Professor Sarah Rogers

Department of the History of Art and Architecture

Spring 2021

Gifford LCT

Email: sarogers@middlebury.edu

Emails received between 7am-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

T/Th: 1-2pm

M: 10am-11am (via zoom)

And by appointment

HARC 0357: Orientalism and the Visual Arts

Spring 2021 T/Th 11:10am-12:25pm

**Course Description**

The 1978 publication of Edward Said’s *Orientalism* launched a complete reconfiguration of how we think about representations of “the other” throughout a number of disciplines in the humanities—from art history and anthropology to post-colonial studies. This course will begin with a close reading of *Orientalism*. Next, we will turn to a series of case studies in order to identify strategies of representing “the other,” “speaking back,” and “strategic essentialism.” In the process, we will address the ways in which notions of exoticism, cultural difference, authenticity, and native authority intersect with constructions of gender, race, religion, and ethnicity. Case studies, drawn from the late eighteenth century until today, will be focused in the discipline of art history and the geographical regions of the Middle East, Europe, and the U.S.

**Course Objectives**

* To introduce students to the discourse of Orientalism and the ways in which the discipline of art history has engaged with the conceptual strategies of post-colonial studies
* To provide students with the analytical tools necessary for examining the political underpinnings of visual culture, particularly images representing cross-cultural encounters
* To develop a language through which to engage with contemporary cultural politics
* To enhance students’ critical skills in reading, thinking, and writing through close readings of theoretical texts and visual images

**Course Requirements**

20% Class Participation & Attendance

10% Presentation on Reading

10% Museum Exhibition Label

20% responses papers (2 out of a choice of 3 topics), typed, double spaced, no less than 250 words and no more than 350 words

20% Midterm Exam, in class

20% Short Research Paper (based on object or image in Special Collections)

NOTE: *All assignments must be completed in order to pass this course.* All written work must be printed out. Electronic copies will not be accepted. If personal or medical problems are affecting your ability to participate in class or complete your work, talk to your Commons Dean earlier rather than later*.* Please let me know if you are having difficulties. You have resources at the college specifically here to help you- please reach out to your Commons Dean and/or Health Services.

**Important Dates**

Thursday March 18th: Response Paper Option 1

Thursday March 25th: Response Paper Option 2

Tuesday April 6: In Class Mid-Term Exam

Tuesday April 22: Museum Label

Tuesday May 6th: Response Paper Option 3

Wednesday May 26th: Short Research Paper Due (5pm EST; uploaded to CANVAS)

**Class Participation and Attendance**

This course emphasizes the exchange of ideas and interpretations, and therefore attendance and participation are essential. You are expected to complete the assigned readings and assignments on time, and participate in class. You are allowed only one unexcused absence. More than one unexcused absence will result in the lowering of your grade.

**Reading Presentation**

Each student will sign up for one class in which to present the reading and lead class discussion. You (and a partner, depending on the number of students in the course) will present the main arguments in each of the assigned readings with an accompanying powerpoint/google slide presentation (with images) and 2-3 lead questions to start our discussion for that class.

**Museum Exhibition Label**

Students will choose one work on display in the Middlebury Art Museum related to our course (a list of possible works will be provided) and write an exhibition label (100-150 words) to accompany the work. We will discuss strategies for writing museum labels in class. Your writing should elucidate the work’s form and content in clear terms for a general audience who is unfamiliar with the artist and the work. *You will need to make an appointment to visit the Museum; plan ahead!*

**Response Papers**

Throughout the course schedule are 3 writing prompts. *You are required to complete 2 of the 3 response papers*. Each prompt draws on the readings for that week. *No additional research is required*. These are intended as visual and textual analyses. They require you to capture an argument in a concise manner. Papers should be typed, double spaced, with 12-point font and 1” margins, no less than 300 words and no more than 350 words. Papers are due in class *as a hard copy* on the designated date. *No extensions will be given for response papers*.

**Mid-Term Exam**

The 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 term identifications and short essay questions that use slide comparisons to answer a guiding question.

**Short Research Paper**

For your final paper, you will select an object or image held in Special Collections, located on the lower level of the Davies Family Library, that is related to the material covered in the course. Special Collections will set out a cart with possible objects and images.

You will spend time carefully looking at your object and image in order to write a 4 page typed, double-spaced paper (1000 words) 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? Does the image or object raise themes we have discussed throughout the semester? How does it fit into a critical understanding of Orientalism?

You can begin this assignment by thinking about topics throughout the semester that are of particular interest to you. Next, schedule an appointment at Special Collections and choose an or image object in the collection related to your interests (relevant objects and images will be on display for the class). Spend some time looking at the object and thinking about it in relation to the course material. Some additional research may be required. The wonderful staff at Special Collections can also guide you in identifying useful resources for thinking about your object. I am also available throughout the semester as a resource in your final paper. *Papers must include a bibliography of 3-5 sources*. As we move through the course schedule, take notes of which photographs, themes, and issues are of particular interest. This will help in identifying an object or image that is meaningful to you and your interests.

Special Collections: open M-F 1-5pm by appointment. specialcollections@middlebury.edu

**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.

**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**\***: 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.

\*(formerly called Student Accessibility Services)

**Technology in the Classroom**

*The use of laptops and tablets will not be permitted during lectures*. While I realize that it is often easier to take notes with a keyboard, the constraint of taking notes by hand promotes synthesis. Additionally, screens are distracting to those around you. The use of phones in class will not be tolerated.

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

**Week 1**

Thursday February 25 (zoom class, Tuesday schedule): Introductions & Course Overview

**Week 2**

Tuesday March 2: Where is the Orient? What is Orientalism? Who is Edward Said?

* 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)
* W.J.T. Mitchell, “Edward Said: Continuing the Conversation,” in his edited volume of the same title (2005): 1-6. (JSTOR & Course Hub)
* bell hooks, introduction in her *Teaching to Transgress: Education as the Practice of Freedom* (Routledge, 1994): 1-12.

Thursday March 4: The Discourse of Orientalism

* Edward Said, “Introduction,” in his *Orientalism,* pp. 1-28. Bring hard copy to class, ready to discuss. (Full book as pdf in Course Hub)

**Week 3**

Tuesday March 9: The Intellectual Genealogies of Orientalism

* Edward Said, “Knowing the Oriental,” pp. 31-49 in his *Orientalism*.
* Antonio Gramsci, “On Hegemony and Direct Rule,” in *Orientalism: A Reader* (2000): 39-40. (Course Hub)
* Michel Foucault, “Truth and Power” in *Orientalism: A Reader* (2000): 41-43 (Course Hub)

Thursday March 11: Critiques of Orientalism

* Anwar Abdel-Malek, “Orientalism in Crisis” in Alexander Lyon Macfie ed. *Orientalism: A Reader* (2000): 47-56 (Course Hub)
* Aijaz Ahmad, “Orientalism and After” in Patrick Williams and Laura Chrisman (eds.), *Colonial Discourse and Post-Colonial Theory* (1993): 162-171 (Course Hub).
* James Clifford, “On Orientalism,” in his *The Predicament of Culture: Twentieth-Century Ethnography, Literature, and Art* (1988): 255-276 (Course Hub).

*Optional Further Reading*: Edward Said, “Orientalism Reconsidered,” *Cultural Critique* (1985): 89-107 (JSTOR or Course).

**Week 4**

Tuesday March 16: The Historical Roots of Orientalism: Napoleon in Egypt

* Juan Cole, *Napoleon’s Egypt: Invading the Middle East* (2007): 1-20 (Course Hub).
* Todd Porterfield, chapter 2, “Paintings of the Egyptian Campaign,” in his *The Allure of Empire: Art in the Service of French Imperialism, 1798-1836* (1998): 43-79 (Course Hub).

Thursday March 18: The Monuments of Orientalism in Paris and Cairo

* Todd Porterfield, chapter 1, “The Obelisk at the Place de la Concorde,” and chapter 3, “The Musée d’Egypte,” in his *The Allure of Empire: Art in the Service of French Imperialism, 1798-1836* (1998): 13-41 & 81-116 (Course Hub).

**Response Paper 1:** In what ways can we understand Napoleon’s invasion of Egypt and its accompanying scholarly production as a possible historical origin of the discourse of Orientalism?

**Week 5**

Tuesday March 23: The Orient in Romanticism

* Nina Athanassoglou-Kallmyer, “Gericault’s *Orient Engagé*,” in *Théodore Géricault, The Alien Body: Tradition in Chaos* (1997): 136-143 (Course Hub).
* Darcy Grimaldo Grigsby, “Orients and Colonies: Delacroix’s Algerian Harem,” *The Cambridge Companion to Delacroix*. Edited by Beth S. Wright (Cambridge University Press, 2001): 69-88 (Course Hub).

Thursday March 25: Visualizing Blackness in Orientalist Paintings

* Adrienne L. Childs, “Exceeding Blackness: African Women in the art of Jean-Léon Gérôme,” in *Blacks and Blackness in European Art of the Long Nineteenth Century*, eds. Adrienne L. Childs and Susan H. Libby (2014): 125-144.

**Response Paper 2:** What is the role of race in visualizing Orientalism?

**Week 6**

Tuesday March 30: World’s Fairs

* Timothy Mitchell, “Chapter I: Egypt at the Exhibition,” in his *Colonizing Egypt* (1988; 1991): 1-33 (Course Hub)

Thursday April 1: Mid-Term Review

* Johannes Fabian, “Chapter One: Time and the Emerging Other,” in his *Time and the Other: How Anthropology Makes Its Object* (1983): 1-35 (Course Hub).

**Week 7**

Tuesday April 6: In Class Mid-Term Exam

Thursday April 8: NO CLASS

**Week 8**

Tuesday April 13: Traveling Images, Traveling Knowledge

* Keri A. Berg, “The Imperialist Lens:  Du Camp, Salzmann and Early French Photography” in *Early Popular Visual Culture* vol. 6, no. 1 (Apr 2008): 1-18. Open Access.
* Ali Behdad, “The Orientalist Photograph,” in his *Camera Orientalis: Reflections on Photography of the Middle East* (2016): 17-40 (Course Hub)
* *Make an appointment to visit the Museum for your assignment due April 22.*

Thursday April 15: “In” the Colonial Harem, Visit to Middlebury College Special Collections, Davies Family Library

* Malek Alloula, *The Colonial Harem*. Translated by Myrna Godzich and Wlad Godzich (University of Minnesota Press, 1986), Pp. 3-26; 49-83; 105-125 (LOTS OF IMAGES!)

<https://www.academia.edu/30254136/_Malek_Alloula_The_Colonial_Harem_Theory_and_His_BookZZ.org_?auto=download> (also available in Course Hub).

**Week 9**

Tuesday April 20: American Orientalism

* Brian T. Allan, “’The Garments of Instruction from the Wardrobe of Pleasure,” in *Noble Dreams, Wicked Pleasures: Orientalism in America, 1870-1930* (2000): 59-75 (Course Hub).
* James Anthony Ryan, *Frederic Church’s Olana: Architecture and Landscape as Art* (2001): 15-74 (lots of images! Course Hub).

Thursday April 22: A Modernist Orientalism

* Roger Benjamin, “Matisse in Morocco: A Colonizing Aesthetic?” *Art in America* (November 1990): 157-64; 211; 213 (Course Hub)
* Linda Nochlin, “The Imaginary Orient,” in her *The Politics of Vision: Essays on 19th century Art and Society* (Routledge, 1989): 33-59.

<http://pages.ucsd.edu/~bgoldfarb/cocu108/data/texts/NochlinIO.pdf>

* **DUE**: Museum Label (In Class)

**Week 10**

Tuesday April 27: Gayatri Chakravorty Spivak: The Concepts of Subaltern and Strategic Essentialism

* WATCH: A Message from Spivak (7 min.)
* WATCH: Introduction to Can the Subaltern Speak? <https://www.voicetube.com/v3/videos/38946>
* READ: Brief definition of strategic essentialism: <https://literariness.org/2016/04/09/strategic-essentialism/>
* READ: Salah Hassan, “Nothing Romantic about It: A Critique of Orientalist Representation in the Installations of Houria Niati,” in *Women, Patronage, and Self-Representation* (2000): 205-226 (course hub)
* READ: Assia Djebar, postscript of her Women of Algiers in Their Apartment. Translated by Marjolijn (1980; 1992): 1-9 (course hub)
* OPTIONAL: some background (including her controversial standing in academia) on Spivak, a NYT article: <https://www.nytimes.com/2002/02/09/arts/creating-a-stir-wherever-she-goes.html>

Thursday April 29: The Possibility of “Seeing the Other”

Asynchronous Film Screening: *I Want to See* by Beirut-based artists and filmmakers Joana Hadjithomas and Khalil Joreige (2008; 70min.) (course hub)

Film Summary: “Famous French actress Catherine Deneuve, in Beirut for a gala, embarks on a side trip, with she and the Lebanese actor Rabih Mroué in one car and the filmmakers following in another. The film is based on an original treatment that combines improvised scenes and documentary footage of Deneuve, Mroué, and the filmmakers as they view damaged buildings in Beirut, then drive further into southern Lebanon to visit areas scarred from the 2006 Lebanon War. Using the premise of a road trip as a process of discovery, the film focuses on the devastation of war and the difficult process of rebuilding.”

* READ: Edward Said, “Reflections on Exile,” in his *Reflections on Exile and Other Essays* (Cambridge, MA: Harvard University Press, 2001): 173-186 (course hub)

**Week 11**

Tuesday May 4: Collecting & Studying Islamic Art Today

* Oleg Grabar, “Reflections on the Study of Islamic Art,” *MUQARNAS* (1983): 1-14 (JSTOR or course hub)
* Fereshteh Daftari, “Islamic or Not?” in *Without Boundary*, exh. catalogue (2006): 10-27 (course hub)
* <https://www.thenationalnews.com/arts-culture/art/impressions-of-arabia-how-orientalist-art-is-making-its-way-back-to-the-world-it-came-from-1.906404>
* *Make an appointment at Special Collections to choose your object for your final short research paper*

Thursday May 6: Curatorial and Academic Sightseeing in the Region

* Read 2009 Interview with artist Emily Jacir in *The New York Times* and accompanying Letter to the Editor:
* <https://www.nytimes.com/2009/02/01/arts/design/01wise.html>
* <https://www.nytimes.com/2009/02/15/arts/15alsmail-EMILYJACIR_LETTERS.html>
* READ: Mona Abaza, “Academic Tourists Sight-Seeing the Arab Spring,” Jadaliyya (2011): <https://www.jadaliyya.com/Details/24454/Academic-Tourists-Sight-Seeing-the-Arab-Spring>
* Jessica Winegar, “The Humanity Game: Art, Islam, and the War on Terror,” *Anthropological Quarterly* (2008): 651-681 (Course Hub/JSTOR)

**Response Paper 3**: Do you agree with anthropologist Jessica Winegar? Do art exhibitions have the capacity to build cross-cultural understanding or does this kind of framework for art establish a binary between art and politics? Whenever possible, draw on concrete examples in your response (from Winegar's essay or in other contexts).

**Week 12**

Tuesday May 11: NO CLASS

Thursday May 13: Art Activism? Museums Respond to President Trump’s “Muslim Ban”

* Kirsten Scheid, “Installation following the Executive Order of January 27 2017,” <https://networks.h-net.org/node/3444/reviews/192655/scheid-museum-modern-art-installation-following-executive-order>
* Shiva Balaghi, “MoMA’s Travel Ban Protest Exposes a Legacy of Closeted Modernism,” Hyperallergic (2017): <https://hyperallergic.com/365397/momas-travel-ban-protest-exposes-a-legacy-of-closeted-modernism/>

**Week 13**

Tuesday May 18: Artistic Interventions in Media Representations of War in the Middle East

* Chad Elias, “Citizen Photography in Fouad Elkoury’s Beyrouth Aller-Retour,” *photographies*, 10:3 (2017), pp. 265-282 (COURSE HUB)
* READ: Wafaa Bilal and Kari Lydersen, *Shoot an Iraqi: Art, Life, and Resistance under the Gun*, (San Francisco: City Lights, 2008): 1-30.

Thursday May 20: Course Wrap Up

* Bernard Lewis, “The Question of Orientalism,” *New York Times Review of Books* (1982): 1-10 (course hub)
* Adam Shatz, “Orientalism, Then and Now,” The New York Review of Books (May 2019): <https://www.nybooks.com/daily/2019/05/20/orientalism-then-and-now/?lp_txn_id=1027024>

FINAL PAPERS DUE ON CANVAS BY 5pm on May 26th.