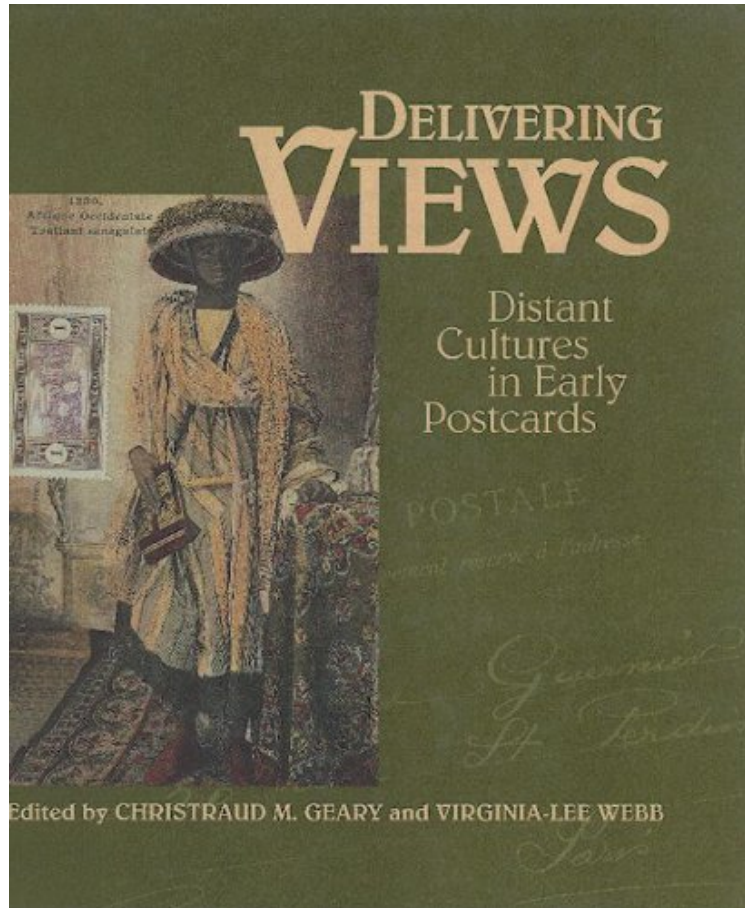


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## Delivering Views: Distant Cultures in Early Postcards

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**From Smithsonian Institution Scholarly Press : Delivering Views: Distant Cultures in Early Postcards** before purchasing it in order to gauge whether or not it would be worth my time, and all praised Delivering Views: Distant Cultures in Early Postcards:

0 of 1 people found the following review helpful. Five Stars By pattym Thank you! 1 of 1 people found the following review helpful. Excellent book, sadly out of print By Frederic For a decade I have been recommending this as the best book available for scholars on postcards of ethnicity. I am an anthropologist and a collector, and I have both enjoyed it and used it in teaching and writing. I still recommend it highly, but am adding this late review not only to recommend this book but also a couple of others for readers who like this one. In 2006 Robert Bogdan and Todd Weseloh published Real Photo Postcard Guide: The People's Photography, and I consider that the best general book available on RPPCs (full disclosure: I know them both slightly, from the show circuit). In 2010 Bogdan published another one, this time with Arnold Arluke, Beauty and the Beast: Human-Animal Relations as Revealed in Real Photo Postcards, 1905-1935. This new one is, if anything, even better than its predecessor. Delivering Views remains the go-to work on ethnic/cultural images in travel postcards, and I highly recommend it for collectors interested in learning more about

cultural production - and especially for scholars who want to draw on images in their research. For those who want to explore further the world of popular photography, and collectors interested either more generally in RPPCs or specifically in images of people and animals, try also the Bogdan books! 4 of 6 people found the following review helpful. The Eurocentric view of indigenous cultures

By Owen Scott This is a beautifully produced collection of essays and images that provides an overview of the role of postcards in the transformation of indigenous cultures under European-American rule. While conveying the romantic fascination of exotic places for the Western consumer, the book also addresses the underlying issues of arrogance and exploitation by the rulers towards their indigenous subjects. This book is an excellent introduction and overview of an emerging area of historical and anthropological study.

The heyday of postcard production was also an era of rapidly expanding European and American control over the rest of the world. In the late nineteenth and early twentieth centuries, images of distant peoples from the Americas, Africa, Oceania, and Asia became ubiquitous souvenirs of imperialism. The six contributors to this abundantly illustrated volume show how images of Plains Indians, World's Fair cards, and portraits from Africa, the Pacific Islands, Australia, New Zealand, and Japan documented distant cultures but also reinforced Western biases by emphasizing the seemingly vast cultural differences between viewers and subjects. The authors discuss the differences between original photographs and their postcard equivalents, and they explore in detail common practices -- such as artificial settings, costumes and props, colorization, and patronizing captions -- that perpetuated racist, sexist, and romantic stereotypes. Drawing on anthropological, historical, and art historical analyses, contributors examine examples from both public and private collections, tracing the postcard's overlapping roles as souvenir, collectible, and popular art form. Showcasing 132 images, many of which have never before been published, the book concludes that early postcards both provide historical information about the peoples they depict and reveal Westerners' perceptions of -- and apprehensions about -- cultures that differed from their own.

From Booklist As European influence and control penetrated vast areas of Asia and Africa in the nineteenth century, the sending of postcards was frequently a means for European settlers, civil servants, and military officials to convey images of their new surroundings to family and friends back home. This wonderful collection of 132 cards provides a window on the way a dominant, dynamic culture perceived traditional, static, indigenous cultures. In general, the cards do not depict individuals as much as "exotic" archetypes. Many of the shots are clearly posed to convey an image of primitive and savage but still "noble" majesty. The striking photographs are accompanied by a text that is easily digested and highly informative, particularly in its recounting of the evolution of the postcard industry. Jay Freeman

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About the Author Christraud M. Geary is the curator of the Eliot Elisofon Photographic Archives at the Smithsonian's National Museum of African Art. Virginia-Lee Webb is the archivist of the photograph collection in the department of the arts of Africa, Oceania, and the Americas at the Metropolitan Museum of Art.