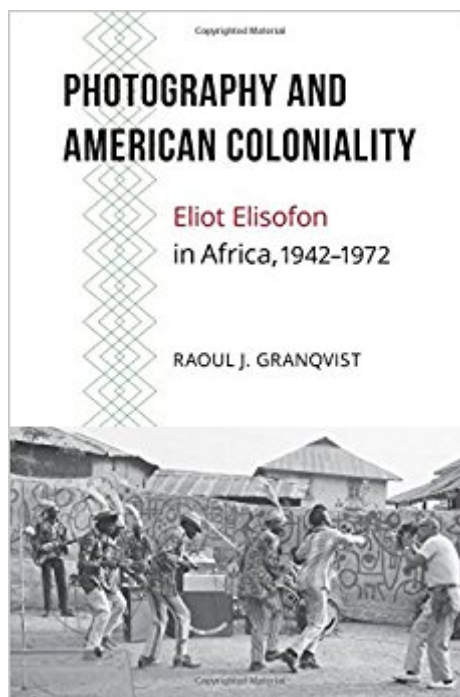


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Photography And American Coloniality: Eliot Elisofon In Africa, 1942-1972 (African Humanities And The Arts)



Synopsis

This book is the first to question both why and how the colonialist mythologies represented by the work of photographer Eliot Elisofon persist. It documents and discusses a heterogeneous practice of American coloniality of power as it explores Elisofon's career as war photographer-correspondent and staff photographer for LIFE, filmmaker, author, artist, and collector of "primitive art" and sculpture. It focuses on three areas: Elisofon's narcissism, voyeurism, and sexism; his involvement in the homogenizing of Western social orders and colonial legacies; and his enthused mission of "sending home" a mass of still-life photographs, annexed African artifacts, and assumed vintage knowledge. The book does not challenge his artistic merit or his fascinating personality; what it does question is his production and imagining of "difference." As the text travels from World War II to colonialism, postcolonialism, and the Cold War, from Casablanca to Leopoldville (Kinshasa), it proves to be a necessarily strenuous and provocative trip.

Book Information

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Customer Reviews

Based not least on five years of extensive onsite research, Granqvist has produced a study of Elisofon's life and work that is iconoclastic and intellectually challenging. Best, his reading of Elisofon's photography demands that we reassess our Western perspectives on both the Cold War in Europe and, most pertinently, the legacy of colonialism in Africa. A vigorous, exhaustive, and

demanding study.â • â "John A. Stotesbury, Fellow of the English Association, and former Postcolonial Literary Studies Professor, University of Eastern Finland Â

Raoul J. Granqvist is Professor Emeritus of English at the Department of Language Studies, UmeÃ¥ University. Â

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