

## **Postcolonial Imagination**

Chris Johnson

[chrisjohnso@earthlink.net](mailto:chrisjohnso@earthlink.net)

Web Site

<http://blackvistas.com/index.html>

password "culture"

This course considers the relation between vision and reality in early European culture. During the age of exploration, Europeans struggled with the challenge of describing the new. Their conclusions were based on the imagined, the very myths that fueled travel. We will examine examples of European art and illustration from the fifteenth through the seventeenth century to consider the role of the imagination in the forming of cultural ideas.

All readings will be available via the course web site.

Participants are required to write two essays of approximately ten pages in length each. The first essay will be due at mid semester and the second near the end of the term. Essay topics will be chosen from course readings and themes.

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All writing assignments must be typed. Please double-space the lines and use one-inch margins on all sides of the page.

Final grades will depend 60% on submitted work and 40% on class participation.

Please inform me of any medical issues that may influence your attendance and performance in class.

More than four class absences result in automatic failure of the course. Recurring tardiness will be reflected in the final grade.

Plagiarism occurs when one writer copies the words of another writer without attributing the words to the source. Unattributed copying will result in course failure.

**Course Calendar** (subject to change)

<b>Week</b>		<b>Theme</b>
One		Orientalism
Two		Early Modern
Three		The Renaissance
Four		England (1)
Five		The Peasant
Six		England (2)
Seven	<b>First Essay</b>	The Dutch
Eight		<b>Advising</b>
Nine		America
Ten		The Atlantic World
Eleven		Empire
Twelve		Theory
Thirteen		Difference
Fourteen	<b>Second Essay</b>	The Modern
Fifteen		Visual Culture

**Course Readings** (subject to change)

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**Orientalism**

*Reading excerpt from*

1. Orientalism. Edward Said. 1979.

Preface and Introduction.

*Reading excerpt from*

Orientalism.

Chapter 3. Orientalism now.

I. Latent and manifest Orientalism.

II. Style, expertise, vision : Orientalism's worldliness.

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**Early Modern**

*Reading excerpt from*

2. The image of the black in western art. foreword by Amadou-Mahtar M'Bow. 1989.

*Reading excerpt from*

3. Early modern visual culture : representation, race, and empire in Renaissance England. edited by Peter Erickson. 2000.
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**The Renaissance**

*Reading excerpt from*

4. Rewriting the Renaissance : the discourses of sexual difference in early modern Europe. edited by Margaret W. Ferguson. 1986.

*Reading excerpt from*

5. Worldly goods : a new history of the Renaissance. Lisa Jardine. 1996.
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**England (1)**

*Reading excerpt from*

6. Shades of difference : mythologies of skin color in early modern England. Sujata Iyengar. 2005.

Introduction and Chapter 3. Masquing Race.

*Reading excerpt from*

Shades of difference.

Chapter 4. Heroic Blushing.

Chapter 6. Whiteness as Sexual Difference.

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### **The Peasant**

*Reading excerpt from*

7. Peasant scenes and landscapes : the rise of pictorial genres in the Antwerp art market. Larry Silver. 2006.

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### **England (2)**

*Reading excerpt from*

8. Things of darkness : economies of race and gender in early modern England. Kim F. Hall. 1995.

Chapter 1. A world of difference: travel narratives and the inscription of culture.

*Reading excerpt from*

Things of darkness.

Chapter 3. “Commerce and intercourse” : dramas of alliance and trade.

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### **The Dutch**

*Reading excerpt from*

9. Picturing men and women in the Dutch Golden Age : paintings and people in historical perspective. Klaske Muizelaar. 2003.

Chapter 1. Amsterdam in the golden age: the people and their homes.

Chapter 2. Inside the homes of the wealthy : the conditions for viewing paintings.

*Reading excerpt from*

Picturing men and women in the Dutch Golden Age.

Chapter 5. Elegant men and women, peasants, and prostitutes.

Chapter 6. Erotic images in the domestic interior : cultural ideals and social practices.

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### **America**

*Reading excerpt from*

10. Histoire naturelle des Indes : the Drake manuscript in the Pierpont Morgan Library. introduction by Verlyn Klinkenborg. 1996.

Preface. Foreword. Introduction.

*Reading excerpt from*

11. America, 1585 : the complete drawings of John White. by Paul Hulton. 1984.

Chapter 1. The English discovery of the new world.  
Chapter 5. The meaning and influence of the drawings.

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### **The Atlantic World**

*Reading excerpt from*

12. An economy of colour : visual culture and the Atlantic world, 1660-1830. edited by Geoff Quilley and Kay Dian Kriz. 2003.

Chapter 2. Colonial exchanges: visualizing racial ideology and labour in Britain and the West Indies. Roxann Wheeler.

Chapter 3. From Cannassatego to Outalissi: making sense of the native American in eighteenth-century culture. Stephanie Pratt.

*Reading excerpt from*

An economy of colour.

Introduction: visual culture and the Atlantic world, 1660 to 1830. Geoff Quilley and Kay Dian Kriz.

Chapter 4. Curiosities, commodities and transplanted bodies in Hans Sloane's "Voyage to Jamaica." Kay Dian Kriz.

Chapter 6. John Gabriel Stedman, William Blake, Francesco Bartolozzi and empathetic pornography in the "Narrative of a five years expedition against the revolted negroes of Surinam." Marcus Wood.

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### **Empire**

*Reading excerpt from*

13. The consumption of culture, 1600-1800 : image, object, text. edited by Ann Bermingham. 1995.

*Reading excerpt from*

14. Indian Renaissance : British romantic art and the prospect of India. Hermione de Almeida. 2005.

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### **Theory**

*Reading excerpt from*

15. Literary fat ladies : rhetoric, gender, property. Patricia Parker. 1987.

*Reading excerpt from*

16. Discourse on colonialism. Aimé Césaire ; translated by Joan Pinkham. Introduction. "A poetics of anticolonialism." by Robin D.G. Kelley. 2000.

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### **Difference**

*Reading excerpt from*

17. Black Victorians : black people in British art, 1800-1900. edited by Jan Marsh. 2005.

*Reading excerpt from*

18. Differencing the canon : feminist desire and the writing of art's histories. Griselda Pollock. 1999.

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### **The Modern**

*Reading excerpt from*

19. Women in Dada : essays on sex, gender, and identity. Naomi Sawelson-Gorse. 1998.

*Reading excerpt from*

20. Talking visions : multicultural feminism in a transnational age. Ella Shohat. 1998.

Authors bell hooks, Coco Fusco and Meena Alexander

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### **Visual Culture**

*Reading excerpt from*

21. The feminism and visual culture reader. Amelia Jones. 2003.

Authors Ann Eden Gibson and Coco Fusco

*Reading excerpt from*

22. The feminism and visual culture reader. Amelia Jones. 2003.

Authors bell hooks and Adrian Piper