



Encounter At Nagalarramba

Raymond Silverman



Encounter At Nagalarramba:

Encounter at Nagalarramba Roslyn Poignant, Axel Poignant, 1996 Photographic essay of photographer Axel Poignant's 1906-86 1952 expedition to the Liverpool River in Arnhem Land **Camera Graeca: Photographs, Narratives, Materialities** Philip Carabott, Yannis Hamilakis, Eleni Papargyriou, 2016-03-09 While written sources on the history of Greece have been studied extensively no systematic attempt has been made to examine photography as an important cultural and material process This is surprising given that Modern Greece and photography are almost peers both are cultural products of the 1830s and both actively converse with modernity Camera Graeca Photographs Narratives Materialities fills this lacuna It is the first inter disciplinary volume to examine critically and in a theorised manner the entanglement of Greece with photography The book argues that photographs and the photographic process as a whole have been instrumental in the reproduction of national imagination in the consolidation of the nation building process and in the generation and dissemination of state propaganda At the same time it is argued that the photographic field constitutes a site of memory and counter memory where various social actors intervene actively and stake their discursive material and practical claims As such the volume will be of relevance to scholars and photographers worldwide The book is divided into four tightly integrated parts The first Imagining Greece shows that the consolidation of Greek national identity constituted a material cum representational process the projection of an imagery although some photographic production sits uneasily within the national canon and may even undermine it The second part Photographic narratives alternative histories demonstrates the narrative function of photographs in diary keeping and in photobooks It also examines the constitution of spectatorship through the combination of text and image and the role of photography as a process of materializing counter hegemonic discourses and practices The third part Photographic matter realities foregrounds the role of photography in materializing state propaganda national memory and war The final part Photographic ethnographies **Adjusting the Lens** Sigrid Lien, Hilde Wallem Nielssen, 2021-11-15 Adjusting the Lens explores the role of photography in contemporary renegotiations of the past and in Indigenous art activism Through moving and powerful case studies contributors analyze photographic practices and heritage related to Indigenous communities in Canada Australia Greenland Norway Sweden Finland and the United States In the process they call attention to how Indigenous people are using old photographs in new ways to empower themselves revitalize community identity and decolonize the colonial record The original research presented in Adjusting the Lens offers a transnational perspective on this emerging field in Indigenous photography studies It is an exciting collection that challenges old ways of thinking and meaningfully advances the crucially important project of reclamation

Refocusing Ethnographic Museums through Oceanic Lenses Philipp Schorch, 2020-04-30 Refocusing Ethnographic Museums through Oceanic Lenses offers a collaborative ethnographic investigation of Indigenous museum practices in three Pacific museums located at the corners of the so called Polynesian triangle Bernice Pauahi Bishop Museum Hawai'i Museum

of New Zealand Te Papa Tongarewa and Museo Antropológico Padre Sebastián Englert Rapa Nui Since their inception ethnographic museums have influenced academic and public imaginations of other cultural geographic regions and the often resulting Euro Americancentric projection of anthropological imaginations has come under intense pressure as seen in recent debates and conflicts around the Humboldt Forum in Berlin Germany At the same time post colonial renegotiations in former European and American colonies have initiated dramatic changes to anthropological approaches through Indigenous museum practices This book shapes a dialogue between Euro Americancentric myopia and Oceanic perspectives by offering historically informed ethnographic insights into Indigenous museum practices grounded in Indigenous epistemologies ontologies and cosmologies In doing so it employs Oceanic lenses that help to reframe Pacific collections in and the production of public understandings through ethnographic museums in Europe and the Americas By offering insights into Indigenous museologies across Oceania the coauthors seek to recalibrate ethnographic museums collections and practices through Indigenous Oceanic approaches and perspectives This in turn should assist any museum scholar and professional in rethinking and redoing their respective institutional settings intellectual frameworks and museum processes when dealing with Oceanic affairs and more broadly in doing the epistemic work needed to confront coloniality not only as a political problem or ethical obligation but as an epistemology as a politics of knowledge A noteworthy feature is the book's layered coauthorship and multi vocality drawing on a collaborative approach that has put the widespread philosophical commitment to dialogical inquiry into seldom practice by systematically co constituting ethnographic knowledge Further the book shapes an ethnographic kaleidoscope proposing the metaphor of the kaleidoscope as a way of encouraging fluid ethnographic engagements to avoid the impulse to solidify and enclose differences and remain open to changing ethnographic meanings positions performances and relationships The coauthors collaboratively mobilize Oceanic eyes bodies and sovereignties thus enacting an ethnographic kaleidoscopic process and effect aimed at refocusing ethnographic museums through Oceanic lenses

Ngapartji Ngapartji Vanessa Castejon, Anna Cole, Oliver Haag, Karen Hughes, 2014-11-12 In this innovative collection Indigenous and non Indigenous scholars from Australia and Europe reflect on how their life histories have impacted on their research in Indigenous Australian Studies Drawing on Pierre Nora's concept of *ego histoire* as an analytical tool to ask historians to apply their methods to themselves contributors lay open their paths personal commitments and passion involved in their research Why are we researching in Indigenous Studies what has driven our motivations How have our biographical experiences influenced our research And how has our research influenced us in our political and individual understanding as scholars and human beings This collection tries to answer many of these complex questions seeing them not as merely personal issues but highly relevant to the practice of Indigenous Studies I think this rich collection will become a landmark text and a favourite within Australian scholarship I am keen to see it published so that I can recommend it to others Professor Emerita Margaret Allen Gender Studies and Social Analysis University of Adelaide The idea

was to explain the link between the history you have made and the history that has made you Pierre Nora *Museums and Source Communities* Alison K. Brown, Laura Peers, 2005-06-28 This volume combines some of the most influential published research in this emerging field with newly commissioned essays on the issues problems and lessons involved in collaborating museums and source communities Focusing on museums in the UK North America and the Pacific the book highlights three areas which demonstrate the new developments most clearly the museum as field site or contact zone a place which source community members enter for purposes of consultation and collaboration visual repatriation the use of photography to return images of ancestors historical moments and material heritage to source communities exhibition case studies these are discussed to reveal the implications of cross cultural and collaborative research for museums and how such projects have challenged established attitudes and practices As the first overview of its kind this collection will be essential reading for museum staff working with source communities for community members involved with museum programmes and for students and academics in museum studies and social anthropology *First Nations, First Thoughts* Annis May Timpson, 2010-01-01 Countless books and articles have traced the impact of colonialism and public policy on Canada's First Nations but few have explored the impact of Aboriginal thought on public discourse and policy development in Canada First Nations First Thoughts brings together Aboriginal and non Aboriginal scholars who cut through the prevailing orthodoxy to reveal Indigenous thinkers and activists as a pervasive presence in diverse political constitutional and cultural debates and arenas including urban spaces historical texts public policy and cultural heritage preservation This innovative thought provoking collection contributes to the decolonization process by encouraging us to imagine a stronger fairer Canada in which Aboriginal self government and expression can be fully realized **Photography's Other Histories** Christopher Pinney, Nicolas Peterson, 2003-04-24 Richly illustrated with over 100 images this volume explores the role of photography in raising historical consciousness from a variety of geographic cultural and historical perspectives 128 photos

Photography, Anthropology and History Elizabeth Edwards, 2016-04-22 Photography Anthropology and History examines the complex historical relationship between photography and anthropology and in particular the strong emergence of the contemporary relevance of historical images Thematically organized and focusing on the visual practices developed within anthropology as a discipline this book brings together a range of contemporary and methodologically innovative approaches to the historical image within anthropology Importantly it also demonstrates the ongoing relevance of both the historical image and the notion of the archive to recent anthropological thought As current research rethinks the relationship between photography and anthropology this volume will serve as a stimulus to this new phase of research as an essential text and methodological reference point in any course that addresses the relationship between anthropology and visuality

Museum as Process Raymond Silverman, 2014-09-19 The museum has become a vital strategic space for negotiating ownership of and access to knowledges produced in local settings Museum as Process presents community engaged culture

work of a group of scholars whose collaborative projects consider the social spaces between the museum and community and offer new ways of addressing the challenges of bridging the local and the global Museum as Process explores a variety of strategies for engaging source communities in the process of translation and the collaborative mediation of cultural knowledges Scholars from around the world reflect upon their work with specific communities in different parts of the world Australia Canada Ghana Great Britain New Zealand Papua New Guinea Philippines South Africa Taiwan and the United States Each global case study provides significant insights into what happens to knowledge as it moves back and forth between source communities and global sites especially the museum Museum as Process is an important contribution to understanding the relationships between museums and source communities and the flow of cultural knowledge

Rednecks, Eggheads and Blackfellas Gillian Cowlishaw, 2020-08-02 This lively book brings the reader close to the people from a remote cattle station in far north Australia where black and white peoples lives have been intertwined over the span of 80 years Tracing the humorous savage and ordinary ways in which race structured intimate and everyday relationships across a great divide Gillian Cowlishaw makes startling and original arguments about race relations By investigating specific patterns of interaction on Australia's cultural frontier Rednecks Eggheads and Blackfellas illustrates how anthropologists pastoralists and government officials squabbled about Aborigines as they intruded into their country controlled aspects of their lives and dominated the way they were represented in the public realm The ironic title hints that the difference between redneck pastoralists and egghead anthropologists is not so great as might be imagined Aborigines were central to the projects of both kinds of whitefellas Weaving the shifts in government policy and public opinion with accounts of their sometimes ludicrous impact on outback communities this book brings to life the complexities of living with racial categories And it asks why increasingly enlightened anti racist policies seldom seem to have worked as intended even in this era of self determination This thought provoking work will speak not only to anthropologists and those interested in Aboriginal Australia but to scholars of race more generally especially in the burgeoning field of whiteness studies *The Strehlow Archive:*

Explorations in Old and New Media Hart Cohen, 2017-11-09 The Strehlow Archive is one of Australia's most important collections of film sound archival records and museum objects relating to the ceremonial life of Aboriginal people The aim of this book is to provide a significant study of the relationship of archives to contemporary forms of digital mediation The volume introduces a specific archive the Strehlow Collection and tracks the ways in which its materials and research dissemination practices are influenced by media forms we now identify with the emergence of digital technology Farmers or Hunter-gatherers? Peter Sutton, Keryn Walshe, 2021-06-16 Australians understanding of Aboriginal society prior to the British invasion from 1788 has been transformed since the publication of Bruce Pascoe's Dark Emu in 2014 It argued that classical Aboriginal society was more sophisticated than Australians had been led to believe because it resembled more closely the farming communities of Europe In Farmers or Hunter gatherers Peter Sutton and Keryn Walshe ask why

Australians have been so receptive to the notion that farming represents an advance from hunting and gathering Drawing on the knowledge of Aboriginal elders previously not included within this discussion and decades of anthropological scholarship Sutton and Walshe provide extensive evidence to support their argument that classical Aboriginal society was a hunter gatherer society and as sophisticated as the traditional European farming methods Farmers or Hunter gatherers asks Australians to develop a deeper understanding and appreciation of Aboriginal society and culture

Photographs and the Practice of History Elizabeth Edwards,2021-12-16 What is it to practice history in an age in which photographs exist What is the impact of photographs on the core historiographical practices which define the discipline and shape its enquiry and methods In *Photographs and the Practice of History* Elizabeth Edwards proposes a new approach to historical thinking which explores these questions and redefines the practices at the heart of this discipline Structured around key concepts in historical methodology which are recognisable to all undergraduates the book shows that from the mid 19th century onward photographs have influenced historical enquiry Exposure to these mass distributed cultural artefacts is enough to change our historical frameworks even when research is textually based Conceptualised as a series of sensibilities rather than a methodology as such it is intended as a companion to how to approaches to visual research and visual sources *Photographs and the Practice of History* not only builds on existing literature by leading scholars it also offers a highly original approach to historiographical thinking that gives readers a foundation on which to build their own historical practices

Pictures Bring Us Messages Alison Kay Brown,Laura Lynn Peers,2006-01-01 In 1925 Beatrice Blackwood of the University of Oxford s Pitt Rivers Museum took thirty three photographs of Kainai people on the Blood Indian Reserve in Alberta as part of an anthropological project In 2001 staff from the museum took copies of these photographs back to the Kainai and worked with community members to try to gain a better understanding of Kainai perspectives on the images *Pictures Bring Us Messages* is about that process about why museum professionals and archivists must work with such communities and about some of the considerations that need to be addressed when doing so Exploring the meanings that historic photographs have for source communities Alison K Brown Laura Peers and members of the Kainai Nation develop and demonstrate culturally appropriate ways of researching curating archiving accessing and otherwise using museum and archival collections They describe the process of relationship building that has been crucial to the research and the current and future benefits of this new relationship While based in Canada the dynamics of the *Pictures Bring Us Messages* project is relevant to indigenous peoples and heritage institutions around the world

Calling the shots Jane Lydon,2014-04-14 Historically photographs of Indigenous Australians were produced in unequal and exploitative circumstances Today however such images represent a rich cultural heritage for descendants who see them in distinctive and positive ways *Calling the shots* brings together researchers who are using this rich archive to explore Aboriginal history to identify relatives and to reclaim culture It reverses the colonial gaze to focus on the interactions between photographer and Indigenous people and the living meanings

the photos have today The result is a fresh perspective on Australia's past and on present day Indigenous identities Innovative in three ways Calling the shots incorporates Indigenous perspectives on the photographic process and especially the meaning of the photographic archive It also explores the history of photography in each colony thus providing a rich and varied series of historical social landscapes Lastly it examines the active role played by Indigenous people in photography as a process of encounter and exchange Contributors include Julie Gough Jane Lydon Sari Braithwaite Shauna Bostock Smith Lawrence Bamblett Michael Aird Karen Hughes and Auntie Ellen Trevorrow Donna Oxenham Laurie Baymarrwangga and Bentley James

Tradition in the Frame Konstantinos Kalantzis, 2019-08-09 Sfakians on the island of Crete are known for their distinctive dress and appearance fierce ruggedness and devotion to traditional ways Konstantinos Kalantzis explores how Sfakians live with the burdens and pleasures of maintaining these expectations of exoticism for themselves for their fellow Greeks and for tourists Sfakian performance of masculine tradition has become even more meaningful for Greeks looking to reimagine their nation's global standing in the wake of stringent financial regulation and for non Greek tourists yearning for rootedness and escape from the post industrial north Through fine grained ethnography that pays special attention to photography Tradition in the Frame explores the ambivalence of a society expected to conform to outsiders perception of the traditional even as it strives to enact its own vision of tradition From the bodily reenactment of historical photographs to the unpredictable emotionally charged uses of postcards and commercial labels the book unpacks the question of power and asymmetry but also uncovers other political possibilities that are nested in visual culture and experiences of tradition and the past Kalantzis explores the crossroads of cultural performance and social imagination where the frame is both empowerment and subjection

Black Matrilineage, Photography, and Representation Lesly Deschler Canossi, Zoraida Lopez-Diago, 2022-10-03 Black Matrilineage Photography and Representation Another Way of Knowing questions how the Black female body specifically the Black maternal body navigates interlocking structures that place a false narrative on her body and that of her maternal ancestors This volume which includes a curated selection of images addresses the complicated relationship between Blackness and photography and in particular its gendered dimension its relationship to health sexuality and digital culture primarily in the context of racialized heteronormativity With over forty contributors this volume draws on scholarly inquiry ranging from academic essays interviews poetry to documentary practice and on contemporary art Black Matrilineage Photography and Representation Another Way of Knowing thus offers a cross section of analysis on the topic of Black motherhood mothering and the participation of photography in the process This collection challenges racist images and discourses both historically and in its persistence in contemporary society while reclaiming the innate brilliance of Black women through personal narratives political acts connections to place moments of pleasure and communal celebration It serves as a reflection of the past a portal to the future and contributes to recent scholarship on the complexities of Black life and Black joy

Photography: Theoretical Snapshots J.J. Long, Andrea Noble, Edward

Welch,2009-06-02 Over the past twenty five years photography has moved to centre stage in the study of visual culture and has established itself in numerous disciplines This trend has brought with it a diversification in approaches to the study of the photographic image Photography Theoretical Snapshots offers exciting perspectives on photography theory today from some of the world s leading critics and theorists It introduces new means of looking at photographs with topics including a community based understanding of Spencer Tunick s controversial installations the tactile and auditory dimensions of photographic viewing snapshot photography the use of photography in human rights discourse Photography Theoretical Snapshots also addresses the question of photography history revisiting the work of some of the most influential theorists such as Roland Barthes Walter Benjamin and the October group re evaluating the neglected genre of the carte de visite photograph and addressing photography s wider role within the ideologies of modernity The collection opens with an introduction by the editors analyzing the trajectory of photography studies and theory over the past three decades and the ways in which the discipline has been constituted Ranging from the most personal to the most dehumanized uses of photography from the nineteenth century to the present day from Latin America to Northern Europe Photography Theoretical Snapshots will be of value to all those interested in photography visual culture and cultural history **Atiqput** Carol Payne,Beth Greenhorn,Deborah Kigjugalik Webster,Christina Williamson,2022-09-16 Our names Atiqput are very meaningful They are our identification They are our Spirits We are named after what s in the sky for strength what s in the water the land body parts Every name is attached to every part of our body and mind Yes every name is alive Every name has a meaning Much of our names have been misspelled and many of them have lost their meanings forever Our Project Naming has been about identifying Inuit who became nameless over the years just unidentified eskimos With Project Naming we have put Inuit meanings back in the pictures back to life Piita Irniq For over two decades Inuit collaborators living across Inuit Nunangat and in the South have returned names to hundreds of previously anonymous Inuit seen in historical photographs held by Library and Archives Canada as part of Project Naming This innovative photo based history research initiative was established by the Inuit school Nunavut Sivuniksavut and the national archive Atiqput celebrates Inuit naming practices and through them honours Inuit culture history and storytelling Narratives by Inuit elders including Sally Kate Webster Piita Irniq Maniok Thompson Ann Meekitjuk Hanson and David Serkoak form the heart of the book as they reflect on naming traditions and the intergenerational conversations spurred by the photographic archive Other contributions present scholarly insights and research projects that extend Project Naming s methodology interspersed with pictorial essays by the artist Barry Pottle and the filmmaker Asinnajaq Through oral testimony and photography Atiqput rewrites the historical record created by settler societies and challenges a legacy of colonial visualization

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