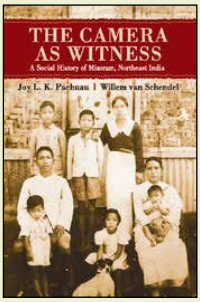
visual ethnography

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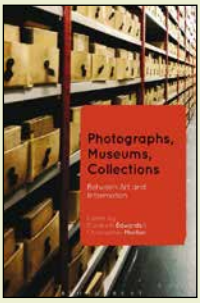
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Pachuau, Joy L. K.
Van Schendel, Willem
THE CAMERA AS WITNESS. A SOCIAL HISTORY OF MIZORAM, NORTHEAST INDIA
2015, Cambridge University Press

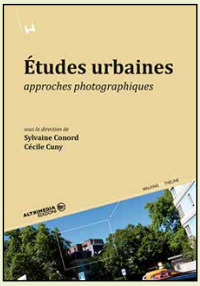
The Camera as Witness lifts the veil off the little known world of Mizoram and challenges – through unpublished photographs – core assumptions in the writing of India's national history. The photographs in the book establish the transformation of this society and the many forms of modernity that have emerged in it. It emphasizes how 'indigenous people' in Mizoram used cameras to produce distinct modern identities and represent themeselves, consistently contesting outsiders' imaginations of them as isolated, backward and in need of upliftment.



Elizabeth Edwards and Christopher Morton (eds)
PHOTOGRAPHS, MUSEUMS, COLLECTIONS. BETWEEN ART AND INFORMATION
London-New York, Bloomsbury Academic

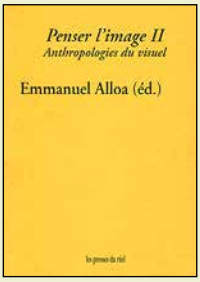
The status of photographs in the history of museum collections is a complex one. From its very beginnings the double capacity of photography - as a tool for making a visual record on the one hand and an aesthetic form in its own right on the other - has created tensions about its place in the hierarchy of museum objects. While major collections of 'art' photography have grown in status and visibility, photographs not designated 'art' are often invisible in museums. Yet almost every museum has photographs as part of its ecosystem, gathered as information, corroboration or documentation, shaping the understanding of other classes of objects, and many of these collections remain uncatalogued and their significance unrecognised.
This volume presents a series of case studies on the historical collecting and usage of photographs in museums. Using critically informed empirical investigation, it explores substantive and historiographical questions such as what is the historical patterning in the way photographs have been produced, collected and retained by museums? How do categories of the aesthetic and evidential shape the history of collecting photographs? What has been the work of photographs in museums? What does an understanding of photograph collections add to our understanding of collections history more broadly? What are the methodological demands of research on photograph collections?
The case studies cover a wide range of museums and collection types, from art galleries to maritime museums, national collections to local history museums, and international perspectives including Cuba, France, Germany, New Zealand, South Africa and the UK. Together they offer a fascinating insight into both the history of collections and collecting, and into the practices and poetics of archives across a range of disciplines, including the history of science, museum

studies, archaeology and anthropology. See more at: *www.bloomsbury.com/uk/photographs-museums-collections-9781472533661/#sthash.TxuctGvj.dpuf*



Sylvaine Conord
et Cécile Cuny
(sous la direction)
ÉTUDES URBAINES. APPROCHES PHOTOGRAPHIQUES
2015, Matera,
Altrimedia Edizioni,
€ 28.

Order the book writing to info@altrimediaedizioni.com
Quels sont les usages contemporains de la photographie dans la recherche urbaine? Quelles questions méthodologiques et épistémologiques soulèvent-elles au sein de ce champ? Les contributions réunies dans ce dossier apportent chacune une réponse particulière à ces questions. Le développement des usages scientifiques de la photographie dans les enquêtes sur la ville intervient dans un contexte où la suprématie de la carte et du dessin est aujourd'hui remise en question. Dans chaque article, le recours à la photographie s'accompagne d'une expérimentation réflexive de nouveaux formats de restitution de la recherche qui ne se réduit pas à une question de «mise en forme». L'image photographique prise dans un processus de production de sens donne aux études urbaines une autre dimension.



Emmanuel Alloa (Éd)
PENSER L'IMAGE VOLUME 2 ANTHROPOLOGIES DU VISUEL
2015, Paris,
Le Presses du Réel

Ces dernières années ont été le théâtre d'une étonnante résurgence de la question anthropologique.
Parmi les propositions les plus débattues, il y a eu celle qui consisterait à penser l'homme non pas comme un animal doué de langage, mais avant tout comme un homo pictor ou encore comme un homo spectator, capable de produire et de reconnaître ses propres images.
Si entre-temps, cette idée d'une anthropologie par l'image a permis d'inaugurer des nouveaux domaines de recherche, comme l'anthropologie visuelle, celle-ci relève cependant d'une histoire déjà plus ancienne dont cet ouvrage livre quelques clés. Entre ceux qui considèrent que les images sont le reflet exact de l'homme et ceux qui, au contraire, sont d'avis que les artefacts visuels mènent une vie dont les raisons échappent à la logique anthropocentrique, se dessinent aujourd'hui les lignes de front de ce qui s'apparente à une nouvelle querelle de l'image.