

ARTH 380 - African Art and Visual Culture

Course description

“This course introduces you to the arts and visual cultures of sub-Saharan Africa--a rich, diverse, and dynamic area of art historical study and research. The course is organized according to selected case studies representing major themes, conceptual frameworks, and modes of historic and contemporary artistic practice in sub-Saharan Africa. The academic study of African art and visual culture is strongly interdisciplinary, combining approaches developed in the fields of art history, anthropology, and popular culture studies. Course reading assignments are designed to increase critical skills in reading and analyzing selected case studies from this multidisciplinary perspective. The course is also designed to broaden your understanding of African cultures, past and present, and expand your awareness and appreciation of African expressive culture.”

Tentative reading list

Anderson, Martha, and Christine Mullen Kreamer. 1989. “Wilderness.” In *Wild Spirits, Strong Medicine: African Art and the Wilderness*, Enid Schildkrout, ed., pp. 22-28. Seattle: University of Washington Press.

Arnoldi, Mary Jo. 1999. “Overcoming a Colonial Legacy: The New National Museum in Mali: 1976 to the Present.” *Museum Anthropology* 22 (3): 28-40.

Bigham, Elizabeth. 1999. “Issues of Authorship in the Portrait Photographs of Seydou Keita.” *African Arts* 32 (1): 56-67, 94-96.

Binder, Lisa. 2008. “El Anatsui: Transformations.” *African Arts* 41 (2): 24-37.

Blakely, Thomas, and Pamela Blakely. 1987. “So’o Masks and Hembra Funerary Ritual.” *African Arts* 21 (1): 30-37, 84-86.

Cheng, Ying. 2018. “The Bag is My Home: Recycling ‘China Bags in Contemporary African Art.” *African Arts* 51 (2): 18-31

Curnow, Kathy. 1990. “Alien or Accepted: African Perspectives on the Western ‘Other’ in 15th and 16th Century Art.” *Society for Visual Anthropology Review* 6 (1): 38-44.

Drewal, Henry John. 2008. “Mami Wata: Arts for Water Spirits in Africa and Its Diasporas.” *African Arts* 41 (2): 60-72, 82-83.

Eicher, Joanne, and Tonye Erekosima. 1995. “Why Do They Call it Kalabari? Cultural Authentication and the Demarcation of Ethnic Identity.” In *Dress and Ethnicity: Change across Space and Time*, Joanne Eicher, ed., pp. 139-164. Oxford: Berg Publishers.

Gott, Suzanne. 2014. “Ghana’s Glass Beadmaking Arts in Transcultural Dialogues.” *African Arts* 47 (1): 10-29.

- Marchand, Trevor. 2015. "The Djenné Mosque: World Heritage and Social Renewal in a West African Town." *APT Bulletin* 46 (2/3): 4-15.
- McNaughton, Patrick. 1982. "The Shirts That Mande Hunters Wear." *African Arts* 15 (3):54-58, 91.
- Nwafor, Okechukwu. 2012. "Of Mutuality and Copying: Fashioning *Aso Ebi* through Fashion Magazines in Lagos." *Fashion Theory: The Journal of Dress, Body, and Culture* 16 (4): 493-520.
- Okeke-Agulu, Chika. 2006. "Nationalism and the Rhetoric of Modernism in Nigeria: The Art of Uche Okeke and Demas Nwoko, 1960-1968 [with Commentary by John Picton]." *African Arts* 39 (2006) 1: 26-37, 92-93.
- Probst, Peter. 2009. "Yoruba Heritage as Project: Reauthenticating the Osun Grove in Osogbo, Nigeria," *African Arts* 42 (4): 24-37.
- Rabine, Leslie. 2014. "'These Walls Belong to Everybody': The Graffiti Art Movement in Dakar." *African Studies Quarterly* 14 (3): 89-112.
- Reed, Ann. 2004. "*Sankofa*: Cape Coast Castle and Its Museum as Markers of Memory." *Museum Anthropology* 27 (1-2): 13-23
- Richards, Polly. 2005. "Masques Dogons in a Changing World." *African Arts* 38 (4): 46-53, 93.
- Ross, Doran. 2014. "The Art of Almighty God in his Own Words." *African Arts* 47 (2): 8-27.
- Woets, Rhoda. 2014. "'This is What Makes Sirigu Unique': Authenticating Canvas and Wall Paintings in (Inter)national Circuits of Value and Meaning." *African Arts* 47 (4): 10-25.