

Department Name and Number _____

Recommended SCNS Course Identification

Prefix ____ Level ____ Course Number ____ Lab Code ____

Full Course Title _____

Transcript Title (please limit to 21 characters) _____

Effective Term and Year _____ Rotating Topic yes no

Amount of Credit ____ Contact Hour: Base ____ or Headcount ____ S/U Only yes no

Repeatable Credit yes no If yes, ____ total repeatable credit allowed

Variable Credit yes no If yes, ____ minimum and ____ maximum credits per semester

Course Description (50 words or less)

Prerequisites	Co-requisites
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Degree Type (mark all that apply) Baccalaureate Graduate Professional Other _____

Category of Instruction Introductory Intermediate Advanced

Rationale and place in curriculum

Department Contact	Name	Phone	Email
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College Contact	Name	Phone	Email
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Arts of Southern Africa Fall 2008

Professor Victoria Rovine

ARH 4930 (section 2572), AFS 4935 (section 1501)

Monday 11:45-12:35, Wednesday 11:45-1:40 FAC 201

Office hours: Mondays 1:00-3:00, FAC 119B

vrovine@africa.ufl.edu or 273-3069

Course content

This course focuses on a wide range of regions, time periods, and genres in the visual arts in southern Africa, with particular attention to the arts of South Africa. We will explore artistic expressions in archaeological contexts, arts associated with longstanding indigenous cultures, art that emerged out of the often violent encounter with European cultures, and contemporary popular and studio arts that are produced in the region today.

Course Goals

This class aims to give students the tools to analyze how works of art operate in diverse cultures and time periods. The course leads students to consider the ways in which art has been used in the representation and misrepresentation of people and cultures in colonial and postcolonial contexts and, more broadly, how creative expressions reflect and produce cultural change.

Course Requirements and Grades

Attendance: Students are expected to attend all classes and to complete the reading and assignments for each class meeting. Up to two absences will be permitted. Any absence beyond that will adversely affect your grade. You are responsible for all of the material covered in lectures and for getting class notes from one of your fellow students if you miss a class.

Class Participation: While attendance is important, participation is crucial! We will all enjoy the class more, and learn more effectively, if everyone participates. All students are expected to participate in class discussion. Attendance and class participation count for 10% of your final grade. Please note: Occasionally, I will recommend lectures or films outside of class time. I understand that some of you may have conflicts, but do try to attend.

Readings: You are expected to do the assigned readings for each class meeting. Our discussions will center on the readings, and they will be the basis of some questions on your exams. All of our readings will be available via the UF on-line reserves system, ARES. It is your responsibility to learn how to use the system—don't wait until the last minute if you have not used it before. I will gladly help anyone who needs assistance. Go to this web site to learn about the system and to access it: <https://ares-uflib-ufl-edu.lp.hscl.ufl.edu/>

Note: I may make changes or adjustments to the reading assignments. If I do, I will notify you in class and by email. This course has no required texts for you to purchase.

Exams: Two exams each count for 25% of your final grade. Each exam will consist of vocabulary definitions, short answers, slide identification, and an essay. Make-up exams can be arranged under extraordinary circumstances; contact me promptly if you must miss an exam.

Papers: Two papers, synthesizing information from class discussion and our readings, will give you opportunities to respond to the content of the class. Each is worth 20% of your grade.

Grade Scale: 90-100=A 87-89=B+ 80-86=B 77-79=C+ 70-76=C 67-69=D+ 60-66=D 59-0=E

UF Grading Policy: <https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Academic Honesty

The University of Florida's honor code requires all students to be honest in their academic work. University policies on cheating, plagiarism, and related issues are available at: <http://www.dso.ufl.edu/judicial/honorcode.php> Note: If you have plagiarized any part of a paper, you will receive an F on that assignment.

Accommodations

Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student, who must then provide this documentation to me when requesting accommodation.

Also note:

- Do not be late for class!
- Turn off cell phones during class.

August 25 **Introduction to course**

August 27 **Introduction, 2**

--Davidson "Antipathies" and "Race and Resistance" *The Search for Africa*
(Random House, 1994)

--Gordimer "Amnesty" *Contemporary African Short Stories* (Heinemann, 1992)

Handout: Paper #1 (Response to Harn Museum visit)

September 1 Labor Day (no class)

September 3 **Roles of Art: Utility and Status**

****Class meets at the Harn Museum of Art****

--Klopper "Kings, Commoners, and Foreigners" *The Art of Southeast Africa: The Conru Collections* (5 Continents, 2002)

--Dase, Sowetu, Steel "Cultural Heritage in the Work of Two Xhosa Artists"
African Arts 40 #3 (2007)

September 8 **Prehistory and Art**

--Garlake "Dancing and Trancing" in *The Hunter's Vision* (British Museum, 1995)

September 10 **Great Zimbabwe and Mapangubwe: Early Kingdoms**

--Garlake "Great Zimbabwe and the Southern African Interior" *Early Art and Architecture of Africa* (Oxford, 2002)

--Huffman "The Soapstone Birds from Great Zimbabwe" *African Arts* 18 #3 (1985)

September 15 **Early Encounters with the West**

--Marks "South Africa: The Myth of the Empty Land" *History Today* (1980)

--Kaufmann "The Bead Rush: Development of the 19th Century Bead Trade" *Ezakwantu: Beadwork from the Eastern Cape* (Cape Town, The Gallery, 1993)

September 17 **Khoi/San: Indigenous Southern Africa**

--Paper 1 due--

--Lange "Tracking Decorated Ostrich Eggshells in the Kalahari" *Visual Anthropology*
19 #3/4 (2006)

September 22 **Saartje Baartman and European Construction of Southern Africans**

--Strother "Display of the Body Hottentot" *Africans on Stage* (Indiana University Press, 1999)

- September 24 **The Bleek/Lloyd Archive: Khoi/San Stories and Museum Representations**
 --Skotnes “Dreams of Their Country” *Claim to the Country: The Archive of Wilhelm Bleek and Lucy Lloyd* (Cape Town: Jacana, 2007)
 --Skotnes “The Politics of Bushman Representation” *Images and Empires* (University of California Press, 2002)
- September 29 **Botswana and Namibia: Sotho and Herero**
 --Hendrickson “The ‘Long’ Dress and the Construction of Herero Identities in Southern Africa” *African Studies* 53 #2 (1994): 25-54
 --van Wyk “Litema: Art of Earth” in *African Painted Houses* (Abrams, 1998)
- October 1 **Film focus: Bitter Melons**
- October 6 **Malawi: Pots and Masks**
 --Aguilar “Metaphors, Myths, and Making Pots” *African Arts* 40 #1 (2007)
 --Yoshida “Masks and Secrecy Among the Chewa” *African Arts* 26 #2 (1993)
- October 8 **Zimbabwe: Shona and Venda Arts**
 --Dewey “Case Study of Shona Headrests” *Sleeping Beauties: The Joss Collection of African Headrests* (UCLA Fowler Museum, 1993)
 --Nettleton “Arts of the Venda” *Zimbabwe: Legacies of Stone* (Africa Museum, Tervuren Belgium, 1997)
 --**Handout:** Paper #2
- October 13 **Exam 1 review**
- October 15 **Exam 1**
- October 20 **Southern African Ceramics**
 --Hall “South African Pottery” *Democracy X: Marking the Present, Re-Presenting the Past* (University of South Africa, 2004)
 --Berzock “Eastern and Southern Africa” *For Hearth and Altar: African Ceramics from the Achepohl Collection* (Art Institute of Chicago, 2005)
- October 22 **Zulu Personal Adornment**
 --Jolles “Continuity and Change in Zulu Beadwork” *Symmetry Comes of Age* (University of Washington Press, 2004)
 --Jolles “Zulu Earplugs” *African Arts* 30 #2 (1997)
- October 27 **Xhosa Personal Adornment**
 --van Wyk “Illuminated Signs” *African Arts* 36 #3 (2003)
 --Long “The Influence of Custom on Xhosa Beadwork” *Ornament* 29 #4 (2006)
- October 29 **Ndebele Beadwork and Mural Painting**
 Video: *The Long Tears—An Ndebele Story*
 --Powell “History of the Ndebele” *Ndebele: A People and Their Art* (Cape Town: Struik Publishers, 1995)
 --Priebatsch and Knight “Ndebele Beadwork” *African Arts* 11 #2 (1978)

November 3 **Art and Political Power**

- Simbao "A Crown on the Move" *African Arts* 39 #3 (2006)
- Kennedy "Prestige Ornaments: The Use of Brass in the Zulu Kingdom" *African Arts* 24 #3 (1991)

November 5 **Art and Religion**

- Papini "Dance Uniform History in the Church of Nazareth Baptists" *African Arts* 37 #3 (2004)
- Sikhauli and Niehaus "Tsonga Divination in the South African Lowveld" in *Dungmanzi: Stirring Waters* (Wits Univ Press, 2007)

November 10 **Collecting and Representing Africa: Colonial Era**

- Lee-Webb "Fact and Fiction: 19th century Photographs of the Zulu" *African Arts* 25 #1 (1992)

November 12 **Art Under Apartheid, 1**

- video: *Come Back Africa* (1959)
- Younge "'Adequate shelter': Township Life and Art" in *Art of the South African Townships* (Thames and Hudson, 1988)
- Wylie "Making Art in a Time of Struggle" *African Arts* 37 #4 (2004)

November 17 **Art Under Apartheid, 2**

- Godby "David Goldblatt: The Personal and the Political" in *Fifty-One Years, David Goldblatt* (Contemporary Art Museum Barcelona, 2001)

November 19 **Art in the "New South Africa"**

- Sachs "Preparing Ourselves for Freedom" *Tulane Drama Review* v 35 #1 (Spring 1991)
- D'Amato "Beyond the Trauma" in *Liberated Voices: Contemporary Art from South Africa* (Museum for African Art, 1999)

November 24 **Contemporary Artists 1: William Kentridge, Berni Searle**

- Stewart "Resistance and Ground: The Prints of William Kentridge" in *William Kentridge Prints* (Grinnell College, 2004)
- Coombes "Skin Deep/Bodies of Evidence: The Work of Berni Searle" in *Authentic/Ex-Centric: Conceptualism in Contemporary African Art* (Prince Claus Fund, 2001)

November 26 **Contemporary Art and Controversy**

- Goniwe "From My Sketch Pad: Notes of a Black South African Artist" in *Co-Existence: Contemporary Cultural Production in South Africa* (Rose Art Museum, Brandeis, 2003)
- Schmahmann "Censorship, Censoriousness, and a Colourful Commotion: The Useful Objects Controversy" in *Grey Areas: Representation, Identity and Politics in Contemporary South Africa* (Chalkham Hill, 1999)

December 1 **Contemporary Artists, 2**

- Klopper and Godby "The Art of Willie Bester" *African Arts* 29 #1 (1996)

December 3 **Contemporary Afrikaaner Art and Identities**

--van der Watt "Art, Gender Ideology and Africaner Nationalism" *Between Union and Liberation: Women Artists in South Africa 1910-1994* (Ashgate, 2005)

--Trillin "Gadfly: Pieter-Dirk Uys Adjusts to the New South Africa" *The New Yorker* (5/10/04)

December 6 **Contemporary Popular Cultures**

--Paper #2 due--

--WMSA Team, Braun "Grassroots to Glamour" in *Mickaël Kra: Jewellery Between Glamour and African Tradition* (Arnoldsche, 2006)

--Erasmus "Hair Politics" in *Senses of Culture* (Oxford University Press, 2000)

December 8 **Museums and Representation**

--Coombes "District Six" in *History After Apartheid* (Duke University Press, 2003)

December 10 **Exam Review and Discussion**

Tuesday, December 16 7:30-9:30 am FINAL EXAM