

CHRISTOPHER PINNEY

Curriculum vitae

1. Personal Details

Professor of Anthropology and Visual Culture
Department of Anthropology
University College London
Gower St
London WC1E 6BT

tel: 020 7679 7266; fax: 020 7679 7728; e-mail: c.pinney@ucl.ac.uk

Date of birth: 1st March 1959, Colombo, Sri Lanka;
British Citizen

2. Education/Qualifications:

1980 B.Sc. Social Anthropology Class 1 (London School of Economics)
1987 Ph.D., Social Anthropology (London School of Economics). Thesis title: *Time, Work and the Gods: Temporal Strategies and Industrialization in Central India*

3. Professional history

1984-87 Photographic Librarian (part-time), Royal Anthropological Institute
1987-89 Smuts Post-Doctoral Research Fellow, Centre of South Asian Studies, University of Cambridge
1989-97 Lecturer in South Asian Anthropology, School of Oriental and African Studies, University of London.
1997-2002 Senior Lecturer in Material Culture, University College London. (on leave 2.9.97 till 30.8.98)
1997-8 Research Fellow, Centre for Cross-Cultural Research, ANU, Canberra
1999 Visiting Professor, Committee on the History of Culture, University of Chicago (March-June)
2000 Visiting Lecturer, Department of Historical Studies, University of Cape Town (August-September)
2002-2004 Reader in Anthropology and Visual Culture
2005- date Professor of Anthropology and Visual Culture
2006 (Jan-March) Visiting Professor, School of Arts and Aesthetics, Jawaharlal Nehru University, Delhi.

Has also taught short courses, or contributed to courses, in The Granada Centre for Visual Anthropology, Manchester University; Department of Social Anthropology, University of Cambridge; Sudasien Institut, University of Heidelberg, Centre for Cross-Cultural Studies, Australian National University.

4. Other Appointments and Affiliations

Chairperson, Royal Anthropological Institute Photographic Committee. 1987 - 2003; committee member 2003 to present

Secretary of British Association of South Asian Scholars 1991-1993

Member of Council of the Royal Anthropological Institute, 1991-1994 and 2000-2003.

Member Association of Social Anthropologists 1990 to present,

member of ASA 2003 (Manchester) conference organising committee

Fellow of Royal Anthropological Institute 2000 to present.

Co-curator (with Roslyn Poignant and Chris Wright) of exhibition *The Impossible Science of Being: Dialogues between anthropology and photography* (archival anthropological photography and work by contemporary black British photographers) shown at Photographer's Gallery, London in October 1995 - January 1996 (and tour).

Subsidiary Academic consultant in 1989/1990 for National Portrait Gallery (London) exhibition: The Raj: India and the British 1600-1947.

Consultant for HTV/Channel Four programme "Eye of Empire" on anthropology and photography, broadcast 1989 and 1991.

judge Curl Essay prize 1992

judge Material Culture Prize, RAI Film Festival, London Dec 2000.

1990-1999 joint editor (with Caroline Humphrey, Anthony Pagden and Nicholas Thomas of *History and Anthropology* (Harwood Academic Press) from volume 4(2) onwards (April 1990 onwards).

editor, *BASAS Bulletin* (thrice yearly newsletter of the British Association for South Asian Studies) from June 1991 to September 1993

June 1999- June 2001 (with Mike Rowlands) co-editor of *Journal of Material Culture* (Sage).

March 2002 advisor to committee on Centre for Critical Inquiry, University of Auckland.

Member Editorial Board of *Anthropology Today* 1987-1993; UK Film Reviews and Exhibits Editor of *Visual Anthropology Review* (Berkeley) 1993-1998; Editorial Consultant for *Social Analysis* (University of Adelaide) from 1995; Member of Editorial Committee of *South Asia Research* (Oxford University Press) 1989-1999; member of editorial board of *Journal of Material Culture* 1997 to present.

6. Grants.

1993-4 Nuffield Foundation Social Science Research Fellowship (£23,000).

As Chair of the Royal Anthropological Photographic Committee I co-ordinated a successful application to the Leverhulme Trust to fund a photographic archive project (£70,690 during 1996-1999).

1999 Nehru Trust award (Rs, 50,000 = c. £700) to research work of Rup Kishor Kapur in north India)

2004 BA "Coming of Photography in India " £4,700

2005 Leverhulme Study Abroad scheme £12,000

7. Invited talks and Conference Presentations

"Colonial Anthropology", public lecture at National Portrait Gallery, November 1990.

May 1991 - conference presentation at Nordic Anthropological Film Association, Oslo ("Film and Narrative Traditions")

Sept 1992 - conference presentation at University of Wisconsin-Madison, "Discovery: Meanings, Legitimations, Critiques"

Nov 1992 organized the workshop "Dialogue and Discovery" and associated lecture by Carlo Ginzburg. This was the inaugural lecture in the SOAS Anthropology Lecture series.

May 1993 - participation in workshop on photography and colonialism (Urbana Illinois)

June 1993 - conference presentation at BASAS Annual Conference (St Catharine's, Cambridge)

July 1993 - conference presentation in "Too many meanings" associate session, Association of Social Anthropologists Fourth Decennial meeting, Oxford.

1993 public lecture "Three Moments in the Representation of the Body and Face in India", Ethnographic Museum, University of Heidelberg.

Sept 1993 - organised annual meeting of South Asia Social Anthropology Group at SOAS ("Material Culture and Public Culture") and gave paper

Sept 1993 - conference presentation in "Portraiture", Association of Art Historians, Manchester

Sept 1994 - conference presentation "The popular iconography of Indian terrorism", BASAS Annual Conference (LSE)

Sept 1994 - conference presentation "Whose aura?", Museums' Association Centenary Conference (Brighton)

Dec 1994 - conference presentation "Nathdvara and the rise of neo-traditional painting", 3rd International Seminar on Rajasthan (Jaipur)

March 1995 - conference presentation "Collecting India" - University of East Anglia

March 1995 - conference presentation "Historiography" - European University Institute, Florence.

June 1995 - "Chromolithography and Popular Politics in India", South Asia Seminar, University of Chicago.

June 1995 - "Visual Anthropology at the Crossroads" - School of American Research, Santa Fe, New Mexico (participation in closed week long SAR seminar).

July 1995 - co-organised "Consumption of Popular Culture in India", SOAS and gave paper.

April 1996 public lecture "Chromolithography and Popular Politics in India, 1878-1995", Nehru Centre (Indian High Commission) London.

November 1996 "Caste, Marks and Bodily Signs: One hundred years of portraiture in central India", lecture hosted by Department of Art History and *Public Culture* at the University of Chicago.

November 1996 - Discussant in "Social Space of Media", American Anthropological Association annual meeting, San Francisco.

August 1997 public lecture "Camera Indica: the social life of Indian photographs", Nehru Centre (Indian High Commission), London.

November 1997 conference presentation "Photography and Biography", Looking through Photographs, Queensland Museum, Brisbane.

December 1997 conference presentation "On Living in the Kal(i)yug: notes from Nagda, Madhya Pradesh", World of Indian Industrial Labor, sponsored by SSRC(New York), Centre for Asian Studies, Amsterdam.

May 1998 conference presentation "'Stern Fidelity' and Chambers of Dreams: Photographic Practices in India", Photography, the Indexical and the Digital, Art Gallery of New South Wales, Sydney

August 1998 conference presentation "Popular Photography in India", The Asian Arts Society of Australia, Melbourne.

August 1998 co-organised conference "The Art Nexus" at Australian National University and gave paper.

March 1999 seminar presentations in Department of Anthropology, University of Chicago, and South Asian Languages and Civilization, University of Chicago.

April 1999 seminar presentation in Center for South and Southeast Asian Studies, University of Michigan, Ann Arbor.

May 1999 seminar presentations in Department of Anthropology, Columbia University & Centre for Media and Culture, New York University.

July 1999 Keynote lecture "Notes from the Surface of the Image: Photography and Post-Colonialism" delivered at "Encounters with Photography", University of Cape Town/South African Museum.

2000 conference presentation "A Secret of the Own Country", in "Beyond Appearances: Visual Practices and Ideologies in Modern India", Center for South and Southeast Asian Studies, University of Michigan, Ann Arbor

2000 "Pagodas and sedition: the long history of diaspora", Franke Institute for the Humanities, University of Chicago ("Mobile Geographies, Plural Histories" - Ford Foundation Regional Worlds capstone conference)

August 2000 keynote lecture in conference on Portraiture organised by Australian National Portrait Gallery (declined)

August 2000 workshop on Indian architecture, Centre Canadien d'Architecture, Montreal (declined)

October 2000 conference presentation, "Creole Europe" in conference "Conversions", Department of English, Princeton University

April 2001 "The Hybrid Stares Forth: On Transhuman Corpographies", paper at "Fleeting Objects: Assessing the Allure of Material Culture", Obermann Center Symposium, University of Iowa

May 2001 "The death of the village in Bombay cinema", at conference on the City in South Asia, University of Manchester.

October 2001 "Creole Europe: On the implacable demands of objects", conference on "The Beautiful and the Damned" (organised by the Open University and ESRC Visual Culture programme), National Portrait Gallery.

December 2001 participation in SSRC (NY) and Bangalore centre conference on Visual Culture and Citizenship (declined)

February 2002 Opening keynote address at Association of Collegiate Schools of Architecture Southeast Region Conference, College Of Architecture, Georgia Institute of Technology, Atlanta, Georgia.

March 2002 Opening plenary session at "Unsettling Settlement: the new humanities and new

world cultures", University of Auckland, New Zealand.

September 2002 "Wavy meaning: Material Flows and Networks" at conference on Material Geographies, UCL.

October 2002 seminar and workshop participation at Peabody Museum, University of Harvard.

November 2002 papers presented at American Anthropological Association meeting, New Orleans.

May 2003 paper presented at "Modernism, History, Thought" UCL (AHRB Centre for African and Asian Literatures)

September 2003, discussant in "Fieldworks: Dialogues Between Art and Anthropology", Tate Modern, London.

September 2003 presentations at "Theory in Practice", Lazaretti arts centre, Dubrovnik, Croatia.

October 2003 conference presentation "Objectivity in The Social Sciences", LSE/Max Plank Institute.

October 2003 "The Recursive Archive: Art versus History" (Joan Carlisle-Irving Lecture) Department of Art History, Visual Art and Theory, University of British Columbia, Vancouver.

December 2003 conference presentation, "Paradise", Centre of South Asian Studies, SOAS.

October 2004. presentation in Dept of Film Studies Jadavpur University, Calcutta.

October 2004 presentation at School of Arts and Aesthetics, JNU, Delhi.

November 2004 "The Phenomenology of Colonial Photography" Keynote lecture Munich (Ludwig Maximillians University)

February 2005 "The Political Economy of Gloss: India 2004" Harvard, "Signs of Crisis" lecture series.

March 2005 University of Leiden: presentation at Faces of Crisis workshop

May 2005 presentation at Political Hinduism conference, UCLA

May 2005 presentation at Extreme and Sentimental History conference, Huntington Library, Santa Monica.

September 2005 lectures and seminar at University of Michigan, Ann Arbor (South Asia Centre, History Dept and Visual Studies program)

November 2005 Scholar in residence at University of Wisconsin, Madison, public lecture at University of Toronto..

invited to deliver Panizzi Lectures (3 lectures) at British Library, 7th, 14th, 21st November 2006 (accepted)

8. Academic supervision

completed:

Helle Bundgaard, *Orissan cloth paintings and their art worlds* Ph.D. 1995 (currently Lecturer in Department of Anthropology, University of Copenhagen; thesis published by Curzon 1999 as *Indian artworlds in contention*)

Khalid Mansor Basra, *A Garland of Razors (Talwandi Gharana of Lahore)*, Ph.D. Nov. 1996 (deceased).

Raminder Kaur Kahlon, *The Politics of Ganesh Chaturthi in Bombay and Pune* Ph.D. June 1998 (currently tenured Lecturer in Department of Anthropology, University of Sussex, thesis published by Permanent Black, Delhi, 2003, as *Performative Politics and the Cultures of Hinduism: Public Uses of Religion in Western India*)

Nayanika Mookherjee (Felix scholarship, registered at SOAS, I continued to supervise after 1997), completed 2001, *Too much history: trauma and public memory in the Bangladesh liberation war of 1971*. Currently holds tenured post in Dept of Sociology, University of Lancaster. Revised thesis contracted for publication by Duke.

Iban Ayesta *Corporeality and the everyday in Berlin (UCL)* October 2003. Currently holds Basque Government 2 year post-doctoral scholarship for research in Brazil.

Christopher Wright, *Photography and memory in the Solomon Islands* (UCL, AHRB funded)

Alexander Aisher, *Religious practice and landscape among the Nishi of Arunachal Pradesh (India)* (UCL, ESRC funded)

Current:

Tracey Black, *Maithili painting and its artworld* (UCL, AHRB funded)

Shaila Bhatti *Ethnographic Study of the Lahore Museum* (UCL, ESRC funded)

Rodney Reynold, *Materiality and Ageing* (UCL, ORS)

Yvonne Yau, *The Consumption of Japanese Pornography in Hong Kong* (UCL)

Valeria Perasso, *Argentine Cinema Since 1998* (ORS)

Michael Mahrt, *War and the senses in Eritrea* (UCL, Danish Research Academy scholarship)

William Elison, *The Subjects of Filmistan*. (Divinity School, University of Chicago: on doctoral committee with Wendy Doniger [chief advisor] and Arjun Appadurai).

9. Research activity

My research so far has ranged over the cosmology of industrialism and modernity, colonialism and photography, popular Indian visual culture (including film and chromolithography), Indian studio photography, and the more general field of Visual Anthropology. My doctoral research was concerned with transformations contingent on changing work regimes among industrial workers in central India. This was based on 15 months field research in an industrial town and nearby village and this location has remained the empirical focus of my work on other topics within South Asian anthropology.

Subsequently I worked on archival photography, investigating the role of image-making within early anthropological practice. This was facilitated by a post-doctoral Smuts Research Fellowship at the University of Cambridge. My ongoing relationship with the Photographic Collection in the Royal Anthropological Institute led to a major exhibition at the Photographer's Gallery in 1995, *The Impossible Science of Being* which involved collaborations with black British photographers (under the aegis of *Autograph*) whose work was exhibited in dialogue with archival images.

I then conducted further field research in central India on popular visual culture, including photography and devotional imagery. As well as fieldwork at a village level looking at patterns of consumption I have also worked extensively in archives in India, the UK and the USA researching the history of Hindu chromolithography. In addition to assembling, for the first time, a history of this genre covering the period 1878-2000 this project has also explored the question of the inappropriateness of European aesthetics for an Indian History of Art, arguing instead for a more "ethnosociological" and phenomenological approach. This project was published in book form with the title *Photos of the Gods* [2004].

I am currently working with OUP Delhi on a visual history of modern India and a Madras based specialist art publisher on a study of pedagogic images of punishments in hell from 1880-2000

Following this I will conduct further research into aspects of early photography in India in preparation for the Panizzi Lectures in 2006. Provisionally titled "The Coming of Photography in India" this will explore the relevance of print-based historiography for a visual technology such as photography.

I have been awarded a 3 month Leverhulme Study Abroad Scholarship and will be spending 3 months at the start of 2006 at the new School of Arts and Aesthetics at Jawaharlal Nehru University (New Delhi) where I will combine teaching with research in the National Archives and elsewhere.

Indian research experience:

Sept 1982-Dec 1983, fieldwork in Nagda, Madhya Pradesh; Nov-Dec 1988, fieldwork and archive visits to photographic collections in Bombay, Jaipur, Calcutta, Hyderabad; Aug-Sept

1989, fieldwork and archive work in Bombay, and Rajasthan; March-April 1991, fieldwork in Nagda, Madhya Pradesh; April-May 1992 fieldwork during the Simhastha (Kumbh) mela in Ujjain; June-Sept 1992 Nepal, India and Sri Lanka; Oct-Nov 1993 fieldwork in Nagda, Madhya Pradesh and research in Bombay, Delhi and Calcutta; March-April 1994 fieldwork in Madhya Pradesh and research in Delhi, Bombay and Pune; Dec 1994 fieldwork in Nathdvara (Rajasthan); Oct-Nov 1996 Delhi, Bombay, Calcutta and fieldwork in Nagda; Nov-Dec 1999 Delhi, Calcutta and Nagda; 2004: 2 months at *kumbh mela* Ujjain; 3 months' archive work in Delhi, Calcutta. Bombay, Kolhapur, Pune, Madras, Mysore. Kochin; intermittent fieldwork in Madhya Pradesh

10. Publications

most significant 5 publications:

1. *Camera Indica: the social life of Indian photographs* Reaktion Books/University of Chicago Press 1997 240pp. Listed as a book of the year by Zia Sardar in *New Statesman* December 1997, reviewed in *The Telegraph* (Calcutta) 8/5/98; *Garavi Gujarat* [Gujarati] 7/3/98; *Thes* 26/12/97; *American Ethnologist*, *Journal of Asian Studies*, *L'Homme*, *Contributions to Indian Sociology*, *EPW*, *CSSH*, *Visual Anthropology Review*, *Art AsiaPacific*; *College Art Association Review*, *Christian Science Monitor*, *The Art Book* 5(4), formed basis for special section of *Art India* 15(2) quarter 2, 2000, pp. 32-40. etc

2. *Photos of the Gods: The Printed Image and Political Struggle in India*. Reaktion Books 2004, 239pp. This is a study of the printed image and politics between 1880-2000 and makes original arguments about the nature of "visual history" and the manner in which practices of censorship reconfigure the relationship between politics and religion. Reviewed in *The Hindu*, *Indian Express*, *Ananda Bazaar Patrika* [Bengali], *India Today*, *Biblio*, *Art India*, *THES*, *Art History* etc. [interviewed on Radio 3 *Nightwaves* on this book]

3. *Photography's Other Histories* (co-edited with Nicolas Peterson). Duke University Press June 2003. pp.286. This is an attempt to re-orient photographic discourses away from their customary EuroAmerican focus. The introduction is sole-authored and the collection includes a piece by myself on the nature of "vernacular modernism". Reviewed in *New York Times* 12/7/03 (and syndicated); *Leonardo Digital Review*, *Social Analysis* (47[3]), *Image & Narrative*, *Journal of African History*, *Oceania*, *JRAI* etc.

4. *Pleasure and the Nation: the history, politics and consumption of public culture in India*. (co-edited with Rachel Dwyer; Oxford University Press, Delhi 2001, pp 366). The lengthy sole-authored introduction attempts to synthesize the theoretical positions that have emerged from the Subaltern Studies debates with those relating to "public culture". Extensively reviewed in the Indian press (eg. *Indian Express*, *Bombay Midday*, *India Today*, *The Statesman*, *Biblio*, *Tehelka Literary Review*, *Contributions to Indian Sociology*, etc)

5. "Indian Magical Realism: notes on popular visual culture" in *Subaltern Studies X* eds. Gautam Bhadra, Gyan Prakash and Suzie Tharu. Delhi:Oxford University Press.pp. 201-233, 1999. This is one of very few contributions by an anthropologist to the famous *Subaltern Studies* series. It interprets anti-colonial Indian imagery as a form of "magical realism", part of whose power lay in its repudiation of European technologies of representation.

A1 (single authored books)

1. *'Photos of the Gods': The Printed Image and Political Struggle in India.*(London:Reaktion/Delhi: Oxford University Press) [1st January] 2004. pp. 240.
2. *Camera Indica: The Social Life of Indian photographs* London:Reaktion Books/Chicago:University of Chicago Press 1997 pp. 240

A2 (edited books)

1. *Photography's Other Histories* (co-edited volume with Nicolas Peterson), Durham N.C.: Duke University, Press April 2003, pp. 286.
2. *Pleasure and the Nation: the history, politics and consumption of public culture in India.* (co-edited with Rachel Dwyer),Delhi:Oxford University Press 2001, pp. 366
3. *Beyond Aesthetics: Art and the Technologies of Enchantment.* (Co-edited with Nicholas Thomas) Berg, Oxford/New York: New York University Press 2001, pp. 280
4. *The Impossible Science of Being: Dialogues Between Anthropology and Photography* (Co-edited (with Ruth Charity, Roslyn Poignant and Chris Wright) exhibition catalogue London: Photographers' Gallery, 1995, pp.48.

A3 (chapters in edited books)

1. "Some Indian 'Views of India': The Ethics of Representation" in Maria Antonella Pelizzari (ed.) *Traces of India: Photography, Architecture, and the Politics of Representation, 1850-1900*, Montreal: Canadian Centre for Photography/Yale: Paul Mellon Centre. pp. 262-275
2. "The Image in Indian Culture" in Veena Das (ed.) *The Oxford Companion Encyclopedia of Sociology and Social Anthropology*, Delhi: Oxford University Press, 2003.
3. "Photography" in Frederick M. Asher (ed.) *Art of India: Prehistory to the Present* Encyclopedia Britannica, 2003. pp. 245-257.
4. "Introduction: How the Other Half..." pp. 1-14 & "Notes from the Surface of the Image: Photography, Postcolonialism and Vernacular Modernism" pp. 202-220, in *Photography's Other Histories* eds. Christopher Pinney and Nicolas Peterson, Durham N.C.: Duke University, Press 2003.
5. "The Indian Work of Art in the Age of Mechanical Reproduction: Or, What Happens When Peasants 'get hold' of Images", in Faye D. Ginsburg, Lila Abu-Lughod, & Brian Larkin (eds.) *Media Worlds: Anthropology on New Terrain*, Berkeley: University of California Press 2002, pp. 355-369.
6. "Automonster" in Peter Wollen (ed.) *Autopia*. London: Reaktion Books. 2002. pp.227-232.

7. "Visual Culture" in Victor Buchli (ed.) *The Material Culture Reader*. Oxford: Berg, 2002, pp. 81-86
8. "Piercing the Skin of the Idol" in *Beyond Aesthetics: Art and the Technologies of Enchantment* (eds. Christopher Pinney and Nicholas Thomas) Berg, Oxford/New York: New York University Press 2001, pp. 280
9. "Introduction: Public, Popular and Other Cultures" pp.1-34 in *Pleasure and the Nation: the history, politics and consumption of public culture in India*. eds. Rachel Dwyer and Christopher Pinney, Delhi:Oxford University Press 2001.
10. "Indian Magical Realism: notes on popular visual culture" in *Subaltern Studies X* eds. Gautam Bhadra, Gyan Prakash and Suzie Tharu. Delhi:Oxford University Press.pp. 201-233, 1999.
11. "Photographic Portraiture in Central India: 1980-1990" in Joanna Woodall (ed.) *Portraiture: Facing the subject* pp. 131-144, Manchester University Press, 1997.
12. "The Impossible Science" co-authored with Chris Wright and Roslyn Poignant), *The Impossible Science* in *The Impossible Science of Being: Dialogues Between Anthropology and Photography* (Co-edited (with Ruth Charity, Roslyn Poignant and Chris Wright) exhibition catalogue London: Photographers' Gallery, pp. 7-10, 1995.
13. "Moral Topophilia: the significations of landscape in Hindu chromolithographs" in Eric Hirsch and M. O'Hanlon (eds.) *The Anthropology of Landscape: perspectives on place and space* Oxford: Clarendon Press, pp.78-113, 1995.
- "The Parallel Histories of Anthropology and Photography" pp.74-95
& "Underneath the Banyan Tree: William Crooke and photographic depictions of caste", pp.165-173, both in E.Edwards (ed.) *Anthropology and Photography 1860-1920*, Yale University Press, 1992.
14. "Montage, Doubling, and the Mouth of God," in Peter I. Crawford & Jan Ketil Simonsen (eds.) *Ethnographic Film, Aesthetics and Narrative Traditions*, Arhus: Intervention Press, pp.77-105, 1992.
15. "The Lexical Spaces of Eyespy", in D.Turton and P.Crawford (eds.) *Film as Ethnography*, Manchester University Press. pp.26-49, 1992.
16. "Colonial Anthropology in the 'Laboratory of Mankind'" pp.252-263, and c.60 catalogue entries, pp.278-304 and passim, in C.A.Bayly (ed.) *The Raj: India and the British, 1600 - 1947* London: National Portrait Gallery. 1990 (issued in India by Oxford University Press, Delhi, under the title *An Illustrated History of India*, 1991).

B (articles in refereed journals)

1. "Creole Europe: The Reflection of a Reflection", *New Zealand Journal of Literature* (Special issue: "Settlement Studies"), 2003, pp. 125-161.

2. "'A Secret of Their Own Country': Or How Indian nationalism Made Itself Irrefutable" *Contributions to Indian Sociology* 36, 1&2 (special issue on visual culture ed. Sumathi Ramaswamy), 2002, pp. 113-150.
3. "On Living in the Kal(i)yug: Notes from Nagda, Madhya Pradesh" in *Contributions to Indian Sociology* 1999, 33(1&2):77-106, also published in book version in *The Worlds of Indian Industrial Labour*, eds. Jonathan P. Parry, Jan Breman, Karin Kapadia. Sage India 1999.
4. "The Nation (Un)Pictured: Chromolithography and Popular Politics in India, 1878-1995." in "Frontlines and Borderposts", special issue of *Critical Inquiry* ed. Homi Bhabha, Summer 1997 23(4):834-865.
5. "Response to Jimmy Weiner", *Current Anthropology*, Spring 1997.
6. "A historia paralela da Antropologia e da Fotografia" in *Cadernos de Antropologia e Imagem* (2):29-52, 1996 (Rio de Janeiro). (trans. of "Parallel Histories" in Edwards [ed.] 1992).
7. "Hindi Cinema and Half-Forgotten Dialects: An Interview with Ashis Nandy", *Visual Anthropology Review* 11(2):7-16, Fall 1995.
8. "'An Authentic Indian Kitsch': the aesthetics, discriminations and hybridity of popular Indian Art", in J.F. Weiner (ed.) *Too Many Meanings*, special issue of *Social Analysis* 38:88-105. September 1995.
9. "'To know a man from his face': *Photo Wallahs* and the uses of Visual Anthropology." *Visual Anthropology Review* 9(2):118-125, Fall 1993.
10. "Future Travel: Anthropology and Cultural Distance in an Age of Virtual Reality, Or, the Past Seen from a Possible Future," *Visual Anthropology Review*, 8(1):pp 38-55, Spring 1992; reprinted in L. Taylor (ed.) *Visualizing Theory* Routledge: New York 1994.
11. "The Iconology of Hindu Oleographs: Linear and Mythic Narrative in Popular Indian Art". *Res: Anthropology and Aesthetics*, 22, Autumn 1992:33-61
12. "Ethnographies as Books: or, Homage to the Image", *Bulletin of the John Rylands University Library of Manchester* (special issue, on "texts" eds. R. Fardon and P. Baxter), 73(3):217-234. 1991.
13. "Other Explanations of Itself" (review article; expanded reprint of "Explanations of Itself"), *Third Text*, 16/17:145-156, Autumn/Winter 1991.
14. "The Quick and the Dead: Images, Time and Truth", *Society for Visual Anthropology Review*, 6(2):42-54, Fall 1990
15. "Explanations of Itself" (review article), *Society for Visual Anthropology Review*, 6(2):62-5, Fall 1990.
16. "Classification and Fantasy in the Photographic Construction of Caste and Tribe", *Visual*

Anthropology 1990, 3:(2-3): 259-288

17. "Other Peoples' Bodies, Lives, Histories? Ethical issues in the Use of a Photographic Archive", *Journal of Museum Ethnography*, 1989, 1(1):57-70

18. "Appearing Worlds" (review article), *Anthropology Today* 1989,5(3):26-28.

C (other publications)

1. "The Currencies of Diaspora Photography" in Parthiv Shah (ed.) *Figures, Facts, Feelings*, New Delhi: Centre for Media and Alternative Communication, 2000, pp. 13-15.

2. co-edited with Justin Stagl "From Travel Writing to Ethnography", special issue of *History and Anthropology* (9(2-3) pp.121-357, and co-authored introduction, pp.121-124. March 1996.

3. "Himal" *BASAS Bulletin*, No.20:1-4, April 1993

4. "A Different People of India" *BASAS Bulletin* No.19:7-10, December 1992

5. "Beyond the Sociology of India: Or, the Gateway of India and the sociology of India", *In Media* (Calcutta), 1(1), pp.3-29, July 1992.

6. "One or Two Things I Imagine About Them", *BASAS Bulletin*, No.17. April 1992, pp.3-4.

7. "Understanding Exhibitions" [letter], *Anthropology Today*, Dec.1991, 7(6):20-21.

Forthcoming publications

1. "Things Happen: Or, From Which Moment Does that Object Come?" in Daniel Miller (ed.) *Materiality*. Durham. N.C.: Duke University Press. [in press]

2. "Sparks of Contingency: Photography and Anthropology in India" in Vinay Kumar Srivastava (ed.) *Fieldwork and Anthropology in India* Delhi: OUP. [in press]

3. "Moon and Mother: Francesco Clemente's Orient" in Arnd Schneider and Chris Wright (eds.) *Art and Anthropology*. Oxford: Berg [in press]

4. "Biblio Bombs and Mimic Men: Translation and Duplicity in Twentieth century India" in Richard H. Davis (ed.) *Iconographies and the Nation State in India* Orient Longman. [in press]

5. "Notes on the Epidemiology of Allure" in D. Blamey ed. *Take* London: Open Editions. [in press]

6. "Four Types of Visual Culture" in P. Spyer et. Al. eds *The Handbook of Material Culture* London: Sage. [in press]

7. "Buddhist Photography" in Sudeshna Guha ed. *John Marshall*. Alkazi/ Prestel.

8. “The Political Economy of Gloss” *Bidoun* (Dubai) Fall 2005
