

Photography, Anthropology and History

Expanding the Frame



EDITED BY CHRISTOPHER MORTON AND
ELIZABETH EDWARDS

Photography Anthropology And History Expanding The Frame

Christopher Morton



Photography Anthropology And History Expanding The Frame:

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

Photography, Anthropology and History Christopher A. Morton, Elizabeth Edwards, 2009 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

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*

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 **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 Camera Orientalis Ali Behdad, 2016-08-22 In the decades after its invention in 1839 photography was inextricably linked to the Middle East Introduced as a crucial tool for Egyptologists and Orientalists who needed to document their archaeological findings the photograph was easier and faster to produce in intense Middle Eastern light making the region one of the original sites for the practice of photography A pioneering study of this intertwined history Camera Orientalis traces the Middle East s influences on photography s evolution as well as photography s effect on Europe s view of the Orient Considering a range of Western and Middle Eastern archival material from the late nineteenth and early twentieth centuries Ali Behdad offers a rich account of how photography transformed Europe s distinctly Orientalist vision into what seemed objective fact a transformation that proved central to the project of European colonialism At the same time Orientalism was useful for photographers from both regions as it gave them a set of conventions by which to frame exotic Middle Eastern cultures for Western audiences Behdad also shows how Middle Eastern audiences embraced photography as a way to foreground status and patriarchal values while also exoticizing other social classes An important examination of previously

overlooked European and Middle Eastern photographers and studios Camera Orientalis demonstrates that far from being a one sided European development Orientalist photography was the product of rich cultural contact between the East and the West

The Anthropological Lens Christopher Morton, 2020-02-08 Sir Edward Evan Evans Pritchard 1902 1973 is widely considered the most influential British anthropologist of the twentieth century known to generations of students for his seminal works on South Sudanese ethnography Witchcraft Oracles and Magic Among the Azande OUP 1937 and The Nuer OUP 1940 In these works now classics in the anthropological literature Evans Pritchard broke new ground on questions of rationality social accountability kinship social and political organization and religion as well as influentially moving the discipline in Britain away from the natural sciences and towards history Yet despite much discussion about his theoretical contributions to anthropology no study has yet explored his fieldwork in detail in order to get a better understanding of its historical contexts local circumstances or the social encounters out of which it emerged This book then is just such an exploration of Evans Pritchard the fieldworker through the lens of his fieldwork photography Through an engagement with his photographic archive and by thinking with it alongside his written ethnographies and other unpublished evidence the book offers a new insight into the way in which Evans Pritchard s theoretical contributions to the discipline were shaped by his fieldwork and the numerous local people in Africa with whom he collaborated By writing history through field photographs we move back towards the fieldwork experiences exploring the vivid traces lived realities and local presences at the heart of the social encounter that formed the basis of Evans Pritchard s anthropology

Portraiture and Photography in Africa John Pepper, Elisabeth L. Cameron, 2013-07-24 Beautifully illustrated Portrait Photography in Africa offers new interpretations of the cultural and historical roles of photography in Africa Twelve leading scholars look at early photographs important photographers studios the uses of portraiture in the 19th century and the current passion for portraits in Africa They review a variety of topics including what defines a common culture of photography the social and political implications of changing technologies for portraiture and the lasting effects of culture on the idea of the person depicted in the photographic image

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 *Adjusting the Lens* Sigrid Lien, Hilde Wallem Nielssen, 2021-11-15

Adjusting the Lens explores the role of photography in contemporary renegotiations of the past and in Indigenous art activism Through moving and powerful case studies contributors analyze photographic practices and heritage related to Indigenous communities in Canada Australia Greenland Norway Sweden Finland and the United States In the process they call attention to how Indigenous people are using old photographs in new ways to empower themselves revitalize community identity and decolonize the colonial record The original research presented in *Adjusting the Lens* offers a transnational perspective on this emerging field in Indigenous photography studies It is an exciting collection that challenges old ways of thinking and meaningfully advances the crucially important project of reclamation

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