

Only Skin Deep Changing Visions Of The American Self

At the close of the twentieth century, black artists began to figure prominently in the mainstream American art world for the first time. Thanks to the social advances of the civil rights movement and the rise of multiculturalism, African American artists in the late 1980s and early '90s enjoyed unprecedented access to established institutions of publicity and display. Yet in this moment of ostensible freedom, black cultural practitioners found themselves turning to the history of slavery. *Bound to Appear* focuses on four of these artists—Renée Green, Glenn Ligon, Lorna Simpson, and Fred Wilson—who have dominated and shaped the field of American art over the past two decades through large-scale installations that radically departed from prior conventions for representing the enslaved. Huey Copeland shows that their projects draw on strategies associated with minimalism, conceptualism, and institutional critique to position the slave as a vexed figure—both subject and object, property and person. They also engage the visual logic of race in modernity and the challenges negotiated by black subjects in the present. As such, Copeland argues, their work reframes strategies of representation and rethinks how blackness might be imagined and felt long after the end of the “peculiar institution.” The first book to examine in depth these artists’ engagements with slavery, *Bound to Appear* will leave an indelible mark on modern and contemporary art.

In 2001, Renée Cox’s *Yo Mama’s Last Supper* was exhibited at the Brooklyn Museum. Cox’s photographic recreation of Leonardo da Vinci’s painting features an almost all black cast and the artist, nude, standing in for Jesus. The intense controversy that erupted testifies to the enduring power of images of black bodies to unsettle and disturb viewers. Over the course of the twentieth century, as black visibility rose across a variety of media, scholars in art history and media studies began to analyze how audiences view black subjects, while performance and theater studies scholars examined black self-presentation. *Troubling Vision* bridges the gap between these divergent approaches, arguing that grasping the cultural meaning of blackness relies on understanding both performance and vision. Taking into account this fixation on black visibility, Nicole R. Fleetwood explores how blackness is always a troubling presence in the field of vision and the black body is persistently seen as a problem. Fleetwood examines a wide range of materials from visual and media art, documentary photography, theater and performance, fashion advertising, and celebrity culture. Based on her trenchant analysis of this work, Fleetwood investigates the various ways black cultural producers disrupt dominant notions of black identity and the black body.

What imaginaries, tropes, and media have shaped how we theorize? *The Mark of Theory* argues that inscription constitutes one of the master metaphors of contemporary theory. As a trope that draws on a wide array of practices of marking, from tattooing to circumcision, from photographic imprints and phonographic grooves to marks on a page, inscription provides an imaginary that orients and irritates theoretical thought. Tracing inscriptive imaginaries from the late nineteenth century to today, *The Mark of Theory* offers a wide-ranging conceptual genealogy of contemporary thought. Navigating poststructuralism’s attention to figurative language as well as media theory’s attention to objects, phenomena, and practices of mediation, the book works through core questions for how we theorize. Across a range of disciplines and scholarly conversations—from literature and media to anthropology, race and gender, art, psychoanalysis, sound, and ultimately ethics—sites of inscription come to constitute the past legacy of a thought to come, a prehistory of our current moment. In focusing on materiality and mediation *The Mark of Theory* shows how inscriptive practices shape conceptual thought, as well as political and ethical choices. By contextualizing the fraught relationship between materiality and signification, *The Mark of Theory* lays the ground for a politics of theory that begins there where theory and politics are no longer conflated.

In *Imaging The Great Puerto Rican Family: Framing Nation, Race and Gender during the American Century*, Hilda Lloréns offers a ground-breaking study of images—photographs, postcards, paintings, posters, and films—about Puerto Rico and Puerto Ricans made by American and Puerto Rican image-makers between 1890 and 1990. Through illuminating discussions of artists, images, and social events, the book offers a critical analysis of the power-laden cultural and historic junctures imbricated in the creation of re-presentations of Puerto Rico and Puerto Ricans by Americans (“outsiders”) and Puerto Ricans (“insiders”) during an historical epoch marked by the twin concepts of “modernization” and “progress.” The study excavates the ways in which colonial power and resistance to it have shaped representations of Puerto Rico and its people. Hilda Lloréns demonstrates how nation, race, and gender figure in representation, and how these representations in turn help shape the discourses of nation, race, and gender. *Imaging The Great Puerto Rican Family* masterfully illustrates that as significant actors in the shaping of national conceptions of history image-makers have created iconic symbols deeply enmeshed in an “emotional aesthetics of nation.” The book proposes that images as important conveyers of knowledge and information are a fertile data site. At the same time, Lloréns underscores how colonial modernity turned global, the conceptual framework informing the analysis, not only calls attention to the national and global networks in which image-makers have been a part of, and by which they have been influenced, but highlights the manners by which technologies of imaging and “seeing” have been prime movers as well as critics of modernity.

In *Imprisoned in a Luminous Glare*, Leigh Raiford argues that over the past one hundred years, activists in the black freedom struggle have used photographic imagery both to gain political recognition and to develop a different visual vocabulary about black lives. Offering readings of the use of photography in the anti-lynching movement, the civil rights movement, and the black power movement, *Imprisoned in a Luminous Glare* focuses on key transformations in technology, society, and politics to understand the evolution of photography’s deployment in capturing white oppression, black resistance, and African American life.

A highly interdisciplinary work, *The Black Skyscraper* reclaims the influence of race on modern architectural design as well as the less-well-understood effects these designs had on the experience and perception of race.

Roughly 1.7 million people died in Cambodia from untreated disease, starvation, and execution during the Khmer Rouge reign of less than four years in the late 1970s. The regime’s brutality has come to be symbolized by the multitude of black-and-white mug shots of prisoners taken at the notorious Tuol Sleng prison, where thousands of “enemies of the state” were tortured before being sent to the Killing Fields. In *Archiving the Unspeakable*, Michelle Caswell traces the social life of these photographic records through the lens of archival studies and elucidates how, paradoxically, they have become agents of silence and witnessing, human rights and injustice as they are deployed at various moments in time and space. From their creation as Khmer Rouge administrative records to their transformation beginning in 1979 into museum displays, archival collections, and databases, the mug shots are key components in an ongoing drama of unimaginable human suffering. Winner, Waldo Gifford Leland Award, Society of American Archivists Longlist, ICAS Book Prize, International Convention of Asia Scholars

In 1930, Chicago’s Field Museum of Natural History commissioned sculptor Malvina Hoffman to produce three-dimensional models of racial types for an anthropology display called the *Races of Mankind*. In this exceptional study, Marianne Kinkel measures the colossal impact of the ninety-one bronze and stone sculptures on perceptions of race in twentieth-century visual culture, tracing their exhibition from their 1933 debut and nearly four decades at the Field Museum to numerous reuses, repackagings, reproductions, and publications that reached across the world. Employing a keen interdisciplinary approach, Kinkel taps archival sources and period publications to construct a cultural biography of the *Races of Mankind* sculptures. She examines how Hoffman’s collaborations with curators and anthropologists

transformed the commission from a traditional physical anthropology display to a fine art exhibit. She also tracks influential exhibitions of statuettes in New York and Paris and photographic reproductions in atlases, maps, and encyclopedias. The volume concludes with the dismantling of the exhibit at the Field Museum in the late 1960s and the redeployment of some of the sculptures in new educational settings. Kinkel demonstrates how the Races of Mankind sculptures participated in various racial paradigms by asserting fixed racial types and racial hierarchies in the 1930s, promoting the notion of a Brotherhood of Man in the 1940s, and engaging Afrocentric discourses of identity in the 1970s. Despite the enormous role the sculptures played in representing race in American visual culture, their history has been largely unrecognized until now. The first sustained examination of this influential group of sculptures, *Races of Mankind: The Sculptures of Malvina Hoffman* examines how the veracity of race is continually renegotiated through collaborative processes involved in the production, display, and circulation of visual representations.

Featuring more than seventy images, *Pictures and Progress* brings to light the wide-ranging practices of early African American photographers, as well as the effects of photography on racialized thinking.

Only Skin Deep looks at race as a distinct set of visual symbols that are manifested through a variety of photographic techniques. Taken together, *Only Skin Deep* is about how photography works to make us "see" race. Curated by Coco Fusco.

"The George Gund Foundation imprint in African American studies."--Page [i] of preliminary pages.

The *Handbook of Photography Studies* is a state-of-the-art overview of the field of photography studies, examining its thematic interests, dynamic research methodologies and multiple scholarly directions. It is a source of well-informed, analytical and reflective discussions of all the main subjects that photography scholars have been concerned with as well as a rigorous study of the field's persistent expansion at a time when digital technology regularly boosts our exposure to new and historical photographs alike. Split into five core parts, the *Handbook* analyzes the field's histories, theories and research strategies; discusses photography in academic disciplinary and interdisciplinary contexts; draws out the main concerns of photographic scholarship; interrogates photography's cultural and geopolitical influences; and examines photography's multiple uses and continued changing faces. Each part begins with an introductory text, giving historical contextualization and scholarly orientation. Featuring the work of international experts, and offering diverse examples, insights and discussions of the field's rich historiography, the *Handbook* provides critical guidance to the most recent research in photography studies. This pioneering and comprehensive volume presents a systematic synopsis of the subject that will be an invaluable resource for photography researchers and students from all disciplinary backgrounds in the arts, humanities and social sciences.

Emphasizing the understanding of images and their influences on how they affect our attitudes, beliefs, and actions, this fully updated sixth edition offers consequential ways of looking at images from the perspectives of photographers, critics, theoreticians, historians, curators, and editors. It invites informed conversations about meanings and implications of images, providing multiple and sometimes conflicting answers to questions such as: What are photographs? Should they be called art? Are they ethical? What are their implications for self, society, and the world? From showing how critics verbalize what they see in images and how they persuade us to see similarly, to dealing with what different photographs might mean, the book posits that some interpretations are better than others and explains how to deliberate among competing interpretations. It looks at how the worth of photographs is judged aesthetically and socially, offering samples and practical considerations for both studio critiques for artists and professional criticism for public audiences. This book is a clear and accessible guide for students of art history, photography and criticism, as well as anyone interested in carefully looking at and talking about photographs and their effects on the world in which we live.

Please note this is a 'Palgrave to Order' title (PTO). Stock of this book requires shipment from an overseas supplier. It will be delivered to you within 12 weeks. This is the first compilation of essays to bring together the most important U.S. Latino/a literary criticism of the last decade. This timely text has been long in coming as U.S. Latino/a literary criticism has grown exponentially throughout U.S universities since 1995.

Explores the intersection and history of American literary realism and the performance of spiritual and racial embodiment. Recovering a series of ecstatic performances in late nineteenth- and early twentieth-century American realism, *Realist Ecstasy* travels from camp meetings to Native American ghost dances to storefront church revivals to explore realism's relationship to spiritual experience. In her approach to realism as both an unruly archive of performance and a wide-ranging repertoire of media practices—including literature, photography, audio recording, and early film—Lindsay V. Reckson argues that the real was repetitively enacted and reenacted through bodily practice. *Realist Ecstasy* demonstrates how the realist imagining of possessed bodies helped construct and naturalize racial difference, while excavating the complex, shifting, and dynamic possibilities embedded in ecstatic performance: its production of new and immanent forms of being beside. Across her readings of Stephen Crane, James Weldon Johnson, and Nella Larsen, among others, Reckson triangulates secularism, realism, and racial formation in the post-Reconstruction moment. *Realist Ecstasy* shows how post-Reconstruction realist texts mobilized gestures—especially the gestures associated with religious ecstasy—to racialize secularism itself. Reckson offers us a distinctly new vision of American realism as a performative practice, a sustained account of how performance lives in and through literary archives, and a rich sense of how closely secularization and racialization were linked in Jim Crow America.

San Diego Magazine gives readers the insider information they need to experience San Diego—from the best places to dine and travel to the politics and people that shape the region. This is the magazine for San Diegans with a need to know.

Hans Rooseboom is conservator fotografie bij het Rijksmuseum Rooseboom laat zien hoe foto's gemaakt, bedoeld, verspreid, bekeken en gebruikt zijn Fotomusea worden platgelopen, de fotografiebeurs Unseen is in een paar jaar enorm gegroeid en zeer succesvol: fotografie is hot In Lichtjaren vertelt Hans Rooseboom hoe de fotografie vanuit het niets uitgroeide tot het invloedrijke, door bijna iedereen beoefende en overal aanwezige medium van nu. Hij laat zien hoe foto's gemaakt, bedoeld, verspreid, bekeken, gebruikt en misbruikt zijn. Zo maakte men zich al in 1890 zorgen over de privacy die door camera's geschonden werd en is het manipuleren van foto's veel ouder dan Photoshop. Na twaalf hoofdstukken zal de lezer anders en beter naar foto's kijken en ze ook beter begrijpen – en wordt wellicht nog een betere fotograaf ook. Lichtjaren besluit met een gids die de lezer door de jungle van het verzamelen van foto's voert.

Only Skin Deep Changing Visions of the American Self Harry N Abrams Incorporated

In the late 19th century, photography became a central tool of U.S. immigration policy. This book explores the history of immigration through the prism of visual culture, discussing the purpose

& meaning of visual images in this context.

An investigation of race and the ontology of the visual

Exploring the role of photography in shaping modern ideas about race, nation, and selfhood, this critical study--enhanced by three hundred full-color images--assesses the impact of photography on race and racial identity.

The Postcolonial World presents an overview of the field and extends critical debate in exciting new directions. It provides an important and timely reappraisal of postcolonialism as an aesthetic, political, and historical movement, and of postcolonial studies as a multidisciplinary, transcultural field. Essays map the terrain of the postcolonial as a global phenomenon at the intersection of several disciplinary inquiries. Framed by an introductory chapter and a concluding essay, the eight sections examine: Affective, Postcolonial Histories Postcolonial Desires Religious Imaginings Postcolonial Geographies and Spatial Practices Human Rights and Postcolonial Conflicts Postcolonial Cultures and Digital Humanities Ecocritical Inquiries in Postcolonial Studies Postcolonialism versus Neoliberalism The Postcolonial World looks afresh at re-emerging conditions of postcoloniality in the twenty-first century and draws on a wide range of representational strategies, cultural practices, material forms, and affective affiliations. The volume is an essential reading for scholars and students of postcolonialism.

On Not Looking: The Paradox of Contemporary Visual Culture focuses on the image, and our relationship to it, as a site of "not looking." The collection demonstrates that even though we live in an image-saturated culture, many images do not look at what they claim, viewers often do not look at the images, and in other cases, we are encouraged by the context of exhibition not to look at images. Contributors discuss an array of images—photographs, films, videos, press images, digital images, paintings, sculptures, and drawings—from everyday life, museums and galleries, and institutional contexts such as the press and political arena. The themes discussed include: politics of institutional exhibition and perception of images; censored, repressed, and banned images; transformations to practices of not looking as a result of new media interventions; images in history and memory; not looking at images of bodies and cultures on the margins; responses to images of trauma; and embodied vision.

In a major reassessment of African American culture, Phillip Brian Harper intervenes in the ongoing debate about the "proper" depiction of black people. He advocates for African American aesthetic abstractionism—a representational mode whereby an artwork, rather than striving for realist verisimilitude, vigorously asserts its essentially artificial character. Maintaining that realist representation reaffirms the very social facts that it might have been understood to challenge, Harper contends that abstractionism shows up the actual constructedness of those facts, thereby subjecting them to critical scrutiny and making them amenable to transformation. Arguing against the need for "positive" representations, Abstractionist Aesthetics displaces realism as the primary mode of African American representational aesthetics, re-centers literature as a principal site of African American cultural politics, and elevates experimental prose within the domain of African American literature. Drawing on examples across a variety of artistic production, including the visual work of Fred Wilson and Kara Walker, the music of Billie Holiday and Cecil Taylor, and the prose and verse writings of Ntozake Shange, Alice Walker, and John Keene, this book poses urgent questions about how racial blackness is made to assume certain social meanings. In the process, African American aesthetics are upended, rendering abstractionism as the most powerful modality for Black representation.

In Jamaican dancehalls competition for the video camera's light is stiff, so much so that dancers sometimes bleach their skin to enhance their visibility. In the Bahamas, tuxedoed students roll into prom in tricked-out sedans, staging grand red-carpet entrances that are designed to ensure they are seen being photographed. Throughout the United States and Jamaica friends pose in front of hand-painted backgrounds of Tupac, flashy cars, or brand-name products popularized in hip-hop culture in countless makeshift roadside photography studios. And visual artists such as Kehinde Wiley remix the aesthetic of Western artists with hip-hop culture in their portraiture. In Shine, Krista Thompson examines these and other photographic practices in the Caribbean and United States, arguing that performing for the camera is more important than the final image itself. For the members of these African diasporic communities, seeking out the camera's light—whether from a cell phone, Polaroid, or video camera—provides a means with which to represent themselves in the public sphere. The resulting images, Thompson argues, become their own forms of memory, modernity, value, and social status that allow for cultural formation within and between African diasporic communities.

From Black to Schwarz explores the long and varied history of the exchanges between African America and Germany with a particular focus on cultural interplay. Covering a wide range of media of expression - music, performance, film, scholarship, literature, visual arts, reviews - the essays collected in this volume trace and analyze a cultural interaction, collaboration and mutual transformation that began in the eighteenth century, literally boomed during the Harlem Renaissance/Weimar Republic, could not even be liquidated by the Third Reich's 'Degenerate Art' campaigns, and, with new media available to further exchanges, is still increasingly empowering and inspiring participants on both sides of the Atlantic.

From the meanings behind colors to working with color in presentations, Color Design Workbook provides you with the information needed to effectively apply color to design work. Since color is such an important part of graphic design, designers need the most up-to-date, as well as the most fundamental, information on the subject to have the tools needed to use color effectively. The Color Design Workbook, New, Revised Edition explains the meanings behind colors, working with color in presentations, and loads more. This guide book provides you with the vital information needed to creatively and effectively apply color to your own design work. You will also receive guidance on talking with clients about color and selling color ideas, and you'll also learn the science behind color theory. Case studies are included to show the effects some color choices had on both their clients and consumers. So why wait any longer? Become a color expert now!

The Encyclopedia of Twentieth-Century Photography explores the vast international scope of twentieth-century photography and explains that history with a wide-ranging, interdisciplinary manner. This unique approach covers the aesthetic history of photography as an evolving art and documentary form, while also recognizing it as a developing technology and cultural force. This Encyclopedia presents the important developments, movements, photographers, photographic institutions, and theoretical aspects of the field along with information about equipment, techniques, and practical applications of photography. To bring this history alive for the reader, the set is illustrated in black and white throughout, and each volume contains a color plate section. A useful glossary of terms is also included.

The Oxford Handbook of Religion and Race in American History brings together a number of established scholars, as well as younger scholars on the rise, to provide a scholarly overview for those interested in the role of religion and race in American history. Thirty-four scholars from the fields of History, Religious Studies, Sociology, Anthropology, and more investigate the complex interdependencies of religion and race from pre-Columbian origins to the present. The volume addresses the religious experience, social realities, theologies, and sociologies of racialized groups in American religious history, as well as the ways that religious myths, institutions, and practices contributed to their racialization. Part One begins with a broad introductory survey outlining some of the major terms and explaining the intersections of race and religions in various traditions and cultures across time. Part Two provides chronologically arranged accounts of specific historical periods that follow a narrative of religion and race through four-plus centuries. Taken together, The Oxford Handbook of Religion and Race in American History provides a reliable scholarly text and resource to summarize and guide work in this subject, and to help make sense of contemporary issues and dilemmas.

In this book, different subjects are discussed related with women issues which is prepared with the cooperation of academicians and the practitioners from different countries. The chapters are mainly generated from the view of human rights principles on women and offers the theories, besides the practices from several countries within the discussion of the experts from different aspects. This study will contribute to the academic world, as it brings various perspectives to the women issues in national and international level. The book consists of six parts; Women and Law, Women in Economy, Women and Society, Women and Health, Women and Media, Women in Science and Education.

An interdisciplinary exploration of indigenous bodies. This interdisciplinary collection of essays, by both Natives and non-Natives, explores presentations and representations of indigenous bodies in historical and contemporary contexts. Recent decades have seen a wealth of scholarship on the body in a wide range of disciplines. Indigenous Bodies extends this scholarship in exciting new ways, bringing together the disciplinary expertise of Native studies scholars from around the world. The book is particularly concerned with the Native body as a site of persistent fascination, colonial oppression, and indigenous agency, along with the endurance of these legacies within Native communities. At the core of this collection lies a dual commitment to exposing numerous and diverse disempowerments of indigenous peoples, and to recognizing the many ways in which these same people retained and/or reclaimed agency. Issues of reviewing, relocating, and reclaiming bodies are examined in the chapters, which are paired to bring to light juxtapositions and connections and further the transnational development of indigenous studies.

Multifaceted analyses of the African diaspora in Europe

With an emphasis on photographic works that offer new perspectives on the history of American social documentary, this book considers a history of politically engaged photography that may serve as models for the representation of impending environmental injustices. Chris Balaschak examines histories of American photography, the environmental movement, as well as the industrial and postindustrial economic conditions of the United States in the 20th century. With particular attention to a material history of photography focused on the display and dissemination of documentary images through print media and exhibitions, the work considered places emphasis on the depiction of communities and places harmed by industrialized capitalism. The book will be of interest to scholars working in art history, visual studies, photography, ecocriticism, environmental humanities, media studies, culture studies, and visual rhetoric.

Arts for Change presents strategies and theory for teaching socially engaged art with an historical and contemporary overview of the field. The book features interviews with over thirty maverick artists/faculty from colleges and universities in the United States, Canada, and Great Britain, whose pedagogy is drawn from and informs activist arts practice. The issues these teaching artists address are provocative and diverse. Some came to this work through personal healing from injustice and trauma or by witnessing oppressions that became intolerable. Many have taught for decades, deeply influenced by social movements of the 1960s and 1970s, yet because the work is controversial, tenured positions are rare.

Vibe is the lifestyle guide to urban music and culture including celebrities, fashion, beauty, consumer electronics, automotive, personal care/grooming, and, always, music. Edited for a multicultural audience Vibe creates trends as much as records them.

This innovative collection demonstrates the profound effects of feeling on our experiences and understanding of photography. It includes essays on the tactile nature of photos, the relation of photography to sentiment and intimacy, and the ways that affect pervades the photographic archive. Concerns associated with the affective turn—intimacy, alterity, and ephemerality, as well as queerness, modernity, and loss—run through the essays. At the same time, the contributions are informed by developments in critical race theory, postcolonial studies, and feminist theory. As the contributors bring affect theory to bear on photography, some interpret the work of contemporary artists, such as Catherine Opie, Tammy Rae Carland, Christian Boltanski, Marcelo Brodsky, Zoe Leonard, and Rea Tajiri. Others look back, whether to the work of the American Pictorialist F. Holland Day or to the discontent masked by the smiles of black families posing for cartes de visite in a Kodak marketing campaign. With more than sixty photographs, including twenty in color, this collection changes how we see, think about, and feel photography, past and present. Contributors. Elizabeth Abel, Elspeth H. Brown, Kimberly Juanita Brown, Lisa Cartwright, Lily Cho, Ann Cvetkovich, David L. Eng, Marianne Hirsch, Thy Phu, Christopher Pinney, Marlis Schweitzer, Dana Seitler, Tanya Sheehan, Shawn Michelle Smith, Leo Spitzer, Diana Taylor

Introduction: like -- Collecting and collectivity -- Art machine -- Allegories of boredom -- Skin problems

Reciprocity, Wonder, Consequence : Object Lessons in the Land of Fire -- Of Blindness, Blood, and Second Sight : Transpersonal Journeys from Brazil to Ethiopia -- Creole

Authenticity and Cultural Performance : Ethnographic Personhood in the Twentieth Century -- Performing Diaspora : The Science of Speaking for Haiti -- Conclusion : "I Danced,

I Don't Know How" : Media, Race, and the Posthuman

Examining how undocumented migrants are using film, video, and other documentary media to challenge surveillance, detention, and deportation As debates over immigration increasingly become flashpoints of political contention in the United States, a variety of advocacy groups, social service organizations, filmmakers, and artists have provided undocumented migrants with the tools and training to document their experiences. In *The Undocumented Everyday*, Rebecca M. Schreiber examines the significance of self-representation by undocumented Mexican and Central American migrants, arguing that by centering their own subjectivity and presence through their use of documentary media, these migrants are effectively challenging intensified regimes of state surveillance and liberal strategies that emphasize visibility as a form of empowerment and inclusion. Schreiber explores documentation as both an aesthetic practice based on the visual conventions of social realism and a state-administered means of identification and control. As Schreiber shows, by visualizing new ways of belonging not necessarily defined by citizenship, these migrants are remaking documentary media, combining formal visual strategies with those of amateur photography and performative elements to create a mixed-genre aesthetic. In doing so, they make political claims and create new forms of protection for migrant communities experiencing increased surveillance, detention, and deportation.

This volume's contributors explore the links among sexuality, ethnography, race, and colonial rule through an examination of ethnopornography—the eroticized observation of the Other for supposedly scientific or academic purposes. With topics that span the sixteenth century to the present in Latin America, the United States, Australia, the Middle East, and West Africa, the contributors show how ethnopornography is fundamental to the creation of race and colonialism as well as archival and ethnographic knowledge. Among other topics, they analyze eighteenth-century European travelogues, photography and the sexualization of African and African American women, representations of sodomy throughout the Ottoman empire, racialized representations in a Brazilian gay pornographic magazine, colonial desire in the 2007 pornographic film *Gaytanamo*, the relationship between sexual desire and ethnographic fieldwork in Africa and Australia, and Franciscan friars' voyeuristic accounts of indigenous people's “sinful” activities. Outlining how in the ethnopornographic encounter the reader or viewer imagines direct contact with the Other from a distance, the contributors trace ethnopornography's role in creating racial categories and its grounding in the relationship between colonialism and the erotic gaze. In so doing, they theorize ethnography as a form of pornography that is both motivated by the desire to render knowable the Other and invested with institutional power. Contributors. Joseph A. Boone, Pernille Ipsen, Sidra Lawrence, Beatrix McBride, Mireille Miller-Young, Bryan Pitts, Helen Pringle, Pete Sigal, Zeb Tortorici, Neil L. Whitehead

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