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Scholars of Latin America whose work is concerned with visual subjects often search in vain for substantive treatments of Andean themes. Once we finish admiring the photographs of Martín Chambi, we don't know where to turn. I am happy to report that *Vision, Race, and Modernity* is just what we needed. Deborah Poole's carefully argued and finely crafted book spotlights visual concerns and places them within the political, social, cultural, and historical context of their production and ...

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VISION, RACE, AND MODERNITY A VISUAL ECONOMY OF THE ANDEAN IMAGE WORLD
Deborah Poole PRINCETON UNIVERSITY PRESS PRINCETON, NEW JERSEY.

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VISION, RACE, AND MODERNITY

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Race represents an archaic ahistorical moment outside the “modernity” of the imagined community: “nationalism thinks in historical destinies, while racism dreams of eternal contaminations ... outside history.” 9 Foucault’s spatial notion of the conceptual contemporaneity of power as sexuality limits him from seeing the double and overdetermined structure of race and sexuality that has a long history in the peuplement (politics of settlement) of colonial societies; for Anderson the ...

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Vision, Race and Modernity : A Visual Economy of the Andean Image World, Paperback by Poole, Deborah, ISBN 0691006458, ISBN-13 9780691006451, Brand New, Free shipping in the US "Long-awaited work analyzes role of visual images and technologies (particularly photography, painting, and drawing) in shaping modern understandings of race in the Andes. This fascinating work documents various depictions of Andean peoples from the 18th- 20th centuries, placing scientific analyses of race within the ...

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modernity and premodern existence, a world that is both preindustrial and postindustrial, in which many of the qualities that characterized modernity (the speeding up of time and compression of space that resulted in part from urbanization, industrialization, and automation) have become conditions in postmodernity alongside \

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Smith, ‘‘Reading the Intersection of Race and Gender in Narratives of Passing,’’ *Diacritics* 24:2 (Summer, 1994), 43-57. I take issue with some of this work, particularly in terms of how this spatial metaphor is mobilized to explain competing identity claims. ‘‘

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