

PS 298 Europe's Others: Race, Racialization and the Visual Politics of Representation

Prof. Hanan Toukan
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Office Hours: Tuesdays and Thursdays 1-2 (and by apt)
Seminar times: 10:45-12:15 Tuesdays and Thursdays
Seminar venue: TBD

Course Description:

Following from Walter D. Mignolo's proposition in "The Darker Side of Western Modernity: Global Futures, Decolonial Options" that western civilization is a complex colonial matrix of power, class and race that has been created and controlled by men and institutions from the Renaissance to the Enlightenment, this course examines this darker side's historical and contemporary visual relationship to the varied religious, ethnic and racial minorities and migrants living in it's midst. Specifically, it contextualizes various visual material produced about Europe's "Others" and the public and scholarly discourses it propagates, within wider debates and scholarship on the construction of racialized subjectivities and the distribution of power. This advanced module places particular emphasis on political theory, visual theory, decolonization theory, gender theory and postcolonial studies to study issues of image making, circulation, translation and reception, in a global context and transnational frame. Key areas of focus include the aesthetics and politics of states and security, museums and race, anti-Black racism, and the origins of Islamophobia and anti-Semitism.

Academic Integrity

Bard College Berlin maintains the staunchest regard for academic integrity and expects good academic practice from students in their studies. Syllabi should note that, instances in which students fail to meet the expected standards of academic integrity will be dealt with under the Code of Student Conduct, Section III Academic Misconduct.

Attendance

Attendance at ALL classes is expected. More than two absences (that is absences from two sessions of 90 minutes) in a semester will significantly affect the participation grade for the course. Please consult the BCB Student Handbook for regulations governing periods of illness or leaves of absence.

Class Conduct

"Active" participation is a significant component of your grade; you should come to class prepared to discuss the readings. This means bringing a copy of your reading as well as any questions you may have. Your contribution to the discussion should be based on the material you have read (and thought about). Identify important passages while reading for closer examination in class. Do not take out your cell phones, other devices (besides a laptop which you may need to write notes) and do not allow them to interrupt class.

Assessment and Grade Breakdown

Class Participation (15%): Participation will be evaluated at the end of each session. Students will be assessed based on the general enthusiasm, frequency and quality of the questions they raise. Regular attendance and completion of all reading assignments is also required. Recurrent absences will substantially decrease the final grade. (up to two unexcused absences are allowed).

Class Presentations (20%): Each student will be expected to make one 20 minute presentation about a particular week's readings of their own choice. Presentations should address the author, central question and argument of the work, methodology used and key chosen visual works to discuss alongside three critically engaging questions and concluding thoughts posed to the class in a powerpoint presentation to spark discussion. Class presentations will normally take place in the **Thursday** class (unless agreed otherwise) and students can sign up to present on the week of their choice in the first week of classes.

Visual essay: (20%)

Students are expected to write a 2000 word visual text essay. The visual essay should combine image and writing. The essay can focus on any social or political aspect of visual communication that we have studied in the course, it can be a response to the visual work of others, a commentary on visual processes, ideas, etc. The visual element of the essay should form an integral part of the argument or the ideas expressed, rather than serve only as example, illustration or additional documentation. The images in visual essays can originate from a range of sources, for example: An image collection that is already available e.g. a curated collection or an image archive of images that have been produced for the essay or one particular image selected or produced to reflect on a particular question. Assignments should include a creative title followed by your name, date, and course number. Pages should be double-spaced with 12-pt. font and one-inch margins. **DUE: Thursday, April 8, 2021**

Walking Tours: 15%

Students are expected to go in groups of 3-4 on a walking tour of an area of Berlin of their choice that is known for having multicultural residents and a history of migration. Students are responsible for delineating a neighborhood of their choice for their tour that is both physically achievable and content driven. Students are expected to research the neighborhood using newspapers, histories of the community and by interviewing people living in the neighborhood and doing participant observation. The plans will be discussed in class before the students head out. Students are also expected to share their walking tours with the class by presenting their experience of identifying the different stops on their walking tour and explaining their historical significance. In the classroom we will all reflect on each other's walking tours. Questions for the groups to answer include: When was the neighborhood created? Where is it? Why is it significant? Why, if applicable, is the place no longer in existence? Is it named after anyone or anything? Are there historic places in this neighborhood that are not public or visible? Why? Why not? What historical and contemporary features of the neighborhood and its communities are visible? What is less visible or not visible at all? Are there any visual cues that are encoded that we could decode? The walking tour should have detailed descriptions of 3-5 sites on the tour. **These tours should take place during weeks 6 and 7. Presentations will be made in class on the Tuesday class of Week 7.**

Creative Final Project: (30%)

The final project for the course is an individual creative endeavor. It could be a website, a blog, a collection of ideas, a virtual interactive gallery exhibit, a music video, a mini-documentary or film or even a performance that addresses chosen themes/concepts and ideas discussed in the class. **DUE: Friday May 14, 2021 by midnight.**

Policy on Late Submission of Papers/Assignments

Syllabi for core and elective classes should note or refer to the following policy from the Student Handbook on the submission of essays: *essays that are up to 24 hours late will be downgraded one full grade (from B+ to C+, for example). Instructors are not obliged to accept essays that are more than 24 hours late. Where an instructor agrees to accept a late essay, it must be submitted within four weeks of the deadline and cannot receive a grade of higher than C. Thereafter, the student will receive a failing grade for the assignment.*

All readings will be posted on google classroom.

This course may take place in presence or online, depending on the restrictions in place.

In case of in-presence classes:

- All students must refrain from in-person attendance if they are feeling ill.
- All students must wear masks in an orderly manner (covering both mouth and nose) at all times during class.

For online attendance all students must have:

- **Have an adequate internet connection.** If your home has an adequate internet connection, you are welcome to attend class from home. If your home internet connection is inadequate for video conferencing, it is your responsibility to find another suitable location. If needed, you can contact the Registrar to reserve a room on campus from which to participate in the seminar.
- **Have a working camera and microphone.** Keep your camera on *all the time* during seminar discussions. The camera should be directed so that your face is visible. Lighting should come from the front so that you are visible. If there is privacy issue for the student then they are responsible for contacting and organizing with the registrar to use designated rooms on college grounds from which to call in the class.
- **Always have a copy of the reading with in front of you for each seminar.**

CLASSES AND READINGS

What is Europe? Europe and it's Others

1.WEEK 1: Feb 2-Feb 4

Tuesday

Thomas Dies, "Europe's Others and the Return of Geopolitics". *Cambridge Review of*

International Affairs. Volume 17, Number 2, July 2004

Boris Groys. *Art Power*. Cambridge: The MIT Press, 2008. “ Read Europe and it’s Others “p. 173–182.

<http://monumenttotransformation.org/atlas-of-transformation/html/e/europe/europe-and-its-others-boris-groys.html>

Thursday

Walter D. Mingolo. *Coloniality: The Darker Side of Modernity: Global Futures, Decolonial Options* Durham, NC: Duke University Press, 2011. Read pp. 39-49

Fatima El Tayeb. *European Others: Queering Ethnicity in Postnational Europe*. London and Minneapolis: University of Minnesota Press. Read Chapter 1.

2. WEEK 2: Feb 9-Feb 11

Racism and Visual Politics

Tuesday

Nicholas Mirzoeff, “The Subject of Visual Culture,” in *The Visual Culture Reader* (2nd edition), edited by Mirzoeff. London and New York: Routledge, 2002. Read Pages 3-24.

Frantz Fanon: “The Fact of Blackness” in *The Visual Culture Reader* (2nd edition), edited by Mirzoeff . London and New York: Routledge, 2002. Read Pages 463-465

Thursday

Paul Gilroy, Tony Sandset, Sindre Bangstad & Gard Ringen Høibjerg. “A diagnosis of contemporary forms of racism, race and nationalism: a conversation with Professor Paul Gilroy”, *Cultural Studies*, 33:2 (2019)

3. WEEK 3: Feb 16-Feb 18

The Gaze and the Other: A historical Perspective

Tuesday

Edward Said, *Orientalism*. Penguin Books, 1978. Read pp. 1-28 and ‘The Latest Phase’ pp.284-328

Thursday

Timothy Mitchell. *Colonizing Egypt*. Cambridge: Cambridge University Press, 1988. Read Chapter 1.

Watch a 7 min segment of the *Exposition Universelle 1889: Rue du Caire & les Almess*.
<https://www.youtube.com/watch?v=yftSkqGDlFM&t=320s>

4. WEEK 4: Feb 23-25

The Media, Representation and Signifying Practices

Tuesday

Stuart Hall ed. *Representation: Cultural Representations and Signifying Practices*. (London and New Delhi: Sage Publications, 1997). Read “The Work of Representation”.

Watch the Stuart Hall Project (2013). Online.

Students should come to class with an image of their choice that they would like to contextualize and “decode” with their classmates in a discussion. The image (and accompanied text) could be from an article, news coverage, a film, a commercial or art exhibit about migrant and/or other ethnically diverse communities living in Europe.

Thursday

Said, Edward (1981) *Covering Islam*. New York: Vintage Books, 1997. Read Chapter 1.

In class viewing- Introduction to the end of an argument (1990), Jayce Salloum and Elia Suleiman. <https://vimeo.com/72835443> (first 15 min)

5. WEEK 5: March 2-4

“Seeing” the Other: The Semite, the Jew, the Muslim

Tuesday

Saed Atshan and Katarina Galore. *The Moral Triangle: Germany, Israelis, Palestinians*. Duke University Press, 2020. Read chapters 1 and 8.

Guest Lecture and BCB talk: Katarina Galore and Sae’d Atshan authors of The Moral Triangle: Germany, Israel and the Palestinians.

Thursday

Gil Hochberg. From ‘sexy Semite’ to Semitic ghosts: contemporary art between Arab and Jew, *Patterns of Prejudice*, 54:1-2 (2020), pp.15-28

Gil Hochberg, “Remembering Semitism” or “On the Prospect of Re-Membering the Semites”. *ReOrient*, Vol. 1, No. 2 (Spring 2016), pp. 192-22

6. Week 6: March 9-March 11

Everyday Visualities

Tuesday

Barbara Wolbert. "The Visual Production of Locality: Turkish Family Pictures, Migration and the creation of Virtual". *Visual Anthropology Review*. Volume 14, no. 4 (Spring-Summer 2001)

Thursday

Walking Tours

7. WEEK 7- March 16-18

Walking Tours and Aesthetical Disruptions

Tuesday

Walking Tour Presentations

Thursday

Debord, Guy (1968). *The Society of the Spectacle*. Sections 2 and 3

http://www.antiworld.se/project/references/texts/The_Society%20Of%20The%20Spectacle.pdf

Ranciere, Jacques, "The Politics of Aesthetics: The Distribution of the Sensible (London: Continuum, 2006). Pages 12-19 and 47-49

Guest Lecture: Dr. Katrine Dirckinck-Holmfeld. Royal Danish Academy of Fine Arts. *Entangled Archives and Disruptions of the Sensible*.

8. WEEK 8- March 23-25

Active/Passive Spectatorship: On the Culture Industry and the Pain of Others

Tuesday

Theodore Adorno and MAX Horkheimer "The Culture Industry: Industry as Mass Deception" in the *Dialectic of Enlightenment*. London Verso, (1944) 1997.

Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction" in *Illuminations*, edited by Hannah Arendt, tr by Harry Zohn, from the 1935 essay New York: Schocken Books, 1969.

Students should come to class with examples of art projects, exhibits or advertising media that use the personal stories and representations of refugees and migrants.

Thursday

Susan Sontag, "Regarding the Torture of Others" *New York Times Magazine*, 5/23/2004

Seth M. Holmes and Heide Castaneda. Representing the "European refugee crisis" in Germany and beyond: Deservingness and difference, life and death. Vol. 43, no. 1 (2016). P.12-124

Optional Film: Fear Eats the Soul (1974), Werner Fassbinder. (Youtube)

-----SPRING BREAK-----

9. WEEK 9: April 6-April 8

Countervisualities, Visual Technologies and Race

Tuesday

Ildikó Z Plájás, Amade M'charek, Huub van Baar. "Knowing "the Roma": Visual technologies of sorting populations and the policing of mobility in Europe". EPD: Society and Space. Vol. 37, no. 4 (2019): 589–605

Thursday

Mirzoeff, Nicholas, *The Right to Look: A Counterhistory of Visuality* (Durham North Carolina: Duke University Press). Read Chapter 6.

10. WEEK: April 13-April 15

The Afrodeutsch

Tuesday Seminar

Paul Gilroy. *The Black Atlantic: Modernity and Double Consciousness*. London: Verso, 1995. Chapter 4 "The Weary Traveller: W.E. Dubois, Germany and the Politics of Displacement".

Nicholas Mirzoeff. *Diaspora and Visual Culture: Representing Africans and Jews*. NY and London: Routledge, 2000. Introduction.

View the images and Discuss:

<http://iraaa.museum.hamptonu.edu/page/Illuminating-the-Black-Figure-in-the-History-of-European-Fine-and-Decorative-Arts>

Thursday Seminar

Fatima El Tayeb. *European Others: Queering Ethnicity in Postnational Europe*. London and Minneapolis: University of Minnesota Press. Read Chapter 2.

Watch Audre Lorde "The Berlin Years 1984-1992".

<https://vimeo.com/ondemand/audrelorde/422408165>

WEEK 11: April 20-April 22

Museums and Race

Tuesday

Ariella Azoullay. *Potential History: Unlearning Imperialism*. London: Verso, 2019. Read chapter 1.

Thursday Seminar

Dipesh Chakrabarty. *Museums in Late Democracies*. The Visual Culture Reader. Nicholas Mirzoeff ed. (London: Routledge, 2013).

WEEK 12: April 27-April 29

Racial Securitization

Tuesday

Anouk Madorin. “The view from Above” at Europe’s Maritime Borders: Racial Securitization from Visuality to Postvisuality. *European Journal of Cultural Studies*. Vol 23, Issue 5 (2000).

Thursday

Allen Feldman. “On the Actuarial Gaze: From 9/11 to Abu Ghraib” in *The Visual Culture Reader* (Routledge, London and NY, 2013).

Optional: Watch UNMANNED America's Drone Wars - Robert Greenwald. Online.

<https://archive.org/details/scm-375343-awpt-unmannedamericasdronewar>

Week 13: May 4-May 6

Discussing Racism in the Absence of “Race”

Tuesday

Stine H Bang Svendsen. “Learning Racism in the Absence of Race” in *European Journal of Women’s Studies* issue 0 pp. 1–16 (2013).

Matti Bunzl. “Between Anti-Semitism and Islamophobia: Some Thoughts on the New Europe”. *American Ethnologist*. Vol 32. No. 4 (2005), pp. 499-508

Thursday

Anna-Esther Younes. “Fighting Anti-Semitism in Contemporary Germany”. *Islamophobia Studies Journal*. Vol. 5, No. 2 (Fall 2020), pp. 249-266

Week 14

Workshop: “How to See: Unlearning, Civic Engagement and Cultural Production in Exile” with founders and funders of Bulbul AL Berlin.