

HAVC 117: Contemporary Art of Africa
Summer Session II, Summer 2018
Monday/Wednesday 1pm-4:30pm
Porter Academy 248



Photo Credit: Chris Saunders, *Pantsula* series, 2011-2016/Work in Progress

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Office Hours: Wednesday, 10:30am-12:30pm and by appointment

Office: Porter Academy 227

INTRODUCTION

Africa is a historical construct rather than definitive.
-Olu Oguibe's *The Culture Game* (2003)

This course equips undergraduate students with the critical skills to closely examine work generated by artists and scholars from Africa and its diasporas. Covering the 1960s-present, the class will begin by focusing on art reflective of independence movements and nationalism in Africa, followed by art that continues to grapple with the consequences of colonialism. We will examine a range of work by artists and scholars residing in countries such as Ghana, Nigeria, Kenya, and South Africa, as well as Britain and the United States. Students will leave with a greater awareness of the lasting impact of colonialism in Africa and how it continues to inform the understanding of its peoples and cultures.

COURSE OUTCOMES

- Address and engage with the ideas about Africa that circulate in the “West”
- Analyze art and visual culture using art historical/visual studies terminology
- Recognize and recall prominent artists, scholars, and works associated with the field
- Examine the impact institutions and exhibitions have had on the display of art and visual culture from Africa
- Critically interpret a work of art from an exhibition from the Museum of the African Diaspora (MoAD), San Francisco

The History of Art and Visual Culture Department has identified four program learning outcomes (PLO) for its B.A. program. Students in this class will be introduced to: PLO 1 (Breadth of Cultural Knowledge) and PLO 2 (Critical Thinking). For further information, please see <http://havic.ucsc.edu/program>.

TEACHING PHILOSOPHY

I believe that education is a form of empowerment. It allows for the acquisition of knowledge, the sharpening of analytic skills, and the transformation of ways of thinking. In the context of art history and visual studies, education equips students to become more visually literate, and therefore, more thoughtful about the world around them. For this class, I utilize a combination of methods that enables students to self-reflect and engage with one another to process the content. In this way, students take responsibility for their own learning and work together through new ideas.

METHOD OF INSTRUCTION

Each class will be a combination of lecture, discussion, viewing content, in-class work, and group work.

CLASS POLICIES

Attendance: Since summer session courses move quickly, attendance at all sessions is mandatory. More than 1 unexcused absence will result in a lowered grade. 3 unexcused absences will result in a failing grade in the course.

Bring to Class:

- Course reader
- Reading response(s)
- Notebook
- Writing utensils
- Something to eat and drink (3 ½ hour classes are long!)

Emailing Instructor: If you have a question or concern, please send a message to klaciste@ucsc.edu. You should expect to receive a reply within 24 hours. If you have an emergency, please type “URGENT” in the subject line of the email and I will respond as soon as possible.

Communication is key. If you are struggling to make a deadline or know you will miss a class session, communicate with me and plan ahead.

Late Assignments: Assignments submitted after the deadline will not be accepted except in certain circumstances. In those cases, please email klaciste@ucsc.edu.

Respect for Diversity: It is my intent that students from all diverse backgrounds and perspectives be well served by this course, that students' learning needs be addressed both in and out of class, and that the diversity that students bring to this class be viewed as a resource, strength, and benefit. It is my intent to present materials and activities that are respectful of diversity: gender, sexuality, ability, age, socioeconomic status, ethnicity, race, and prior learning. Your suggestions are encouraged and appreciated. Please let me know ways to improve the effectiveness of this course for you personally or for other students or student groups. In addition, if any of our class meetings conflict with your religious or cultural events, please let me know so that we can make arrangements for you. Please commit to fostering a collaborative and inclusive environment in this classroom, to learning from one another, and to bringing your own skills, knowledge and experience to the table with sincerity and care.

REQUIREMENTS

Graded Assignments

Participation: 20 points

Reading Responses: 30 points

Leading Discussion: 10 points

Quizzes: 20 points

Visual Analysis Paper: 20 points

Total=100 points

Participation: 20 points

Since the structure of the course includes discussion, in-class work, and group work, students are required to actively engage with the content. Participation includes but is not limited to commenting on an artistic or scholarly work, asking and responding to questions, and doing the activities assigned in class.

Reading Responses: 30 points

A hard copy of your reading response(s) is due every session in-class. Each response is meant to prepare you for discussion, and also helps me understand your interests and points that require clarification. Reading responses will be assessed according to their completeness (see criteria below) and timeliness. Each response should be about half a page and should be typed using Arial or Times New Roman, 12 pt. font, and 1 inch margins.

For each text please address the following:

- Identify 3-5 keywords.
- What is the main topic of the text?
- Note a pertinent section of the text that you would like to engage. (This can be an image included in the text as well as something you do not fully understand!)
- What are your questions about the text?

In total, there are 15 before-class readings that require a reading response. Each is worth 2 points.

Leading Discussion: 10 points

For each session, select students will be in charge of leading discussion based on the readings. This entails preparing the reading response as well as generating discussion questions to engage the class. We will select texts the first week of class.

Quizzes: 20 points

Every Monday starting Week 2, students will take a short quiz to help you recall information about artistic and scholarly works from the prior week. In total, you will take 4 quizzes that are each worth 5 points.

Visual Analysis Paper: 20 points

During Week 4, we will take a field trip to the Museum of the African Diaspora (MoAD). For this paper, you will write a visual analysis of one of the works of art from an exhibition and evaluate how the exhibition informs your interpretation of the work. Prior to the trip, you will receive a list of guiding questions and a rubric to help you write your paper. A hard copy of the paper is due on the last day of class (Wednesday, August 29).

This paper should be in Arial or Times New Roman, 12 pt. font, with 1 inch margins, double spaced, with pagination, and stapled using Chicago Manual Style.

Please reference the Owl Purdue website: <https://owl.english.purdue.edu/owl/resource/717/01/>

If you are unable to attend the field trip for any reason, you must contact me and make arrangements to visit the museum yourself.

Letter Grade Criteria

A - Excellent performance. Comprehensive factual knowledge, well-organized and well-written, showing independent, critical thinking and originality of insight.

B - Above average performance. Demonstrated control of factual material in depth, clear exposition and coherent organization.

C - Average performance. Presentation of a reasonable amount of substantially correct factual information relevant to the topic.

D - Below average performance. Demonstration of minimal comprehension of the material covered in lectures and readings, and little attention to detail.

F - No demonstration of comprehension of the material covered in lectures and readings. Consistent problems with comprehension, organization, critical thinking, and supporting details.

IMPORTANT DATES FOR SUMMER SESSION II

Drop: Monday, August 6

Withdraw: Friday, August 17

Neither Summer Session nor instructors drop students for non-attendance or non-payment. Students must drop themselves. Dropping results in full tuition reversal/refund. Withdraw posts a W for the grade and full tuition is charged (no refund).

For all dates and deadlines, including 'change of grade option' (P/NP) and grades due, here is the summer academic calendar: <https://summer.ucsc.edu/fundamentals/academic-calendar.html>

ACADEMIC INTEGRITY STATEMENT

Academic integrity is the cornerstone of a university education. Academic dishonesty diminishes the university as an institution and all members of the university community. It tarnishes the value of a UCSC degree.

All members of the UCSC community have an explicit responsibility to foster an environment of trust, honesty, fairness, respect, and responsibility. All members of the university community are expected to present as their original work only that which is truly their own. All members of the community are expected to report observed instances of cheating, plagiarism, and other forms of academic dishonesty in order to ensure that the integrity of scholarship is valued and preserved at UCSC.

In the event a student is found in violation of the UCSC Academic Integrity policy, he/she/they may face both academic sanctions imposed by the instructor of record and disciplinary sanctions imposed either by the provost of his/her/their college or the Academic Tribunal convened to hear the case. Violations of the Academic Integrity policy can result in dismissal from the university and a permanent notation on a student's transcript.

For the full policy and disciplinary procedures on academic dishonesty, students and instructors should refer to the [Academic Integrity page](#) at the [Division of Undergraduate Education](#).

RESOURCES

Course Website: Canvas (<https://canvas.ucsc.edu/courses/15259>) will be used to access the syllabus and other course files such as readings not found in the course reader.

Course Reader: Most of the assigned readings to be completed before class are in the course reader. Please bring it to every class.

DRC Accommodations: UC Santa Cruz is committed to creating an academic environment that supports its diverse student body. If you are a student with a disability who requires accommodations to achieve equal access in this course, please submit your Accommodation Authorization Letter from the Disability Resource Center (DRC) to me privately during my office hours or by appointment, preferably within the first two weeks of the quarter. At this time, I would also like us to discuss ways we can ensure your full participation in the course. I encourage all students who may benefit from learning more about DRC services to contact the DRC office, located in Hahn 125, by phone at [831-459-2089](tel:831-459-2089), or by email at drc@ucsc.edu.

Title IX: The university cherishes the free and open exchange of ideas and enlargement of knowledge. To maintain this freedom and openness requires objectivity, mutual trust, and confidence; it requires the absence of coercion, intimidation, or exploitation. The principal responsibility for maintaining these conditions must rest upon those members of the university community who exercise most authority and leadership: faculty, managers, and supervisors.

The university has therefore instituted a number of measures designed to protect its community from sex discrimination, sexual harassment, sexual violence, and other related prohibited conduct. [Information about the Title IX Office](#), the [online reporting link](#), applicable campus [resources](#), reporting responsibilities, the [UC Policy on Sexual Violence and Sexual Harassment](#) and the UC Santa Cruz Procedures for Reporting and Responding to Reports of Sexual Violence and Sexual Harassment can be found at titleix.ucsc.edu.

The Title IX/Sexual Harassment Office is located at 105 Kerr Hall. In addition to the [online reporting option](#), you can contact the Title IX Office by calling 831-459-2462.

Writing Resources:

- [Summer Session Small Group Tutoring and Writing Tutoring](#)
- ["They Say I Say" Index of Templates](#)

Course Schedule				
Week	Session	Date	Topic	Work Due
1	1	7/30	Contextualizing "Contemporary"	
	2	8/1	Constructing Modern Identities	<ul style="list-style-type: none"> • Reading Response
2	3	8/6	The Conditions of Apartheid in South Africa	<ul style="list-style-type: none"> • Quiz #1 • Reading Response
	4	8/8	The Aftermath of Apartheid	<ul style="list-style-type: none"> • Reading Response
3	5	8/13	Afro-pessimism and the Roots of Afrofuturism	<ul style="list-style-type: none"> • Quiz #2 • Reading Response
	6	8/15	Contemporary Iterations of Afrofuturism	<ul style="list-style-type: none"> • Reading Response
4	7	8/20	Questions of Identity: Diaspora	<ul style="list-style-type: none"> • Quiz #3 • Reading Response • Field Trip Form
	8	8/22	Field Trip to the Museum of the African Diaspora (MoAD), SF	
5	9	8/27	Questions of Identity: Gender and Sexuality	<ul style="list-style-type: none"> • Quiz #4 • Reading Response
	10	8/29	Black Dandyism in Africa, Europe, and the United States	<ul style="list-style-type: none"> • Reading Response • Visual Analysis Paper

WEEK 1

Monday, July 30:

Contextualizing "Contemporary"

Readings (to be done in-class):

- HAVC 117 Course Syllabus
- Enwezor, Okwui and Chika Okeke-Agulu. "Situating Contemporary African Art: Introduction." In *Contemporary African Art Since 1980*, 10-17. Damiani: 2009.
- Hassan, Salah. "The Modernist Experience in African Art: Visual Expressions of the Self and Cross-Cultural Aesthetics." *Nka Journal of Contemporary African Art* no. 2 (1995): 30-33.

Wednesday, August 1:

Constructing Modern Identities

Readings (to be done before class):

- Diawara, Manthia. "The Sixties in Bamako: Malick Sidibé and James Brown." Hasselblad Center, *Malick Sidibé Photographs* (2003): 8-22.
- Fanon, Frantz. "On National Culture." In *The Wretched of the Earth*, trans. Constance Farrington, Penguin: Harmondsworth, 1967.
- Van Robbroeck, Lize. "Beyond the Tradition/Modernity Dialectic." *Cultural Studies* 22 no. 2 (2008): 209-233. DOI: 10.1080/09502380701789117

WEEK 2

Monday, August 6:

The Conditions of Apartheid in South Africa

QUIZ #1

Readings (to be done before class):

- Peffer, John. "Animal bodies/Absent bodies." *Third Text* 17, no. 1 (2003): 71-83.

Wednesday, August 8:

The Aftermath of Apartheid

Readings (to be done before class):

- Enwezor, Okwui. "Reframing the Black Subject Ideology and Fantasy in Contemporary South African Representation." *Third Text* 11, no. 40 (1997): 21-40.
- Becker, Carol, and Okwui Enwezor. "A conversation with Okwui Enwezor." *Art Journal* 61, no. 2 (2002): 8-27.

WEEK 3

Monday, August 13:

Afro-pessimism and the Roots of Afrofuturism

QUIZ #2

Readings (to be done before class):

- Enwezor, Okwui. "The Uses of Afro-Pessimism." *Snap Judgments. New Positions in Contemporary African Photography*, Göttingen, Steidl (2006): 11-19.

Readings (to be done in-class):

- Anderson, C. William. "Against Consuming Images of the Brutalized, Dead, and Dying" (2018): <https://hyperallergic.com/445105/against-consuming-images-of-the-brutalized-dead-and-dying/>

Wednesday, August 15:

Contemporary Iterations of Afrofuturism

Readings (to be done before class):

- Yaszek, Lisa. "Afrofuturism, science fiction, and the history of the future." *Socialism and Democracy* 20, no. 3 (2006): 41-60.

WEEK 4

Monday, August 20:

Questions of Identity: Diaspora

QUIZ #3

Field Trip Form Due!

Readings (to be done before class):

- Peffer, John. "The diaspora as object." *Laurie Ann Farrell. Looking Both Ways: Art of the Contemporary African Diaspora*. New York: Museum for African Art (2003).
- Oguibe, Olu. "Double Dutch' and the culture game." *Yinka Shonibare: Be-Muse* (2001).

Wednesday, August 22:

Field Trip to the Museum of the African Diaspora (MoAD)

Readings (to be done before class): TBA

WEEK 5

Monday, August 27:

Questions of Identity: Gender and Sexuality

QUIZ #4

Readings (to be done before class):

- Schoonmaker, Trevor. "Wangechi Mutu: A Fantastic Journey." *Journal Of Contemporary African Art* 2014, no. 35 (2014): 42-53.
- Auricchio, Laura. "Works in translation: Ghada Amer's hybrid pleasures." *Art journal* 60, no. 4 (2001): 26-37.
- Nelson, Steven. "Transgressive transcendence in the photographs of Rotimi Fani-Kayode." *Art Journal* 64, no. 1 (2005): 4-19.
- Van der Vlies, Andrew. "Queer knowledge and the politics of the gaze in contemporary South African photography: Zanele Muholi and others." *Journal of African Cultural Studies* 24, no. 2 (2012): 140-156.

Wednesday, August 29:

Black Dandyism in Africa, Europe, and the U.S.

Visual Analysis Paper Due!

Readings (to be done before class):

- Lewis, Shantrelle P. "Fashioning Black Masculinity: The Origins of the Dandy Lion Project." *Nka: Journal of Contemporary African Art* 37 (2015): 54-61.