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### ANGEL RILEY

#### Early Photography in Vietnam Aperture

Présentant une vaste sélection de photographies provenant du musée de quai Branly - Jacques Chirac et d'autres musées partenaires français, le catalogue de l'exposition explore les circonstances dans lesquelles la photographie a été introduite en Europe dès 1839 et pratiquée ensuite à travers le monde, y compris au Moyen-Orient, en Afrique, en Asie et sur le continent américain, par de grands photographes comme Jacques-Philippe Potteau, Isidore van Kinsbergen, Auguste Bartholdi, Désiré Charnay, Muhammad Sadiq Bey, Lala Deen Dayal, Abdullah frères et Timothy O'Sullivan. Il comporte également une sélection de textes historiques que le théologien et philosophe, l'émir Abd el-Kader a consacré à la photographie.

*Our People, Our Land, Our Images* Metropolitan Museum of Art

This book argues that the periodic ceremonial intrusion into the everyday lives of people across the Ottoman Empire, which the annual royal birthday and accession-day celebrations constituted, had multiple, far-reaching and largely unexplored consequences. On the one hand, it brought ordinary subjects into symbolic contact with the monarch and forged lasting vertical ties of loyalty to him, irrespective of language, location, creed or class. On the other hand, the rounds of royal celebration played a key role in the creation of new types of horizontal ties and ethnic group consciousness that

crystallized into national movements and, after the empire's demise, national monarchies.

#### Middle East Studies after September 11 African Expressive Cultures

What was popular entertainment like for everyday Arab societies in Middle Eastern cities during the long nineteenth century? In what ways did café culture, theatre, illustrated periodicals, cinema, cabarets, and festivals serve as key forms of popular entertainment for Arabic-speaking audiences, many of whom were uneducated and striving to contend with modernity's anxiety-inducing realities? Studies on the 19th to mid-20th century's transformative cultural movement known as the Arab nahda (renaissance), have largely focussed on concerns with nationalism, secularism, and language, often told from the perspective of privileged groups. Highlighting overlooked aspects of this movement, this book shifts the focus away from elite circles to quotidian audiences. Its ten contributions range in scope, from music and visual media to theatre and popular fiction. Paying special attention to networks of movement and exchange across Arab societies in Lebanon, Syria, Egypt, Iraq, and Morocco, this book heeds the call for 'translocal/transnational' cultural histories, while contributing to timely global studies on gender, sexuality, and morality. Focusing on the often-marginalized frequenters of cafés, artist studios, cinemas, nightclubs, and the streets, it expands the remit of who participated in the nahda and how they did.

**Imaging Culture** Bloomsbury Publishing

Imaging and Imagining Palestine is the first comprehensive study of photography during the British Mandate period (1918–1948). It addresses well-

known archives, photos from private collections never available before and archives that have until recently remained closed. This interdisciplinary volume argues that photography is central to a different understanding of the social and political complexities of Palestine in this period. While Biblical and Orientalist images abound, the chapters in this book go further by questioning the impact of photography on the social histories of British Mandate Palestine. This book considers the specific archives, the work of individual photographers, methods for reading historical photography from the present and how we might begin the process of decolonising photography. "Imaging and Imagining Palestine presents a timely and much-needed critical evaluation of the role of photography in Palestine. Drawing together leading interdisciplinary specialists and engaging a range of innovative methodologies, the volume makes clear the ways in which photography reflects the shifting political, cultural and economic landscape of the British Mandate period, and experiences of modernity in Palestine. Actively problematising conventional understandings of production, circulation and the in/stability of the photographic document, Imaging and Imagining Palestine provides essential reading for decolonial studies of photography and visual culture studies of Palestine." - Chrisoula Lionis, author of *Laughter in Occupied Palestine: Comedy and Identity in Art and Film* "Imaging and Imagining Palestine is the first and much needed overview of photography during the British Mandate period. From well-known and accessible photographic archives to private family albums, it deals with the cultural and political relations of the period thinking about both the Western perceptions of Palestine as well as its modern social life. This book brings together an impressive array of material and analyses to form an interdisciplinary perspective that considers just how photography shapes our understanding of the past as well as the ways in which the past might be reclaimed." - Jack Persekian, Founding Director of Al Ma'mal Foundation for Contemporary Art in Jerusalem "Imaging and Imagining Palestine draws together a plethora of fresh approaches to the field of photography in Palestine. It considers Palestine as a central node in global photographic production and the ways in which photography shaped the modern imaging and imagining from within a fresh regional theoretical perspective." - Salwa Mikdadi, Director al Mawrid Arab Center for the Study of Art, New York University Abu Dhabi

*Pictures Bring Us Messages* Routledge

The Getty Research Journal features the work of art historians, museum curators, and conservators around the world as part of the Getty's mission to promote the presentation, conservation, and interpretation of the world's artistic legacy. Articles present original scholarship related to the Getty's collections, initiatives, and research. This issue features essays on works by Bolognese painter Guido Reni and his studio; a collection of late nineteenth-century images by one of Iran's most prolific photographers, Antoin Sevruguin; Le Corbusier's encounters with and monumentalization of the konak, a type of Ottoman house; the correspondence between René Magritte and his wife while he stayed at the London home of patron and collector Edward James; the activities of Belgian surrealist Édouard Léon Théodore Mesens as art dealer and collector; and art historian and critic Leo Steinberg's unpublished research on Titian. Shorter texts include notices on three joining fragments of an Urartian bronze belt; a sketchbook newly attributed to Florentine architect, engineer, and set designer Giulio Parigi; photo albums documenting the plague pandemic in late nineteenth-century Bombay; four scrapbooks produced by Neue Sachlichkeit photographer Albert Renger-Patzsch; and the correspondence between Swiss curator Harald Szeemann and Russian artist Lev Nusberg.

*Making the Modern Turkish Citizen* Duke University Press

The result of collaborative research from noteworthy dramatists and scholars, this volume investigates the dynamic relationship between culture, performance and theatre in Iran. The studies gathered here examine how various forms of performances, especially theatre, have and continue to undergo change in response to shifting political and social settings from the antiquity to the present day. The analysis in this book focuses on performance practices, examining drama, texts, rituals, plays, music, cinema and drama technologies. This is done in order to show how Iran has been imagined through enactments and representations, and reproduced through these performative actions. The book uses a wider definition of the concept of 'performance', offering analysis of a wide range of phenomena, including indigenous rituals – such as the naqqali and taziye – and online performances by diaspora communities.

*Rare Merit* Lockwood Press

Rare Merit is a beautifully illustrated and astute examination of women photographers in Canada as it took shape in the nineteenth and early-twentieth centuries. Throughout, the camera was both a witness to the colonialism, capitalism, and gendered and racialized social organization, and a protagonist. And women across the country, whether residents or visitors, captured people and places that were entirely new to the lens. This book shows how they did so, and the meaning their work carries.

*Tropical Visions in an Age of Empire* Bloomsbury Publishing

This book explores the role of material culture in the formation of corporeal aesthetics and beauty ideals in different past societies and thus contributes to the cultural relativization of bodily aesthetics and related gender norms. The volume does not explore beauty for the sake of beauty, but extensively explores how it serves to form and keep gender norms in place. The concept of beauty has been a topic of interest for some time, yet it is only in recent times that archaeologists have begun to approach beauty as a culturally contingent and socially constructed phenomenon.

Although archaeologists and ancient historians extensively dealt with gender, they dealt less with it in relation to beauty. The contributions in this volume deal with different intersections of gender and corporeal aesthetics by turning to rich archaeological, textual and iconographic data from ancient Sumer, Aegean Bronze Age, ancient Egypt, ancient Athens, Roman provinces, the Viking world and the Qajar Iran. Beauty thus moves away from a curiosity and surface of the body to an analytic concept for a better understanding of past and present societies.

*Native America* Gingko Library

What is American Indian photography? At the turn of the twentieth century, Edward Curtis began creating romantic images of American Indians, and his works—along with pictures by other non-Native photographers—came to define the field. Yet beginning in the second half of the nineteenth century, American Indians themselves started using cameras to record their daily activities and to memorialize tribal members. Through a Native Lens offers a refreshing, new perspective by highlighting the active contributions of North American Indians, both as patrons who commissioned portraits and as photographers who created collections. In this richly illustrated volume, Nicole Dawn Strathman explores how indigenous peoples throughout the United States and Canada appropriated the art of photography and integrated it into their lifeways. The photographs she analyzes date to the first

one hundred years of the medium, between 1840 and 1940. To account for Native activity both in front of and behind the camera, the author divides her survey into two parts. Part I focuses on Native participants, including such public figures as Sarah Winnemucca and Red Cloud, who fashioned themselves in deliberate ways for their portraits. Part II examines Native professional, semiprofessional, and amateur photographers. Drawing from tribal and state archives, libraries, museums, and individual collections, *Through a Native Lens* features photographs—including some never before published—that range from formal portraits to casual snapshots. The images represent multiple tribal communities across Native North America, including the Inland Tlingit, Northern Paiute, and Kiowa. Moving beyond studies of Native Americans as photographic subjects, this groundbreaking book demonstrates how indigenous peoples took control of their own images and distinguished themselves as pioneers of photography.

*Getty Research Journal* University of Toronto Press

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.

*Fashioning the Modern Middle East* Taylor & Francis

The Getty Research Journal is an open-access publication presenting peer-reviewed articles on the visual arts of all cultures, regions, and time periods. The journal will be published through Getty's Quire software beginning with this issue and made available free of charge in Web, PDF, and e-book formats. Topics relate to Getty collections, initiatives, and broad research interests. The journal welcomes a diversity of perspectives and methodological approaches, and seeks to include work that expands narratives on global cultures. This issue features essays on a fragmentary Kufic Qur'an of Early Abbasid style produced in Central Iran; cuttings from a twelfth-century Bible written in southeastern France for a Carthusian monastery in the orbit of the Grande Chartreuse; French archaeologist Jane Dieulafoy's nineteenth-century documentation of Ilkhanid monuments, particularly the Emamzadeh Yahya, one of Iran's most plundered tombs; the wartime encounter between Polish painters stationed in Baghdad and Iraqi artists during the British military reoccupation of Iraq in 1941–45; and the integration of photography and poetry in East German samizdat artists' books of the 1980s. Shorter texts include a notice on a large folding panorama of the city of Salvador in the state of Bahia, taken around 1880 by Brazilian photographer Rodolpho Lindemann. The free online edition of this open-access publication is at [www.getty.edu/publications/grj/19/](http://www.getty.edu/publications/grj/19/) and includes zoomable illustrations. Free PDF and EPUB downloads of the book are also available.

*The Eye of the Shah* Princeton University Press

In the first book to address the critical role of the (un)dressed body in the formation of the modern Middle East, these essays unveil contemporary struggles over nation, gender, modernity and post-modernity. Contributions from leading interdisciplinary scholars, exploring gender representation, photography, dress and visual culture, recount the role of the visible elite body in campaigns for gender and social emancipation, dress histories concerning early nationalist women and men, and legal frameworks used by those who seek to control the movement of gendered bodies. The result is a rich picture of a historical period and cultural landscape which brings dress and visual culture back into historical narratives of the modern Middle East. Recognising multiple modernities, multiple imperialisms and diverse regional experiences of post-colonialism, *Fashioning the Modern Middle East* contains a range of theoretical frameworks invaluable to students of fashion studies, Middle Eastern studies, anthropology, photography and gender. Bringing forward new primary material and re-investigating extant sources from new perspectives, this is the essential introduction to the role of the dressed and undressed body in the formation of the modern Middle East.

*Beautiful Bodies* Walter de Gruyter GmbH & Co KG

The historiography of early photography has scarcely examined Islamic countries in the Near and Middle East, although the new technique was adopted very quickly there by the 1840s. Which regional, local, and global aspects can be made evident? What role did autochthonous image and art traditions have, and which specific functions did photography meet since its introduction? This collective volume deals with examples from Iran, the Ottoman Empire, and the Arab lands and with the question of local specifics, or an „indigenous lens." The contributions broach the issues of regional histories of photography, local photographers, specific themes and practices, and historical collections in these countries. They offer, for the first time in book form, a cross-section through a developing field of the history of photography.

*Encyclopedia of Nineteenth-Century Photography* UBC Press

This volume addresses new theoretical approaches in visual and memory studies that prompted to rethink of the photography of Russian Turkestan of the nineteenth and early twentieth centuries. Attempts to relate the visual unknown documentations to postcolonial criticism also opened up new interpretive arenas, helping to decentralize the analysis of the history of photography. The aim of this volume is to interpret photography as a specific tool that reifies reality, subjectively frames it, and fits it into various political, ideological, commercial, scientific, and artistic contexts. Without reducing the entire argument to the binary of 'photography and power', the authors reveal the different modes of seeing that involve distinct cultural norms, social practices, power relations, levels of technology, and networks for circulating photography, and that determined the manner of its (re)use in constructing various images of Central Asia. The volume demonstrates that photography was the cornerstone of imperial media governance and discourse construction in colonial Turkestan of the tsarist and early Soviet periods. The various cases show the complex mechanisms by which images of Turkestan were created, remembered, or forgotten from the nineteenth until the twenty-first century. The book should appeal to scholars of the Russian Empire and Central Asia; of history of photography and visual culture; of memory studies. It should be appropriate for use in upper-level undergraduate courses, and even a broader public.

*Reading Marie al-Khazen's Photographs* Lawrence & Wishart

Nineteenth-century Iran was an ocularcentered society predicated on visuality and what was seen and unseen, and photographs became liminal sites

of desire that maneuvered "betwixt and between" various social spaces—public, private, seen, unseen, accessible, and forbidden—thus mapping, graphing, and even transgressing those spaces, especially in light of increasing modernization and global contact during the nineteenth and early twentieth centuries. Of primary interest is how photographs negotiated and coded gender, sexuality, and desire, becoming strategies of empowerment, of domination, of expression, and of being seen. Hence, the photograph became a vehicle to traverse multiple locations that various gendered physical bodies could not, and it was also the social and political relations that had preceded the photograph that determined those ideological spaces of (im)mobility. In identifying these notions in photographs, one may glean information about how modern Iran metamorphosed throughout its own long *durée* or resisted those societal transformations as a result of modernization.

**An Early Album of the World** Getty Publications

The Lebanese photographer Marie al-Khazen seized every opportunity to use her camera during the years that she was active between 1920 and 1940. She not only documented her travels around tourist sites in Lebanon but also sought creative experimentation with her camera by staging scenes, manipulating shadows, and superimposing negatives to produce different effects in her prints. Within her photographs, bedouins and European friends, peasants and landlords, men and women comfortably share the same space. Her photographs include an intriguing collection portraying her family and friends living their everyday lives in 1920s and '30s Zgharta, a village in the north of Lebanon. Yasmine Nachabe Taan explores these photographs, emphasizing the ways in which notions of gender and class are inscribed within them and revealing how they are charged with symbols of women's emancipation to today's viewers, through women's presence as individuals, separate from family restrictions of that time. Images in which women are depicted smoking cigarettes, driving cars, riding horses, and accompanying men on hunting trips counteract the common ways in which women were portrayed in contemporary Lebanon.

*The Indigenous Lens?* Bloomsbury Publishing

The Armenian contribution to Ottoman photography is supposedly well known, with histories documenting the famous Ottoman Armenian-run studios of the imperial capital that produced Orientalist visions for tourists and images of modernity for a domestic elite. Neglected, however, have been the practitioners of the eastern provinces where the majority of Ottoman Armenians were to be found, with the result that their role in the medium has been obscured and wider Armenian history and experience distorted. Photography in the Ottoman East was grounded in very different concerns, with the work of studios rooted in the seismic social, political and cultural shifts that reshaped the region and Armenian lives during the empire's last decades. The first study of its kind, this book examines photographic activity in three sites on the Armenian plateau: Erzurum, Harput and Van. Arguing that local photographic practices were marked by the dominant activities and movements of these places, it describes a medium bound up in educational endeavours, mass migration and revolutionary politics. The camera both responded to and became the instrument of these phenomena. Light is shone on previously unknown practitioners and, more vitally, a perspective gained on the communities that they served. The book suggests that by contemplating the ways in which photographs were made, used, circulated and seen, we might form a picture of the Ottoman Armenian

world.

**Adjusting the Lens** Indiana University Press

In 1842, the pioneering French photographer Joseph-Philibert Girault de Prangey (1804–1892) set out eastward across the Mediterranean, daguerreotype equipment in tow. He spent the next three years documenting lands that were then largely unknown to the West, including Greece, Egypt, Turkey, Syria, and Lebanon, in some of the earliest surviving photographic images of these places. *Monumental Journey*, the first monograph in English on this brilliant yet enigmatic artist, explores the hundreds of daguerreotypes Girault made during his unprecedented trip, offering a rare, early look at sites and cities that have since been altered—sometimes irrevocably—by urban, environmental, and political change. Beautiful full-scale reproductions of Girault's photographs, many published here for the first time, and incisive essays shed new light on the arc of his career and his groundbreaking contributions to the burgeoning fields of photography, archaeology, and architectural history. *Monumental Journey* presents an artist of astonishing innovation whose work occupies a singular space at the border of history and modernity, tradition and invention, endurance and evanescence. p.p1 {margin: 0.0px 0.0px 0.0px 0.0px; font: 14.0px Verdana}

*Light on Darkness?* BRILL

*Decolonising the Camera* trains Mark Sealy's sharp critical eye on the racial politics at work within photography, in the context of heated discussions around race and representation, the legacies of colonialism, and the importance of decolonising the university. Sealy analyses a series of images within and against the violent political reality of Western imperialism, and aims to extract new meanings and develop new ways of seeing that bring the Other into focus. The book demonstrates that if we do not recognise the historical and political conjunctures of racial politics at work within photography, and their effects on those that have been culturally erased, made invisible or less than human by such images, then we remain hemmed within established orthodoxies of colonial thought concerning the racialised body, the subaltern and the politics of human recognition. With detailed analyses of photographs - included in an insert - by Alice Seeley Harris, Joy Gregory, Rotimi Fani-Kayode and others, and spanning more than 100 years of photographic history, *Decolonising the Camera* contains vital visual and written material for readers interested in photography, race, human rights and the effects of colonial violence.

*Through a Native Lens* Getty Publications

*Middle East Studies after September 11: Neo-Orientalism, American Hegemony and Academia* will show the long-term implications of current approaches to Middle East scholarship on the internal transformation of Middle Eastern societies. It describes the complex relationship between American academia and state government: a relationship which has influenced and restructured the state, society and politics in the Middle East as well as in the United States. It engages the disciplines of Sociology, Political Science, Anthropology, History and International Studies, while maintaining the epistemological, methodological, and ontological insights of a sociological approach to the Middle East. Contributors are: Beyazit H. Akman, Mahmoud Arghavan, Dunya D. Cakir, Emanuela C. Del Re, Babak Elahi, Manuela E. B. Giolfo, Shah Mahmoud Hanifi, Merve Kavakci, Tugrul Keskin, Seyed Mohammd Marandi, Ameena Al-Rasheed Nayel, Staci Gem Scheiwiller, Francesco L. Sinatora, Zeinab Ghasemi Tari

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