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Title:	Captain Sweet's colonial imagination: the ideals of modernity in South Australian views photography 1866 - 1886.
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Abstract:	Captain Samuel Sweet worked as an outdoor photographer in South Australia (including the Northern Territory) between 1866 and 1886. In Australian public libraries, museums and archives his photographs are consulted as objective visual documents. Their more recent appearance in public art galleries ascribes to them the status of art, obscuring the fact that Sweet was a commercial photographer whose subjects and style were directed by the colonial market. This thesis documents the extent and nature of Sweet's oeuvre, and examines his photographs within the original context of their creation, including Sweet's photography business, photographic practices, the photography market, the man himself and the colonial context in which (and for which) his photographs were created. It analyses his photographs as both images and as material objects, utilising scientific testing. It argues that, as a commercial photographer, an Englishman and a colonist participating in the creation of a new world, Sweet did not photograph colonial South Australia, but rather the ideal that was being sought in its creation. It identifies Sweet's as the largest visual record of the South Australian colonial process and boom-time, and pinpoints the pitfalls awaiting researchers and viewers who mistake his photographs as simple objective documents or aesthetic objects. It argues that if we are to make better use of Sweet's photographs today – as art objects or research sources – we must first understand them within the full context of their creation. It concludes that Sweet's photographs mapped an ideal of modernity, rather than reality, onto photographic paper, and that when his work is approached from this perspective, we not only achieve a deeper insight into his work, but also into the world he was picturing.
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What does it mean to be modern? This study regards the concept of 'society' as foundational to modern self-understanding. Identifying Arabic conceptualizations of society in the journal al-Manar, the mouthpiece of Islamic reformism, the author shows how modernity was articulated from within an Islamic discursive tradition. The fact that the classical term umma was a principal term used to conceptualize modern society suggests the convergence of discursive traditions in modernity, rather than a mere diffusion of European concepts. Save to Library. Download. He teaches courses on Australian Aboriginal History, Australian History and Ethnic Cleansing and Genocide. Until recently he was head of the History Department. His current research is focussed on Aboriginal advocacy in South Australia's interwar years, the origins of the North West Reserve and Colonial Nationalism. Career. Publications. Principal Supervisor. Captain Sweet's Colonial Imagination: The ideals of Modernity in South Australian Views Photography 1866 - 1886. Doctor of Philosophy. Doctorate. nial modernity, but the perspective of colonial modernity may nevertheless. enable new departures in the questions we raise concerning the present. 1. Arif Dirlik, "Global Modernity: Modernity in an Age of Global Capitalism," European Jour Prakash, Another Reason: Science and the Imagination of Modern India (Princeton, N.J.: Princeton University Press, 1999). Prakash's discussion is particularly relevant here for his. deployment of "colonial modernity" in addressing this issue. Dirlik / The End of Colonialism? 5.