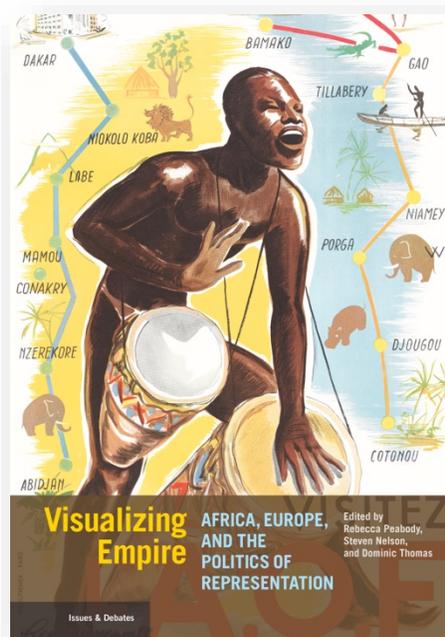


An exploration of how an official French visual culture normalized France's colonial project and exposed citizens and subjects to racialized ideas of life in the empire



LOS ANGELES, CA—By the end of World War I, having fortified their colonial holdings in the Caribbean, Latin America, Africa, the Indian Ocean, and Asia, the French could rightly claim to have expanded their dominion to the four corners of the earth. This point was celebrated in the summer of 1931 when 33 million people attended the Paris Exposition Coloniale Internationale. In that world's fair, imperialism was not a subtheme, but rather the explicit purpose; visitors could, as the government's slogan advertised, have a "tour of the world in a day," touching down on continents and oceans that represented the breadth of France Overseas.

Visualizing Empire: Africa, Europe, and the Politics of Representation (Getty Publications, \$55.00) examines how an official French visual culture normalized the country's colonial project and exposed citizens and subjects alike to racialized ideas of life in the empire. Essays analyze aspects of colonialism through investigations into the art, popular literature, material culture, film, and exhibitions that represented, celebrated, or were created for France's colonies across the sea.

The essays in this volume focus on a collection of materials held in the Getty Research Institute, acquired from the Paris-based Association *Connaissance de l'Histoire de l'Afrique Contemporaine* (ACHAC) archives. Through a diverse and interdisciplinary range of studies, ***Visualizing Empire*** reveals the complex ways in which the French displayed, defined, and represented their empire.

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ADVANCE PRAISE FOR VISUALIZING EMPIRE:

"*Visualizing Empire* delves deeply into colonial image making and the difficult issues of conquest, race, media, and cultural stereotyping through a peerless collection of visual artifacts of colonial imagery. The authors frame these works within a multidisciplinary context that at once deepens, broadens, and enhances our knowledge of French colonialism and how it worked both in the metropole and in the complex geographical and cultural worlds in which the French were engaged. Through a close examination of these forms—architecture, mapping, dress, caricature, zoos, fairs, games, advertising, and localized sites of encounter, *Visualizing Empire* provides us a seat at the table to experience up close the ever-expanding thirst of empire that shaped the modern world."—**Suzanne Preston Blier, Allen Whitehill Clowes Professor of Fine Arts and of African and African American Studies, Harvard University**

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