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Costanza Caraffa, Tiziana Serena (Eds.)

PHOTO ARCHIVES AND THE IDEA OF NATION



Photo Archives And The Idea Of Nation

Lindsay Harris



Photo Archives And The Idea Of Nation:

Photo Archives and the Idea of Nation Costanza Caraffa, Tiziana Serena, 2014-12-16 Das lange 19. Jahrhundert der Nationalstaatenbildung ist auch das Jahrhundert der Erfindung der Fotografie wie auch der Geburt der modernen Archivwissenschaften. Die Fotografie wurde bald von den Nationalstaaten in ihrem Bedürfnis nach bildlicher Visualisierung in den Dienst genommen. Nach dem II. Weltkrieg dem Zerfall der kolonialistischen Systeme und schließlich dem Fall der Berliner Mauer erlangten nationale Fragen erneut Aktualität nun in einem globalen Rahmen. Die Beiträge in diesem Band untersuchen den Zusammenhang zwischen Fotografie, Fotoarchiven und der Idee der Nation wobei das Objektiv sich nicht auf einzelne Ikonen sondern auf die weitreichende Dimension des Archivs richtet.

Photo Archives and the Idea of Nation Costanza Caraffa, Tiziana Serena, 2015-02-24 The question of the photographic construction and representation of national identity is not limited to the long 19th century but is a current issue in the post colonial post global digital world. The essays by international contributors aim at studying the relationship between photographic archives and the idea of nation yet without focusing on single symbolic icons and instead considering the wider archival and sedimental dimension.

Photo Archives and the Place of Photography Geraldine A. Johnson, Deborah Schultz, 2025-02-07 This collection of chapters investigates the effects of mobility and place on a range of photographic archives and explores their potential for cross disciplinary dialogue. The book explores photographic images used in the study of art as well as the implications of placing European images of non European cultures in an archive, album, library or museum. It also addresses questions of digital space which renders images more visually accessible but further complicates issues relating to location. The contributors consider these issues through case studies based on a variety of archives, institutions and disciplines. Just as photographs are conceived as unstable objects so conventional borders between disciplines and locations are challenged and opened up with chapters drawing on a range of disciplinary theories and practices. The focus of the individual chapters is global as seen in contributions not only on Euro American topics but also on Orientalizing approaches to photographing the Ancient Near East, photographic archives of Bedouin subjects and digital photographic archives in an Iranian context. This book will be of interest to scholars of art history, visual and cultural studies, anthropology and archaeology as well as those working on the history and theory of photography and histories and theories of the archive.

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.

A History of Photography in Canada, Volume 1 Martha Langford, 2025-09-22 From early reports of the invention to its wide application

during World War I the idea of photography created anticipation and participation in the modern world The first volume of *A History of Photography in Canada* captures this phenomenon by looking at hundreds of photographs generated in and about Canada in the making and by listening to the chords they struck in the collective imagination Emphasizing technological readiness and cultural eagerness for the medium Martha Langford shows how photography served ideals of progress and improvement as Canada's settler society looked to master the world by seizing its visible traces The imposition of these programs on Indigenous Peoples and indentured labourers is confronted throughout this volume which offers both narratives and counternarratives of subjectification Reproducing images of people places events and objects from the unceded territories of the First Nations Inuit and Métis from British North America and from the Dominion of Canada and the Dominion of Newfoundland Langford asks where and when photographs were taken why and by whom How did the making and preservation of a photograph alter the circumstances in which it was produced and how did this affect individual and collective consciousness Alongside accomplished portraits landscapes still lifes and their vernacular counterparts the book draws glimmers of photographic experience from treatises and doggerel official reports and personal diaries newspapers magazines letters and travelogues *Anticipation to Participation* chronicles eight decades of reinvention and repurposing from a wondrous discovery to the wide adoption of a basic tool for knowledge gathering artmaking and journaling Langford's sweeping narrative rewrites the history of photography from the bottom up vividly expanding the definition of photographic experience

Photography, Architecture, and the Modern Italian Landscape Lindsay Harris, 2024-11-19 *Photography Architecture and the Modern Italian Landscape* explores the impact of photography at a pivotal moment in Italian architecture and culture focusing on the period between 1910 and the mid 1970s The book analyzes architectural photographs taken by Italian cultural figures who helped transform the Italian landscape into what we know today This study charts the oscillation of Italians' ideas about what progress signified For example the book demonstrates that for writers and artists familiar with ancient ideas about civilization in 1910 the Roman countryside exemplified the contradictions inherent in primitivism On the one hand their photographs praised the region's primordial beauty yet their images condemned the crudeness of local living conditions More broadly it traces the history of primitivism and photography in Italy to show how cultural leaders alarm at the nation's pre-modern living conditions their aspiration to modernize them and their grasp of photography to catalyze the process helped forge the modern Italian landscape its monuments housing infrastructure and natural environments At the same time it explores a vibrant period in photographic history when the advent of photographic reproduction as a commercial process developed into a medium with its own visual style capable of shaping ideas about modernity This new image making and reproduction technology empowered Italy's cultural leaders not simply to represent the Italian landscape through photography but to determine how it developed Of interest to researchers and students from a range of disciplines modern architecture photography and Italian studies this book demonstrates the power of art to

transform society and to reformulate our ideas of progress

Reproducing Images and Texts / La reproduction des images et des textes, 2021-12-13 How has reproduction transformed works of art and literature their dissemination and their reception And how does it continue to do so In what ways have our definitions and practices of reproduction changed over the last centuries thanks to new printing photographic and digital techniques These questions are timely From the medieval copy to contemporary digital culture including the rise of the printing press and engraving techniques in the Renaissance and the Ancien Régime myriad modes of reproduction informed both our access to texts and images and our ways of reading seeing understanding discovering and questioning the world Dans quelle mesure la reproduction transforme-t-elle les œuvres leur diffusion et leur réception De quelles manières les conceptions et les usages de la reproduction ont-ils subi des transformations majeures au cours des derniers siècles avec la diffusion des pratiques d'impression de la photographie et des techniques numériques Ces questions sont d'une actualité incontournable De la copie médiévale la culture numérique contemporaine en passant par l'essor de l'imprimerie et les techniques de gravure la Renaissance et sous l'Ancien Régime les différents modes de reproduction informent non seulement nos accès aux textes et aux images mais aussi nos manières de lire de voir de comprendre de couvrir et d'interroger le monde

Iran's Constitutional Revolution of 1906 and Narratives of the Enlightenment Ali M. Ansari, 2016-11-15 The Constitutional Revolution of 1906 opened the way for enormous change in Persia heralding the modern era and creating a model for later political and cultural movements in the region Broad in its scope this multidisciplinary volume brings together essays from leading scholars in Iranian Studies to explore the significance of this revolution its origins and the people who made it happen As the authors show this period was one of unprecedented debate within Iran's burgeoning press Many different groups fought to shape the course of the Revolution which opened up seemingly boundless possibilities for the country's future and affected nearly every segment of its society Exploring themes such as the role of women the use of photography and the uniqueness of the Revolution as an Iranian experience the authors tell a story of immense transition as the old order of the Shah subsided and was replaced by new institutions new forms of expression and a new social and political order

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 Republics and empires Melissa Dabakis,Paul H. D. Kaplan,2021-08-17 Republics and empires provides transnational perspectives on the significance of Italy to American art and visual culture and the impact of the United States on Italian art and popular culture Covering the period from the Risorgimento to the Cold War it reveals the complexity of the visual discourses that bound two relatively new nations together It also gives substantial attention to literary and critical texts that addressed the evolving cultural relationship between Italy and the United States While American art history has tended to privilege French British and German ties these chapters highlight a rich body of contemporary research by Italian and American scholars that moves beyond a discussion of influence as a one way directive towards a deeper understanding of cultural transactions that profoundly affected the artistic expression of both nations

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