

# Photographs Objects Histories



**On the Materiality of Images**

Edited by Elizabeth Edwards and Linda Hart

# Photographys Other Histories Objects Histories

**Philip J. Hatfield**



## **Photographys Other Histories Objects Histories:**

**Photography's Other Histories** Christopher Pinney, Nicolas Peterson, 2003-04-24 A collection seeking to rethink photography as a globally disseminated and locally appropriated medium rather than as one advanced almost exclusively through Western technology and singular photographers

*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

*Photography and Making Bedouin Histories in the Naqab, 1906-2013* Emilie Le Febvre, 2023-12-22 Introducing a novel anthropological study of photography in the Middle East Emilie Le Febvre takes us to the Naqab Desert where Bedouin use photographs to make and respond to their own histories She argues Bedouin presentations of the past are selective but increasingly reliant on archival documents such as photographs which spokespersons treat as evidence of their local histories amid escalating tensions in Israel These practices shape Bedouin visual historicity that is the diverse ways people produce their pasts in the present with images This book charts these processes through the afterlives of six photographs c 1906 2013 as they circulate between the Naqab's entangled visual economies a transregional landscape organised by cultural ideals of proximity and assemblages of Bedouin iconography Le Febvre illustrates how representational contentions associated with tribal civic and Palestinian Israeli politics influence how images do history work in this society She concludes Bedouin visual historicity is defined by acts of persuasion during which photographs authenticate alternating history projects Here Bedouin value photographs not because they evidence singular narratives of the past Rather the knowledges inscribed by photography are multifarious as they support diverse constructions of history and society with which members mediate a wide range of relationships in southern Israel This book bridges studies of anthropology photography Palestinian Israeli politics and Bedouin Middle East history

**Photography and Other Media in the Nineteenth Century** Nicoletta Leonardi, Simone Natale, 2018-02-05 In this volume leading scholars of photography and media examine photography's vital role in the evolution of media and communication in the nineteenth century In the first half of the nineteenth century the introduction of telegraphy the development of a cheaper and more reliable postal service the rise of the mass circulation press and the emergence of the railway dramatically changed the way people communicated and experienced time and space Concurrently photography developed as a medium that changed how images were produced and circulated Yet for the most part photography of the era is studied outside the field of media history The contributors to this volume challenge those established disciplinary boundaries as they programmatically explore the intersections of photography and new media during a period of fast paced change Their essays look at the emergence and early history of photography in the context of broader changes in the history of communications the role of the nascent photographic press in photography's infancy and the development of photographic techniques as part of a broader media culture that included the mass consumed novel sound recording and cinema Featuring essays by noteworthy historians in

photography and media history this discipline shifting examination of the communication revolution of the nineteenth century is an essential addition to the field of media studies In addition to the editors contributors to this volume are Geoffrey Batchen Geoffrey Belknap Lynn Berger Jan von Brevern Anthony Enns Andr Gaudreault Lisa Gitelman David Henkin Erkki Huhtamo Philippe Marion Peppino Ortoleva Steffen Siegel Richard Taws and Kim Timby

**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

**Photo Archives and the Place of Photography** Geraldine A. Johnson,Deborah Schultz,2025-02-07 This collection of chapterss 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

**Photography, History, Difference** Tanya Sheehan,2014-12-02 Over the past decade historical studies of photography have embraced a variety of cultural and disciplinary approaches to the medium while shedding light on non

Western vernacular and other photographic practices outside the Euro American canon Photography History Difference brings together an international group of scholars to reflect on contemporary efforts to take a different approach to photography and its histories What are the benefits and challenges of writing a consolidated global history of photography How do they compare with those of producing more circumscribed regional or thematic histories In what ways does the recent emphasis on geographic and national specificity encourage or exclude attention to other forms of difference such as race class gender and sexuality Do studies of other photographs ultimately necessitate the adoption of nontraditional methodologies or are there contexts in which such differentiation can be intellectually unproductive and politically suspect The contributors to the volume explore these and other questions through historical case studies interpretive surveys of recent historiography criticism and museum practices and creative proposals to rethink the connections between photography history and difference A thought provoking collection of essays that represents new ways of thinking about photography and its histories It will appeal to a broad readership among those interested in art history visual culture media studies and social history

**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 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*

**Picturing the Western Front** Beatriz Pichel, 2021-05-18 Between 1914 and 1918 military press and amateur photographers produced thousands of pictures Either classified in military archives specially created with this purpose in 1915 collected in personal albums or circulated in illustrated magazines photographs were supposed to tell the story of the war Picturing the Western Front argues that photographic practices also shaped combatants and civilians war experiences Doing photography taking pictures posing for them exhibiting cataloguing and looking at them

allowed combatants and civilians to make sense of what they were living through Photography mattered because it enabled combatants and civilians to record events establish or reinforce bonds with one another represent bodies place people and events in imaginative geographies and making things visible while making others such as suicide invisible Photographic practices became thus frames of experience      **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

Digitizing Race Lisa Nakamura, 2007-12-20 Lisa Nakamura refers to case studies of popular yet rarely evaluated uses of the Internet such as pregnancy websites instant messaging and online petitions and quizzes to look at the emergence of race ethnic and gender identified visual cultures      Hybrid Photography Sara Hillnhuetter, Stefanie Klammer, Friedrich Tietjen, 2021-04-07 This book explores the territories where manual graphic photographic and digital techniques interfere and interlace in sciences and humanities It operates on the assumption that when photography was introduced it did not oust other methods of image production but rather became part of ever more specialized and sophisticated technologies of representation The epistemological break commonly set with the advent of photography since the nineteenth century has probably been triggered by photographic techniques but certainly owes much to the availability of a plethora of hybrid media media that influence the relation of sciences humanities and their methods and subjects This book will be of interest to scholars in art and visual culture photography and history of photography      Visual Culture Approaches to the Selfie Derek Conrad Murray, 2021-11-19 This collection explores the cultural fascination with social media forms of self portraiture selfies with a specific interest in online self imaging strategies in a Western context This book examines the selfie as a social and technological phenomenon but also engages with digital self portraiture as representation as work that is committed to rigorous object based analysis The scholars in this volume consider the topic of online self portraiture both its social function as a technology driven form of visual communication as well as its thematic intellectual historical and aesthetic intersections with the history of art and visual culture This book will be of interest to scholars of photography art history and media studies

*Photography and Exploration* James R. Ryan, 2013-07-15 When Ferdinand Magellan set out to circumnavigate the globe in

1519 he wasn't able to bring a digital camera or a smartphone with him Yet as the eagerly awaited images from the Mars rover prove modern exploration is inconceivable without photography Since its invention in 1839 photography has been integral to exploration used by explorers sponsors and publishers alike and the early twentieth century advances in technology and photography's newfound cultural currency as a truthful witness to the world made the camera an indispensable tool In *Photography and Exploration* James R Ryan uses a variety of examples from polar journeys to space missions to show how exploration photographs have been created circulated and consumed as objects of both scientific research and art Examining a wide range of photographs and expeditions Ryan considers how nations have often employed images as a means to scientific advancement or territorial conquest He argues that because exploration has long been bound up with the construction of national and imperial identity expeditionary photographs have often been used to promote claims to power especially by the West These images also challenge the way audiences perceive the world and their place within it Featuring one hundred images *Photography and Exploration* shines new light on how photography has shaped the image of explorers expeditions and the worlds they discovered

**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

**Contemporary Art, Photography, and the Politics of Citizenship** Vered Maimon, 2020-07-26 This book analyzes recent artistic and activist projects in order to conceptualize the new roles and goals of a critical theory and practice of art and photography Vered Maimon argues that current artistic and activist practices are no longer concerned with the politics of representation and the critique of the spectacle but with a politics of rights and the performative formation of shared yet highly contested public domains The book thus offers a critical framework in which to rethink the artistic the activist and the political under globalization The primary focus is on the ways contemporary artists and activists examine political citizenship as a paradox where subjects are struggling to acquire rights whose formulation rests on attributes they allegedly don't have while the universal political validity of these rights presupposes precisely the abstraction of every form of difference rights for all The book will be of interest to scholars working in art history contemporary art photography theory visual culture cultural studies critical theory political theory human rights and activism

*Photography and Imagination* Amos Morris-Reich, Margaret Olin, 2019-10-08 As the

prototypical exemplar of modern visual technology photography was once viewed as a way to enable vision to bypass imagination producing more reliable representations of reality But as an achievement of technological modernity photography can also be seen as a way to realize a creation of the imagination more vividly than can painting or drawing Photography and Imagination investigates from diverse points of view focusing on both theory and practice the relation between these two terms The book explores their effect on photography s capacity through various forms and modalities of imaginative investments and displacements to affect even reality itself *Archaeology and Photography* Lesley McFadyen, Dan Hicks, 2020-08-05 Does a photograph freeze a moment of time What does it mean to treat a photographic image as an artefact In the visual culture of the 21st century do new digital and social forms change the status of photography as archival or objective or are they revealing something more fundamental about photography s longstanding relationships with time and knowledge Archaeology and Photography imagines a new kind of Visual Archaeology that tackles these questions The book reassesses the central place of Photography as an archaeological method and re wires our cross disciplinary conceptions of time objectivity and archives from the History of Art to the History of Science Through twelve new wide ranging and challenging studies from an emerging generation of archaeological thinkers Archaeology and Photography introduces new approaches to historical photographs in museums and to contemporary photographic practice in the field The book re frames the relationship between Photography and Archaeology past and present as more than a metaphor or an analogy but a shared vision Archaeology and Photography calls for a change in how we think about photography and time It argues that new archaeological accounts of duration and presence can replace older conceptions of the photograph as a snapshot or remnant received in the present The book challenges us to imagine Photography like Archaeology not as a representation of the past and the reception of traces in the present but as an ongoing transformation of objectivity and archive Archaeology and Photography will prove indispensable to students researchers and practitioners in History Photography Art Archaeology Anthropology Science and Technology Studies and Museum and Heritage Studies *German Jewry and the Allure of the Sephardic* John M. Efron, 2019-05-28 In the eighteenth and nineteenth centuries as German Jews struggled for legal emancipation and social acceptance they also embarked on a program of cultural renewal two key dimensions of which were distancing themselves from their fellow Ashkenazim in Poland and giving a special place to the Sephardim of medieval Spain Where they saw Ashkenazic Jewry as insular and backward a result of Christian persecution they depicted the Sephardim as worldly morally and intellectually superior and beautiful products of the tolerant Muslim environment in which they lived In this elegantly written book John Efron looks in depth at the special allure Sephardic aesthetics held for German Jewry Efron examines how German Jews idealized the sound of Sephardic Hebrew and the Sephardim s physical and moral beauty and shows how the allure of the Sephardic found expression in neo Moorish synagogue architecture historical novels and romanticized depictions of Sephardic history He argues that the shapers of

German Jewish culture imagined medieval Iberian Jewry as an exemplary Jewish community bound by tradition yet fully at home in the dominant culture of Muslim Spain Efron argues that the myth of Sephardic superiority was actually an expression of withering self critique by German Jews who by seeking to transform Ashkenazic culture and win the acceptance of German society hoped to enter their own golden age Stimulating and provocative this book demonstrates how the goal of this aesthetic self refashioning was not assimilation but rather the creation of a new form of German Jewish identity inspired by Sephardic beauty

**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

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## **Table of Contents Photographys Other Histories Objects Histories**

1. Understanding the eBook Photographys Other Histories Objects Histories
  - The Rise of Digital Reading Photographys Other Histories Objects Histories
  - Advantages of eBooks Over Traditional Books
2. Identifying Photographys Other Histories Objects Histories
  - 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 Photographys Other Histories Objects Histories
  - User-Friendly Interface
4. Exploring eBook Recommendations from Photographys Other Histories Objects Histories
  - Personalized Recommendations
  - Photographys Other Histories Objects Histories User Reviews and Ratings
  - Photographys Other Histories Objects Histories and Bestseller Lists
5. Accessing Photographys Other Histories Objects Histories Free and Paid eBooks
  - Photographys Other Histories Objects Histories Public Domain eBooks
  - Photographys Other Histories Objects Histories eBook Subscription Services
  - Photographys Other Histories Objects Histories Budget-Friendly Options
6. Navigating Photographys Other Histories Objects Histories eBook Formats

- ePub, PDF, MOBI, and More
- Photographys Other Histories Objects Histories Compatibility with Devices
- Photographys Other Histories Objects Histories Enhanced eBook Features
- 7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Photographys Other Histories Objects Histories
  - Highlighting and Note-Taking Photographys Other Histories Objects Histories
  - Interactive Elements Photographys Other Histories Objects Histories
- 8. Staying Engaged with Photographys Other Histories Objects Histories
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers Photographys Other Histories Objects Histories
- 9. Balancing eBooks and Physical Books Photographys Other Histories Objects Histories
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Photographys Other Histories Objects Histories
- 10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
- 11. Cultivating a Reading Routine Photographys Other Histories Objects Histories
  - Setting Reading Goals Photographys Other Histories Objects Histories
  - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Photographys Other Histories Objects Histories
  - Fact-Checking eBook Content of Photographys Other Histories Objects Histories
  - 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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