

SEMESTER AT SEA COURSE SYLLABUS

Voyage: Fall 2013
Discipline: Art History
ARTH 2559: Introduction to African Art
Division: Lower
Faculty Name: Elizabeth Morton

Pre-requisites: None

COURSE DESCRIPTION

In this survey course, art will be examined as an integral aspect of cultures of Africa. Through lectures, discussions, and journals, the course will examine ways in which values, customs, beliefs, political systems, and philosophies of African cultures across time have been expressed through visual forms. In addition, the role of Europeans in collecting and documenting African art and the influence of African art in the Diaspora will be given special attention.

COURSE OBJECTIVES

- To study the ways that African art reflects social, political, and religious values.
- To develop understanding of different regions and traditions in Africa.
- To understand the influence of African art in the diaspora, particularly in the Americas.
- To understand the influence of European collectors and museums in creating a Western view of African art.
- To develop written and spoken skills in describing, analyzing, and interpreting African art.

REQUIRED TEXTBOOKS

AUTHOR: Monica Visona, Robin Poyner, and Herbert Cole
TITLE: History of Art in Africa
PUBLISHER: Pearson Prentice Hall
ISBN #: 0131612872-6
DATE/EDITION: 2nd

TOPICAL OUTLINE OF COURSE

A1- August 27: Introduction to Course Expectations and General Discussion about Africa and African Art

A2-August 29: Collecting African Art

Reading: Raymond Corbey, "African Art in Brussels", *Anthropology Today*, Vol. 15, No. 6 (Dec., 1999), pp. 11-16.

August 30-September 1: St. Petersburg

A3- September 3: Central Africa: Western Kongo Kingdoms

Reading: "Congo Basin" *History of Art in Africa*, pp. 351-359.

September 4-7: Hamburg

A4- September 9: Central Africa: Lunda Empire,

Reading: "Chokwe", "Yaka and Suku", "Pende" *History of Art in Africa*, pp. 363-375.

September 10-12: Antwerp

September 13-15: Le Havre

A5- September 17: The Sahara and Maghreb

Reading: "Central Saharan Rock Art," *History of Art in Africa*, pp. 23-26.

September 18: Arrive & Depart Galway

September 19: In Transit

September 20-21: Dublin

A6- September 23: The Sahara and Maghreb

Reading: "Islam" *History of Art in Africa*, pp. 29-32.

September 25-27: Lisbon

September 28-30: Cadiz

A7- October 1: The Sahara and Maghreb

Reading: "Berber Arts" and "20th and "21st Century Arts," *History of Art in Africa*, pp. 32-43.

October 3-6: Casablanca

A8- October 7: Akan Worlds

Reading: "The Visual Verbal Nexus" and "Regalia and Statecraft," *History of Art in Africa*, pp. 197-211.

A9- October 9: Akan Worlds

Reading: "Culture of Gold," "Textiles," "Terracotta Portraits," "Wood Sculptures and Shrines," and "Royal Festivals," *History of Art in Africa*, pp. 204-217.

A10- October 12: Akan Worlds

Reading "Baule Masks and Masquerades," "Lagoon Peoples," and "Fante Military Companies," *History of Art in Africa*, pp. 218-227.

October 13-16: Tema

A11- October 18: Southern Africa

Reading: “Southern African Rock Art,” *History of Art in Africa*, pp. 465-469.

A12- October 21: Southern Africa

Reading: “Arts of the Sotho and Nguni” and “Contemporary Issues,” *History of Art in Africa*, pp. 481-484 and 489 and Suzanne Priebatsch and Natalie Knight, “Traditional Ndebele Beadwork” *African Arts*, Vol. 11, No. 2 (Jan., 1978), pp. 24-27.

October 23-27: Cape Town

A13- October 28: Review and Discussion

A14- October 31: Test

A15- November 2: West African Art and Culture That Would Influence the New World

Reading: “Dahomey,” *History of Art in Africa*, pp. 256-264.

A16- November 5: Candombe in Uruguay

Reading: George Reid Andrews, “Remembering Africa, Inventing Uruguay: Societies de Negros in the Montevideo Carnival, 1865-1930, *Hispanic American Historical Review* vol. 84, ed. 4 (2007): 693-724.

November 7-9: Buenos Aires

November 10-12: Montevideo

A17- November 13: West African Art and Culture That Would Influence the New World

Reading: “Yoruba,” *History of Art in Africa*, pp. 228-238.

A18- November 15: West African Art and Culture that would influence the new world:

Reading: “Yoruba,” *History of Art in Africa*, pp. 239-252.

November 16-18: Rio de Janeiro

A19- November 20: West African Art and Culture That Would Influence the New World

Reading: “Modern Arts and the Yoruba” *History of Art in Africa*, pp. 264-272.

Film: Elizabeth Morton and Joseph Reese, *Lamidi Olonade Fakeye: The Life of a Master Carver*.

A20- November 22: Candomble

Reading: Mikelle Smith Omari, “Candomblé: A Socio-political Examination of African Religion and Art in Brazil,” in T.D. Blakely, W.E.A. van Beek and D.L. Thomson, eds., *Religion in Africa: Experience and Expression*, Heinemann, 1994, pp. 135-145.

A21- November 25: (enter Amazon) Candomble

Reading: Mikelle Smith Omari, "Candomblé: A Socio-political Examination of African Religion and Art in Brazil," in T.D. Blakely, W.E.A. van Beek and D.L. Thomson, eds., *Religion in Africa: Experience and Expression*, Heinemann, 1994, pp. 145-159.

November 27-29: Manaus

A22- December 1: (exit Amazon) African Diaspora in the Americas

Reading: *History of Art in Africa*, pp 516-541.

A23- December 3: Review and Discussion

Dec. 6-8 Roseau

A24- December 10: A Day Finals

FIELD WORK

FIELD LAB (At least 20 percent of the contact hours for each course, to be led by the instructor.) **Attendance and participation in the Field Lab is MANDATORY.**

Either: Africa's Art Treasures in Europe's Colonial Collections: Musée de Quai Branly and Musée Dapper in Paris

Or

South Africa's African Art Collections from Traditional to Contemporary

FIELD ASSIGNMENTS

You are expected to keep a journal in this course (this can be a digital journal—but you are not excused from the assignment if the technology fails). On the first day of class, we will discuss the expectations of work in the field. You are expected to apply the information that we read about African art and discuss in class to places that you visit on your own during our journey. Before most ports, I will recommend places to visit (such as museums, galleries, artist studios, and sites) to see African art. After these ports, we will spend about 15-30 minutes discussing your experiences and what kinds of ritual behavior or material evidence of ritual you observed in port. * You must observe African art on all three continents (Europe, Africa, and South America). Keep your journal with to take note about these, take photographs (if you can), and collect any keepsakes associated with your observations (e.g. brochures, texts). You must detail at least ten examples of African art during your visits (in addition to the organized field lab that we will take).

METHODS OF EVALUATION / GRADING RUBRIC

I. Journals (See “Field Assignments” for more information):

These must include at least ten observations of African art at different ports (you may have more than one entry at a port).

Each continent of Europe, Africa and South America in at least one of these observations.

II. Test and Final Exam

Before each test and exam, you will be given a guide about its format. Importantly you will be responsible to know basic information about works shown in class including: Name of the artist (if known), Title, Date made, Media, Country, and culture. There will also be essay questions related to discussions and course readings.

These images will be available on PowerPoint's on the Electronic Course Materials. I recommend that you keep up-to-date index cards with a copy of the image on one side and the image information on the other.

IV. Reading Discussions:

On most days you will have assigned reading. You are expected to do all assigned readings. On these days we will have discussions about the material, and you will be assessed in one (or more) of the following ways:

- a. Questions in quiz-form about the reading.
- b. Specifically assigned questions (sometimes in class/ sometimes as homework), which will be presented in class.

c. General discussion format

V. Field Lab Assignment:

Either: Africa's Art Treasures in Europe's Colonial Collections: Musée de Quai Branly and Musée Dapper in Paris

Or

South Africa's African Art Collections from Traditional to Contemporary

A specific journal entry and reading report will be required for the field lab (in addition to participation).

Journal Reports (10 * 3% each)	30%
Researched journal reports (2* 5% each)	10%
Test	15%
Final	15%
Discussion	15%
Field Lab Assignment	15%

RESERVE LIBRARY LIST

AUTHOR: Frank Willett

TITLE: African Art

PUBLISHER: Thames and Hudson

ISBN #: 0500203644

DATE/EDITION: 2003/ 3rd

AUTHOR: Christraud Geary

TITLE: Material Journeys: Collecting African And Oceanic Art, 1945-2000

PUBLISHER: MFA Publications

ISBN #: 0878467157

DATE/EDITION: 2007

AUTHOR: Jean-Baptiste Bacquart

TITLE: The Tribal Arts of Africa

PUBLISHER: Thames and Hudson

ISBN #: 0500282315

DATE/EDITION: 2007

AUTHOR: Emma Bedford

TITLE: A Decade of Democracy: South African Art, 1994-2004: From the Permanent Collection of Iziko: South African National Gallery

PUBLISHER: Double Storey

ISBN #: 1919930507

DATE/EDITION: 2004

ELECTRONIC COURSE MATERIALS

AUTHOR: Raymond Corbey
ARTICLE/CHAPTER TITLE: African Art in Brussels
JOURNAL/BOOK TITLE: *Anthropology Today*
VOLUME: 15, No. 6
DATE: Dec., 1999
PAGES: 1-16

AUTHOR: Suzanne Priebatsch and Natalie Knight
ARTICLE/CHAPTER TITLE: Traditional Ndebele Beadwork
JOURNAL/BOOK TITLE: *African Arts*
VOLUME: 11, No. 2
DATE: Jan., 1978
PAGES: 24-27

AUTHOR: Mikelle Smith Omari/ T.D. Blakely, W.E.A. van Beek and D.L. Thomson, eds
ARTICLE/CHAPTER TITLE: Candomblé: A Socio-political Examination of African Religion and Art in Brazil
JOURNAL/BOOK TITLE: *Religion in Africa: Experience and Expression*
VOLUME: Heinemann
DATE: 1994
PAGES: 135-159

AUTHOR: George Reid Andrews
ARTICLE/CHAPTER TITLE: Remembering Africa, Inventing Uruguay: Societes de Negros in the Montevideo Carnival, 1865-1930
JOURNAL/BOOK TITLE: *Hispanic American Historical Review*
VOLUME: 84, ed. 4
DATE: 2007
PAGES: 693-724

HONOR CODE

Semester at Sea students enroll in an academic program administered by the University of Virginia, and thus bind themselves to the University's honor code. The code prohibits all acts of lying, cheating, and stealing. Please consult the Voyager's Handbook for further explanation of what constitutes an honor offense.

Each written assignment for this course must be pledged by the student as follows: "On my honor as a student, I pledge that I have neither given nor received aid on this assignment." The pledge must be signed, or, in the case of an electronic file, signed "[signed]."

