

General Education Course Information Sheet
Please submit this sheet for each proposed course

Department & Course Number World Arts and Cultures 98T
 Course Title Curating and Contemporary African Arts
 Indicate if Seminar and/or Writing II course Seminar

1 Check the recommended GE foundation area(s) and subgroups(s) for this course

Foundations of the Arts and Humanities

- Literary and Cultural Analysis X
- Philosophic and Linguistic Analysis _____
- Visual and Performance Arts Analysis and Practice X

Foundations of Society and Culture

- Historical Analysis _____
- Social Analysis _____

Foundations of Scientific Inquiry

- Physical Science _____
With Laboratory or Demonstration Component must be 5 units (or more) _____
- Life Science _____
With Laboratory or Demonstration Component must be 5 units (or more) _____

2. Briefly describe the rationale for assignment to foundation area(s) and subgroup(s) chosen.

Students will practice visual analysis of contemporary African arts, linking the artworks to current events in Africa and throughout the world. They will also analyze museum exhibitions, studying how curatorial choices create knowledge (particularly about non-Western cultures) through the presentation of visual arts.

3. List faculty member(s) who will serve as instructor (give academic rank):

Elaine Sullivan (PhD Candidate) mentored by Mary Nooter Roberts (Professor of World Arts and Culture)

Do you intend to use graduate student instructors (TAs) in this course? Yes _____ No X
 If yes, please indicate the number of TAs _____

4. Indicate when do you anticipate teaching this course:

2018-2019 Fall Enrollment _____ Winter Enrollment _____ Spring Enrollment X

5. GE Course Units

Is this an **existing** course that has been modified for inclusion in the new GE? Yes ___ No X

If yes, provide a brief explanation of what has changed. _____

Present Number of Units: _____

Proposed Number of Units: _____

6. Please present concise arguments for the GE principles applicable to this course.

- ❑ General Knowledge

This course will introduce students to contemporary arts of African while also questioning why some artists become well known and others to not. In doing so students will questions how curatorial practices in museums, festivals, and galleries can create knowledge about the arts and the places arts are made.
- ❑ Integrative Learning

The study of African arts is necessarily interdisciplinary, and students will learn about history, politics, and diverse cultures in Africa in order to better analyze art works and exhibitions. Students will learn from art works, artist statements, curatorial statements, main stream art reviews and scholarly publications to gain insight into the many possible approaches to the study of visual arts.
- ❑ Ethical Implications

African arts and artists have been traditionally represented as primitive and tribal. The course’s main discussion points will revolve around the ethical implications of representing another person or culture, including who can represent whom and how one might do so respectfully.
- ❑ Cultural Diversity

Students will learn about artists from across the African continent, and how issues of race, ethnicity, gender and migration are presented in different contexts worldwide. Many contemporary African artists move between Africa, Europe, and the US, working with fellow Africans as well as Europeans and Americans, and students will discuss the different implications of working and showing art in these different contexts.
- ❑ Critical Thinking

With a focus on in-class discussion of readings and exhibitions, students will be guided through texts and images to identify authors’ arguments and then assess their validity. Students will also complete an exhibition comparison paper, practicing the skills of critical evaluation of curatorial choices in museum exhibitions.
- ❑ Rhetorical Effectiveness

Students’ final project will be to write an exhibition proposal, for which they will choose a topic, explain how their curatorial choices express their argument about the topic, and convince a (hypothetical) jury to fund their exhibition.
- ❑ Problem-solving

Students will identify a topic for their exhibition proposal (final project) early in the quarter, and through small assignments will need to locate accessible sources for their project. We will also discuss the failures of many exhibitions, focusing on how artists, curators, and institutions could have succeeded by making different decisions.
- ❑ Library & Information Literacy

Each week students will be required to visit the arts library to review exhibition books on reserve, and to submit a “source worksheet” about a reading. Students are also required to submit an annotated bibliography early in the quarter.

(A) STUDENT CONTACT PER WEEK (if not applicable write N/A)

- | | | |
|---|-------|---------|
| 1. Lecture: | 3 | (hours) |
| 2. Discussion Section: | _____ | (hours) |
| 3. Labs: | _____ | (hours) |
| 4. Experiential (service learning, internships, other): | _____ | (hours) |
| 5. Field Trips: | _____ | (hours) |

(A) TOTAL Student Contact Per Week 3 **(HOURS)**

(B) OUT-OF-CLASS HOURS PER WEEK (if not applicable write N/A)

1. General Review & Preparation:	<u>1</u>	(hours)
2. Reading	<u>4</u>	(hours)
3. Group Projects:	<u> </u>	(hours)
4. Preparation for Quizzes & Exams:	<u> </u>	(hours)
5. Information Literacy Exercises:	<u>1</u>	(hours)
6. Written Assignments:	<u>3</u>	(hours)
7. Research Activity:	<u>3</u>	(hours)
(B) TOTAL Out-of-class time per week	12	(HOURS)
GRAND TOTAL (A) + (B) must equal at least 15 hours/week	15	(HOURS)

Syllabus: Curating and Contemporary African Arts

Course Description:

This course examines how curatorial practices create knowledge about the contemporary arts of Africa. Whereas historical arts from the African continent are canonized in textbooks and in the permanent exhibitions of museums around the world, the “canon” of contemporary African arts is in the process of being created. How is this canon created, and who creates it? In searching for answers to these questions and to complex issues of how contemporary artistic identities are constructed and categorized, students develop a critical view of how knowledge and assumptions are produced, particularly by museums and cultural institutions.

In addition to learning about contemporary African artists and examples of their artwork, students will learn about history, politics, and diverse cultures on the continent. An artist’s biography or a work of art can serve as an entry point into broader issues. A photograph by Sammy Baloji of an abandoned mine in southern Democratic Republic of the Congo, for example, leads one to research the history of mining in that region, including precolonial uses of copper, the beginnings of industrial mining during the colonial period, post-independence nationalization of the mining sector, and present-day decisions made by multi-national companies in relation to the international price of copper. To critically engage with a work of art is to bring multiple disciplines into conversation with one another.

Weekly sessions are built around one or two exhibitions that students will examine through the exhibition books and readings to be completed before class. Focusing on exhibitions and curating while studying contemporary African arts is especially relevant because, as my dissertation co-chair and CUTF mentor Polly Roberts has pointed out, the field of African arts studies has been uniquely influenced by exhibitions and curatorial practices (Roberts 2012, a reading due week 2). Scholars in museums and in universities have used exhibitions to showcase research and pose questions in distinctly visual ways.

Over the course of the quarter students will become familiar with important African artists working today while learning about exhibitions that have shaped the field. Through museum visits, guest speakers, and their own presentations on past exhibitions, students will develop skills to critically analyze museums and curatorial decisions. Students, working together to develop an online class reference resource on contemporary African artists, will create their own database of artist biographies and art works to use when developing their final project.

Course Objectives

1. Introduce students to how curating creates and defines knowledges through exhibitions
2. Gain a familiarity with African artists working today
3. Learn and practice visual analysis of art works, and explore how arts can be used across disciplines to discuss such topics as history and politics
4. Critically analyze museum exhibitions and curatorial choices
5. Develop fundamental skills of art historical and museological research, using readings to support arguments in class discussions and course papers

6. Provide students the opportunity to receive feedback on writing throughout the quarter, concluding with the submission of an exhibition proposal

Course Requirements

This course is worth five units, which means that students are expected to spend 12 hours per week outside of class on class work. This work will include visiting the arts library to read exhibition books on reserve (see below), readings, weekly reading assignments, and adding to our resource on contemporary African artists (see below). Over the course of the quarter students will be responsible for one presentation on an exhibition to be discussed that week and adding one new artist to the online resource per week. A short map quiz the second week will ensure that students are familiar with the countries discussed throughout the quarter. A short exhibition comparison paper will allow students to practice exhibition analysis and receive early feedback on their writing. The final project, an exhibition proposal, will be broken up into several parts, including a proposal, an annotated bibliography, and a draft, so that students will receive maximum guidance on content and writing.

Reserved Exhibition Books in the Arts Library:

One important aspect of out-of-class work is visiting the arts library to go through books held on reserve. In order to not have several students requesting books at once, we will have a sign-up sheet for when you will work in the arts library.

Please note that I do not expect students to read everything in the exhibition books. I expect students to make note of where and when the exhibition took place, who curated it, and what artists were featured. I will prepare weekly worksheets (similar in format each week) to facilitate “active skimming,” so that students will learn how to identify the main themes of an exhibition and the artworks they find most compelling without reading the entire book.

Class-developed resource on contemporary African artists:

Each week students will be responsible for adding entries to our online resource of contemporary African artists, including artist biographies and examples of their work. Students will comb through the week’s assigned readings and exhibitions books to identify artists mentioned and choose one to add to the resource each week. We will work together as a class to make sure everyone chooses different artists.

Exhibition comparison paper (4 pages, due week 3):

After our visit to the Fowler during the first class meeting, students will visit another museum exhibition on their own. They will then write a four-page paper comparing the two exhibitions, focusing on curatorial choices and exhibition practices, and not simply on content.

Final Project (12-15 pages, due finals week):

For the final project, students will submit a 12-15 page exhibition proposal. They will work on this project throughout the quarter, submitting a two-page topic proposal week 5, an annotated bibliography week 7, an 8-page draft week 8, and the final paper during finals week. Students will work in pairs to provide peer feedback in addition to receiving feedback from Elaine.

Map Quiz:	5%
Active Participation:	10%

Weekly Assignments:	
Exhibition book worksheets	5%
Additions to online artist resource:	10%
Exhibition presentation:	10%
Exhibition comparison paper:	10%
Final Project:	
Proposal	10%
Bibliography	10%
Final Project Draft	10%
Final Project: Exhibition Proposal	20%

Grading Scale:

97-100 = A+	93-96 = A	90-92 = A-
87-89 = B+	83-86 = B	80-82 = B-
77-79 = C+	73-76 = C	70-73 = C-
67-69 = D+	60-66 = D	0-59 = F

Week One: Introduction to Major Questions

Discussion Topics:

We will begin the class by breaking down the title to clarify what we will be talking about throughout the quarter: What does it mean to curate an art exhibition? What do we think of when we talk about contemporary art? What comes to mind when we think of African art? And what do we mean by “art,” as opposed to, say, “artifact” or “craft” or “ethnographic object?”

I will also provide a brief introduction to African history, particularly about colonization, independence, and post-colonial states.

We will spend the last hour in the Fowler Museum, where I will guide students through the “Intersections: World Arts/Local Lives” exhibition highlighting curatorial decisions and objects that exemplify why answers to our earlier questions can be so complicated.

Assignment: Students should visit a second museum (recommendations will be made based on exhibition calendars) in preparation for their first writing assignment, a comparison of curatorial choices between “Intersections” and their chosen second exhibition.

Week Two: African Arts in Modern Art Museums, Part 1: “Primitivism” at MoMA and “Magiciens de la Terre” at Pompidou

Discussion Topics:

This week we will discuss two major exhibitions of African arts in modern art museums from the 1980s: “Primitivism” at New York’s MoMA and “Magiciens de la Terre” at Paris’ Pompidou. Elaine will present the exhibitions to students as an example of what she expects from their own presentations of exhibitions in future class meetings.

Exhibition Books:

Rubin, William. *"Primitivism" in 20th century art: affinity of the tribal and the modern*. New York : Museum of Modern Art, 1984.

Martin, Jean Hubert. *Magiciens de la Terre*. Paris : Editions du Centre Pompidou, 1989.

Readings:

Clifford, James. "Histories of the tribal and the modern." In *The Predicament of Culture: Twentieth-Century Ethnography, Literature, and Art*, 189-214. Cambridge: Harvard University Press, 1988 (excerpts).

McEvelley, Thomas. "Doctor lawyer Indian chief". *Artforum International*, November 1984, 54-61.

Roberts, Mary Nooter. "Tradition is Always Now: African Arts and the Curatorial Turn." *African Arts* 45, no. 1 (2012): 1-7.

Steeds, Lucy. "'Magiciens de la Terre' and the Development of Transnational Project-Based Curating." In *Making Art Global (Part 2): "Magiciens de la Terre" 1989*. London: Afterall, 2013, 24-94 (excerpts).

Assignment: Map Quiz on countries of Africa (in class)

Week Three: Early Group Shows: "Africa Explores" and "Seven Stories about Modern Art in Africa"

Discussion Topics:

Last week we considered African arts presented alongside arts from around the world. This week, we look at exhibitions that only feature African arts. What is gained with this approach, and what is lost? What does it mean to categorize arts as seen in "Africa Explores" as compared to the "stories" approach in "Seven Stories?"

Potential Guest: Polly Roberts, asked specifically about her time working at the Center for African Art

Exhibition Books:

Vogel, Susan Mullin. *Africa explores: 20th century African art*. New York: Center for African Art, 1991.

Deliss, Clémentine. *Seven stories about modern art in Africa: an exhibition*. Paris: Flammarion, 1995.

Readings:

Seven Stories:

Friedel, Julia. "Exhibition Histories: Seven Stories about Modern Art in Africa." *Contemporary And*, May 3, 2017. <http://www.contemporaryand.com/magazines/seven-stories-about-modern-art-in-africa/>

Nicodemus, Everlyn. 1995. "Art and art from Africa: The two sides of the gap." *Third Text* 9 no. 33: 31-40.

Africa Explores:

Friedel, Julia. "Exhibition Histories: Africa Explores." *Contemporary And*, January 6, 2017.

<http://www.contemporaryand.com/magazines/africa-explores/>

Oguibe, Olu. 1993. "Africa Explores: 20th Century African Art by Susan Vogel." *African Arts* 26, no. 1: 16-22.

Vogel, Susan. "Foreword" and "Introduction." In *Africa explores: 20th century African art*, 8-31. New York: Center for African Art, 1991.

Assignment Due: Exhibition comparison paper

Week Four: "Third World" Biennials

Discussion topics:

Part 1: What are biennials? Where are they? We will discuss the growth of "third world" biennials (and why we use that term here but not in general), mentioning Havana, Sao Paulo, Bamako, Dakar, Sharjah, and Elaine's own work in Lubumbashi

Part 2: The Johannesburg Biennales, and the influence of Okwui Enwezor.

Exhibition Books:

Johannesburg Biennale. *Africus: Johannesburg Biennale, 28 February-30 April 1995*. Braamfontein, Johannesburg [South Africa]: Greater Johannesburg Transitional Metropolitan Council, 1995.

Johannesburg Biennale, Okwui Enwezor, and Colin Richards. *Trade routes: history and geography: 2nd Johannesburg Biennale 1997*. [Johannesburg], South Africa: Greater Johannesburg Metropolitan Council, 1997.

Readings:

Breitz, Candice. "The first Johannesburg Biennale: Work in Progress." *Third Text* 9 no. 31 (1995): 89-94.

Ogbechie, Sylvester. 2010. "The Curator as Culture Broker: A Critique of the Curatorial Regime of Okwui Enwezor in the Discourse of Contemporary African Art." *Achronym* (blog), June 16, 2010. <http://aachronym.blogspot.com/2010/06/curator-as-culture-broker-critique-of.html>

Silva, Bisi. "An 'other' stop on the global art trail: 2nd Johannesburg Biennale." *Nka: Journal of Contemporary African Art* 8 (1998): 46-51.

Weiss, Rachel. "A Certain Place and a Certain Time: The Third Bienal de La Habana and the origins of the global exhibition." In *Making Art Global Part 1: The Third Havana Biennial 1989*, edited by Rachel Weiss, 14-69. London: Afterall Books, 2011. (excerpts)

Week Five: Dak'Art

Discussion Topics:

What is Dak'Art, and why is it so important? What does it mean to have contemporary African arts displayed and celebrated on the continent and not in Europe or the US?

Potential Guest: Interview Polly Roberts about curating Dak'Art

Exhibition Books:

Dak'Art 2006 : 7ème Biennale de l'art africain contemporain. Dakar : Secrétariat général de la Biennale de l'Art africain contemporain de Dakar, 2006.

Njami, Simon. *La Cité dans le jour bleu = The City in the blue daylight*. Bielefeld, Germany: Kerber, 2016.

Readings:

Araeen, Rasheed. "Dak'Art 1992-2002." *Third Text* 17 (2003): 93-106.

Response:

Oguibe, Olu. "The Failure of DAK'ART?" *Third Text* 18 (2004): 83-85.

From *African Arts*: Dak'art 2006: Positions and Perspectives, pp. 54-67.

- "Dak'art spaces of Expression" by Polly Nooter Roberts, Henry Meyric Hughes, Carol Brown, Viyé Diba, Steven Nelson and Storm Janse Van Rensburg
- "Agreements, Allusions, and Constructive Misunderstandings" by Henry Neyric Hughes
- "A Global Africa at Dak'art 7" by Carol Brown
- "Dak'art 2006: A View from the Inside" by Viyé Diba
- "Recalling Dak'Art" by Steven Nelson
- "Art Routes: Negotiating Dak'Art" by Storm Janse Van Rensburg

Grabski, Joanna. "The Dak'Art Biennale: Exhibiting Contemporary Art and Geopolitics in Africa" *Nka: Journal of Contemporary African Art* 22/23 (2008): 104-113.

Assignment Due: Proposal for final project

Week Six: Where is Africa?Discussion topics:

What makes someone an "African artist" vs. "an artist from Africa? What roles are played by diasporic artists? By those born in Europe? Those who move there?

Exhibition Book:

Farrell, Laurie Ann, and Valentijn Byvanck. 2003. *Looking both ways: art of the contemporary African diaspora*. New York: Museum for African Art.

Readings:

Enwezor, Okwui. "Between Worlds: Postmodernism and African Artists in the Western Metropolis." In *Reading the Contemporary: African Art from Theory to Marketplace*,

edited by Olu Oguibe and Okwui Enwezor. London: Institute of International Visual Arts, 1999: 244-275.

Oguibe, Olu. "Art, Identity, Boundaries: Postmodernism and Contemporary African Art." In *Reading the Contemporary: African Art from Theory to Marketplace*, edited by Olu Oguibe and Okwui Enwezor. London: Institute of International Visual Arts, 1999: 16-29.

Week Seven: Beautiful Art, Problematic Patrons

Discussion Topics:

What are the roles played by collectors? Do the collectors affect how we understand the art on view?

Exhibition Books:

Njami, Simon, and Lucy Durán. *Africa remix: contemporary art of a continent*. Ostfildern-Ruit: Hatje Cantz 2005.

Njami, Simon, and Susanne Gaensheimer. *Divine comedy. Heaven, hell, and purgatory from the perspective of contemporary African artists*. Bielefeld: Kerber Verlag, 2014.

Magnin, André. *African art now: masterpieces from the Jean Pigozzi collection*. London: Merrell, 2005.

Readings:

Chikikuwa, Raphael. "Curating contemporary African art: questions of mega-exhibitions and Western influences." *African Identities* 9 (2011): 225-229.

Picton, John. "In vogue, or the flavor of the month: the new way to wear black." *Third Text* 7 (1993): 89-98.

Okeke-Agulu, Chika. "First Word: Venice and Contemporary African Art." *African Arts* 40 (2007): 1-5.

News Clippings:

Davis, Ben. "Art and Corruption in Venice." *Artnet News*. February 23, 2007.

<http://www.artnet.com/magazineus/news/artnetnews/artnetnews2-23-07.asp>

Artnet News. "Update on Dokolo in Venice." May 18, 2007.

<http://www.artnet.com/magazineus/news/artnetnews/artnetnews5-18-07.asp>

Leturcq, Armelle. "André Magnin – The Man Behind the Jean Pigozzi Collection." November 2015. <http://www.crash.fr/43681-2/>

Assignment Due: Annotated bibliography

Week Eight: Blurring Categories: Traditional, Popular and Contemporary Arts Exhibited Together

Exhibition Books:

Kreamer, Christine Mullen. *African Cosmos: Stellar Arts*. New York: Monacelli Press, 2012.
 Milbourne, Karen E. *Earth Matters: Land as Material and Metaphor in the Arts of Africa*. New York: Monacelli Press, 2013.

Readings:

Appiah, Kwame Anthony. "Is the Post- in the Postmodernism the Post- in Postcolonial?" *Critical Inquiry* 17 (1991): 336-357.
 Kasfir, Sidney Littlefield. "African Art and Authenticity: A Text with a Shadow." *African Arts* 25 (1992): 40-52.
 Milbourne, Karen E. "Earth Matters: Land as Material and Metaphor in the Arts of Africa." *Nka: Journal of Contemporary African Art* 33 (2013): 100-111.
 Milbourne, Karen E. "A History Shaped by Futures Past: Art, Artists, and the Dialogic Turn at the Smithsonian National Museum of African Art." *African Arts* 50 (2017): 62-73.

Assignment Due: Final Project Draft (8 pages)

Week Nine:

- 1. African Arts in Modern Art Museums, Part 2: Single-Artist Shows**
- 2. Final Project Presentations**

Potential Guests: Marla Berns or Erica Jones, to discuss work curating single-artist shows

Exhibition Books:

Berns, Marla. *Ceramic Gestures: New Vessels by Magdalene Odundo*. Santa Barbara, CA: University Art Museum, 1995.
 Binder, Lisa M (ed.). *El Anatsui: when I last wrote to you about Africa*. New York: Museum for African Art, 2010.
 Cooksey, Susan. *Resonance and Inspiration: New Works by Magdalene Odundo*. Gainesville, FL: Samuel P. Harn Museum of Art, 2006.
 Hassan, Salah M. *Ibrahim El-Salahi: a visionary modernist*. Long Island City, NY: Museum for African Art, 2012.
 Vogel, Susan. *El Anatsui: Art and Life*. New York: Prestel, 2012.

And the book from MoMA's upcoming Bodys Isek Kingelez exhibition (not yet published)

Readings:

Chutel, Lynsey. "Hustle is as important as technique to cash in on Africa's art boom." *Quartz*, December 3, 2017. <https://qz.com/1125610/africas-art-boom-is-yet-to-reach-emerging-artists/>
 Harney, Elizabeth. "El Anatsui's abstractions: Transformations, analogies and the new global." » *In Re-envisioning the Contemporary Art Canon: Perspectives in a Global World*. edited by Ruth E. Iskin. London and New York: Routledge, 2017. p. 105-122.
 O'Connor, Lindsey. "Review: *El Anatsui: when I last wrote to you about Africa*." CAAreviews, March 21, 2013 <http://www.caareviews.org/reviews/1999>

Sanyal, Sunanda K. "Critiquing the critique: El Anatsui and the politics of inclusion." *World Art* 4 (2014): 89-108.

Week 10:

- 1. Beyond Dak'Art: Contemporary African Arts in Africa**
- 2. Project Presentations**

Discussion Topics:

What are the new museums of contemporary Africa art found in Africa? What other spaces can be found in Africa for contemporary arts? We will discuss the Zeitz Mocaa museum in Cape Town, the Al Maaden museum in Marrakech, and the Ouidah Zinsou museum in Benin. We will then discuss alternatives to museums, particularly arts and cultural centers like Doual'arts in Douala and Picha in Lubumbashi.

News Coverage:

Dawson, Aimee. "Marrakech bids to become hub for contemporary African art as museum plans relaunch alongside 1:54 fair." *The Art Newspaper* November 27, 2017.

<https://www.theartnewspaper.com/news/marrakech-bids-to-become-hub-for-contemporary-african-art-as-private-museum-plans-relaunch-to-coincide-with-1-54-fair>

Dagen, Philippe. "Benin blazes a trail for African modern art with opening of museum in Ouidah." *The Guardian* January 6, 2014.

<https://www.theguardian.com/artanddesign/2014/jan/06/contemporary-art-benin-ouidah-zinsou>

Sargent, Antwaun. "Africa Gets Its First Major Contemporary Art Museum—but Challenges Lie Ahead." *Artsy.net*, September 19, 2017. <https://www.artsy.net/article/artsy-editorial-africa-first-major-contemporary-art-museum-challenges-lie-ahead>

Sulcas, Roslyn « A Provocative Museum Places African Art on the Global Stage." *The New York Times*, October 27, 2017. <https://www.nytimes.com/2017/10/27/arts/design/zeitz-museum-contemporary-art-cape-town.html>

Readings:

Hanussek, Christian. "Cameroon: An Emerging Art Scene." *Nka: Journal of Contemporary African Art* 13-14 (2001): 100-105.

Schwartzott, Amy. "Conceptual, Temporal, and Tangible: Discursive Spaces of Contemporary Art in Maputo." *Critical Interventions* 8 (2014): 221-245.

Strother, Z. S. "Meteoric Realities: The Fourth Biennale of Lubumbashi." *Nka: Journal of Contemporary African Art* 41 (2017): 176 – 187.

Strother, Z. S. "Toma Muteba Luntumbue: in Conversation with Z. S. Strother." *Nka: Journal of Contemporary African Art* 41 (2017): 166-175.

Reading List

Exhibition Books (not to be read completely, but used as reference and quick page-throughs)

- Berns, Marla. *Ceramic Gestures: New Vessels by Magdalene Odundo*. Santa Barbara, CA: University Art Museum, 1995.
- Binder, Lisa M (ed.). *El Anatsui: when I last wrote to you about Africa*. New York: Museum for African Art, 2010.
- Cooksey, Susan. *Resonance and Inspiration: New Works by Magdalene Odundo*. Gainesville, FL : Samuel P. Harn Museum of Art, 2006.
- Dak'Art 2006 : 7ème Biennale de l'art africain contemporain. Dakar : Secrétariat général de la Biennale de l'Art africain contemporain de Dakar, 2006.
- Deliss, Clémentine. *Seven stories about modern art in Africa: an exhibition*. Paris: Flammarion, 1995.
- Farrell, Laurie Ann, and Valentijn Byvanck. 2003. *Looking both ways: art of the contemporary African diaspora*. New York: Museum for African Art.
- Hassan, Salah M. *Ibrahim El-Salahi: a visionary modernist*. Long Island City, NY: Museum for African Art, 2012.
- Johannesburg Biennale. *Africus: Johannesburg Biennale, 28 February-30 April 1995*. Braamfontein, Johannesburg [South Africa]: Greater Johannesburg Transitional Metropolitan Council, 1995.
- Johannesburg Biennale, Okwui Enwezor, and Colin Richards. *Trade routes: history and geography: 2nd Johannesburg Biennale 1997*. [Johannesburg], South Africa: Greater Johannesburg Metropolitan Council, 1997.
- Kreamer, Christine Mullen. *African Cosmos: Stellar Arts*. New York: Monacelli Press, 2012
- Magnin, André. *African art now: masterpieces from the Jean Pigozzi collection*. London: Merrell, 2005.
- Martin, Jean Hubert. *Magiciens de la Terre*. Paris : Editions du Centre Pompidou, 1989.
- Milbourne, Karen E. *Earth Matters: Land as Material and Metaphor in the Arts of Africa*. New York: Monacelli Press, 2013.
- Njami, Simon. *La Cité dans le jour bleu = The City in the blue daylight*. Bielefeld, Germany: Kerber, 2016.
- Njami, Simon, and Lucy Durán. *Africa remix: contemporary art of a continent*. Ostfildern-Ruit: Hatje Cantz 2005.
- Njami, Simon, and Susanne Gaensheimer. *Divine comedy. Heaven, hell, and purgatory from the perspective of contemporary African artists*. Bielefeld: Kerber Verlag, 2014.
- Rubin, William. *"Primitivism" in 20th century art: affinity of the tribal and the modern*. New York: Museum of Modern Art, 1984.
- Vogel, Susan Mullin. *Africa explores: 20th century African art*. New York: Center for African Art, 1991.
- Vogel, Susan. *El Anatsui: Art and Life*. New York: Prestel, 2012.

And the book from MoMA's upcoming Bodys Isek Kingelez exhibition (not yet published)

Readings

- Appiah, Kwame Anthony. "Is the Post- in the Postmodernism the Post- in Postcolonial?" *Critical Inquiry* 17 (1991): 336-357.
- Araeen, Rasheed. "Dak' Art 1992-2002." *Third Text* 17 (2003): 93-106.
- Artnet News. "Update on Dokolo in Venice." May 18, 2007.
<http://www.artnet.com/magazineus/news/artnetnews/artnetnews5-18-07.asp>
- Breitz, Candice. "The first Johannesburg Biennale: Work in Progress." *Third Text* 9 no. 31 (1995): 89-94.
- Brown, Carol. "A Global Africa at Dak' art 7." *African Arts* 39 (2006): 60-61.
- Chikikuwa, Raphael. "Curating contemporary African art: questions of mega-exhibitions and Western influences." *African Identities* 9 (2011): 225-229.
- Chutel, Lynsey. "Hustle is as important as technique to cash in on Africa's art boom." *Quartz*, December 3, 2017. <https://qz.com/1125610/africas-art-boom-is-yet-to-reach-emerging-artists/>
- Clifford, James. "Histories of the tribal and the modern." In *The Predicament of Culture: Twentieth-Century Ethnography, Literature, and Art*, 189-214. Cambridge: Harvard University Press, 1988 (excerpts).
- Dagen, Philippe. "Benin blazes a trail for African modern art with opening of museum in Ouidah." *The Guardian* January 6, 2014.
<https://www.theguardian.com/artanddesign/2014/jan/06/contemporary-art-benin-ouidah-zinsou>
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New Course Proposal

World Arts and Cultures 98T Curating and Contemporary African Arts

Course Number World Arts and Cultures 98T

Title Curating and Contemporary African Arts

Short Title CONTEMP AFRICAN ARTS

Units Fixed: 5

Grading Basis Letter grade only

Instructional Format Seminar - 3 hours per week

TIE Code SEMT - Seminar (Topical) [T]

GE Requirement Yes

Major or Minor Requirement No

Requisites Enforced: Satisfaction of entry-level Writing requirement. Freshmen and sophomores preferred.

Course Description Seminar, three hours. Requisite: satisfaction of Entry-Level Writing requirement. Freshmen/sophomores preferred. Introduction to historical and theoretical issues related to curating contemporary African arts. Discussion of major museum exhibitions that have shaped field, differing roles of artists, curators, and collectors, and how to present ideas through curation and visual arts. Letter grading.

Justification Part of the series of seminars offered through the Collegium of University Teaching Fellows

Syllabus File [WL ARTS 98T Sullivan Syllabus.pdf](#) was previously uploaded. You may view the file by clicking on the file name.

Supplemental Information Instructor (Elaine Sullivan) UID: 403881988

Professor Mary Roberts is the faculty mentor for this course. UID: 702889540

Approved by the Collegium of University Teaching Fellows Faculty Advisory Committee on May 8, 2018

Grading Structure Map Quiz: 5%
Active Participation: 10%
Weekly Assignments:
Exhibition book worksheets 5%
Additions to online artist resource: 10%
Exhibition presentation: 10%
Exhibition comparison paper: 10%
Final Project:
Proposal 10%
Bibliography 10%
Final Project Draft 10%
Final Project: Exhibition Proposal 20%

Effective Date Spring 2019

Discontinue Date Summer 1 2019

Instructor

Name	Title
Elaine Sullivan	Teaching Fellow

Quarters Taught Fall Winter Spring Summer

Department World Arts and Cultures/Dance

WORLD ARTS 98T

Contact Name

E-mail

MICHELLE CHEN**mchen@oid.ucla.edu****Routing Help****ROUTING STATUS****Role:** Registrar's Office**Status:** Processing Completed**Role:** Registrar's Publications Office - Livesay, Blake Cary (BLIVESAY@REGISTRAR.UCLA.EDU) - 61590**Status:** Added to SRS on 8/17/2018 1:00:47 PM**Changes:** Description**Comments:** Course description edited into official version.**Role:** Registrar's Scheduling Office - Lin, Jessica (JLIN@REGISTRAR.UCLA.EDU) - 58253**Status:** Added to SRS on 8/3/2018 3:37:10 PM**Changes:** Short Title**Comments:** Within e-mail thread from Mary Ries and Aaron Tornell, FEC Chair Aaron Tornell provided written approval of course proposal on 08/03/2018.**Role:** FEC School Coordinator - Ries, Mary Elizabeth (MRIES@COLLEGE.UCLA.EDU) - 61225**Status:** Returned for Additional Info on 8/1/2018 4:04:41 PM**Changes:** No Changes Made**Comments:** no changes**Role:** Initiator/Submitter - Chen, Michelle L. (MCHEN@OID.UCLA.EDU) - 53042**Status:** Submitted on 8/1/2018 4:00:55 PM**Comments:** Initiated a New Course Proposal[Back to Course List](#)

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