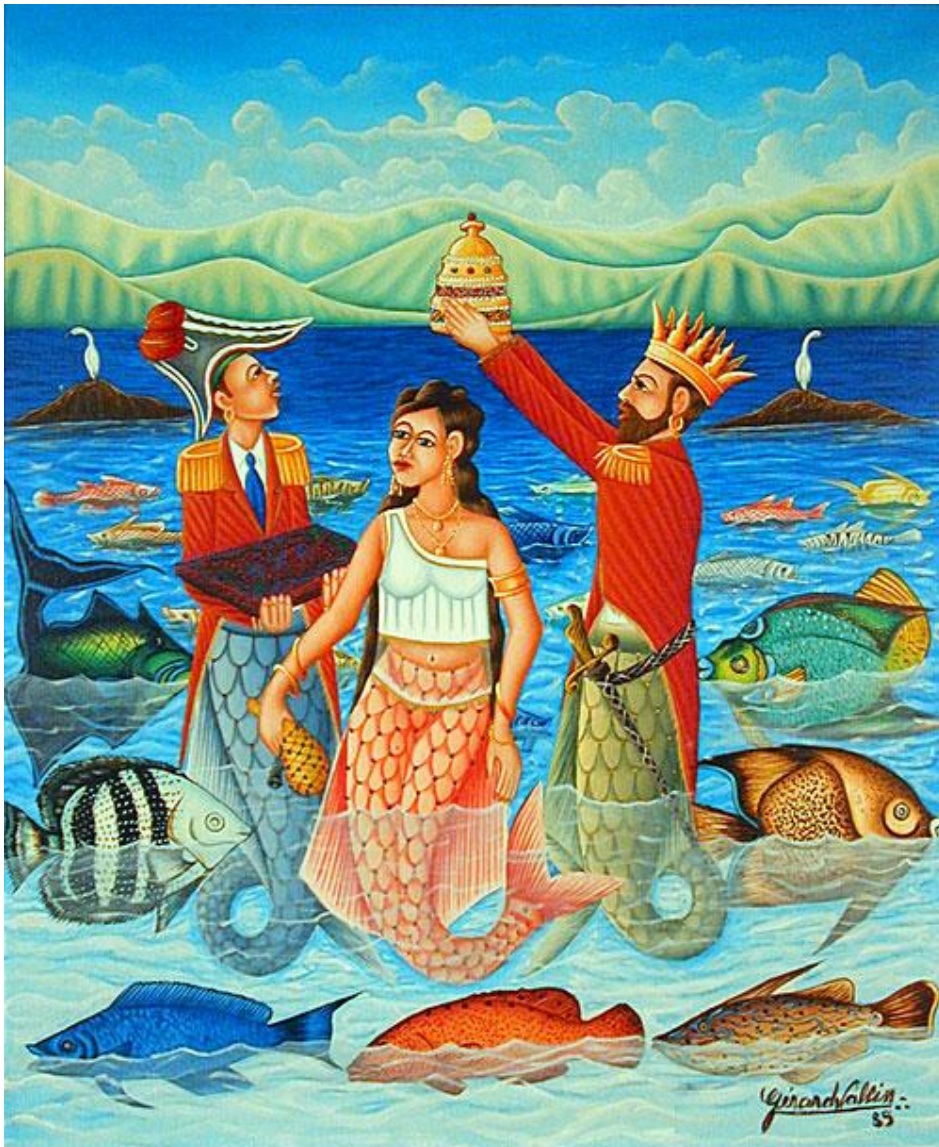


FAH 0071/0171/1

ARTS OF THE AFRO-ATLANTIC



Spring 2010 / Monday & Wednesday / 4:30 – 5:45

Professor Peter Probst

Professor Peter Probst
Office: Department of Art History 11 / Talbot Avenue, 2rd floor
Office phone: 617-627 2939
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Office hours: Wednesday 2pm – 4pm

If these times do not work for you, I am happy to schedule an appointment to meet with you. Please see me after class, give me a call in my office, or send an email to schedule an appointment.

Course Description

This course introduces students to arts of the African diaspora in the Caribbean, South America, and the United States by examining the aesthetic, religious, and philosophical systems of peoples of African descent. African influences within the arts will be addressed and students will be acquainted with particular African cultures influenced by slavery, such as the Kongo and Yoruba.

Course Package

The course package entails some of the readings. Most of the texts (underlined in the course schedule) are on blackboard. Since the readings give the background information necessary to initiate stimulating class discussions, assignments must be read prior to the date they will be discussed in class. You should read them with care, highlighting the main points in each chapter or article and making notes as you read. Be sure to write any questions or comments you have and we can discuss them in class.

Package is available at Gnomon Copy, 348 Boston Ave. Tel: 781 391 666

Suggested Readings

- Thompson, Robert Farris (1983). *Flash of the Spirit: African and Afro-American Art and Philosophy*, Random House: New York.
- Hurbon, Laennec (1995). *Voodoo: Search for the Spirit*, Harry N. Abrams, Inc., Publishers: New York.

Course Requirements and Grading Weight

Exams: There will be two exams - a midterm and a final. Exams include slide identifications, short answer questions, and an essay.

Audio Guide: You are expected to write two short papers (four pages each) on an object on display in a fictive exhibition on the Arts of the Afro-Atlantic. The paper is conceived as an audio guide and structured into three parts. The first part gives a formal analysis of the object. You need to tell the listener what he or she can see. For this you have to describe the object. In the second part you focus on the history of the object and / or the cultural group it comes from. (Might also be a biography of an artist). In the third part you discuss issues of function and meaning of the object. The three parts should have equal length. The paper should end with a bibliography where you list all the sources you have used.

Research Paper (only on 100 level) ca. 15 pages

Grading Weight:

Midterm Exam = 25%

Final Exam = 25%

Paper 1 = 25%

Paper 2 = 25%

Special Needs

Students with special needs must inform instructor within the first two weeks of the semester. Reasonable accommodations will be made after consultation with Sandra Baer, Coordinator of Services for Students with Disabilities, x 75571

COURSE SCHEDULE

- Jan 25 Introduction
- Ase and Ona: Yoruba Aesthetics and Religion in Nigeria**
- Jan 27 Yoruba Ethics and Aesthetics
Drewal (1989), Abiodun (1994)
- Feb 1 Yoruba Art and Cosmology
Lawal (1985), Drewal (1997)
- Candomblé: Yoruba Aesthetics in Brazil**
- Feb 3 Memory and Agency in Brazilian Candomblé
Omari Tunkara-Smith (2005: 1-25), Drewal (2000)
- Feb 8 Candomblé in Brazilian Visual Arts
Shirey (2009), (Sansi 2007: 125-142)
- Santería: Yoruba Aesthetics in Cuba**
- Feb 10 Altar Making in Afro Cuban Orisa Worship
Brown (1993), Ramos (1996)
- Feb 18 Santería in Cuban Visual Arts
(Thursday) Mosquera (1992)
- Palo Monte: Kongo Aesthetics in Cuba**
- Feb 22 Kongo Nkisi:
McClusky 2002
- Feb 24 Palo Monte in Cuban Visual Arts
Bettelheim (2001)
- March 1 Revision
- March 3 Midterm
- Rara and Petro: Vodun Aesthetics in Haiti**
- March 8 Calling the Spirits in Haiti
Blier (1995), Hurbon (1995)

March 10 Vodun Aesthetics in Haitian Visual Arts
Duval-Carrie (1995)

Mami Wata: Water Spirits in the Diaspora

March 15 Mami Wata Serving the Gods //
Drewal (2008a)

March 17 Mami Wata in Haiti and the Dominican Republic
Drewal (2008b) Houlberg (2008)

March 22 spring recess

March 24 spring recess

Creole: African Echoes in Carnival Culture

March 29 Celebrating Blackness in the Caribbean
Nunley (1989)

March 31 Picturing Indigeneity in New Orleans Mardi Gras
Wehmeyer (2000)

Blackness: African Heritage in the US

April 5 “Africanisms” in the American Visual Culture
Lawal (2004), Thompson (2005)

April 7 Diaspora Aesthetics
(Lemke 2008)

April 12 Reworking Origins
Busia & Saar (2008)

April 19 No class

April 21 Remixing Heritage
Borgatti (2009)

April 26 Revision

May 3 Revision

May 3 Final Exam

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