

FA 192: Contemporary South African Art in a Global Context

spring, 2003; Wednesdays, 2:00-5:00(Block S3), Pollack seminar room

Prof. Pamela Allara

Office Hours, Monday, Thursday, 12-1:00

Course Description: This seminar will study contemporary art in South Africa as a case study in post-colonialism in the visual arts. Held in conjunction with the exhibition, “Coexistence: Contemporary Cultural Production in South Africa,” the seminar will address the social and critical issues pertaining to creating visual art in all media. The class satisfies the arts distribution as well as the fine arts history seminar requirements. The seminar will study the art first hand at the Rose and at other exhibitions of South African art in the area. There will be four visiting artists, and the opportunity to participate in a number of related activities.

Texts:

Herreman, Frank, ed. *Liberated Voices*. New York: Museum for African Art, 1999

Kasfir, Sidney. *Contemporary African Art*. 1999. London: Thames & Hudson, 1999

Oguibe, Olu and Okwui Enwezor, eds. *Reading the Contemporary: African Art from Theory to Marketplace*. London: Kirkman House, 1999

Optional Texts:

Enwezor, Okwui. *The Short Century: Independence and Liberation Movements in Africa*. Munich: Prestel, 2001.

Allara, Pamela, et al., *Coexistence: Contemporary Cultural Production in South Africa* Waltham, 2003. (available at the Rose Art Museum)

Swanson, Erika. Artists Biographies: a research guide prepared for Rose Art Museum: (nickname: Rose Red Book)

Course Outline:

Jan. 15 Introduction: “African Art” and the West

Reading: Kasfir: *Contemporary Art*: intro, chs. 1

Enwezor, *Reading the Contemporary*: Appiah, “The Postcolonial...”, 48-73

Kasfir, “African Art and Authenticity: A Text with a Shadow.” 88-113

Reserve: Steiner, George, *African Art in Transit*, Ch. 1

Background material: Vogel, Susan, *Africa Explores*
Willet, Frank, *African Art: An Introduction*

Jan 22 Colonialism and post-colonialism in Africa: discussion with Marilyn Martin,

Director, Art Collections, Iziko Museums of Cape Town, co-curator, “Coexistence”

Reading: *The Short Century*: Mahmood Mamdani, “Beyond Settler and Native as Political Identities: Overcoming the Political Legacy of Colonialism; Marilyn Martin, “Independence and Liberation Movements in Africa, 1945-1994 in Enwezor, ed., *The Short Century*, 21-27; 37-44

Reserve: Jean Fisher, ed., *Global Visions*: Rasheed Araeen, "New Internationalism, or the Multiculturalism of Global Bantustans", 3-11; Hal Foster, "The Artist as Ethnographer," 12-19; Sarat Maharaj, "Perfidious Fidelity: The Untranslatability of the Other," 28-35

Jan 29: Township and Rural Traditions: Indigenous Art "in transition"

Reading:

Enwezor, *Reading the Contemporary*: David Koloane, "The Identity Question," 328-333;
Margo Timm, "Inversion of the Printed Image," 334-347
Herreman, *Liberated Voices*: Mongane Serote, "Liberated Voices," 14-18; David Koloane, "Postapartheid Expression", 19-31
Kasfir, Ch. 2, 3

Reserve:

Younge, Gavin. *The Art of the South African Townships*, 10-17; 26-32
Deliss, C. *Seven Stories...* David Koloane, "Moments in Art"

Eres: Nettleton, A. "Home is Where the Art Is: Six South African Rural Artists"

Feb. 1: Symposium: Held in Tension: Defining and Exhibiting the Arts in a Global Culture (Pollack Auditorium)

Morning: Goniwe, Steiner, Stephenson

Afternoon: Gaither, Harney, Jones, Nunley

Participation at one session required; please submit critique of talks Feb. 5 (2-3 pgs)

Feb. 5: Resistance art and after: discussion with Paul Stopforth

Reserve:

Goldblatt, David. *Fifty-One Years*, Michael Godby, "The Personal..." 407-425

Powell, Ivor, *Jane Alexander, Sculpture and Photomontage*, 3-36.

Art Against Apartheid. Illustrations and essay by Derrida.

See also:

Sparks, *The Mind of South Africa*, Ch. 7 or

Mermelstein, *The Anti-Apartheid Reader*, Ch. 1

Eres:

Biko, Steve, *I Write What I Like*: "White Racism," "On Death"

Feb. 12: Transition to Post-Apartheid Art: William Kentridge

Reading:

Liberated Voices, 32-52, (Williamson, D'Amato), 64-79 (Mthethwa)

Kasfir, Ch. 5

Reading the Contemporary: Richards, "About Face:" 348-375

Rose Red Book: Goniwe

Reserve:

New Museum of Contemporary Art, *William Kentridge*, Benezra, "Drawings" 11-27;

Cameron, "Interview," 67-74

Eres: Sachs, "Preparing Ourselves for Freedom"

Film at Brandeis: *Cry the Beloved Country*

Feb. 19: Conceptual Art

Reading: *Liberated Voices*: "Brett Murray," 53-63

Reserve: Hassan, et al., *Authentic/Excentric*, 10-25; 102-121 (Bester on Boshoff); 214 ff. (Enwezor on Shonibare)

Eres

Marschall, "Strategies of Accomodation"

Feb. 26 Performance Art: Visiting Artist Robin Rhode

Reserve: Hobbs, Steven. *Robin Rhode*.

Film at Wellesley: *Coffee Coloured Children*; "coffee cup" video by Rhode

Feb 27: Performance at Schapiro Student Center, 7 PM

Mar. 3-7: Mid-Term Recess

Mar. 12: Feminism and its controversies

Reading: *Reading the Contemporary*: Enwezor, 376-399

Liberated Voices: Siopis (93-110), Baker (133-14), Schreuders (165-172)

Reserve:

Arnold, *Women & Art*, Ch. 2, 18-37

Kerkham, A Deadly Explosive on her tongue

See also: Goniwe in Coexistence catalog

Mar. 12: Film at Brandeis, "Come Back Africa," directed by Lionel Rogosin

Mar. 19: Activism: Craft as Social Transformation

Eres: Araeen, Rasheed. "A New Beginning: Beyond Postcolonial Cultural Theory and Identity Politics. *Third Text* 50, spring, 2000, 3 ff.

Schmahmann, Berman essays in Coexistence

Preston-Whyte, Eleanor and Jo Thorpe, "Ways of Seeing, Ways of Buying: Images of Tourist Art..." in *African Art in Southern Africa*, 123 ff.

Oltmann, Walter, "Decorative Wirework in African Material Culture of Southern Africa. *De Arte* 56, September, 1997, 9-24.

Roberts, Allen, "Break the Silence: Art and HIV/AIDS in ZwaZulu-Natal. *African Arts* XXXIV.No. 1 (spring, 2001), pp. 36 ff.

Mar. 26: Human Rights and the Truth Commission

Eres: Edelstein, *Truth and Lies*, essays by Ignatieff, Gobodo-Madikizela

Trip to the Rose to study *Williamson's Can't Forget/Can't Remember* and

Berman's *Playing Cards of the Truth Commission*

(see Williamson, Berman in Rose Red Book)

March 26: film, "To Walk Naked," and "The Life and Times of Sarah Baartman,"

at Wellesley College

Apr. 2: **making paper prayers: conversation with Stompie Selibe**

Apr. 2: Stompie Selibe, Talking Drum Performance 7 PM

Apr. 5: Trip to Art complex museum, Duxbury, for Berman exhibition
2-4 pm

Apr. 6: trip to Monserrat for Jan Jordaan lecture

April 9: Begin Presentations

Apr. 16 (Brandeis Friday)

Apr. 17-24: Passover and spring recess

April 30: Finish presentations

Related Exhibitions (we will try to visit them all):

Montserrat College of Art, Beverly

“Images of Human Rights Portfolio: South Africa’s Bill of Rights”

March 3-April 6

Lecture by master printer Jan Jordaan, “Art and Moral Ownership”

April 6, Sunday, at noon

Art Complex Museum, Duxbury

“Kim Berman, Recent Works”, Feb. 2-April 6

Gallery Talk and reception, April 5 (Saturday) 2-4 pm

Davis Museum and Cultural Center, Wellesley College

“The Space Between,” a project exploring multiple identities

exhibition includes South African artist Berni Searle

March 18-June 9

Bag Gallery, School of the Museum of Fine Arts, Boston

“Urban Futures: collaborative prints from the Artist Proof Studio, Johannesburg”

March 26-April 6

Reserve List.

The following journals are indispensable: Third Text and African Arts. Another journal, Nka is equally valuable, but is not in the library's holdings.

The best online resource for contemporary South African art is: artthrob@mweb.co.za

It is run by activist artist Sue Williamson.

Appiah, Anthony and Henry Louis Gates, Jr. *Africana: The Encyclopedia of the African and African American Experience*. DT14.A37435 1999 www.catsic.ucsc.edu

Arnold, Marion. *Women & Art in South Africa*. N7392.A73 1996

Art Against Apartheid. N8217.A62.A87 1983

Beier, Ulli. *Contemporary Art in Africa*. N7380.B38 1968

Deliss, Clementine, et al. *Seven Stories about Modern Art in Africa*. N7380.5.S45 1995

Enwezor, Okwui, et al. Documenta 11, platform 5. Exhibition catalog. N5070.K3D635 2002

Fisher, Jean, ed. *Global Visions: Towards a New Internationalism in the Visual Arts*.

London: Kala Press, 1994. N6490.G46 1994

Goldblatt, David. *Fifty-One Years*. DT1756.G65 2001

Guggenheim Museum. In/sight: African Photographers, 1940 to the present. TR115.156. 1996

Hassan, Salah, et. al., *Authentic, ex-centric: conceptualism in contemporary African art* N7380.5.A88 2001

Kasfir, Sidney. *Contemporary African Art*. 1999. N7380. K37 2000

Mermelstein, David. ed. *The Anti-Apartheid Reader*. DT1757.A51987

Oguibe, Olu and Okwui Enwezor, eds. *Reading the Contemporary: African Art from Theory to Marketplace*. N7380.R.42 1999

Sparks, Alister. *The Mind of South Africa*. DT1756.S63 1990

Steiner, George. *African Art in Transit*. N7399.18.S74 1994

Vogel, Susan. *Africa Explores: 20th century African Art*. N7391.65.V63 1991

Willet, Frank. *African Art: An Introduction*. N7380.W5 1993

Williamson, Sue. *Resistance Art in South Africa* N7392.W55 1990

Younger, Gavin. *The Art of the South African Townships* N7394.H66Y68 1988

Eres: (password: drum)

Araeen, Rasheed. "A New Beginning: Beyond Postcolonial Cultural Theory and Identity Politics." *Third Text* 50, spring, 2000, 3 ff.

Biko, Steve, from *I Write What I Like*: "White Racism and Black Consciousness;" "On Death"

Edelstein, Jillian, Truth and Lies: Stories from the Truth and Reconciliation Commission In South Africa. Introductory essays by Ignatieff and Gobodo-Madikizela

Marschall, Sabine, "Strategies of Accommodation: Toward an Inclusive Canon of South African Art," *Art Journal* 60/1 (spring, 2001), 50-59+

Nettleton, Anitra, "Home is Where the Art Is: Six South African Rural Artists, *African Arts* (winter, 2000), 26 ff.

Preston-Whyte, Eleanor and Jo Thorpe, "Ways of Seeing, Ways of Buying: Images of Tourist Art..." in *African Art in Southern Africa*, 123 ff.

Oltmann, Walter, "Decorative Wirework in African Material culture of Southern Africa.

De Arte56, September, 1997, 9-24.
Roberts, Allen, "Break the Silence: Art and HIV/AIDS in ZwaZulu-Natal. *African Arts*
XXXIV.No. 1 (spring, 2001), pp. 36 ff.
Sachs, Albie, "Preparing Ourselves for Freedom," *Art from South Africa* (1990), 9 ff.

Notes:

To photocopy: Mahmood Mamdani, "Beyond Settler and Native as Political Identities: Overcoming the Political Legacy of Colonialism; Marilyn Martin, "Independence and Liberation Movements in Africa, 1945-1994 in Enwezor, ed., *The Short Century*, 21-27; 37-44

Powell on Alexander; Hobbs on Rhode; Kerham, A Deadly Explosive on her tongue