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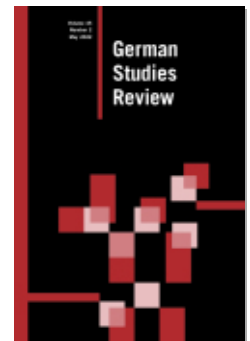
Constructing Race on the Borders of Europe: Ethnography, Anthropology, and Visual Culture, 1850-1930 ed. by Marsha Morton and Barbara Larson (review)

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studied in Europe, particularly under the auspices of Orientalism, which in the nineteenth century, especially in German Orientalist philological studies, continuously tried to find such an “original” and national characteristic of Turkish texts. This enterprise ultimately proved untenable (26, 39). Through the linguistic composition of (Ottoman) Turkish, we see that such one-directional assumptions about “originality” and national culture were problematic. “Incorporating elements of Arabic and Persian, the Ottoman Turkish language was inherently multilingual, thus defying the Orientalist-philological search for links between a specific *Volk*, geographic area, and national language” (39). Ultimately, “together with the multiethnic makeup of the Ottoman Empire, the Ottoman Turkish language thoroughly frustrated an Orientalist-philologist investment in pure national languages, which sought to narrate a descent from origins” (43–44).

Leaning on Sarah Ahmed’s conceptualization of orientation, which is understood “as an omnidirectional encounter” (4), Dickinson argues that there is “no clearly defined ‘here’ and ‘there,’ and, by analogy, no original and translation that stand in opposition” (5). Dickinson successfully demonstrates the main aim of her book, which ventured “to reframe such conversations on Turkish literature and culture around the concept of orientation as opposed to notions of interiority, authenticity, or belatedness,” as previously suggested (3). Ultimately, through her analyses, Dickinson “uncovers profound interconnections between German and (Ottoman) Turkish literary spheres that have otherwise been imagined as separate” (26).

Drawing on comparative literature, translation studies, German studies, Ottoman and Turkish studies, as well as transnational studies, Dickinson’s astute study on this interdisciplinary subject matter will serve students and scholars of various fields that intersect with the study of *Weltliteratur*/world literature, translation, European Orientalists, (Ottoman) Turkish literature and literary traditions, and Turkish German studies.

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Constructing Race on the Borders of Europe: Ethnography, Anthropology, and Visual Culture, 1850–1930. Edited by Marsha Morton and Barbara Larson. London: Bloomsbury, 2021. Pp. ix + 277. Cloth. \$103.50. ISBN 978-1-3501-8232-5.

This volume, edited by Marsha Morton and Barbara Larson, uncovers both the practices of ethnic othering and the resistance mechanisms in these processes, as they emerged within the visual and design arts. Although the essays concentrate on the period from the mid-nineteenth century to the late 1920s, during which period the arts were heavily influenced by the rise of ethnography and anthropology, the authors

extend their discussion on the creation of racial inequalities and systems of domination backwards and forwards in time. At the intersection of academic works related to postcolonialism, race, the history of ethnography and anthropology, Orientalism, and memory studies, these essays reflect on the complex relationships between power and knowledge. From a broader perspective, one of the most crucial contributions of this edited volume is its regional focus on Scandinavia, Germany, Austria-Hungary, and Russia. These regions not only reveal transnational connections in terms of geopolitical identities, but also generate linkages between migration patterns, linguistic developments, and collaborative ethnographic work. Therefore, the eleven chapters in this edited volume intend to go beyond Edward Said's binary model (depicted in *Orientalism*) by analyzing the fine and applied arts from Eastern and Northern Europe and Russia.

In the first chapter, Patricia G. Berman explores how the concept of race, mediated through photography, became a crucial element in Norway's nation-building process. By photographing military recruits and gathering anthropometric data in the eastern and southern regions of the country, military physician Carl Oscar Eugen Arbo—as Berman argues in reference to the photographic theories of Margaret Olin, Deborah Poole, and Elizabeth Edwards—measured the physical capacity of the nation, encouraged a classification system for racial research through international collaborative work, promoted the authentic representation of the Norwegian mountain farmer for the nation-building process, and influenced the foundational arguments for the development of eugenics and racist ideologies in Europe and America. Similarly, Bart Pushaw's chapter considers the representation of colonial subjects within the Danish Empire through the interactions between archeologist Daniel Bruun and artist Johannes Klein, stemming from their expeditions, which would become part of various exhibitions. In contrast, Pushaw also depicts the works of Sámi artist John Savio as an example that challenges the anthropological gaze of the state, narratives of racial biology, and the perception of docile indigenous subjects. Alison W. Chang reflects, in chapter 3, on the oeuvre of Pia Arke, a Greenlandic/Danish artist, who used archival photos, reports, and collections to question untold and forgotten stories of Danish colonization in Scoresbysund, Greenland. Connecting Arke's uses of space, photographs, and stories to Homi Bhabha's understanding of "in-between" spaces, Chang illustrates the reconstruction of narrative and memory through Arke's personal stories, the materiality of images, and a critique of colonial mapping.

In chapter 4, Robert Born and Dirk Suckow illustrate the multilayered Orientalist discourses in Transylvania and Hungary during the eighteenth and nineteenth centuries by juxtaposing representations of Roma people in texts and images with the construction of national identities and music as a platform of mobilization and differentiation. In a complementary manner, in chapter 5, Marsha Morton analyzes the Orientalism surrounding Leopold Carl Müller's paintings of Egyptians, which

she situates between middle-class Viennese liberalism's interpretation of ethnic identities through ethnographic comparisons and the increasing influence of physical anthropology with its emphasis on biological racial difference, nationalist tensions, and prejudicial narratives. Elaborating on the idea of unity in diversity, Rebecca Houze points to the ethnographic interests of the Gödöllő art colony near Budapest (set up by middle-class artists and intellectuals who blended folk art practices and contributed to the production of a rich material culture), while Barbara Larson examines Paul Gauguin's visual representations of the Celts of Brittany through his interest in comparative linguistics as an ethnographic tool.

Chapters 8 and 9 investigate the relationship between Russian ethnography and visual representations and methods of othering. Margaret Dikovitskaya argues that ethnographic studies produced for publication in the *Turkestan Album* and *Types of Nationalities of Central Asia* in the 1860s and 1870s not only constructed the narratives justifying Russian colonialism's civilizing mission, but also provided the basis for ideas about inherent cultural differences and hierarchies of the races. Marie Gasper-Hulvat highlights racialized depictions of childhood in Soviet children's picture books in the late 1920s, which coincided with the intersection of party politics, ethnic classifications, and ethnographic practices.

Similarly, the last two chapters investigate the role of ethnographic investigations within German racism. Kristin Schroeder contextualizes Christian Schad's painting about two performers from the Onkel Pelle amusement park in Berlin within the rise of ethnographic displays, New Objectivity in the Weimar Era, and the treatment of humans as objects by physical anthropologists at the turn of the century. Priyanka Basu analyzes Philip Scheffner's films *The Halfmoon Files: A Ghost Story* (2007) and *Revision* (2012) as experimental ethnography. The former presents the recordings of colonial Muslim and Southeast Asian prisoners of war held in a German camp, contemporary Wunsdorf, to make use of them for the German war effort and for study by German anthropologists. The latter examines the mysterious deaths of two Eastern European refugees and relates the events to the xenophobic climate in Germany.

As a whole, this edited volume offers a number of very rich case studies from different geographies within Europe. The chapters merge primary and secondary sources and open up possibilities for a critical interpretation of visual materials through the history of ethnography and anthropology. As such, the edited volume should be of interest to an interdisciplinary readership interested in the construction of the other through visual depictions.

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