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

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

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
Jan 29: Township and Rural Traditions: Indigenous Art “in transition”

Reading:
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:
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:

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 Accommodation”

**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 Schapio 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**  
Schmahmann, Berman essays in Coexistence  

**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.

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
Mermelstein, David. ed. The Anti-Apartheid Reader. DT1757.A51987
Sparks, Alister. The Mind of South Africa. DT1756.S63 1990

Eres: (password: drum)
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
Nettleton, Anitra, "Home is Where the Art Is: Six South African Rural Artists, African Arts (winter, 2000), 26 ff.
Notes:
Powell on Alexander; Hobbs on Rhode; Kerham, A Deadly Explosive on her tongue