Description: This seminar explores the location of Africa within the field of art history, with particular attention to scholars’ use of theoretical frameworks drawn from art history and other disciplines. We will consider how specific artistic genres have been addressed through a range of approaches, and we will compare their efficacy. Our readings will include work by foundational scholars in the field, as well as very recent publications that represent new approaches. We will read work from a range of disciplines as well, including anthropology and history. We will also look closely at writing as a key element of art historical analysis, and experiment with our own approaches to this important element of scholarship.

Goals: This course explores academic approaches to the study of African art. It will provide graduate students with insights into the implications of these approaches, some of which might be applied to any art historical discipline. Students will also investigate the use of writing style as a central aspect of art historical scholarship, and experiment with their own writing styles.

Course Policies:

Attendance
Because this is a graduate seminar, students are expected to attend all classes and to complete the reading and assignments for each class meeting, coming to class prepared to discuss the material. You are also expected to participate fully in all class meetings.
Please note: Occasionally, I will recommend events (such as lectures) outside of class time. I understand that some of you may have conflicts, but do try to attend.

Requirements and Grades
Readings: You are expected to do the assigned readings for each class meeting. Our class discussions will center on the readings. All readings are available through the e-reserves system OR hard copies are on reserve in the Art Library. *This course has a heavy reading requirement—be prepared to devote time to class preparation.
Attendance and Participation: Attendance and participation (see above) will affect your final grade. Your participation grade includes a group project, presented in class on 10/1. Together, participation and attendance constitute 25% of your grade.
Papers and Presentation: Course assignments include 5 short position papers in response to our readings (total 25%), a final paper along with a presentation (50%). A research narrative and preliminary bibliography will be submitted separately, as part of your work on the final paper (due 10/22 and 10/29).
Late Papers: You have all of the deadlines now, so plan accordingly. Only in extraordinary circumstances will extensions be granted.

Grades: A A- B+ B B- C+ C C- D+ D D- E
grade points: 4.0 3.67 3.33 3.0 2.67 2.33 2.0 1.67 1.33 1.0 0.67 0
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/sccr/honorcode.php *Any paper that is plagiarized—partially or entirely—will receive an automatic E and will be reported to the Dean of Students Office.

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.

Course texts: One copy of each is available on reserve in the Architecture/Fine Arts Library.

August 27  Introduction to Seminar Themes, Readings

September 3—Labor Day, no class

September 10 Early Analyses of African/Non-Western Art: Shaping an Academic Field

September 17 Framing African Art History: Key Figures

**[continued next page]**


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**September 24 One Form, Five Approaches: Masks and Masquerade**


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**October 1 Break-Out Groups: Looking at Benin or Kongo {Groups to be assigned}**


~OR~


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**October 8 Expanding the Canon? **

**Class meets at Harn Museum**


October 15  Case Study: Yoruba Power Objects, part 1

October 22 Case Study: Yoruba Power Objects, part 2
*Research Proposal Due*

October 29  Questioning Categories: Traditional? Modern? Contemporary?
*Bibliography Due*

November 5 Contemporary Art: William Kentridge, Ibrahim El Salahi, El Anatsui

November 12 Veterans Day—no class

November 19  Case Study: Modern & Contemporary Art in Dakar, part 1

November 26  Case Study: Modern & Contemporary Art in Dakar, part 2
Harney *In Senghor’s Shadow.* Pages 149-241.

*Elizabeth Harney Lecture*  Harn Museum, 6:00 pm
December 3  STUDENT PRESENTATIONS

December 14, 3:00: Paper #2 due (bring hard copy to office—FAC 119B)

Citing sources for your paper assignments

For your bibliographies, please use Chicago Style format, as illustrated here:

http://www.chicagomanualofstyle.org/tools_citationguide.html

Use the Author-Date system, not the Notes and Bibliography system (click on the Author-Date tab). You will use short parenthetical citations in the text, which refer to items in your bibliography. *Be sure to look this over before you begin writing your papers--this will save you time.