

African Art and Aesthetics (Anth 112a)

Professor: Mark Auslander

Teaching Fellow: Olajide Olajunju

Special Assistant for Community-Engaged Learning: Bashir Martin

Block P - T,F 03:10 PM - 04:30 PM

Schwartz Hall 3

Office hours: Tuesday 9:00-11:00 a.m. & by appointment

Tel: x6-2214

mausland@brandeis.edu

Spring 2007

Aims of Course: This course explores the diverse and inspiring arts of Africa and African-descended communities. We consider the paradoxes of masks and masking, the ritual and spiritual power of sculpture and textiles, the cultural politics of the transnational trade in African art, and exciting developments in contemporary art within Africa and in the African Diaspora. Particular emphasis is given to how social power is reproduced, negotiated and contested through tactile and aesthetic forms: in what respects does art transform or work upon the world of social relations?

Students will undertake research on the artistic and performance traditions of African immigrant communities in the greater Boston area; these will be the basis of field reports and, in some instances, presentations and research papers.

Course Requirements and Evaluation. Work for this course will count towards the final grade in the following fashion:

Short paper (7 pages)	20%
Community Project/field reports	20%
Powerpoint presentation	20%
Research Paper. (12-15 pp.)	30%
Class participation	10%

All papers must be typed, double spaced, and in 10 or 12 point. Please use internal citations (Steiner 1996:132). Append a bibliography indicating all sources used in any way during the writing of the essay. Each essay must demonstrate mature, thoughtful engagement with all the various readings for the relevant section of the course.

All written work should be submitted in hard copy form. The research paper should also be submitted in electronic form over email, as an attached MS Word file and with the text pasted into an email message. Please also submit a hard copy of the research paper in Dr. Auslander's mailbox in the Anthropology Department office.

Community project. We will have several community meetings with African and African diaspora immigrant community partners; we will help to document their artistic

and cultural traditions. We may work especially closely with the southern Sudanese and Haitian community in the greater Boston area. Please submit timely field reports after each interview or performance session. (A guide to reports will be handed out.)

The **Research Paper** is your opportunity to explore in detail one specific work or performance piece of African, African Diaspora, African-inspired art; in most cases, this will be a work that you have had a chance to view (“live”) in the Boston area, in the Museum of Fine Arts, at the Peabody-Essex Museum or through field research with an African/African Diaspora immigrant community. Please consult with the instructor and library staff as soon as possible to discuss the research paper topic and to explore resources and strategies for writing the paper.

Powerpoint Presentation. This in class presentation explores the topic of your research paper. Please bring the file on a CD or DVD to class on your assigned day, and give an oral presentation. Please be prepared to answer questions from the class about your research.

Attendance, on time, is required. Please be sure to sign the sign in sheet each time. For each 3 unexcused absences, the final grade may be reduced by one letter grade.

Readings must be done by the assigned date. In addition to the six books, shorter readings are available in electronic form on JSTOR, through Academic Search Premiere, or through the class WebCT site. (Please see the reading list at the end of the syllabus for the on-line location of each article). The only work not available electronically is the Wyatt MacGaffey; copies are on library reserve and in the Anthropology department.

Students are expected to bring hard copies of the readings to class, along with their readings notes. For each class session please type out or write out at least one sentence or paragraph from the readings for that day that especially fascinated, moved, annoyed or perplexed you, and write a few lines in which you reflect on the passage: why did it have the effect on you that it did? These pages will be collected at the start of class, from time to time; they will be evaluated and reflected in your final grade.

The following books are available for purchase in the Brandeis Bookstore:

Chernoff African Rhythm and African Sensibility

Steiner, Chris. African Art in Transit

Zachary Kingdon. A Host of Devils: The History and Context of the Making of Makonde Spirit Sculpture

Doring, Tobias. African Culture, Visual Arts and the Museum (recommended)

Academic Integrity and Plagiarism. You may only submit your own original work in this course; this includes quizzes, exams, field observations, written papers, and other media. Please be careful to cite precisely and properly the sources of all authors and persons you have drawn upon in your written work. Plagiarism (from published or internet sources) is a serious violation of academic integrity and of the relationship of trust between student and instructor. Please take special care to indicate the precise source of all materials found on the web, indicating the correct URL address of any material you have quoted or in any way drawn upon. Remember, you must indicate through quotations, indentation and citation when quoting from any outside source (internet or print). On Powerpoint presentations, please indicate the sources of all images.

Late work will only be accepted under exceptional circumstances, at the discretion of the instructor, and if accepted, may be penalized.

Accommodations. If you are a student with a documented disability on record at Brandeis University and wish to have a reasonable accommodation made for you in this class, please see me immediately, as accommodations may not be made retroactively.

Supplementary course materials, including powerpoint files and suggested websites, will be accessible through the course WebCT site; please check this site regularly for updates, reading questions and informal class discussion.

Community Project Over the course of the semester, we will work with African immigrant communities, documenting their artistic and performance practices.

This class is a **cell phone free environment**. Please turn off all mobiles, pagers, etc.
Course Schedule

Tuesday, Jan 16. Introduction

Thursday, Jan. 18. Required: screening of film, "God Grew Tired of Us: The Story of the Lost Boys of Sudan" (Wasserman Cinemateque, International Business School) 7:00 p.m. Followed by panel discussion.

Field report #1: tour the exhibition, "Leave the Bones and Catch the Land: Southern Sudanese Art from Kakuma Refugee Camp" (Goldfarb library, levels 1,2,3). Listen to the ipod audio tour. Write a 2 page review of the exhibition, due on Friday, January 26 at start of class, relating the exhibition to the film, "God Grew Tired of Us."

Friday, Jan 19. **Orientations: Communicative and Pragmatic Approaches to African Art**

Paula Ben-Amos. 1989 African Visual Arts from a Social Perspective

African Studies Review, Vol. 32, No. 2. (Sep., 1989), pp. 1-53.

Stable URL: <http://links.jstor.org/sici?sici=0002-0206%28198909%2932%3A2%3C1%3AAVAFAS%3E2.0.CO%3B2-T>

Object and Intellect: Interpretations of Meaning in African Art

Henry John Drewal

Art Journal Vol. 47, No. 2, Object and Intellect: Interpretations of Meaning in African Art (Summer, 1988), pp. 70-74

Stable URL: <http://links.jstor.org/sici?sici=0004-3249%28198822%2947%3A2%3C70%3AOAIOM%3E2.0.CO%3B2-X>

Vogel, Susan Mullin People of Wood: Baule Figure Sculpture

Art Journal, Vol. 33, No. 1. (Autumn, 1973), pp. 23-26.

Stable URL: <http://links.jstor.org/sici?sici=0004-3249%28197323%2933%3A1%3C23%3APOWBFS%3E2.0.CO%3B2-N>

Tuesday, January 23. **Theorizing Secrecy: Masking and Masquerades**

Secrecy: African Art That Conceals and Reveals

Mary H. Nooter

African Arts > Vol. 26, No. 1 (Jan., 1993), pp. 54-69+102

Stable URL: <http://links.jstor.org/sici?sici=0001-9933%28199301%2926%3A1%3C54%3ASAATCA%3E2.0.CO%3B2-T>

Kenji Yoshida

Masks and Secrecy among the Chewa, pp. 34-45+92

African Arts, Vol. 26, No. 2, Apr., 1993

Stable URL: <http://links.jstor.org/sici?sici=0001-9933%28199304%2926%3A2%3C34%3AMASATC%3E2.0.CO%3B2-E>

Notes on Egungun Masquerades among the Oyo Yoruba

Marilyn Hammersley Houlberg

African Arts Vol. 11, No. 3 (Apr., 1978), pp. 56-61+99

Stable URL:

<http://links.jstor.org/sici?sici=0001-9933%28197804%2911%3A3%3C56%3ANOEMAT%3E2.0.CO%3B2-Y>

The Fancy and the Fierce

John Nunley

African Arts > Vol. 14, No. 2 (Feb., 1981), pp. 52-58+87-88

Stable URL: <http://links.jstor.org/sici?sici=0001-9933%28198102%2914%3A2%3C52%3ATFATF%3E2.0.CO%3B2-1>

Friday, January 26. **Women and Masking**

Women=Masks: Initiation Arts in North-Western Province, Zambia

Elisabeth L. Cameron

African Arts > Vol. 31, No. 2, Special Issue: Women's Masquerades in Africa and the Diaspora (Spring, 1998), pp. 50-61+93

Stable URL: [http://links.jstor.org/sici?sici=0001-](http://links.jstor.org/sici?sici=0001-9933%28199821%2931%3A2%3C50%3AWIAINP%3E2.0.CO%3B2-J)

[9933%28199821%2931%3A2%3C50%3AWIAINP%3E2.0.CO%3B2-J](http://links.jstor.org/sici?sici=0001-9933%28199821%2931%3A2%3C50%3AWIAINP%3E2.0.CO%3B2-J)

Men Portraying Women: Representations in African Masks

Elisabeth L. Cameron

African Arts > Vol. 31, No. 2, Special Issue: Women's Masquerades in Africa and the Diaspora (Spring, 1998), pp. 72-79+94

Stable URL: [http://links.jstor.org/sici?sici=0001-](http://links.jstor.org/sici?sici=0001-9933%28199821%2931%3A2%3C72%3AMPWRIA%3E2.0.CO%3B2-1)

[9933%28199821%2931%3A2%3C72%3AMPWRIA%3E2.0.CO%3B2-1](http://links.jstor.org/sici?sici=0001-9933%28199821%2931%3A2%3C72%3AMPWRIA%3E2.0.CO%3B2-1)

Elephant Women, Furious and Majestic: Women's Masquerades in Africa and the Diaspora

Sidney Littlefield Kasfir

African Arts > Vol. 31, No. 2, Special Issue: Women's Masquerades in Africa and the Diaspora (Spring, 1998), pp. 18-27+92

Stable URL: [http://links.jstor.org/sici?sici=0001-](http://links.jstor.org/sici?sici=0001-9933%28199821%2931%3A2%3C18%3AEWFAMW%3E2.0.CO%3B2-Z)

[9933%28199821%2931%3A2%3C18%3AEWFAMW%3E2.0.CO%3B2-Z](http://links.jstor.org/sici?sici=0001-9933%28199821%2931%3A2%3C18%3AEWFAMW%3E2.0.CO%3B2-Z)

Saturday, January 27. Recommended; Attend Creole language worship service at 11 am. Temple Salem, Dorchester/Mattapan. (transportation will be arranged: leave Brandeis at 10:00 a.m.) This is a nice chance to meet members of the Haitian community.

Tuesday, January 30. **Mami Wata**

Performing the Other: Mami Wata Worship in Africa

Henry John Drewal

TDR (1988-) > Vol. 32, No. 2 (Summer, 1988), pp. 160-185

Stable URL: [http://links.jstor.org/sici?sici=1054-](http://links.jstor.org/sici?sici=1054-2043%28198822%2932%3A2%3C160%3APTOMWW%3E2.0.CO%3B2-4)

[2043%28198822%2932%3A2%3C160%3APTOMWW%3E2.0.CO%3B2-4](http://links.jstor.org/sici?sici=1054-2043%28198822%2932%3A2%3C160%3APTOMWW%3E2.0.CO%3B2-4)

See film: *Mami Wata: In Search of the White Spirit of Nigeria*

Wed, Jan 31. Last day to see Sudanese art show in library.

Friday, Feb. 2 . **Masking and Masculinity.**

Peter Mark. Ejumba: The Iconography of the Diola Initiation Mask, pp. 139-146 Art Journal, Vol. 47, No. 2, Object and Intellect: Interpretations of Meaning in African Art

(Summer 1988)

Stable URL: <http://links.jstor.org/sici?sici=0004-3249%28198822%2947%3A2%3C139%3AETIOTD%3E2.0.CO%3B2-P>

Masks: The Other Face

[Kristi Slayman Jones](#)

African Arts > Vol. 12, No. 4 (Aug., 1979), pp. 82-83

Stable URL: <http://links.jstor.org/sici?sici=0001-9933%28197908%2912%3A4%3C82%3AMTOF%3E2.0.CO%3B2-1>

Is There History in Horizontal Masks? A Preliminary Response to the Dilemma of Form
[Patrick R. McNaughton](#)

African Arts > Vol. 24, No. 2, Special Issue: Memorial to Arnold Rubin, Part I (Apr., 1991), pp. 40-53+88-90

Stable URL: <http://links.jstor.org/sici?sici=0001-9933%28199104%2924%3A2%3C40%3AITHIHM%3E2.0.CO%3B2-D>

Due: Tuesday, Feb 6. Short field report (2 page) Visit the African art displays at the Boston Museum Fine Arts or the Peabody Essex Museum and discuss at least one work, in light of the readings we have done.

Case Study: Yoruba Aesthetics, Philosophy and Cosmology

Tuesday, Feb. 6. Rowland, Abiodun. Understanding Yoruba Art and Aesthetics; The Concept of Ase.

African Arts. Vol. 27 (3) p. 68 ff.

Or in more detail:

À•ẹ: Verbalizing and Visualizing Creative Power through Art

[Rowland Abiodun](#)

Journal of Religion in Africa Vol. 24, Fasc. 4 (Nov., 1994), pp. 309-322

Stable URL: <http://links.jstor.org/sici?sici=0022-4200%28199411%2924%3A4%3C309%3AAVAVCP%3E2.0.CO%3B2-5>

Àwòrán: Representing the Self and Its Metaphysical Other in Yoruba Art
[Babatunde Lawal](#)

The Art Bulletin Vol. 83, No. 3 (Sep., 2001), pp. 498-526

Stable URL: <http://links.jstor.org/sici?sici=0004-3079%28200109%2983%3A3%3C498%3AARTSAI%3E2.0.CO%3B2-G>

Friday, February 9.

Efe: Voiced Power and Pageantry

Henry John Drewal

African Arts > Vol. 7, No. 2 (Winter, 1974), pp. 26-29+58-66+82-83

Stable URL: <http://links.jstor.org/sici?sici=0001-9933%28197424%297%3A2%3C26%3AEVPAP%3E2.0.CO%3B2-4>

Suzanne Preston Blier

Kings, Crowns, and Rights of Succession: Obalufon Arts at Ife and Other Yoruba Centers

The Art Bulletin > Vol. 67, No. 3 (Sep., 1985), pp. 383-401

Stable URL: <http://links.jstor.org/sici?sici=0004-3079%28198509%2967%3A3%3C383%3AKCAROS%3E2.0.CO%3B2-V>

Tuesday, February 13,

Aesthetics of Yoruba Recreational Dances as Exemplified in the Oge Dance

Omofolabo Soyinka Ajayi

Dance Research Journal > Vol. 21, No. 2 (Autumn, 1989), pp. 1-8

Stable URL: <http://links.jstor.org/sici?sici=0149-7677%28198923%2921%3A2%3C1%3AAOYRDA%3E2.0.CO%3B2-N>

Gelede Masquerade: Imagery and Motif

Henry John Drewal

African Arts > Vol. 7, No. 4 (Summer, 1974), pp. 8-19+62-63+95-96

Stable URL: <http://links.jstor.org/sici?sici=0001-9933%28197422%297%3A4%3C8%3AGMIAM%3E2.0.CO%3B2-U>

Portraiture and the Construction of Reality in Yorubaland and beyond

Margaret Thompson Drewal

African Arts > Vol. 23, No. 3, Special Issue: Portraiture in Africa, Part I (Jul., 1990), pp. 40-49+101-102

Stable URL: <http://links.jstor.org/sici?sici=0001-9933%28199007%2923%3A3%3C40%3APATCOR%3E2.0.CO%3B2-8>

Friday, February 16. **African Music and Percussion.** Chernoff, African Rhythm and African Sensibility (begin)

***Paper 1 due at start of class (7 pages)** Art, Power and the Technologies of Enchantment. To what extent may “tradition-based” African works of art be understood as technologies of power and enchantment, oriented towards profoundly altering persons, communities and relations between visible and invisible worlds?

Feb 20 No class: vacation

Feb 23 No class: vacation

Tuesday, Feb 27, **African Music and Percussion.**

Chernoff African Rhythm and African Sensibility (conclude)

**Thursday, March 1. 5:00 pm., free concert by Amazonas in Shapiro campus center atrium (required)*

Friday, March 2. Class attends Lynn Marshall Linnemeir's presentation, in the context of the symposium, "Women Crossing Borders" (Slosberg Auditorium, Slosberg Music Building) Please attend as much of symposium from 12 pm-4:30 pm as you can.

Saturday, March 3. Recommended: Concert by Amazonas (tickets for sale) at 8 pm in Spingold Theater.

Tuesday, March 6. **The Making of "African Art"**

Christopher Steiner. African Art in Transit. pp. 1-79

View & discuss video: In and Out of Africa

**Due: One paragraph abstract on research paper and annotated bibliography (at least 5 sources)*

Friday, March 9. Greater Boston Anthropology Consortium student conference at Tufts University. No class, but please try to attend some or all of the conference.

Due: Tuesday, March 13. Field report on community project (details to follow)

Kongo Worlds

Tuesday, March 13.

MacGaffey, Wyatt. "The Eyes of Understanding" from Astonishment and Power. (Library reserve; photocopy in Anthropology Department, also on WebCT)

Wyatt MacGaffey 1998. "Magic or, as we usually say, art." In E. Schildkrout and C.A. Keim, eds., The Scramble for Art in Central Africa. Cambridge: Cambridge University Press. (on WebCT)

See also:

Complexity, Astonishment and Power: The Visual Vocabulary of Kongo Minkisi
Wyatt MacGaffey

Journal of Southern African Studies > Vol. 14, No. 2, Special Issue on Culture and Consciousness in Southern Africa (Jan., 1988), pp. 188-203

Stable URL: [http://links.jstor.org/sici?sici=0305-](http://links.jstor.org/sici?sici=0305-7070%28198801%2914%3A2%3C188%3ACAAPTV%3E2.0.CO%3B2-G)

[7070%28198801%2914%3A2%3C188%3ACAAPTV%3E2.0.CO%3B2-G](http://links.jstor.org/sici?sici=0305-7070%28198801%2914%3A2%3C188%3ACAAPTV%3E2.0.CO%3B2-G)

Thursday, March 15. Strongly recommended: seminar by Wyatt MacGaffey on theorizing religion. (3:30 p.m.)

Friday, March 16. *Wyatt MacGaffey in class.*

Wyatt MacGaffey 2003. "Structural impediments to translation in art." In P. G. Rubel and A. Rosman, eds., Translating Cultures. New York: Berg.

Wyatt MacGaffey 2001c. "Astonishment and stickiness in Kongo art: a theoretical advance." Res 39 (Spring 2001): 137-50.

Tuesday, March 20. Zachary Kingdon. A Host of Devils: The History and Context of the Making of Makonde Spirit Sculpture. Pp. 1-116

Friday, March 23. Z. Kingdon, A Host of Devils. Pp. 117-220

Tuesday, March 27. **Adornment, Textiles and Fabric Art**

The Shirts That Mande Hunters Wear

Patrick R. McNaughton

African Arts > Vol. 15, No. 3 (May, 1982), pp. 54-58+91

Stable URL: [http://links.jstor.org/sici?sici=0001-](http://links.jstor.org/sici?sici=0001-9933%28198205%2915%3A3%3C54%3ATSTMHW%3E2.0.CO%3B2-E)

[9933%28198205%2915%3A3%3C54%3ATSTMHW%3E2.0.CO%3B2-E](http://links.jstor.org/sici?sici=0001-9933%28198205%2915%3A3%3C54%3ATSTMHW%3E2.0.CO%3B2-E)

Moba Weaving?

Christine Mullen Kreamer

African Arts > Vol. 19, No. 2 (Feb., 1986), p. 8

Stable URL: [http://links.jstor.org/sici?sici=0001-](http://links.jstor.org/sici?sici=0001-9933%28198602%2919%3A2%3C8%3AMW%3E2.0.CO%3B2-0)

[9933%28198602%2919%3A2%3C8%3AMW%3E2.0.CO%3B2-0](http://links.jstor.org/sici?sici=0001-9933%28198602%2919%3A2%3C8%3AMW%3E2.0.CO%3B2-0)

African Weaving and Traditional Dress

Frederick Lamp

African Arts > Vol. 9, No. 2 (Jan., 1976), pp. 63-64

Stable URL: [http://links.jstor.org/sici?sici=0001-](http://links.jstor.org/sici?sici=0001-9933%28197601%299%3A2%3C63%3AAWATD%3E2.0.CO%3B)

[9933%28197601%299%3A2%3C63%3AAWATD%3E2.0.CO%3B](http://links.jstor.org/sici?sici=0001-9933%28197601%299%3A2%3C63%3AAWATD%3E2.0.CO%3B)

Friday, March 30 **Architecture and Urban Space**

Background: Frank Willet. "African Architecture" Chapter Four of African Art.

View and discuss video: Turabi.

The Survival and Impact of Igbo Mbari

Herbert M. Cole

African Arts > Vol. 21, No. 2 (Feb., 1988), pp. 54-65+96

Stable URL: <http://links.jstor.org/sici?sici=0001-9933%28198802%2921%3A2%3C54%3ATSATIOI%3E2.0.CO%3B2-H>

Allen Roberts and Mary Nooter Roberts. Visual Tactics of Contemporary Senegal, pp. 191-228. In African Cultures, Visual Arts and the Museum. (ed by Tobian Doring)

Flora Veit Wild. Sights and Sites of Dakar Art: Artists, Artisans, Toursits. P. 249
In African Cultures, Visual Arts and the Museum. (ed by Tobian Doring)

Tuesday, April 3: No class: vacation

Friday, April 6: No class: vacation

Diaspora Worlds: Haiti

Tuesday, April 10.

Eternal Potential Chromolithographs in Vodunland

Dana Rush

African Arts, Vol. 32, No. 4 (Winter, 1999), pp. 60-75+94 (JSTOR)

Art and Resistance: Haiti's Political Murals, October 1994

Karen McCarthy Brown

African Arts, Vol. 29, No. 2, Special Issue: Arts of Vodou (Spring, 1996), pp. 46-57+102

Power, Ambivalence, and the Remaking of Haitian Vodoun Music in New York

Lois E. Wilcken

Latin American Music Review / Revista de Música Latinoamericana, Vol. 13, No. 1 (Spring - Summer, 1992), pp. 1-32

Friday, April 13. Film: Divine Horseman of Haiti (instructor out of town)

Middelanis, Carl-Hermann "Blending with Motifs and Colors: Haitian History

Interpreted by Edouard Duval Carrie" □ Small Axe - Number 18 (Volume 9, Number 2),
September 2005, pp. 109-123

Philogene, Jerry "Visual Narratives of Cultural Memory and Diasporic Identities: Two Contemporary Haitian American Artists" □ Small Axe - Number 16 (Volume 8, Number 2),
September 2004, pp. 84-99

Tap-Tap, Fula-Fula, Kia-Kia: The Haitian Bus in Atlantic Perspective

Robert Farris Thompson

African Arts, Vol. 29, No. 2, Special Issue: Arts of Vodou (Spring, 1996)

Tuesday, April 17. **New Orleans and the American South**

Second Lines, Minstrelsy, and the Contested Landscapes of New Orleans Afro-Creole Festivals

Helen A. Regis

Cultural Anthropology > Vol. 14, No. 4 (Nov., 1999), pp. 472-504

Stable URL: [http://links.jstor.org/sici?sici=0886-](http://links.jstor.org/sici?sici=0886-7356%28199911%2914%3A4%3C472%3ASLMATC%3E2.0.CO%3B2-R)

[7356%28199911%2914%3A4%3C472%3ASLMATC%3E2.0.CO%3B2-R](http://links.jstor.org/sici?sici=0886-7356%28199911%2914%3A4%3C472%3ASLMATC%3E2.0.CO%3B2-R)

Indian Altars of the Spiritual Church: Kongo Echoes in New Orleans

Stephen C. Wehmeyer

African Arts > Vol. 33, No. 4 (Winter, 2000), pp. 62-69+95-96

Stable URL: [http://links.jstor.org/sici?sici=0001-](http://links.jstor.org/sici?sici=0001-9933%28200024%2933%3A4%3C62%3AIAOTSC%3E2.0.CO%3B2-S)

[9933%28200024%2933%3A4%3C62%3AIAOTSC%3E2.0.CO%3B2-S](http://links.jstor.org/sici?sici=0001-9933%28200024%2933%3A4%3C62%3AIAOTSC%3E2.0.CO%3B2-S)

Tradition and Innovation in African-American Yards

Grey Gundaker

African Arts , Vol. 26, No. 2 (Apr., 1993), pp. 58-71+94-96

Stable URL: [http://links.jstor.org/sici?sici=0001-](http://links.jstor.org/sici?sici=0001-9933%28199304%2926%3A2%3C58%3ATAIAY%3E2.0.CO%3B2-A)

[9933%28199304%2926%3A2%3C58%3ATAIAY%3E2.0.CO%3B2-A](http://links.jstor.org/sici?sici=0001-9933%28199304%2926%3A2%3C58%3ATAIAY%3E2.0.CO%3B2-A)

Friday, April 20. **African Immigrant Arts and Aesthetics: The Southern Sudanese Diaspora**

McMahon, Felicia Fay. 2005. Dancing DiDinga with the Lost Boys. *Journal of American Folklore*. 118 (469): 354-379 (on Project Muse)

Symposium on Southern Sudanese art and aesthetics (to be scheduled)

Tuesday, April 24. Student Presentations

Friday, April 27. Student Presentations

Tuesday, May 1. Student Presentations (last class)

**Tuesday, May 8 Research papers due.

African and Afro-Atlantic Contemporary Art

V.Y. Mudimbe (WebCT), "Enunciations and Strategies in Contemporary African Arts" in Reading the contemporary : African art from theory to the marketplace By: Olu Oguibe and Okwui Enwezor (WebCT)

Sabine Marschall. Positioning the "Other": Reception and Interpretation of Contemporary Black South African Artists. Pp. 55-72. In Doring, ed. African Cultures

Cosentino, Henrietta and Fabius, Carine. First Word: Body Talk (Luba and Saar) African Arts; Summer 2001, Vol. 34 Issue 2, p1, 8p, 4c

Stable URL: <http://links.jstor.org/sici?sici=0001-9933%28200122%2934%3A2%3C1%3ABT%3E2.0.CO%3B2-%23>

V.Y. Mudimbe (WebCT), "Enunciations and Strategies in Contemporary African Arts" in Reading the contemporary : African art from theory to the marketplace By: Olu Oguibe and Okwui Enwezor (WebCT)

Roberts, Allen F. and Roberts, Mary Nooter A Saint in the City. African Arts; Winter2002, Vol. 35 Issue 4, p52,

CUT

Verbal Art and Performance

Transformation in African Verbal Art: Voice, Speech, Language

Linda Hunter

The Journal of American Folklore > Vol. 109, No. 432 (Spring, 1996), pp. 178-192

Stable URL: [http://links.jstor.org/sici?sici=0021-](http://links.jstor.org/sici?sici=0021-8715%28199621%29109%3A432%3C178%3ATIAVAV%3E2.0.CO%3B2-R)

[8715%28199621%29109%3A432%3C178%3ATIAVAV%3E2.0.CO%3B2-R](http://links.jstor.org/sici?sici=0021-8715%28199621%29109%3A432%3C178%3ATIAVAV%3E2.0.CO%3B2-R)

An Opera of the West African Bongo: The Act, Ideas, and the Word

Frederick Lamp

TDR (1988-) > Vol. 32, No. 2 (Summer, 1988), pp. 83-101

Stable URL: [http://links.jstor.org/sici?sici=1054-](http://links.jstor.org/sici?sici=1054-2043%28198822%2932%3A2%3C83%3AAOOTWA%3E2.0.CO%3B2-B)

[2043%28198822%2932%3A2%3C83%3AAOOTWA%3E2.0.CO%3B2-B](http://links.jstor.org/sici?sici=1054-2043%28198822%2932%3A2%3C83%3AAOOTWA%3E2.0.CO%3B2-B)

See also:

The State of Research on Performance in Africa. Margaret Thompson Drewal

African Studies Review > Vol. 34, No. 3 (Dec., 1991), pp. 1-64

Stable URL: [http://links.jstor.org/sici?sici=0002-](http://links.jstor.org/sici?sici=0002-0206%28199112%2934%3A3%3C1%3ATSOROP%3E2.0.CO%3B2-4)

[0206%28199112%2934%3A3%3C1%3ATSOROP%3E2.0.CO%3B2-4](http://links.jstor.org/sici?sici=0002-0206%28199112%2934%3A3%3C1%3ATSOROP%3E2.0.CO%3B2-4)