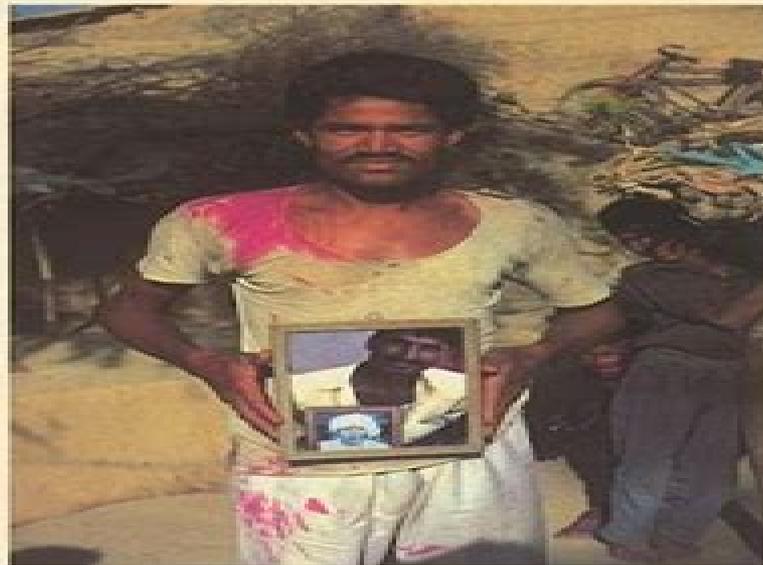


ENVISIONING ASIA

CAMERA INDICA

The Social Life of Indian Photographs

CHRISTOPHER PINNEY



Camera Indica

Robert R. Redfield



Camera Indica:

Camera Indica Christopher Pinney, 1997 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

Camera Orientalis Ali Behdad, 2016-08-12 From the time of its invention in 1839 photography had a crucial link to the Middle East When Daguerre's invention was introduced it was immediately hailed as a boon to Egyptologists and Orientalists wanting to document their archeological findings The Middle East also beckoned European experimenters in this new medium for a simple technological reason early photographs were more quickly and easily made in the intense light of the desert than in gloomy Paris or London In *Camera Orientalis* Ali Behdad examines the cultural and political implications of the emergence of photography in the Middle East He shows that the camera proved useful to Orientalism but so too was Orientalism useful to photographers because it gave them a set of conventions by which to frame these exotic cultures in images for Western audiences Behdad breaks with standard postcolonial approaches by showing that Orientalist photography was the product of contacts between the West and the East Indeed local photographers participated enthusiastically in exoticist representations of the region adapting Orientalism to the taste of the local elite Orientalist photography we learn was not a one way street but rather the product of ideas and conventions that circulated between the West and the East

Colonialist Photography Eleanor M. Hight, Gary D. Sampson, 2013-06-17 *Colonialist Photography* is an absorbing collection of essays and photographs exploring the relationship between photography and European and American colonialism The book is packed with well over a hundred captivating images ranging from the first experiments with photography as a documentary medium up to the decolonization of many regions after World War II Reinforcing a broad range of Western assumptions and prejudices Eleanor M Hight and Gary D Sampson argue that such images often assisted in the construction of a colonial culture

Photography in India Aileen Blaney, Chinara Shar, 2020-09-23 Photography's prominence in the representation and experience of India in contemporary and historical times has not guaranteed it a position of sustained attention in research and scholarship For a technology as all pervasive as photography and a country as colossal as India this scenario is somewhat of an anomaly *Photography in India* explores elements of the past present and future of photography in the context of India through

speculation and reflection on photography as an artistic documentary and everyday practice The perspectives of writers theorists curators and artists are selectively brought to bear upon known as well as previously unseen photographic archives together with changes in photographic practice that have been synchronous with contemporary India's rapid urban and rural transformation and the technological shift from chemistry and light to programming and algorithms Essential reading for anyone interested in Indian photography this book binds insights into a history of photography with its contemporary development consolidating wide ranging thinking on the topic and setting the agenda for future research

Empires of the Senses Andrew Jon Rotter, 2019 A deeply researched study this book offers the first sensory history of the British empire in India and the United States in the Philippines reflecting on how senses structured the colonizers perception of the colonized and vice versa and impacted the British and American imperial projects

Celluloid Deities Preminda Jacob, 2008-10-23 Towering billboards featuring photorealistic portraits of popular cinema stars and political leaders dominated the cityscape of Chennai in the south Indian state of Tamil Nadu throughout the second half of the twentieth century Studying the manufacture and reception of these billboards_ known locally as banners and cutouts_ within the context of the entwined histories of the cinema industry and political parties in Tamil Nadu Preminda Jacob reveals the broader significance of these fragments of visual culture beyond their immediate function as pretty pieces of advertising Jacob analyzes the juxtaposition of cinematic and political imagery in the extra cinematic terrain of Chennai's city streets and how this placement was pivotal to the elevation of regional celebrities to cult status When interpreting these images and discussing their political and cultural resonance within the Tamil Nadu community Jacob draws upon multiple perspectives to give appropriate context to this fascinating form of visual media

Unframed Rahaab Allana, 2022-12-20 Unframed presents some of the complex dimensions of South Asia oriented lens based media specifically tracing the evolution of photography in the subcontinent from the nineteenth century to the present Through intersecting trajectories thirty one texts arranged in five distinct yet interdependent sections examine the general history particular meta histories of the medium in our region reflecting the depth of image practices in India Pakistan Sri Lanka Bangladesh Nepal and Myanmar Drawing upon the broader arc of South Asian visual cultures this collection reader analyzes emergent themes testimonies and socio cultural shifts through key discussions around the invention application and consequent proliferation of lens based work Seminal analyses revised for this volume as well as new commissioned essays and a set of interviews with practitioners curators collectively explore the subtle entanglements of memory and space notions of selfhood the blurring of geographic taxonomies the edicts of the gaze the rupture of identity varied dimensions of mirroring othering and the unstable politics of etching moments in time Unframed thereby turns a critical eye upon lyrical and evidentiary frameworks challenging the obduracy of our narrative positions and the conditioned habits of viewing that reinforce our intractable claims to know who and where we are These pages offer fresh insights into how our analogue digital and other hybrid technologies compel us to confront any monolithic

history of photography by working through the multiplicity of facts and the singularity of truth Contributors Anoli Perera
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Photo-miniature ,1918 **The New Photo-miniature** ,1918 **The Annals & Magazine of Natural History** ,1889
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