

## 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 "20<sup>th</sup> and "21<sup>st</sup> 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).

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

**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]."

ROBIN POYNOR is Professor of Art History at the University of Florida. He is a specialist on Yoruba arts in Africa and the New World and is a regular contributor to African Arts. He has served as both consultant and guest curator for numerous exhibitions. HERBERT M. COLE is Professor Emeritus of Art History at the University of California, Santa Barbara and a recipient of the Lifetime Achievement Award by the Arts Council of the African Studies Association. He has published numerous books and exhibition catalogues. The closing chapter of this book was written by Michael Harris, Associate Profe We believe that the brilliant histories of art belong to everyone, no matter their background. Smarthistory unlocks the expertise of hundreds of scholars, making the history of art accessible and engaging to more people, in more places, than any other publisher. Histories of Art. Prehistoric. Overview of Prehistoric.Â Personal ornamentation and engraved designs are the earliest evidence of art in Africa, and are inextricably tied up with the development of human cognition. For tens of thousands of years, there has been not only a capacity for, but a motivation to adorn and to inscribe, to make visual that which is important.