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Migrations of the 'Exotic' in Early Advertising Pictures: Travelling between High and Low, Here and There, Idea and Thing

Abstract

Around 1900, consumer goods – especially so-called 'colonial goods' – are for the first time massively advertised with pictures. Hence, stereotypical images of 'exotic' people circulate within Europe and beyond to an extent hitherto unknown. The spectacularized 'exotic bodies' refer to a contemporary collective visual memory adapted from other genres such as baroque allegories or Orientalist painting, among others. In the process of these - here analysed - complex transfers and transgressions of media, time and modes, questions about gender and ethnic conceptions are raised.

Keywords: *advertising, 19th-20th-century's art history, exoticism, gender stereotypes, colonial history*

The last third of 19th century pictorial advertising constituted a completely new visual phenomenon¹ that, nevertheless, is striking by representing noticeably similar bodies and iconographies, especially in the very common representations of 'exotic' bodies. With the latter, just any kind of product could be advertised, but especially the then so-called colonial products abounded with dark, half-naked, wild interpretations of non-European bodies. These pictures as a mass medium were extremely popular, they were not only printed on posters, postcards and in magazines but also massively on the etiquettes of the products themselves, thereby blurring the consumption of the product, the picture and the idea transmitted by the picture. Especially those pictures depicting 'exotic' bodies resemble one another strikingly and follow stereotypical pictorial strategies. 'Exotic' people appear eroticized, feminized and infantilized, essentialized and naturalized as well as de-historicized. Such stereotypings were probably in the rarest cases used consciously by graphic designers and promotional strategists; they rather followed discursive stipulations, which staged the

1 I will focus on early advertising pictures staging so-called 'exotic' bodies, especially in middle and Western Europe (with a special focus on the German *Kaiserreich*) in *fin-de-siècle* and turn of the century era, ca. 1880 (when the pictures popped up massively in daily culture) and 1914 (when with World War I the iconography changed towards more nationalistic imaginations).

'exotic' spectacularly in diverse media. These discursive requirements included a contemporary collective pictorial memory, a repertoire of known pictures of the fine arts as well as of popular image cultures, so the new advertising pictures were always located within a frame of the already known, in the production as well as in the reception of images. Hence, the advertising images interact and communicate with other genres of the contemporary pictorial memory in the most diverse ways. Influence is just one of the parameters of transfer that the pictures underwent. Transgressions, transmissions, breaks and continuities, overlays and appropriations are more precise terms to describe the not only iconographic migrations of pictorial ideas within genres, eras and geographies. Consequently, the advertising pictures migrate in various understandings. Firstly, the material products are sold internationally with the same pictorial fantasies adorning its etiquettes. Normally the same pictures are used to sell the product anywhere, only made distinguishable with captions in the national language. Even the 'colonial goods' – made of colonial raw materials – are often brought back to the colony itself as an industrial product with all the same pictorial images. So, secondly, along with the material pictures also the images of 'exotic' people depicted on their surface migrate. Alongside the latter, thirdly, stereotypes, concepts and ideas circulate in a complexly entangled colonial world. The advertising pictures can be termed with what Aby Warburg had called 'Bilderfahrzeuge', travelling between time, space and mode, crossing the borders of their intended context.² As a consequence, they are recoded and take on new semantic meanings.

While *travelling* rather describes a temporary change of location with stark connotations of bringing new insights back to where one came from, *migration* does imply a definitive leaving of one place, replacing it with another, new surrounding, a real cultural dislocation and eradication. William Mitchell writes: "It is important at the outset that we differentiate quite firmly between the neutral notion of images in *circulation*, moving freely, circulating basically without consequences, and the concept of *migration* which suggests something much more fraught with contradiction, difficulty, friction and opposition."³ Only in this migrational understanding

2 Aby Warburg coined the term of the 'image vehicles' methodologically applying his idea of migrating images especially in his Mnemosyne-Atlas: A. Warburg, *Der Bildatlas Mnemosyne*, ed. H. Bredekamp, Berlin 2000. He had used the term first in his 1907 essay on *Arbeitende Bauern auf burgundischen Bildteppichen*, in: A. Warburg, *Gesammelte Schriften*, Vol. I. 1, 2, Berlin 1998, 223.

3 W. J. T. Mitchell, *Migrating Images. Totemism. Fetishism. Idolatry*, in: *Migrating Images. Producing... reading...transporting...translating*, eds. P. Stegmann and P. C. Seel, Berlin 2004, 14-24, 15.

of pictures is it possible to describe the hybrid entanglements of different genres in the context of exoticism and a modern mass culture.⁴

Investigating the interaction of advertising pictures and other genres of the contemporary visual memory, it becomes very obvious that the imagined dichotomy of 'high' and 'low' culture is a structural one, as in reality there does not exist *one* reference genre, much less one single reference picture, but rather several pictorial traditions overlap and coincide. It becomes evident as well that this referencing, overlapping and influencing does not happen consistently and that it can be named only at an initial level iconographic or formal. At a second level, it can be assumed that references far beyond formal similarities relate one genre to the other and that in these transfer processes in each case parts of the other pictorial conception are also transmitted, if not congruently. So, the pictures have their visual foundations in very diverse genres, from which they take over iconographic as well as other aspects, but at the same time they are also positioned in their own epoch and reflect contemporary discourses. It is also noticeable in this context that, at least regarding advertising pictures, high and low visual cultures are by no means independent of each other. They rather stand in a close reciprocal relationship and overlap manifoldly.

In this essay, an example of such long traditional anchorages of some special advertising pictures representing effeminate 'exotic' men will be discussed.

In early advertising for colonial products 'exotic' bodies were oftentimes analogized with exotic products, such as coffee, cacao, rum, or cigarettes. For the most part 'exotic', highly sexualized *women* present the goods and beguile to buy them. The eyes of the beholder gets tempted by the physical appeal of the 'exotic' woman and will, consequently, consume the goods substituting them for the female body. Through the two-dimensional, timeless juxtaposition of the erotic body and the ready-to-consume product in the picture surface, some aspect of this sexualized wildness will always be transferred osmotically from the first to the latter as well as vice versa.

Besides such exoticistic staging of 'femininity', however, often enough there are, exotic *men*, who, in the course of colonial degradation of their position,

⁴ See *ibid.*, 14, where W. J. T. Mitchell suggests to see images like migrants: "as immigrants, as emigrants, as travellers, who arrive and depart, who circulate, pass through, thus appear and disappear [...] as coming from elsewhere, perhaps the 'Gastarbeiter' on the one side, the illegal alien, the unwanted immigrant on the other".

are represented as being effeminate. Pictures of indigenous people with décolleté, androgynous features, the wearing of jewelry or the male execution of activities that are traditionally connoted as female, not only obscure the gender identity of the 'other' men (and consequently place themselves under the – legal, ideological, social – authority of white Western men) but also assign them with a differing ethnical identity and social position.

On the one hand, female physical characteristics are simply awarded to male bodies, on the other hand, the male figure can be visually assigned to 'female territories', such as nature or the private interior. The *Laffolie's* 1906 tobacco ad combines both practices (fig. 1). The testimonial poses amidst a palm-tree studded landscape; the 'exotic' man appears in a paradise-like surrounding. The title of the picture, at the same time brand of the article, hints at the depiction of a woman: *The Beauty of the Westcoast*. In the heteronormative colonial discourse actually only women were called 'beauties' (like in another 1905 ad of a different perfume producer that shows two decidedly feminine and eroticized women – fig. 2). The person here called a beauty is predominantly disturbing because of gender ambivalence. Coquettishly, the figure holds a fan, s/he wears jewelry and seems to be naked, at least the torso. However, the visual signa of the female oppose the male ones: muscular and unclothed arms, short frizzy hair, and, above all, the black shadow able to be interpreted as a moustache, transforming the person into a grotesque creature without any specific gender.

The *El Indio de Cuba* tobacco ad also presents a gender ambivalence: feather decorations and skirt as well as the undressed body evoke the concept of the 'wild', the 'primitive' or the non-civilized (fig. 3). The indigenous man also shows a décolleté marking him as totally 'other'. The parrot he carries on his shoulder was used as early as in early modern times to symbolize sensuality and sexual ecstasy,⁵ both characteristics which were projected onto both women and exotics in the 19th century.

However, men are not only effeminate by way of female physical traits or the embedding into female connoted natural surroundings, but also by showing them in female-coded roles: the black man holding a coffee mill between his knees, carries out work that is in the European tradition normally linked to the female domestic sphere (fig. 4). His facial features are grotesquely exaggerated and monstrous, and they seem to be animalistic,

5 P. Mason, *Infelicities. Representations of the Exotic*, Baltimore/London 1998, 158.

non-human. Many details are represented as non-masculine: the intensively red lips could be made-up; jewelry and finger rings are suggestive of a vulgar exaggeration. The scenario of the feeble and effeminate 'other' man is completed by the evident and naked neckline. The coffee mill substitutes the non-visible phallus, which Stuart Hall identified (referring to Frantz Fanon) as the fetishized body part of black men.⁶

Precisely comparing the picture with a similar one, also promoting coffee, showing a white woman who likewise holds the coffee mill to her bosom, the transfer of the category 'race' (i.e. from a white person to a black one) also to the category 'gender' becomes evident (fig. 5): The white woman is undoubtedly a woman, she dresses in a 'female' way, her physiognomy is female, a female connoted individual but virtuous smile accentuates her face. The other picture shows a gender-ambivalent man evoking monstrous associations, a creature who not only 'racially' transcends borders but also questions gender, mental health, and not the least the affiliation to the human species.

Finally, men in advertising are feminized by projecting them into formal and iconographical art traditions of typical female representations. Two examples shall specify this aspect: advertising pictures referring to the allegories of the continents and, second, those referring to orientalism. Like in the advertising of the *Thorbecke* company, nearly undressed men are frequently presented in early tobacco advertising, incorporated into a rich landscape setting, mostly pleasurably smoking (fig. 6). Self-indulgently they are located – surrounded by cornucopias, tobacco products, shipping packages and a view to the ocean where the colonial rulers' fleet awaits the products to ship them to Europe – they seem not to pay any attention to what is happening around them. The body of the man is lying outstretched, feeble, there is no tension at all in his limbs, his body curves are a bit chubby, his gaze goes dreamily into the empty space. The picture parallels depictions of the allegories of the continents such as an early 19th-century French textile print that shows the allegory of *America* reclining comfortably on a grassy plateau (fig. 7). Similar to the advertising man, the figure casually rests her arm, her pose – one leg stretched, one angled

6 S. Hall, Das Spektakel des 'Anderen', in: *Ideologie, Identität, Repräsentation. Ausgewählte Schriften 4*, eds. J. Koivisto and A. Merckens, Hamburg 2004, 108-166, here 113. Hall cites here Frantz Fanon: "One is no longer aware of the Negro but only of a penis; the Negro is eclipsed. He is turned into a penis. He is a penis." [F. Fanon, *Black Skin, White Masks*, London 1986 [1952], 169-70]. Hall declares fetishism a representational practice that doesn't show phantasies explicitly, but that can rather be made visible through phantasy (S. Hall, Das Spektakel des 'Anderen', 151).

– conveys calm. Behind her body, banana plants tower, huge leaves also grow in the foreground, dreamily she looks at a parrot sitting on her outstretched hand. Arrows lie next to her body on the ground, she holds the bow inadvertently in her arm. The belligerent element of traditional representations of *America* is here reduced to a sole allusion that is just able to guarantee recognition. Her small, firm breasts define her as of the female sex, whereas the muscular abdomen and her strong arms rather associate antique heroes, male ones, as a matter of course.

Köllmann and Wirth state for allegorical depictions of the continents in modern times, that their gender is, according to the Latin names of the continents, female.⁷ Although there do exist male allegories at all times and though the explanation of allegorical femininity through the grammatical article is insufficient in terms of a cultural history, nonetheless, in profane and sacral art the embodiments of continents are mostly symbolized through *female* bodies. It is all the more surprising that precisely in early advertising for colonial goods visual concepts were chosen whose iconography is, in fact, well-known, but whose female bodies are replaced by male ones.

Normally, pictures of delightfully resting men are known in European art and cultural history solely in situations of rest after a specifically masculine activity, i.e. after sexual intercourse in mythological scenes or after military battles. Men are usually rather depicted executing action as the latter directly symbolizes their manly power. The representation of resting men rather implies weakness.

The biblical figure of Samson, whose hair symbolizes his God-given physical strength, is overwhelmed while sleeping: his lover Delila cuts his hair, consequently he loses his manly power. Only when the god of war Mars is asleep, Love and Peace are able to defeat him. Holofernes has to be drunken, bewitched with love and weakened by pleasure before Judith can behead him asleep.⁸ However, the advertising pictures of such resting men are not rooted in a tradition of specifically masculine narratives but are in close relation to another European pictorial tradition of resting *women*: the Sleeping Venus.

7 See E. Köllmann and K.-A. Wirth, Erdteile, in: *Reallexikon zur deutschen Kunstgeschichte*, Vol. 5, ed. O. Schmitt, Munich 1967, 1160.

8 Simson and Delila: Judges 16,4-22 / Venus and Mars: i.e. the Sandro Botticelli painting: Venus and Mars, ca. 1485, Tempera and oil on wood, 69,2 x 173,4 cm, National Gallery, London. Gudrun Pamme-Vogelsang names a Lucretian text on Venus and Mars as inspiring Botticelli: <http://www.art-refresher.de/monatsbild-200803.html>, 18.4.2011 / Judith 13,1-10.

Venus as well lies passively in the foreground, her beautiful body relaxed and inserted into the natural landscape. The implicit pleasure of not only sleep itself but also voyeuristic desire, the erotic originating from the apparently ready-to-receive female body, which can be viewed calmly and without the beauty opening her eyes, looking back to the spectator, thus the picture is suspensefully eroticized.

The picture of the erotically presented sleeping woman was a popular and prestigious motif at the time of the beginning of pictorial advertising. In 1863, Cabanel's aesthetically outstretched pale Venus was praised by the official *Salon*.⁹ Her body is artfully twisted, arms and legs sleepily tightened, the long hair flooding onto the waves. Jean-Jacques Henner emphasized the carnality and noble paleness of his *Woman on Black Divan* through the contrast to the deep black sofa she is situated on (fig. 8). The face averted from the observer and the body twisted, every single erotic body part is presented comfortably for the curious gaze of the beholder. So, what kind of change occurred when 'other' men were represented in such a pictorial tradition of passive, receiving women? Attributes, costume, their undressed bodies and their skin color do not leave any doubt about their 'exotic' status. Their unorthodox representation in female connoted pictorial iconographies makes their gender identity blurred and ambivalent.

In the 19th century, nakedness itself had female connotations. Abigail Solomon-Godeau describes the early 19th century as an era of 'crisis' in the representation of the (white) male nude. This 'crisis', according to her, means a time when the desirable male nude disappeared from representation because of bourgeois regimes of gaze and was replaced by the female nude, the latter was all the more erotically staged, as seen in the examples. Her argumentation that the rare depiction of particularly 'feminine' male nudes found an explanation for this era in a kind of transfer of power, in which the male spectator's own masculinity is confirmed just in the moment he is confronted with the picture of the feminized and beautiful young man¹⁰ will here be analogously investigated for the effeminate representations of 'exotic' men. Solomon-Godeau argues that

9 Cabanel's painting was acquired by Napoleon III in 1863. See F. Cachin, *Manet*, (cat. Exh. Galeries nationales du Grand Palais, Paris; Metropolitan Museum of Art, New York), Cologne 1991, 53. Alexandre Cabanel, *Naissance de Vénus*, 1863, oil on canvas, 130 x 225 cm, Musée d'Orsay, Paris.

10 A. Solomon-Godeau, *Irritierte Männlichkeit, Repräsentation in der Krise*, in: *Privileg Blick. Kritik der visuellen Kultur*, ed. C. Kravagna, Berlin 1997, 223-239, here 234-235. See also A. Solomon-Godeau, *Male Trouble. A Crisis in Representation*, London 1997.

the gaze regimes at stake in depictions of the explained 'male trouble', irritated masculinity, rather correspond to the conventional relation between male spectator and the woman as image.¹¹ This relationship was extremely characterized by conceptions of dominion and possession; thereby, the 'instable' pictures of an ambivalent gender consolidate and confirm the masculinity of the white male spectator.¹² However, precisely because of the entanglement of the categories of 'race' and gender in the shown pictures not only the masculine white spectators' identity is consolidated visually, but through ethnical discrimination strategies also heterosexual white women can feel confirmed in their superior social position. With their chubby curves and virtually lascivious sucking of their pipes the resting men also refer to a second tradition of representations of effeminate men: The delicate and delightful men resemble strikingly the inviting erotic beauties of harem sceneries in Orientalist painting and photography.

Malek Alloula has shown in detail how the turn-of-the-century orientalist-erotic postcards representing allegedly harem ladies worked with set pieces to create an illusion of orientalist essence. He suggests the shisha pipe as one of these set pieces, together with coffee ceremony and the fantasy of the odalisque they are the ultimate signs of pleasure, excess and a male heterosexual desire.¹³ Through the exclusive gaze of the photographer-voyeur the latter can, according to Alloula, substitute the imagined oriental pasha. So, the tenure of the oriental man towards oriental women is transferred onto a Western man.¹⁴

Based on this assumption, in some advertising motifs 'oriental' men seem effeminate as they are represented as feeble, feminized and ailing. Although in advertising pictures referring to orientalist iconographies men are normally recognizable as men, in the same instance of recognizing masculinity there but occurs a visual degradation through the simultaneous remarking of 'false', 'degenerated' masculinity. This 'degenerated' masculinity is expressed through the ever-same use of pictorial elements such as the shisha pipe and inactive sitting, but also

11 Ibid.

12 See *ibid.*, 236.

13 M. Alloula, *The Colonial Harem. Images of Subconscious Eroticism*, Manchester 1987, 74-78.

14 The desire onto orientalist harem phantasies, in Alloula imagined as purely male, heterosexual and white, is diversified and extended through perspectives of a gaze regime of white women i.e. by R. J. DeRoo, *Colonial Collecting: French Women and Algerian Cartes Postales*, in: E. M. Hight and G. D. Sampson (eds.), *Colonialist Photography: Imag(in)ing Race and Place*, London 2002, 159-171.

soft body contours or chubby shapes. A delicate little table serves an 'Oriental' man, casually dressed in broad, pyjama-like cloth,¹⁵ to situate his cigars in comfortable proximity (fig. 9). Suggested plants with huge leaves, a cloth diagonally spanned throughout the room, which frames the elegantly resting figure, as well as the cushion onto which he leans his elbow, all support the boudoir character of the interior. His graceful right foot projects beyond the frame and relates his sphere with that of the spectator and consumer.

Lecomte de Noüy's female *White Slave* (1888) presents the famous topos of the white woman, victim of the cruelty of barbarous 'Oriental' slaveholders, therefore object of pity of the spectator and a good reason to look at her body without the shame that would be implied if she was depicted as a non-victim in a Western surrounding (fig. 10). The postcard of the stereotypically staged Algerian woman smoking the shisha makes use of both the motifs of leaning elbows and the closed, in this case even barred interior space (fig. 11).

The boudoir as a small private place of retreat of noble women and the Rococo dressing room in Europe stands in a long tradition of decidedly female connotations. If, like here, an 'Oriental' man is situated in such a boudoir, this transfer also shows a transmission of female connotations projected onto the man. So, Madame de Pompadour on baggy cushions of luxurious material in Boucher's painting¹⁶ as well as the woman – dozed off while reading – in Freudeberg's copperplate (fig. 12), sensually and artfully twisted into the picture, enjoying idleness, are classical examples. Even the gesture of resting the elbow is present in both interpretations of the boudoir theme.

Although in advertising pictures referring to orientalist iconographies men are mostly identifiable as men, at the same moment of detecting the masculinity, a pictorial depreciation takes place through the remark of the kind of 'wrong' masculinity described earlier. This 'degenerate' masculinity is expressed through the always-same stereotypical pictorial elements including the smoking of shisha and inactive sitting, but also smooth, flowing body shapes, which do not show muscles or body tension. The transfer of the subject into photography is remarkable. Here as well, 'Oriental' men are represented smoking a water pipe and enjoying idleness.

15 The Turkish traditional costume consisting of 'harem pants', shirt and vest is called *Sal Sapik*.

16 See François Boucher, *Portrait of Mme de Pompadour*, oil on canvas, ca. 1750, Edinburgh, National Gallery of Scotland.

Even more explicitly than in the advertising motifs, the pictures are moralized through the loose and unmotivated mimics of the represented men. In a photograph of the 1880s, the *Young Turkish Man* looks indifferently to the camera (fig. 13). There are present all attributes of the “Sick man of Europe”¹⁷: the delicate table with mocha cup, the water pipe, the interior with seat cushions. With sloping shoulders, he sits slightly bent forwards, his hands hang passively in the bosom, his slight squint leaves the pictorial frame and seems disinterested. His whole appearance expresses faintness and is bare of any drive.

Ayshe Erdogdu discusses the popular photographs of Ottoman men in the 19th century and notices that ‘Oriental’ men in general were described as ‘racially’, politically and economically negatively deviating from the defined colonial-western norm.¹⁸ It is argued here that this deviance could also be read gendered: The men were described not only as lazy, poor, ‘Oriental’ and delicate but – with Reina Lewis’s thesis that the ‘Orient’ is female¹⁹– consequently also depreciated as ‘unmanly’ or ‘effeminate’.

The projection of femininity onto colonized men bundled, according to John Tosh, the antagonistic emotions of disparagement and desire.²⁰ Thus, he interprets for England: “The dominant code of manliness in the 1890s, so hostile to emotional expression and so intolerant of both androgyny and homosexuality, can be interpreted as a by-product of a raised imperial consciousness – especially with regard to the imperial frontier and the manly qualities required there.”²¹

17 In 19th century, the former Ottoman empire was in discourse as well as in media satirized as “Sick man of Europe”. Probably, the term was introduced into the discourse in 1852 by the Russian Czar Nicholas I when he used it in a conversation with the British ambassador about the “Eastern question”, i.e. about how a weakened Ottoman empire could persist. On this occasion specifically referring to Sultan Abdülmecid I, the term soon gained proverbial character, was used to name the whole disintegrating empire and is still applied to satirize Turkey.

18 See A. Erdogdu, *Picturing Alterity. Representational Strategies in Victorian Type Photographs of Ottoman Men*, in: *Colonialist Photography. Imag(in)ing Race and Place*, eds. E. M. Hight and G. D. Sampson, London 2002, 107-125, here especially 107-117.

19 Said’s dictum of the Orient made available to Europe as the ‘Orient’ and its analogies to feminist theory of female impotence when faced with the male possibility to inscribe the ‘female canvas’ with male projections was extended by Reina Lewis observing that the ‘Orient’ is itself imagined as female. See R. Lewis, *Gendering Orientalism. Race, Femininity, and Representation*, London 1996; M. Yeğenoğlu, *Colonial Fantasies. Towards a Feminist Reading of Orientalism*, Cambridge 1998; M. Sinha, *Colonial Masculinity. The ‘manly Englishman’ and the ‘effeminate Bengali’ in the late 19th century*, New Delhi 1995.

20 See J. Tosh: *What Should Historians Do with Masculinity?*, in: id., *Manliness and Masculinities in Nineteenth-century Britain: Essays on Gender, Family, and Empire*, Harlow (UK) 2005 [History Workshop Journal 38 (1994), 179-202], 29-60, here 50.

21 J. Tosh, *What Should Historians Do with Masculinity?*, *ibid.*, 49.

If in the above discussed advertising pictures 'exotic' men are awarded to nature as the 'territory of the female', integrated into traditionally female iconographies or simply represented in female poses, roles or with female body markers, they are paralleled and adjusted to the discursive gender of *white women*. In the era of early advertising the 'other' men are obedient, submissive and subject – values that in conservative European circles were precisely treated as female virtues. The linkage of these 'virtues' with the 'vices' of excessive pleasure and laziness denigrate the represented men furthermore as not only 'effeminate' but also 'bad' people.



Fig. 1: Trademark of the company for perfumery products Willh. de Laffolie (Hildesheim) for the perfume *The Beauty of the Westcoast*, 1906, Deutsches Patent- und Markenamt (DPMA) Berlin



Fig. 2: Trademark of the company for perfumery products Oehmig-Weidlich for the perfume Beautés d'Orient, 1905, DPMA Berlin



Fig. 3: Trademark for the tobacco product El Indio de Cuba, Cuba, ca. 1920, Oficina de patentes y marcas (OCPI), Havana



Fig. 4: Unknown graphic designer, Kaffee Importhaus H.G. Engelmann, before 1914, lithography, 95 x 57 cm. In: Michael Scholz-Hänsel, *Das Exotische Plakat*, Stuttgart 1987, 80



Fig. 5: Trademark for the company of coffee-surrogates Heinrich Franck Söhne (Ludwigsburg), 1895, DPMA Berlin



Fig. 6: Trademark for the company Gebrüder Thorbecke (Osnabrück) for tobacco goods, 1895, DPMA Berlin



*Fig. 7: Unknown artist, America (detail), from a series representing the four continents, textile print on cotton, France, ca. 1820-30. In: Michael J. Wintle, *The Image of Europe. Visualizing Europe in Cartography and Iconography throughout the Ages*, Cambridge et al. 2009, 304*



Fig. 8: Jean-Jacques Henner, *Woman on Black Divan*, 1865, oil on canvas, 193 x 180 cm, Musée des Beaux Arts Mulhouse. From: http://commons.wikimedia.org/wiki/File:1865_Jean-Jacques_Henner_-_Woman_on_a_black_divan.jpg, 30.09.2014.



Fig. 9: Trademark for the company G. Theodorus Salim (Munich) for tobacco goods, 1896, DPMA Berlin.



Fig. 10: Jean Jules Antoine Lecomte du Noüy, *L'Esclave Blanche*, 1888, oil on canvas, 146 x 118 cm, Musée des Beaux Arts, Nantes. From: http://www.museedesbeauxarts.nantes.fr/Jahia/Accueil/Collections/XIX?indiceName_33273=3&containerId=37613, 30.09.2014



Fig. 11: Algérie. Meriem fumant le narguileh, photopostcard, ca. 1900. In: Malek Alloula, *The Colonial Harem: Images of Subconscious Eroticism*, Manchester 1987, 77



Fig. 12: Pierre Maleuvre after Sigismond Freudeberg, *Le Boudoir* (detail). From the series *Suite d'estampes pour servir à l'histoire des mœurs et du costume des Français dans le dix-huitième siècle: années 1775-1776*, 1775, copperplate, Paris, Bibliothèque nationale de France, Cabinet des Estampes. From: <http://gallica.bnf.fr/ark:/12148/bpt6k5558649c/f15.item.zoom>, 20.12.2016



Fig. 13: Guillaume Berggren: w/o title (Young Turkish Man), photography, 1880s. In: Eleanor M. Hight (ed.), Colonialist Photography. Imag(in)ing Race and Place, London et al. 2002, 112