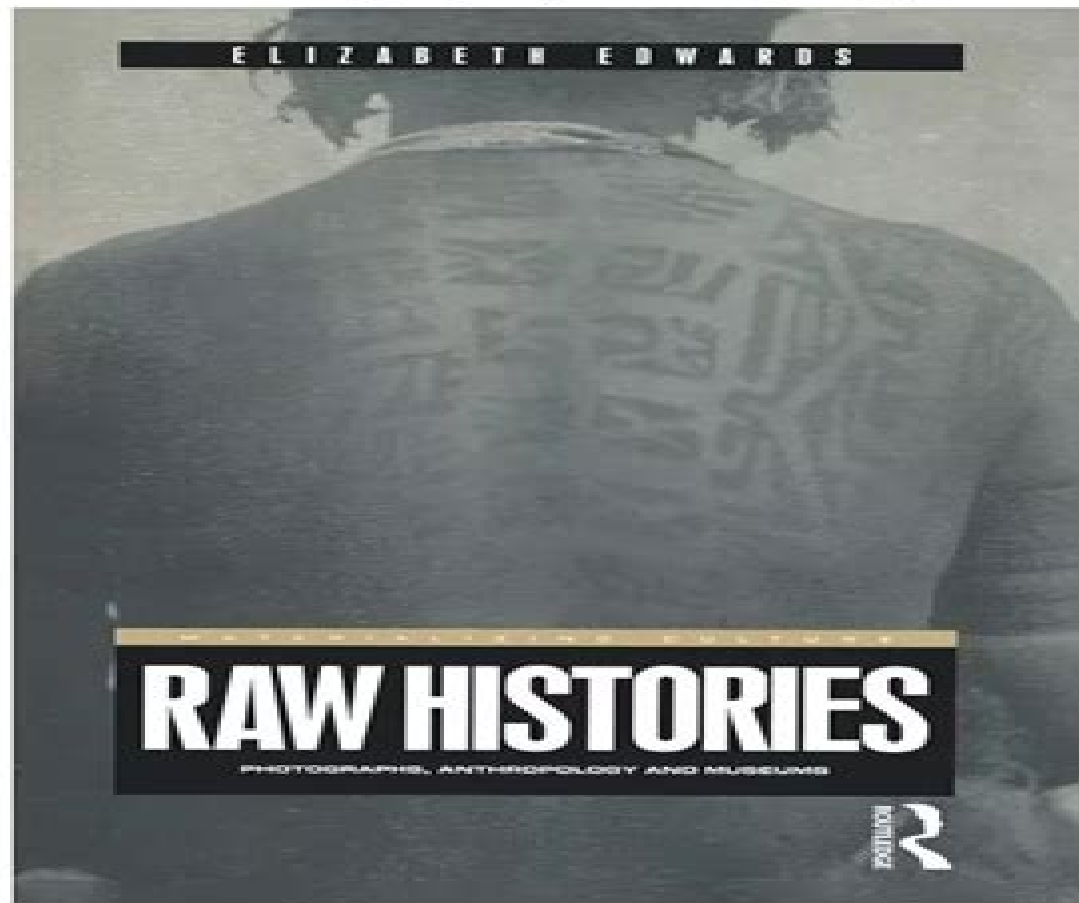


Raw Histories: Photographs, Anthropology and Museums



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Description :

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

Raw Histories Photographs Anthropology And Museums

Elizabeth Edwards



Raw Histories Photographs Anthropology And Museums:

Raw Histories Elizabeth Edwards, 2021-01-07 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

Raw Histories Elizabeth Edwards, 2001-05-01 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

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.

Photographs Objects Histories Elizabeth Edwards, Janice Hart, 2004-06-01. 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.

The Oxford Handbook of Museum Archaeology Alice Stevenson, 2022. This Handbook provides a transnational reference point for critical engagements with the legacies of and futures for global archaeological collections. It advances museum archaeology as an area of reflexive research and practice, addressing the critical issues of what gets prioritized by and researched in museums, by whom, how and why.

The African Photographic Archive Christopher Morton, Darren Newbury, 2020-10-15. African photography has emerged as a significant focus of research and scholarship over the last twenty years, the result of a growing interest in postcolonial societies and cultures, and a turn towards visual evidence across the humanities and social sciences. At the same time, many rich and fascinating photographic collections have come to light.

This volume explores the complex theoretical and practical issues involved in the study of African photographic archives based on case studies drawn from across the continent dating from the 19th century to the present day Chapters consider what constitutes an archive from the familiar mission and state archives to more local vernacular and personal accumulations of photographs the importance of a critical and reflexive engagement with photographic collections and the question of where and what is Africa as constructed in the photographic archive Essential reading for all researchers working with photographic archives this book consolidates current thinking on the topic and sets the agenda for future research in this field Uncertain Images: Museums and the Work of Photographs Elizabeth Edwards, Sigrid Lien, 2016-02-17

Almost all museums hold photographs in their collections and museum professionals and their audiences engage with photographs in a myriad of ways Yet despite some three decades of critical museology and photographic theory and an extensive debate on the politics of representation outside art museums almost no critical attention has been given specifically to the roles purposes and lives of these photographs within museums This book brings into focus the ubiquitous yet entirely unconsidered work that photographs are put to in museums The authors argument is that there is an economy of photographs in museums which is integral to the processes of the museum and integral to the understanding of museums The international contributors drawn from curators and academics reflect a range of visual and museological expertise After an introduction setting out the range of questions and problems the first part addresses broad curatorial strategies and ways of thinking about photographs in museums Shifting the emphasis from curatorial practices and anxieties to the space of the gallery this is followed by a series of case studies of exhibitionary practices and the museum strategies that support them The third section focuses on the role of photographs in the museum articulation of difficult histories A final section addresses photograph collections in a digital environment New technologies and new media have transformed the management address and purposing in photographs in museums from cataloguing practices to streaming on social media These growing practices challenge both traditional hierarchies of knowledge in museums and the location of authority about photographs The volume emerges from PhotoCLEC a HERA funded project on museums and the photographic legacy of the colonial past in a postcolonial and multicultural Europe 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

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 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 **Camera Graeca: Photographs, Narratives, Materialities** Philip Carabott, Yannis Hamilakis, Eleni Papargyriou, 2016-03-09 While written sources on the history of Greece have been studied extensively no systematic attempt has been made to examine photography as an important cultural and material process This is surprising given that Modern Greece and photography are almost peers both are cultural products of the 1830s and both actively converse with modernity

Camera Graeca Photographs Narratives Materialities fills this lacuna It is the first inter disciplinary volume to examine critically and in a theorised manner the entanglement of Greece with photography The book argues that photographs and the photographic process as a whole have been instrumental in the reproduction of national imagination in the consolidation of the nation building process and in the generation and dissemination of state propaganda At the same time it is argued that the photographic field constitutes a site of memory and counter memory where various social actors intervene actively and stake their discursive material and practical claims As such the volume will be of relevance to scholars and photographers worldwide The book is divided into four tightly integrated parts The first Imag in ing Greece shows that the consolidation of Greek national identity constituted a material cum representational process the projection of an imagery although some photographic production sits uneasily within the national canon and may even undermine it The second part Photographic narratives alternative histories demonstrates the narrative function of photographs in diary keeping and in photobooks It also examines the constitution of spectatorship through the combination of text and image and the role of photography as a process of materializing counter hegemonic discourses and practices The third part Photographic matter realities foregrounds the role of photography in materializing state propaganda national memory and war The final part Photographic ethnographies

Through a Native Lens Nicole Strathman,2020-03-19 What is American Indian photography At the turn of the twentieth century Edward Curtis began creating romantic images of American Indians and his works along with pictures by other non Native photographers came to define the field Yet beginning in the second half of the nineteenth century American Indians themselves started using cameras to record their daily activities and to memorialize tribal members *Through a Native Lens* offers a refreshing new perspective by highlighting the active contributions of North American Indians both as patrons who commissioned portraits and as photographers who created collections In this richly illustrated volume Nicole Dawn Strathman explores how indigenous peoples throughout the United States and Canada appropriated the art of photography and integrated it into their lifeways The photographs she analyzes date to the first one hundred years of the medium between 1840 and 1940 To account for Native activity both in front of and behind the camera the author divides her survey into two parts Part I focuses on Native participants including such public figures as Sarah Winnemucca and Red Cloud who fashioned themselves in deliberate ways for their portraits Part II examines Native professional semiprofessional and amateur photographers Drawing from tribal and state archives libraries museums and individual collections *Through a Native Lens* features photographs including some never before published that range from formal portraits to casual snapshots The images represent multiple tribal communities across Native North America including the Inland Tlingit Northern Paiute and Kiowa Moving beyond studies of Native Americans as photographic subjects this groundbreaking book demonstrates how indigenous peoples took control of their own images and distinguished themselves as pioneers of photography

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

Museums, Societies and the Creation of Value Howard Morphy, Robyn McKenzie, 2021-12-30 Museums Societies and the Creation of Value focuses on the ways in which museums and the use of their collections have contributed to and continue to be engaged with value creation processes Including chapters from many of the leading figures in museum anthropology as well as from outstanding early career researchers this volume presents a diverse range of international case studies that bridge the gap between theory and practice It demonstrates that ethnographic collections and the museums that hold and curate them have played a central role in the value creation processes that have changed attitudes to cultural differences The essays engage richly with many of the important issues of contemporary museum discourse and practice They show how collections exist at the ever changing point of articulation between the source communities and the people and cultures of the museum and challenge presentist critiques of museums that position them as locked into the time that they emerged Museums Societies and the Creation of Value provides examples of the productive outcomes of collaborative work and relationships showing how they can be mutually beneficial The book will be of great interest to researchers and students engaged in the study of museums and heritage anthropology culture Indigenous peoples postcolonialism history and sociology It will also be of interest to museum professionals

New Directions in Social and Cultural History Sasha Handley, Rohan McWilliam, Lucy Noakes, 2018-02-22 What does it mean to be a social and cultural historian today In the wake of the cultural turn and in an age of digital and public history what challenges and opportunities await historians in the early 21st century In this exciting new text leading historians reflect on key developments in their fields and argue for a range of new directions in social and cultural history Focusing on emerging areas of historical research such as the history of the emotions and environmental history New Directions in Social and Cultural History is an invaluable guide to the current and future state of the field The book is divided into three clear sections each with an editorial introduction and covering key thematic areas histories of the human the material world and challenges and provocations Each chapter in the collection provides an introduction to the key and recent developments in its specialist field with their authors then moving on to argue for what they see as particularly

important shifts and interventions in the theory and methodology and suggest future developments *New Directions in Social and Cultural History* provides a comprehensive and insightful overview of this burgeoning field which will be important reading for all students and scholars of social and cultural history and historiography

Framing a Lost City Amy Cox Hall, 2017-11-22 An engaging study of Machu Picchu's transformation from ruin to World Heritage site and the role a National Geographic photo feature played Latin American Research Review When Hiram Bingham a historian from Yale University first saw Machu Picchu in 1911 it was a ruin obscured by overgrowth whose terraces were farmed by a few families A century later Machu Picchu is a UNESCO World Heritage site visited by more than a million tourists annually This remarkable transformation began with the photographs that accompanied Bingham's article were published in National Geographic magazine which depicted Machu Picchu as a lost city discovered Focusing on the practices technologies and materializations of Bingham's three expeditions to Peru in the first decade of the twentieth century this book makes a convincing case that visualization particularly through the camera played a decisive role in positioning Machu Picchu as both a scientific discovery and a Peruvian heritage site Amy Cox Hall argues that while Bingham's expeditions relied on the labor knowledge and support of Peruvian elites intellectuals and peasants the practice of scientific witnessing and photography specifically converted Machu Picchu into a cultural artifact fashioned from a distinct way of seeing Drawing on science and technology studies she situates letter writing artifact collecting and photography as important expeditionary practices that helped shape the way we understand Machu Picchu today Cox Hall also demonstrates that the photographic evidence was unstable and as images circulated worldwide the lost city took on different meanings especially in Peru which came to view the site as one of national patrimony in need of protection from expeditions such as Bingham's

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 photographies 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 **First Nations, First Thoughts** Annis May Timpson, 2010-01-01 Countless books and articles have traced the impact of colonialism and public policy on Canada's First Nations but few have explored the impact of Aboriginal thought on public discourse and policy development in Canada First Nations First Thoughts brings together Aboriginal and non Aboriginal scholars who cut through the prevailing orthodoxy to reveal Indigenous thinkers and activists as a pervasive presence in diverse political constitutional and cultural debates and arenas including urban spaces historical texts public policy and cultural heritage preservation This innovative thought provoking collection contributes to the decolonization process by encouraging us to imagine a stronger fairer Canada in which Aboriginal self government and expression can be fully realized **The Archaeology of Race** Debbie Challis, 2013-05-09 The Archaeology of Race considers more widely the role of racial theory in archaeology and its contemporary political implications 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

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