

Universität der Künste – Institut für Kunst im Kontext
Thursday/Donnerstag, 10-12
Einsteinufer 43 – Room 307
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Europophobic Exoticism

In response to the horrors of WWII, the persistence of colonial and neocolonial violence, and the anxieties of late capitalism, some European artists and thinkers have expressed their criticism and disillusionment by turning to non-European cultures. Whether motivated by solidarity with the dispossessed or the fantasy of an unalienated lifestyle, this “Europophobic Exoticism” often reproduces the very colonial structures it wishes to escape. In seeking to understand the complicated politics and aesthetics of Europophobic exoticism, this seminar will focus on key artworks and exhibitions, from Joseph Beuys’s *I Like America and America Likes Me* (1974) to Ulrike Ottinger’s *Johanna d’Arc of Mongolia* (1989); from the exhibition *Les Magiciens de la terre* (1989) to documenta14: *Learning from Athens* (2017). Discussion will be guided by texts on postcolonialism, exoticism, and cultural appropriation by writers such as Homi Bhabha, Sadiq Jalal al’Azm, Fatima El-Tayeb, Katrin Sieg, and Hubert Fichte. Several texts as well as the discussion will take place in English.

Europophobischer Exotismus

Auf das Trauma des II. Weltkriegs und das Andauern kolonialer und neokolonialer Gewalt und die Ängste des Spätkapitalismus reagierend haben manche europäische Künstler_innen sich an nichteuropäischen Kulturen orientiert. Dieser in Solidarität mit den Entmächtigten oder der Fantasie von einem nicht entfremdeten Lebensstil motivierte „europophobische Exotismus“ gibt indes oft dieselben kolonialen Strukturen wieder, denen er entkommen will.

Dieses Seminar versucht die komplizierte Politik und Ästhetik des europophobischen Exotismus zu verstehen. Es geht um relevante Kunstwerke und Ausstellungen wie etwa Joseph Beuys’ *I Like America and America Likes Me* (1974) bis zu Ulrike Ottingers *Johanna d’Arc of Mongolia* (1989); um die Pariser Ausstellung *Les Magiciens de la terre* (1989) bis zur documenta14: *Von Athen lernen* (2017).

Die Diskussion wird anhand von fachspezifischen Texten über Postkolonialismus, Exotismus und kulturelle Aneignung von Wissenschaftler_innen wie Homi Bhabha, Sadiq Jalal al’Azm, Fatima El-Tayeb, Katrin Sieg und Hubert Fichte geführt. Einige der Texte wie auch Diskussionen im Seminar in englischer Sprache.

Course Details

This will be a discussion-based course, so it is essential that everyone come to class well-prepared. Each session will focus on one or two key artworks or exhibitions, which will be paired with readings. For certain sessions, there will be additional recommended readings that you can explore if you find the topic particularly interesting.

Readings are available at thomaslove.net. The readings are meant only for educational purposes and are not intended to be distributed or shared with those not attending the course.

Presentation

To receive full credit, each student will be required to prepare a 8 to 12-minute presentation at some point during the course. This presentation will be delivered in class in response to the material assigned for that week. You are not expected to cover all the material; rather, I would like you to construct an argument of your own in response to a particular facet of the course material. This argument should be strong and original, providing a new perspective on the artworks or readings. You are welcome to bring additional material into your presentation, as long as the overall argument pertains to the themes of the course.

For example, a presentation bringing together *Neolithische Kindheit* and Freud's *Das Unbehagen in der Kultur* could argue that in the exhibition, the vitrines filled with books function as a sort of unconscious. This thesis would provide a new way of seeing the exhibition and a chance to engage with Freud's writing. The presenter would need to support this argument with evidence from the exhibition as well as a close reading of Freud's text.

There is no specific form that the presentation should take—whether lecture, commentary, performance, or otherwise—but it should demonstrate critical thinking about the material. You are strongly encouraged to write to me in advance to explain how you will approach the material and receive feedback.

Attendance

Students are expected to attend all sessions.

Students will be allowed two excused absences (I must be notified in advance). Further absences, or unexcused absences, will need to be compensated by additional work or may result in the student losing credit for the course.

Conclusion

On July 12, the final session of the course, students should bring their *Zeugnisblätter* for me to sign. I will NOT be available after this day to sign your paperwork. If you cannot attend class on July 12, please write to me in advance to find another time to meet.

Session One (3 May 2018)
Who's Afraid of Europe?

Hall, Stuart. "Europe's Other Self." *Marxism Today* (August 1991): 18-19.

Derrida, Jacques. "The Other Heading: Memories, Responses, and Responsibilities" [Excerpt]. in *The Other Heading: Reflections on Today's Europe*. University of Indiana Press, 1992. (4-11.)

hooks, bell. "Eating the Other," in *Black Looks: Race and Representation*. Boston: South End Press, 1992. (21-39).

Further Reading (optional):

Small, Stephen. "Theorizing Visibility and Vulnerability in Black Europe and the African Diaspora." *Ethnic and Racial Studies* 41, no. 6 (January 18, 2018).

Session Two (10 May 2018)
Foundations of Europhobia: Disillusionment and Discontent

- *Neolithische Kindheit* at Haus der Kulturen der Welt (Anselm Franke and Tom Holert, curators)
- Hannah Höch, Untitled Collages from an Ethnographic Museum, c. 1924-1930
- *Carte surréaliste du monde*, 1929

Artaud, Antonin. "The Theater of Cruelty (First Manifesto)" [Excerpt]. *Theater and its Double*. Translated by Mary Caroline Richards. New York: Grove Press, 1958. (89-93)

Einstein, Carl. "On Primitive Art," translated by Charles W. Haxthausen. *October* 105 (Summer 2003): 124.

Foster, Hal, Rosalind Krauss, Yve-Alain Bois, and Benjamin H. D. Buchloh. "1930b" in *Art Since 1900: Modernism, Antimodernism, Postmodernism* (corrected edition). London: Thames & Hudson, 2007. (245-248)

Freud, Sigmund. "Section III" in *Das Unbehagen in der Kultur* [Civilization and its Discontents]. 1930. (82-92)

Lavin, Maud. "Hannah Höch," *Grand Street*, no. 58 (Autumn 1996), 128.

Sessions Three and Four (17 and 18 May 2018)
Orientalism and Orientalism in Reverse

al-'Azm, Sadiq Jalal. "Orientalism and Orientalism in Reverse," *Khamsin* 8 (1981): 5-26.

Altshuler, Bruce (ed.). "Magiciens de la Terre, Paris, 1989" in *Biennials and Beyond—Exhibitions that Made Art History, 1962-2002*. London: Phaidon, 2013. (281-294)

Bhabha, Homi. "Introduction" and "The Other Question: Stereotype, Discrimination and the Discourse of Colonialism" [EXCERPTS]. *The Location of Culture*. Abindon, Oxon: Routledge, 1994. (1-6; 94-97)

Said, Edward. "Introduction" (Sections I and II). *Orientalism*. New York: Vintage Books, 1979. (1-9)

Further Reading (optional):

Bhabha, Homi. "The Other Question" (in full)

Lim, Kien Ket. "Of Mimicry and White Man: A Psychoanalysis of Jean Rouch's *Les Maîtres Fous*" *Cultural Critique* 51, no. 1 (2002): 40-73.

FOCUS FOR 17 MAY:

- Jean-Hubert Martin (curator), "Magiciens de la terre." Centre Georges Pompidou, Paris, 1989.

FOCUS FOR 18 MAY:

- Jean Rouch, *Les Maîtres Fous* [The Mad Masters], 1956

Session Five (24 May 2018)

Encyclopedic Exoticism

- Camille Henrot, *Grosse Fatigue*, 2013

Bois, Yve-Alain, and Rosalind Krauss. *Formless: A User's Guide* [Excerpt]. New York: Zone Books, 1997. 16-18 (on Georges Bataille's "critical dictionary")

Lee, Pamela. "The Whole Earth is Heavy." *artforum* 52, no. 1 (September 2013): 306-309.

Mitchell, W. J. T. *What Do Pictures Want?* [Excerpts], Chicago: University of Chicago Press, 2005. (xiii-xvii; 5-11)

Further Reading (optional):

Gioni, Massimiliano. "Introduction to the 55th Biennale di Venezia," *labiennale.org*.
<http://www.labiennale.org/en/art/2013/introduction-massimiliano-gioni>

Henrot, Camille. "Response to Questionnaire on Materialisms," *October* 155 (Winter 2016): 53-55.

Session Six (31 May 2018)

Mimicry and Masquerade

- Rambod Vala, *Shahed*, 2014-15 (<https://vimeo.com/129473035>)
- Ming Wong, *Biji Diva!*, 2011

Durumşoğlu, Övül. "Ming Wong at carlier | gebauer" *Frieze* 15 (June-August, 2014).

ENG: <https://frieze.com/article/ming-wong-de>

DE: <https://frieze.com/article/ming-wong-de?language=de>

Sieg, Katrin. "Beyond Orientalism: Masquerade, Minstrelsy, Surrogation." *Seminar* 41:2 (May 2005): 191-208.

Session Seven (7 June 2018)

Europhobia and the USA

- Joseph Beuys, *I Like America and America Likes Me*, 1974

Sieg, Katrin. Excerpt from "Winnetou's Grandchildren: Indian Identification, Ethnic Expertise, White Embodiment" in *Ethnic Drag: Performing Race, Nation, Sexuality in West Germany*. Ann Arbor: University of Michigan Press, 2002. (136-150)

Strauss, David Levi. "American Beuys: 'I Like America & America Likes Me'" *Art Criticism* 8, no. 1 (1993): 1-12.

Further Reading (optional):

Buchloh, Benjamin H. D. "Beuys: The Twilight of the Idol." *Neo-Avantgarde and Culture Industry: Essays on European and American Art from 1955 to 1975*. Cambridge, MA: MIT Press, 2000. (41-64)

Session Eight (14 June 2018)

Afro-Americanophilia

- Renée Green and Diedrich Diederichsen, *Import/Export Funk Office*, 1992.

Ege, Moritz. "Einleitung." In *Schwarz werden: "Afroamerikanophilie" in den 1960er und 1970er Jahren*. Bielefeld: transcript Verlag, 2007. (9-26)

Green, Renée and Diedrich Diederichsen. "Art, Culture & Appropriation: Import/Export Funk Office." *Frieze* 190 (October, 2017).

Session Nine (21 June 2018)

Queer Colonialism

- Ulrike Ottinger, *Johanna d’Arc of Mongolia*. (BRD/France, 1989, 165 minutes).

- Garber, Marjorie. “The Chic of Araby: Transvestism and the Erotics of Cultural Appropriation” [Excerpt]. In *Vested Interests: Cross-Dressing and Cultural Anxiety* London: Routledge, 1992. (336-339)

- King, Homy. “Sign in the Void: Ulrike Ottinger’s *Johanna d’Arc of Mongolia*.” *Afterall* 16 (Autumn/Winter 2007): 46-52.

Session Ten (28-29 June 2018)

Gegen die Entmündigung von Kunst und Pädagogik

This two-day symposium organized by the UdK Fakultät Bildende Künste replaces our meeting for this week. Please attend one (or both) days.

Session Eleven (5 July 2018) NB: 9:00-13:00

Eastern Europe and Europhobia / Europhobia as Body Modification

- Irena Haiduk, *Seductive Exacting Realism*, 2015-2017.
- Albrecht Becker, various self-portraits, ca. 1970-1990

Haiduk, Irena. “Against Biography” in *Seductive Exacting Realism*. Berlin: Sternberg Press, 2016.

Lazarato, Mauricio. “To See and Be Seen” [Excerpt], in Anselm Franke (ed.) *B-Zone: Becoming Europe and Beyond*. Berlin: KW Institute for Contemporary Art, 2005. (290,296-7)

Melitopoulos, Angela. “Timescapes” [Excerpt], in Anselm Franke (ed.) *B-Zone: Becoming Europe and Beyond*. Berlin: KW Institute for Contemporary Art, 2005. (144)

Rosenblatt, Daniel. “The Antisocial Skin: Structure, Resistance, and ‘Modern Primitive’ Adornment in the United States.” *Cultural Anthropology* 12, no. 3 (August, 1997): 287-334.

Vale, Valerie, and Andrea Juno. *Re/Search* 12 “Modern Primitives” [Excerpts] (1989)

Further Reading (optional):

Wolff, Larry. *Inventing Eastern Europe: The Map of Civilization on the Mind of the Enlightenment* [Excerpt]. Stanford, CA: Stanford University Press, 1994.

Session Twelve (12 July 2018)

Europe as Dystopia

- Nikolaus Geyrhalter, *Abendland*, (90 minutes, Germany, 2011)

Balibar, Étienne. "Europe as Borderland." *Environment and Planning D: Society and Space* 27, no. 1 (2009): 190-215.