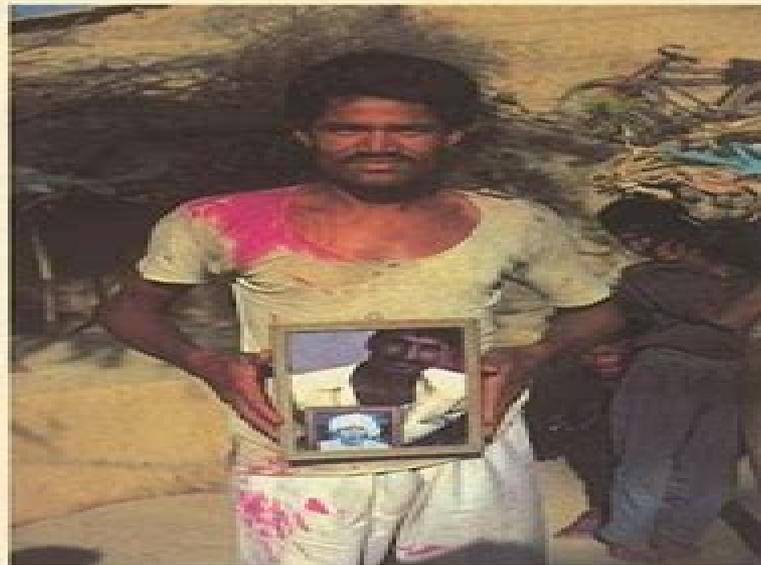


ENVISIONING ASIA

# CAMERA INDICA

The Social Life of Indian Photographs

CHRISTOPHER PINNEY



# Camera Indica

**N Noddings**



## **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

**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

**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

**Lineages of Political Society** Partha Chatterjee, 2011-11-29 Partha Chatterjee a pioneering theorist known for his disciplinary range builds on his theory of political society and reinforces its salience to contemporary political debate Dexterously incorporating the concerns of South Asian studies postcolonialism the social sciences and the humanities Chatterjee broadly critiques the past three hundred years of western political theory to ask Can

democracy be brought into being or even fought for in the image of Western democracy as it exists today Using the example of postcolonial societies and their political evolution particularly communities within India Chatterjee undermines the certainty of liberal democratic theory in favor of a realist view of its achievements and limitations Rather than push an alternative theory Chatterjee works solely within the realm of critique proving political difference is not always evidence of philosophical and cultural backwardness outside of the West Resisting all prejudices and preformed judgments he deploys his trademark genre bending provocative analysis to upend the assumptions of postcolonial studies comparative history and the common claims of contemporary politics

**Snapshot Stories** Erika Hanna,2020-02-06 During the twentieth century men and women across Ireland picked up cameras photographing days out at the beach composing views of Ireland s cities and countryside and recording political events as they witnessed them Indeed while foreign photographers often still focused on the image of Ireland as bucolic rural landscape Irish photographers snapshotter and professional alike were creating and curating photographs which revealed more complex and diverse images of Ireland *Snapshot Stories* explores these stories Erika Hanna examines a diverse array of photographic sources including family photograph albums studio portraits the work of photography clubs and community photography initiatives alongside the output of those who took their cameras into the streets to record violence and poverty The volume shows how Irish men and women used photography in order to explore their sense of self and society and examines how we can use these images to fill in the details of Ireland s social history By exploring this rich array of sources *Snapshot Stories* asks what it means to see to look to gaze to glance in modern Ireland and explores how conflicts regarding vision and visibility have repeatedly been at the centre of Irish life

*Genealogies of Orientalism* Edmund Burke,David Prochaska,2008-07-01 Orientalism as explored by Edward Said in 1978 was a far more complex phenomenon than many suspected being homogenous along the lines of neither culture nor time Instead it is deeply embedded in the collective reimaginings that were and are nationalism The dozen essays in *Genealogies of Orientalism* argue that the critique of orientalism far from being exhausted must develop further To do so however a historical turn must be made and the ways in which modernity itself is theorized and historicized must be rethought According to Joan W Scott author of *The Politics of the Veil* the essays in this collection develop a remarkable perspective on Edward Said s *Orientalism* placing it in a long historical context of critiques of colonial representations and deepening our understanding of the very meaning of modernity Looking beyond the usual geography of colonial theory this work broadens the focus from the Middle East and India to other Asian societies By exploring orientalism in literary and artistic representations of colonial subjects the authors illuminate the multifaceted ways in which modern cultures have drawn on orientalist images and indigenous self representations It is in this complex cross cultural collision that the overlapping of orientalism and nationalism can be found

*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 Aparna Kumar Ashmina Ranjit Aveek Sen Bakirathi Mani Christopher Pinney David Odo Dechen Roder Omar Khan Premjish Achari Rahul Roy Raqs Media Collective Sabeena Gadihoke Sabih Ahmed Sai Htin Linn Htet Geeta Kapur Gopesa Paquette Hammad Nasar Ismeth Raheem Mrinalini Venkateswaran Nancy Adajania NayanTara Gurung Kakshapati Nathalie Johnston Saloni Mathur Savitri Sawhney Shahidul Alam Sudhir Mahadevan Sukanya Baskar Tanzim Wahab Yu Yu Myint Than *Camera* ,1930 **The Indian Journal of Entomology** ,1987 *The Amateur Photographer and Photographic News* Charles W. Hastings,Thomas Cradock Hepworth,A. Horsley Hinton,1912 *Camera Craft* ,1929 **Art and AsiaPacific** ,1998 **British Food Journal and Analytical Review** ,1916 *The Complete Photographer* Roger Child Bayley,1909 *Bidoun* ,2006 **Microfilm & Video Systems** ,1984 *The British Food Journal ...* ,1916 **The Commercial Photographer** ,1929 **Bollettino ufficiale del Ministero d'agricoltura, industria e commercio** Italia : Ministero di agricoltura, industria e commercio,1908

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