

James R. Ryan
Picturing Empire
*Photography and the Visualization
of the British Empire*



Picturing Empire Photography And The Visualization Of The British Empire

Michaelene Cox



Picturing Empire Photography And The Visualization Of The British Empire:

Picturing Empire James R. Ryan, 2013-06-01 Coinciding with the extraordinary expansion of Britain's overseas empire under Queen Victoria the invention of photography allowed millions to see what they thought were realistic and unbiased pictures of distant peoples and places This supposed accuracy also helped to legitimate Victorian geography's illuminations of the darkest recesses of the globe with the light of scientific mapping techniques But as James R Ryan argues in *Picturing Empire* Victorian photographs reveal as much about the imaginative landscapes of imperial culture as they do about the real subjects captured within their frames Ryan considers the role of photography in the exploration and domestication of foreign landscapes in imperial warfare in the survey and classification of racial types in hunting with the camera and in teaching imperial geography to British schoolchildren Ryan's careful exposure of the reciprocal relation between photographic image and imperial imagination will interest all those concerned with the cultural history of the British Empire

Images and Empires Paul Landau, Deborah D. Kaspin, 2002-10-28 This volume considers the meaning and power of images in African history and culture It assembles a wide ranging collection of essays dealing with specific visual forms including monuments cinema cartoons domestic and professional photography body art world fairs and museum exhibits

Camera Indica Christopher Pinney, 2013-06-01 A wedding couple gazes resolutely at viewers from the wings of a butterfly a portrait surrounded by rose petals commemorates a recently deceased boy These quiet but moving images represent the changing role of photographic portraiture in India a topic anthropologist Christopher Pinney explores in *Camera Indica* Studying photographic practice in India Pinney traces photography's various purposes and goals from colonial through postcolonial times He identifies three key periods in Indian portraiture the use of photography under British rule as a quantifiable instrument of measurement the later role of portraiture in moral instruction and the current visual popular culture and its effects on modes of picturing Photographic culture thus becomes a mutable realm in which capturing likeness is only part of the project Lavishly illustrated Pinney's account of the change from depiction to invention uncovers fascinating links between these evocative images and the society and history from which they emerge

The Historiography of Contemporary Science, Technology, and Medicine Ronald E. Doel, Thomas Söderqvist, 2006-10-02 As historians of science increasingly turn to work on recent post 1945 science the historiographical and methodological problems associated with the history of contemporary science are debated with growing frequency and urgency Bringing together authorities on the history historiography and methodology of recent and contemporary science this book reviews the problems facing historians of technology contemporary science and medicine and explores new ways forward With contributions from key researchers in the field the text covers topics that will be of ever increasing interest to historians of post war science including the difficulties of accessing and using secret archival material the interactions between archivists historians and scientists and the politics of evidence and historical accounts

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 **Indigenous**

Intermediaries Shino Konishi, Maria Nugent, Tiffany Shellam, 2015-09-29 This edited collection understands exploration as a collective effort and experience involving a variety of people in diverse kinds of relationships It engages with the recent resurgence of interest in the history of exploration by focusing on the various indigenous intermediaries Jacky Jacky Bungaree Moowattin Tupaia Mai Cheealthluc and lesser known individuals who were the guides translators and hosts that assisted and facilitated European travellers in exploring different parts of the world These intermediaries are rarely the authors of exploration narratives or the main focus within exploration archives Nonetheless the archives of exploration contain imprints of their presence experience and contributions The chapters present a range of ways of reading archives to bring them to the fore The contributors ask new questions of existing materials suggest new interpretive approaches and present innovative ways to enhance sources so as to generate new stories Photography's Other Histories Christopher

Pinney, Nicolas Peterson, 2003-04-24 Moving the critical debate about photography away from its current Euro American center of gravity Photography's Other Histories breaks with the notion that photographic history is best seen as the explosion of a Western technology advanced by the work of singular individuals This collection presents a radically different account describing photography as a globally disseminated and locally appropriated medium Essays firmly grounded in photographic practice in the actual making of pictures suggest the extraordinary diversity of nonwestern photography Richly illustrated

with over 100 images *Photography's Other Histories* explores from a variety of regional cultural and historical perspectives the role of photography in raising historical consciousness. It includes two first person pieces by indigenous Australians and one by a Seminole Muskogee Dine artist. Some of the essays analyze representations of colonial subjects from the limited ways Westerners have depicted Navajos to Japanese photos recording the occupation of Manchuria to the changing contract between Aboriginal subjects and photographers. Other essays highlight the visionary quality of much popular photography. Case studies centered in early twentieth century Peru and contemporary India, Kenya and Nigeria chronicle the diverse practices that have flourished in postcolonial societies. *Photography's Other Histories* recasts popular photography around the world as not simply reproducing culture but creating it. Contributors: Michael Aird, Heike Behrend, Jo Anne Driessens, James Faris, Morris Low, Nicolas Peterson, Christopher Pinney, Roslyn Poignant, Deborah Poole, Stephen Sprague, Hulleah Tsinhnahjinnie, Christopher Wright. *The Politics and Art of John L. Stoddard* Michaelene Cox, 2015-01-16. This book borrows critical approaches from the interdisciplinary literature of visual culture to assess the imagery and identity of nineteenth century American travel lecturer and author John L. Stoddard. It uncovers buried aspects of his personal and public life and reveals his significant contributions to American political and social history. *Image Brokers* Zeynep Devrim Gursel, 2016-04-12. *Image Brokers* is an in depth ethnography that reveals the labor and infrastructure behind news images and how they are circulated. Zeynep Devrim Geursel presents an intimate look at the ways image brokers, the people who manage the distribution or restriction of images, construct and culturally mediate the images they circulate. Through this framework, news images become commodities that impact how politics and culture are visualized in the world. Set against the backdrop of the War on Terror and based on fieldwork conducted at the photojournalism industry's centers of power in New York and Paris, *Image Brokers* explores the transition from analog to digital technologies and shows how new digital and social media platforms continue to change photojournalism and create ever widening distribution networks. The book is a powerful investigation of the processes of decision making amid the changing infrastructures of representation. Provided by publisher. *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 defined historical moments and generations. Today such a history feels insubstantial and imprecise, even unscientific. And yet photographic technology was not always a necessary precondition for the accurate documentation of history. The documentary impulse that emerged in the late nineteenth century combined the power of science and industry with a particularly utopian and often imperialistic belief in the capacity of photography and film to capture the world, visually order it, and render it useful for future generations. This book is about the material and social life of photographs and films made in the scientific quest to document the world. It explores their creation and production as well as the collecting practices of librarians, archivists, and corporations. Together the chapters of *Documenting the World* call into question the canonical qualities of the authored, the singular, and the valuable image, and

transgress the divides separating the still photograph and the moving image as well as the analogue and the digital They also definitively overturn the traditional role of photographs and films in historical studies as passive illustrations Maxwell Street Tim Cresswell,2019-03-22 What is the nature of place and how does one undertake to write about it To answer these questions geographer and poet Tim Cresswell looks to Chicago s iconic Maxwell Street Market area Maxwell Street was for decades a place where people from all corners of the city mingled to buy and sell goods play and listen to the blues and encounter new foods and cultures Now redeveloped and renamed University Village it could hardly be more different In Maxwell Street Cresswell advocates approaching the study of place as an assemblage of things meanings and practices He models this innovative approach through a montage format that exposes the different types of texts primary secondary and photographic sources that have attempted to capture the essence of the area Cresswell studies his historical sources just as he explores the different elements of Maxwell Street exposing them layer by layer Brilliantly interweaving words and images Maxwell Street sheds light on a historic Chicago neighborhood and offers a new model for how to write about place that will interest anyone in the fields of geography urban studies or cultural history *Encyclopedia of Twentieth-Century Photography, 3-Volume Set* Lynne Warren,2005-11-15 The Encyclopedia of Twentieth Century Photography explores the vast international scope of twentieth century photography and explains that history with a wide ranging interdisciplinary manner This unique approach covers the aesthetic history of photography as an evolving art and documentary form while also recognizing it as a developing technology and cultural force This Encyclopedia presents the important developments movements photographers photographic institutions and theoretical aspects of the field along with information about equipment techniques and practical applications of photography To bring this history alive for the reader the set is illustrated in black and white throughout and each volume contains a color plate section A useful glossary of terms is also included

Panoramas and Compilations in Nineteenth-Century Britain Helen Kingstone,2023-01-06 This book shows how in nineteenth century Britain confronted with the newly industrialized and urbanized modern world writers artists journalists and impresarios tried to gain an overview of contemporary history They drew on two successive but competing conceptual models of overview the panorama and the compilation Both models claimed to offer a holistic picture of the present moment but took very different approaches This book shows that panoramas 360 views previously associated with the Romantic period and compilations big data projects previously associated with the Victorian fin de si cle are intertwined relevant across the entire century and often remediated making them crucial lenses through which to view a broad range of genre and forms It brings together interdisciplinary research materials belonging to different period silos to create new understandings of how nineteenth century audiences dealt with information overload It argues for a new politics of distance one that recognizes the value of immersing oneself in a situation event or phenomenon but which also does not chastise us for trying to see the big picture This book is essential reading for students and scholars of nineteenth century literature

history visual culture and information studies Capturing Japan in Nineteenth-century New England Photography Collections Eleanor M. Hight, 2011 Expanding the canon of photographic history Capturing Japan in Nineteenth Century New England Photography Collections focuses on six New Englanders whose travel and photograph collecting influenced the flowering of Japonism in late nineteenth century Boston The book also explores the history of Japanese photography and its main themes The first history of its kind this study illuminates the ways photographs seeming conveyors of fact imprint mental images and suppositions on their viewers **From a Photograph** Geoffrey Belknap, 2020-08-13 Throughout its early history photography's authenticity was contested and challenged how true a representation of reality can a photograph provide Does the reproduction of a photograph affect its value as authentic or not From a Photograph examines these questions in the light of the early scientific periodical press exploring how the perceived veracity of a photograph its use as scientific evidence and the technologies developed for printing it were intimately connected Before photomechanical printing processes became widely used in the 1890s scientific periodicals were unable to reproduce photographs and instead included these photographic images as engravings with the label from a photograph Consequently every image was mediated by a human interlocutor introducing the potential for error and misinterpretation Rather than reading photographs in the context of where or how they were taken this book emphasises the importance of understanding how photographs are reproduced It explores and compares the value of photography as authentic proof in both popular and scientific publications during this period of significant technological developments and a growing readership Three case studies investigate different uses of photography in print using pigeons to transport microphotographs during the Franco Prussian War the debate surrounding the development of instantaneous photography and finally the photographs taken of the Transit of Venus in 1874 unseen by the human eye but captured on camera and made accessible to the public through the periodical Addressing a largely overlooked area of photographic history From a Photograph makes an important contribution to this interdisciplinary research and will be of interest to historians of photography print culture and science **Heritage, Photography, and the Affective Past** Colin Sterling, 2019-08-28 Heritage Photography and the Affective Past critically examines the production consumption and interpretation of photography across various heritage domains from global image archives to the domestic arena of the family album Through original ethnographic and archival research the book sheds new light on the role photography has played in the emergence expansion and articulation of heritage in diverse sociocultural contexts Drawing on wide ranging experience across the heritage sector and two international case studies Angkor in Cambodia and the town of Famagusta Cyprus the book makes a major contribution to our understanding of the role photography has played and continues to play in shaping experiences and conceptualisations of heritage One of the core aims of the book is to problematise and potentially redirect the varied usages of photography within current practice usages which remain woefully undertheorised despite their often central role in shaping heritage Ultimately by focusing attention on a hitherto

underexamined aspect of the heritage phenomenon namely its manifold interconnections with photography this book provides fresh insight to the making and remaking of the past in the present and the alternative heritages that might come into being around emergent photographic forms and approaches Heritage Photography and the Affective Past uses photography as a method of enquiry as well as a tool of documentation It will be of interest to scholars and students of heritage photography anthropology museology public archaeology and tourism The book will also be a valuable resource for heritage practitioners working around the globe

Movies on Home Ground Ian Craven, 2020-07-13 Movies on Home Ground Explorations in Amateur Cinema offers a critical response to the still under explored mode of amateur cinema as a particular sphere of British film practice Concentrating upon a roughly fifty year period 1930 1980 during which such filmmaking grew rapidly as a significant leisure activity in Britain the volume shows how popular cine assumed distinctive institutional and ideological forms and some remarkable aesthetic emphases grounded in consistent technical and critical apparatuses Although an outline history of such filmmaking is certainly implicit the priority of Movies On Home Ground is to offer a series of overlapping perspectives on amateur movie making with a view to locating such filmmaking as a component of the broader shape of British film culture Emphasis is thus given to institutional contexts technical determinants and the social formations of practising filmmakers as well as to concerns with the construction of amateur outlooks understandings of amateur aesthetics and the remarkable diversity of amateur genericity The anthology thus supplies a text offering support to study courses dealing with the many varieties of non professional participation best understood as truly amateur rather than as independent or alternative filmmaking By granting the amateur a place within the acknowledged range of significant interventions the recognised canon of British filmmaking is widened in fascinating new directions

Osiris, Volume 39 Jaipreet Virdi, Mara Mills, Sarah F. Rose, 2024-09-02 Presents a powerful new vision of the history of science through the lens of disability studies Disability has been a central if unacknowledged force in the history of science as in the scientific disciplines Across historical epistemology and laboratory research disability has been good to think with an object of investigation made to yield generalizable truths Yet disability is rarely imagined to be the source of expertise especially the kind of expertise that produces rational neutral universal scientific knowledge This volume of *Osiris* places disability history and the history of science in conversation to foreground disability epistemologies disabled scientists and disability sciencing engagement with scientific tools and processes Looking beyond paradigms of medicalization and industrialization the volume authors also examine knowledge production about disability from the ancient world to the present in fields ranging from mathematics to the social sciences resulting in groundbreaking histories of taken for granted terms such as impairment infirmity epidemics and sh gai Some contributors trace the disabling impacts of scientific theories and practices in the contexts of war factory labor insurance and colonialism others excavate racial and settler ableism in the history of scientific facts protocols and collections still others query the boundaries between scientific lay and disability expertise Contending

that disability alters method authors bring new sources and interpretation techniques to the history of science overturn familiar narratives apply disability analyses to established terms and archives and discuss accessibility issues for disabled historians The resulting volume announces a disability history of science *Before Photography* Kirsten Belgum,Vance Byrd,John D. Benjamin,2021-03-08 Recent years have seen a wealth of new scholarship on the history of photography cinema digital media and video games yet less attention has been devoted to earlier forms of visual culture The nineteenth century witnessed a dramatic proliferation of new technologies devices and print processes which provided growing audiences with access to more visual material than ever before This volume brings together the best aspects of interdisciplinary scholarship to enhance our understanding of the production dissemination and consumption of visual media prior to the predominance of photographic reproduction By setting these examples against the backdrop of demographic educational political commercial scientific and industrial shifts in Central Europe these essays reveal the diverse ways that innovation in visual culture affected literature philosophy journalism the history of perception exhibition culture and the representation of nature and human life in both print and material culture in local national transnational and global contexts Humanitarian Photography Heide Fehrenbach,Davide Rodogno,2015-02-23 This book investigates the historical evolution of humanitarian photography the mobilization of photography in the service of humanitarian initiatives across state boundaries

Whispering the Strategies of Language: An Mental Quest through **Picturing Empire Photography And The Visualization Of The British Empire**

In a digitally-driven world where screens reign supreme and quick conversation drowns out the subtleties of language, the profound strategies and mental nuances concealed within words usually get unheard. Yet, nestled within the pages of **Picturing Empire Photography And The Visualization Of The British Empire** a interesting literary value pulsating with organic thoughts, lies an exceptional quest waiting to be undertaken. Written by a skilled wordsmith, that marvelous opus attracts readers on an introspective trip, softly unraveling the veiled truths and profound impact resonating within ab muscles cloth of every word. Within the psychological depths of this emotional evaluation, we will embark upon a honest exploration of the book is primary subjects, dissect its charming writing style, and succumb to the strong resonance it evokes deep within the recesses of readers hearts.

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