ANTH0034: Anthropology and photography

[1]

M. W. Marien, Photography: a cultural history, 3rd ed. London: Laurence King, 2010.

[2]

J. Falconer, L. Hide, and British Library, Points of view: capturing the 19th century in photographs. London: British Library, 2009.

[3]

J.-C. Lemagny and A. Rouillé, A history of photography: social and cultural perspectives. Cambridge: Cambridge University Press, 1987.

[4]

R. Lenman, The Oxford Companion to the Photograph. Oxford University Press, 2005 [Online]. Available: http://www.oxfordreference.com/view/10.1093/acref/9780198662716.001.0001/acref-9780198662716

[5]

R. Lenman, The Oxford companion to the photograph. Oxford: Oxford University Press, 2005.

[6]

John Tagg, 'Introduction', in The burden of representation: essays on photographies and

histories, Minneapolis, MN: University of Minnesota Press, 1993, pp. 1–15 [Online]. Available:
https://contentstore.cla.co.uk/secure/link?id=188d938e-2014-e911-80cd-005056af4099

[7]

B. Walter, 'Little history of photography', in Selected writings: Volume 2: 1927-1934, Cambridge, Ma: The Belknap Press of Harvard University, 1999, pp. 507–530 [Online]. Available:
https://contentstore.cla.co.uk/secure/link?id=4ce41f73-1af6-e711-80cd-005056af4099

[8]

Ariella Azoulay, 'The civil contract of photography', in The civil contract of photography, New York: Zone, 2008, pp. 85–135 [Online]. Available:
https://contentstore.cla.co.uk/secure/link?id=7e357a66-80fb-e711-80cd-005056af4099

[9]

J. Seppänen, 'Unruly Representation: Materiality, indexicality and agency of the photographic trace', photographies, vol. 10, no. 1, pp. 113–128, Jan. 2017, doi: 10.1080/17540763.2016.1258658.

[10]

Barthes, Roland and Howard, Richard, Camera lucida: reflections on photography, vol. Vintage classics. London: Vintage, 1993.

[11]

Pierre Bourdieu, Marie-Claire Bourdieu, Loïc Wacquant and Richard Nice, 'The peasant and photography', Ethnography, vol. 5, no. 4, pp. 600–616, 2004 [Online]. Available:
https://www.jstor.org/stable/24047856

[12]

Bourdieu, Pierre, Photography: a middle-brow art. Stanford, Calif: Stanford University Press, 1990.

[13]

Christopher Pinney, 'Bruises and Blushes', in Documentary across disciplines, E. Balsom and H. Peleg, Eds. Cambridge, MA: The MIT Press, 2016, pp. 20–39.

[14]

J. Ekins, 'Critical Response: What Do We Want Photography to Be? A Response to Michael Fried', Critical Inquiry, vol. 31, no. 4, pp. 938–956, Jun. 2005, doi: 10.1086/444520.

[15]

Konstantinos Kalantzis, 'Shepherds as "Images, Shepherds with Images: Photographic Re-engagements in Sfakia, Crete"', in Camera graeca: photographs, narratives, materialities, P. Carabott, Y. Hamilakis, and E. Papargyriou, Eds. Farnham, Surrey, UK England: Ashgate, 2015, pp. 313–335 [Online]. Available: https://contentstore.cla.co.uk/secure/link?id=34f1cf17-d41f-e911-80cd-005056af4099

[16]

Karen Strassler, 'Landscapes of the Imagination', in Refracted visions: popular photography and national modernity in Java, vol. Objects/histories, Durham [N.C.]: Duke University Press, 2010, pp. 75–122 [Online]. Available: http://libproxy.ucl.ac.uk/login?url=https://read.dukeupress.edu/books/book/2158/

[17]

C. Wright, 'Material and Memory: Photography in the Western Solomon Islands', Journal of Material Culture, vol. 9, no. 1, pp. 73–85, Mar. 2004, doi: 10.1177/1359183504041090.

[18]

L. Buckley, 'Studio Photography and the Aesthetics of Citizenship in The Gambia'', in Sensible objects: colonialism, museums and material culture, English ed., vol. Wenner-Gren international symposium series, Oxford: Berg, 2006, pp. 61–85.

[19]

Clare Harris, 'The Politics and Personhood of Tibetan Buddhist Icons', in Beyond aesthetics:

art and the technologies of enchantment, Oxford: Berg, 2001, pp. 181–199.

[20]

E. Edwards, 'Photographs and the Sound of History', Visual Anthropology Review, vol. 21, no. 1–2, pp. 27–46, Apr. 2005, doi: 10.1525/var.2005.21.1-2.27.

[21]

E. Edwards, 'Performing science: still photography and the Torres Strait expedition', in Cambridge and the Torres Strait: centenary essays on the 1898 Anthropological Expedition , Cambridge: Cambridge University Press, 1998, pp. 106–135.

[22]

D. MacDougall, 'Photo hierarchicus: Signs and mirrors in indian photography', Visual Anthropology, vol. 5, no. 2, pp. 103–129, Jan. 1992, doi: 10.1080/08949468.1992.9966581.

[23]

H. Nura Mustafa, 'Portraits of Modernity: Fashioning Selves in Dakarois Popular photography', in Images and empires: visuality in colonial and postcolonial Africa, Berkeley: University of California Press, 2002, pp. 172–192.

[24]

Christopher Pinney, 'Chambers of Dreams.', in Camera Indica: the social life of Indian photographs, vol. Envisioning Asia, London: Reaktion Books, 1997, pp. 108–209.

[25]

Elizabeth Edwards, 'Postcards: Greetings from Another World', in The tourist image: myths and myth making in tourism, Chichester: John Wiley, 1996, pp. 197–222 [Online]. Available: https://contentstore.cla.co.uk/secure/link?id=35619b7c-c514-e911-80cd-005056af4099

[26]

K. Kalantzis, 'On ambivalent nativism: Hegemony, photography, and "recalcitrant alterity" in Sphakia, Crete', American Ethnologist, vol. 41, no. 1, pp. 56–75, Feb. 2014, doi: 10.1111/amet.12060.

[27]

'National Geographic', vol. 233, no. 4, Supplement [Online]. Available: https://search.proquest.com/publicationissue/CC248A3F529741DCPQ/$B/1/National+Geographic$3b+Washington/02018Y04Y01$23Apr+2018$3b++Vol.+233+$284$29,+Supp.+SPECIAL+ISSUE/$N?accountid=14511

[28]

C. Lutz and J. Collins, 'The Photograph as an Intersection of Gazes: The Example of National Geographic', Visual Anthropology Review, vol. 7, no. 1, pp. 134–149, Mar. 1991, doi: 10.1525/var.1991.7.1.134.

[29]

J. Fabian, Time and the other: how anthropology makes its object. New York: Columbia University Press, 2002.

[30]

C. A. Kratz, The Ones That Are Wanted: Communication and the Politics of Representation in a Photographic Exhibition. Berkeley: University of California Press, 2002 [Online]. Available: https://ebookcentral.proquest.com/lib/ucl/reader.action?docID=224081&ppg=1

[31]

Dennison, Nash, 'Tourism as a Form of Imperialism', in Hosts and guests: the anthropology of tourism, Second edition., V. L. Smith, Ed. Philadelphia: University of Pennsylvania Press, 1989, pp. 37–52 [Online]. Available: https://www.jstor.org/stable/j.ctt3fhc8w.6

[32]

Marshall Sahlins, 'Goodbye to Tristes Tropes: Ethnography in the Context of Modern World

History', The Journal of Modern History, vol. 65, no. 1, pp. 1–25, 1993 [Online]. Available: https://www.jstor.org/stable/2124813

[33]

E. W. Said, Orientalism. London, England: the Penguin Group, 2003.

[34]

D. O'Rourke and T. Litchfield, 'Cannibal tours'. CameraWork, Cairns, Queensland, 2000.

[35]

R. Stasch, 'Primitivist tourism and romantic individualism: On the values in exotic stereotypy about cultural others', Anthropological Theory, vol. 14, no. 2, pp. 191–214, Jun. 2014, doi: 10.1177/1463499614534114.

[36]

Georges Didi-Huberman, 'Four Pieces of Film Snatched from Hell', in Images in spite of all: four photographs from Auschwitz, Chicago: University of Chicago Press, 2008, pp. 3–17.

[37]

P. Kockelman, 'Agency', Current Anthropology, vol. 48, no. 3, pp. 375–401, Jun. 2007, doi: 10.1086/512998.

[38]

Doyle, Kate, 'The atrocity files', Harper's Magazine, vol. 315, no. 5, pp. 52–64 [Online]. Available: https://search.proquest.com/docview/233467130/fulltext/660BE2339E334467PQ/19?accou ntid=14511

[39]

Diana Taylor, '"You Are Here": the DNA of Performance', TDR (1988-), vol. 46, no. 1, pp. 149–169, 2002 [Online]. Available: https://www.jstor.org/stable/1146951

[40]

Greg Grandin, 'Can the Subaltern Be Seen? Photography and the Affects of Nationalism', Hispanic American Historical Review, vol. 84, no. 1, pp. 83–111, Spring 2004 [Online]. Available: https://muse.jhu.edu/article/51978

[41]

Ann Parker, Los ambulantes: the itinerant photographers of Guatemala. Cambridge, Mass: MIT Press, 1982.

[42]

Colby, Jason M, 'A Camera in the Garden of Eden: The Self-Forging of a Banana Republic', Agricultural History, vol. 91, pp. 97–99 [Online]. Available: https://search.proquest.com/docview/1876741849?rfr_id=info%3Axri%2Fsid%3Aprimo

[43]

D. Poole, Vision, race, and modernity: a visual economy of the Andean image world. Princeton, N.J.: Princeton University Press, 1997.

[44]

Juanita Solano, 'The Other's Other: Portrait Photography in Latin America 1890-1930', in Beyond the face : new perspectives in portraiture, Washington, D.C.: National Portrait Gallery, Smithsonian Institution, 2018.

[45]

M. Alper, 'War on Instagram: Framing conflict photojournalism with mobile photography apps', New Media & Society, vol. 16, no. 8, pp. 1233–1248, Dec. 2014, doi: 10.1177/1461444813504265.

[46]

Zeynep Devrim Gürsel, 'Introduction', in Image brokers: visualizing world news in the age of digital circulation, Oakland, California: University of California Press, 2016, pp. 1–41 [Online]. Available: https://contentstore.cla.co.uk/secure/link?id=1eb9af20-a419-e911-80cd-005056af4099

[47]

Zeynep Devrim
Gu
¨

rsel, 'Visa pour l'image: Personal Visions and Amateur Documents', in Image Brokers : the Work of Images and Visual Circulation., University of California Press, 2016.

[48]

R. Seoighe, 'Nationalistic Authorship and Resistance in Northeastern Sri Lanka', Society and Culture in South Asia, vol. 2, no. 1, pp. 1–30, Jan. 2016, doi: 10.1177/2393861715608971.

[49]

Sasanka Perera, 'The Jaffna Photo Album: Sinhala Warzone Tourism in the Time of a Ceasefire', in Warzone tourism in Sri Lanka : tales from darker places in paradise, New Delhi: SAGE, 2016, pp. 12–67.

[50]

Sanjana Hattotuwa, 'Expanding the art of possible: Leveraging citizen journalism and user generated content (USG) for peace in Sri Lanka', in South Asian Media Cultures: Audiences, Representations, Contexts, S. Banaji, Ed. London: Anthem Press, 2010, pp. 235–254.

[51]

A. Appadurai, 'The colonial backdrops', Afterimage, vol. 24, pp. 4–7, 1997 [Online]. Available: http://search.ebscohost.com/login.aspx?direct=true&AuthType=ip,shib&db=asu&AN=505841839&site=ehost-live&scope=site

[52]

T. Wendl, 'Ghana: portraits and scenery', in Anthology of African and Indian Ocean photography, English ed., Paris: Revue Noire, 1999, pp. 143–155.

[53]

J.-A. Driessens and M. Aird, Photography's Other Histories. Duke University Press, 2003 [Online]. Available: https://read.dukeupress.edu/books/book/809/

[54]

L. Buckley, 'Self and Accessory in Gambian Studio Photography', Visual Anthropology Review, vol. 16, no. 2, pp. 71–91, Sep. 2000, doi: 10.1525/var.2000.16.2.71.

[55]

Peter Stuart Landau, 'Introduction', in Images and empires: visuality in colonial and postcolonial Africa, Berkeley: University of California Press, 2002, pp. 1–38.

[56]

O. Enwezor and O. Zaya, 'Colonial imaginary, tropes of disruption: history, culture, and representation in the works of African photographers', in In/sight: African photographers, 1940 to the present, New York: Guggenheim Museum, 1996, pp. 17–47.

[57]

L. Firstenberg, 'Postcoloniality, performance and photographic portraiture', in The short century: independence and liberation movements in Africa, 1945-1994, Munich: Prestel.

[58]

Érika Nimis, 'Yoruba Studio Photographers in Francophone West Africa', in Portraiture and photography in Africa, Bloomington, Ind: Indiana University Press, 2013, pp. 102–140 [Online]. Available: https://www.jstor.org/stable/j.ctt16gznd8.8

[59]

O. A. Gbadegesin, '"Photographer Unknown": Neils Walwin Holm and the (Ir)retrievable Lives of African Photographers', History of Photography, vol. 38, no. 1, pp. 21–39, Jan. 2014, doi: 10.1080/03087298.2013.840073.

[60]

É Nimis, 'The Golden Age of Black-and-White in Mali', in Anthology of African and Indian Ocean photography, English ed., Paris: Revue Noire, 1999.

[61]

W. Hartmann, J. Silvester, and P. Hayes, 'Part 1: Introduction', in The colonising camera: photographs in the making of Namibian history, Cape Town: University of Cape Town Press, 1998, pp. 1–24.

[62]

K. Dixit, A People War: Images of the Nepal Conflict 1996-2006. 2007.

[63]

Roland Barthes, 'The Great Family of Man', in Mythologies, London: Cape, 1972, pp. 100–102 [Online]. Available: https://contentstore.cla.co.uk/secure/link?id=d6563704-671d-e911-80cd-005056af4099

[64]

'A People War: Workshop - Programs – Slought'. [Online]. Available: https://slought.org/resources/a_people_war_workshops

[65]

Pratyoush Onta, 'A Suggestive History of the First Century of Photographic Consumption in Kathmandu', STUDIES IN NEPALI HISTORY AND SOCIETY, vol. 3, no. 1 [Online]. Available: http://www.martinchautari.org.np/index.php/announcements/717-reading-list-seminar-on-visual-anthropology

[66]

'The Caravan' [Online]. Available: https://caravanmagazine.in/

[67]

P. P. Shreshta, Nepal Rediscovered: Rana Court 1846-1951. Time Books International, 1993.

[68]

Michael Hutt et al., Political Change and Public Culture in Post-1990 Nepal. [Online]. Available: https://www.cambridge.org/core/books/political-change-and-public-culture-in-post1990-nepal/B30D3B023E0F5344EDB252762664DEEF

[69]

N. Mookherjee, 'The raped woman as a horrific sublime and the Bangladesh war of 1971', Journal of Material Culture, vol. 20, no. 4, pp. 379–395, Dec. 2015, doi: 10.1177/1359183515603742.

[70]

G. Chitrakar, People Power. [Online]. Available: https://www.amazon.com/s/ref=dp_byline_sr_book_1?ie=UTF8&text=Gopal+Chitrakar&search-alias=books&field-author=Gopal+Chitrakar&sort=relevancerank

[71]

K. Dixit, Never Again: Testimonies from the Nepal Conflict, 1996-2006. Kathmandu, Nepal: Nepa-laya, 2009.

[72]

K. Dixit, People After War: Nepalis live with the legacy of conflict. Kathmandu, Nepal: Napa-laya, 2009.

[73]

S. Benzaquen, 'Looking at the Tuol Sleng Museum of Genocidal Crimes, Cambodia, on Flickr and YouTube', Media, Culture & Society, vol. 36, no. 6, pp. 790–809, Sep. 2014, doi: 10.1177/0163443714532983.

[74]

S. Young and C. Peou, 'Internet, Facebook, competing political narratives,and political control in Cambodia' [Online]. Available: https://contentstore.cla.co.uk/secure/link?id=bcff0683-7a19-e911-80cd-005056af4099

[75]

M. Vong and K. Hok, 'Facebooking', South East Asia Research, vol. 26, no. 3, pp. 219–234, Sep. 2018 [Online]. Available: https://journals.sagepub.com/doi/full/10.1177/0967828X17754113

[76]

S. Walton, 'Re-Envisioning Iran Online', Middle East Journal of Culture and Communication, vol. 8, no. 2–3, pp. 398–418, Jan. 2015, doi: 10.1163/18739865-00802012.

[77]

J. A. Tyner and C. Devadoss, 'Administrative violence, prison geographies and the photographs of Tuol Sleng Security Center, Cambodia', Area, vol. 46, no. 4, pp. 361–368, Dec. 2014, doi: 10.1111/area.12119.

[78]

Daniel Miller et al., 'Academic studies of social media', in How the World Changed Social Media, UCL Press, 2016, pp. 9–24 [Online]. Available: http://www.jstor.org/stable/10.2307/j.ctt1g69z35

[79]

D. McKay, 'On the Face of Facebook: Historical Images and Personhood in Filipino Social Networking', History and Anthropology, vol. 21, no. 4, pp. 479–498, Dec. 2010, doi: 10.1080/02757206.2010.522311.

[80]

Daniel Miller et al., 'What is social media?', in How the World Changed Social Media, UCL Press, 2016, pp. 1–8 [Online]. Available: http://www.jstor.org/stable/10.2307/j.ctt1g69z35

[81]

 danah m. boyd and N. B. Ellison, 'Social Network Sites: Definition, History, and Scholarship', Journal of Computer-Mediated Communication, vol. 13, no. 1, pp. 210–230, Oct. 2007, doi: 10.1111/j.1083-6101.2007.00393.x.

[82]

Instagram and contemporary image. 2017 [Online]. Available: http://manovich.net/index.php/projects/instagram-and-contemporary-image