

Photography, Race, and Empire

ARTH 499 DL1 / ARTH 599 DL1

Fall 2022

Dr. Vanessa M. Schulman • Office Hours: online, by request

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Fully online synchronous course

Official class meeting time: Mon. 4:30 – 7:10 pm (Eastern Time)

ARTH 499 Course Information

3 credit hours. Seminar-style discussion on specific subjects in art history. May be repeated when topic is different. May be repeated within the degree for a maximum of 6 credits. Recommended prerequisites: ENGL 302/ENGH 302 and 3 credits in ARTH at the 300-level.

Mason Core: *Writing intensive in the major.*

Minor: *Approved as an elective for the Native American and Indigenous Studies minor.*

ARTH 599 Course Information

3 credit hours. Special topics in art history and the decorative arts. May be repeated for credit when topic is different. May be repeated within the term.

Description

Since the French government first announced the medium's invention in the 1830s, photography was imagined as a tool for global exploration and knowledge creation. Quickly disseminating across the world using colonial networks of transportation and communication, photographic technologies were intimately connected to imperial goals of classification and control. However, localized forms of use and dissemination pushed back against these "centralized" colonial projects. In this seminar we will examine how photography has been used to construct, communicate, and challenge narratives about race, national identity, and imperial power. Moving from the early days of the medium to the 21st century, we will discuss how photography's technological, social, and artistic dimensions contributed to the construction of global narratives of race and empire.

Writing Intensive in the Major

This course fulfills the writing-intensive requirement for the Art History major. Among other requirements, writing intensive courses are ones in which:

- students revise at least one substantive assignment
- students receive instructor feedback on their writing
- writing assignments count substantially toward final grades
- writing assignments combine to a total of at least 3500 words

Learning Goals

By participating in this course, students should meet the following goals:

- synthesize information to articulate critical responses to objects and texts
- analyze and evaluate visual images and material culture objects
- develop skills of academic communication, both written and oral
- engage in high-level critical evaluation of secondary scholarly texts

Required Materials

There are no textbooks or materials to purchase for this course. All readings will be made available online. See page 3 for required and recommended hardware and software.

Course Policies

Class Communication (Me Contacting You)

I will send course communications to your GMU email; this is the only address Blackboard is configured to use. It is the student's responsibility to read and follow up on all email reminders. The text of all course emails will also be posted on the Blackboard page as Announcements.

Class Communication (You Contacting Me)

The best way to contact me is by email. I try to respond to all student emails within 36-48 hours. If you do not hear back from me after that time, send a reminder/follow-up to vschulma@gmu.edu.

My office hours are virtual, by request, this semester. Please email me to set up an appointment. In your email, please include the days/times that work best for you.

If you are running late or will not be able to make it to class (or a scheduled meeting) at short notice, the best option is to text me at 424-634-0044. Please be sure to identify yourself so I know it's you!

Policies for Submitting Written Work

All written work must be submitted to Blackboard. It is the student's responsibility to make sure submissions are uploaded on time. All due dates/times are in Eastern Time.

I will not accept work that is emailed or sent as a link to Sharepoint, Google, or online hosting services. Files must be formatted as .doc, .docx, or .pdf and will not be read in any other format.

Late papers will be penalized 5 points for each 24 hours past the due date. After one week, late papers are considered missing and become a zero. Late discussion questions are not accepted. Extensions may be granted *if deemed appropriate* and must be requested one week before the due date.

Academic Honesty

I have a **zero tolerance** policy for academic dishonesty, whether intentional or not. Students who violate standards of academic honesty will earn a zero for the assignment and may risk failing the course or being subject to disciplinary action. More information, including definitions of cheating, lying, and plagiarism, can be found at <https://oai.gmu.edu> (Office of Academic Integrity).

Important GMU Administrative Dates

Last day to add: Mon. 8/29

Last day to drop with 100% refund: Tues. 9/6

Last day to drop with 50% refund: Tues. 9/13

Unrestricted withdrawal: Wed. 9/14 – Tues. 9/27

Selective withdrawal: Wed. 9/28 – Mon. 10/24

Special Considerations for Online Learning

Access to Course Materials and Tools

This is a fully online synchronous course hosted on the Blackboard and Zoom platforms.

Log in to Blackboard at <https://mymasonportal.gmu.edu> using your NetID (example: gmason5) and password. Students who are not officially enrolled in the class will not be able to access the site.

Log in to GMU's Zoom client at <https://gmu.zoom.us/joinin> using the same credentials. To ensure access to class meetings, always use the GMU Zoom portal.

Synchronous Meetings

This is a seminar, and discussion is a crucial part of the learning process. We will have synchronous weekly online class meetings. Our scheduled time is Monday 4:30-7:10. Though online sessions likely won't last the full time, please ensure you have this time slot free each week.

Time Commitment

In addition to attending synchronous meetings, students are expected to complete readings, watch mini lecture videos, and complete all assignments, as outlined below. Including "live" class time, Mason Online estimates that students will spend 8-10 hours per week on each online course.

Technology Requirements

Most of this hardware and software now comes pre-installed on computers and some mobile devices. At a minimum, you will need an internet connection and a computer or mobile device with:

- a recent version of Chrome, Edge, Safari, or Firefox
- Microsoft Office (free download from GMU)
- Adobe Reader or Preview
- speakers/headphone jack
- 2FA enrollment for library, email, and Blackboard access

Your experience will be enhanced by a high speed internet connection and these optional items:

- webcam for video participation
- headset for better sound quality
- Zoom app (if you plan to attend Zoom meetings using a mobile device)

For further information, see <https://masononline.gmu.edu/what-technologies-do-i-need/>

Technical Support

I can help with some minor Blackboard and Zoom functionality issues. For other concerns:

Blackboard troubleshooting: https://help.blackboard.com/Filter/Student/College_or_University

Zoom troubleshooting: <https://support.zoom.us/hc/en-us/sections/200305593-Troubleshooting>

Mason IT Support: support@gmu.edu or call 703-993-8870 during these hours:

- Monday – Thursday: 8 am – 9 pm
- Friday 8 am – 5 pm
- Sunday 1 pm – 9 pm

Netiquette

Respectful communication is especially important in an online class because we lack as many opportunities to get to know our fellow learners. In taking this course, you agree to abide by standards of professionalism and courtesy. Show respect to fellow learners by staying on point and "raising your hand" in discussion. Students who are off topic or offensive may be muted or banned.

Intellectual Property

Do not download (except for personal use/studying), distribute, or repost any course material posted by me or any other member of the course.

Privacy Concerns

Efforts will be taken to protect student privacy, which is why we are hosting the class within GMU-supported platforms. Do not share your login information or meeting links. I may record synchronous meetings so that students who are not able to attend can listen to what was discussed during the class. If you are uncomfortable with this, it is your responsibility to communicate that.

Evaluation and Assignments

Assignments for Undergraduate Students		Assignments for Graduate Students	
Participation	20%	Participation	20%
Weekly Questions	10%	Weekly Questions	10%
Short Papers (x3)	30%	Short Papers (x2)	20%
Final Paper (8-10 pp.)	30%	Discussion Leader + Short Paper #3	10%
Final Presentation	10%	Final Paper (12-15 pp.)	30%
		Final Presentation	10%

Participation: There are three components making up this assessment category:

10% of your grade is determined by **my** assessment of your participation in seminar discussion. This is based on quality (relevance; engagement with material; courteous exchange with fellow learners) not quantity (frequent, but off-topic, contributions; dominating the conversation). Please read “A note on attendance” on the next page for information about attendance policies.

5% of your grade is determined by **your** assessment of your participation. At the end of each meeting, you will fill out an exit ticket using a Zoom poll, evaluating your weekly performance.

5% of your grade is determined by the outcome of short breakout **group** activities completed during class. Each activity will have a small deliverable, such as a flash presentation or identification of a “mystery object.” All members of the group will receive the same grade.

Weekly Questions: No later than 2:30 PM on the day of each class meeting, use Blackboard’s “My Reflections” tool to submit 3-4 substantive questions about the readings. I will look at these before class and use them to help guide our discussion. Late questions are not accepted.

Short Papers: Each Monday before class, I will post a prompt for a 2-3 page paper. Papers will be based on concepts from that week’s readings. Undergraduate students can write any 3 of the papers. Graduate students will write any 2. (They will submit their third short paper as part of the “discussion leader” requirement.) Papers are due each Friday after we have discussed the readings.

Discussion Leader + Short Paper #3 (grad students only): Graduate students will read an additional text and present it on the day listed (see course calendar). Deliver a 15-minute oral presentation covering the reading’s main points; present 3-4 questions for group discussion; and submit a 3-page summary response paper. I will communicate individually with students to schedule presentations and provide instructions. Interested undergraduates may also choose to present.

Final Paper: Your final research paper is due Fri. 12/9 at 11:59 PM. The paper should be approx. 8-10 pages double spaced (12-15 pages for graduate students). Full instructions are on Blackboard.

A multi-step drafting process is intended to keep you on track. The individual steps are not graded. However, for each step you miss, 10 points will be deducted from your final paper grade.

- Individual meetings to discuss paper topics: Tuesday 10/4 through Friday 10/7
- One-paragraph description of paper topic: Friday 10/14
- Tentative bibliography of sources: Friday 10/28
- Rough draft: Friday 11/18

Final Presentation: The last two class meetings will be used for presentations of student research papers. Each presentation should be about 15 minutes, followed by discussion/questions. The issues raised in the discussion should inform the final revisions to your paper.

A Note on Attendance: Attendance is not a calculated portion of your grade; however, GMU considers chronic absenteeism as *de facto* evidence of nonparticipation. Absences will be excused in cases of illness, family emergency, and religious observance. Frequent absenteeism without notification or excuse will result in the following penalties:

<u>Unexcused Absences</u>	<u>Result</u>
More than 2	Course grade drops by one letter
More than 4	Course grade drops by two letters
More than 6	F for the course

Grading Scale: I use a 100-point scale and the following metrics for evaluation:

A- (90-92)	A (93-97)	A+ (98-100)	Clearly stands out as excellent performance
B- (80-82)	B (83-86)	B+ (87-89)	Level of work is good to very good
C- (70-72)	C (73-76)	C+ (77-79)	Level of work is satisfactory to average
D (60-69)			Work is below average and marginally acceptable
F (below 60)			Quality and/or quantity of work is unacceptable

Resources for Students

Accommodations

Disability Services (DS) at George Mason University is committed to providing equitable access to learning opportunities for all students by upholding the laws that ensure equal treatment of people with disabilities. Students can begin the registration process with DS at any time during their enrollment at George Mason. If you are seeking accommodations, please visit <https://ds.gmu.edu>, email ods@gmu.edu or call 703-993-2474.

I am committed to providing all accommodations approved by DS. Please note that faculty do not automatically receive notice of accommodations from DS, so please email me a copy of your letter to discuss how we will implement your approved accommodations.

LGBTQ+ Resources

While not a major topic of this course, this syllabus includes some material about histories of gender and sexuality. This virtual classroom is a Queer safe space for discussion of related issues relevant to the class. LGBTQ+ Resources “works to promote the academic success, health and well-being of lesbian, gay, bisexual, transgender, and queer students and their allies.” <https://lgbtq.gmu.edu>

Diversity

This course is designed to grow your intercultural competency by providing you with the tools and vocabulary to speak in a knowledgeable and sensitive way about images made by creators from diverse backgrounds in North America; Latin America; Africa and the African diaspora; Australia; Asia; and Europe. I believe that by fostering willingness to hear and learn from a variety of sources, we gain competence in communication, critical thinking, and global understanding, and become aware of our biases. See the Center for Culture, Equity, and Empowerment <https://ccee.gmu.edu>

Emotional and Mental Support

College life and our current reality are complicated. Students may find it helpful to talk with a professional. Counseling and Psychological Services (CAPS) can help address both personal and academic concerns. Services are free and confidential. <https://caps.gmu.edu>

Bereavement

Students dealing with loss are encouraged to speak with the Dean of Student Academic Life for their College. The Dean's office can help you contact your professors and deal with the academic challenges of bereavement. CHSS students contact chssdean@gmu.edu.

Sexual Harassment and Misconduct

George Mason is committed to providing a learning, living and working environment that is free from discrimination and a campus that is free of sexual misconduct and other acts of interpersonal violence in order to promote community well-being and student success. As a faculty member and designated "Responsible Employee," I am required to report all disclosures of sexual assault, interpersonal violence, and stalking to Mason's Title IX Coordinator.

Content Warning

I would like to notify students that we will discuss sensitive topics and may be surprised or even shocked by some of the material. Some of the historical images we will see depict harmful stereotypes, sexualization, and acts of brutality against people of color. However, in order to understand how photography has functioned as a tool of imperialism and resistance, it is important to face these images both bravely and critically.

If you do not feel comfortable with the images or material at any point during class, you can quietly leave the Zoom room. (If you later feel comfortable sharing, I welcome a private follow-up email or conversation to hear your perspective. However, this is not required nor expected.)

Course Calendar

All times are in Eastern Time. All classes meet on Zoom.

Please watch weekly videos and complete readings before coming to class. All readings are freely available online as PDFs, via external links, or in GMU library databases.

Readings labeled "grad student presentation" are optional for all except for the presenter.

Week 1: Mon. 8/22: Introduction to the Course

Reading questions are not required for this week, but please do the reading before class.

Readings:

- Dominique François Arago, "Report," 1839 (PDF)
- Teju Cole, "When the Camera was a Weapon of Imperialism (And When It Still Is)," *New York Times*, Feb. 16, 2019: <https://tinyurl.com/yc6k48j5>

Week 2: Mon. 8/29: Introduction to Photographic Theories, Materials, and Techniques

There are supplemental videos about historical photographic techniques on the Blackboard module for this week. You may want to refer to them for additional background on photographic technologies.

Reading questions **due** Mon. by 2:30 PM; class begins at 4:30 PM

Readings:

- Malcolm Daniel, five essays from the Metropolitan Museum of Art: "William Henry Fox Talbot and the Invention of Photography," "Daguerre and the Invention of Photography," "The Daguerrean Age in France," "The Rise of Paper Photography in 1850s France," and "The Industrialization of French Photography after 1860": <https://www.metmuseum.org/toah/>
- John Tagg, "Evidence, Truth and Order: A Means of Surveillance," in *Visual Culture: The Reader*, ed. Jessica Evans and Stuart Hall (London: SAGE, 1999), read 244-254 and skim the rest (PDF).

Week 3: Mon. 9/5: Holiday

Labor Day: No class meeting this week

Week 4: Mon. 9/12: What Does it Mean to Photograph Race and Difference?

Reading questions **due** Mon. by 2:30 PM; class begins at 4:30 PM

Short paper (option #1 out of 10) **due** Fri. 9/16 at 11:59 pm

Readings:

- James R. Ryan, "Introduction," in *Picturing Empire: Photography and the Visualization of the British Empire* (Chicago: University of Chicago, 1997), 11-27 (PDF).
- Richard Dyer, "On the Matter of Whiteness," in *Only Skin Deep: Changing Visions of the American Self*, ed. Coco Fusco and Brian Wallis (New York: ICP/Abrams, 2003), 301-311 (PDF).
- Z. S. Strother, "'A Photograph Steals the Soul': The History of an Idea," in *Portraiture and Photography in Africa*, ed. John Pepper and Elisabeth L. Cameron (Bloomington: Indiana University Press, 2013), 177-212 (GMU library).
- **Grad student presentation:** Allan Sekula, "The Body and the Archive," *October* 39 (1986): 3-64 (GMU library).

Week 5: Mon. 9/19: Photographing "Other" Places

Reading questions **due** Mon. by 2:30 PM; class begins at 4:30 PM

Short paper (option #2 out of 10) **due** Fri. 9/23 at 11:59 pm

Readings:

- Keri A. Berg, "The Imperialist Lens: Du Camp, Salzmann, and Early French Photography," *Early Popular Visual Culture* 6, no. 1 (2008): 1-17 (GMU library).
- Gary D. Sampson, "Unmasking the Colonial Picturesque: Samuel Bourne's Photographs of Barrackpore Park," in *Colonialist Photography: Imag(in)ing Race and Place*, ed. Eleanor M. Hight and Gary D. Sampson (London: Routledge, 2002), 84-106 (GMU library).
- James Scorer, "Andean Self-Fashioning: Martín Chambi, Photography and the Ruins at Machu Picchu," *History of Photography* 38, no. 4 (2014): 379-397 (GMU library).
- **Grad student presentation:** Martin Berger, "Overexposed: Whiteness and the Landscape Photography of Carleton Watkins," *Oxford Art Journal* 26, no. 1 (2003): 1-23 (GMU library).

Week 6: Mon. 9/26: Photographing "Other" People

Reading questions **due** Mon. by 2:30 PM; class begins at 4:30 PM

Short paper (option #3 out of 10) **due** Fri. 9/30 at 11:59 pm

Readings:

- Philippa Levine, "States of Undress: Nakedness and the Colonial Imagination," *Victorian Studies* 50, no. 2 (2008): 189-219 (GMU library).
- Gabriela Zamorano, "Traitorous Physiognomy: Photography and the Racialization of Bolivian Indians by the Créqui-Montfort Expedition (1903)," *Journal of Latin American and Caribbean Anthropology* 16, no. 2 (2011): 425-455 (GMU library).
- Eleanor M. Hight, "The Many Lives of Beato's 'Beauties,'" in *Colonialist Photography: Imag(in)ing Race and Place*, ed. Eleanor M. Hight and Gary D. Sampson (London: Routledge, 2002), 126-158 (GMU library).
- **Grad student presentation:** Brian Wallis, "Black Bodies, White Science: Louis Agassiz's Slave Daguerreotypes," *American Art* 9, no. 2 (1995): 38-61 (GMU library).

Week 7: Mon. 10/3: Self-Determination in 19th-Century Portraiture

Reading questions **due** Mon. by 2:30 PM; class begins at 4:30 PM

Short paper (option #4 out of 10) **due** Fri. 10/7 at 11:59 pm

Throughout the week: individual consultations to discuss paper topics. Signup schedule is available on Blackboard. Personal Zoom links will be sent after signup.

Readings:

- Roberta Wue, “Essentially Chinese” in *Body and Face in Chinese Visual Culture*, ed. Hung Wu and Katherine R. Tsiang (Leiden: Brill, 2005), 257-280 (PDF).
- Cheryl Finley, “No More Auction Block for Me!” in *Pictures and Progress: Early Photography and the Making of African American Identity*, ed. Maurice O. Wallace and Shawn Michelle Smith (Durham: Duke University Press, 2012), 329-348 (PDF).
- Mirjam Brusius, “Royal Photography in Qajar Iran: Writing the History of Photography between Persian Miniature Painting and Western Technology,” in *Photography, History, Difference*, ed. Tanya Sheehan (Hanover, NH: Dartmouth College Press, 2015), 57-83 (PDF).
- **Grad student presentation:** Prita Meier, “At Home in the World: Portrait Photography and Swahili Mercantile Aesthetics,” in *A Companion to Modern African Art*, ed. Gitti Salami and Monica Blackmun Visonà (Malden, MA: Wiley Blackwell, 2013), 98-112 (GMU library).

Week 8: Tues. 10/11: Creating Imagined Communities in the Early 20th Century

Due to the observance of Indigenous Peoples’ Day, Monday classes meet on Tuesday this week.

Reading questions **due** Tues. by 2:30 PM; class begins at 4:30 PM

Short paper (option #5 out of 10) **due** Fri. 10/14 at 11:59 pm

One-paragraph topic proposal for final paper **due** Fri. 10/14 by 11:59 PM

Readings:

- Gabrielle Moser, “Photographing Imperial Citizenship: The Colonial Office Visual Instruction Committee’s Lanternslide Lectures, 1900-1945,” *Journal of Visual Culture* 16, no. 2 (2017): 190-224 (GMU library).
- Nick Yablon, “For the Future Viewer: Salvage Ethnography and Edward Curtis’s ‘The Oath – Apsaroke,’” *Journal of American Studies* 55, no. 1 (2021): 165-195 (GMU library).
- Bradley Boovy, “Belonging in Black and White: Race, Photography, and the Allure of *Heimat* in West German Gay Magazines from the 1950s,” *Seminar* 54, no. 4 (2018): 428-441 (GMU library).
- **Grad student presentation:** Sophie Junge, “*Groet uit Java*: Picture Postcards and the Transnational Making of the Colony around 1900,” *History of Photography* 42, no. 2 (2018): 168-184 (GMU library).

Week 9: Mon. 10/17: Avant-Garde Art Movements

Reading questions **due** Mon. by 2:30 PM; class begins at 4:30 PM

Short paper (option #6 out of 10) **due** Fri. 10/21 at 11:59 pm

Readings:

- Elizabeth C. Childs, “The Colonial Lens: Gauguin, Primitivism, and Photography in the Fin de siècle,” in *Antimodernism and Artistic Experience: Policing the Boundaries of Modernity*, ed. Lynda Jessup (Toronto: University of Toronto Press, 2001), 50-70 (PDF).
- Denise Toussaint, “Dismantling Colonial Representation: The Photomontages of Hannah Höch,” *de arte* 51, no. 1 (2016): 25-41 (GMU library).
- Whitney Chadwick, “Fetishizing Fashion/Fetishizing Culture: Man Ray’s *Noire et blanche*,” *Oxford Art Journal* 18, no. 2 (1995): 3-17 (GMU library).
- **Grad student presentation:** Claudia Mesch, “Shadows of the Colonial: David Hare, Empathetic Perception, and Ethnographic Surrealism in the 1940s,” *South Central Review* 32, no. 1 (2015): 76-95 (GMU library).

Week 10: Mon. 10/24: Witnessing Atrocity

Reading questions **due** Mon. by 2:30 PM; class begins at 4:30 PM

Short paper (option #7 out of 10) **due** Fri. 10/28 at 11:59 pm

Tentative bibliography for final paper **due** Fri. 10/28 by 11:59 PM

Readings:

- Molly Rogers, "Twice Captured: The Work of Atrocity Photography," in *The Routledge Companion to Photography Theory*, ed. Mark Durden and Jane Tormey (London: Routledge, 2019), 228-242 (PDF).
- Krista Thompson, "The Evidence of Things Not Photographed: Slavery and Historical Memory in the British West Indies," *Representations* 113, no. 1 (2011): 39-71 (GMU library).
- Steven Hoelscher, "Angels of Memory: Photography and Haunting in Guatemala City," *GeoJournal* 73, no. 3 (2008): 195-217 (GMU library).
- **Grad student presentation:** Amy Louise Wood, "Lynching Photography and the Visual Reproduction of White Supremacy," *American Nineteenth Century History* 6, no. 3 (2005): 373-399 (GMU library).

Week 11: Mon. 10/31: A Great Family of Man? Race in Cold War Era Photojournalism

Reading questions **due** Mon. by 2:30 PM; class begins at 4:30 PM (costumes are welcome!)

Short paper (option #8 out of 10) **due** Fri. 11/4 at 11:59 pm

Readings:

- Katherine Hoffman, "The Family of Man: An Introduction," *History of Photography* 29, no. 4 (2005): 317-319 (GMU library).
- *The Family of Man* (New York: Metropolitan Museum of Art, 1955), 1-5 and skim catalog (PDF).
- Allan Sekula, "The Traffic in Photographs," *Art Journal* 41 (1981): 15-25 (GMU library).
- Erika Doss, "Visualizing Black America: Gordon Parks at *Life*, 1948-1971," in *Looking at Life Magazine*, ed. Erika Doss (Washington: Smithsonian Institution, 2001), 220-241 (PDF).
- Sally Gaule, "Ernest Cole: The Perspective of Time," *Safundi* 18, no. 4 (2017): 380-399 (GMU library).
- **Grad student presentation:** Jasmine Alinder, "Back to America: Photography and Japanese Americans from Incarceration to Resettlement," in *Photography and Migration*, ed. Tanya Sheehan (London: Routledge, 2018), 27-44. (PDF).

Week 12: Mon. 11/7: Self-Fashioning and Sovereignty in 20th-Century Photography

Daylight Saving Time: don't forget to change clocks on Sun. 11/6

Reading questions **due** Mon. by 2:30 PM; class begins at 4:30 PM

Short paper (option #9 out of 10) **due** Fri. 11/11 at 11:59 pm

Readings:

- Hulleah J. Tsinhnahjinnie, "Dragonfly's Home," in *Visual Currencies: Reflections on Native Photography*, ed. Henrietta Lidchi and Hulleah J. Tsinhnahjinnie (Edinburgh: National Museums of Scotland, 2009), 2-17 (PDF).
- Michelle Lamunière, *You Look Beautiful Like That: The Portrait Photographs of Seydou Keita and Malick Sidibé* (Cambridge, MA: Harvard Art Museums, 2001), 11-43 (PDF).
- Karen Hughes and Ellen Treverrow, "The Nation is Coming to Life: Law, Sovereignty, and Belonging in Ngarrindjeri Photography of the Mid-Twentieth Century," *History of Photography* 42, no. 3 (2018): 249-268 (GMU library).
- **Grad student presentation:** Heike Behrend, "Imagined Journeys: The Likoni Ferry Photographers of Mombasa, Kenya," in *Photography's Other Histories*, ed. Christopher Pinney and Nicolas Peterson (Durham: Duke University Press, 2003), 221-239 (PDF).

Week 13: Mon. 11/14: Contemporary Art Photography

Reading questions **due** Mon. by 2:30 PM; class begins at 4:30 PM

Short paper (option #10 out of 10) **due** Fri. 11/18 at 11:59 pm

Final paper rough draft **due** Fri. 11/18 by 11:59 PM

Readings:

- Ekow Eshun, "The Black Fantastic," *Aperture* (December 2020), 112-119 (GMU library).
- Lalla Essaydi, "Disrupting the Odalisque," *World Literature* (March/April 2013): 63-67 (PDF).
- Bakirathi Mani, "Archives of Empire: Seher Shah's *Geometric Landscapes and the Spectacle of Force*," *Social Text* 29, no. 3 (2011): 127-138 (GMU library).
- Cherise Smith, "Carrie Mae Weems: Rethinking Historic Appropriations," *Nka* 44 (2019): 38-50 (GMU library).
- **Grad student presentation:** Kimberli Gant, "Ruptures and Disrupters: The Photographic Landscapes of Ingrid Pollard and Zarina Bhimji as Revisionist History of Great Britain," in *Anywhere but Here: Black Intellectuals in the Atlantic World and Beyond*, ed. Kendahl Radcliffe, Jennifer Scott, and Anja Werner (Jackson: University Press of Mississippi, 2015), 209-227 (GMU library).

Week 14: Mon. 11/21: Student Research Presentations

Week 15: Mon. 11/28: Student Research Presentations

Finals Week: Submit final draft of paper

Paper **due** Friday 12/9 at 11:59 PM

It is the student's responsibility to keep track of due dates for readings and assignments. The instructor reserves the right to change this class schedule and pledges to notify students of any changes in a timely manner.