

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

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Office Hours: Tuesdays and Thursdays 1-2

Seminar times: Tuesdays and Thursdays 2-3:30

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 its 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, anti-Semitism and especially anti-Muslim racism as one of the most visible forms of racism in Europe today.

Academic Integrity

Bard College Berlin maintains the staunchest regard for academic integrity and expects good academic practice from students in their studies. 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_(20%)

This learning activity aims to encourage active involvement in the learning process. 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 is expected to make one 20-minute presentations summarizing a particular week’s readings of their own choice. The presentation should address the the central question and argument of the work, the methodology used and 1 chosen visual work (could be an image, an advertisement, a music video etc, a painting) to discuss alongside 2 critically engaging questions and concluding thoughts posed to the class in a powerpoint presentation to spark discussion. Class presentations will normally take place during 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.

Exhibition text: (15%)

Students are expected to write a 1000-word commentary text on the show attended by the class and the associated workshop that will take place in the museum. The text essay should combine a commentary on the form, content and context of the show attended that is informed by the guest lecturer’s talk during the same week. Some of the questions addressed could be: When, where and why was show

conceived by the curator and the museum?; what is the political and historical backdrop to the works shown? What do the physical properties and form contribute to the analysis that you make? What is the title of the work/show and how does that factor in to the analysis? Due date: Thursday, March 3 (by midnight).

Walking Tours: 15%

Students are expected to go in groups of 2 on a walking tour of 2 areas of Berlin of their choice that are known for having multicultural residents and a history of migration. Students are responsible for delineating the neighborhoods of their choice for their tour that is both physically achievable and content driven. Students are also expected to research the neighborhoods 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 will share with their class their experience of the walking tours by showing a presentation that identifies 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. Tours are to take place during week 12. Presentations will be made in class during week 13.

Final Essay: (30%)

Students are expected to write a 1500 word essay (6 pages double spaced). The essay should combine image and text. The research essay provides you with a chance to critically explore one of the themes that we have examined in this course. It is an opportunity for you to reflect on the material and debates that have been covered in class and offer your own perspective on these issues. You are required to use one or more of the theoretical lenses or concepts covered in class to frame your analysis, and you are required to use at least 6 books and/or articles. 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, a long and detailed critique of a show visited, 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 the essay can originate from a range of sources, for example: An image collection that is already available, or a curated collection or an archive of images that has been produced for the essay, or even one particular image selected or produced to reflect on a particular theoretical question discussed in class. 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: Tuesday, April 26, 2022. Please submit the assignment by email and as a hardcopy during class.

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 any symptoms of Covid 19.
- All students must wear masks in an orderly manner (covering both mouth and nose) at all times during class.

For online attendance in case of proven illness all students must have:

- Have an adequate internet connection. 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 a 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 in front of you for each seminar.

CLASSES AND READINGS*

1. WEEK 1

The idea of Europe: Historical Entanglement and Europe's Others.

Tuesday February 1

Said, Edward W., Rose, Jacqueline, and Bollas, Christopher. *Freud and the Non-European*. (London: Verso, 2003).

Thursday February 3

Boris Groys. *Art Power*. Cambridge: The MIT Press, 2008. Read "Europe and its Others" p. 173–182.

Thomas Dies, "Europe's Others and the Return of Geopolitics". *Cambridge Review of International Affairs*. Volume 17, Number 2, July 2004

2. WEEK 2:

Race, Racism and Visual Culture

Tuesday February 8

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

Thursday February 10

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

3. WEEK 3

The Gaze and the Other: A historical Perspective

Tuesday February 15

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

Thursday February 17

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

4. WEEK 4

The Gaze and the Other: In the Museum

Tuesday February 22

Winegar, Jessica. 2008. "The Humanity Game: Art, Islam, and the War on Terror." *Anthropological Quarterly* 81 (3): 651–68

Puzon, Katarzyna; Macdonald; Shatanawi Sharon (ed). *Islam and Heritage in Europe, Pasts, Presents and Future Possibilities*. (London: Routledge 2021). Read Chapter 1.

Thursday February 24

Workshop by Dr. Katarzyna Puzon at the Museum of Islamic Art-Permanent exhibition '*Trans-cultural Relations, Global Biographies - Islamic Art?*', also the *Mshatta Facade and the accompanying installation 'Goodbye Mshatta. I am a Stranger: Twofold a Stranger - An Installation by Ali Kaaf'*

5. WEEK 5

Tuesday March 1

The Media, Representation and Signifying Practices

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

Thursday March 3

John Berger. Ways of Seeing. New York: Penguin Books, 1972. Read Chapter 1.

<https://www.ways-of-seeing.com/ch1>

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.

6. WEEK 6

Tuesday March 8

Public Holiday

Thursday March 10

Class visit to the Alte Nationalgalerie to see the show "Paul Gauguin, why are you angry?"

7. Week 7

"Seeing" the Other: The Semite, the Jew, the Muslim

Tuesday March 15

Thursday March 17

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

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

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

8. WEEK 8

Framing "Diversity"

Tuesday March 22

Diletta , Guidi "Museum Islamnia in France: Islamic Art as A political and Social Science" in Puzon, Katarzyna; Macdonald; Shatanawi Sharon (ed). *Islam and Heritage in Europe, Pasts, Presents and Future Possibilities*. (London: Routledge 2021).

Thursday March 24

Mcdonald, Sharon et al. "Reframing Islam? Potentials and Challenges of Participatory Initiatives in Museums and Heritage". Puzon, Katarzyna; Macdonald; Shatanawi Sharon (ed). *Islam and Heritage in Europe, Pasts, Presents and Future Possibilities*. (London: Routledge 2021).

9. WEEK 9

Active/Passive Spectatorship

Tuesday March 29

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

Thursday March 31

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.

You should come to class with examples of art objects, exhibits or advertising media that you see as using the personal stories and representations of refugees and migrants. In producing your own auto-critique as part of a class discussion you will have the opportunity to apply the theoretical knowledge acquired in class as you critically re-examine your own perceptions and biases. You will be asked to consider the ways in which your memories or those you recorded either: reveal the way representations are structured by systems of power; or expose some of the narratives that have been silenced by dominant systems of power; or are complicit in their erasures

10. WEEK 9

On Visual Technologies, Securitization and Race

Tuesday April 5

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 April 7

Sharma, Sanjay, Najjar Jasbinder (2018). "The racialized surveillant assemblage: Islam and the fear of terrorism." *Popular Communication*. 16(1):72-85

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

11. WEEK 11

The Afrodeutsch

Tuesday April 19

Steinmetz, George and Hell, Julia. "The Visual Archive of Colonialism: Germany and Namibia" in *Public Culture* 18(1), 2006.

Watch *La Haine* (1995), Directed by Mathieu Kassovitz.
<https://www.youtube.com/watch?v=NKppkmlB5HQ&t=3419s>

Thursday April 21

Rothberg, Michael. W.E.B. DuBois in Warsaw: Holocaust Memory and the Color Line, 1949-1952. *The Yale Journal of Criticism*. Vol 14 no.1 , Spring 2001. Pp. 169-189

12. WEEK 12

Berlin Kiez Walking Tours

Tuesday May 3

Walking Tours

Thursday May 5

Walking Tour discussions and Class Presentations

13 WEEK 13

Decolonizing as Method

Tuesday May 10

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

Thursday May 12

Guest Lecutre Dr. Ariella Azoulay

** The instructor reserves the right to amend this syllabus on an as-needed basis throughout the term. Students will be notified by email or by announcement in class when revisions are made*