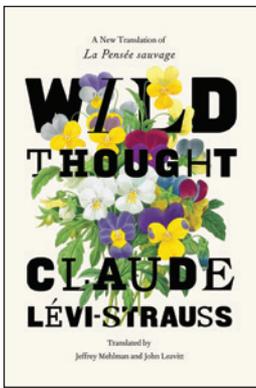


The background is a solid, vibrant red. Overlaid on this background are several thick, white, hand-drawn lines that form abstract, organic shapes. These lines are reminiscent of a stylized human figure or a series of interconnected loops, with some lines curving upwards and others downwards, creating a sense of movement and form. The lines are not perfectly uniform in thickness, giving them a sketchy, artistic feel.

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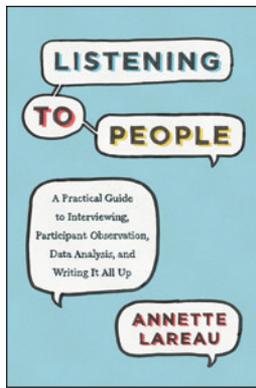
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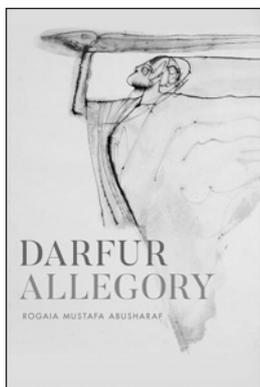
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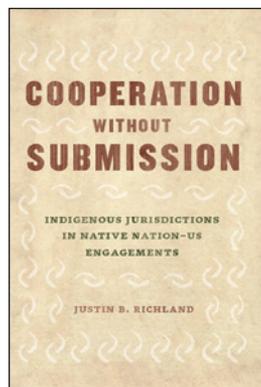
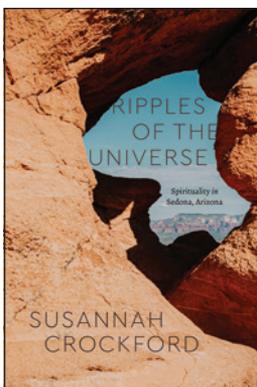
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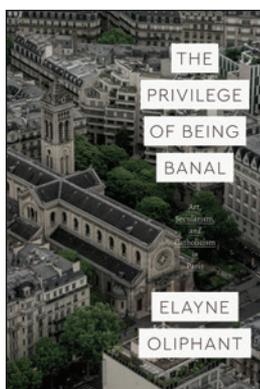
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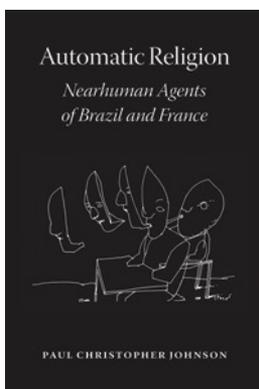
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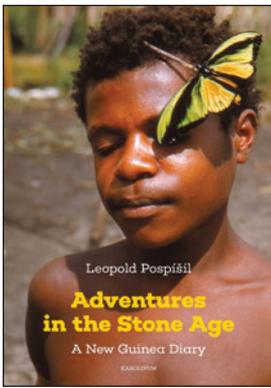
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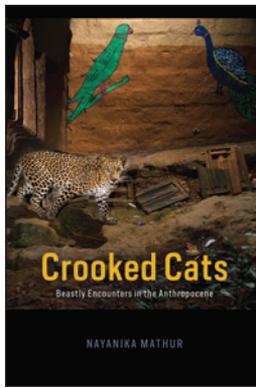
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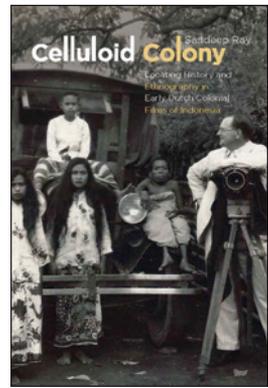
How should colonial film archives be read? How can historians and ethnographers use colonial film as a complement to conventional written sources? Sandeep Ray uses the case of Dutch colonial film in Indonesia to show how a critically, historically, and cinematically informed reading of colonial film in the archive can be a powerful and unexpected source—one that is more accessible than ever today because of digitization. While social histories of photography in non-European contexts have been an area of great interest in recent years; *Celluloid Colony* for the first time brings moving images into the same scope of study.

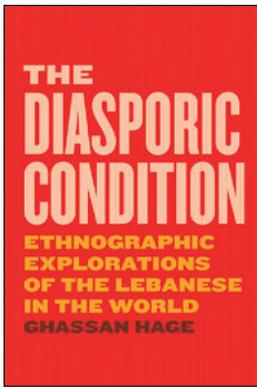
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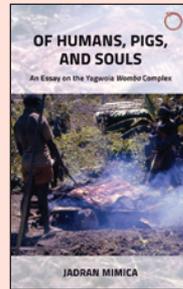
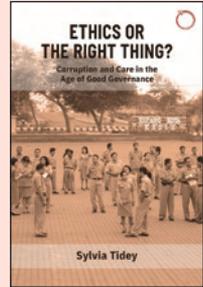
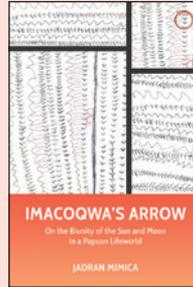
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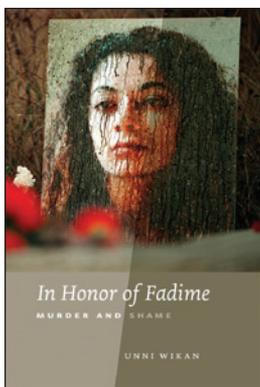
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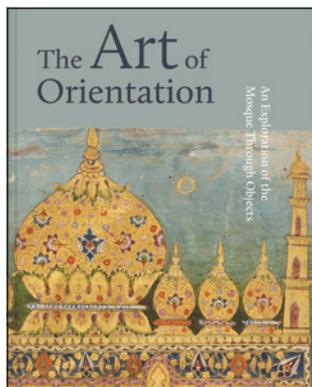
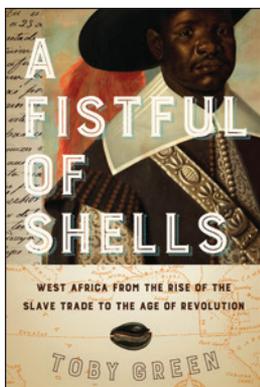
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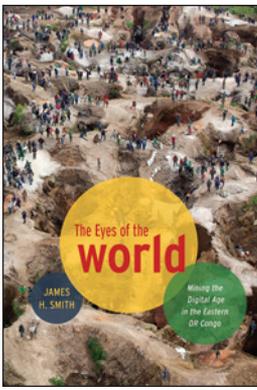
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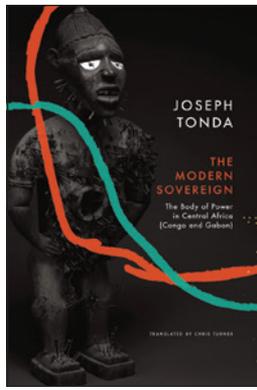
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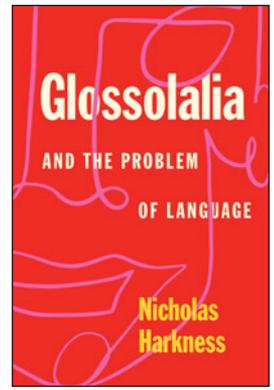
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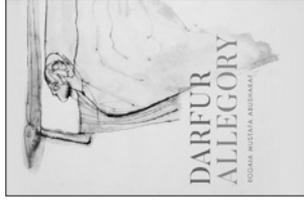


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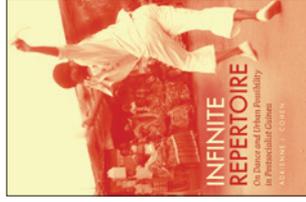
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