Sarah Rogers

Department of the History of Art and Architecture

Fall 2020

MBH 216

Email: sarogers@middlebury.edu

Emails received between 8am-6pm EST will receive a response within 1-3 hours

I will do my best to respond to all emails within 24 hours.

**Office Hours:**

MAC 119/Outdoors MAC, weather permitting

M: 9:30PM – 10:30AM

TH: 11:00-12:00PM

And by appointment via zoom

 **HARC 0256: Photography in the Middle East**

**Monday-Wednesday 12:25-1:40pm**

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**Course Description**

In this course, we will survey 19th and 20th century photographs of the Ottoman Empire and the modern and contemporary Arab world. We will consider indigenous studios as well as European and U.S. photographers and artists who traveled to the region and circulated their photographs as visual knowledge of distant cultures, peoples, monuments, landscapes, and experiences. Looking at a range of genres, we will examine how photographs visually construct notions of ethnicity, race, gender, class, religion, and cultural otherness. We will then turn to the ways in which contemporary artists are archiving historical photographs and appropriating them in contemporary practices. Students will have the opportunity to work with original photographs and objects in Special Collections, located in the Davies Family Library.

**Course Objectives**

* To introduce students to European and American photographic representations of the Middle East as well as the history of indigenous studios and visual traditions
* To provide students with the analytical tools necessary for responsible visual analysis
* To develop a language through which to engage with cultural politics
* To enhance the students’ critical skills in reading, thinking, and writing through close readings of visual images and theoretical texts.

**Required Texts**

There are no required texts for purchase. All readings are available online with links in the course syllabus. Readings available through JSTOR are noted as such. All other required readings are available under Resources in Course Hub: <https://courses.middlebury.edu/hub/MCUG/2019-2020/fall-2019/HARC/0256A>

Slide lists and google slide shows will be uploaded to Course Hub at the end of each week.

**Useful Resources**

<http://www.photorientalist.org/>

<http://arabimagefoundation.com/>

<http://www.getty.edu/research/special_collections/highlights/middle_east/>

<http://archnet.org/>

<https://www.loc.gov/collections/american-colony-in-jerusalem/about-this-collection/>

**Course Requirements**

20% Class Participation & Attendance

20% 3 in 1 Written Description (see handout for guidelines and grading rubric)

20% In Class Midterm Exam

20% In Class Writing Assignment

20% Final Project: Curate a Virtual Exhibition *OR* Short Research Paper (see handout for guidelines and grading rubric)

*NOTE*: *All assignments must be completed in order to pass this course*. If personal or medical problems are affecting your ability to participate in class or complete your work, please let me know you are having difficulties and talk to your Commons Dean earlier rather than later*.* You have resources at the college specifically here to help you- please reach out to your Commons Dean and/or Health Services.

**Important Due Dates**

September 30: 3 in 1 Written Assignment

October 14: In Class Mid-Term Exam

November 2: In Class Writing Assignment

November 12: Writing Exercise, in class

December 8: Final Paper due by 8pm EST (submitted via CANVAS)

**Class Participation and Attendance**

You are expected to complete readings and assignments on time, and to actively participate in class discussions. I expect you to come to class on time and be prepared to discuss the readings scheduled for that day. You are allowed only one unexcused absence. More than one unexcused absence will result in the lowering of your grade.

Should we need to pivot online earlier than expected during the semester, your participation grade will be based on your degree of engagement with the material as based on written assignments and weekly discussion threads, which will be posted on CANVAS. If this occurs, I will revise the syllabus accordingly with all the information necessary for you to continue learning remotely. My goal through all syllabi revisions will be to maintain, as much as possible, as sense of community and togetherness as we move through the course.

**3 in 1 Written Description (typed; 350-400 words)**

This assignment has 3-related parts. After selecting an image or object related to the course and on view in Special Collections, you will write a 3-part visual description.

* Description 1 will be a 1-sentence overview of the work (appx. 30 words).
* Description II will build on this first sentence to further develop a written visual description of the art work (appx. 90-100 words).
* Description III will develop the description further to a multiple paragraph text (appx. 250 words).

This is an exercise in careful looking and written description; *no research is required*. A handout with a sample exercise will be distributed to the class in advance, along with a grading rubric. The goal of the assignment is to build the necessary skills for interpretating art works with a visual, historical, and cultural context.

Special Collections is located downstairs in Davies Library and you may visit it by scheduling an appointment (specialcollections@middlebury.edu). The staff at Special Collections will have a cart with a number of different photographic images and related objects relevant to our course material. You will choose one object and spend some time in Special Collections taking visual observation notes that you will then use to write your assignment. The staff will be there to assist you in any way necessary. Special Collections is a wonderful resource and they are always happy to answer questions (as am I)!

**Mid-Term Exam**

The in-class mid-term exam will cover all reading and visual material on the syllabus and presented in class up to the in-class review session. The format will be discussed in advance, but will most likely include slide identifications and short essay questions that ask you to use a visual comparison to answer a guiding question. Slide lists with key terms will be provided in each class (and uploaded to Course Hub every Friday) and should be used as a study guide for the mid-term exam. We will also have a review session in class.

**In Class Writing Exercise**

This exercise will draw on one assigned text (see course schedule), which students will bring to class as a hard copy along with their notes on the text. Students will be asked to analyze an unfamiliar image (or comparison) presented during class by discussing its formal and thematic characteristics and situating their analysis in relationship with the reading. Class time will be organized so that students have time for close looking and note taking; organizing a preliminary outline; and composing a crafted essay with a thesis statement and conclusion. Notes and outline will be handed in (and considered in the grade) along with the finished essay. *Students may consult the text and their notes during the exercise*.

**Final Project**

Option 1: Curate a Virtual Exhibition

Select 5-7 photographs and/or images of the Middle East (time period open) and write a 500-600 word curatorial statement that explains your curatorial vision. There are number of ways to organize an exhibition- thematically (the veil and photography); by genre (panoramas); historically (19th century French photographs of the Middle East) or exhibitions that bring works together that either compliment or challenge one another. For each photograph you will also submit an exhibition label that includes photographer, title, date and 1-2 lines explicating the importance of the photograph to the exhibition. See class handout for examples of curatorial statements and exhibition labels.

Option 2: Short Research Paper

Choose a photograph related to our course from the Middlebury College of Art’s collection (<https://museumcollections.middlebury.edu/collections>) and write a 3 page (750 words) paper that includes both a visual and contextual analysis. What do we see? What is the medium? Is there an identified author? Was this object or image mass-produced or for personal use? How did it circulate? What does it convey about the Middle East and about the historical context of its production? How does it visually compare to related images? The time period is open (you may choose a contemporary photograph or a historical one). In advance of the assignment, I will provide students with a list of relevant photographs.

**Policy on Quality of Work**

Your written work will be evaluated by the clear and logical presentation of ideas and argument as well proper syntax, grammar, and spelling. I am looking to see how engaged you are with the material and how well you use analysis of the art works and readings to form a thoughtful and concise response to the prompt. Be sure to proofread for spelling and grammar errors! The following factors are of significance: command of material discussed; depth of research; quality of expression; organization, grammar, attention to detail; thoroughness and accuracy of citation practices; creativity of expression.

**Grade Breakdown**

**A** An A grade is reserved for truly outstanding work in every regard.

**B** B-range work is very good. Written work that receives a B shows that the student is critically engaged with both primary and secondary literature and has thought creatively about his/her topic.

**C** C work is average. The student has done the work but has not incorporated any of her/his own ideas and insights.

**D/F** These grades are for work that is below average, insufficient, or grossly overdue.

**Plus/Minus** grades are for the shades in between.

**Late Policy**

Late papers will be marked down a half-grade (i.e. B to B-) for each day that passes after the due date. All assignments will be collected at the beginning of class on the date that they are due. Emailed assignments will not be accepted.

**Academic Integrity**

All students must abide by the expectations of the Honor Code, details of which may be found at go/honorcode. Students must include and sign the Honor Code Pledge, "I have neither given nor received unauthorized aid on this assignment,” at the *end* of all assignments. If you have any questions regarding plagiarism or the Honor Code, *please ask*.

Plagiarism
Plagiarism is intentionally or unintentionally representing the ideas, research, language, creations, or inventions of another person as one's own. In written work and oral and artistic presentations, even a single sentence or key phrase, idea, image, or sound taken from the work of another without specific citation of the source and quotations around verbatim language constitutes plagiarism. It makes no difference whether the source is a student, a professional, or a source with no clear designated author.

Although it does not involve reproducing language verbatim, paraphrasing is the close restatement of another's idea using approximately the language and/or structure of the original. Paraphrasing without acknowledgment of authorship is also plagiarism and is as serious a violation as an unacknowledged quotation.

Cheating
Cheating is defined as giving, receiving, or attempting to give or receive any aid unauthorized by the instructor for any assigned work. On assignments other than exams, academic assistance from the staff of the Center for Teaching, Learning and Research (CTLR) and from Middlebury’s professional librarians is considered authorized aid unless an assignment or course clearly indicates otherwise.

Duplicate Use of Work
Any work submitted to meet the requirements of a particular course is expected to be original work completed for that course. Students who wish to incorporate any portion of their own previously developed work into a new assignment must consult with the involved faculty members to establish appropriate expectations and parameters. The same work, or substantially similar work, may not be used to meet the requirements of two different courses.

Falsifying Data
The collection and analysis of data are fundamental aspects of many types of research. It is the researcher’s responsibility to ensure that data are recorded and documented accurately. Fabrication, misrepresentation or falsification of data, and practices that significantly deviate from those that are commonly accepted in the academic community, are prohibited.  “Data” includes but is not limited to laboratory research, human subjects research, and fieldwork.

**Citations and Style**

All written work, including short assignments, should use proper methods of citation when acknowledging the written work of others. Most common and recommended for our course are the formats and practices outlined in the Chicago Manual of Style. For an overview, see the “Citation and Style Guide” on the Middlebury website, which can be found here: <http://guides.middlebury.edu/content.php?pid=486673&sid=3990529>

Improper or incomplete citations can result in a returned assignment to be re-written with a grade penalty, or a grade reduction separate from content and argumentation. If you have any questions, please see a reference librarian or me.

**Technology in the Classroom**

The use of laptops, tablets, and cell phones is not permitted during class time.

**Disability Access/Accommodation**

Students who have Letters of Accommodation in this class are encouraged to contact me as early in the semester as possible to ensure that such accommodations are implemented in a timely fashion. For those without Letters of Accommodation, assistance is available to eligible students through the Disability Resource Center (formerly called Student Accessibility Services). Please contact Jodi Litchfield or Michelle Audette, the ADA Coordinators, for more information: Michelle Audette can be reached at maudette@middlebury.edu or 802-443-2169 and Jodi Litchfield can be reached at litchfie@middlebury.edu or 802-443-5936. All discussions will remain confidential.

**Relevant Campus Resources**

Center for Teaching, Learning, and Research: The CTLR provides academic support for students in many specific content areas and in writing across the curriculum through both professional tutors and peer tutors.  The Center is also the place where students can find assistance in time-management and study skills. These services are free to all students. For more information on how to get the help you need, go to<http://www.middlebury.edu/academics/resources/ctlr/students>.

Disability Resource Center(formerly called Student Accessibility Services): The DRC provides support for students with disabilities and facilitates the accommodations process by helping students understand the resources and options available and by helping faculty understand how to increase access and full participation in courses. The DRC can also provide referrals for students who would like to undergo diagnostic testing. Students who are on financial aid and have never undergone diagnostic testing can apply to the CTLR for support to cover the cost of off-campus testing. DRC services are free to all students.

**Course Schedule**(subject to change with advanced notice)

**Week 1**

Wednesday September 9

Course Overview

**Week 2**

Monday September 14

Defining the Terms: Photography|the Middle East

*Reading*:

* Greta Scharnweber, “What and Where is the Middle East?” Introduction to Teaching the Middle East: A Resource Guide for American Educators (Middle East Policy Council): 1-6. <https://csme.indiana.edu/documents/cirricula/MEPolicyCouncil_What-WhereMiddleEast.pdf> (and COURSE HUB)
* Susan Sontag, “In Plato’s Cave,” and skim “A Brief Anthology of Quotations,” in her *On Photography* (New York: Anchor Books, 1977), pp. 3- 24; 183-208. <http://www.lab404.com/3741/readings/sontag.pdf> (bring a hard copy to class) (and COURSE HUB)
* Choose 2-3 quotes/observations from the Sontag reading about photography that you find most interesting and bring to class, ready to discuss.

Wednesday September 16

The Invention of Photography: Origins & Techniques

*Reading*:

* Beaumont Newhall, *The History of Photography*(New York: Modern Museum of Art, 1988), pp. 9-56 (COURSE HUB; lots of images!)
* Schedule an appointment with Special Collections for your upcoming 3 in 1 Assignment

**Week 3**

Monday September 21

Picturing a Region: Early Daguerreotypes

*Reading*:

* Louis Jacques Daguerre, “Daguerreotype,” and Dominique Francois Arago, “Report” both in *Classic Essays on Photography*, edited by Alan Trachtenberg(New Haven: Leete’s Island Press, 1980), pp. 11-25 (COUSRE HUB)

Wednesday September 23

Architecture, Monuments, and Landscapes (Where are all the people?!)

*Reading*:

* Keri A. Berg, “The Imperialist Lens:  Du Camp, Salzmann and Early French Photography” in *Early Popular Visual Culture* vol. 6, no. 1 (Apr 2008), pp. 1-18. Open Access.
* Darcy Grimaldo Grigsby, “Two or Three Dimensions? Scale, Photography, and Egypt’s Pyramids,” *Photography’s Orientalism, New Essays on Colonial Representation*. Edited by Ali Behdad and Luke Gartlan (Getty Research Institute, 2013), pp. 115-128. (COURSE HUB)

**Week 4**

Monday September 28

The Holy Land

*Reading*:

* Kathleen Stewart How, “Revealing the Holy Land: Nineteenth Century Photographs of Palestine,” in *Revealing the Holy Land: The Photographic Exploration of Palestine* (Santa Barbara Museum of Art, 1997), pp. 16-44. (COURSE HUB)
* Issam Nasser, “The Wasif Jawharriyeh Collection: Illustrating Jerusalem during the First Half of the 20th Century,” in *Ordinary Jerusalem, 1840-1940: Opening New Archives, Revisiting a Global City* (Brill, 2018), 384-398. (JSTOR).

Wednesday September 30

Photography & Gender: Women in the Middle East

Reading:

* Sarah Graham-Brown, “The Seen, the Unseen, and the Imagined: Private and Public Lives,” in her *Images of Women*, pp. 70-117 (lots of images!). (COURSE HUB)

***DUE: 3 in 1 Written Assignment*** *(hard copy due in class)*

**Week 5**

Monday October 5

Orientalism

* Edward Said, “Introduction,” in his *Orientalism* (Random House, 1978) pp. 1-28. *Please bring a hard copy of the reading to class, ready to discuss, along with 3 questions or observations of interest.* <https://monoskop.org/images/4/4e/Said_Edward_Orientalism_1979.pdf> (and COURSE HUB)

Wednesday October 7

Gender and the Colonial Gaze

* Selections from Malek Alloula, *The Colonial Harem*. Translated by Myrna Godzich and Wlad Godzich (University of Minnesota Press, 1986).
* <https://www.academia.edu/30254136/_Malek_Alloula_The_Colonial_Harem_Theory_and_His_BookZZ.org_?auto=download>; (also available in COURSE HUB). Pp. 3-26; 49-83; 105-125 (LOTS OF IMAGES!)

**Week 6**

Monday October 12: MID-TERM REVIEW

Reading:

* Nancy Micklewright, “Alternative Histories of Photography in the Middle East,” in *Photography’s Orientalism: New Essays on Colonial Representation*. Ed. By Ali Behdad and Luke Gartlan (Getty, 2013), pp. 75-92. (COURSE HUB)

Wednesday October 14: IN CLASS MID-TERM EXAM

**Week 7**

Monday October 19

The Panorama and Official Photography of the Ottoman Empire

Reading:

* Esra Akcan, “Off the Frame: The Panoramic City Albums of Istanbul,” in *Photography’s Orientalism: New Essays on Colonial Representation*. Ed. By Ali Behdad and Luke Gartlan (Getty, 2013), pp. 93-114. (COURSE HUB)

Wednesday October 21

Local Studios

Reading:

* Badr el-Hage, “The Armenian Pioneers of Middle East Photography” in *Jerusalem Quarterly,* pp. 22-26. <https://www.palestine-studies.org/sites/default/files/jq-articles/31_hage_1.pdf>
* Issam Nassar, “Familial Snapshots: Representing Palestine in the Work of the First Local Photographers,” *History & Memory* 18 n2 (Fall/Winter 2006): 139-155. Available on JSTOR

**Week 8**

Monday October 26

Commercial Photography: Sebah & Bonfils Studios

Reading:

* Michelle Woodward, “Between Orientalist Cliches and Images of Modernization: Photographic Practice in the Late Ottoman Era,” *History of Photography* 27 n4 (2003). <https://www.academia.edu/22911455/Between_Orientalist_Cliches_and_Images_of_Modernization_Photographic_Practice_in_the_Late_Ottoman_Era> (and COURSE HUB)

Wednesday October 28

20th century Street Photography and Painted Studio Photographs: Hashem El Madani (Saida, Lebanon) Van Leo (Cairo, Egypt), and Studio Fouad (Beirut, Lebanon)

*Reading*:

* Maria Golia, “Studio Venus,” chapter 3 of her *Photography and Egypt (Exposures)* (reaction, 2009), 95-116. (COURSE HUB)
* Akram Zaatari, “Interview with Hashem El Madani,” in *Hashem El Madani: Studio Practices* (Beirut: Arab Image Foundation, 2004), 11-19. (COURSE HUB)

**Week 9**

Monday November 2

IN CLASS WRITING ASSIGNMENT

*Reading*:

* Ali Behdad, “Introduction and the Orientalist Photograph,” in his *Camera Orientalis: Reflections on Photography of the Middle East* (University of Chicago, 2016), pp. 1-40. (COURSE HUB)

Wednesday November 4

Archiving the Photograph Today

*Reading*:

* “Akram Zaatari Against Photography: Conversation with Mark Westmoreland,” *Aperture* n210 (Spring 2013), pp. 60-65. JSTOR
* Morad Montazami, “Raw Land: How are artists rethinking documentary in North Africa?” *Aperture* n227 (Summer 2017), pp. 100-107 JSTOR

**Week 10**

Monday November 9

Contemporary Photography and Photographic Interventions: The Lebanese Civil War (1975-1990)

*Reading*:

* Chad Elias, “Citizen Photography in Fouad Elkoury’s *Beyrouth Aller-Retour*,” *photographies*, 10:3 (2017), pp. 265-282 (COURSE HUB)
* Joana Hadjithomas and Khalil Joreige, “Latency,” *Homeworks 1: A Forum on Cultural Practices in the Region*, trans. Tony Chakar (Beirut: Ashkal Alwan, 2002), pp. 40–9. (COURSE HUB)

Wednesday November 11

Guest Speaker: artist Helen Zughaib

*Reading*:

* In preparation for our guest speaker, do a little googling of Helen Zughaib’s art work. *Come prepared with a question for the artist*.

**Week 11 *(last week for in person teaching)***

Monday November 16

Contemporary Photography Artists: Resisting or Reinforcing Orientalism?

Reading:

* Shiva Balaghi, “Against the Market: The Art of Shirin Neshat,” on *Ibraaz*: <https://www.ibraaz.org/essays/164>
* “In Search of Beauty in Space: Interview with Lalla Essaydi,” *Dalhousie French Studies* v103, Special Issue: Women from the Maghreb: Looking Back and Moving Forward (Fall 2014), pp. 119-127 (JSTOR)
* Email Professor Rogers your choice for final project (virtual exhibition or short research paper)

Wednesday November 18

New Media Practices

*Reading*:

* Sarah Rogers, “Did You Record It? New Media Practices in the Arab World,” in *The Shapes of Birds: Contemporary Art of the Middle East and North Africa,* exhibition catalogue (Newport Art Museum, 2018), pp. 18-23. (COURSE HUB)

**Week 12**

November 23-27: Thanksgiving Break- enjoy!

**Week 13** (remote classes begin)

Monday November 30 & Wednesday December 2

Photography and War Trophies of Abu Ghraib

*Watch:* Standard Operating Procedure (documentary; 2008). Available on YouTube & Amazon to rent.

*Read:* Susan Sontag, “Regarding the Torture of Others,” *New York Times* (May 23 2004): <https://www.nytimes.com/2004/05/23/magazine/regarding-the-torture-of-others.html>

*Respond*: Course Discussion Thread on CANVAS

***DUE on December 8th by 8pm EST: Final Project (submitted via CANVAS)***