**Photography and Empire**

**HOA 300** **Fall 2023**

Tuesdays and Thursdays, 11:00 am - 12:20 pm

Sims Hall 337

Professor Innes

308L Bowne Hall

Office Hours Tuesdays, 1-3 pm

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**I. Course Overview:**

Longstanding histories of photography tend to account for the medium’s development in technological and aesthetic terms. By contrast, recent critical scholarship has urged us to address photography’s entanglement with histories of nation-building, conquest, and exploitation. This course examines photography’s role in the consolidation of empire (broadly construed), from nineteenth-century colonial visual cultures to the image networks of capitalist globalization. How has photography served to naturalize, legitimize, critique, and contest imperialist expansion and the erasure of indigenous sovereignties? What role does it play in the construction of social categories of citizenship, race, gender, and class? And what strategies of assimilation and resistance does it permit? Drawing insight from case studies spanning vernacular and art historical practices, we will consider these questions from a global perspective.

**II. Course Objectives:**

1. Acquire a foundational understanding of photography’s relevance for postcolonial and decolonial discourses, and vice versa.

2. Develop critical thinking skills by reading about, analyzing, and discussing photographs as images and material objects produced within specific cultural and historical contexts.

3. Develop communication skills through the oral and written exploration of these themes.

4. Become better resources and interlocutors for one another, listening generously and thinking collaboratively.

**III. Class Format:** This is an in-person class that meets twice weekly. Sessions combine lectures with some individual and group work and collective discussion.

**IV.** **Required Texts:** All readings will be posted as PDFs or hyperlinks on Blackboard (HOA 300/Coursework/Week #). Please complete assigned readings **before** each class. You **must** do the readings; class discussions will draw heavily from assigned texts.

**V. Requirements and Grade Breakdown:** In addition to weekly readings, you are expected to:

1) Participate regularly in class discussion (10%)

2) Complete Discussion Board posts at the end of most units, 4 in total (5% each, 20% total)

3) Complete in-class Midterm Exam (30%)

4) Complete take-home Final Exam (40%)

**VI. Course Policies**

**Policy on Due Dates, Extensions, and Late Work:** Assignments are due by the time indicated on the syllabus. Extensions will be granted on a case-by-case basis. Work that is submitted after the due date without an extension will lose one-third of a letter grade per day (e.g., one-day late B+ 🡪 B).

**Policy on Attendance and Mask-Wearing:** In-person attendance is required unless you are ill, have a family emergency, or religious observance. Absences that are not substantiated with a viable and documented excuse for missing class will be considered unexcused. Repeated unexcused absences will adversely impact your participation grade.

There will be no lecture recordings of this class. If you miss class, please make arrangements with a peer to copy notes and consult the class Powerpoint on Blackboard.

If you have COVID or a recent COVID exposure, please comply with current CDC guidelines regarding quarantine and masking procedures. For latest guidelines see: <https://www.cdc.gov/coronavirus/2019-ncov/your-health/if-you-were-exposed.html>

**University Policy on Academic Integrity**: Syracuse University’s [Academic Integrity Policy](https://class.syr.edu/academic-integrity/policy/) reflects the high value that we, as a university community, place on honesty in academic work. The policy holds students accountable for the integrity of all work they submit and for upholding course-specific, as well as university-wide, academic integrity expectations. The policy governs citation and use of sources, the integrity of work submitted in exams and assignments, and truthfulness in all academic matters, including course attendance and participation. The policy states that any work a student submits for a course must be solely their own unless the instructor explicitly allows collaboration or editing. The policy also requires students to acknowledge their use of other peoples’ language, images or other original creative or scholarly work through appropriate citation. These expectations extend to the new, fast-growing realm of artificial intelligence (AI) as well as to the use of websites that charge fees or require uploading of course materials to obtain exam solutions or assignments. Students are expected to ask their instructor whether use of these tools is permitted before using them to complete any assignment or exam. Students are also required to seek advance permission from instructors if they wish to submit the same work in more than one course. Failure to receive this permission in advance may violate the Academic Integrity Policy.

Under the policy, instructors who seek to penalize a student for a suspected violation must first report the violation to the Center for Learning and Student Success (CLASS). Students may not drop or withdraw from courses in which they face a suspected violation. Instructors must wait to assign a final course grade until a suspected violation is reviewed and upheld or overturned. Upholding Academic Integrity includes abiding by instructors’ individual course expectations, which may include the protection of their intellectual property. Students should not upload, distribute, or otherwise share instructors’ course materials without permission. Students found in violation of the policy are subject to grade sanctions determined by the course instructor and non-grade sanctions determined by the School or College where the course is offered, as outlined in the Violation and Sanction Classification Rubric. Students are required to read an online summary of the University’s academic integrity expectations and provide an electronic signature agreeing to abide by them twice a year during pre-term check-in on MySlice.

**Course Policy on Academic Integrity:** Students are expected to be aware of the university-wide policies on academic integrity. Any and all work that is submitted is expected to be the student’s own. This work includes, but is not limited to, homework assignments, journal entries, oral presentations, paper drafts, sections of drafts, abstracts, outlines, and final papers. When referencing the work of others, students must use the proper protocol for quoting and paraphrasing (see The Chicago Manual of Style).

This class will use the plagiarism detection and prevention system Turnitin. You will have the option to submit your papers to Turnitin to check that all sources you use have been properly acknowledged and cited before you submit the paper to me. I will also submit all papers you write for this class to Turnitin, which compares submitted documents against documents on the Internet and against student papers submitted to Turnitin at Syracuse University and at other colleges and universities. I will take your knowledge of the subject matter of this course and your writing level and style into account in interpreting the originality report. Keep in mind that all papers you submit for this class will become part of the [Turnitin.com](http://turnitin.com/) reference database solely for the purpose of detecting plagiarism of such papers.

Using artificial intelligence to complete assignments and exams is prohibited because it is directly at odds with the pedagogical aims of this course. AI detection tools including Turnitin’s built-in AI writing indicator may be used as one factor in evaluating potential inappropriate use of AI in this course.

The Violation and Sanction Classification Rubric establishes recommended guidelines for the determination of grade penalties by faculty and instructors, while also giving them discretion to select the grade penalty they believe most suitable, including course failure, regardless of violation level.

If there is reason to believe that *any* component of a student’s course work was not written by him or her, this material can and will be evaluated for plagiarism. Plagiarism on papers and cheating on exams and quizzes will result in an automatic “0” for that assignment. Clear violations will result in a failing grade for the course. Students caught plagiarizing or cheating will also be reported to the Office of Academic Integrity. *If you have any doubts about what constitutes plagiarism, please come talk to me*.

**University Policies on Students with Disabilities:** If you believe that you need accommodations for a disability, please contact the Office of Disability Services (ODS), <http://disabilityservices.syr.edu> to discuss your needs and the process for requesting accommodations. ODS is responsible for coordinating disability-related accommodations and will issue “Accommodation Authorization Letters” to students with documented disabilities as appropriate. Since accommodations may require early planning and generally are not provided retroactively, please contact ODS as soon as possible.

**University Religious Observances Policy:** supolicies.syr.edu/emp\_ben/religious\_observance.htm

**Student Resources:** If you are having trouble in this or any other course, there are many great resources on campus to help you improve your academic performance. You can get advice in person or via chat from the Syracuse University Writing Center, <http://wc.syr.edu/>. Support, study tips, and tutoring services are also available through the Center for Learning and Student Success, <http://class.syr.edu/>.

**XIV. Weekly Schedule:**

**Week 1**

**T 8/29: Introduction**

UNIT 1: LANDSCAPE, TERRITORY, PERSPECTIVE, POWER

**Th 8/31: Imperial Landscapes**

WJT Mitchell, “Imperial Landscape,” in *Landscape and Power* (1994), pp. 5-18 (top).

**Week 2**

**T 9/5: The Colonial Picturesque**

James Ryan, “Framing the View,” in *Picturing Empire* (1997), pp. 45-72.

**Th 9/7: Power and Perspective**

Yi Gu, “Photography and Its Worlds,” in *Power and Perspective* (2022), pp. 257-266.

**Week 3**

**T 9/12: The Frontier**

Martin Berger, “Overexposed: Whiteness and the Landscape Photography of Carleton Watkins,” *Oxford Art Journal* 26, no. 1 (2003): 1-23.

**\*\*\*Discussion Board post due by end of this week.\*\*\***

UNIT 2: SELF AND OTHER

**Th 9/14: Orientalism**

Malek Alloula, “Women from the Outside: Obstacle and Transparency,” *The Colonial Harem* (1986), pp. 7-15.

**Week 4**

**T 9/19: The Type**

David Odo, *The Journey of a “Good Type”: From Artistry to Ethnography in Early Japanese Photographs* (2015), pp. 49-76.

**Th 9/21: Erasure and Salvage**

Jolene Rickard, “The Occupation of Indigenous Space as ‘Photograph,’” in *Native Nations: Journeys in American* Photography (1998), pp. 57-71.

**Week 5**

**T 9/26: Reframing the Subject**

Okwui Enwezor, “Reframing the Black Subject: Ideology and Fantasy in Contemporary South African Representation,” *Third Text* (Autumn 1997): pp. 21-39.

**\*\*\*Discussion Board post due by end of this week.\*\***

UNIT 3: INDIGENIZATION AND HYBRIDITY

**Th 9/28: The Indigenous Photographer’s Studio**

Deborah Poole, *Vision, Race, and Modernity: A Visual Economy of the Andean Image World* (2007), pp. 168-187.

**Week 6**

**T 10/3: The Entangled Gaze**

Ali Behdad, “In My Grandfather’s Darkroom: On Photographic (Self-)Exoticism in the Middle East,” in *Camera Orientalis* (2016), pp. 101-132.

**Th 10/5:**  **Entangled Techniques**

Deepali Dewan, “The Painted Photograph in India,” in *Embellished Reality: Indian Painted Photographs* (2012), pp. 15-34.

**\*\*\*Discussion Board post due by end of this week.\*\*\***

**Week 7**

**T 10/10: FALL BREAK, NO CLASS**

UNIT 4: DECOLONIZATION AND ANTICOLONIALISM IN THE VISUAL FIELD

**Th 10/12: Self-Fashioning and Self-Determination: The Decolonial Subject**

Manthia Diawara, “Talk of the Town,” *Artforum*, February 1998.

Jennifer Bajorek, “(Dis)locating Freedom,” *Critical Interventions* 2:3-4 (2008): pp. 100-113.

**Week 8**

**T 10/17: Surfacism**

Arjun Appadurai, “The Colonial Backdrop,” *Afterimage* (March/April 1997): pp. 4-7.

**Th 10/19: Visual Sovereignty**

Hulleah J. Tsinhnahjinnie, “When Is a Photograph Worth a Thousand Words?” in Photography’s Other Histories (2020), pp. 40-52.

**Week 9**

**T 10/24: Refusal, Opacity, and Epistemic Disobedience**

Charlene Villasenor Black, “Reflections on Laura Aguilar,” *Aztlan* 43 (September 2018): 1-14.

**Th 10/26: Beyond Representation: The Activist Image**

Vered Maimon, “Surviving Images and Images of Survival: on Activestill’s Photographs of Protest” in *Activestills* (2016), pp. 183-192.

**\*\*\*No Discussion Board post, prepare for Midterm.\*\*\***

**Week 10**

**T 10/31: Midterm**

UNIT 5: DIASPORA AND COMMUNITY

**Th 11/2: Photography, Citizenship, and Civil Rights**

Leigh Raiford, *Imprisoned in a Luminous Glare* (2011), 67-89.

**Week 11**

**T 11/7: Statelessness**

Ariella Azoulay, “Regime-Made Disaster: On the Possibility of Nongovernmental Viewing,” in *Sensible Politics* (2012).

**Th 11/9: Family Photography and Visual Kinship**

Thy Phu *Warring Visions* (2021), pp. 147-161; 180-185.

**Week 12**

**T 11/14: Imagined Communities**

Gayatri Gopinath, “Envisioning Otherwise: The Queer Regional Imaginaries of Sunil Gupta and Sheba Chhachhi,” in *Points of View: Defining Moments of Photography in India* (2022), pp. 336-357.

**Th 11/16: Watch in class: *Handsworth Songs* (dir. Black Audio Film Collective, 1986).**

“Black Independent Filmmaking: A Statement by the Black Audio Film Collective,” *John Akomfrah, 1983* in *Black Camera* 13 (Fall 2021): 435-437.

Kobena Mercer, “Becoming Black Audio: An Interview with John Akomfrah and Trevor Mathison,” *Black Camera* 6 (Spring 2015): 79-93.

**\*\*\*Discussion Board post due by end of this week.\*\*\***

**Week 13**

**T 11/21: THANKSGIVING BREAK, NO CLASS**

**Th 11/23: THANKSGIVING BREAK, NO CLASS**

**Week 14**

UNIT 6: ARCHIVES

**T 11/28: The Colonial Archive and Its Limits**

Liam Buckley, “Objects of Love and Decay: Colonial Photographs in a Postcolonial Archive,” *Cultural Anthropology* (May 2005): pp. 249-266.

**Th 11/30: Archives as Cultural Heritage**

Amy Lonetree, “A Heritage of Resilience: Ho-Chunk Family Photographs in the Visual Archive,” *The Public Historian* (February 2019): pp. 34-50.

**Week 15**

**T 12/5: Archives as Source**

Santu Mofokeng with Okwui Enwezor, “Black Photo Album/Look at Me: 1890-1950,” extracts reprinted in *Grand Street* (Spring 1998): 152-158.

Sandrine Collard, “Sammy Baloji and the Colonial Archive: the Second-Take Portrait,” in *The Expanded Subject* (2016), pp. 35-45.

**Th 12/7: Archives as Medium**

Akram Zaatari, “All that Refuses to Vanish,” and Mark Westmoreland, “Against the Archive,” in *Against Photography* (2018), pp. 99-104; 49-52.

**\*\*\*No Discussion Board post, prepare for Final.\*\*\***

**Week 16**

**T 12/12: Review/Discussion Session. Final due by end of day Thursday, 12/14**