

# The Photograph And The Album Histories Practices Futures

**The Nurse's Reality Shift: Using History to Transform the Future** Leslie Neal-Boylan 2014-11-19 Despite dramatic scientific and technological advances since the advent of professional nursing in the 19th century, a close analysis shows that modern nurses face many of the same challenges as earlier nurses, including: inconsistent educational and licensing standards, incomplete or inconsistent facility-based training, including technology, excessive patient loads, staffing shortages, long shifts and overtime and colleague bullying. These and a host of other issues continue to strain front-line nurses and threaten retention rates. While analyzing the past and using modern survey techniques to give voice to current issues, *The Nurse's Reality Shift* sheds light on why nurses are where they are and, more importantly, how nurses can approach the future in a different way. This book asks the hard questions the nursing profession must answer to move past its recurring challenges and offers practical solutions and a road map for moving forward.

*The Future Is in Your Hands* Beth Buggenhagen 2023-11-07 In Senegal, portraiture serves as a vital index and creator of social connection. People sit for and display portraits, keep albums, and view illustrated magazines together. Through these portraiture practices, Senegalese have fashioned idealized images to mend fraught and fragmented lives in the context of decades of migration. *The Future Is in Your Hands* provides an expansive frame for photography to highlight the role of affect in portraiture practices. Moving from the colonial to the newly independent

Senegal, Beth Buggenhagen combines museum, ethnographic, and archival research on photography's past with lens-based artists who address themes of separation, visibility, rupture, and repatriation through portraiture. Buggenhagen, in collaboration with Senegalese photographers, explores how photographs, as visual and material objects, migrate themselves and, like the bodies they represent, create a record not only of lived experiences but also of the cycle of migration for this labor-exporting country. By complicating the history of portraiture in Senegal, *The Future Is in Your Hands* reveals the enduring power of images and the efforts under way to keep this art form safely in Senegalese hands.

*Prefacing the Image* David Roxburgh 2021-08-04 This source study examines prefaces to Persian albums (ca. 1491-1609) from a variety of perspectives historical, literary, and cultural to analyze the emergence, practice, and principles of art historical writing and the formation of an art tradition in Safavid Iran.

*Uncertain Images: Museums and the Work of Photographs*

Elizabeth Edwards 2016-02-17 Almost all museums hold photographs in their collections, and museum professionals and their audiences engage with photographs in a myriad of ways. Yet despite some three decades of critical museology and photographic theory, and an extensive debate on the politics of representation, outside art museums, almost no critical attention has been given specifically to the roles, purposes and lives of these photographs within museums. This book brings into focus the ubiquitous yet entirely unconsidered work that photographs are put to in museums. The authors' argument is that there is an economy of photographs in museums which is integral to the processes of the museum, and integral to the understanding of museums. The international contributors, drawn from curators and academics, reflect a range of visual and museological expertise. After an introduction setting out the range of questions and problems, the first part addresses broad curatorial strategies

and ways of thinking about photographs in museums. Shifting the emphasis from curatorial practices and anxieties to the space of the gallery, this is followed by a series of case studies of exhibitionary practices and the museum strategies that support them. The third section focuses on the role of photographs in the museum articulation of 'difficult histories'. A final section addresses photograph collections in a digital environment. New technologies and new media have transformed the management, address and purposing in photographs in museums, from cataloguing practices to streaming on social media. These growing practices challenge both traditional hierarchies of knowledge in museums and the location of authority about photographs. The volume emerges from PhotoCLEC, a HERA funded project on museums and the photographic legacy of the colonial past in a postcolonial and multicultural Europe.

The Photograph and the Album Jonathan Carson 2013 This is the third in our series of books exploring key aspects of both contemporary and historic photography. With 480 pages and more than 100 colour illustrations The Photograph and The Album: Histories, Practices, Futures is a perceptive and stimulating guide to understanding that most pervasive photographic format, the photo album. Becoming "increasingly unruly," it has survived for over 150 years, from the first experimental albums of the 1850s to today's interactive, mobile applications. Through the placing of single images in sequence, the photo album is the narrative format par excellence. And, as this book demonstrates, its narratives embrace the social, the historical, the sexual and the political. With contributions from twenty respected international authors - academics, curators, photographers, collectors, researchers and writers - The Photograph and The Album examines the topic in both visual and written form, spanning historic practice, present-day creation, and future trends. "A welcome addition to the growing trend in seriously exploring the cultural context of the album form."

Angela Kelly, Associate Professor, Rochester Institute of Technology, New York.

**The Photographic News: A Weekly Record of the Progress of Photography.** Ed. by William Crookes, and by G. Wharton Simpson William Crookes 1860

*Photographs Objects Histories* Elizabeth Edwards 2004 This volume explores the idea that photographs are objects as well as images of objects, and that this materiality is integral to their meaning and use.

Photography and Jewish History Amos Morris-Reich 2022-11-15 It is a sign of the accepted evidentiary status of photographs that historians regularly append them to their accounts, Amos Morris-Reich observes. Very often, however, these photographs are treated as mere illustrations, simple documentations of the events that transpired. Scholars of photography, on the other hand, tend to prioritize the photographs themselves, relegating the historical contexts to the background. For Morris-Reich, however, photography exists within reality; it partakes in and is very much a component of the history it records. Morris-Reich examines how photography affects categories of history and experience, how it is influenced by them, and the ways in which our understanding of the relationship between history and photography can be theorized and reoriented. Morris-Reich here turns to five twentieth-century cases in which photography and Jewish history intersect: Albert Kahn's utopian attempt to establish a photographic archive in Paris in order to advance world peace; the spectacular failed project of Helmar Lerski, the most prominent photographer in British Mandate Jewish Palestine; photography in the long career of Eugen Fischer, a Nazi professor of genetics; the street photography of Robert Frank; and the first attempt to introduce photography into the study of Russian Jewry prior to World War I, as seen from the post-Holocaust perspective of the early twenty-first century. Illustrated with nearly 100 images, *Photography and Jewish History* moves beyond a focus on

Jewish photographers or the photographic representation of Jews or Jewish visibility to plumb the deeper and more significant registers of twentieth-century Jewish political history.

Women and Photography in Africa Darren Newbury 2020-10-26

This collection explores women's multifaceted historical and contemporary involvement in photography in Africa. The book offers new ways of thinking about the history of photography, exploring through case studies the complex and historically specific articulations of gender and photography on the continent, and attending to the challenge and potential of contemporary feminist and postcolonial engagements with the medium. The volume is organised in thematic sections that present the lives and work of historically significant yet overlooked women photographers, as well as the work of acclaimed contemporary African women photographers such as H la Ammar, Fatoumata Diabat , Lebohang Kganye and Zanele Muholi. The book offers critical reflections on the politics of gendered knowledge production and the production of racialised and gendered identities and alternative and subaltern subjectivities. Several chapters illuminate how contemporary African women photographers, collectors and curators are engaging with colonial photographic archives to contest stereotypical forms of representation and produce powerful counter-histories. Raising critical questions about race, gender and the history of photography, the collection provides a model for interdisciplinary feminist approaches for scholars and students of art history, visual studies and African history.

**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.

**Photography and History in Colonial Southern Africa** Lorena Rizzo 2019-09-16 This book studies the relationship between photography and history in colonial Southern Africa, using a series of encounters with Southern African photographic archives to reflect on photography as a distinct historical form. Through use of private and public archives, images produced by African itinerant photographers, white settlers, and colonial state institutions, this book explores the relationship between photography and history in colonial Southern Africa. Late nineteenth century Cape Colonial prison albums, police photographs from German Southwest Africa, African studio portraits, identity documents, travel permits and passports from the 1920s and 1930s, visual studies of whiteness and blackness authored by settler photographers, South African dompas photographs from the 1950s and 1960s, and aerial photography from the Eastern Cape in the mid-twentieth century are examined to highlight the ways in which photographic images cut across conventional institutional boundaries and complicate rigid distinctions between the private and the public, the political and the aesthetic, the colonial and the vernacular, or the subject and the object. Photography and History in Colonial Southern Africa

argues that rather than understanding photographs as a means of preserving and recreating the past in the present, we can value them for how they evoke at once the need for and the limits of historical reconstruction. This book will be of interest to students and scholars of colonial history, photographic history, visual media, and African studies.

**The Connected Home: The Future of Domestic Life** Richard Harper 2011-12-08 The title of this new book: “The Connected Home” reflects the move away from the idea that smart homes would alter the lives of those living in them by providing technologies to take over tasks that were previously the responsibility of the householder, such as managing entertainment, education – and even eating! Up until around 10 years ago this view was commonplace but time has shown that the technologies to support a smart home have not developed in such a way as to support this premise. Instead, what people do in their homes has moved the concept of a smart home into that of the ‘connected home’. The rise of on-line games technologies, video connections via Skype, social networking, internet browsing etc are now an integral part of the home environment and have had a significant effect on the home. The contributors to this exciting new book consider and discuss the effects and ramifications of the connected home from a variety of viewpoints: an examination of the take-up of personal computers and the Internet in domestic situations; an analysis of the changing intersection of technology and human habits in the connected home; the impact of gaming, texting, e-book readers, tablets and other devices and their effect on the social conditions of a household; the relationship between digital messaging applications and real geography; and an overview of how sensing technologies for the smart home might evolve (lightweight medical technologies for example). The book culminates by addressing unfinished ambitions from the smart home agenda, the factors that have prevented their realisation, and addresses

the need for extending research into the area.

Photography, Reconstruction and the Cultural History of the

Postwar European City Tom Allbeson 2020-11-16 Examining imagery of urban space in Britain, France and West Germany up to the early 1960s, this book reveals how photography shaped individual architectural projects and national rebuilding efforts alike. Exploring the impact of urban photography at a pivotal moment in contemporary European architecture and culture, this book addresses case studies spanning the destruction of the war to the modernizing reconfiguration of city spaces, including ruin photobooks about bombed cities, architectural photography of housing projects and imagery of urban life from popular photomagazines, as well as internationally renowned projects like UNESCO's Paris Headquarters, Coventry Cathedral and Berlin's Gedächtniskirche. This book reveals that the ways of seeing shaped in the postwar years by urban photography were a vital aspect of not only discourses on the postwar city but also debates central to popular culture, from commemoration and modernization to democratization and Europeanization. This book will be a fascinating read for researchers in the fields of photography and visual studies, architectural and urban history, and cultural memory and contemporary European history.

**New Spaces for Negotiating Art (and) Histories in Africa**

Kerstin Pinther 2015 In the 1990s, a new wave of globalization changed the field of cultural production in many African countries and paved the way for major new cultural events. In particular, during the last two decades, an ever growing series of art and cultural centers were and still are being established - often against the background of broader national (art) histories and the historic prominence of the state as the primary patron of the arts. In considering the historical genealogy of these 'new spaces, ' this book examines: the infrastructures and public spaces they create, the theoretical discourses they tap into and explore, the aesthetic and (cultural) political debates they stir, the role they play in the



field of cultural institutions and cultural activism, and their relations with state and municipal institutions. (Series: African Art and Visual Cultures - Vol. 2) [Subject: African Studies, Cultural Studies, Art

*Coatings on Photographs* Constance McCabe 2005

*Modelling the Future* Martin Lawn 2009-05-11 The role of World Exhibitions in the 19th and early 20th centuries was to confirm a relation between the nation state and modernity. As a display about industries, inventions and identities, the Exhibition, in a sense, put entire nations into an elevated, viewable space. It is a significant element in modernity as comparisons can be made, progress is assumed and the future can be made manageable. The Exhibition links the national and local, with the international and global. Nationalism and internationalism are in tension in the space, and so is the relation between government, business and media. The educational dimension of Exhibitions is an area of research rich in possibilities for historians of education. It is a dimension of comparative education which illuminates classifications and genealogies, networks and audiences, cross border industries of education, and the factors which shape discursive and technical exchanges. Displays of education objects can be read as demonstrations of modernity in education and schooling. They were catalogues of the future.

**Future Yet to Come** Sonja M. Kim 2021-09-30 South Korea is home to cutting-edge electronics, state-of-the-art medical facilities, and ubiquitous high-speed internet. The country's meteoric rise from the ashes of the Korean War (1950-1953) to rank among the world's most technologically advanced societies is often attributed to state-led promotion of science and technology in nation-building projects. With chapters that discuss Korea's dynastic past, foreign occupations, Cold War geopolitics, postwar rehabilitation in the twentieth century, and the contemporary neoliberal moment, *Future Yet to Come* argues that a longer historical arc and broader disciplinary approach better

elucidate these transformations. The book's contributors illuminate the "sociotechnical imaginaries" that promoted, sustained, and contested Korea's scientific, medical, and technological projects in realizing desired futures. Focusing special attention on visual culture and the life sciences, the essays present competing visions held by individuals and institutions of power in the use and purpose of scientific engagements. They demonstrate Korean specificities in culture and language, and the myriad social, political, spatial, and symbolic arrangements that shaped incorporations of and changes to existing systems of knowledge and material practices. Whether discussing moral epistemologies, imperialist or developmentalist thrusts in public health regimes, or new configurations of the "self" enabled by bio industries and media technologies, the book expands both the regional and global understanding of translation, accommodation, and transfer. Tracing imaginaries across the vicissitudes of Korea's past recalls their history and makes visible their shifts and resilience in dynamic political economies. Future Yet to Come reminds us how deeply intertwined science, medicine, and technology are to not only our polities, corporations, and societies but also the human condition. Bridging histories of science and medicine with anthropologies of technology and the arts, the book will appeal to students and scholars of Korean and East Asian studies as well as those with interests in the comparative history of medicine, STS (society and technology studies), art history, media studies, transnationalism, diaspora, and postcolonialism.

**Colonial Legacies** Gabriella Nugent 2021-12-15 In *Colonial Legacies*, Gabriella Nugent examines a generation of contemporary artists born or based in the Congo whose lens-based art attends to the afterlives and mutations of Belgian colonialism in postcolonial Congo. Focusing on three artists and one artist collective, Nugent analyses artworks produced by Sammy Baloji, Michèle Magma, Georges Senga and Kongo

Astronauts, each of whom offers a different perspective onto this history gleaned from their own experiences. In their photography and video art, these artists rework existent images and redress archival absences, making visible people and events occluded from dominant narratives. Their artworks are shown to offer a re-reading of the colonial and immediate post-independence past, blurring the lines of historical and speculative knowledge, documentary and fiction. Nugent demonstrates how their practices create a new type of visual record for the future, one that attests to the ramifications of colonialism across time.

**Building Knowledge, Constructing Histories, volume 2** Ine Wouters 2018-07-11 Building Knowledge, Constructing Histories brings together the papers presented at the Sixth International Congress on Construction History (6ICCH, Brussels, Belgium, 9-13 July 2018). The contributions present the latest research in the field of construction history, covering themes such as: - Building actors - Building materials - The process of building - Structural theory and analysis - Building services and techniques - Socio-cultural aspects - Knowledge transfer - The discipline of Construction History The papers cover various types of buildings and structures, from ancient times to the 21st century, from all over the world. In addition, thematic papers address specific themes and highlight new directions in construction history research, fostering transnational and interdisciplinary collaboration. Building Knowledge, Constructing Histories is a must-have for academics, scientists, building conservators, architects, historians, engineers, designers, contractors and other professionals involved or interested in the field of construction history. This is volume 2 of the book set.

*Evidence, History and the Great War* Gail Braybon† 2003-11-01 In the English-speaking world the Great War maintains a tenacious grip on the public imagination, and also continues to draw historians to an event which has been interpreted variously as a symbol of modernity, the midwife to the twentieth century and an

agent of social change. Although much 'common knowledge' about the war and its aftermath has included myth, simplification and generalisation, this has often been accepted uncritically by popular and academic writers alike. While Britain may have suffered a surfeit of war books, many telling much the same story, there is far less written about the impact of the Great War in other combatant nations. Its history was long suppressed in both fascist Italy and the communist Soviet Union: only recently have historians of Russia begun to examine a conflict which killed, maimed and displaced so many millions. Even in France and Germany the experience of 1914-18 has often been overshadowed by the Second World War. The war's social history is now ripe for reassessment and revision. The essays in this volume incorporate a European perspective, engage with the historiography of the war, and consider how the primary textual, oral and pictorial evidence has been used - or abused. Subjects include the politics of shellshock, the impact of war on women, the plight of refugees, food distribution in Berlin and portrait photography, all of which illuminate key debates in war history.

**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.

**International Record of Medicine and General Practice Clinics** Edward Swift Dunster 1919

**Debating New Approaches to History** Marek Tamm

2018-10-04 With its innovative format, *Debating New Approaches to History* addresses issues currently at the top of the discipline's theoretical and methodological agenda. In its chapters, leading historians of both older and younger generations from across the Western world and beyond discuss and debate the main problems and challenges that historians are facing today. Each chapter is followed by a critical commentary from another key scholar in the field and the author's response. The volume looks at topics such as the importance and consequences of the 'digital turn' in history (what will history writing be like in a digital age?), the challenge of posthumanist theory for history writing (how do we write the history of non-humans?) and the possibilities of moving beyond traditional sources in history and establishing a dialogue with genetics and neurosciences (what are the perspectives and limits of the so-called 'neurohistory'?). It also revisits older debates in history which remain crucial, such as what the gender approach can offer to historical research or how to write history on a global scale. *Debating New Approaches to History* does not just provide a useful overview of the new approaches to history it covers, but also offers insights into current historical debates and the process of historical method in the making. It demonstrates how the discipline of history has responded to challenges in society – such as digitalization, globalization and environmental concerns – as well as in humanities and social sciences, such as the 'material turn', 'visual turn' or 'affective turn'. This is a key volume for all students of historiography wanting to keep their finger on the pulse of contemporary thinking in historical research.

*From Snapshots to Social Media - The Changing Picture of Domestic Photography* Risto Sarvas 2011-02-09 *From Snapshots to Social Media* describes the history and future of domestic

photography as mediated by technological change. Domestic photography refers to the culture of ordinary people capturing, sharing and using photographs, and is in a particular state of flux today as photos go digital. The book argues that this digital era is the third major chapter in the 170 year history of the area; following the portrait and Kodak eras of the past. History shows that despite huge changes in photographic technology and the way it has been sold, people continue to use photographs to improve memory, support communication and reinforce identity. The future will involve a shift in the balance of these core activities and a replacement of the family album with various multimedia archives for individuals, families and communities. This raises a number of issues that should be taken into account when designing new technologies and business services in this area, including: the ownership and privacy of content, multimedia standards, home ICT infrastructure, and younger and older users of images. The book is a must for designers and engineers of imaging technology and social media who want a better understanding of the history of domestic photography in order to shape its future. It will also be of value to students and researchers in science and technology studies and visual culture, as a fascinating case study of the evolving use of photographs and photographic technology in Western society.

Cultural Governance and Resistance in Pacific Asia William A.

Callahan 2006-05-03 This text examines the politics of culture and the culture of politics in Pacific Asia through case studies on the South Pacific, China, South Korea, Thailand and Southeast Asia. The contexts and cultures of the chapters are wide-ranging and Callahan skilfully ties them together with the objective of analyzing the relation between the state's cultural governance and resistance to it. The themes covered include: governmentality and cultural production popular culture and resistance East/West relations gender, identity and democracy civil society, social movements and democracy national and transnational identity

production. Cultural Governance and Resistance in Pacific Asia addresses the dynamics between Asian studies and cultural studies, and the overlap between comparative politics and international relations, and as such will appeal to students and scholars of Asian studies, cultural studies, comparative politics, sociology and anthropology alike.

**Images of the Art Museum** Eva-Maria Troelenberg 2017-02-06 In recent years, the emerging field of museum studies has seen rapid expansion in the critical study of museums and scholars started to question the institution and its functions. To contribute differentiated viewpoints to the currently evolving meta-discourse on the museum, this volume aims to investigate how the institution of the museum has been visualized and translated into different kinds of images and how these images have affected our perception of these institutions. In this interdisciplinary collection, scholars from a variety of academic backgrounds, including art history, heritage, museums studies and architectural history, explore a broad range of case studies stretching across the globe. The volume opens up debate about the epistemological and historiographical significance of a variety of different images and representations of the Art Museum, including the transformation or adaptation of the image of the art museum across periods and cultures. In this context, this volume aims to develop a new theoretical framework while proposing new methodological tools and resources for the analysis of museological representations on a global scale.

Afrofuturism Nat'l Mus Afr Am Hist Culture 2023-03-21 This timely and gorgeously illustrated companion book to an upcoming Smithsonian exhibition explores the power of Afrofuturism to reclaim the past and reimagine Black futures Afrofuturism: A History of Black Futures explores the evolving and exhilarating concept of Afrofuturism, a lens used to imagine a more empowering future for the Black community through music, art, and speculative fiction. Sumptuous, beautifully designed spreads

feature 100 gorgeous illustrations of objects and images that reflect Black identity, agency, creativity, and hope, including: T'Challa's suit from Black Panther, Octavia Butler's typewriter, Uhura's outfit from Star Trek, Sun Ra's space harp, costumes from Broadway's The Wiz, handwritten lyrics by Jimi Hendrix, and Janelle Monae's ArchAndroid dress. Chapters include essays from a diverse group of scholars who reflect on themes such as legacy, alienation, and activism, with profiles on influential people and objects: Foreword & Introduction: Provides background on Afrofuturism Chapter 1 - Space is the Place: Reflects on space and its defining connection to Afrofuturism and its African cultural legacy Chapter 2 - Speculative Worlds: Explores short stories, Black speculative fiction and sci-fi, comics, and Black superheroes as bastions of Afrofuturist expression Chapter 3 - Visualizing Afrofuturism: Analyzes the vast visual culture of Afrofuturism Chapter 4 - Musical Futures: Explores Afrofuturism and music Afterword Afrofuturism offers a framework of radical potential to envision Black liberation and alternatives to oppressive structures like white supremacy. Afrofuturism comes at a time of increasing visibility for the concept, both in scholarship and in pop culture, and is a compelling ode to the revolutionary power of Black imagination. CONTRIBUTORS: Reynaldo Anderson, Tiffany E. Barber, Herb Boyd, Ariana Curtis, Eve L. Ewing, Tuliza Fleming, Nona Hendryx, N. K. Jemisin, John Jennings, Steven Lewis, Mark Anthony Neal, Alondra Nelson, De Nichols, Elaine Nichols, William S. Pretzer, Vernon Reid, Matthew Shindell, Kevin M. Strait, Angela Tate, Michelle Wilkinson, Ytasha L. Womack, Alisha B. Wormsley, and Kevin Young

Cultural Heritage and the Future Cornelius Holtorf 2020-12-10

Cultural Heritage and the Future brings together an international group of scholars and experts to consider the relationship between cultural heritage and the future. Drawing on case studies from around the world, the contributing authors insist that cultural heritage and the future are intimately linked and



that the development of futures thinking should be a priority for academics, students and those working in the wider professional heritage sector. Until recently, the future has never attracted substantial research and debate within heritage studies and heritage management, and this book addresses this gap by offering a balance of theoretical and empirical content that will stimulate multidisciplinary debate in the burgeoning field of critical heritage studies. *Cultural Heritage and the Future* questions the role of heritage in future making and will be of great relevance to academics and students working in the fields of museum and heritage studies, archaeology, anthropology, architecture, conservation studies, sociology, history and geography. Those working in the heritage professions will also find much to interest them within the pages of this book.

*Remembrance of Things Present* Nick Yablon 2019-06-12 Time capsules offer unexpected insights into how people view their own time, place, and culture, as well as their duties to future generations. *Remembrance of Things Present* traces the birth of this device to the Gilded Age, when growing urban volatility prompted doubts about how the period would be remembered—or if it would be remembered at all. Yablon details how diverse Americans – from presidents and mayors to advocates for the rights of women, blacks, and workers – constructed prospective memories of their present. They did so by contributing not just written testimony to time capsules but also sources that historians and archivists considered illegitimate, such as photographs, phonograph records, films, and everyday artifacts. By offering a direct line to posterity, time capsules stimulated various hopes for the future. *Remembrance of Things Present* delves into these treasure chests to unearth those forgotten futures.

**Sources and Methods in Histories of Colonialism** Kirsty Reid 2017-03-27 *Sources and Methods in Histories of Colonialism* provides an in-depth study of the relationships between archives,

knowledge and power. Exploring a diverse range of examples and surveying the now substantial scholarly literatures on the functions and scope of the 'imperial archive', it facilitates a deeper understanding of the challenges of working with a range of specific source genres within imperial and colonial archives. Covering the late eighteenth century to the present day and drawing on material from a range of modern empires including those established by Britain, France, the Netherlands, Spain and the United States, chapters discuss themes such as the emergence of photography as an archival tool, the use of oral history in histories of colonialism and the ways in which the state informs the archive and vice versa. This book considers the ways in which newer ways of thinking about the past have challenged more traditional views of 'the archive', provoking questions about what archives are and where their conceptual, geographical and chronological boundaries lie. Examining a wide selection of source material including government papers, censuses, petitions and case files and providing both an overarching introduction to the subject and close analysis of specific case studies, this book will be essential reading for students of imperial and colonial history.

13th Triennial Meeting, Rio de Janeiro, 22-27 September 2002  
Roy Vontobel 2002

**The Future of Digital Data, Heritage and Curation** Fiona R. Cameron 2021-03-30 The Future of Digital Data, Heritage and Curation critiques digital cultural heritage concepts and their application to data, developing new theories, curatorial practices and a more-than-human museology for a contemporary and future world. Presenting a diverse range of case examples from around the globe, Cameron offers a critical and philosophical reflection on the ways in which digital cultural heritage is currently framed as societal data worth passing on to future generations in two distinct forms: digitally born and digitizations. Demonstrating that most perceptions of digital cultural heritage are distinctly

western in nature, the book also examines the complicity of such heritage in climate change, and environmental destruction and injustice. Going further still, the book theorizes the future of digital data, heritage, curation and the notion of the human in the context of the profusion of new types of societal data and production processes driven by the intensification of data economies and through the emergence of new technologies. In so doing, the book makes a case for the development of new types of heritage that comprise AI, automated systems, biological entities, infrastructures, minerals and chemicals – all of which have their own forms of agency, intelligence and cognition. *The Future of Digital Data, Heritage and Curation* is essential reading for academics and students engaged in the study of museums, archives, libraries, galleries, archaeology, cultural heritage management, information management, curatorial studies and digital humanities.

**The Night Albums** Kate Palmer Albers 2021-11-09 We live in an era of abundant photography. Is it then counterintuitive to study photographs that disappear or are difficult to discern? Kate Palmer Albers argues that it is precisely this current cultural moment that allows us to recognize what has always been a basic and foundational, yet unseen, condition of photography: its ephemerality. Through a series of case studies spanning the history of photography, *The Night Albums* takes up the provocations of artists who collectively redefine how we experience visibility. From the protracted hesitations of photography's origins, to conceptual and performative art that has emerged since the 1960s, to the waves of technological experimentation flourishing today, Albers foregrounds artists who offer fleeting, hidden, conditional, and future modes of visibility. By unveiling how ephemerality shapes the photographic experience, she ultimately proposes an expanded framework for the medium.

**Creating African Fashion Histories** JoAnn McGregor

2022-04-05 Creating African Fashion Histories examines the stark disjuncture between African self-fashioning and museum practices. Conventionally, African clothing, textiles, and body adornments were classified by museums as examples of trade goods, art, and ethnographic materials—never as "fashion." Counterposing the dynamism of African fashion with museums' historic holdings thus provides a unique way of confronting ways in which coloniality persists in knowledge and institutions today. This volume brings together an interdisciplinary group of scholars and curators to debate sources and approaches for constructing African fashion histories and to examine their potential for decolonizing museums, fashion studies, and global cultural history. The editors of this volume seek to answer questions such as: How can researchers use museum collections to reveal traces of past self-fashioning that are obscured by racialized forms of knowledge and institutional practice? How can archival, visual, oral, ethnographic, and online sources be deployed to capture the diversity of African sartorial pasts? How can scholars and curators decolonize the Eurocentric frames of thinking encapsulated in historic collections and current curricula? Can new collections of African fashion decolonize museum practice? From Moroccan fashion bloggers to upmarket Lagos designers, the voices in this ground-breaking collection reveal fascinating histories and geographies of circulation within and beyond the continent and its diasporic communities.

**Picturing the Western Front** Beatriz Pichel 2021-05-09

Between 1914 and 1918, military, press and amateur photographers produced thousands of pictures. Either classified in military archives specially created with this purpose in 1915, collected in personal albums or circulated in illustrated magazines, photographs were supposed to tell the story of the war. Picturing the Western Front argues that photographic practices also shaped combatants and civilians' war experiences. Doing photography (taking pictures, posing for them, exhibiting,

cataloguing and looking at them) allowed combatants and civilians to make sense of what they were living through. Photography mattered because it enabled combatants and civilians to record events, establish or reinforce bonds with one another, represent bodies, place people and events in imaginative geographies and making things visible, while making others, such as suicide, invisible. Photographic practices became, thus, frames of experience.

**The Nineteenth-century Visual Culture Reader** Vanessa R. Schwartz 2004 The nineteenth century is central to contemporary discussions of visual culture. This reader brings together key writings on the period, exploring such topics as photographs, exhibitions and advertising.

**The Future of Indigenous Museums** Nick Stanley 2008 Indigenous museums and cultural centres have sprung up across the developing world, and particularly in the Southwest Pacific. This book looks to the future of museum practice through examining how these museums have evolved to incorporate the present and the future in the display of culture.

The City of Alpena, Brief Early History, the Present and Future, Its Harbor, Industrial Importance and Advantages, Education, Religion, Etc., City Government 1891

Imagining Futures Carola Lentz 2022-05-03 What keeps a family together? In *Imagining Futures*, authors Carola Lentz and Isidore Lobnibe offer a unique look at one extended African family, currently comprising over five hundred members in Northern Ghana and Burkina Faso. Members of this extended family, like many others in the region, find themselves living increasingly farther apart and working in diverse occupations ranging from religious clergy and civil service to farming. What keeps them together as a family? In their groundbreaking work, Lentz and Lobnibe argue that shared memories, rather than only material interests, bind a family together. *Imagining Futures* explores the changing practices of remembering in an African family and

offers a unique contribution to the growing field of memory studies, beyond the usual focus of Europe and America. Lentz and Lobnibe explore how, in an increasingly globalized, postcolonial world, memories themselves are not static accounts of past events but are actually malleable and shaped by both current concerns and imagined futures.

### **Media, Technology, and Literature in the Nineteenth Century**

Dr Colette Colligan 2013-05-28 Operating at the intersection where new technology meets literature, this collection discovers the relationship among image, sound, and touch in the long nineteenth century. The chapters speak to the special mixed-media properties of literature, while exploring the important interconnections of science, technology, and art at the historical moment when media was being theorized, debated, and scrutinized. Each chapter focuses on a specific visual, acoustic, or haptic dimension of media, while also calling attention to the relationships among the three. Famous works such as Wordsworth's "I wandered lonely as a cloud" and Shelley's *Frankenstein* are discussed alongside a range of lesser-known literary, scientific, and pornographic writings. Topics include the development of a print culture for the visually impaired; the relationship between photography and narrative; the kaleidoscope and modern urban experience; Christmas gift books; poetry, painting and music as remediated forms; the interface among the piano, telegraph, and typewriter; Ernst Heinrich Weber's model of rationalized tactility; and how the shift from visual to auditory telegraphic instruments amplified anxieties about the place of women in nineteenth-century information networks. Full of surprising insights and connections, the collection offers new impetus for stimulating historical conversations and debates about nineteenth-century media, while also contributing fresh perspectives on new media and (re)mediation today.

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