

Photographs Objects Histories



On the Materiality of Images

Edited by Elizabeth Edwards and Janice Hart

Photographs Objects Histories On The Materiality Of Images

Elizabeth Edwards, Christopher Morton



Photographs Objects Histories On The Materiality Of Images:

Photographs Objects Histories Elizabeth Edwards, Janice Hart, 2004-06 This innovative volume explores the idea that while photographs are images they are also objects and this materiality is integral to their meaning and use The case studies presented focus on photographs active in different institutional political religious and domestic spheres where physical properties the nature of their use and the cultural formations in which they function make their objectness central to how we should understand them The book's contributions are drawn from disciplines including the history of photography visual anthropology and art history with case studies from a range of countries such as the Netherlands North America Australia Japan Romania and Tibet Each shows the methodological strategies they have developed in order to fully exploit the idea of the materiality of photographic images

Photographs Objects Histories Elizabeth Edwards, Janice Hart, 2004 This innovative volume explores the idea that while photographs are images they are also objects and this materiality is integral to their meaning and use

Photographs, Objects, Histories Elizabeth Edwards, Janice Hart, 2005

Photographs Objects Histories Elizabeth Edwards, Janice Hart, 2004 This volume explores the idea that photographs are objects as well as images of objects and that this materiality is integral to their meaning and use

Photographs, Museums, Collections Elizabeth Edwards, Christopher Morton, 2015-05-19 The status of photographs in the history of museum collections is a complex one From its very beginnings the double capacity of photography as a tool for making a visual record on the one hand and an aesthetic form in its own right on the other has created tensions about its place in the hierarchy of museum objects While major collections of art photography have grown in status and visibility photographs not designated art are often invisible in museums Yet almost every museum has photographs as part of its ecosystem gathered as information corroboration or documentation shaping the understanding of other classes of objects and many of these collections remain uncatalogued and their significance unrecognised This volume presents a series of case studies on the historical collecting and usage of photographs in museums Using critically informed empirical investigation it explores substantive and historiographical questions such as what is the historical patterning in the way photographs have been produced collected and retained by museums How do categories of the aesthetic and evidential shape the history of collecting photographs What has been the work of photographs in museums What does an understanding of photograph collections add to our understanding of collections history more broadly What are the methodological demands of research on photograph collections The case studies cover a wide range of museums and collection types from art galleries to maritime museums national collections to local history museums and international perspectives including Cuba France Germany New Zealand South Africa and the UK Together they offer a fascinating insight into both the history of collections and collecting and into the practices and poetics of archives across a range of disciplines including the history of science museum studies archaeology and anthropology

A Companion to Photography Stephen Bull, 2020-03-16 The study of photography has

never been more important A look at today's digital world reveals that a greater number of photographs are being taken each day than at any other moment in history Countless photographs are disseminated instantly online and more and more photographic images are earning prominent positions and garnering record prices in the rarefied realm of top art galleries Reflecting this dramatic increase in all things photographic A Companion to Photography presents a comprehensive collection of original essays that explore a variety of key areas of current debate around the state of photography in the twenty first century Essays are grouped and organized in themed sections including photographic interpretation markets popular photography documents and fine art and provide comprehensive coverage of the subject Representing a diversity of approaches essays are written by both established and emerging photographers and scholars as well as various experts in their respective areas A Companion to Photography offers scholars and professional photographers alike an essential and up to date resource that brings the study of contemporary photography into clear focus

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 This collection of studies in African photography examines through a series of empirically rich historical and ethnographic cases the variety of ways in which photographs are produced circulated and engaged across a range of social contexts In so doing it elucidates the distinctive characteristics of African photographic practices and cultures vis vis those of other forms of vernacular photography worldwide In addition these studies develop a reflexive turn examining the history of academic engagement with these African photographic cultures and reflecting on the distinctive qualities of the ethnographic method as a means for studying such phenomena The volume critically engages current debates in African photography and visual anthropology First it extends our understanding of the variety of ways in which both colonial and post colonial states in Africa have used photography as a means for establishing and projecting their authority Second it moves discussion of African photography away from an exclusive focus on the role of the studio and looks at the circulations through which the studio's products the photographs themselves later pass as artefacts of material culture Last it makes an important contribution to our understanding of the relationship between photography and ethnographic research methods as these have been employed in Africa

RICHARD VOKES is Senior Lecturer in Anthropology and Development Studies at the University of Adelaide Australia and author of *Ghosts of Kanungu*

The ^AHypothetical Mandarin Eric Hayot, 2009-04-24 Through readings of novels medical case studies travelers reports photographs and paintings *The Hypothetical Mandarin* shows that in the West the connection between sympathy and humanity and indeed between sympathy and reality has tended to refract with a remarkable frequency through the lens called China Eric Hayot through keen interpretations of myriad art forms and nonfictional writings reveals how Western responses to Chinese pain go to the heart of the relationship between language and the body the social and philosophical experience of modernity and the definition of a universal human subject In short this analysis reveals how four terms sympathy suffering economic exchange

and representational exchange establish the network that frames the historical discourse on China sympathy and modernity It is a book that opens new possibilities for thinking about the West s relationship to China past and present and that establishes a new philosophical vantage from which to consider the question of empathy

Indigenous Archives Darren Jorgensen,Ian McLean,2017 The archive is a source of power It takes control of the past deciding which voices will be heard and which won t how they will be heard and for what purposes Indigenous archivists were at work well before the European Enlightenment arrived and began its own archiving Sometimes at odds other times not these two ways of ordering the world have each learned from and engaged with the other Colonialism has been a struggle over archives and its processes as much as anything else The eighteen essays by twenty authors investigate different aspects of this struggle in Australia from traditional Indigenous archives and their developments in recent times to the deconstruction of European archives by contemporary artists as acts of cultural empowerment It also examines the use of archives developed for other reasons such as the use of rainfall records to interpret early Papunya paintings Indigenous Archives is the first overview of archival research in the production and understanding of Indigenous culture Wide ranging in its scope it reveals the lively state of research into Indigenous histories and culture in Australia

Hunting the Collectors Susan Cochrane,Max Quanchi,2013-04-24 This volume investigates Pacific collections held in Australian museums art galleries and archives and the diverse group of 19th and 20th century collectors responsible for their acquisition The nineteen essays reveal varied personal and institutional motivations that eventually led to the conservation preservation and exhibition in Australia of a remarkable archive of Pacific Island material objects art and crafts photographs and documents Hunting the Collectors benchmarks the importance of Pacific Collections in Australia and is a timely contribution to the worldwide renaissance of interest in Oceanic arts and cultures The essays suggest that the custodial role is not fixed and immutable but fluctuates with the perceived importance of the collection which in turn fluctuates with the level of national interest in the Pacific neighbourhood This cyclical rise and fall of Australian interest in the Pacific Islands means many of the valuable early collections in state and later national repositories and institutions have been rarely exhibited or published But as the authors note enthusiastic museum anthropologists curators collection managers and university based scholars across Australia and worldwide have persisted with research on material collected in the Pacific

Canada in the Frame Philip J. Hatfield,2018-06-18 *Canada in the Frame* explores a photographic collection held at the British Library that offers a unique view of late nineteenth century and early twentieth century Canada The collection which contains in excess of 4 500 images taken between 1895 and 1923 covers a dynamic period in Canada s national history and provides a variety of views of its landscapes developing urban areas and peoples Colonial Copyright Law was the driver by which these photographs were acquired unmediated by curators but rather by the eye of the photographer who created the image they showcase a grass roots view of Canada during its early history as a Confederation *Canada in the Frame* describes this little known collection

and includes over 100 images from it The author asks key questions about what it shows contemporary viewers of Canada and its photographic history and about the peculiar view these photographs offer of a former part of the British Empire in a post colonial age viewed from the old Heart of Empire Case studies are included on subjects such as urban centres railroads and migration which analyse the complex ways in which photographers approached their subjects in the context of the relationship between Canada the British Empire and photography Photography, Anthropology and History Elizabeth Edwards,2016-04-22 Photography Anthropology and History examines the complex historical relationship between photography and anthropology and in particular the strong emergence of the contemporary relevance of historical images Thematically organized and focusing on the visual practices developed within anthropology as a discipline this book brings together a range of contemporary and methodologically innovative approaches to the historical image within anthropology Importantly it also demonstrates the ongoing relevance of both the historical image and the notion of the archive to recent anthropological thought As current research rethinks the relationship between photography and anthropology this volume will serve as a stimulus to this new phase of research as an essential text and methodological reference point in any course that addresses the relationship between anthropology and visuality **Images and Objects of Russia's War against Ukraine** Natasha Klimenko,Miglè Bareikytė,2025-08-12 Russia s full scale invasion of Ukraine in February 2022 has destroyed lives communities and cities From the start images of this war spread across various media platforms Paintings photographs drone footage TikToks and Instagram posts shaped how the war is experienced represented and archived In this multidisciplinary volume artists scholars and writers explore how art media infrastructures and material culture respond to and contest the Russo Ukrainian War Documenting the World Gregg Mitman,Kelley Wilder,2016-12-20 Imagine the twentieth century without photography and film Its history would be absent of images that define historical moments and generations the death camps of Auschwitz the assassination of John F Kennedy the Apollo lunar landing It would be a history in other words of just artists renderings and the spoken and written word To inhabitants of the twenty first century deeply immersed in visual culture such a history seems insubstantial imprecise and even perhaps unscientific Documenting the World is about the material and social life of photographs and film made in the scientific quest to document the world Drawing on scholars from the fields of art history visual anthropology and science and technology studies the chapters in this book explore how this documentation from the initial recording of images to their acquisition and storage to their circulation has altered our lives our ways of knowing our social and economic relationships and even our surroundings Far beyond mere illustration photography and film have become an integral transformative part of the world they seek to show us Women and Photography in Apartheid South Africa Marie Meyerding,2025-04-29 Tracing the lives and works of five women in four case studies author Marie Meyerding examines the representation of women in the field of photography in South Africa in the second half of the twentieth century All of them are critically understudied with no existing scholarship dedicated

exclusively to their photographic contributions Focusing on the representation of women on two different levels as agents behind the camera and as subjects in photographs it showcases women photographers portraying their female contemporaries and analyses to what extent they adhered to or subverted common forms of gender representation In recuperating their forgotten archives the book argues that none of these women are marginal figures but rather that each of them played a leading role in the field of photography in their own time The book will be of interest to scholars working in art history history of photography gender studies intersectionality and African studies *Fashioned in the North* Anna Dahlgren,2020-07-15

This edited volume showcases new examples previously untold stories of images photographers publications and institutions partly unknown outside the Nordic countries The authors examine the reasons for and implications of this underexposure taking on a photographic metaphor While simultaneously challenging previously taken for granted ideas of the center and periphery in this field the book also widens the study of fashion photography Notably the hybridity of approaches may enrich future studies of fashion photography In *Fashioned in the North* fashion photography is viewed as a transnational phenomenon and a material object as well as a medium that is part of a media system and a result of archival systems and history writings Furthermore the book displays how studies of fashion photography can be so much more than stories of a few names and iconic images or studies of individual and periodic style Indeed the study of fashion photography may be a prism through which we can uncover cultural social economic and ideological aspects of society at present and in the past

The Violence of the Image Liam Kennedy,Caitlin Patrick,2020-09-13 Photography has visualized international relations and conflicts from the midnineteenth century onwards and continues to be an important medium in framing the worlds of distant suffering others Although photojournalism has been challenged in recent decades claims that it is dead are premature *The Violence of the Image* examines the roles of image producers and the functions of photographic imagery in the documentation of wars violent conflicts and human rights issues tackling controversial ideas such as witnessing the making of appeals based on displays of human suffering and the much cited concept of compassion fatigue In the twenty first century the advent of digital photography camera phones and socialmedia platforms has altered the relationship between photographers the medium and the audience as well as contributing to an ongoing blurring of the boundaries between news and entertainment and professional and amateur journalism *The Violence of the Image* explores how new vernacular and artistic modes of photographic production articulate international friction This innovative timely book makes a major contribution to discussions about the power of the image in conflict

The Camera as Historian Elizabeth Edwards,2012-04-11 In *the camera as historian* the groundbreaking historical and visual anthropologist Elizabeth Edwards works with an archive of nearly 55 000 photographs taken by 1 000 photographers mostly unknown until now Inside cover

Materialities of Passing Peter Bjerregaard,Anders Emil Rasmussen,Tim Flohr Sørensen,2016-03-17 Passing is a common euphemism for the death of a person as he or she is said to pass away or pass on This open ended saying has at its

heart a notion of transformation from one state to another which in turn grants the possibility of grasping or approximating the passage of time and the materiality of death and decay This book begins with the idea that since all material things whether animals human beings objects or buildings undergo some form of passing then the specific transformation in these passages and the materiality actively given to it can offer us a grasp of otherwise precarious temporalities It examines how human beings strive to relate to the temporal dimension of death and decay by giving new shape and direction to being and by examining its natural transformations Focusing on the materiality of passing and thereby the relationship between embodiment temporality and death Materialities of Passing offers rich case studies from Europe Papua New Guinea South Africa and the Russian Far East for exploring the material spatial and directional aspects of the very interface between life and death As such it will appeal to scholars of anthropology death studies archaeology philosophy and cultural studies

Pathology and Visual Culture Natasha Ruiz-Gómez, 2024-04-09 In this book Natasha Ruiz G mez delves into an extraordinary collection of pathological drawings photographs sculptures and casts created by neurologists at Paris s H pital de la Salp tri re in the nineteenth century Led by Dr Jean Martin Charcot 1825 1893 and known collectively as the Salp tri re School these savants artistes produced works that demonstrated an engagement with contemporary artistic discourses and the history of art even as the artists clinicians professed their dedication to absolute objectivity During his lifetime Charcot became internationally famous for his studies of hysteria and hypnosis establishing himself as a pioneer in modern neurology However this book brings to light the often overlooked contributions of other clinicians such as Dr Paul Richer who created scientific artworks that merged scientific objectivity with artistic intervention Challenging conventional interpretations of visual media in medicine Ruiz G mez analyzes how these images and objects documented symptoms and neuropathology while defying disciplinary categorization Grounded in extensive archival research Pathology and Visual Culture targets an international audience of historians and students of art visual culture medicine and the medical humanities It will also captivate neurologists and anyone interested in fin de si cle French history and culture

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Table of Contents Photographs Objects Histories On The Materiality Of Images

1. Understanding the eBook Photographs Objects Histories On The Materiality Of Images
 - The Rise of Digital Reading Photographs Objects Histories On The Materiality Of Images
 - Advantages of eBooks Over Traditional Books
2. Identifying Photographs Objects Histories On The Materiality Of Images
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Photographs Objects Histories On The Materiality Of Images
 - User-Friendly Interface
4. Exploring eBook Recommendations from Photographs Objects Histories On The Materiality Of Images
 - Personalized Recommendations
 - Photographs Objects Histories On The Materiality Of Images User Reviews and Ratings
 - Photographs Objects Histories On The Materiality Of Images and Bestseller Lists
5. Accessing Photographs Objects Histories On The Materiality Of Images Free and Paid eBooks

- Photographs Objects Histories On The Materiality Of Images Public Domain eBooks
- Photographs Objects Histories On The Materiality Of Images eBook Subscription Services
- Photographs Objects Histories On The Materiality Of Images Budget-Friendly Options
- 6. Navigating Photographs Objects Histories On The Materiality Of Images eBook Formats
 - ePub, PDF, MOBI, and More
 - Photographs Objects Histories On The Materiality Of Images Compatibility with Devices
 - Photographs Objects Histories On The Materiality Of Images Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Photographs Objects Histories On The Materiality Of Images
 - Highlighting and Note-Taking Photographs Objects Histories On The Materiality Of Images
 - Interactive Elements Photographs Objects Histories On The Materiality Of Images
- 8. Staying Engaged with Photographs Objects Histories On The Materiality Of Images
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Photographs Objects Histories On The Materiality Of Images
- 9. Balancing eBooks and Physical Books Photographs Objects Histories On The Materiality Of Images
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Photographs Objects Histories On The Materiality Of Images
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Photographs Objects Histories On The Materiality Of Images
 - Setting Reading Goals Photographs Objects Histories On The Materiality Of Images
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Photographs Objects Histories On The Materiality Of Images
 - Fact-Checking eBook Content of Photographs Objects Histories On The Materiality Of Images
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development

- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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per environment so i have set this up in a component src containers formcontainer jsx

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environment variables in the env file are available in both the development and production environments public and private
environment variables in next js

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the problem is that you re storing the single quotes in node env so the value of node env is actually production instead of just
production this is evident in your debug output change set node env production to set node env production and it should
work as you expect

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suffixes for example env development env production env staging contain variables for other environments

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production environment env local always overrides the defaults set good to know env env development and env production
files should be included in your repository as they define defaults

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js to run and you must make sure that the environment variable node env is set to production how to do this is os specific on
linux and macos you can type node env production node server js just like in your npm start script

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variables that already exist when vue cli is executed have the highest priority and will not be overwritten by env files

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env development env test env production environment specific settings env development local env test local env production
local local overrides of environment specific settings files on the left have more priority than files on the right npm start env
development local env local env development env

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for example env production or env goal local npx webpack env goal local env production progress tip setting up your env variable without assignment env production sets env production to true by default there are also other syntaxes that you can use see the webpack cli documentation for more information

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