

**UNIVERSITY OF MANCHESTER**  
**SCHOOL OF ART HISTORY AND ARCHAEOLOGY**  
**BA(Hons) History of Art**  
**BA(Hons) in History of Modern Art**

Thomas A Dowson

**GLOBALISING ART AND ARCHITECTURE (Part of - INTRODUCTION TO ART HISTORY)**

This series of six lectures makes up one theme within the course 'Introduction to Art History'. The aims and objectives of the course as a whole are equally applicable here, but specifically this theme is intended to introduce you to issues of cultural diversity in Art and Architecture. You will be exposed to specific case studies from Africa and Asia, as well as issues such as colonialism, post-colonialism and representation. These lectures can also be seen as introductory lectures to courses offered in the second and third level, where the various traditions and issues are covered in much greater depth.

**Globalising Art and Architecture: an Introduction - Thomas Dowson**

Despite the noteworthy research of some individuals, the disciplinary culture of art history is still widely thought of as elitist and somewhat Eurocentric. This lecture explores how it is that we come to conceptualise a Western - non-Western dichotomy in the study of art, the intellectual and empirical origins of such a distinction – i.e. from Lascaux to the Louvre. And how a history of the West comes to stand for a history of humanity. And, finally, how we might overcome such Eurocentric thinking.

**'It's Not Where You're From, It's Where You're At!' Postcoloniality and Art History –  
Natasha Eaton**

In the last twenty years postcolonial studies has dramatically influenced the theories and practices of art history. This lecture traces the genealogy of this highly politicised discourse from Orientalism to notions of hybridity and diaspora, paying special attention to the visual representations of South Asians through folk art, ethnography, photo-journalism and cinema. It argues that identities are messy, complex and contradictory – (structured as much by the global

as by the local), so that art history must radically rethink differences that are not about pure otherness.

Babba, H. *Anish Kapoor*, London: University of California Press, 1998

Gilroy, P. *Diaspora*. In K. Woodward (ed.) *Identity and Difference*, London: Sage, 1997

Hall, S. *Representing the other*. In S.Hall (ed.) *Representation*, London: Sage, 1997

Kabir, N.M. *Bollywood*, London: Sage, 2001

King, C (ed.). *Views of Difference: Different Views of Art*, London: Yale University Press, 1999

Loomba, A. *Colonialism/Postcolonialism*, London: Routledge, 1998

Nochlin, L. *The Imaginary Orient*. In L. Nochlin, *The Politics of Vision*, London: Thames and Hudson, 1991

Thomas, N. *Colonialism's Culture*, Cambridge: Polity Press, 1994

### **Representing African Art in British Museums – Thomas Dowson**

The arts of Africa have been collected for centuries and, since the fifteenth and sixteenth centuries, have played a key role in constructing Western notions of Africa and African identities.

Today, collections of

African 'art' are displayed in diverse contexts in British museums. Some are displayed for their aesthetic qualities alone, making no mention of the historical circumstances of their acquisition or subsequent history

within the museum. Other displays make some reference to (aspects of) the social and political histories of African objects, as well as to their technical and formal attributes. This lecture questions the ways in which

African 'art' is represented, interpreted and displays within the Westernizing frame of museums in Britain.

Clifford, J. *The Predicament of Culture: Twentieth Century Ethnography, Literature and art*, Cambridge: Harvard University Press, 1988

Court, E. *Africa on Display: exhibiting art by Africans*. In E. Barker (ed.) *Contemporary Cultures of Display*, London: Yale University Press, 1999

Price, S. *Primitive art in civilised places*, Chicago: Chicago University Press, 1989

Staniszewski, M.A. *Believing is seeing: creating the culture of art*. New York: Penguin Books, 1995

## **Islamic Palatial Architecture and the Ottoman Tradition – Naby Avcioglu**

This lecture explores palace architecture of the Islamic Dynasties from the Umayyad Empire to the Ottoman Empire.

Bloom, J and S. Blair, *The Art and Architecture of Islam, 1250-1800*, Yale, Yale University Press, 1994

Hillenbrand, R. *Islamic Architecture: Form, Function and Meaning*, Edinburgh: Edinburgh University Press, 1994

Necipoglu, G. *Architecture, Ceremonial and Power: The Topkapi Palace in the Fifteenth and Sixteenth Centuries*, Cambridge, Mass.: MIT Press, 1991

## **The Properties of Land: Representation and architecture in the colonial encounter – Mark Crinson**

Visual art and architecture have always played important roles in identifying similarity and difference between peoples and cultures as well as in mediating, imposing and contesting power. Using landscape art, images of the land, and architectural projects, this lecture discusses different ways of defining, imaging and delimiting space during the high period of Western colonialism (19<sup>th</sup>-20<sup>th</sup> centuries) and indicates some of the so-called 'postcolonial' responses to these artistic and architectural practices.

Eisenman, S. *Gauguin's Skirt*, London: Thames and Hudson, 1997

Mitchell, W.J.T. Imperial Landscape. In Mitchell (ed), *Landscape and Power*, Chicago: Chicago University Press, 1994

Thomas, N. *Possessions: Indigenous Art/Colonial Culture*, London: Thames and Hudson, 2000

## **Identity and Difference: Representing Bodies in Colonial India, c.1760-c.1860 – Natasha Eaton**

This session excavates the body as site for cross-cultural negotiations between Indian courtly and British pictorial traditions. It explores the critical entanglement of Mughal aesthetics with the visual ethnography of the early colonial state by suggesting that hybridity, mimicry and difference were fundamental to the representation of Selves and Others. Reading painting and photography against the grain, it examines the changing status of Indians as both painters and as the subjects

of an 'imperial objectivity', as well as their strategies of resistance to colonialism's artistic demands.

Cohn, B. The Past in the Present: India as a Museum of Mankind, *History and Anthropology* 11/1:1-38, 1998

Collingham, E. *Imperial Bodies*, Oxford: Polity, (2001)

Hall, S (ed.). Representing the Other. In S. Hall (ed.), *Representation*, London: Sage, (1997)

Pinney, C. *Camera Indica*, London: Reaktion Books, 1997

Pinney, C. Colonial Anthropology. In C.A. Bayly (ed.), *The Raj: India and the British*, London: National Portrait Gallery Publications, 1990

Thomas, N. *Colonialism's Culture*, Cambridge: Polity Press, 1994