

Week 1: INTRODUCTION: COURSE TOPICS AND PROCEDURES (September 5)

Week 2: LOOKING AT AND SEEING AFRICAN ART (September 10, 12)

NOTE: * = required readings in course packet from Bob's Copy Shop, 616 University Avenue and Visona et al. textbook on reserve at College Library; ** = optional readings available on e-reserves, located in the "Academic" tab of My UW.

1. Visona et. al., A HISTORY OF ART IN AFRICA (New York: Harry N. Abrams, 2001), Preface (Abiodun) pp.10-13 and Introduction (Blier) pp.14-23; Aspects of African Culture, pp. 44, 196, 283, 336, 424, 458.*
2. Preble and Preble, ARTFORMS 5th ed. (NY: Harper Collins, 1994): 34-108. *
3. Vogel, "African Sculpture: A Primer," in CLOSEUP (NY: Museum for African Art, 1990): 75-81. *
4. MacGaffey, "The Eyes of Understanding: Kongo Nkisi," ASTONISHMENT AND POWER, PP.21-45.**
5. Vansina, ART HISTORY IN AFRICA (NY: Longman, 1984), pp. 1-20, 78-120. [RB AFROMER 241 34] **
6. Willett, AFRICAN ART (London: Thames and Hudson, 1993), pp. 139-160**

Weekend event: September 13-15, 2007 -- The World Music Festival takes place in venues around Madison, including the Union Terrace. All events are free and open to the public; see www.union.wisc.edu/worldmusic for more information.

Sunday, Sept. 16 at the Cardinal Bar – Estrella Acosta (Cuban group) to perform with Tony Castaneda Latin Jazz Sextet – 10pm-onward – Opening event of **Afro-Cuba at the Crossroads** (more details to be announced).

Week 3: INTRODUCTION TO AFRICA AND THE STUDY OF AFRICAN ART (September 17, 19)

1. Drewal, AFRICAN ART: A BRIEF GUIDE TO THE COLLECTION (Cleveland: Cleveland Museum of Art, 1988): 1-24.*
2. Perani and Smith, VISUAL ARTS OF AFRICA (NJ: Prentice Hall, 1998), pp.1-19. *
3. Kasfir, Sidney Littlefield, "Introduction" in Contemporary African Art. (NY: Thames & Hudson, 1999), 9-17 * *
4. Vansina, ART HISTORY IN AFRICA (NY: Longman, 1984), pp. 41-55. [35] **

5. McNaughton and Pelrine, "African Art," in Martin and O'Meara, *AFRICA* (3rd Ed., Bloomington: Indiana University Press, 1995), Chap. 12, pp. 223-256.**
6. Willett, *AFRICAN ART* (London: Thames and Hudson, 1993), pp. 8-42**
7. Oguibe, "In 'The Heart of Darkness'" in *THE CULTURE GAME*, pp. 3-9.**
8. Kasfir, Sidney Littlefield, "African Art and Authenticity: A Text with a Shadow" in Reading the Contemporary: African Art from Theory to Marketplace. Olu Oguibe & Okwui Enwezor, eds. (Cambridge: MIT Press, 1999) 88-113**

Event: Afro-Cuba at the Crossroads: Arts, Culture, History Symposium, Friday Sept. 21 – 2:30-5pm and Saturday, Sept. 22, 9:30-6pm – L140 Chazen.

Week 4: AFRICAN ARTISTS AND AESTHETICS (September 24, 26)

1. Thompson, "Aesthetics" in *BLACK GODS AND KINGS* (Los Angeles: University of California, Museum and Laboratories of Ethnic Arts and Technology, 1971), CH3/1-7. *
2. Drewal, *AFRICAN ARTISTRY* (Atlanta: The High Museum of Art, 1980), pp. 9-20. [10] *
3. Walker, Roslyn. "Anonymous Has a Name: Olowe of Ise," from The Yoruba Artist: New Theoretical Perspectives on African Arts (Washington: Smithsonian Institution Press, 1994): 91-106.*
4. Yai, "In Praise of Metonymy: The Concepts of 'Tradition' and 'Creativity' in the Transmission of Yoruba Artistry over Time and Space," in *THE YORUBA ARTIST* (Washington, DC: Smithsonian Institution Press, 1994), pp. 107-115. **
5. Sieber, "The Aesthetics of Traditional African Art," in *ART AND AESTHETICS IN PRIMITIVE SOCIETIES* (NY: E.P. Dutton, 1971), Jopling, ed., pp. 127-131. [31] **
6. Vogel, "Beauty in the Eyes of the Baule," *WORKING PAPERS IN THE TRADITIONAL ARTS* (Philadelphia: Institute of the Study of Human Issues, 1977), 6, pp. 1-24. [38] **
7. Vogel, "African Aesthetics," (NY: Center for African Art, 1986) pp. XI-XVI. [36] **
8. Willett, *AFRICAN ART* (London: Thames and Hudson, 1993), pp. 208-237**

Week 5: AFRICAN ROCK ART—SAHARAN AND SOUTHERN AFRICA (October 1, 3) STYLE PAPER DUE— October 3

1. Visona et al. *A HISTORY OF ART IN AFRICA*, pp. 26-32; 472-478 *

2. Perani and Smith, "Western and Central Sudanic Societies," pp.20-28. *
3. Gillon, A SHORT HISTORY OF AFRICAN ART (Harmondsworth: Penguin, 1986), pp. 36-54. *
4. Mazonowicz, "Prehistoric Rock Painting at Tassili," AFRICAN ARTS, 2, 1, 1968, pp. 24, 74-75. *
5. Davis, "The Study of Rock Art in Africa," in A HISTORY OF AFRICAN ARCHEOLOGY (London: J. Currey/Heinemann, 1990), pp. 271-95.**
6. Lewis-Williams, "Ways of Discovering Rock Art," in DISCOVERING SOUTHERN AFRICAN ROCK ART (Cape Town: D. Phillips, 1990), pp.1-42.**
7. Willett, AFRICAN ART, pp. 43-79**.

Weeks 6 & 7: NOK and IGBO UKWU (October 8, 10, 15, 17)

1. Visona et al. A HISTORY OF ART IN AFRICA, pp. 78-80; 274-278 *
2. Perani and Smith, pp. 41-44. *
3. Eyo and Willett, TREASURES OF ANCIENT NIGERIA (NY: Knopf/Random House, 1980), pp. 3-10, 25-32. *
4. Gillon, A SHORT HISTORY OF AFRICAN ART, pp. 75-86. [N7380 G5 1986] **
5. Shaw, NIGERIA: ITS ARCHEOLOGY AND EARLY HISTORY (London: Thames & Hudson, 1978), pp. 69-88. [30] **
6. Willett, AFRICAN ART, pp. 65-75 **
- 7 Art and Life in Africa—CD-ROM (HCW-N72 S6 A781 1998 MEDIA) -- "Ancient Africa: Nok and Igbo Ukwu" **

Weeks 8 & 9: IFE AND BENIN (October 22, 24, 29, 31) -- MIDTERM EXAM (October 24)

1. Visona et al. A HISTORY OF ART IN AFRICA, pp. 228-236; 310-325*
2. Perani and Smith, pp.126-135, 171-202. *
3. Drewal, "Ife: Origins of Art and Civilization," in YORUBA: NINE CENTURIES OF AFRICAN ART AND THOUGHT (NY: Center for African Art in Association with H.N. Abrams, 1989), pp. 45-76. *

4. Ben-Amos, THE ART OF BENIN (NY: Thames and Hudson, 1980), pp. 5-43. *
5. Willett, AFRICAN ART, pp. 65-114**
6. Art and Life in Africa—CD-ROM (HCW-New Media) -- “Ancient Africa: Ife and Benin” **

Weeks 10 & 11 & 12: TEXTILES, DECORATIVE AND PERSONAL ARTS (November 5, 7, 14, 19, 21)

1. Visona et al. pp. 42-46; 94-95; 99-105; 194-208; 260-263; 303-310; 342- 352; 399-402; 429-434; 466-469; 488-491 *
2. Perani and Smith, pp.307-320. *
3. Berns, “Decorated Gourds of Northeastern Nigeria,” AFRICAN ARTS , 19, 1, pp.28-45, 86, 87. *
4. Cole, “Vital Arts in Northern Kenya,” AFRICAN ARTS, 7, 2, 1974, pp.12-23, 82.*
5. Ross, Doran H. “A Beautiful Cloth Does Not Wear Itself,” from Wrapped in Pride: Ghanaian Kente and African American Identity (Los Angeles: UCLA Fowler Museum of Cultural History, 1998): 38-57.*
6. Imperato, “Bokolanfini,” AFRICAN ARTS, 3, 4, 1970, pp. 12-19, 82-84. [21] **
7. Ferris, NUBA PERSONAL ART (London: Duckworth, 1972), pp. 73-82**
8. Adams, M. “Kuba Embroidered Cloth,” AFRICAN ARTS, 12, 1, pp. 24-39. [1] **

THANKSGIVING BREAK (November 22-25)

Week 13: AFRICAN ARCHITECTURE (November 26, 28)

1. Visona, et. al. pp. 33-42; 95-99; 110-113; 137-140; 162-165; 191; 266-268; 339-342; 398-399; 441-444; 445-448; 479-483; 492-493 *
2. Prussin, “An Introduction to Indigenous African Architecture,” in JOURNAL OF THE SOCIETY OF ARCHITECTURAL HISTORIANS (Philadelphia: Society of Architectural Historians), 33, 3, 1974, pp. 182-205. *
3. Prussin, “Oulata,” in HATUMERE: ISLAMIC DESIGN IN AFRICA (Berkeley: University of California Press, 1986), pp. 134-141. *
4. Pwiti, “The Origins and Development of the Stone Building Cultures of Zimbabwe,” in LEGACIES OF STONE: ZIMBABWE (Tervuren: Royal Museum for Central Africa, 1997), pp.77-95 *

5. Schneider, "Ndebele Mural Art," AFRICAN ARTS, 18, 3, pp. 60-67, 100. **
6. Allen, "Swahili Architecture in the Later Middle Ages," AFRICAN ARTS , 7, 2, pp. 42-47, 66-68, 83.**
7. Willett, AFRICAN ART, pp. 115-137**

Week 14: GLOBAL AFRICAN AND AFRICAN DIASPORA ARTS OF THE 20TH and 21ST CENTURIES (December 3, 5)

1. Visona et al. pp. 46-47; 76-77; 125-128; 191-193; 225-227; 268-273; 278-282; 364-365; 408-411; 435-437; 460-461; 469-471; 494-497; 500-527 *
2. Oguibe, "Art, Identity, Boundaries: Postmodernism and Contemporary African Art," READING THE CONTEMPORARY: AFRICAN ART FROM THEORY TO THE MARKETPLACE (Cambridge: MIT Press, 1999), 16-29*.
3. Oguibe, "Finding a Place: Nigerian Artists in the Contemporary Art World," in ART JOURNAL (NY: College Art Association), 58(2) 1999:30-41*
4. Okeke, Chika, "The Quest for a Nigerian Art: Or a Story of Art from Zaria and Nsukka" in Reading the Contemporary: African Art from Theory to Marketplace. Olu Oguibe & Okwui Enwezor, eds. (Cambridge: MIT Press, 1999) 144-165*
5. Kasfir, Sidney Littlefield, "The African Artist: Shifting Identities in the Postcolonial World," Contemporary African Art. (NY: Thames & Hudson, 1999),124-165.*
4. Perani and Smith, pp.124-5, 166-70, 202-6, 274-5, 304-6, 344-8. **
5. Beier, CONTEMPORARY ART IN AFRICA (NY: Praeger, 1968), pp. 3-14. **
- 6 Kasfir, Sidney Littlefield, "Migration and Displacement", Contemporary African Art. (NY: Thames & Hudson, 1999),190-213.**
- 7 Oguibe, Olu, "Double Dutch and the Culture Game" in The Culture Game. (Minneapolis: University of Minnesota UP, 2004):33-44. **
8. 8. Magnin, CONTEMPORARY ART OF AFRICA (New York: Harry N. Abrams, 1996), pp. 22-175.**

Week 15: STUDENT PRESENTATIONS/CELEBRATION (Monday, December 10) and REVIEW SESSION (Wednesday December 12)

FINAL EXAM – Friday, December 21st at 2:45pm in Chazen room L140