What can art teach us about the history of race? In this course we will examine paintings, sculptures, drawings, photographs, caricatures, illustrations, maps, and all manner of visual and textual materials that depict racial difference, racial contact, and racial conflict. With a focus on the British Empire—the vastest Empire ever known—this course will consider the ways in which artists working both in the British ‘metropole’ and at the colonial ‘periphery’ reinforced and undermined the biological theories of racial difference that were used to justify colonial rule. In addition to engaging with colonial history, we will study postcolonial theory and think collectively about the ways in which contemporary artists in places like Australia continue to respond to colonialism and its legacy.

This course is part of an innovative university initiative called the ‘Doyle Program,’ intended to address diversity in an academic setting. In this class we will be examining the biological basis of colonial racism and the depiction of racial difference in art and visual culture past and present. As a Doyle course students are required to write a 1-page reflection piece about your experiences in the course. The reflection piece can be submitted at any point during the semester.

This course is a Doyle Seminar, part of the Doyle Engaging Difference Program, a new campus-wide curricular initiative, and gives faculty the opportunity to enhance the student research component of upper-level seminars that address questions of national, social, cultural, religious, moral, and other forms of difference. The Doyle seminars are intended to deepen student learning about diversity and difference through enhanced research opportunities, interaction with thought leaders, and dialogue with the Georgetown community and beyond.
Seminar Topics and Readings

Sep 1: Introduction: The Art of Race


Sep 8: Colonial Culture / Sugar, Tea and the Atlantic Slave Trade


and


Sep 15: First Contact and Settler Art


Sep 22: No Class

Sep 29: Maps, Migration, Imperialism (Lauinger Special Collections with Ethan Henderson)


Oct 6: The Art and Science of Race


Oct 13: Visit to the Nation Portrait Gallery with Dr Robyn Asleson

Oct 20: Great Exhibitions and Victorian Commodity Culture

Oct 27: Snake Charmers: Gender and Orientalism


and


Nov 3: Picturing Colonial Violence / Commemorating ‘The Great War’


And


Nov 10: ‘The Place is Here’: Race in Contemporary British Art


Listen: Black Art Matters podcast, BBC Radio 4: http://www.bbc.co.uk/programmes/b08vzrth

Nov 17: Postcolonialism and Urban Aboriginal Art


and


Nov 24 – Thanksgiving

Dec 1: Presentations of Research Projects
ASSESSMENTS

• All written assignments are to be submitted electronically via Canvas.
• Coursework should be word-processed and formatted using 12-point font and with page numbers.
• For all essays and research papers you will be expected to consult reputable sources (books, journals, documentaries, exhibition catalogues etc, NOT WIKIPEDIA).
• All students have at their disposal a 48-hour late submission allowance. For use one time only!
• For all other assignments, unless documented evidence of a medical emergency is provided, late submissions will be penalised by 5% per day the assignment or essay is late.
• REFERENCING: Failure to provide adequate referencing may leave a student open to accusation of plagiarism. Always demonstrate how sources have been used.
• Your bibliography should list all sources used throughout your essay in alphabetical order by author surname.
• The bibliography is not included in the essay word count.
• IMAGES: Introduce artists using their full name in the first instance and surname thereafter. Titles of works of books and art should be italicised.
• Good images are essential, hence illustrations are to be included in an index at the end of the essays. (Images should be referenced as Figure X in text.)
• Image captions: include artist, title, medium, date (see image on page 1 of syllabus for an example).

--Assignment No.1: Due Monday October 9 [Value 25%]

A. Select an object or image that relates to one or more of the following categories: Slavery and Labour; Exploration and Colonisation; Cartography and the Sea.

B. Ask and answer the following questions of your chosen object / image:
   ❖ What is it (note: medium)?
   ❖ When was it made?
   ❖ Who made it?
   ❖ For whom or for what purpose was it made?
   ❖ If it is an image, what does it depict?
   ❖ What, if anything, happened to the object / image after its creation? (i.e. Did it travel? Was it exhibited? Was it reproduced? Was it destroyed?)
   ❖ Are there any descriptions of it?
   ❖ How does your object / image relate to the history of British colonialism?
   ❖ What does it reveal about the nature of British colonialism?

C. Present your image / object to the class in a 10 minute presentation scheduled to take place on the related class.
D. Utilising the feedback you receive on your presentation, write up your research as a 2,000-word object biography.

--Assignment No.2: Due Oct 30 [Value 25%]

Working in groups of 2 or 3 (groups will be allocated in class), research, discuss and present to the class (on Oct 20) an analysis of one of the following collections or exhibitions, making sure to take note of its location, acquisition policies, and the organisation of its displays of human and animal subjects:

- British Museum, London
- Pitt Rivers Museum, Oxford
- International Hygiene Exhibition, Dresden, 1911
- British Empire Exhibition, Wembley, 1924-5.

Utilising the feedback received on your presentation, individually write up your research discoveries in a 2,000-word paper, which answers the following question of your collection or exhibition: How was/is race displayed?

--Assignment No.3: [Value 35%]

Research and write an original 3000-word paper on a topic of your choosing (which may or may not build on your previous research papers) relating to Orientalism or Post-Colonialism.

Research projects will be presented and workshoped in the final class of the semester.

ATTENDANCE AND PARTICIPATION [Value 15%]

Students are encouraged to share their insights, questions and concerns on class topics and themes. Attendance is required at all classes. More than three undocumented absences will effect your class participation grade. There are readings set for most weeks. These readings are compulsory and we will be discussing them in class. Some weeks you will be required to submit written responses to the readings and discussion questions. These will be factored in your participation grade.

CLASS ETIQUETTE

Please turn off mobile phones before class. Laptops are not permitted during class, except in special circumstances.

HONOUR CODE

"As signatories to the Georgetown University Honour Pledge, and indeed simply as good scholars and citizens, you are required to uphold academic honesty in all aspects of this course. You are expected to be familiar with the letter and spirit of the Standards of Conduct outlined in the Georgetown Honour System and on the Honour Council website. As faculty, I
too am obligated to uphold the Honour System, and will report all suspected cases of academic dishonesty."

**WRITING CENTER**
Since writing is a valued part of this class, I encourage you to visit the Writing Center (217a Lauinger) and work with one of the Center’s trained tutors. Just as I share my own writing with people I trust before making it public, you can share your writing with student peers at the Writing Center before submitting drafts for this class. While you will always be solely responsible for the writing you submit and the Center’s tutors won’t do your work for you, Writing Center tutors can talk you through any stage of your writing process, from brainstorming a thesis and organizing your thoughts to revising, editing and proofreading. It’s a terrific, free service. To set up an appointment, visit [http://writingcenter.georgetown.edu](http://writingcenter.georgetown.edu).