

# Images & Empires: Visuality In Colonial And Postcolonial Africa

Landau, Paul S.

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# Images And Empires Visuality In Colonial And Postcolonial Africa

**Lorena Rizzo**



## **Images And Empires Visuality In Colonial And Postcolonial Africa:**

**Images and Empires** Paul Landau, Deborah D. Kaspin, 2002-10-28 This volume considers the meaning and power of images in African history and culture It assembles a wide ranging collection of essays dealing with specific visual forms including monuments cinema cartoons domestic and professional photography body art world fairs and museum exhibits

Photography in Africa Richard Vokes, 2012 Gives an ethnographic account of the complexities of the use of photography in Africa both historically and in contemporary practice This collection of studies in African photography examines through a series of empirically rich historical and ethnographic cases the variety of ways in which photographs are produced circulated and engaged across a range of social contexts In so doing it elucidates the distinctive characteristics of African photographic practices and cultures vis vis those of other forms of vernacular photography worldwide In addition these studies develop a reflexive turn examining the history of academic engagement with these African photographic cultures and reflecting on the distinctive qualities of the ethnographic method as a means for studying such phenomena The volume critically engages current debates in African photography and visual anthropology First it extends our understanding of the variety of ways in which both colonial and post colonial states in Africa have used photography as a means for establishing and projecting their authority Second it moves discussion of African photography away from an exclusive focus on the role of the studio and looks at the circulations through which the studio's products the photographs themselves later pass as artefacts of material culture Last it makes an important contribution to our understanding of the relationship between photography and ethnographic research methods as these have been employed in Africa RICHARD VOKES is Senior Lecturer in Anthropology and Development Studies at the University of Adelaide Australia and author of *Ghosts of Kanungu* **Visualizing Empire**

Rebecca Peabody, Steven Nelson, Dominic Thomas, 2021-01-19 An exploration of how an official French visual culture normalized France's colonial project and exposed citizens and subjects to racialized ideas of life in the empire By the end of World War I having fortified its colonial holdings in the Caribbean Latin America Africa the Indian Ocean and Asia France had expanded its dominion to the four corners of the earth This volume examines how an official French visual culture normalized the country's colonial project and exposed citizens and subjects alike to racialized ideas of life in the empire Essays analyze aspects of colonialism through investigations into the art popular literature material culture film and exhibitions that represented celebrated or were created for France's colonies across the seas These studies draw from the rich documents and media photographs albums postcards maps posters advertisements and children's games related to the nineteenth and twentieth century French empire that are held in the Getty Research Institute's Association *Connaissance de l'histoire de l'Afrique contemporaine* ACHAC collections ACHAC is a consortium of scholars and researchers devoted to exploring and promoting discussions of race iconography and the colonial and postcolonial periods of Africa and Europe

**Tourism and Postcolonialism** Colin Michael Hall, Hazel Tucker, 2004 Due to its centrality to the processes of

transnational mobilities migration and globalization tourism studies has the potential to make a significant contribution to understanding the postcolonial experience Drawing together theoretical and applied research this fascinating book illuminates the links between tourism colonialism and postcolonialism Significantly it creates a space for the voices of authors from postcolonial countries Chapters are integrated and examined through concepts taken from the wider postcolonial literature which identify tourism not only as an international industry but also as a postcolonial cultural form which by its very nature is based on past and present day colonial structural relationships The first book to explicitly explore the contribution tourism can make to the postcolonial experience this book is an essential read for students of tourism cultural studies and geography

**Visualities** Denise K. Cummings, 2011-06-01 In recent years works by American Indian artists and filmmakers such as Jaune Quick To See Smith Edgar Heap of Birds Sherman Alexie Shelley Niro and Chris Eyre have illustrated the importance of visual culture as a means to mediate identity in contemporary Native America This insightful collection of essays explores how identity is created and communicated through Native film video and art making what role these practices play in contemporary cultural revitalization and how indigenous creators revisit media pasts and resignify dominant discourses through their work Taking an interdisciplinary approach *Visualities Perspectives on Contemporary American Indian Film and Art* draws on American Indian Studies American Studies Film Studies Cultural Studies Women's Studies and Postcolonial Studies Among the artists examined are Hulleah J Tsinhnahjinnie Eric Gansworth Melanie Printup Hope Jolene Rickard and George Longfish Films analyzed include *Imprint It Starts with a Whisper* *Mohawk Girls* *Skins* *The Business of Fancydancing* and a selection of Native Latin films

*African Cinema: Manifesto and Practice for Cultural Decolonization* Michael T. Martin, Gaston Jean-Marie Kaboré, 2023-08-08 Challenging established views and assumptions about traditions and practices of filmmaking in the African diaspora this three volume set offers readers a researched critique on black film Volume One of this landmark series on African cinema draws together foundational scholarship on its history and evolution Beginning with the ideological project of colonial film to legitimize the economic exploitation and cultural hegemony of the African continent during imperial rule to its counter historical formation and theorization It comprises essays by film scholars and filmmakers alike among them Roy Armes Med Hondo Frid Boughedir Haile Gerima Oliver Barlet Teshome Gabriel and David Murphy including three distinct dossiers a timeline of key dates in the history of African cinema a comprehensive chronicle and account of the contributions by African women in cinema and a homage and overview of Ousmane Sembène the Father of African cinema

**Instructional Cinema and African Audiences in Colonial Kenya, 1926-1963** Samson Kaunga Ndanyi, 2022-03-14 In *Instructional Cinema and African Audiences in Colonial Kenya 1926-1963* the author argues against the colonial logic instigating that films made for African audiences in Kenya influenced them to embrace certain elements of western civilization but Africans had nothing to offer in return The author frames this logic as unidirectional approach purporting that Africans were passive recipients of colonial

programs Contrary to this understanding the author insists that African viewers were active participants in the discourse of cinema in Kenya Employing unorthodox means to protest mediocre films devoid of basic elements of film production African spectators forced the colonial government to reconsider the way it produced films The author frames the reconsideration as bidirectional approach Instructional cinema first emerged as a tool to educate and modernize Africans but it transformed into a contestable space of cultural and political power a space that both sides appropriated to negotiate power and actualize their abstract ideas

**Routledge Handbook of International Political Sociology** Xavier Guillaume, Pinar Bilgin, 2016-12

11 Citizenship and an international political sociology 12 Advancing development through an IPS approach 13 The global environment 14 Finance 15 Feminist international political sociology international political sociology feminism 16 Global elites 17 Global governance 18 Health medicine and the bio sciences 19 Mobilization 20 Mobility 21 Straddling national and international politics revisiting the secular assumptions 22 Reflexive sociology and international political economy 23 Security studies

*A Man among Other Men* Jordanna C. Matlon, 2022-05-15 Award winner book of the ASA Distinguished Scholarly Book Award the Lee Ann Fujii Book Award Paul Sweezy Outstanding Book Award ISA Global Development Studies Best Book ASA Viviana Zelizer Best Book Award co winner of the ISA John Ruggie Annual Best Book Award and co winner of the Society for the Study of Social Problems Global Division Book Award *A Man among Other Men* examines competing constructions of modern manhood in the West African metropolis of Abidjan Côte d'Ivoire Engaging the histories representational repertoires and performative identities of men in Abidjan and across the Black Atlantic Jordanna Matlon shows how French colonial legacies and media tropes of Blackness act as powerful axes rooting masculine identity and value within labor consumerism and commodification Through a broad chronological and transatlantic scope that culminates in a deep ethnography of the livelihoods and lifestyles of men in Abidjan's informal economy Matlon demonstrates how men's subjectivities are formed in dialectical tension by and through hegemonic ideologies of race and patriarchy *A Man among Other Men* provides a theoretically innovative historically grounded and empirically rich account of Black masculinity that illuminates the sustained power of imaginaries even as capitalism affords a deficit of material opportunities Revealed is a story of Black abjection set against the anticipation of male privilege a story of the long crisis of Black masculinity in racial capitalism This book has received honorable mentions by the African Studies Association Best Book Prize by the American Anthropological Association Society for the Anthropology of Work Best Book and multiple honorable mentions by the American Sociological Association Sociology of Development Section Race Gender and Class Section and Sociology of Sex and Gender Section

*Ambivalent* Patricia Hayes, Gary Minkley, 2019-11-12 Going beyond photography as an isolated medium to engage larger questions and interlocking forms of expression and historical analysis *Ambivalent* gathers a new generation of scholars based on the continent to offer an expansive frame for thinking about questions of photography and visibility in Africa The volume presents African relationships with photography and with visibility more generally in ways that

engage and disrupt the easy categories and genres that have characterized the field to date Contributors pose new questions concerning the instability of the identity photograph in South Africa ethnographic photographs as potential history humanitarian discourse from the perspective of photographic survivors of atrocity photojournalism the nuanced passage from studio to screen in postcolonial digital portraiture and the burgeoning visual activism in West Africa As the contributors show photography is itself a historical subject it involves arrangement financing posture positioning and other kinds of work that are otherwise invisible By moving us outside the frame of the photograph itself by refusing to accept the photograph as the last word this book makes photography an engaging and important subject of historical investigation Ambivalent s contributors bring photography into conversation with orality travel writing ritual psychoanalysis and politics with new approaches to questions of race time and postcolonial and decolonial histories Contributors George Emeka Agbo Isabelle de Rezende Jung Ran Forte Ingrid Masondo Phindi Mnyaka Okechukwu Nwafor Vilho Shigwedha Napandulwe Shiweda Drew Thompson

**Gender and Colonialism** Lorena Rizzo, 2012-12-29 This book deals with colonialism on a Namibian periphery and considers both the German colonial period as well as South African rule in the country The marginality of the Kaoko region within this colonial topography of power is analysed as a dynamic and fractured feature where power relations and constellations remained highly contested The dynamics of gender within a regional society constituted of men and women African and European receive special attention within frameworks engaging with colonial photography oral histories and gendered visions

**Cultural Tourism and Identity** Keyan Tomaselli, 2012-08-22 Studies of cultural tourism and indigenous identity are fraught with questions concerning exploitation entitlement ownership and authenticity Unease with the idea of leveraging a group identity for commercial gain is ever present This anthology articulates some of these debates from a multitude of standpoints It assimilates the perspectives of members of indigenous communities non governmental organizations tourism practitioners and academic researchers who participated in an action research project that aims to link research to development outcomes

The violence of colonial photography Daniel Foliard, 2022-11-15 The late nineteenth century saw a rapid increase in colonial conflicts throughout the French and British empires It was also the period in which the camera began to be widely available Colonial authorities were quick to recognise the power of this new technology which they used to humiliate defeated opponents and to project an image of supremacy across the world Drawing on a wealth of visual materials from soldiers personal albums to the collections of press agencies and government archives this book offers a new account of how conflict photography developed in the decades leading up to the First World War It explores the various ways in which the camera was used to impose order on subject populations in Africa and Asia and to generate propaganda for the public in Europe where a visual economy of violence was rapidly taking shape At the same time it reveals how photographs could escape the intentions of their creators offering a means for colonial subjects to push back against oppression

**The African Photographic Archive** Christopher Morton, Darren Newbury, 2020-10-15 African photography

has emerged as a significant focus of research and scholarship over the last twenty years the result of a growing interest in postcolonial societies and cultures and a turn towards visual evidence across the humanities and social sciences At the same time many rich and fascinating photographic collections have come to light This volume explores the complex theoretical and practical issues involved in the study of African photographic archives based on case studies drawn from across the continent dating from the 19th century to the present day Chapters consider what constitutes an archive from the familiar mission and state archives to more local vernacular and personal accumulations of photographs the importance of a critical and reflexive engagement with photographic collections and the question of where and what is Africa as constructed in the photographic archive Essential reading for all researchers working with photographic archives this book consolidates current thinking on the topic and sets the agenda for future research in this field *The Framed World* David Picard, Mike Robinson, 2016-12-05

Photographs create visual narratives of experiences places peoples and objects that collectively and individually comprise the tourist gaze Photography is acknowledged as having an important role in the determining of places and spaces the construction and re construction of identities and the invention and re invention of histories So why do tourists take photos of certain things and not of others Why do tourists take photos at all How do photos build places how do they change and shape lives An interdisciplinary team of contributors from across the globe explore such questions as they examine the relationships between photography and tourism and tourists **Cross-Cultural Marketing** Dawn Burton, 2008-11-21 Cross cultural marketing is an important element of the contemporary business environment Many conventional accounts of the topic have conflated cross cultural and cross national marketing but in this groundbreaking new book Burton argues that these generalizations have little meaning given the extent of multi culturalism in many societies Given the importance of new emerging markets in the Far East Middle East Asia and Latin America this book raises important questions about the applicability of existing marketing theory and practice which was originally developed using the model of Western society An extensive range of cross cultural marketing issues is addressed including Cross cultural consumer behaviour Cross cultural management practice Promotional strategies Product development Distribution Marketing research methods Cross cultural Marketing offers a new more complex and sophisticated approach to the important challenges for existing marketing theory and practice and their continued relevance for stakeholders As such it is an invaluable text for students of international and cross cultural marketing as well as for practitioners who wish to assess new developments in the field **Necessary Noise** Chérie Rivers Ndaliko, 2016-09-28 Since 1997 the war in the east of the Democratic Republic of the Congo has taken more than 6 million lives and shapes the daily existence of the nation s residents While the DRC is often portrayed in international media as an unproductive failed state the Congolese have turned increasingly to art making to express their experience to external eyes Author Chérie Rivers Ndaliko argues that cultural activism and the enthusiasm to produce art exists in Congo as a remedy for the social ills of war and as a way to communicate a positive vision of the country Ndaliko introduces a

memorable cast of artists activists and ordinary people from the North Kivu province whose artistic and cultural interventions are routinely excluded from global debates that prioritize economics politics and development as the basis of policy decision about Congo Rivers also shows how art has been mobilized by external humanitarian and charitable organizations becoming the vehicle through which to inflict new kinds of imperial domination Written by a scholar and activist in the center of the current public policy debate Necessary Noise examines the uneasy balance of accomplishing change through art against the unsteady background of war At the heart of this book is the Yole Africa cultural center which is the oldest independent cultural center in the east of Congo Established in the aftermath of volcano Nyiragongo s 2002 eruption and sustained through a series of armed conflicts the cultural activities organized by Yole Africa have shaped a generation of Congolese youth into socially and politically engaged citizens By juxtaposing intimate ethnographic aesthetic and theoretical analyses of this thriving local initiative with case studies that expose the often destructive underbelly of charitable action Necessary Noise introduces into heated international debates on aid and sustainable development a compelling case for the necessity of arts and culture in negotiating sustained peace Through vivid descriptions of a community of young people transforming their lives through art Ndaliko humanizes a dire humanitarian disaster In so doing she invites readers to reflect on the urgent choices we must navigate as globally responsible citizens The only study of music or film culture in the east of Congo Necessary Noise raises an impassioned and vibrantly interdisciplinary voice that speaks to the theory and practice of socially engaged scholarship

*A Companion to Modern African Art* Gitti Salami, Monica Blackmun Visona, 2013-10-22 Offering a wealth of perspectives on African modern and Modernist art from the mid nineteenth century to the present this new Companion features essays by African European and North American authors who assess the work of individual artists as well as exploring broader themes such as discoveries of new technologies and globalization A pioneering continent based assessment of modern art and modernity across Africa Includes original and previously unpublished fieldwork based material Features new and complex theoretical arguments about the nature of modernity and Modernism Addresses a widely acknowledged gap in the literature on African Art

*Filtering Histories* Drew A. Thompson, 2021-03-22 Photographers and their images were critical to the making of Mozambique first as a colony of Portugal and then as independent nation at war with apartheid in South Africa When the Mozambique Liberation Front came to power it invested substantial human and financial resources in institutional structures involving photography and used them to insert the nation into global debates over photography s use The materiality of the photographs created had effects that neither the colonial nor postcolonial state could have imagined Filtering Histories The Photographic Bureaucracy in Mozambique 1960 to Recent Times tells a history of photography alongside state formation to understand the process of decolonization and state development after colonial rule At the center of analysis are an array of photographic and illustrated materials from Mozambique South Africa Portugal and Italy Thompson recreates through oral histories and archival research

the procedures and regulations that engulfed the practice and circulation of photography. If photographers and media bureaucracy were proactive in placing images of Mozambique in international news, Mozambicans were agents of self-representation especially when it came to appearing or disappearing before the camera lens. Drawing attention to the multiple images that one published photograph may conceal, *Filtering Histories* introduces the popular and material formations of portraiture and photojournalism that informed photography's production, circulation, and archiving in a place like Mozambique. The book reveals how the use of photography by the colonial state and the liberation movement overlapped and the role that photography played in the transition of power from colonialism to independence.

**Lumumba in the Arts**

Matthias De Groof, 2020-01-17

Lumumba as a symbol of decolonisation and as an icon in the arts. It is no coincidence that a historical figure such as Patrice Emery Lumumba, independent Congo's first prime minister, who was killed in 1961, has lived in the realm of the cultural imaginary and occupied an afterlife in the arts. After all, his project remained unfinished and his corpse unburied. The figure of Lumumba has been imagined through painting, photography, cinema, poetry, literature, theatre, music, sculpture, fashion, cartoons, and stamps, and also through historiography and in public space. No art form has been able to escape and remain indifferent to Lumumba. Artists observe the memory and the unresolved suffering that inscribed itself both upon Lumumba's body and within the history of Congo. If Lumumba as an icon lives on today, it is because the need for decolonisation does as well. Rather than seeking to unravel the truth of actual events surrounding the historical Lumumba, this book engages with his representations. What is more, it considers every historiography as inherently embedded in iconography. Film scholars, art critics, historians, philosophers, and anthropologists discuss the rich iconographic heritage inspired by Lumumba. Furthermore, *Lumumba in the Arts* offers unique testimonies by a number of artists who have contributed to Lumumba's polymorphic iconography, such as Marlene Dumas, Luc Tuymans, Raoul Peck, and Tshibumba Kanda Matulu, and includes contributions by such highly acclaimed scholars as Johannes Fabian, Bogumil Jewsiewicki, and Elikia M. Bokolo. Contributors: Balufu Bakupa Kanyinda, artist; Karen Bouwer, University of San Francisco; Vronique Bragard, UCLouvain; Piet Defraeye, University of Alberta; Matthias De Groof, scholar; filmmaker; Isabelle de Rezende, independent scholar; Marlene Dumas, artist; Johannes Fabian, University of Amsterdam; Rosario Giordano, Università della Calabria; Idesbald Goddeeris, KU Leuven; Gert Huskens, ULB; Robbert Jacobs, artist; Bogumil Jewsiewicki, Université Laval; Tshibumba Kanda Matulu, artist; Elikia M. Bokolo, EHESS; Christopher L. Miller, Yale University; Pedro Monaville, NYU; Raoul Peck, artist; Pierre Petit, ULB; Mark Sealy, Autograph ABP; Julien Trudde, CEC; Léon Tsambu, University of Kinshasa; Jean Omasombo, Tshonda Africa Museum; Luc Tuymans, artist; Mathieu Zana, Etambala Africa Museum.

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