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SANAI COHEN

Indica Oxford University Press
Richly illustrated with black and white photographs, this book brings together provocative and exciting new material on Namibia's colonial past. An eight-page colour section looks at how present day Namibians view themselves. It includes contributions from the editors, Wolfram Hartman, Jeremy Silvester and Patricia Hayes, as well as Michel Bollig, Jan Bart Gewald, Robert Gordon, Brent Harris, Paul Landau, Rick Rohde, Margo Timm and Marion Wallace.

The Camphor Flame Rocky Nook, Inc.
Few places have been as influential as the Indian subcontinent in shaping the course of life on Earth. Yet its evolution has remained largely unchronicled. *Indica: A Deep Natural History of the Indian Subcontinent* fills this gap. From the oldest rocks, formed three billion years ago in Karnataka, to the arrival of our ancestors 50,000 years ago on the banks of the Indus, the author

meticulously sifts through wide-ranging scientific disciplines and through the layers of earth to tell us the story of India, filled with a variety of fierce reptiles, fantastic dinosaurs, gargantuan mammals and amazing plants. Beautifully produced in full colour, with a rare collection of images, illustrations and maps, *Indica* is full of fascinating, lesser-known facts. It shows us how every piece of rock and inch of soil is a virtual museum, and how, over billions of years, millions of spectacular creatures have reproduced, walked and lived over and under it.

Camera Orientalis SUNY Press
"Whereas some other scholars read selected films mainly to illustrate political arguments, Roan never loses sight of the particularities of film as a distinctive cultural form and practice. Her drive to see 'cinema as a mechanism of American orientalism' results in not just a textual analysis of these films, but also a history of their material production and distribution." ---Josephine Lee, University of Minnesota
Envisioning Asia offers an exciting new contribution to our

understandings of the historical developments of American Orientalism. Jeannette Roan deftly situates changing cinematic technologies within the context of U.S. imperial agendas in this richly nuanced analysis of 'shooting on location' in Asia in early 20th century American cinema." ---Wendy Kozol, Oberlin College
"Through her vivid illustration of the role of American cinema in the material, visual, and ideological production of Asia, Jeanette Roan takes the reader on a journey to Asia through a very different route from the virtual travel taken by the viewers of the films she discusses." ---Mari Yoshihara, University of Hawai'i at Manoa
The birth of cinema coincides with the beginnings of U.S. expansion overseas, and the classic Hollywood era coincides with the rise of the United States as a global superpower. In *Envisioning Asia*, Jeanette Roan argues that throughout this period, the cinema's function as a form of virtual travel, coupled with its purported "authenticity," served to advance America's shifting interests in Asia. Its ability to fulfill this imperial role depended, however, not only on the

cinematic representations themselves but on the marketing of the films' production histories---and, in particular, their use of Asian locations. Roan demonstrates this point in relation to a wide range of productions, offering an engaging and useful survey of a largely neglected body of film. Not only that, by focusing on the material practices involved in shooting films on location---that is, the actual travels, negotiations, and labor of making a film---she moves beyond formal analysis to produce a richly detailed history of American interests, attitudes, and cultural practices during the first half of the twentieth century. Jeanette Roan is Adjunct Professor of Visual Studies at California College of the Arts and author of "Exotic Explorations: Travels to Asia and the Pacific in Early Cinema" in *Re/collecting Early Asian America: Essays in Cultural History* (2002). Cover art: Publicity still, Tokyo File 212 (Dorrell McGowan and Stuart McGowan, 1951). The accompanying text reads: "Hundreds of spectators gather on the sidelines as technicians prepare to photograph a parade scene in 'Tokyo File 212,'

a Breakston-McGowan Production filmed in Japan for RKO Radio distribution." Courtesy of the Academy of Motion Picture Arts and Sciences. **Camera Indica** Duke University Press *Introducing Photographies East*, Rosalind C. Morris notes that although the camera is now a taken-for-granted element of everyday life in most parts of the world, it is difficult to appreciate "the shock and sense of utter improbability that accompanied the new technology" as it was introduced in Asia (and elsewhere). In this collection, scholars of Asia, most of whom are anthropologists, describe frequent attribution of spectral powers to the camera, first brought to Asia by colonialists, as they examine the transformations precipitated or accelerated by the spread of photography across East and Southeast Asia. In essays resonating across theoretical, historical, and geopolitical lines, they engage with photography in China, Japan, Taiwan, and Thailand, and on the islands of Aru, Aceh, and Java in what is now Indonesia. The contributors analyze how

in specific cultural and historical contexts, the camera has affected experiences of time and subjectivity, practices of ritual and tradition, and understandings of death. They highlight the links between photography and power, looking at how the camera has figured in the operations of colonialism, the development of nationalism, the transformation of monarchy, and the militarization of violence. Moving beyond a consideration of historical function or effect, the contributors also explore the forms of illumination and revelation for which the camera has offered itself as instrument and symbol. And they trace the emergent forms of alienation and spectralization, as well as the new kinds of fetishism, that photography has brought in its wake. Taken together, the essays chart a bravely interdisciplinary path to visual studies, one that places the particular knowledge of a historicized anthropology in a comparative frame and in conversation with aesthetics and art history. Contributors. James L. Hevia, Marilyn Ivy, Thomas LaMarre, Rosalind C. Morris, Nickola

Pazderic, John Pemberton, Carlos Rojas, James T. Siegel, Patricia Spyer
Picturing Empire
 Cambridge University Press
 A young couple poses before a painted backdrop depicting a modern building set in a volcanic landscape; a college student grabs his camera as he heads to a political demonstration; a man poses stiffly for his identity photograph; amateur photographers look for picturesque images in a rural village; an old woman leafs through a family album. In *Refracted Visions*, Karen Strassler argues that popular photographic practices such as these have played a crucial role in the making of modern national subjects in postcolonial Java. Contending that photographic genres cultivate distinctive ways of seeing and positioning oneself and others within the affective, ideological, and temporal location of Indonesia, she examines genres ranging from state identification photos to pictures documenting family rituals. Oriented to projects of selfhood, memory, and social affiliation, popular photographs recast national iconographies in

an intimate register. They convey the longings of Indonesian national modernity: nostalgia for rural idylls and “tradition,” desires for the trappings of modernity and affluence, dreams of historical agency, and hopes for political authenticity. Yet photography also brings people into contact with ideas and images that transcend and at times undermine a strictly national frame. Photography’s primary practitioners in the postcolonial era have been Chinese Indonesians. Acting as cultural brokers who translate global and colonial imageries into national idioms, these members of a transnational minority have helped shape the visual contours of Indonesian belonging even as their own place within the nation remains tenuous. *Refracted Visions* illuminates the ways that everyday photographic practices generate visual habits that in turn give rise to political subjects and communities.
[Camera Indica](#) Reaktion Books
 This is the first study to explore the connections between late-19th-

century university/college composite class portraits and the field of eugenics – which first took hold in the United States at Harvard University. Eugenics, “Aristogenics,” Photography takes a closer look at how composite portraiture documented an idealized “reality” of the New England social-caste experience and explains how, when positioned in relation to the individual stories and portraits of members of the class, the portraits reveal points of non-conformity and rebellion with their own rhetoric.
David Busch's Canon EOS RP Guide to Digital Photography Macmillan
 Pinney identifies three key moments in Indian portraiture: the use of photography as a quantifiable instrument of measurement under British rule, the role of portraiture in moral instruction, and the current visual style of 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. Today, Indian images are characterized by a distinctive postcolonial photographic practice,

which involves sophisticated inventiveness and techniques such as overpainting, collage, composite printing and doubling. Contemporary portraits that showcase these techniques rely as well on elaborate backdrops and props such as motorbikes to construct an endless variety of identities, challenging the prior use of photography as documentation and description.

Photographies East

Channel View Publications

The book challenges the stereotypes about and narrates the daily lives of the Mizos through the use of vernacular photography.

Infrared Thermal Imaging

Routledge

A study of Hindu death rituals and the sacred specialists who perform them in the Indian city of Banaras.

Photography and Anthropology Reaktion Books

Photography and anthropology share strikingly parallel histories. Christopher Pinney's provocative and eminently readable account provides a polemical narrative of anthropologists' use of photography from the

1840s to the present.

Walter Benjamin suggested that photography 'make[s] the difference between technology and magic visible as a thoroughly historical variable, ' and Pinney here explores photography as a divinatory practice.

Though viewed as modern and rational, this quality of photography in fact propelled anthropologists towards the 'primitive' lives of those they studied. Early anthropology celebrated photography as a physical record, whose authority and permanence promised an escape from the lack of certainty in speech. For later anthropologists, this same quality became grounds to critique an imaging practice that failed to capture movement and process. But throughout these twists and turns, anthropology as a practice of 'being there' has found itself entwined in an intimate engagement with photography as metaphor for the collection of evidence. Photography and Anthropology reveals how anthropology provides the tools to re-imagine the power and magic of all photographic practices. It presents both

a history of anthropology's seduction by photography and the anthropological theory of photography. This thoroughly researched book draws upon an intimate knowledge of the history of anthropology, photography and the world's major anthropological practitioners.

The Camera as Witness

U of Minnesota Press

Traces the development of Indian cinema from the 1920s to the mid-1990s, before 'Bollywood' erupted onto the world stage. Bombay before Bollywood offers a fresh, alternative look at the history of Indian cinema. Avoiding the conventional focus on India's social and mythological films, Rosie Thomas examines the subaltern genres of the 'magic and fighting films'—the fantasy, costume, and stunt films popular in the decades before and immediately after independence. She explores the influence of this other cinema on the big-budget masala films of the 1970s and 1980s, before 'Bollywood' erupted onto the world stage in the mid-1990s. Thomas focuses on key moments in this hidden history, including the 1924 fairy fantasy Gul-e-

Bakavali; the 1933 talkie Lal-e-Yaman; the exploits of stunt queen Fearless Nadia; the magical neverlands of Hatimtai and Aladdin and the Wonderful Lamp; and the 1960s stunt capers Zimbo and Khilari. She includes a detailed ethnographic account of the Bombay film industry of the early 1980s, centering on the beliefs and fantasies of filmmakers themselves with regard to filmmaking and film audiences, and on-the-ground operations of the industry. A welcome addition to the fields of film studies and cultural studies, the book will also appeal to general readers with an interest in Indian cinema. In this powerful account, Rosie Thomas opens out filmic artifacts to an array of dazzling reflections shedding new light on the movement and circulation of popular culture in India. With a remarkable body of research conducted over a period of time, Bombay before Bollywood decisively challenges certain assumptions about India, its cinemas, and its audiences. Ranjani Mazumdar, author of Bombay Cinema: An Archive of the City This is the archaeology of media performed with intellect, wit, and passion. Rosie

Thomas pioneered this field and she remains its most brilliantly iridescent critic and advocate. If only all film studies were this revelatory and this enjoyable! Christopher Pinney, author of Camera Indica: The Social Life of Indian Photographs Rosie Thomas's body of research over the last twenty-five years has set up key discourses in the study of Indian popular cinema. This book brings together her pioneering fieldwork into film industry categories and practices, and her more recent bid to resurrect a history made well-nigh clandestine by official narratives: the significance of Arabian Nights fantasies, stunt films, and visceral attractions in Bombay cinema. Pleasurably crafted and provocatively argued, Bombay before Bollywood is an important intervention in Indian and world cinema studies. Ravi Vasudevan, author of The Melodramatic Public: Film Form and Spectatorship in Indian Cinema **The Camera as Actor** University of Chicago Press This title features work from Studio Suhag in Nagda, a small town in central India. Suresh

Punjabi - the studio's proprietor and photographer - showcases some of his vintage photographs from the 1970s and 1980s. Territory of Desire Univ of California Press In this book the author, an investigative journalist, traces the social history of marijuana from its origins to its emergence in the 1960s as a defining force in an ongoing culture war. He describes how the illicit marijuana subculture overcame government opposition and morphed into a multibillion-dollar industry. In 1996, Californians voted to legalize marijuana for medicinal purposes. Similar laws have followed in several other states, but not without antagonistic responses from federal, state, and local law enforcement. The author draws attention to underreported scientific breakthroughs that are reshaping the therapeutic landscape: medical researchers have developed promising treatments for cancer, heart disease, Alzheimer's, diabetes, chronic pain, and many other conditions that are beyond the reach of conventional cures. This book is an examination of

the medical, recreational, scientific, and economic dimensions of the world's most controversial plant. *Worldly Affiliations* Simon and Schuster

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.

Photography's Other Histories Reaktion Books
The purpose of art, the Paris-trained artist Amrita Sher-Gil wrote in 1936, is to "create the forms of the future" by "draw[ing] its inspiration from the present." Through art, new worlds can be imagined into existence as artists cultivate forms of belonging and networks of association that oppose colonialist and nationalist norms. Drawing on Edward Said's notion of "affiliation" as a critical and cultural imperative against empire and nation-state, *Worldly Affiliations* traces the emergence of a national art world in twentieth-century India and emphasizes its cosmopolitan ambitions and orientations. Sonal Khullar focuses on four major Indian artists—Sher-Gil, Maqbool Fida Husain, K. G. Subramanyan, and Bhupen Khakhar—situating their careers within national and global histories of modernism and modernity. Through a close analysis of original artwork, archival

materials, artists' writing, and period criticism, Khullar provides a vivid historical account of the state and stakes of artistic practice in India from the late colonial through postcolonial periods. She discusses the shifting terms of Indian artists' engagement with the West—an urgent yet fraught project in the wake of British colonialism—and to a lesser extent with African and Latin American cultural movements such as Négritude and Mexican muralism. Written in a lucid and engaging style, this book links artistic developments in India to newly emerging histories of modern art in Asia, Africa, and Latin America. Drawing on original research in the twenty-first-century art world, Khullar shows the persistence of modernism in contemporary art from India and compares its function to Walter Benjamin's ruin. In the work of contemporary artists from India, modernism is the ground from which to imagine futures. This richly illustrated study juxtaposes little-known, rarely seen, or previously unpublished works of modern and contemporary art with

historical works, popular or mass-reproduced images, and documentary photographs. Its innovative art program renders newly visible the aesthetic and political achievements of Indian modernism.

An Engine, Not a Camera

Duke University Press

Chris Pinney

demonstrates how printed images were pivotal to India's struggle for national and religious independence. He also provides a history of printing in India.

Afterimage of Empire MIT Press

Looking beyond the impact photographs have on the perpetuation and expression of social norms and stereotypes, and the influence of the act of taking a photograph, this new collection brings together international scholars to examine the camera itself as an actor. Bringing the camera back into view, this volume furthers our understanding of how, and in what ways, imaging technology shapes us, our lives, and the representations out of which we fashion knowledge, base our judgments and ultimately act. Through a broad range of case studies, the authors in this collection

make the convincing claim that the camera is much more than a mechanical device brought to life by the photographer. This book will be of interest to scholars in photography, visual culture, anthropology and the history of photography.

Refracted Visions

Routledge

David Busch's Canon EOS RP Guide to Digital

Photography is your all-in-one comprehensive

resource and reference for the exciting new

Canon EOS RP mirrorless camera. This highly-

affordable model sports a 26.2 MP full frame sensor embedded with 4,779

Dual-Pixel phase detection AF points for lightning-fast, precise

autofocus. The EOS RP's 2.36 million dot electronic

viewfinder provides a bright, clear view as you

shoot. There are three available adapters that it

easy to supplement your RF-mount lenses with a

broad selection of legacy Canon EF and EF-S optics.

The EOS RP has wireless connectivity to allow

linking the camera to a computer and iOS or

Android smart devices, high-definition movie-

making capabilities, and a versatile swiveling touch

screen LCD. With this

book in hand, you can quickly apply all these advanced features to your digital photography, while boosting your creativity to take great photographs with your Canon EOS RP.

Filled with detailed how-to steps and full-color

illustrations, David

Busch's Canon EOS RP

Guide to Digital

Photography covers all

this upscale camera's

features in depth, from

taking your first photos

through advanced details

of setup, exposure, lens

selection, lighting, and

more, and relates each

feature to specific

photographic techniques

and situations. Also

included is the handy EOS

RP "roadmap" chapter, an

easy-to-use visual guide

to the camera's features

and controls. Learn when

to use each option and,

more importantly, when

not to use them, by

following the author's

recommended settings for

every menu entry. With

best-selling photographer

and mentor David Busch

as your guide, you'll

quickly have full creative

mastery of your camera's

capabilities, whether

you're shooting on the

job, as an advanced

enthusiast, or are just out

for fun. Start building your

knowledge and

confidence, while bringing

your vision to light with the Canon EOS RP today.

Camera Orientalis

University of Chicago Press

Though photography reaches as far back as the sixteenth-century's camera obscura projects, it wasn't until the British colonial period that amateur photographers introduced their technology to the Indian subcontinent. By the end of the nineteenth century, however, India was at the center of a representational revolution. Was photography in India simply a void, waiting to be filled by pre-existing cultural and historical practice? Or was it disruptive, throwing up new opportunities, prophesying new social formations, and bringing anxieties about formerly secluded events and practices into a newly visible sphere? *The Coming of Photography in India* transcends traditional cultural and technological narratives in order to present a subtle and compelling account of the limits, possibilities, and consequences of photography. Examining technology in order to explain the dynamic incarnation of photographic practice as

cure, poison, and prophecy, Christopher Pinney presents a bold account that will reward anyone with an interest in India, photography, or the history of the book. Accompanied by beautiful illustrations and a large number of previously unpublished images, this volume presents a sophisticated account of the "disturbance" that photography has brought to all of our lives.

An Anthropology of Images Reaktion Books
Throughout history and across social and cultural contexts, most systems of belief—whether religious or secular—have ascribed wisdom to those who see reality as that which transcends the merely material. Yet, as the studies collected here show, the immaterial is not easily separated from the material. Humans are defined, to an extraordinary degree, by their expressions of immaterial ideals through material forms. The essays in *Materiality* explore varied manifestations of materiality from ancient times to the present. In assessing the fundamental role of materiality in shaping humanity, they signal the need to decenter the

social within social anthropology in order to make room for the material. Considering topics as diverse as theology, technology, finance, and art, the contributors—most of whom are anthropologists—examine the many different ways in which materiality has been understood and the consequences of these differences. Their case studies show that the latest forms of financial trading instruments can be compared with the oldest ideals of ancient Egypt, that the promise of software can be compared with an age-old desire for an unmediated relationship to divinity. Whether focusing on the theology of Islamic banking, Australian Aboriginal art, derivatives trading in Japan, or textiles that respond directly to their environment, each essay adds depth and nuance to the project that *Materiality* advances: a profound acknowledgment and rethinking of one of the basic properties of being human. Contributors: Matthew Engelke, Webb Keane, Susanne Kuchler, Bill Maurer, Lynn Meskell, Daniel Miller, Hirokazu Miyazaki, Fred Myers,

Christopher Pinney, Michael Rowlands, Nigel Thrift

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