

Cultural Studies
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An example of the connection between the study of *Man* and the governing of humans: filling in the the European map of Africa



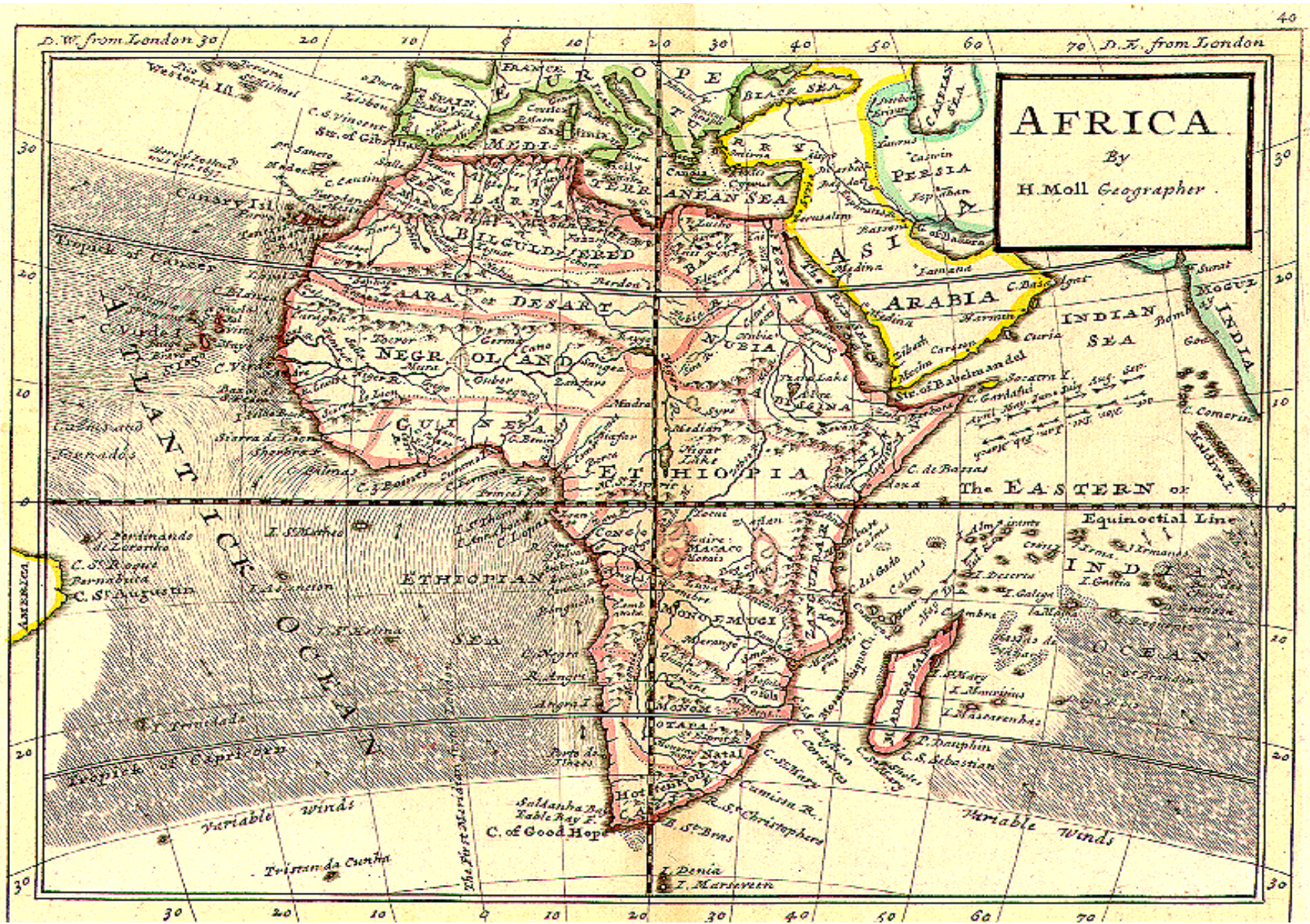
Illustration from an edition of Blumenbach's *Dissertation on the Varieties of Humans*, the work that established our current racial categories, c.1789.

Africa 1630

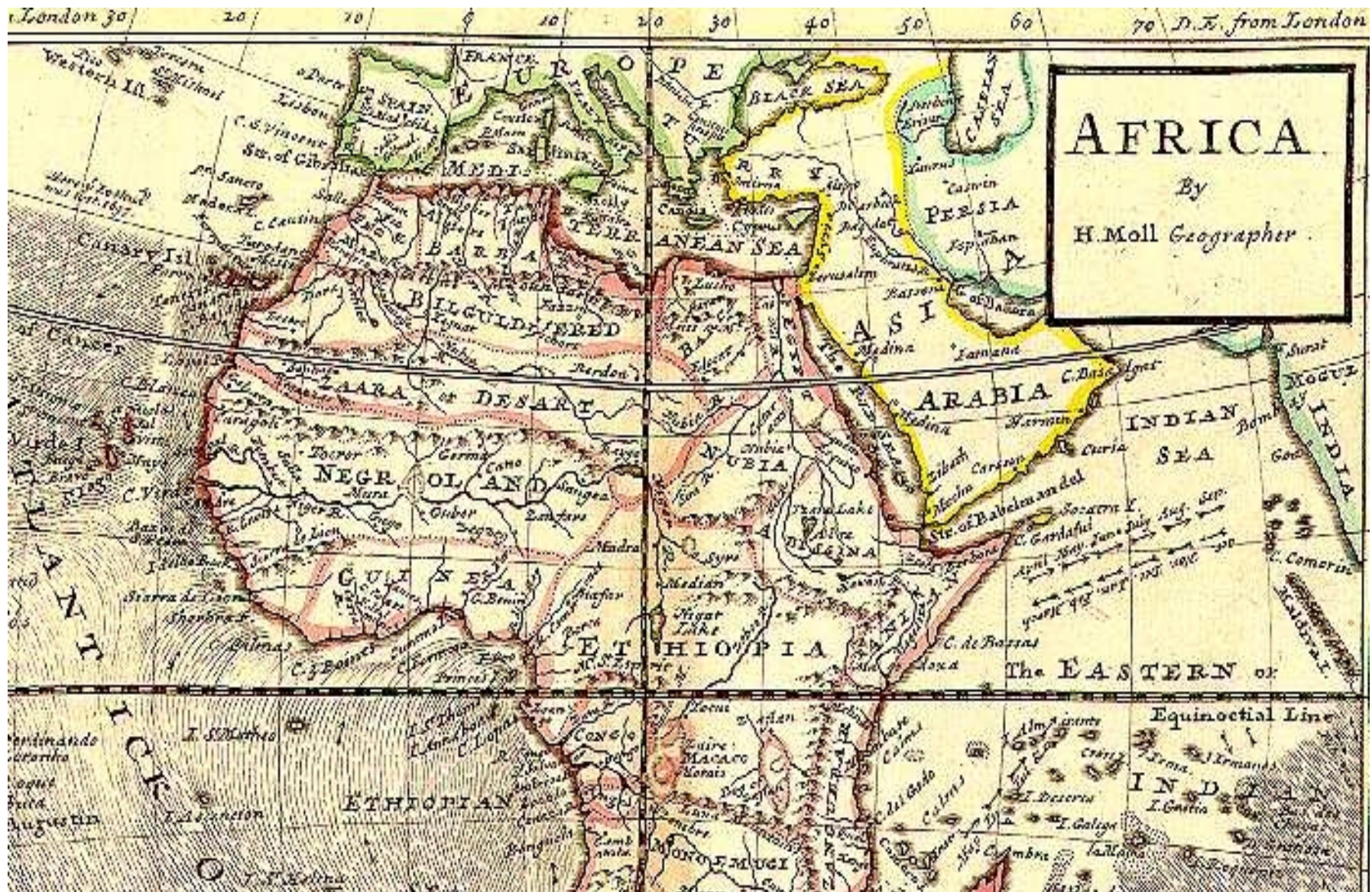


Africa 1729

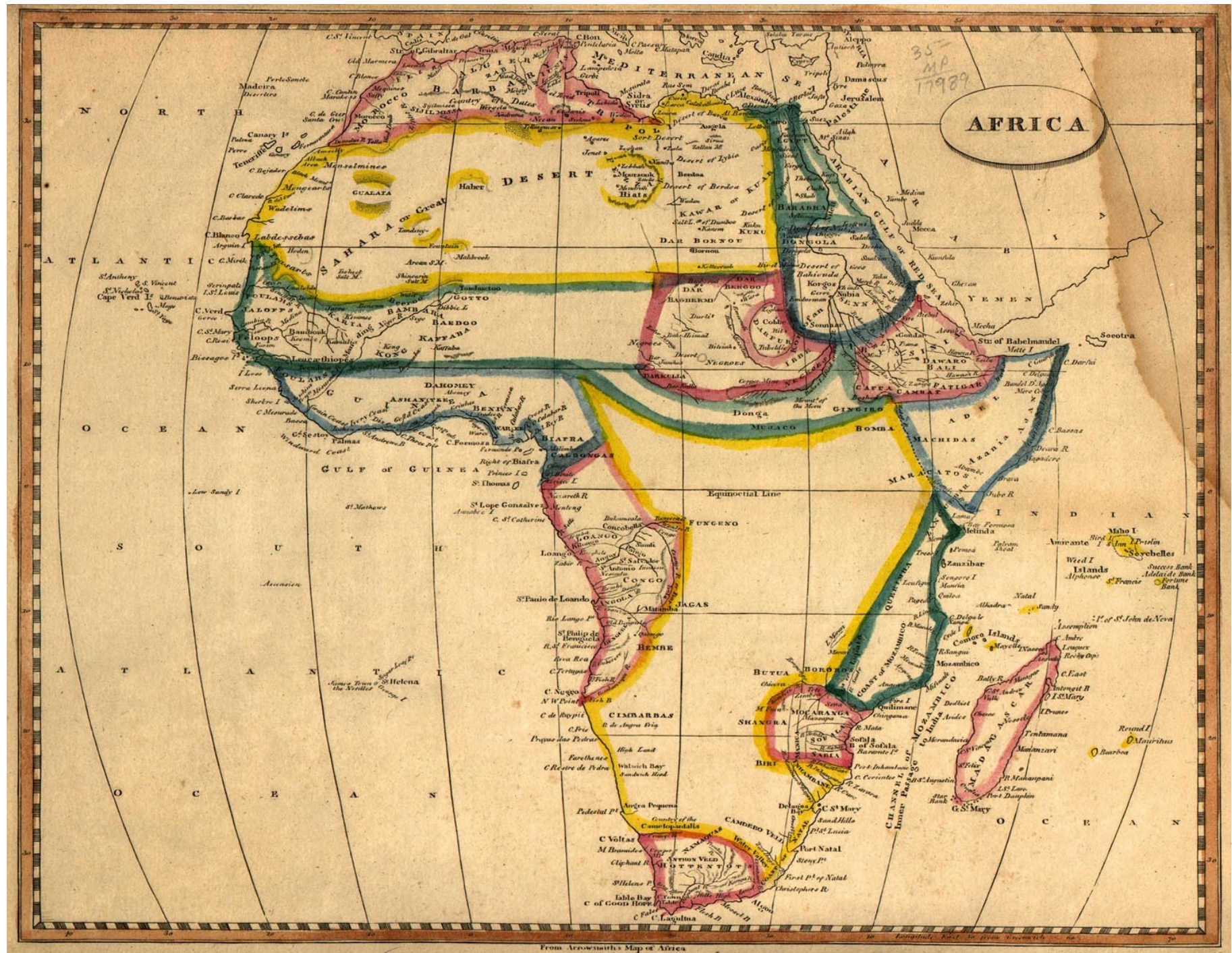
“The collection of new information about the world,” particularly Africa and North America, where “there were still vast tracts... which were entirely empty [on the maps of the time]” became the primary aim of Geography. T.W. Freeman, *A Hundred Years of Geography*, 1961.



“The colonial trend” based upon “Britain whose empire was being consolidated and developed... and covering a considerable proportion of the earth’s surface. Organization of the commercial world required a great deal of information about the various countries concerned, the provision of which became a major task of [geography]”. R.J. Johnston, *Geography and Geographers*, 1983.



Africa 1807



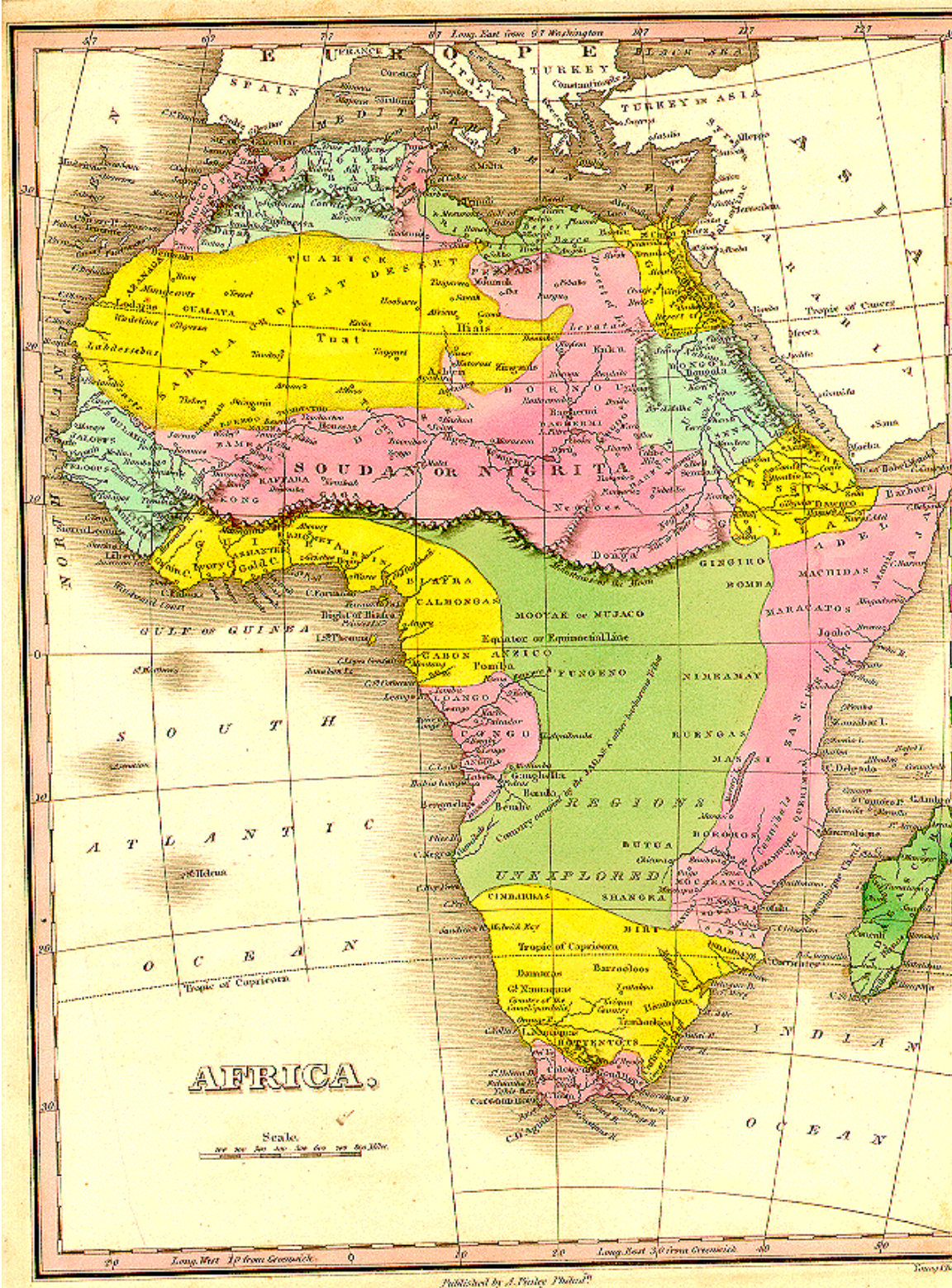
“Africa proper, is far as History goes back, has remained --- for all purposes of connection with the rest of the world --- shut up; it is the Gold-land compressed within itself --- the land of childhood, which lying beyond the day of self-conscious history, is enveloped in the dark mantle of Night. Its isolated character originates, not merely in its tropical nature, but essentially in its geographical condition....” Except for “European Africa” --- Northern, Mediterranean Africa, “the narrow coastal tracts” and the Nile River valley --- Africa “is almost entirely unknown to us,” it is “enveloped in the dark mantle of night” and so too are its terrible hordes, perhaps the result of an “internal movement” about which we know nothing. “For it is no historical part of the World; it has no movement or development to exhibit.... What we properly understand by Africa, is the Unhistorical, Undeveloped Spirit, still involved in the conditions of mere nature, and which had to be presented here only as on the threshold of the World’s History.” Hegel, *Philosophy of History* (1956 [1822]:98-99)

EUROPE in 1815.

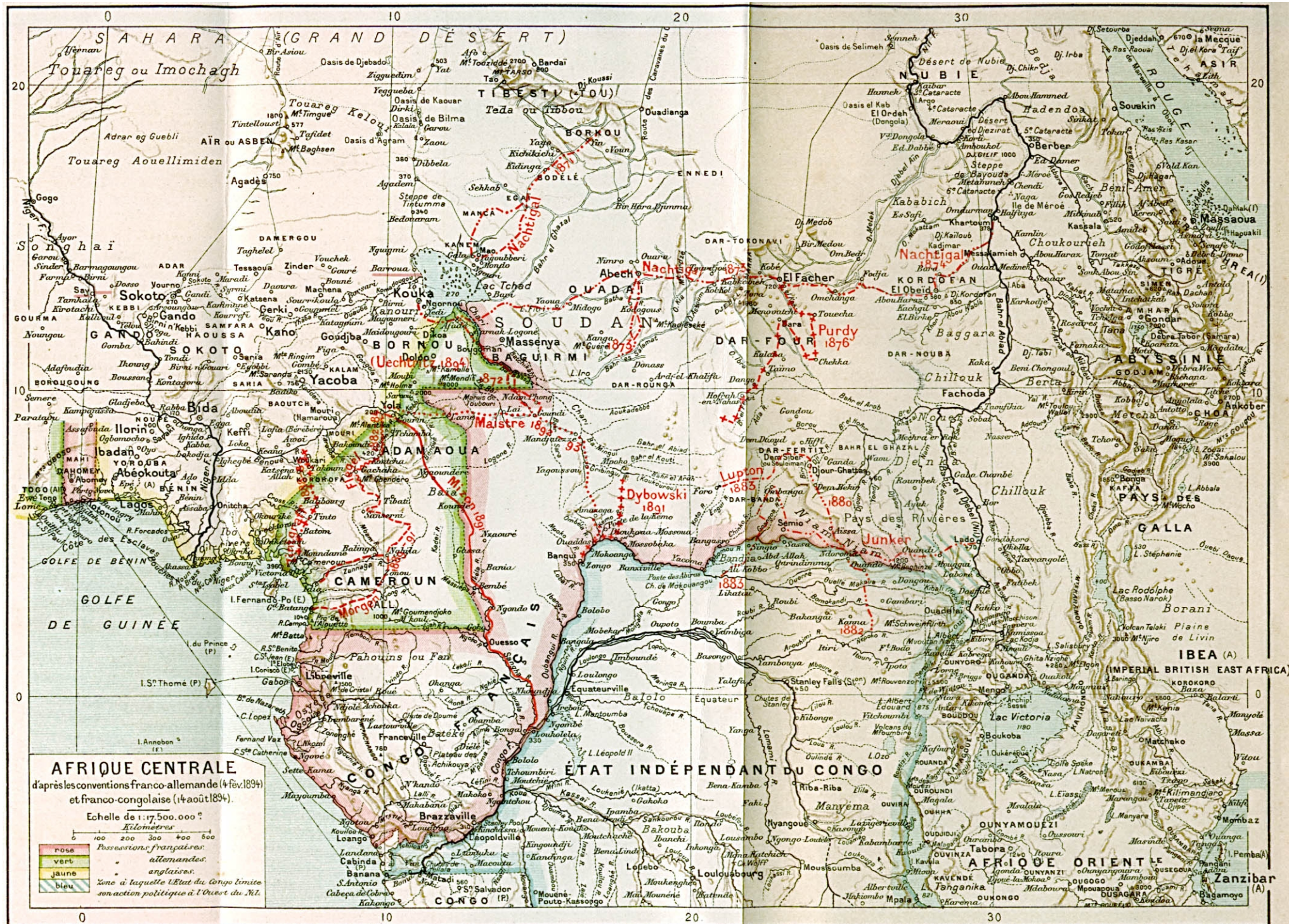
English Miles
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Africa 1824



Central Africa c.1895





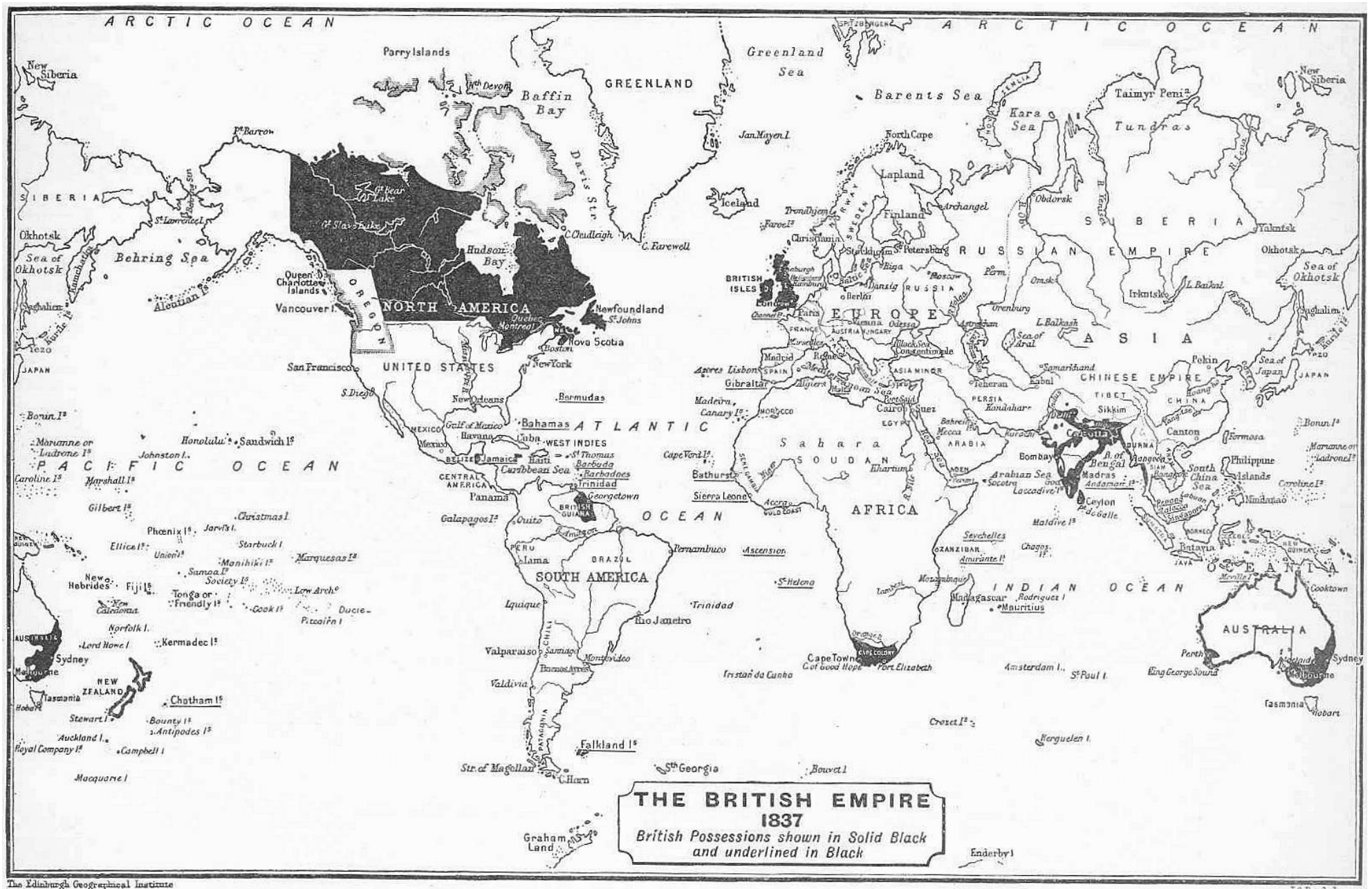
“European annexation waited upon exploration. Africa was the 'Dark Continent,' and until the darkness was lifted it was not converted. About the middle of the century the darkness began to disappear. Explorers penetrated farther and farther into the interior, traversing the continent in various directions, opening a chapter of geographical discovery of absorbing interest... by 1880, the scientific enthusiasm and curiosity, the missionary and philanthropic zeal of Europeans, and the hatred of slave-hunters who plied their trade in the interior, had solved the great mystery of Africa, the map showed rivers and lakes where previously all had been blank. Upon discovery quickly followed appropriation.”

Charles Downer Hazen, 1917. *Modern European History*. New York: Henry Holt and Company. 508-509.

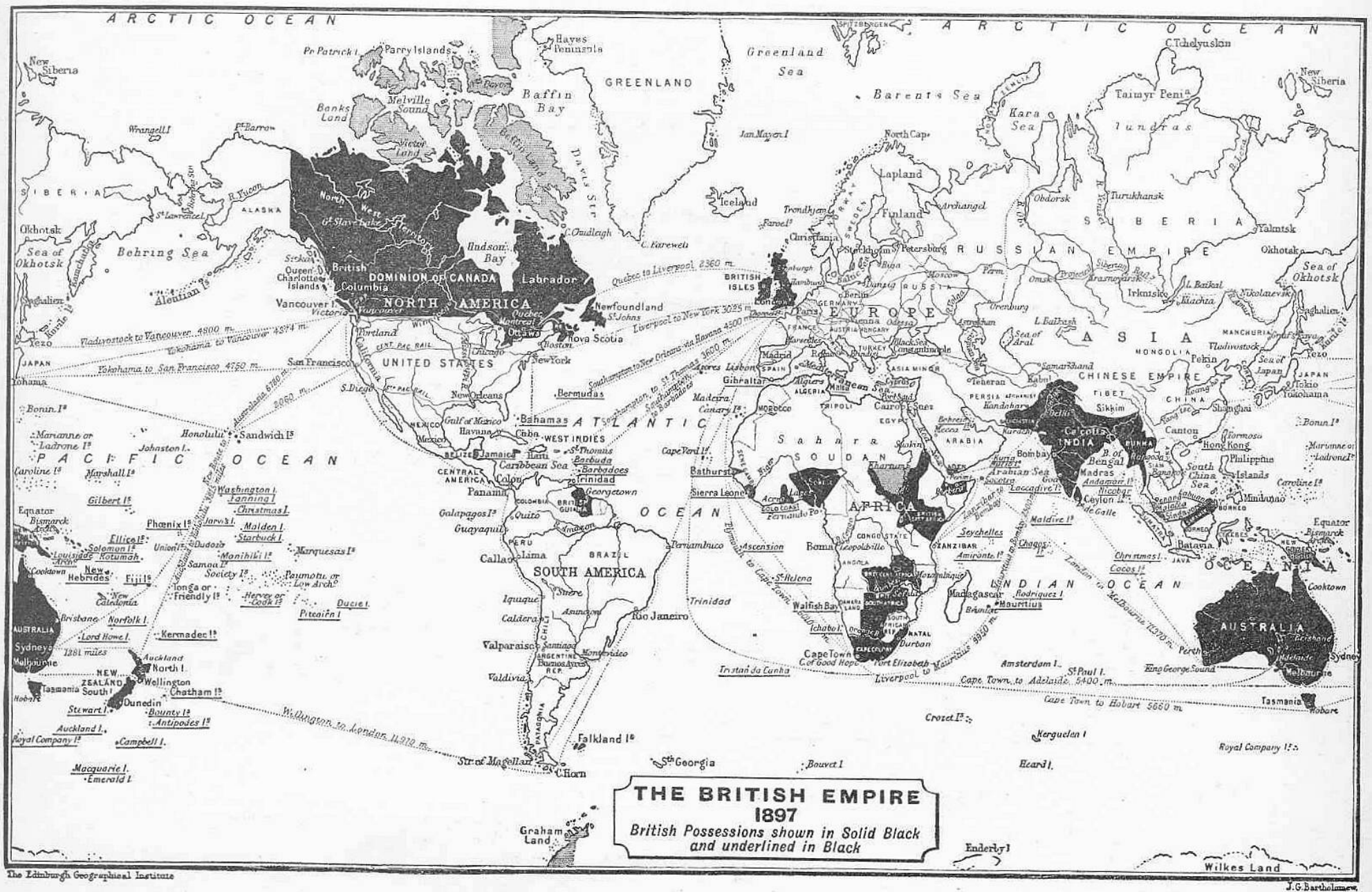
Africa c.1914 see also <http://unimaps.com/africa-1886-1914.html>



The British Empire 1837



The British Empire 1897



The production of knowledge and culture

“The anthropologist who went out to consult the savages of the four corners of the earth” sought “to make sense of [his subjects] unfamiliar physiques, their bizarre behavior, the strange objects they produced. He had to measure skulls, to collect things, to observe seemingly extravagant actions....” The anthropologist approached his subject in the same manner that a naturalist approached nature, employing the “techniques of the museum collector, the human biologist, and the field observer....” Eric Wolfe, *Europe and the People Without History* (10-11).



19th Century Northwest Native American Carved Depictions of Europeans, American Museum of Natural History; Picasso.

The Era of the World Wars

Four General Results



- The end of Colonialism
- The de-centering of Europe
- The rise of the United States and spread of American Culture
- Authority:
Enlightenment & new forms of control

The Context of Cultural Studies



- The end of the Old World and the belief in progress: the “dialectic of Enlightenment”
- Decline of the traditional disciplines and systems of knowledge
- Conflicts of cultural production, identity, multiculturalism, and the “Culture Wars”
- Terror and Surveillance: the Cold War, the emergence of an “organized” Right, & of “a war without end.”

The Context of Cultural Studies



- Cultural Studies was not Anthropology or Sociology. It did not seek out the “exotic,” nor seek to produce knowledge for governing, but to examine how the exotic was constructed, and how knowledge & culture can be instruments of social order.
- “...cultural studies... seeks to transgress the boundaries between the humanities and the sciences, and even to transcend the boundaries of formal academic sites. At its best, cultural studies is not interdisciplinary, it is antidisiplinary.” ---Stanley Aronowitz, *Roll Over Beethoven: the Return of Cultural Strife*, page 8.

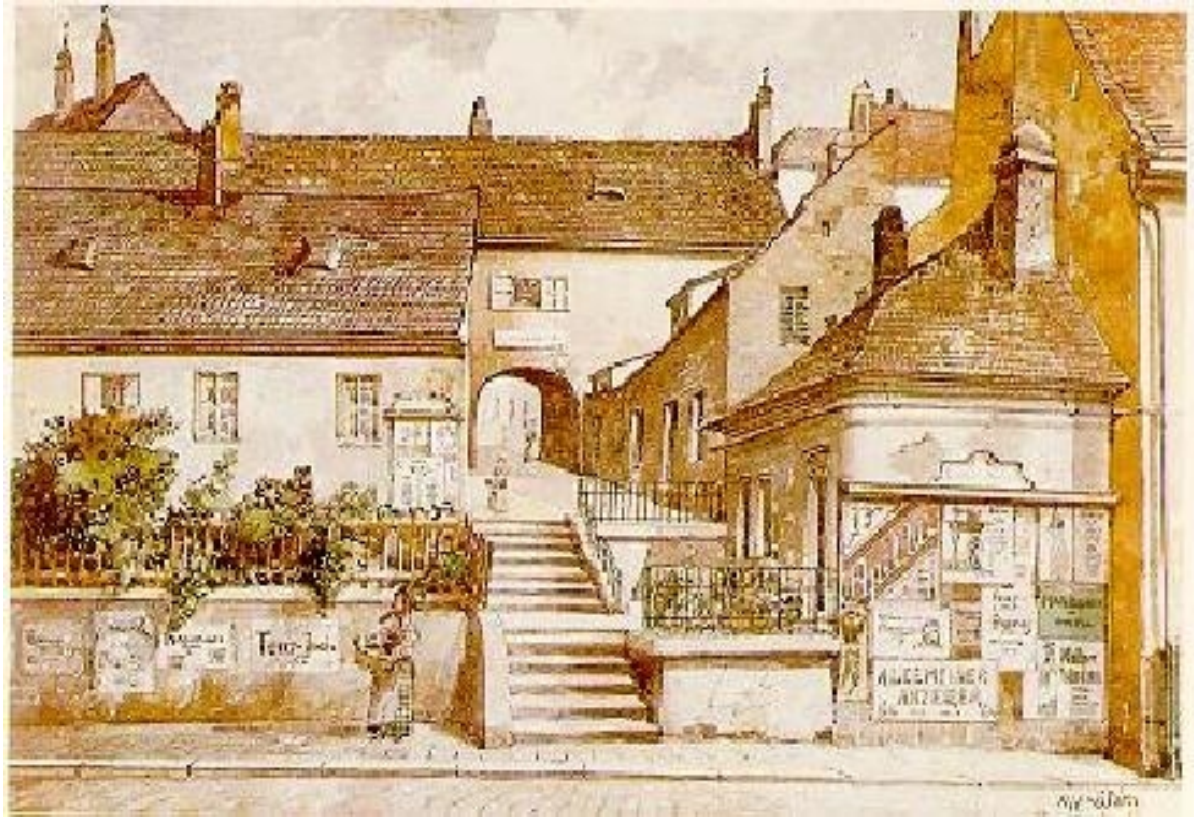


Haubourdin, The Seminar Church (Adolf Hitler, 1916)



“Whenever art happens --- that is, whenever there is a beginning --- a thrust enters history, history either begins or starts over again. History means here not a sequence in time of events of whatever sort, however important. History is the transporting of a people into its appointed task as entrance into that people's endowment..... The origin of the work of art --- that is, the origin of both the creators and preservers, which is to say of a peoples historical existence, is art. This is so because art is by nature an origin: a distinctive way that truth comes into being, that it becomes historical.

---Martin Heidegger, “The Origins of the Work of Art” in *Poetry, Language, Thought*, 76-77.



“Art will always be the expression and reflection of the yearning and reality of an age; blood and race will again become the source of artistic intuition. It is the government's task to ensure that especially in a period of limited political power, the nation's intrinsic worth and will to exist should find even mightier cultural expression.” Hitler, 1933. Above is one of his campaign posters.



“Art is an Ennobling Mission Demanding Fanaticism” --- Adolf Hitler, entrance to The House of German Art in Munich



“I was always determined, if fate ever gave us power, not to discuss these matters [of artistic judgement] but to make decisions.works of art that cannot be understood but need a swollen set of instructions to prove their right to exist and find their way to neurotics who are receptive to such stupid or insolent nonsense will no longer openly reach the German nation. Let no one have illusions! National Socialism has set out to purge the German Reich and our people of those influences threatening its existence and character... With the opening of this exhibition has come the end of artistic lunacy and with it the artistic pollution of our people....”

--- Adolf Hitler, Speech at the Opening of the House of German Art, July 18, 1937; quoted in William Shirer, *Rise and Fall of the Third Reich*, 336.



What is at stake in Cultural Studies:

Power, Knowledge, History, Representation, and Everyday Life



“A Klee painting named ‘Angelus Novus’ shows an angel looking as though he is about to move away from something he is fixedly contemplating. His eyes are staring, his mouth is open, his wings are spread. This is how one pictures the angel of history. His face is turned toward the past. Where we perceive a chain of events, he sees one single catastrophe which keeps piling wreckage upon wreckage and hurls it in front of his feet. The angel would like to stay, awaken the dead, and make whole what has been smashed. But a storm is blowing in from Paradise; it has got caught in his wings with such violence that the angel can no longer close them. This storm irresistibly propels him into the future to which his back is turned, while the pile of debris before him grows skyward. This storm is what we call progress.”

----Walter Benjamin, *Theses on the Philosophy of History*, IX (1940)

Degenerate Art





End

Session One

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Old Vienna Courtyard (Adolf Hitler, 1911-12)



Charles Church, Vienna (Adolf Hitler)



Haubourdin, The Seminar Church (Adolf Hitler, 1916)

