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# Orientalist Lives Western Artists In The Middle E

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***Orientalist Lives  
Western Artists In The  
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## **HANEY MATHEWS**

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Orientalism Getty Publications  
The Orientalists pursues the mid to late 19th century, when American and European artists traveled and painted throughout the Holy Land and India. The highly cinematic images they created suggest a great influence on modern visual culture.

**After Orientalism** Routledge  
Brings together more than 150 artists

who depicted the lives of Oriental women.

*Orientalism* BRILL

Ibn Warraq's critique of Said's thought and work is thorough and convincing, indeed devastating to anyone depending on Saidism. It should force the Saidists to acknowledge the sophistry of their false prophet. - MIDDLE EAST QUARTERLY  
Ibn Warraq has written a brilliant and luminous book of cultural analysis and intellectual history. He reminds us of so many precious things in the West - and of it - that are worth

upholding in the face of critics who enjoy Western liberties and denigrate them at the same time. This is more than a demolition of Edward Said's Orientalism: In its own right, it is an exquisite inquiry into the great ideas at play in our world. - FOUAD AJAMI, Professor at The Johns Hopkins University School of Advanced International Studies; Author of The Foreigner's Gift: The Americans, the Arabs and the Iraqis in Iraq For decades Edward Said enjoyed the best that Western academic life had to offer - international celebrity, plaudits, honors and fame beyond the wildest dreams of most professors - while constantly bashing the history, values, and policies that have made this privileged existence possible. In Defending the West the eminent intellectual Ibn Warraq exposes

with razor sharp precision the hypocrisy of Said's writings as well as the perverted academic culture that has made his great success possible. With this important new book Ibn Warraq has once and for all dispatched Orientalism to the dustbin of history. - EFRAIM KARSH, Head of Mediterranean Studies, University of London; Author of Empires of the Sand and Islamic Imperialism: A History This is the first systematic critique of Edward Said's influential work, Orientalism, a book that for almost three decades has received wide acclaim, voluminous commentary, and translation into more than fifteen languages. Said's main thesis was that the Western image of the East was heavily biased by colonialist attitudes, racism, and more than two centuries of political

exploitation. Although Said's critique was controversial, the impact of his ideas has been a pervasive rethinking of Western perceptions of Eastern cultures, plus a tendency to view all scholarship in Oriental Studies as tainted by considerations of power and prejudice. In this thorough reconsideration of Said's famous work, Ibn Warraq argues that Said's case against the West is seriously flawed. Warraq accuses Said of not only willfully misinterpreting the work of many scholars, but also of systematically misrepresenting Western civilization as a whole. With example after example, he shows that ever since the Greeks Western civilization has always had a strand in its very makeup that has accepted non-Westerners with open arms and has ever been open to foreign

ideas. The author also criticizes Said for inadequate methodology, incoherent arguments, and a faulty historical understanding. He points out, not only Said's tendentious interpretations, but historical howlers that would make a sophomore blush. Warraq further looks at the destructive influence of Said's study on the history of Western painting, especially of the 19th century, and shows how, once again, the epigones of Said have succeeded in relegating thousands of first-class paintings to the lofts and storage rooms of major museums. An extended appendix reconsiders the value of 18th- and 19th-century Orientalist scholars and artists, whose work fell into disrepute as a result of Said's work. Ibn Warraq is the highly acclaimed author of *Why I Am Not a*

Muslim and Defending the West. He is also the editor of *The Origins of the Koran, What the Koran Really Says, Leaving Islam, The Quest for the Historical Muhammad, and Which Koran?*

**Strangers in a Strange Land** Duke University Press

Using the framework of Edward Said's *Orientalism*, this work examines how Western rock and pop artists—particularly during the age of album rock from the 1970s through the 1990s—perpetuated long-held stereotypes of Japan in their direct encounters with the country and in songs and music videos with Japanese content.

**The Orient in Western Art**

H.F.Ullmann Publishing

To judge from many speculative fiction

films and books, the future will be full of cities that resemble Tokyo, Hong Kong, and Shanghai, and it will be populated mainly by cold, unfeeling citizens who act like robots. *Techno-Orientalism* investigates the phenomenon of imagining Asia and Asians in hypo- or hyper-technological terms in literary, cinematic, and new media representations, while critically examining the stereotype of Asians as both technologically advanced and intellectually primitive, in dire need of Western consciousness-raising.

**The Lure of the East** Asian American Studies Today

A group of renowned scholars, collectors, artists, and curators grapple with the challenging notion of defining "Islamic art."

Embracing the East M Shafik Gabr

In one of the most remarkable artistic pilgrimages in history, the nineteenth century saw scores of Western artists heading to the Middle East. Inspired by the allure of the exotic Orient, they went in search of subjects for their paintings. Based on his research in museums, libraries, archives, galleries, and private collections across the world, James Parry traces these journeys of cultural and artistic discovery. From the early pioneer David Roberts through the heyday of leading stars such as Jean-Léon Gérôme and Frederick Arthur Bridgman, to Orientalism's post-1900 decline.

Orientalism's Interlocutors Academic Studies PRes

Edges of Empire is a timely reassessment of the history and legacy of

Orientalist art and visual culture through its focus on the intersection between modernization, modernism and Orientalism. Covers indigenous art and agency, contemporary practices of collection and display, and a survey of key Orientalist tropes. Contains original essays on new perspectives for scholars and students of art history, architecture, museum studies and cultural and postcolonial studies. Highlights contested identities and new definitions of self through topics such as 19th century monuments to Empire, cultural cross-dressing, performance and display at the international exhibitions, and contemporary museological practice. Orientalism's Interlocutors Univ of California Press

This book follows four Seventeenth-

century Englishmen on their journeys around the Ottoman Empire while the British were, for the first time in history, becoming important players in the Mediterranean. This book shows that hostility between East and West is neither historical nor inevitable, but rather the result of selective memory.

**Central Asia in Art** Springer

Until now, Orientalist art—exemplified by paintings of harems, slave markets, or bazaars—has predominantly been understood to reflect Western interpretations and to perpetuate reductive, often demeaning stereotypes of the exotic East. *Interlocutors* contests the idea that Orientalist art simply expresses the politics of Western domination and argues instead that it was often

produced through cross-cultural interactions. Focusing on paintings and other representations of North African and Ottoman cultures, by both local artists and westerners, the contributors contend that the stylistic similarities between indigenous and Western Orientalist art mask profound interpretive differences, which, on examination, can reveal a visual language of resistance to colonization. The essays also demonstrate how marginalized voices and viewpoints—especially women's—within Western Orientalism decentered and destabilized colonial authority. Looking at the political significance of cross-cultural encounters refracted through the visual languages of Orientalism, the contributors engage with pressing recent

debates about indigenous agency, postcolonial identity, and gendered subjectivities. The very range of artists, styles, and forms discussed in this collection broadens contemporary understandings of Orientalist art. Among the artists considered are the Algerian painters Azouaou Mammeri and Mohammed Racim; Turkish painter Osman Hamdi; British landscape painter Barbara Bodichon; and the French painter Henri Regnault. From the liminal "Third Space" created by mosques in postcolonial Britain to the ways nineteenth-century harem women negotiated their portraits by British artists, the essays in this collection force a rethinking of the Orientalist canon. This innovative volume will appeal to those interested in art history, theories

of gender, and postcolonial studies. Contributors. Jill Beaulieu, Roger Benjamin, Zeynep Çelik, Deborah Cherry, Hollis Clayson, Mark Crinson, Mary Roberts  
Orientalist Aesthetics Duke University Press  
More than three decades after its first publication, Edward Said's groundbreaking critique of the West's historical, cultural, and political perceptions of the East has become a modern classic. In this wide-ranging, intellectually vigorous study, Said traces the origins of "orientalism" to the centuries-long period during which Europe dominated the Middle and Near East and, from its position of power, defined "the orient" simply as "other than" the occident. This entrenched view

continues to dominate western ideas and, because it does not allow the East to represent itself, prevents true understanding. Essential, and still eye-opening, *Orientalism* remains one of the most important books written about our divided world.

*Orientalism and the Jews* John Wiley & Sons

A fascinating analysis of how Jews fit into scholarly debates about Orientalism.

*The Orient in Western Art* Univ of California Press

Lavishly illustrated with exotic images ranging from Renoir's forgotten Algerian oeuvre to the abstract vision of Matisse's Morocco and beyond, this book is the first history of Orientalist art during the period of high modernism. Roger Benjamin, drawing on a decade of

research in untapped archives, introduces many unfamiliar paintings, posters, miniatures, and panoramas and discovers an art movement closely bound to French colonial expansion. *Orientalist Aesthetics* approaches the visual culture of exoticism by ranging across the decorative arts, colonial museums, traveling scholarships, and art criticism in the Salons of Paris and Algiers. Benjamin's rediscovery of the important Society of French Orientalist Painters provides a critical context for understanding a lush body of work, including that of indigenous Algerian artists never before discussed in English. The painter-critic Eugène Fromentin tackled the unfamiliar atmospheric conditions of the desert, Etienne Dinet sought a more truthful mode of

ethnographic painting by converting to Islam, and Mohammed Racim melded the Persian miniature with Western perspective. Benjamin considers armchair Orientalists concocting dreams from studio bric-à-brac, naturalists who spent years living in the oases of the Sahara, and Fauve and Cubist travelers who transposed the discoveries of the Parisian Salons to create decors of indigenous figures and tropical plants. The network that linked these artists with writers and museum curators was influenced by a complex web of tourism, rapid travel across the Mediterranean, and the march of modernity into a colonized culture. *Orientalist Aesthetics* shows how colonial policy affected aesthetics, how Europeans visualized cultural difference, and how indigenous

artists in turn manipulated Western visual languages.

*Gendering Orientalism* University of Chicago Press

Presents the numerous painters who succumbed to the charms of the Orient. *Orientalism in Art* Duke University Press "With its unprecedented focus on the history of Orientalism in British art, this fascinating book examines the work of British artists who engaged with Middle Eastern themes over three centuries, from the 1620s to the eclipse of the Ottoman Empire in 1922." "Paintings by British artists who travelled to the Islamic world during this period portray a wide range of subject matter, from landscapes and interiors to portraits, documentary, and genre scenes. The *Lure of the East* includes essays that

discuss the beauty of these images, as well as investigate the ways in which ideas about this beauty formed part of the larger history of Western political and colonial involvement with the region." "Placing the British within the genre of Orientalism, this catalogue features both well-known and rarely seen paintings, as well as sketches and photographs by leading British artists from the eighteenth to the early twentieth centuries, including works by Roger Fenton, William Holman Hunt, John Frederick Lewis, Joshua Reynolds, John Singer Sargent, and Stanley Spencer. *The Lure of the East* considers the shared legacy of British and Islamic artistic traditions, as well as Western myths about the Islamic world in relation to artists' direct experiences."--BOOK

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*Istanbul Exchanges* Metropolitan Museum of Art  
History of art.

*Intimate Outsiders* Lexington Books  
Shafik Gabr started his collection of Orientalist art in 1993. His collection comprises some of the finest examples of the greatest masters of Orientalism.

**Cold War Orientalism** Columbia University Press

*The Limits of Orientalism: Seventeenth-Century Representations of India* challenges recent postcolonial readings of European, and particularly English, representations of India in the seventeenth century. The book critiques Edward Said's discourse of 'Orientalism' by destabilizing the notion of a homogeneous 'West': the English

interest was commercial, unlike the colonially and religiously motivated Portuguese, and therefore instead of representing Mughals as barbaric 'others,' the English travelers drew parallels between the Mughals and themselves in their writings, associating with them as partners in trade and potential allies in war. The Europeans praised Muslims' civility and religious tolerance, yet tended to be more conflicted with the Hindus, but eventually their negative views underwent a transformation, questioning the Orientalist notion of the homogeneous 'Indian.' By historicizing the European representations of India, the book undercuts postcolonial analyses by critics such as Kate Teltscher, Jyotsna Singh, Nandini

Bhattacharya, Balachandra Rajan, Gayatri Chakravorty Spivak, Shankar Raman and others.

Orientalism Pierre Terrail

The romance and exoticism of the Orient, as captured by 19th-century European and American painters, are brought to life in this important volume. Nineteenth-century Europe was fascinated by the Orient. Napoleon's Egyptian campaign of 1798 initiated this phenomenon, and its history-the most notable episodes of which include the Greek uprising against the Turks in 1821 and the French taking of Algiers in 1830-was closely linked to changing attitudes toward the "Eastern question." Artists of the period, too, were captivated by these events, and the rich body of imagery they produced is the subject of this

volume. Incorporating much recent research, author Christine Peltre's elegant text retraces Orientalism's artistic history, in which the French and British schools predominated. The "high poetry" of the Romantics' Orient, often inspired by Byron or Hugo, strove for dramatic effect, as the works of David Roberts, Alexandre-Gabriel Decamps, and Eugène Delacroix attest. A different brand of imagery was produced by the "ethnographic gaze" of the century's middle years, practiced by artists who visited the sites they represented, such as John Frederick Lewis, Eugène Fromentin, and Jean-Léon Gérôme, as well as by others who remained studio-bound, including J.-A.-D. Ingres and Adolphe Monticelli. Work of this kind was eventually superseded by a "third

style," a fusion of European and Eastern elements, as seen in the work of August Macke, Wassily Kandinsky, Paul Klee, and Henri Matisse. Witnesses to a history that they influenced in subtle ways through their imagery, the Orientalist painters also produced a history of their own, that of a spiritual and formal quest to find in the "East" the ideal of "primitive" purity. Illustrated with more than two hundred expertly selected Orientalist paintings and drawings, *Orientalism in Art* is an indispensable volume for art historians and anyone lured by the romance and exoticism of Orientalist art. AUTHOR Christine Peltre is professor of the history of contemporary art at the Université des Sciences Humaines in Strasbourg. The author of a book on the encounter of

nineteenth-century European artists with Greece (Retour en Arcadie, 1997), she is also a specialist in Orientalism and has published widely on the subject (L'Atelier du voyage, 1995). ILLUSTRATIONS 220 illustrations

The Limits of Orientalism Cambridge University Press

DIVA collection of essays that develop ways of doing postcolonial studies in art history./div