

## Art, Debate and the Evolution of Ideas

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1. My task which I am trying to achieve is, by the power of the written word to make you hear, to make you feel--it is, before all, to make you see. That--and no more, and it is everything. (Joseph Conrad, Preface to *The Nigger of the 'Narcissus'*)
2. "We only see what we look at. To look is an act of choice." (Berger, 8)
3. We should admit rather that **power produces knowledge** (and not simply by encouraging it because it serves power or by applying it because it is useful); that **power and knowledge directly imply one another**; that there is **no power relation without the correlative constitution of a field of knowledge**, nor any knowledge that does not presuppose and constitute at the same time power relations. These **power-knowledge relations** are to be analysed, therefore, not on the basis of a subject of knowledge who is or is not free in relation to the power system, but, on the contrary, the subject who knows, the objects to be known and the modalities of knowledge must be regarded as so many effects of these fundamental implications of **power-knowledge** and their **historical transformations**. In short, it is not the activity of the subject of knowledge that produces a corpus of knowledge, useful or resistant to power, but **power-knowledge, the processes and struggles that traverse it and of which it is made up, that determines the forms and possible domains of knowledge**. (*Discipline and Punish*, 27, my emphasis)
4. In the age of pictorial reproduction the meaning of paintings is no longer attached to them; their meaning becomes transmittable: that is to say it becomes information of a sort, and, like all information, it is either put to use or ignored; information carries no special authority within itself. When a painting is put to use, its meaning is either modified or totally changed. One should be quite clear about what this involves. It is not a question of reproduction failing to reproduce certain aspects of an image faithfully; it is a question of reproduction making it possible, even inevitable, that an image will be used for many different purposes and that the reproduced image, unlike an original work, can lend itself to them all. (Berger, 29)

5. “The camera – and more particularly the movie camera – demonstrated that there was no centre.” (Berger, 18)
6. Telle serait donc la modalité du visible lorsque l’instance s’en fait inéluctable : un travail du *symptôme* où ce que nous voyons est supporté par (et renvoyé à) une *œuvre de perte*. Un travail du symptôme qui atteint le visible en général et notre propre corps voyant en particulier. Inéluctable comme une maladie. Inéluctable comme une clôture définitive de nos paupières. Mais la conclusion du passage joycien – fermons les yeux pour voir – peut tout aussi bien, et sans être trahie, je pense, se retourner comme un gant afin de donner forme au travail visuel qui devrait être le nôtre lorsque nous posons les yeux sur la mer, un être qui meurt ou bien une œuvre d’art. *Ouvrons les yeux pour éprouver ce que nous ne voyons pas*, ce que nous ne verrons plus – ou plutôt pour éprouver que ce que nous ne voyons pas de toute évidence (l’évidence visible) nous regarde pourtant comme une œuvre (une œuvre visuelle) de perte. Bien sûr, l’expérience familière de ce que nous voyons semble le plus souvent donner lieu à un avoir : en voyant quelque chose, nous avons en général l’impression de gagner quelque chose. Mais la modalité du visible devient inéluctable – c’est-à-dire vouée à une question d’être quand voir ; c’est sentir que quelque chose inéluctablement nous échappe, autrement dit : quand voir ; c’est perdre. Tout est là. (Didi-Huberman, *Ce que nous voyons, ce qui nous regarde*)
7. On sait ce que je demande du philosophe : de se placer par delà le bien et le mal, – de placer au-dessous de lui l’illusion du jugement moral. Cette exigence est le résultat d’un examen que j’ai formulé pour la première fois : je suis arrivé à la conclusion qu’il n’y a pas du tout de faits moraux. Le jugement moral a cela en commun avec le jugement religieux de croire à des réalités qui n’en sont pas. La morale n’est qu’une interprétation de certains phénomènes, mais une fausse interprétation. Le jugement moral appartient, tout comme le jugement religieux, à un degré de l’ignorance, où la notion de la réalité, la distinction entre le réel et l’imaginaire n’existent même pas encore : en sorte que, sur un pareil degré la « vérité » ne fait que désigner des choses que nous appelons aujourd’hui « imagination ». Voilà pourquoi le jugement moral ne doit jamais être pris à la lettre : comme tel il ne serait toujours que contresens. Mais comme sémiotique il reste inappréciable : il révèle, du moins pour celui qui sait, les réalités les plus précieuses sur les cultures et les génies intérieurs qui ne savaient pas assez pour se « comprendre » eux-mêmes. La morale n’est

- que le langage des signes, une symptomatologie : il faut déjà savoir de quoi il s'agit pour pouvoir en tirer profit. (Nietzsche, *Le Crépuscule des idoles*, 1910)<sup>1</sup>
8. « défendre un point de vue, apporter un témoignage, dénoncer une injustice et s'inscrire ainsi dans les grands débats sociaux ou politiques propres à une époque et à un lieu donnés »
  9. They were no colonists; their administration was merely a squeeze, and nothing more, I suspect. They were conquerors, and for that you want only brute force-- nothing to boast of, when you have it, since your strength is just an accident arising from the weakness of others. They grabbed what they could get for the sake of what was to be got. It was just robbery with violence, aggravated murder on a great scale, and men going at it blind--as is very proper for those who tackle a darkness. The conquest of the earth, which mostly means the taking it away from those who have a different complexion or slightly flatter noses than ourselves, is not a pretty thing when you look into it too much. What redeems it is the idea only. (*Heart of Darkness*, 107)
  10. A voice. He was very little more than a voice. And I heard him—it—this voice—other voices—all of them were so little more than voices—and the memory of that time itself lingers around me, impalpable, like a dying vibration of one immense jabber, silly, atrocious, sordid, savage, or simply mean, without any kind of sense. Voices, voices— even the girl herself— now.... (*Heart of Darkness*, 93)

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<sup>1</sup> Friedrich Nietzsche, *Le Crépuscule des idoles, Le cas Wagner—Nietzsche contre Wagner, L'Antéchrist*, traduits par Henri Albert, Paris, Mercure de France, 1910, « Ceux qui veulent rendre l'humanité "meilleure" », pp. 156-7.

## Différences entre document littéraire et document civilisationnel

	Extrait littéraire (oral ou écrit)	Document (oral ou écrit)
<b>Ancrage</b>	Exprime un espace tout en le transcendant.	Est inscrit dans un espace et une société et <b>ne se comprend qu'en se référant à ces éléments.</b>
	<b>A traversé le temps</b> même s'il est inscrit dans un temps.	Est inscrit dans un temps T et <b>ne peut être lu qu'avec une perspective historique.</b>
<b>Auteur</b>	Porte la trace d'un auteur <b>artiste-créateur.</b>	Est le produit d'un « <b>acteur social</b> ».
<b>Lecteur</b>	Ne vise pas un lecteur particulier mais s'adresse à <b>l'homme.</b>	Vise un groupe d' <b>acteurs sociaux.</b>
<b>Forme</b>	A une composante essentiellement <b>esthétique.</b>	A une composante essentiellement <b>rhétorique.</b>
<b>Visée</b>	Visée <b>sociale, politique, philosophique, morale, etc.</b>	A une portée <b>informative et argumentative.</b>

Source: [https://cache.media.eduscol.education.fr/file/LLCER/16/8/RA19\\_Lyce\\_G\\_1reTle-T\\_LLCER\\_Anglais\\_texte\\_enjeux-strategies-approche\\_1197168.pdf](https://cache.media.eduscol.education.fr/file/LLCER/16/8/RA19_Lyce_G_1reTle-T_LLCER_Anglais_texte_enjeux-strategies-approche_1197168.pdf)

## References on Visual Art

### Analysing Painting

- Acton, Mary, *Learning to Look at Paintings*. London: Routledge, 2009.
- Berger, John, *Ways of Seeing* (1972). London, Penguin, 2008.
- Gadoin, Isabelle. *Le commentaire de document iconographique*. Paris : Editions du temps, 2001.

### Analysing photography

- Barthes, Roland. *Camera Lucida (La Chambre Claire, 1980)* London: Vintage, 2000.
- Sontag, Susan. *On Photography*, Penguin Books, London, 1977.

### English Painting

- Gaunt, William. *La peinture anglaise, 1260-1960*. Translated by Fabienne Poloni. Paris : Thames and Hudson Ltd, 1993.
- Rothenstein, John. *An Introduction to English Painting*. London: Tauris Parke Paperbacks, 2001.
- Treuherz, Julian. *Victorian Painting*. London: Thames and Hudson Ltd, 1993.
- Wilton, Andrew. *Five Centuries of British Painting*. From Holbein to Hodgkin. London: Thames and Hudson, 2001.

## LLCER English: Sources of information

### Methodological guidelines for the comparative analysis of literary and civilisation texts:

- Anthony, Félix. *Mettre en résonance des documents littéraires et des documents civilisationnels*.

[https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=1&cad=rja&uact=8&ved=2ahUKEwjzr6TU9NmAhUFxIUkHTbMD9YQFjAAegQIAxAB&url=https%3A%2F%2Fwww.ac-strasbourg.fr%2Ffileadmin%2Fpedagogie%2FLycee2019%2Fressourcesacad%2Fanglais%2FMettre\\_en\\_resonance\\_documents\\_litteraires\\_et\\_documents\\_civilisationnels.pdf&usq=AOvVaw27UtXaQyf4KVZwCEazC3a0](https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=1&cad=rja&uact=8&ved=2ahUKEwjzr6TU9NmAhUFxIUkHTbMD9YQFjAAegQIAxAB&url=https%3A%2F%2Fwww.ac-strasbourg.fr%2Ffileadmin%2Fpedagogie%2FLycee2019%2Fressourcesacad%2Fanglais%2FMettre_en_resonance_documents_litteraires_et_documents_civilisationnels.pdf&usq=AOvVaw27UtXaQyf4KVZwCEazC3a0)

- *Texte de civilisation et texte de littérature : enjeux, stratégies, approche*.

[https://cache.media.eduscol.education.fr/file/LLCER/16/8/RA19\\_Lycee\\_G\\_1reTle-T\\_LLCER\\_Anglais\\_texte\\_enjeux-strategies-approche\\_1197168.pdf](https://cache.media.eduscol.education.fr/file/LLCER/16/8/RA19_Lycee_G_1reTle-T_LLCER_Anglais_texte_enjeux-strategies-approche_1197168.pdf)

### Websites hosting pedagogical resources about teaching LLCER English classes :

- Site Web de l'académie de Grenoble : <https://anglais-pedagogie.web.ac-grenoble.fr/>
- « Programmes et ressources en langues, littératures et cultures étrangères et régionales » :  
<https://eduscol.education.fr/cid144068/specialite-llcer-bac-2021.html#lien1>
- BO définissant les attendus de la classe de terminale en spécialité LLCER :  
[https://cache.media.education.gouv.fr/file/SPE8\\_MENJ\\_25\\_7\\_2019/99/9/spe256\\_annexe2\\_1158999.pdf](https://cache.media.education.gouv.fr/file/SPE8_MENJ_25_7_2019/99/9/spe256_annexe2_1158999.pdf)

(vous y trouverez un descriptif détaillé du programme et des références bibliographiques pour identifier des œuvres qui se prêteraient tout particulièrement à ces thématiques)

## Digital Sources about the English-speaking World

- British library website: “Discovering English literature” (<https://www.bl.uk/discovering-literature>)
- Victorian Web (<http://www.victorianweb.org/>)
- Encyclopædia Britannica (<https://www.britannica.com/>)
- Radio Four podcasts : « In Our Time » programmes about major issues in literature, culture, history, science, religion, philosophy: <https://www.bbc.co.uk/programmes/b006qykl>
- *The Guardian*
- *The New York Times*

## The British Empire and The Congo Free State as a Case Study of Colonial Inhumanity

- Ames, Mary Francis. “An ABC for Baby Patriots”, 1899. (<https://ufdc.ufl.edu/UF00086056/00001/8x>)
- Bate, Peter. *White King, Red Rubber, Black Death*. 2003. <https://archive.org/details/vimeo-75197092>. Accessed 9 March 2020. (documentary on the Belgian colonisation of the Congo)
- Conrad, Joseph. “An Outpost of Progress.” 1897. *Heart of Darkness and Other Tales*. Oxford World’s Classics Edition. Oxford: Oxford University Press, 1990  
———*Heart of Darkness and Other Tales*. 1899. Oxford: Oxford World’s Classics, 2008.
- Coppola, Francis Ford. *Apocalypse Now*. 1979.
- Morel, Edmund Dene. *King Leopold’s Rule in Africa*. 1904.  
——— *Red Rubber: The Story of the Rubber Slave Trade on the Congo*. 1906.
- BBC article: “Leopold II: Belgium 'wakes up' to its bloody colonial past”, Georgina Rannard, 19 June 2020 (linked to the



worldwide movement BLM and the removal of infamous statues);  
<https://www.bbc.com/news/world-europe-53017188>

Excerpts from Heart of Darkness (Heart of Darkness and Other Tales, Oxford World's Classics, 2008)

pp. 105-107 passage on Britain as a place of darkness and the nature of imperialism: from “And this also,” said Marlow suddenly has been one of the dark places of the earth” to “offer a sacrifice to...”

pp. 118-119 passage on the exploitation of man by man: from “Black shapes crouched” to “precious trickle of ivory”

pp. 185-187 passage on the white man's lies and the author's own deconstructive narrative technique: we both hear Marlow's lie and realise he is lying and pass from the “darkness” of the title to an immense “darkness”: from “His words will remain,” I said.” to “immense darkness”

*Heart of Darkness*, Joseph Conrad, 1899

"Black shapes crouched, lay, sat between the trees leaning against the trunks, clinging to the earth, half coming out, half effaced within the dim light, in all the attitudes of pain, abandonment, and despair. Another mine on the cliff went off, followed by a slight shudder of the soil under my feet. The work was going on. The work! And this was the place where some  
5 of the helpers had withdrawn to die.

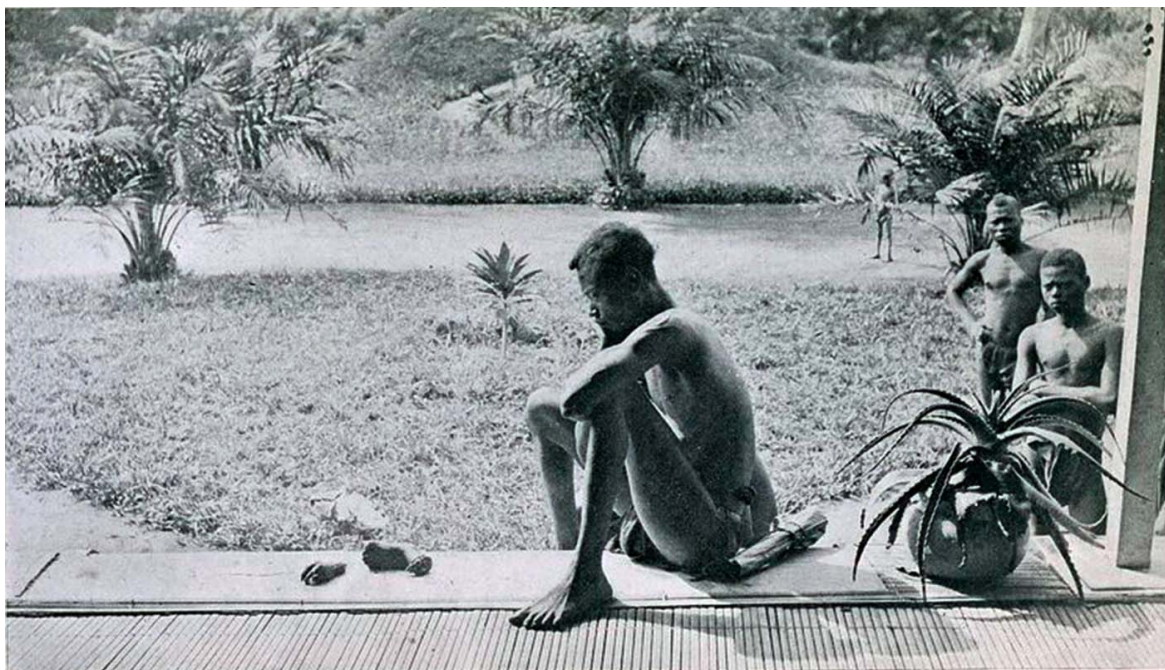
"They were dying slowly -it was very clear. They were not enemies, they were not criminals, they were nothing earthly now -nothing but black shadows of disease and starvation, lying confusedly in the greenish gloom. Brought from all the recesses of the coast in all the legality of time contracts, lost in uncongenial surroundings, fed on unfamiliar food, they sickened,  
10 became inefficient, and were then allowed to crawl away and rest. These moribund shapes were free as air -and nearly as thin. I began to distinguish the gleam of the eyes under the trees. Then, glancing down, I saw a face near my hand. The black bones reclined at full length with one shoulder against the tree, and slowly the eyelids rose and the sunken eyes looked up at me, enormous and vacant, a kind of blind, white flicker in the depths of the orbs, which  
15 died out slowly. The man seemed young -almost a boy -but you know with them it's hard to tell. I found nothing else to do but to offer him one of my good Swede's ship's biscuits I had in my pocket. The fingers closed slowly on it and held -there was no other movement and no other glance. He had tied a bit of white worsted round his neck -Why? Where did he get it? Was it a badge -an ornament -charm -a propitiatory act? Was there any idea at all connected  
20 with it? It looked startling round his black neck, this bit of white thread from beyond the seas.

"Near the same tree two more bundles of acute angles sat with their legs drawn up. One, with his chin propped on his knees, stared at nothing, in an intolerable and appalling manner: his brother phantom rested its forehead, as if overcome with a great weariness; and all about others were scattered in every pose of contorted collapse, as in some picture of a massacre or  
25 a pestilence. While I stood horrorstruck, one of these creatures rose to his hands and knees, and went off on all-fours towards the river to drink. He lapped out of his hand, then sat up in the sunlight, crossing his shins in front of him, and after a time let his woolly head fall on his breastbone. "I didn't want any more loitering in the shade, and I made haste towards the station. When near the buildings I met a white man, in such an unexpected elegance of getup  
30 that in the first moment I took him for a sort of vision. I saw a high starched collar, white cuffs, a light alpaca jacket, snowy trousers, a clean necktie, and varnished boots. No hat. Hair parted, brushed, oiled, under a green-lined parasol held in a big white hand. He was amazing, and had a penholder behind his ear.

"I shook hands with this miracle, and I learned he was the Company's chief accountant, and  
35 that all the bookkeeping was done at this station. He had come out for a moment, he said, 'to get a breath of fresh air.' The expression sounded wonderfully odd, with its suggestion of sedentary desk-life. I wouldn't have mentioned the fellow to you at all, only it was from his lips that I first heard the name of the man who is so indissolubly connected with the memories of that time. Moreover, I respected the fellow. Yes; I respected his collars, his vast cuffs, his

40 brushed hair. His appearance was certainly that of a hairdresser's dummy; but in the great  
demoralization of the land he kept up his appearance. That's backbone. His starched collars  
and got-up shirt-fronts were achievements of character. He had been out nearly three years;  
and later, I could not help asking him how he managed to sport such linen. He had just the  
45 faintest blush, and said modestly, 'I've been teaching one of the native women about the  
station. It was difficult. She had a distaste for the work.' Thus this man had verily  
accomplished something. And he was devoted to his books, which were in apple-pie order.

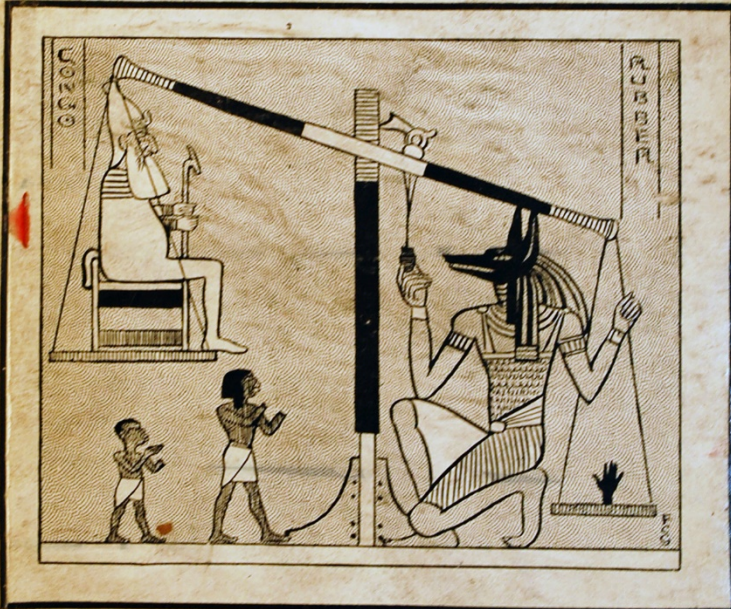
"Everything else in the station was in a muddle -heads, things, buildings. Strings of dusty  
niggers with splay feet arrived and departed; a stream of manufactured goods, rubbishy  
cottons, beads, and brass wire set into the depths of darkness, and in return came a precious  
50 trickle of ivory.



Photograph of a father and his child's cut off hand and foot published in Morel's *King Leopold's Rule in Africa* 1904

# RED RUBBER

THE STORY OF THE RUBBER  
SLAVE TRADE ON THE CONGO



THE CONGO SCALES.

The Weighing of the Soul in the Scales.

Adapted from the "Book of the Dead."

(By kind permission of Sir F. Carruthers Gould.)

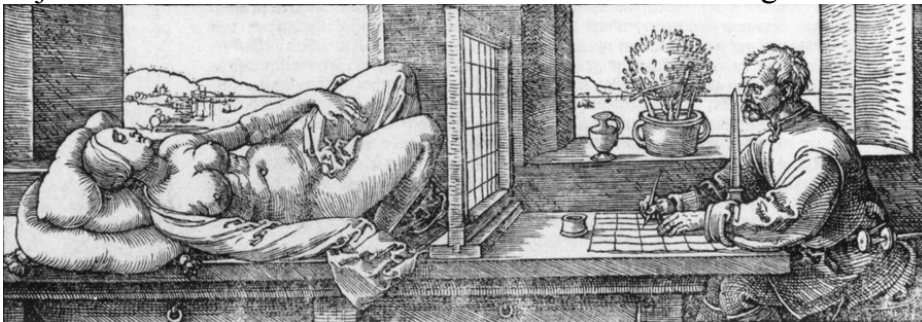
**E. D. MOREL**

## John Berger, *Ways of Seeing*, 1972

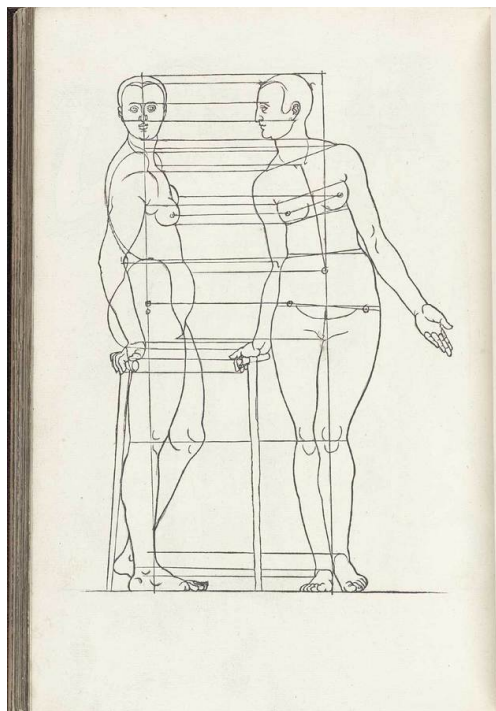
The nude in European oil painting is usually presented as an admirable expression of the European humanist spirit. This spirit was inseparable from individualism. And without the development of a highly conscious individualism the exceptions to the tradition (extremely personal images of the naked), would never have been painted.

5 Yet the tradition contained a contradiction which it could not itself resolve. A few individual artists intuitively recognized this and resolved the contradiction in their own terms, but their solutions could never enter the tradition's cultural terms.

10 The contradiction can be stated simply. On the one hand the individualism of the artist, the thinker, the patron, the owner: on the other hand, the person who is the object of their activities - the woman - treated as a thing or an abstraction.



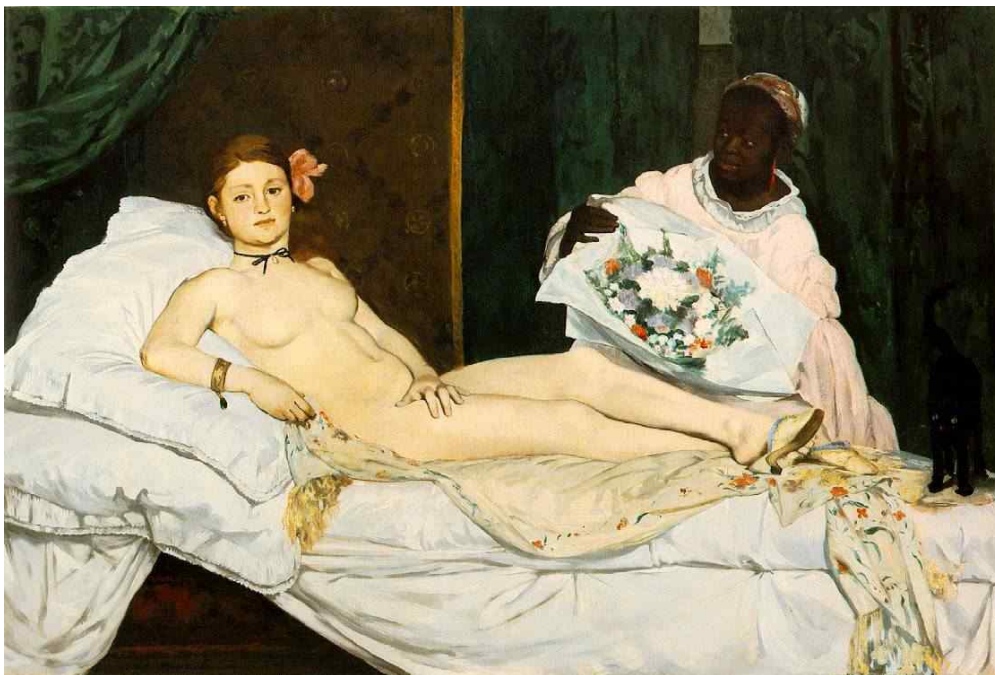
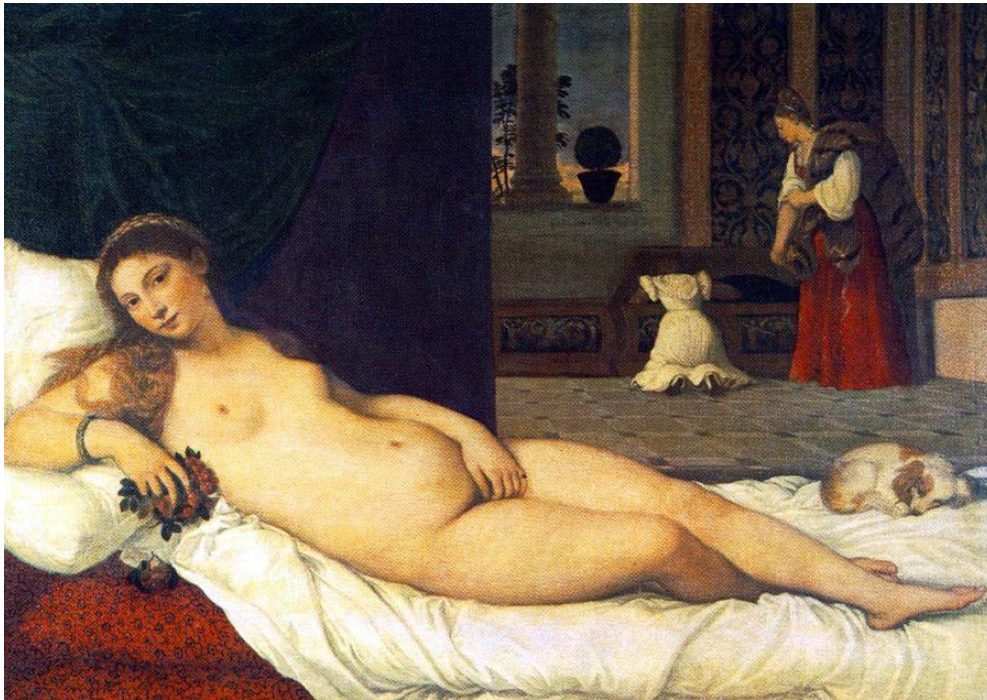
Dürer believed that the ideal nude ought to be constructed by taking the face of one body, the breasts of another, the legs of a third, the shoulders of a fourth, the hands of a fifth - and so on.



The result would glorify Man. But the exercise presumed a remarkable indifference to who any one person really was.

15 In the art-form of the European nude the painters and spectator-owners were usually men and the persons treated as objects, usually women. This unequal relationship is so deeply embedded in our culture that it still structures the consciousness of many women. They do to themselves what men do to them. They survey, like men, their own femininity.

20 In modern art the category of the nude has become less important. Artists themselves began to question it. In this, as in many other respects, Manet represented a turning point. If one compares his *Olympia* with Titian's original, one sees a woman, cast in the traditional role, beginning to question that role, somewhat defiantly.



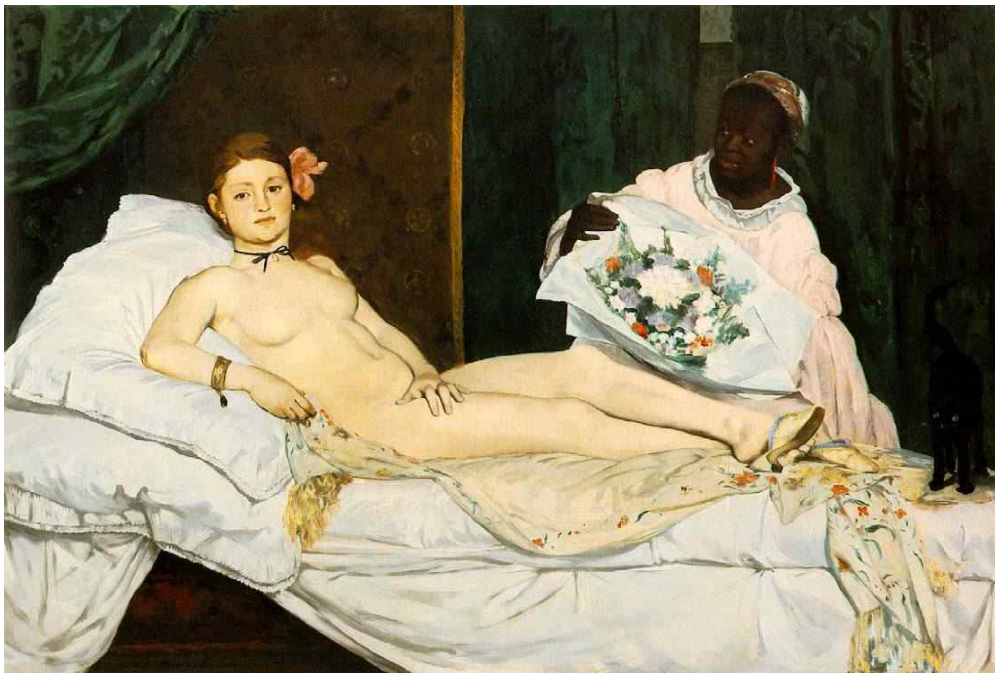
25 The ideal was broken. But there was little to replace it except the 'realism' of the  
prostitute - who became the quintessential woman of early avant-garde twentieth  
century painting. (Toulouse-Lautrec, Picasso, Rouault, German Expressionism, etc.) In  
academic painting the tradition continued.

Today the attitudes and values which informed that tradition are expressed through  
other more widely diffused media - advertising, journalism, television.

30 But the essential way of seeing women, the essential use to which their images are  
put, has not changed. Women are depicted in a quite different way from men - not  
because the feminine is different from the masculine - but because the 'ideal' spectator  
is always assumed to be male and the image of the woman is designed to flatter him. If  
you have any doubt that this is so, make the following experiment. Choose from this  
35 book an image of a traditional nude. Transform the woman into a man. Either in your  
mind's eye or by drawing on the reproduction. Then notice the violence which that  
transformation does. Not to the image, but to the assumptions of a likely viewer.



Jean Auguste Dominique Ingres, *La Grande Odalisque*, 1814



Manet, *Olympia*, 1863



Larry Rivers, *I like Olympia in Black Face*, 1970



"Rive Gauche" by St Laurent





Edouard Manet, *Le Déjeuner sur l'herbe*, 1863



“Rive Gauche” by St Laurent