanyile Mlotshwa, Mphathisi Ndlovu, 2022-06-01. The Idea of Matabeleland in Digital Spaces: Genealogies, Discourses and Epistemic Struggles establishes a debate and dialogue between critical and post-decolonial approaches in the study of subalternity in online media representations. Editors Khanyile Mlotshwa and Mphathisi Ndlovu curate chapters that deal specifically with the intersectional subalternity of Matabeleland, a political and geographical region in the Southwest part of Zimbabwe comprising of three provinces: Matabeleland South, Matabeleland North and Bulawayo metropolitan province. The subalternity of this region emerges in politics and popular culture, including media, as intersectional in terms of ethnicity, region, gender, class and beyond. This book argues that in online spaces the liberatory politics of Matabeleland emerges as trapped in coloniality.

Decolonizing images Ronnie Close, 2024-02-06. The 2011 revolution put Egypt at the centre of discussions around radical transformations in global photographic cultures. But Egypt and photography share a longer, richer history rarely included in western accounts of the medium. *Decolonizing images* focuses on the country's local visual heritage, continuing the urgent process of decolonizing the canon of photography. It presents a new account of the visual cultures produced and exhibited in Egypt by interpreting the camera's ability to conceal as much as it reveals. The book moves from the initial encounters between local knowledge and western-led modernity to explore how the image intersects with the politics of representation, censorship, activism and aesthetics. It overturns Eurocentric understandings of the photograph through a compelling narrative of contemporary Egypt's indigenous visual culture.

Photography and Sculpture Sarah Hamill, Megan R. Luke, 2018-01-02. Ever since the mid-nineteenth century, when the new medium of photography was pressed into service to illustrate sculpture, photographs of sculptural objects have directed viewers as to what, in the course of ambling around a sculpture, was the single perfect moment to stop and look. What is the photograph's place in writing the history of sculpture? How has it changed according to culture, generation, critical conviction and changes in media? *Photography and Sculpture: The Art Object in Reproduction* studies aspects of these questions from the perspectives of sixteen leading art historians. Their essays consider iconic photographs, archival collections, new and forgotten technologies and conceptual challenges in photographing three-dimensional forms that have directed changing historical and stylistic attitudes about how we see, write about and narrate.

histories of sculpture Chapters on such varied topics as picturing Conceptual art manipulating sacred images in India to be non photographs and framing Roman art with an iPad illustrate the latent visual and narrative powers and ever expanding potential of these images of sculpture *Troubling Images* Federico Freschi, Brenda Schmahmann, Lize van Robbroeck, 2020-02-01 *Troubling Images* explores how art and visual culture helped to secure hegemonic claims to the nation state via the construction of a unified Afrikaner imaginary Emerging in the late nineteenth century and gaining currency in the 1930s and 1940s Afrikaner nationalist fervour underpinned the establishment of white Afrikaner political and cultural domination during South Africa's apartheid years Focusing on manifestations of Afrikaner nationalism in paintings sculptures monuments buildings cartoons photographs illustrations and exhibitions *Troubling Images* offers a critical account of the role of art and visual culture in the construction of a unified Afrikaner imaginary which helped secure hegemonic claims to the nation state This insightful volume examines the implications of metaphors and styles deployed in visual culture and considers how the design production collecting and commissioning of objects images and architecture were informed by Afrikaner nationalist imperatives and ideals While some chapters focus only on instances of adherence to Afrikaner nationalism others consider articulations of dissent and criticism By troubling these images looking at them teasing out their meanings and connecting them to a political and social project that still has a major impact on the present moment the authors engage with the ways in which an Afrikaner nationalist inheritance is understood and negotiated in contemporary South Africa They examine the management of its material effects in contemporary art in archives the commemorative landscape and the built environment *Troubling Images* adds to current debates about the histories and ideological underpinnings of nationalism and is particularly relevant in the current context of globalism and diaspora resurgent nationalisms and calls for decolonisation **Photographs and the Practice of History** Elizabeth Edwards, 2021-12-16 What is it to practice history in an age in which photographs exist What is the impact of photographs on the core historiographical practices which define the discipline and shape its enquiry and methods In *Photographs and the Practice of History* Elizabeth Edwards proposes a new approach to historical thinking which explores these questions and redefines the practices at the heart of this discipline Structured around key concepts in historical methodology which are recognisable to all undergraduates the book shows that from the mid 19th century onward photographs have influenced historical enquiry Exposure to these mass distributed cultural artefacts is enough to change our historical frameworks even when research is textually based Conceptualised as a series of sensibilities rather than a methodology as such it is intended as a companion to how to approaches to visual research and visual sources *Photographs and the Practice of History* not only builds on existing literature by leading scholars it also offers a highly original approach to historiographical thinking that gives readers a foundation on which to build their own historical practices

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Photo Archives And The Idea Of Nation Introduction

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