

THE
BRITISH EMPIRE
from photographs

AFRICA



JOHN FABB

The British Empire From Photographs Africa

John MacKenzie



The British Empire From Photographs Africa:

A Cultural History of the British Empire John MacKenzie, 2022-12-06 A compelling history of British imperial culture showing how it was adopted and subverted by colonial subjects around the world As the British Empire expanded across the globe it exported more than troops and goods In every colony imperial delegates dispersed British cultural forms Facilitated by the rapid growth of print photography film and radio imperialists imagined this new global culture would cement the unity of the empire But this remarkably wide ranging spread of ideas had unintended and surprising results In this groundbreaking history John M MacKenzie examines the importance of culture in British imperialism MacKenzie describes how colonized peoples were quick to observe British culture and adapted elements to their own ends subverting British expectations and eventually beating them at their own game As indigenous communities integrated their own cultures with the British imports the empire itself was increasingly undermined From the extraordinary spread of cricket and horse racing to statues and ceremonies MacKenzie presents an engaging imperial history one with profound implications for global culture in the present day

Picturing Empire James R. Ryan, 1997 Using detailed case studies of specific persons places and practices linked to broader themes and ideological frameworks Ryan shows how Imperial Britain produced and projected its imaginative geography through photography He begins by considering the role of photography in the exploration of darkest Africa by David Livingstone s Zambezi Expedition of 1858 63 Finding that other travelers used photographs as a powerful means of organizing and domesticating foreign landscapes Ryan explores this theme through the topographical and landscape photography of Samuel Bourne in India and John Thompson in Cyprus

Empire Niall Ferguson, 2008-03-17 A bestselling historian shows how the British Empire created the modern world in a book lauded as a rattling good tale Wall Street Journal and popular history at its best Washington Post The British Empire was the largest in all history the nearest thing to global domination ever achieved The world we know today is in large measure the product of Britain s Age of Empire The global spread of capitalism telecommunications the English language and institutions of representative government all these can be traced back to the extraordinary expansion of Britain s economy population and culture from the seventeenth century until the mid twentieth On a vast and vividly colored canvas Empire shows how the British Empire acted as midwife to modernity Displaying the originality and rigor that have made Niall Ferguson one of the world s foremost historians Empire is a dazzling tour de force a remarkable reappraisal of the prizes and pitfalls of global empire

British Empire in Pictures Criss Barrington Gyford, 1946

Picturing Empire James R. Ryan, 2013-06-01 Coinciding with the extraordinary expansion of Britain s overseas empire under Queen Victoria the invention of photography allowed millions to see what they thought were realistic and unbiased pictures of distant peoples and places This supposed accuracy also helped to legitimate Victorian geography s illuminations of the darkest recesses of the globe with the light of scientific mapping techniques But as James R Ryan argues in Picturing Empire Victorian photographs reveal as much about the imaginative landscapes of imperial culture

as they do about the real subjects captured within their frames Ryan considers the role of photography in the exploration and domestication of foreign landscapes in imperial warfare in the survey and classification of racial types in hunting with the camera and in teaching imperial geography to British schoolchildren Ryan's careful exposure of the reciprocal relation between photographic image and imperial imagination will interest all those concerned with the cultural history of the British Empire

Consensus, Conflict, and Change Margaret Peil, Olatunji Y. Oyeneye, 1998 Two very distinguished sociologists here undertake an extensive and comparative examination of African societies from a sociological perspective addressing the various aspects and agents of transformation The study is against the background of the transformation of African societies triggered by such factors as dysfunctions within values beliefs and norms general economic and political factors and adjustments due to external forces particularly new culture and technologies The issues are examined from the perspective that democratisation modernisation and globalisation are forces influencing African societies whilst traditional values and cultures produce a conflict of interest The chapters cover social organisation interaction differentiation families education religion economic activities cities social problems and social change

The Growth of the British Empire Philip Henry Kerr Marquis of Lothian, A. C. Kerr, 1911

Images of Empire M.W. Daly, Jane Hogan, 2005-11-01 This book highlights the richness of photographic sources for the study of one European colonial entity in Africa the Anglo Egyptian Sudan Photographs from the extraordinary Sudan Archive of the University of Durham illustrate important aspects of the colonial experience and provide both important information in their own right and essential context for the study of the period An introductory essay surveys the era the documentary sources for its study and the nature of the photographic record The book will serve as both a model and an inspiration for the discovery collection conservation and use of photographs as sources for the study of other outposts of the British Empire

Photo Archives and the Place of Photography Geraldine A. Johnson, Deborah Schultz, 2025-02-07 This collection of chapters investigates the effects of mobility and place on a range of photographic archives and explores their potential for cross disciplinary dialogue The book explores photographic images used in the study of art as well as the implications of placing European images of non European cultures in an archive album library or museum It also addresses questions of digital space which renders images more visually accessible but further complicates issues relating to location The contributors consider these issues through case studies based on a variety of archives institutions and disciplines Just as photographs are conceived as unstable objects so conventional borders between disciplines and locations are challenged and opened up with chapters drawing on a range of disciplinary theories and practices The focus of the individual chapters is global as seen in contributions not only on Euro American topics but also on Orientalizing approaches to photographing the Ancient Near East photographic archives of Bedouin subjects and digital photographic archives in an Iranian context This book will be of interest to scholars of art history visual and cultural studies anthropology and archaeology as well as those working on the history and theory of photography and histories and theories

of the archive *Where the Roads All End* Ilisa Barbash, 2016 *Where the Roads All End* tells the remarkable story of an American family's expeditions to the Kalahari Desert in the 1950s. Raytheon founder Laurence Marshall and his family recorded the lives of the last remaining hunter gatherers, the so-called Bushmen, in what is now recognized as one of the most important anthropology ventures in Africa.

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.

Troubling Images Federico Freschi, Brenda Schmammann, Lize van Robbroeck, 2020-02-01 *Troubling Images* explores how art and visual culture helped to secure hegemonic claims to the nation-state via the construction of a unified Afrikaner imaginary. Emerging in the late nineteenth century and gaining currency in the 1930s and 1940s, Afrikaner nationalist fervour underpinned the establishment of white Afrikaner political and cultural domination during South Africa's apartheid years. Focusing on manifestations of Afrikaner nationalism in paintings, sculptures, monuments, buildings, cartoons, photographs, illustrations, and exhibitions, *Troubling Images* offers a critical account of the role of art and visual culture in the construction of a unified Afrikaner imaginary which helped secure hegemonic claims to the nation-state. This insightful volume examines the implications of metaphors and styles deployed in visual culture and considers how the design, production, collecting, and commissioning of objects, images, and architecture were informed by Afrikaner nationalist imperatives and ideals. While some chapters focus only on instances of adherence to Afrikaner nationalism, others consider articulations of dissent and criticism. By troubling these images, looking at them, teasing out their meanings, and connecting them to a political and social project that still has a major impact on the present moment, the authors engage with the ways in which an Afrikaner nationalist inheritance is understood and negotiated in contemporary South Africa. They examine the management of its material effects in contemporary art, in archives, the

commemorative landscape and the built environment Troubling Images adds to current debates about the histories and ideological underpinnings of nationalism and is particularly relevant in the current context of globalism and diaspora resurgent nationalisms and calls for decolonisation *Encyclopedia of Nineteenth-Century Photography* John Hannavy, 2013-12-16 The Encyclopedia of Nineteenth Century Photography is the first comprehensive encyclopedia of world photography up to the beginning of the twentieth century It sets out to be the standard definitive reference work on the subject for years to come Its coverage is global an important first in that authorities from all over the world have contributed their expertise and scholarship towards making this a truly comprehensive publication The Encyclopedia presents new and ground breaking research alongside accounts of the major established figures in the nineteenth century arena Coverage includes all the key people processes equipment movements styles debates and groupings which helped photography develop from being a solution in search of a problem when first invented to the essential communication tool creative medium and recorder of everyday life which it had become by the dawn of the twentieth century The sheer breadth of coverage in the 1200 essays makes the Encyclopedia of Nineteenth Century Photography an essential reference source for academics students researchers and libraries worldwide Education Outlook, 1902 Reference Catalogue of Current Literature, 1924 **Oxford University Press** Oxford University Press, 1924 *The Journal of Education*, 1906 *Cinema and Society in the British Empire, 1895-1940* James Burns, 2013-07-26 By 1940 going to the movies was the most popular form of public leisure in Britain's empire This book explores the social and cultural impact of the movies in colonial societies in the early cinema age **Report of the ... and ... Meetings of the British Association for the Advancement of Science** British Association for the Advancement of Science. Meeting, 1922 The British Empire Mark Doyle, 2018-06-29 An essential starting point for anyone wanting to learn about life in the largest empire in history this two volume work encapsulates the imperial experience from the 16th 21st centuries From early sixteenth century explorations to the handover of Hong Kong in 1997 the British Empire controlled outposts on every continent spreading its people and ideas across the globe and profiting mightily in the process The present state of our world from its increasing interconnectedness to its vast inequalities and from the successful democracies of North America to the troubled regimes of Africa and the Middle East can be traced in large part to the way in which Great Britain expanded and controlled its empire The British Empire A Historical Encyclopedia addresses a broader range of topics than do most other surveys of the empire covering not only major political and military developments but also topics that have only recently come to serious scholarly attention such as women's and gender history art and architecture indigenous histories and perspectives and the construction of colonial knowledge and ideologies By going beyond the headline events of the British Empire this captivating work communicates the British imperial experience in its totality

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