

tion the author. For instance, quoting W. W. Hunter in relation to Muslims in 19th-century colonial India is not a wise idea, for Hunter is known for his disturbingly biased reading of the community. The framing of DMM versus the “All India Muslim League” is a bit accentuated, as it meticulously explores only one side of the equation. In that respect, the author is urged to revisit the term “Muslim Nationalist” for someone like Mahmood Hassan (72) whose political activism was too layered to be captured by some of these oft-quoted terms. In the same breath it also needs to be pointed out that the Iqbal-Madani debate deserves more attention for Iqbal wrote a detailed note during his last days wherein he categorically subscribed to Madani’s formulation and openly acknowledged that he had completely misunderstood the DMM scholar.

Regardless of some of the issues highlighted, the work remains extremely significant for anyone interested in modern South Asia and Islam and Muslims in South Asia. Lastly, the author deserves every bit of appreciation for writing on such an important movement in an uncommonly lucid manner, something that is a rarity in academic circles these days. Irfanullah Farooqi

Morton, Christopher, and Darren Newbury (eds.): *The African Photographic Archive. Research and Curatorial Strategies*. London: Bloomsbury, 2015. 245 pp. ISBN 978-1-4725-9124-1. Price: £ 64.99

This book is the result of the encounter of a group of interdisciplinary scholars brought together by the editors, first in a workshop in Oxford in 2011, and then in this exciting volume where they share dilemmas and strategies from their research with images connected with the African continent.

“The African Photographic Archive,” despite its title goes beyond static definitions and discusses the very same categories used in it. A heterogeneous range of case studies, which does not aspire to be geographically or thematically exhaustive, critically discusses concepts such as Africa, archive, and photography. The authors know that their work is not only to excavate meaning in the images but also to create new meaning in the research process, relocating the “African Archive,” including the role of the researchers and the research in the reconstruction of the social life of images. The very notion of the archive must be expanded, including photographs not related with institutions, as well as considering them not as isolated objects but connected to other images. The essays show that the “archive is not what it once was” (9). Through the chapters we see it as a distributed entity that needs to be relocated and reimagined, paying great attention to context avoiding that images “tell us only what we already know” (10).

Four sections, 11 chapters about crucial topics: the “cultural encounter, political opposition, identity and notions of self” (6). The two chapters in the first section, “Connected Histories,” address images from colonial expeditions and the missionary archive. Morton follows the path of Richard Buchta in the first photographic tour of Central Africa. But he goes far beyond the travels of the

Austrian photographer and the images he made, studying their circulation and contemporary uses as digital images, decontextualized and re-appropriated, which tell other stories about Africa.

Rippe’s chapter is also focused on the biography of the images; those from the Mariannahill Mission in colonial Natal. His research, between the archive and the field, starts from the “mission encounter” and its three key figures are the missionary, the chief, and the diviner. The study of their images, as powerful and competing producers of knowledge, is approached considering the magical implications of photography and personhood until today, in an ethnographic effort of “reconnection” (56).

In the second part of the book, “Ethnographies,” Zeitlyn approaches images he found during fieldwork in Cameroon and, similarly to the previous chapters, defends the need to reconstruct their biography and the story of their subjects, saving the image from being generic and paying attention to concrete people. According to his proposal, giving names to the people depicted in a photograph can be an act of redemption. In the Mambila examples he gives, “[n]ames enact the redemption by connecting images and individuals” (62).

The relationship of photography with death is also the centre of the next chapter, where Behrend analyses the role of pictures taken during Christian funerals in the central province of Kenya. The family of the dead uses images to create photographic biographical cards, “celebrating life” of the person deceased. The creation and circulation of these compositions are an excellent example of archival distribution.

In the last chapter of the section, Vokes takes us to a chairman’s sitting room in southwestern Uganda where an unofficial public archive is preserved and put into use every day. This small story, beautifully described, brings important insight on the limits of the power on the archive, giving examples of constant movement in the images, with unintentional inclusions and unexpected narratives. This movement he observes and analyses ethnographically is also accompanied by the bodily engagement of the visitors, a physical or haptic encounter with the photograph that has to be taken into account.

In Part 3, “Political Framings,” three out of four chapters are dedicated to South Africa. In the first one, Peffer deals with private photographs of black families during the apartheid, which create a counter-image for the general idea of poverty circulated by documentary photography. In this case, vernacular photography, especially hand-coloured photos, reminds us that photography is about imagination. People can shape with images a different identity from the one the state and the media impose on them, also to “create zones of freedom, conviviality and respectability – and to imagine a better future” (130).

Feyder, in the following chapter, tackles the challenge of reactivating an archive from the past with a street exhibition. Photographic collections can produce historical frictions, she warns us. Ngilima’s portraits of African and Indian families where stored for 30 years after the community of Benoni Old Location was removed in the 60s. The images, reconnected with the Indian community liv-

ing today in the renamed Actonville, show tensions in the memory, as well as problems regarding the ownership of the images and their connection to a local community.

In the next chapter, Newbury seems very aware of the key role of the researcher dealing with images. His work with the Heseltine collection presented both curatorial and historical challenges in the task of showing photographs from the apartheid past in the post-apartheid period. He became an “unofficial custodian” (160) reopening the possibility for photography’s “infinite series of encounters” which is always unpredictable.

The last proposal of this section moves to Namibia, where Hayes presents the Liebenberg archive of photographic portraits of migrant workers in the Okombone labour compound, Windhoek. This rather small and unknown work of the photographer is an important experience that shaped his future photojournalistic career, showing connections between aesthetics and politics, documentary photography and portraiture, past and present, absence and presence.

The last section of the book, “Archival propositions” opens with the only photo-essay of the volume, accompanied by a text in which Stultiens explains how she got to know Kaddu Wasswa in Uganda and started a collaborative project with him about his personal archive. The images show the interactions between them and the metamorphosis of the photographs during the process.

The book ends with an open window to the future possibilities of the photographic archive in Africa. Haney and Bajorek draw an overview to diverse initiatives that have been experimenting with photographic archives to open up the access to amazing unexplored images. With a critical view toward the limitations of institutional proposals, although giving some good examples of them, they show an enthusiastic hope for small and innovative community projects which aim at a democratization of the archive. These, also thanks to the spreading of digital technologies, are transforming the very idea of the Archive and proposing new challenging transnational collaborations. They acknowledge the problem of funding, but seem enthusiastic about the moment we are living for photography, which gives researchers and curators “much food for thought” (215).

In his contribution, Newbury found himself as a “curator, both in the sense of ‘one who cares for’ and in shaping the selection of the work for wider presentation to contemporary audiences” (160). This approach emphasises the photographic archive as “a productive site for dialogue between the past and present” (10) including the researcher as a special figure of mediation. This excellent book is for those who want to be there, for those “who care for” the images they study and the social relationships implied. Francesca Bayre

Nash, Catherine: *Genetic Geographies. The Trouble with Ancestry.* Minneapolis: University of Minnesota Press, 2015. 238 pp. ISBN 978-0-8166-9073-2. Price: \$ 25.00

This book starts with a dedication to friends, col-

leagues, and family in the widest sense of the term: an extended network of people and connections. At its heart is the premise that kinship and affinity are not *given* but *made*: through practices of care, sharing, and mutuality. They are therefore profoundly social and relational. This anthropological understanding of relatedness informs Catherine Nash’s critical analysis of genetic ancestry testing and its proliferation in commercial, media, and scientific projects over the past two decades. With “Genetic Geographies. The Trouble with Ancestry” Nash adds to the canon of recent work on the new genetics of difference and belonging – a canon to which she has contributed from the very beginning with seminal articles.

While much of the scholarship on the science and technology of genetic ancestry testing, especially in the United States, concentrates on the relationship of these new technologies of difference and sameness to older forms of racial classification, Nash expands the scope of analysis to include the underlying concepts of space and sexual reproduction. Her focus is on the practices of difference making in three dimensions: the trope of origins, the meaning of ancestry, and the conception of relatedness. Conjoining analytical perspectives from feminist geography, critical anthropology, and science and technology studies (STS), Nash considers racial and sexual difference together. She thereby demonstrates how essentialist concepts of natural (biological) difference are not only mirrored in the sampling and mapping techniques of these gendered geographies of human genetic variation but also shape the interpretations of mobility and sedentariness that are drawn from them. Through her analysis of scientific and representational practices she not only illuminates the workings of genetic ancestry testing but also successfully challenges their authority in matters of belonging.

“Genetic Geographies” starts with a useful introductory overview of the field in which Nash explains her approach by exploring the vexed relationship of geography, genetics, and kinship. She examines the problematic disciplinary histories of anthropology and geography and their shared interest in patterns of human variation, calling into question the seeming neutrality of geographical patterns of genetic difference and sameness and their association with ideas of population and ancestral belonging. She acknowledges that most of the new studies of genetic ancestry and relatedness actively seek to counter the race science of old by promoting the ideal of an anti-racist model of human genetic unity. At the same time, Nash calls our attention to the many ways in which “assumptions about relatedness draw on wider conventions of thinking about human groups” (10). Consequently, it is the idea of relatedness itself that needs to be problematised and put into perspective. In the following four chapters, Nash discusses relatedness through different angles.

Chapter 1 examines “Genome Geographies: The Making of Ancestry and Origins” and the fundamental question of social categorisations in knowledge production and meaning-making in genetic genealogies. Here, Nash unpacks the various strands of research in which genetic ancestry plays a significant role: a) in the underlying