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Présente les photographes actifs en Indochine de 1845 à 1900. Comporte des fiches inédites sur ces photographes ayant travaillé dans l'ancienne colonie française, avec une iconographie très riche et souvent inédite.

A Study of an Enigmatic Travel Writer and His Work in Colonial Asia during the fin de siècle. In 1898, a man calling himself Alfred Raquez appeared in Indochina claiming to be a writer travelling the world

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to escape unfathomable sorrows back home in France. He published thousands of pages of highly detailed travel accounts that open a unique window onto the European presence in the Far East. He travelled far into the Zomia of upland Southeast Asia, a peripheral zone populated by people who lived beyond official state power. Raquez explored the nightlife of Shanghai and operated a popular cabaret in Hanoi. An amateur anthropologist, he helped mount expositions of colonial material in Hanoi and Marseille. Raquez met people in the highest circles of belle époque Indochina, as well as the kings of Annam, Cambodia, Laos and Siam. And yet, despite the charm and the ebullience and the erudition, through all his travels and rising fame, the man kept a secret that was so mortifying that even his closest companions would not learn of it until after his death in 1907. In truth, Alfred Raquez did not exist. A fascinating read for students and scholars of colonial Southeast Asia, and European colonialism more broadly.

The Black Flags raided their way from southern China into northern Vietnam, competing during the second half of the nineteenth century against other armed migrants and uplands communities for the control of commerce, specifically opium, and natural resources, such as copper. At the edges of three empires (the Qing empire in China, the Vietnamese empire governed by the Nguyen dynasty, and, eventually, French Colonial Vietnam), the Black Flags and their rivals sustained networks of power and dominance through the framework of political regimes. This lively history demonstrates the plasticity of borderlines, the limits of imposed boundaries, and the flexible division between apolitical banditry and political rebellion in the borderlands of China and Vietnam. Imperial Bandits contributes to the ongoing reassessment of borderland areas as frontiers for state expansion, showing that, as a setting for many forms of human activity, borderlands continue to exist well after the establishment of formal boundaries.

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This book accurately chronicles the creation of the French Protectorate of Cambodia through the accounts of the people who actually participated in its inception and in the context of the political intrigues of that time and place involving Cambodia, Siam, France and Great Britain. In the same decade of the 1860's two other related treaties complicated and then resolved the protectorate treaty. Drawing on the same historical context this new book commemorates the 150th anniversary in 2016 of the beginning of photography in Cambodia, presenting over 145 rare engravings, maps, and the remarkable first photographs captured at Angkor and Phnom Penh by John Thomson and Emile Gsell, decades before photographic film was even invented. On February 26, 1866 John Thomson arrived at Angkor Wat to capture the first photographs there. Four months later Emile Gsell's historic photographs at Angkor also marked the beginning of the French expedition, led by Commander Doudart de Lagrée, to explore the then uncharted Mekong River from Cambodia to the north of China, one of the great and most courageous expeditions of exploration in recent centuries. In the end, France captured Cambodia, Siam captured Angkor, King Norodom captured the crown and the throne of Cambodia and for at least a short time the independence of the kingdom, John Thomson and Emile Gsell captured the first photographs at Angkor, and Ernest Doudart de Lagrée was captured by duty, adventure and the affection of a little Cambodian boy named Chhun.

At the intersection of literary, cultural, and postcolonial studies, this volume looks at French perceptions of "Indochina" as they are conveyed through a variety of media including cinema, literature, art, and historical or anthropological writings. The volume is long awaited, as France's memory of "Indochina" is understudied compared to its relationship with its former colonies in West and North Africa. The book

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has contemporary urgency as the makeup of France's immigrant population changes and grows to include Vietnamese, Cambodian, and Laotian populations.

China's Encounters on the South and Southwest. Reforging the Fiery Frontier Over Two Millennia describes the southern periphery of China and the many local and state agents acting first to shift and then to shape this territory over two thousand years, mainly by land but now by sea.

Featuring a broad selection of photographs from Musée du Quai Branly – Jacques Chirac and other French partner museums, the exhibition catalogue explores the circumstances in which photography was introduced in Europe since 1839 and then practiced around the world, including the Middle East, Africa, Asia and the Americas by leading photographers like Jacques-Philippe Potteau, Isidore van Kinsbergen, Auguste Bartholdi, Désiré Charnay, Muhammad Sadiq Bey, Lala Deen Dayal, Abdullah Brothers and Timothy O'Sullivan. It also features a selection of historical texts on photography by prominent theologian and philosopher, the Emir Abd el-Kader.

Modern Art of Southeast Asia: Introductions from A to Z features 60 concise and accessibly written accounts of the key ideas and currents underlying modern art in the region. These are accompanied by over 250 beautifully reproduced artworks from the collection of National Gallery Singapore, and other public and private collections in Southeast Asia and beyond. The book offers an informative first encounter with art as well as refreshing perspectives, and is a rewarding resource for students.

The Encyclopedia of Nineteenth-Century Photography is the first comprehensive encyclopedia of world

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photography up to the beginning of the twentieth century. It sets out to be the standard, definitive reference work on the subject for years to come. Its coverage is global – an important ‘first’ in that authorities from all over the world have contributed their expertise and scholarship towards making this a truly comprehensive publication. The Encyclopedia presents new and ground-breaking research alongside accounts of the major established figures in the nineteenth century arena. Coverage includes all the key people, processes, equipment, movements, styles, debates and groupings which helped photography develop from being ‘a solution in search of a problem’ when first invented, to the essential communication tool, creative medium, and recorder of everyday life which it had become by the dawn of the twentieth century. The sheer breadth of coverage in the 1200 essays makes the Encyclopedia of Nineteenth-Century Photography an essential reference source for academics, students, researchers and libraries worldwide.

This book unravels the formation of the modern concept of cultural heritage by charting its colonial, postcolonial-nationalist and global trajectories. By bringing to light many unresearched dimensions of the twelfth-century Cambodian temple of Angkor Wat during its modern history, the study argues for a conceptual, connected history that unfolded within the transcultural interstices of European and Asian projects. With more than 1,400 black-and-white and colour illustrations of historic photographs, architectural plans and samples of public media, the monograph discusses the multiple lives of Angkor Wat over a 150-year-long period from the 1860s to the 2010s. Volume 1 (Angkor in France) reconceptualises the Orientalist, French-colonial ‘discovery’ of the temple in the nineteenth century and brings to light the manifold strategies at play in its physical representations as plaster cast substitutes in museums and as hybrid pavilions in universal and colonial exhibitions in Marseille and Paris from 1867

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to 1937. Volume 2 (Angkor in Cambodia) covers, for the first time in this depth, the various on-site restoration efforts inside the 'Archaeological Park of Angkor' from 1907 until 1970, and the temple's gradual canonisation as a symbol of national identity during Cambodia's troublesome decolonisation (1953–89), from independence to Khmer Rouge terror and Vietnamese occupation, and, finally, as a global icon of UNESCO World Heritage since 1992 until today.

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