

Asian History 450: Colonization and Cross-Cultural Encounters

Syllabus and Schedule - Spring 2006

Julia Sapin

Course Description

In this course, we will be examining theories and practices of cultural representation. In what ways were non-European cultures represented during this period? What characterized those representations? How have visual representations of these cultures changed in the 21st century? What happens when the view is reversed? How has the identity of "the other" changed? These are some of the questions we will consider during our exploration.

Your grade for the class will be based on these criteria:

Class attendance and discussion participation	40 points	10%
Blackboard Journal (10 entries)	60 points	15%
Listener Response	40 points	10%
Reading summary	40 points	10%
Presentation	60 points	15%
Paper	<u>160 points</u>	<u>40%</u>
Total	400 points	100%

Grade Scale

376-400=A	336-351=B	296-311=C	
360-375=A-	320-335=B-	280-295=C-	
352-359=B+	312-319=C+	240-279=D	239 and below=F

NO WIKIPEDIA OR ANY OTHER SUPERFICIAL WEB SOURCE MAY BE USED!!!
(for justification, see <http://www.newyorker.com/printables/fact/060731fa> fact or <http://www.theonion.com/content/node/50902>)

WORK MUST BE SUBMITTED ON THE DUE DATE IN ORDER TO BE GRADED, AND ALL PRESENTATIONS MUST BE ATTENDED, unless there is an emergency that can be verified by the Student Health Center or the Office of the Dean of Students.

Reading and Discussion Schedule

readings in boldface type are required; only readings with an asterisk () may be analyzed for journal entries.

*all readings are on e-reserve

Week I:

T, 1/9: **Intro: What is cross-cultural representation?**

Reading summary sign-up (discuss assignment)

R, 1/11: **Class cancelled**

Week II: Establishing a Theoretical Framework

T, 1/16: **The Context of Colonialism: Historical Background**

*Jan Nederveen Pieterse, "Europe and its Others," in *A Companion to Racial and Ethnic Studies* (Oxford: Blackwell Publishers, 2002), 17-24.

Skill session: Dissecting a text: thesis and argument

R, 1/18: **Introducing Cross-Cultural Representation in Art**

*Edward Said, "Introduction," *Orientalism* (New York: Vintage Books, 1978), 1-28.

*Linda Nochlin, "The Imaginary Orient," in *The Politics of Vision: Essays on Nineteenth-Century Art and Society* (New York: Harper and Row, 1989), 33-59.

*Albert Boime, excerpts from *The Art of Exclusion: Representing Blacks in the Nineteenth Century* (London: Thames and Hudson, 1990), 1-46.

Discuss paper assignment

Week III:

T, 1/23: **Alterity on Display**

*Timothy Mitchell, "The World as Exhibition," *Comparative Studies in Society and History*, vol. 31, no. 2 (1989): 217-236.

*Henrietta Reigel, "Into the Heart of Irony: Ethnographic Exhibitions and the Politics of Difference," in Sharon MacDonald and Gordon Fyfe, eds., *Theorizing Museums: Representing Identity and Diversity in a Changing World* (Cambridge, MA: Blackwell, 1996), 83-104.

Writing Workshop I: Getting started

Sign up for "Jigsaw Assignment" for next Tuesday

R, 1/25: **Skill session: meet at Wilson library at 1:30pm**

Developing research techniques

Week IV: Deconstructing Boundaries of Identity

T, 1/31: **Deconstruction Theory**

Jigsaw reading assignment

Stephen Melville, "The Temptation of New Perspectives" (1990), 401-12, in Donald Preziosi, ed., *The Art of Art History: A Critical Anthology* (Oxford: Oxford University Press, 1998)

Martin Heidegger, "The Origin of the Work of Art" (1935), in David Farrell Krell, ed., *Basic Writings Martin Heidegger* (New York: Harper and Row, 1977), 143-187.

Meyer Schapiro, "The Still Life as a Personal Object—A Note on Heidegger and van Gogh" (1968), in *Theory and Philosophy of Art: Style, Artist, and Society* (New York: George Braziller, 1994), 135-142.

Jacques Derrida, "The Truth in Painting" (1978), in Stephen David Ross, ed., *Art and Its Significance: An Anthology of Aesthetic Theory 3rd ed.* (State University of New York Press, 1994), 401-428 (focus on 421-8, "Restitutions").

R, 2/1: **Case Study of Art Historical Deconstruction: Manet's and Morimura's Olympia**

*T. J. Clark, "Olympia's Choice," in *The Painting of Modern Life: Paris in the Art of Manet and His Followers* (New York: Knopf, 1984), 79-146.

*Lorraine O'Grady, "Olympia's Maid: Reclaiming Black Female Subjectivity," in *New Feminist Criticism: Art, Identity, Action* eds. Joanna Frueh et al. (New York: Westview Press, 1994), 152-70.

*Paul B. Franklin, "Orienting the Asian Male Body in the Photography of Yasumasa Morimura," in *The Passionate Camera: Photography and Bodies of Desire*, Deborah Bright, ed. (London: Routledge, 1998), 233-247.

Discuss Presentation and Listener Response assignments

Week V: Ethnographic and Touristic Depictions: Views of the Pacific

Week 8 presenters: submit slide requests to Slide Library and see me

T, 2/6: **Visions and Revisions of Cook's Explorations and its Visual Records**

*Bernard Smith, *European Vision and the South Pacific* (2nd ed.) (New Haven: Yale University Press, 1985), 1-7, 108-32.

Captain Cook's journals from 3rd voyage 1776-79 (excerpts given out in class)

*Jeanette Hoorn, "Captivity and Humanist Art History: The Case of Poedua," *Third Text*

42 (Spring 1998): 47-56.

R, 2/8: Disruption and Decentralization: Touristic Appropriations East and West
*Jane C. Desmond, "Picturing Hawai'i: The 'Ideal' Native and the Origins of Tourism,"
Positions: East Asia Cultures Critique vol. 7 no. 2 (Fall 1999): 459-501.
*Christine M. E. Guth, "Charles Longfellow and Okakura Kakuzō: Cultural Cross-Dressing in the
Colonial Context," Positions: East Asia Cultures Critique vol. 8 no. 3 (Winter 2000): 605-636.
THESIS STATEMENT DUE

Week VI:

Week 9 presenters: submit slide requests to Slide Library and see me

T, 2/13: Model Presentation (discuss presentation and listener response assignments):
"Mid-Meiji Advertising: A Cabinet of Curiosities"

R, 2/15: Who, Where are the O/others Now?

*Vivan Sundaram, Re-take of Amrita: Digital Photomontages Based on Photographs by
Umrao Singh Sher-Gil (1870-1954) (New Delhi: Tulika, 2001).

Sundaram images also on Blackboard

Writing Workshop II: Mapping your writing moves

Week VII: Writing Back**

Week 10 presenters: submit slide requests to Slide Library and see me**

T, 2/20: *Sarah Kennel, Bearden's Musée Imaginaire," in The Art of Romare Bearden,
Ruth Fine et al. (Washington: National Gallery of Art, 2003), 138- 155.*Robert Jahnke,
"Voices Beyond the Pae," in Nicholas Thomas and Diane Losche, eds., Double Vision: Art Histories
and Colonial Histories in the Pacific (Cambridge, UK: Cambridge University Press, 1999), 193-209.

R, 2/22: *John R. Swanton, "Cosmic Notions," in "Contributions to the Ethnology of the
Haida," in The Jesup Northern Pacific Expedition, Franz Boas, ed. (Leiden: Brill, 1905),
11-37.

* Robert Davidson, "Reclaiming Haida Culture," in The Spirit Within: Northwest Coast Art
from the John H. Hauberg Collection (1995), 93-99.

Writing Workshop III: Reader-response

FIRST DRAFT OF PAPER DUE

Week VIII:

T, 2/27 and R, 3/1: Presentations and Peer EvaluationsR, 3/1: SECOND DRAFT OF PAPER
DUE (for written response from Writing Center)

Week IX:T, 3/6 andR, 3/8:

Presentations and Listener Response, 3/8: Drafts returned from Writing Center

Week X: T, 3/13 and R, 3/15:

Presentations and Listener Response

FINAL PAPERS DUE DURING SCHEDULED FINAL, Tues., March 20, 1-3pm.