

**SOCIAL SCIENCE RESEARCH COUNCIL
DISSERTATION PROPOSAL DEVELOPMENT FELLOWSHIP
SPRING 2009 WORKSHOP AGENDA**

EMPIRES OF VISION

<https://workspace.ssrc.org/dpdf/empires>

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Astor Crowne Plaza, New Orleans, LA

May 28- 31, 2009

This is the first of two workshops designed to help students prepare cogent and fundable dissertation proposals in their chosen field. The two goals of the first workshop are 1) to map the research field with respect to contributing disciplines, methods, sources, and area knowledge; and 2) to help prepare fellows for their pre-dissertation summer research. (The goal of the second workshop will be to focus on the mechanics and methods of writing a dissertation proposal). The two goals stand in close relation to each other: through a sustained and structured discussion of student proposals and their component parts, we hope to contribute to the mapping of the research field itself.

In *Empires of Vision*, we are primarily concerned with theorizing the place of the visual in colonial and post-colonial modernity. The last few centuries have borne witness to not only the expansion of Europe beyond its putative borders, but also an exponential escalation in the global flows of peoples, objects, ideas, technologies, *and* images. In this field, we are interested in identifying and understanding the range of pictorial practices, image-making technologies, and visual subjectivities that modern empires have cultivated, desired and disseminated among the so-called “colonizers” and the “colonized.” Correspondingly, we consider the transformation of these through their entanglement in empire building, nationalist deployments, post-colonial contestations, and trans-national globalization. Even while we track the imbricated histories of the visual and the (post)colonial, we want to ask what is specifically “imperial” about the image-making technologies and practices that we encounter. We do so to understand if the “(post)colonial” is one among the many competing ocular fields in the scopic regimes of modernity. In asking such questions, *Empires of Vision* also reconsiders what “Europe” looks like when seen with and through the (post)colonial eye.

In the workshop, we are particularly keen on nurturing a critical comparative, trans-historical and inter-disciplinary dialogue and debate: our research interests span from the 17th century into the present, our geographical areas of concern touch upon almost every continent of the world, and our disciplinary strengths include American Studies, Anthropology, Art History, Ethnomusicology, History, Media Studies, and Post-Colonial Studies. Our readings too are drawn from this wide array of disciplines and more, and we have deliberately and consciously “mixed” these up in an eclectic manner to promote a strongly inter-disciplinary as well as cross-regional thrust to our discussions. We want to use the forum of this workshop to learn about

each other's disciplinary and regional engagements with the broad topic of visual modernity, as well as see how our questions—and responses—may be honed through such engagements.

Workshop Readings and Resources

We have already uploaded bibliographies as well as a reading list for the field. We expect a broad familiarity with the items mentioned in the reading list, although as you will see from the agenda below, only some of these will be the focus of our direct deliberation. Our hope is that these lists will be resources you can draw upon as you continue to work on your dissertation projects over the next few years.

Workshop Assignments

To be posted by May 15th on the DPDF website:

1. A revised abstract of proposal submitted with your DPDF application (1 page)
2. 2 key research questions you hope to ask in the course of your summer research, and a paragraph on principal strategies you expect to pursue in the field to answer these (1 page max)
3. An annotated descriptive bibliography discussing three or four scholarly texts that have particularly influenced your work (1-2 pages)

It is expected that by the time you arrive at the workshop, we would have all read these postings and be prepared to discuss every proposal in some depth (as you will see below from the agenda)

Workshop Structure:

Each of the six sessions that constitute the workshop (after the joint plenary on the morning of May 28th) is divided into two parts:

- (a) General discussion around a specific set of conceptual issues organized around listed readings: 90 minutes, followed by a 10-minute break.
Note: Please note that you are not expected to demonstrate mastery over the readings that figure in the agenda; we have included them as an aid to a general discussion around topics that point to some key debates in the field, as well in your proposals.
- (b) In-depth discussion of 2 proposals: 40 minutes each. Every Fellow has been paired with another from a different discipline, or historical period, or geographical region who will serve as the principal interlocutor. We have all read each other's statement, so this would be the venue in which you would present a particular set of visual images/events/technologies/practices you are grappling with, and that you want to discuss in light of your summer research project as well as larger dissertation goals. Please note you will each have 10 minutes to present your visuals, followed by a response from your interlocutor (10 minutes). The rest of the time (30 minutes) will be devoted to a general discussion by the group. A powerpoint projector will be on hand.

Workshop Sessions:

Wednesday Evening: *Reception, 6-8 pm.*

Session 1: Introduction and Purpose of Workshops

(Thursday, 9 AM – 12:00 PM)

Plenary Session: Presentations by Program Director Josh DeWind and the Research Directors

Session 2: Thursday, 2:00 PM – 5 PM

Part 1: 2:00-3:30 p.m.: Why do images (and visual studies) trigger so much passion (and pleasure)?

General discussion provoked by a reading of:

Alpers, S. et al. "Visual Culture Questionnaire." *October* 77, no. Summer (1996): 25-70.

Latour, Bruno. "What Is Iconoclasm? Or Is There a World Beyond the Image Wars?" In *Iconoclasm*, edited by B. Latour and P. Weibel, 14-37. Cambridge, Mass.: MIT Press, 2002.

Poole, Deborah. "Introduction." In *Vision, Race, and Modernity: A Visual Economy of the Andean Image World*, 3-24. Princeton: Princeton University Press, 1997.

3:30-3:40 p.m.: Break

Part 2: 3:40-5:00 p.m.: Proposals to discuss:

Josefina de la Maza Chevesich, "Picturing the Visual Culture of Decolonization: Mexico and Peru (1750-1850)"

Daegen Miller, "The Witness Trees: Imagining American Landscapes of Possibility in a Countermodern 19th-Century."

Session 3: Friday, 9 AM – 12:00 PM.

Part 1: 9:00-10:30 a.m.: Modern scopic regimes: mobility, hybridity, inter-visibility

General discussion provoked by a reading of:

Jay, Martin. "Scopic Regimes of Modernity." In *Modernity and Identity*, edited by Scott Lash and Jonathan Friedman, 178-95. Oxford: Blackwell, 1992.

Mirzoeff, Nicholas. "The Multiple Viewpoint: Diasporic Visual Cultures." In *Diaspora and Visual Culture: Representing Africans and Jews*, edited by Nicholas Mirzoeff, 1-18. London: Routledge, 2000.

Shohat, Ella, and Robert Stam. "Narrativizing Visual Culture." In *The Visual Culture Reader*, edited by Nicholas Mirzoeff, 27-49. London: Routledge, 1998.

10:30-10:40 a.m.: BREAK

Part 2: 10:40 a.m.-12:00 PM: Proposals to discuss:

Christine DeLucia, "The Memory Frontier: Tracing the Legacies of King Philip's War, 1675 to the Present"

Jessica Horton, "Beyond the (First) Nation: Cosmopolitan Memory in Contemporary Indigenous Art and Film"

Session 4: Friday, 2:00 PM – 5 PM

Part 1: 2:00-3:30 p.m.: Empire's "object lessons?"

General discussion provoked by a reading of:

Daston, Lorraine, and Peter Galison. "The Image of Objectivity." *Representations* 40 (1992): 81-128.

Latour, Bruno. "Drawing Things Together." In *Representation in Scientific Practice*, edited by Michael Lynch and Steve Woolgar, 19-68. Cambridge: MIT Press, 1990.

Mitchell, Timothy. "Egypt at the Exhibition." In *Colonising Egypt*, pp. 1-33. Berkeley: University of California Press, 1988.

Mitchell, W. J. T. "Empire and Objecthood." In *What Do Pictures Want? The Lives and Loves of Images*, 145-68. Chicago: University of Chicago Press, 2005.

3:30-3:40 p.m.: Break

Part 2: 3:40-5:00 p.m.: Proposals to discuss:

Andrea Korda, "The Graphic and Social Realism: Print Culture and Painting in Victorian London"

Saydia Kamal, "Portraits of Vibrio Cholera: Representing Disease and Fashioning the Postcolonial Nation-state in Bangladesh"

Session 5: Saturday, 9 AM – 12:00 PM.

Part 1: 9:00-10:30 a.m.: Colonial spectacles, postcolonial visions

General discussion provoked by a reading of:

Apter. "On Imperial Spectacle: The Dialectics of Seeing in Colonial Nigeria." *Comparative Studies in Society and History* 44, no. 3 (2002): 564-96.

McClintock, Anne. "Soft-Soaping Empire: Commodity Racism and Imperial Advertising." In *The Visual Culture Reader*, edited by Nicholas Mirzoeff, 304-16. London: Routledge, 1998.

Pinney, Christopher. "Notes from the Surface of the Image." In *Photography's Other Histories*, edited by C.Pinney and N. Peterson, 202-20. Durham: Duke University Press, 2003.

Ramaswamy, Sumathi. "Maps, Mother/Goddesses and Martyrdom in Modern India." *Journal of Asian Studies* 67, no. 3 (2008): 819-53.

10:30-10:40 a.m.: BREAK

Part 2: 10:40 a.m.-12:00 PM.: Proposals to discuss:

Mustafa Avci, "Köçek (male belly dancers) and the Transformation of Male Belly Dancing throughout the History of Ottoman and Turkish Modernization"

Melissa Heer. "Locating Bangalore: Issues of Contemporary Art in a Global City"

Session 6: Saturday, 2:00 PM – 5 PM

Part 1: 2:00-3:30 p.m.: “White but not quite”:

General discussion provoked by a reading of:

Bhabha, Homi. 1994. Of Mimicry and Man: The Ambivalence of Colonial Discourse. In *The Location of Culture*. London: Routledge.

Celik, Zeynep, and Leila Kinney. "Ethnography and Exhibitionism at the Expositions Universelles." In *Geneologies of Orientalism: History, Theory, Politics*, edited by Edmund Burke III and David Prochaska, 286-329. Lincoln: University of Nebraska Press, 2008.

Eaton, Natasha. 2004. Between Mimesis and Alterity: Art, Gift, and Diplomacy in India, 1770-1800. *Comparative Studies in Society and History* 46 (4):816-844.

Pinney, Christopher. 2003. Creole Europe: The Reflection of a Reflection. *Journal of New Zealand Literature* 20:125-161.

3:30-3:40 p.m.: Break

Part 2: 3:40-5:00 p.m.: Proposals to discuss:

Deniz Turker, "Between Resistance and Emulation: Ottoman Expatriates and their Parisian Salons, 1855-1871"

Katherine Wiley, "Negotiating Out of Slavery: Visualizing Freedom through Economic and Semiotic Practices"

Session 7: Sunday, 9 AM – 12:00 PM.

(* Please note a different format for this closing session):

Part 1: 9:00-10:00 a.m. Imperial discards, post-colonial decay

General discussion provoked by a reading of:

Stoler, Ann Laura. "Imperial Debris: Reflections on Ruins and Ruination." *Cultural Anthropology* 23, no. 2 (2008): 191-219.

Buckley, Liam. "Objects of Love and Decay: Colonial Photographs in a Postcolonial Archive." *Cultural Anthropology* 20, no. 2 (2005): 249-70.

10:00-10:10 a.m.: BREAK

Part 2: 10:10 a.m.-11:30 PM.: Proposals to discuss:

Marieke Wilson, "God is in the Medium: Theater, Evangelical Film, and the Evolution of Visual Regimes in the Nigerian Post-Colony"

Jill Campaiola, "Local Roots and Global Wings: Television Drama and Hybridity in Moroccan Cultural Identities"

Part 3: 11:30 a.m.-12 Noon.

Looking forward to summer research projects

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FALL 2009 WORKSHOP AGENDA**

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**Hilton Garden Inn, Philadelphia City Center
Thursday, September 10 – Sunday, September 13**

This is the second of two annual DPDF workshops designed to help graduate student fellows prepare cogent and fundable dissertation proposals in their chosen field. The two goals of the second workshop are 1) to help fellows synthesize their summer research; and 2) to draft proposals for dissertation funding. The fall workshop focuses on the mechanics and the philosophy of proposal writing. The workshop also aims to challenge fellows to reflect on their summer research in ways that link meaningfully to their research field. In this, the goals of the fall workshop are closely related to the project of mapping a research field that was started during the spring workshop in New Orleans.

Fellows will come out of the second workshop with supportive networks, consisting of both mentors and cohorts of new scholars carrying out research in their fields, as well as intellectually mature dissertation proposals.

We expect that your proposal will engage with key debates in your discipline/area of study, but we would also like you to write your proposal in a manner that catches the interest/eye of scholars who work in other disciplines/geographical areas. So, one of the key goals is to be able to articulate your principal problematic in as wide-ranging a manner possible without sacrificing the specificity of your specific project. The research questions you ask will also be key to fleshing out the problematic. These are two key areas we will focus on in our workshop. Second, because of the focus on images, visual practices, events, etc., you might also want to think of innovative and interesting ways in which you can present these in your proposal. Third, our goal is for you to have a model proposal that you can either scale up or down depending on different funding requirements. So be sure as you write the draft proposal to keep this in mind.

Workshop Readings and Resources

Please make sure to read the sample proposals that DPDF staff have loaded on the website.

Workshop Assignments

- **Due on DPDF Workspace site:** Fellows to upload a draft dissertation proposal to be examined during the workshop: **Ideally, August 28 but no later than September 1:**

- The draft proposal should be no more than 6 pages long, double-spaced.
- Be sure to include a one-page bibliography.
- Each proposal should include the following:
 - Project description to be articulated as a problematic;
 - Principal research questions;
 - Broad significance (in terms of both your specific discipline/geographical area, but also theoretical and conceptual engagements);
 - Methodology and sources;
 - Work plan

ARRIVAL, Wednesday, September 9th: Registration packets will be distributed at check in.

Thursday, September 10th

Session 1: Panel – The Dissertation Proposal: Strategies and Funding Sources

(Thursday, 9 AM – 12:00 PM)

- Welcome and Introductions
- Dissertation Funder Presentations

Sessions 2-7: Thursday, Friday, Saturday and Sunday

We have re-shuffled the spring workshop pairs: this time around, most of you are paired with a partner from within your discipline. In a few cases where this has not been possible, we have aimed for other affinities.

Each proposal will be discussed for 1 hour.

The principal respondent for each proposal—one of the partners in each pair—will start the discussion and will have 10 minutes.

This will be followed by 40 minutes of general discussion.

The author of the proposal has the last 10 minutes to seek further clarifications that have not been addressed.

At the end of each session, we have built in time for each of you to meet with Marty and Sumathi, right after your proposal has been discussed [On this, please note some exceptions in the schedule below]

Session 2:

(Thursday, 2:00 PM – 5 PM)

2:00-3:00 pm

Marieke Wilson, "God is in the Medium: Theater, Evangelical Film, and the Evolution of Visual Regimes in the Nigerian Post-Colony"

3:00-3:15 Break

3:15-4:15 pm

Jill Campaiola, "Local Roots and Global Wings: Television Drama and Hybridity in Moroccan Cultural Identities"

4: 30-5:30 p.m.

Individual sessions with Marty and Sumathi

Session 3:

(Friday, 9 AM – 12:00 PM)

9:00-10:00 a.m.

Jessica Horton, "Beyond the (First) Nation: Cosmopolitan Memory in Contemporary Indigenous Art and Film"

10:00-10:15 Break

10:15-11:15 a.m.

Melissa Heer. "Locating Bangalore: Issues of Contemporary Art in a Global City"

11:30 a.m.-12:30 p.m.

Individual sessions with Marty and Sumathi

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(Friday, 2:00 PM – 5 PM)

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Session 5:

(Saturday, 9 AM – 12:00 PM)

8:00-9:00 a.m.: Individual sessions with Marty and Sumathi

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(Sunday, 9 AM – 12:30 PM)

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10:00-10:15 Break

10:15-11:15 a.m.

Katherine Wiley, "Negotiating Out of Slavery: Visualizing Freedom through Economic and Semiotic Practices"

11:30-12:30: Concluding discussion