

# Camera Indica

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## NIXON CARLEE

**Megasthenes' Indica** Camera IndicaThe Social Life of Indian Photographs  
 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 Accompanied by beautiful illustrations and a large number of previously unpublished images, this volume presents a sophisticated account of the "disturbance" that photography has brought to all of our lives.  
*Bodily Encounters in Imperial India and the Philippines* Columbia University Press  
 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. ø 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.  
*An Engine, Not a Camera* Routledge  
 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.  
*Indica* Oxford University Press  
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*Camera Indica* U of Minnesota Press  
 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."  
**Popular Hinduism and Society in India - Revised and Expanded Edition** University of Chicago Press  
 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.  
**Camera Orientalis** National Academies 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  
Coloniality, Civilisation, Constitution British Library Board  
 This is a working camera that pops up from the pages of a book..The book concisely explains--and actively demonstrates--how a structure as humble as a folded piece of paper can tap into the intrinsic properties of light to produce a photograph.The book includes:- a piece of paper folded into a working 4x5" camera- a lightproof bag- 5 sheets of photo-paper "film"- development instructions (from complete DIY to "outsource it")- a foil-stamped cover- a satisfying demonstration of the connection between design & science / structures & functions

**Digital Photography For Dummies** U of Minnesota Press

\*\*\*\*\*An accident or a

murder?\*\*\*\*\*When Zuri Dinshaw's body is found drowned in a swimming pool of a secluded farmhouse; police is convinced that it is an accident. But Inspector Sid has his doubts. He couldn't find answers to the questions like- Why did Zuri left her husband on Valentine's day? Why didn't she reach her family home? Why was she carrying a stack of anti-depressants in her valise? And he could find none other than LUCIFERA INDICA to answer them. The mystery deepens when Lucifera comes across the poem- 'LOVE IS BLIND' written by Zuri Dinshaw in her diary. Why was love blind for Zuri? Why was Lucifera experiencing a strange whiff of vanilla whenever she visited places related to Zuri Dinshaw? were the new questions added to the list.Accident or murder?This is a classic, crime-novella of Lucifera Indica where the truth in the end will surprise us all!!!

*Afterimage of Empire* Duke University 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.

*Photographs in the Making of Namibian History* University of Chicago Press

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.

**The Great Indian Novel** Simon and Schuster

In *Photography and Anthropology*, Christopher Pinney presents a provocative and readable account of the strikingly parallel histories of the two disciplines, as well as a polemical narrative and overview of the use of photography by anthropologists 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 that prompted anthropologists to capture 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. But later anthropologists faulted photography for failing to capture movement and process. Anthropology as a practice of "being there" has thus found itself entwined in an intimate engagement with photography as metaphor for the collection of evidence. Through numerous examples from the annals of anthropological photography, *Photography and Anthropology* examines the history of anthropology's enchantment with photography alongside the anthropological theory of photography and documentation.

A Curious History of Mirages Routledge

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 Social Life of Indian Photographs Duke University Press

A result of territorial disputes between India and Pakistan since 1947, exacerbated by armed freedom movements since 1989, the ongoing conflict over Kashmir is consistently in the news. Taking a unique multidisciplinary approach, *Territory of Desire* asks how, and why, Kashmir came to be so intensely desired within Indian, Pakistani, and Kashmiri nationalistic imaginations.

**Studio Photography from Central India** Juta and Company Ltd

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

A Greek doctor serving at the court of the Persian king Artaxerxes II in the fifth century BC, Ctesias met travellers and visitors from the far eastern reaches of the Persian Empire, merchants from along the Silk Road and Indians from near the Indus Valley. His *Indika* (On India), was the first monograph ever written on India by a western author, introducing its readers to such fantastic creatures as the unicorn and the martichora, along with real life subjects such as the parrot and the art of falconry. Confirming pre-existing conceptions of what were considered to be the edges of the earth, Ctesias' *Indika* helped shape the Greek view of India.

Snapshot Stories University of Chicago 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.

Photography and the Visualization of the British Empire Oxford University Press, USA

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.

*A New Translation of the Fragments with Commentary* MIT Press  
 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.

*The Camera as Actor* John Wiley & Sons

"This groundbreaking work offers a sensory history of the British in India from the formal imposition of their rule to its end (1857-1947) and the Americans in the Philippines from annexation to independence (1898-1946). A social and cultural history of empire, it analyzes how the senses created mutual impressions of the agents of imperialism and their subjects, and highlights connections between apparently disparate items, including the lived experience of empire, the comments (and complaints) found in memoirs and reports, the appearance of lepers, the sound of bells, the odor of excrement, the feel of cloth against skin, the first taste of meat spiced with cumin or of a mango. Men and women in imperial India and the Philippines had different ideas from the start about what looked, sounded, smelled, felt, and tasted good or bad. Both the British and the Americans saw themselves as the civilizers of what they judged backward societies and believed that a vital part of the civilizing process was to put the senses in the right order of priority and to ensure them against offense or affront. People without manners that respected the senses lacked self-control; they were uncivilized and thus unfit for self-government. Societies that looked shabby, were noisy and smelly, felt wrong, and consumed unwholesome food in unmannerly ways were not prepared to form independent polities and stand on their own. It was the duty of allegedly more sensorily advanced westerners to put the senses right before withdrawing the most obvious manifestations of their power. This study of Indians and Filipinos' ideas of what constituted sensory civilization and the imperial encounter with British and American sense-orders shows the compromises between these nations' sensory regimes"--

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