

Winter 2019

Portraiture in Africa & the African Diaspora

Joshua I. Cohen
CUNY City College

[How does access to this work benefit you? Let us know!](#)

Follow this and additional works at: https://academicworks.cuny.edu/cc_oers

Part of the [Arts and Humanities Commons](#)

Recommended Citation

Cohen, Joshua I., "Portraiture in Africa & the African Diaspora" (2019). *CUNY Academic Works*.
https://academicworks.cuny.edu/cc_oers/145

This Syllabus is brought to you for free and open access by the City College of New York at CUNY Academic Works. It has been accepted for inclusion in Open Educational Resources by an authorized administrator of CUNY Academic Works. For more information, please contact AcademicWorks@cuny.edu.

PORTRAITURE IN AFRICA & THE AFRICAN DIASPORA

ART31023 section 1AD/ BLST31602 section IAD, Spring 2019, CCNY

Undergraduate level, Monday 9:00-11:50 am, CG 252

Professor Joshua I. Cohen

jcohen2@ccny.cuny.edu / CG M258A / office hours: Mon 12-1, Tues 4-5, Thur 4-5

COURSE DESCRIPTION

This course explores portraiture in Africa and the African diaspora, although it does not purport to be a comprehensive survey. The main focus is photography, but we will also consider portraiture in other mediums, such as sculpture, painting, and collage, as well as a range of departures from portrait conventions. The course is structured to allow students to think comparatively across contexts. We will particularly explore contemporary artists' tendencies to make reference to earlier portrait forms.

COURSE REQUIREMENTS & GRADING

10% - attendance/participation

20% - writing assignment # 1 (due Feb 25)

20% - writing assignment # 2 (due April 8)

20% - in-class presentation (dates vary)

30% - final exam (May 20)

Grading is based on intellectual achievement, effort, and participation—regardless of whether or not English is a student's first language. In general, grades in the "C" range indicate adequate mastery of the material and merely competent written and oral presentation. Grades in the "B" range reflect additional effort, with full understanding of the data and concepts, clear written work, and regular class participation. "A" grades are reserved for students producing superior work, which includes a full comprehension of materials accompanied by well-written papers and exceptional class participation.

COURSE-LEARNING OUTCOMES

Students who successfully complete this course will:

- (1) gain familiarity with contemporary photography and broader histories of portraiture from Africa and the African diaspora
- (2) develop abilities to read photographs and works of art in relation to the historical conditions and ideas that influenced their production;
- (3) develop skills in critical discussion, formal analysis, and close textual analysis;
- (4) produce concise, well organized and coherently argued academic writing.

COURSE ATTENDANCE, PARTICIPATION, & READINGS

Attendance is a crucial component of the course experience. Coming in late, using cell phones, and eating in class are not acceptable forms of conduct. Late arrivals generally yield low participation grades. Students should plan to arrive early to avoid any possibility of being late. Arriving more than 30 minutes late to class will not be permitted. In these cases, students will automatically be marked absent, as will students who are found sleeping in class. Another way to accumulate absences is to repeatedly arrive late. Two late arrivals count as one absence. Department policy allows for no more than two absences per course. Attendance is taken the beginning of each class. If a student misses more than two classes, excused or not, or arrives late more than four times, s/he will automatically fail this course. It is the student's responsibility to keep track of absences. The professor will not engage in negotiations with students who have exceeded these limits.

Students are expected to participate actively in class. This includes arriving prepared, paying attention, asking questions, and taking part in discussions. To do well on the final exam, students will also need to take notes on lectures and discussion. All required readings must be completed before class and brought to class along with notes, questions, and comments. Required readings listed under title headings for each class session (see below) must be completed before that session and brought to class. Students are advised to carefully read and take notes on each required text. Primary-source readings are marked in the syllabus with an asterisk (“*”). All required readings are available in a bound course reader at no cost to students. Course readers cannot, however, be replaced if lost or missing. All course readings—both required and recommended—are available online through Blackboard, accessible via CUNY Portal. Recommended readings are resources for students who may have missed a session and wish to catch up, or who aspire to earn a top grade.

COMMUNICATION & OFFICE HOURS

Email is the primary means of communication for course announcements and information on readings and class discussion, etc. Students are expected to check their CCNY email accounts frequently. Any questions, issues, or concerns may be addressed via email, using appropriate greetings and subject lines. Emails opening with “hey professor” or equivalent will receive no response. To meet during office hours it is best to email beforehand to schedule an appointment. Phone appointments can also be arranged during office hours.

PLAGIARISM / ACADEMIC INTEGRITY

Plagiarism is the act of presenting another person's ideas, research or writings as your own. The following are some examples of plagiarism, but by no means is this an exhaustive list: (1) Copying another person's actual words without the use of quotation marks and footnotes attributing the words to their source. (2) Presenting another person's ideas or theories in your own words without acknowledging the source. (3) Using information that is not common knowledge without acknowledging the source. (4)

Failing to acknowledge collaborators. (5) Internet plagiarism includes submitting downloaded term papers or parts of term papers, paraphrasing or copying information from the internet without citing the source, and “cutting and pasting” from various sources without proper attribution. The City College Faculty Senate has approved a procedure for addressing violations of academic integrity.

ACCESSIBILITY STATEMENT

In compliance with CCNY policy and equal access laws, appropriate academic accommodations are offered for students with disabilities. Students must register with The AccessAbility Center for reasonable academic accommodations. The AccessAbility Center is located in the North Academic Center, Room 1/218; tel: (212) 650-5913. Under The Americans with Disability Act, an individual with a disability is a person who has a physical or mental impairment that substantially limits one or more major life activities. Students with any such issues are encouraged to visit the AccessAbility Center to determine which services may be appropriate. In April 2012, the AccessAbility Center provided the following statement: “Qualified students with disabilities will be provided reasonable academic accommodations if determined eligible by the AccessAbility Center (AAC). Prior to granting disability accommodations in this course, the instructor must receive written verification of a student’s eligibility from the AAC, which is located in NAC 1/218. It is the student’s responsibility to initiate contact with the AAC and to follow the established procedures for having the accommodation notice sent to the instructor.”

FINAL EXAM – FORMAT & EXPECTATIONS

The final exam will include slide identifications and analyses/contextualizations, as well as comparative analyses of two different works of art. A PowerPoint file containing all themes and works of art to be studied for the exam will be posted online no less than ten days prior to the exam. Details of exam format and expectations will be reviewed in class, and the final class session will be devoted to reviewing for the exam. Students should take thorough class notes, as well as notes on the readings, in order to do well on the final exam.

WRITING ASSIGNMENTS – OVERVIEW

All written work is generally graded on thoughtfulness, organization, and clarity. Correct paper length and correct formatting are also crucial. Papers that are too long or too short, or incorrectly formatted, may lose as much as a full letter grade. Papers are accepted on or before the due date in *hard copy only* (never by email). Papers can be submitted in class or, if late, to the mailbox marked Cohen in the Art Department office (CG109) during regular business hours. Late papers will be graded down a full letter grade for each week following the due date. Extensions will be granted only in exceptional circumstances, but only if requested well in advance of the due date. The Writing Center is a great campus resource for paper writing: <http://www.ccny.cuny.edu/writingcenter>.

WRITING ASSIGNMENT # 1 – DUE FEBRUARY 25

Visit *Posing Modernity* at the Wallach Art Gallery (see info under Session # 2, below). Select *one* of the following works on display in the final room of the exhibition:

Mickalene Thomas (American, b. 1971), *Din, une très belle négresse #1 (Din, A Very Beautiful Black Woman #1)*, 2012. Rhinestone, acrylic, oil, and enamel on wood panel, 259.1 x 213.4 cm.

Elizabeth Colomba (French/Martinican; lives and works in US), *The Portrait*, 2011. Oil on canvas, 61 x 91.4 cm.

Awol Erizku (b. 1981, Ethiopia; lives and works in US), *Elsa*, 2013. Digital C print, 101.6 x 127 cm.

Aimé Mpané (b. 1968, Democratic Republic of Congo; lives and works in DRC and Belgium), *Olympia II*, 2013. Mural, layered plywood, paint, pigments, carbon fiber, 64 x 119 cm.

Write a short consideration of the selected work. Title the paper with the artist's name and artwork info as listed above.

First, provide a well-organized formal analysis. Do not assume that the reader has seen the work or any other work of art to which it might make reference. Your analysis should take into account the choices made by the artist to represent his/her subject—especially through proportioning, positioning, and expressive elements, but also in terms of materials and techniques. Who/what is the subject of the work?

Next, drawing on information provided in recommended readings for session #2 (posted on BlackBoard), consider how the artist offers commentary on the historical status of portraiture, or a specific historical portrait. You may wish to focus on several key features of the work to draw conclusions about the artist's mode of historical revisionism.

Your paper should be no shorter than two and no longer than three full double-spaced pages, 12-point font, standard margins. You should make reference to at least one recommended text, and use footnotes to cite your source, even if you do not quote from the text—and if you do quote, please do so judiciously (see notes below on footnoting, quotations, and attribution).

NOTE: the exhibition closes on February 10. If for some reason you missed the class visit to the Gallery on February 4, you will need to visit the exhibition on your own before it closes. See the Wallach Gallery website for hours and location. There will be no makeup assignments.

WRITING ASSIGNMENT # 2 – DUE APRIL 8

Read the short texts posted on Blackboard by Diawara ("Talk of the Town," *Artforum* 36, February 1998, pp. 64-71), Keita and Magnin ("Seydou's Story," [*] in *Seydou Keita*, ed. André Magnin, Zurich; New York: Scalo, 1997, pp. 9-14), and Storr ("Bamako: Full Dress Parade," *Parkett* 49, 1997, pp. 24-28).

Produce a short paper including a formal analysis and historical consideration of *one* of the three portraits by Seydou Keita that are also posted to Blackboard (see the PowerPoint file "short writing assignment # 2").

In your paper, look carefully at the photograph's composition, technical qualities, and content. How does the subject appear with respect to framing, spatial placement, formal patterns, body language, and attitude? How is the sitter posed and costumed? What does the picture signify, and which components of that signification derive from choices made by the photographer, the subject(s), and/or both or neither?

Make sure to reconstruct the picture in vivid enough detail to describe it effectively to someone who hasn't seen it. Then formulate an argument addressing the ways in which various factors contributed to this photograph's overall expression, aesthetics, and meaning. How do these factors and the photo's formal composition affect your interpretation of the subject's social position, identity, character, and aims in self-representation?

In developing your paper, rely on the accompanying texts to situate the photograph historically and in relation to its author(s). At some point in the paper, you should also engage critically with both the Diawara and Storr texts in ways that reveal your grasp of their arguments and key ideas. You may choose to quote from the texts, but not more than a sentence or two, and not telegraphically—i.e., not so as to avoid interpreting what the author is saying. Whether you are taking factual information from the article or whether you choose to quote or summarize it, your paper must include proper footnotes and other formatting (see formatting guidelines below).

This paper will be graded on your ability to draw conclusions about the photograph you've chosen and on your ability to substantiate these conclusions through visual analysis. Please note that this assignment is intended to build your skills in visual analysis rather than cultural history, but you should nevertheless demonstrate a basic understanding of the context of the photograph.

TIPS: always support your argument by pointing to visible details in the picture; keep vocabulary and grammar on your side by editing your writing; don't lose points for incorrect footnote or other formatting.

IN-CLASS PRESENTATION – dates vary *names in red below are assigned presenters*

In addition to regular class participation, each student will make a short presentation on a course reading. Presentation dates and assigned texts will be decided during the first class meeting of the semester. Presentations should be five to eight minutes in length, with an additional few minutes allotted to discussion. Each presentation should do the following:

[1] succinctly summarize the argument of the article or chapter

[2] present the text's thesis statement in no more than three sentences;

[3] discuss a work of art that is central to the argument, if relevant;

[4] select and explicate one key term or concept in the reading

[5] conclude with at least one thought-provoking question to spur class discussion.

Presentations may be spoken informally or read aloud from a prepared text. It is not necessary to prepare a PowerPoint presentation or to provide elaborate background information about the author. Presenters are also encouraged to air their own questions about the text. Audiences should listen intently and take notes on presentations in order to contribute questions and/or comments. Presenters will be graded on the concision and clarity of the analysis and success in generating discussion. No written submission is required for this assignment.

NOTE: Once set, it is not possible to change the date of your presentation. Makeup assignments will not be an option.

PAPER FORMATTING

Papers must be double spaced with standard margins and standard (12-point Times New Roman) font, as well as numbered pages, a clear title, and student and course name. Correct citation format using proper footnotes (*not* endnotes) is also mandatory. Points will be deducted for incorrect formatting. The department follows the *Chicago Manual of Style* (<http://libguides.cuny.cuny.edu/c.php?g=580344&p=4005106>) and uses Barnet, *Writing About Art* as a guideline for developing term papers and footnote and bibliography format. Please refer to these texts concerning formatting.

FORMATTING TITLES OF ARTWORKS, EXHIBITIONS, ETC.

Titles of works of art are capitalized and italicized, unless the title has been assigned to the work to describe what it is (e.g., Female Figure), in which case only capitalization is required. Book and exhibition titles are italicized. Use quotation marks for titles of articles, essays, short stories, and poems.

QUOTATIONS & ATTRIBUTION

Exercise restraint in directly quoting from textual sources. Direct quotations should appear no more than twice in a given paper, and should not exceed approximately two lines each. For assignments in this course, it is generally better to paraphrase and analyze a given text than to quote directly. If you must quote, be sure not to use quotes to ventriloquize others' ideas—that is, do not quote without adding your own reading or interpretation of the quote. Whether quoting or paraphrasing, the ideas of the author must be attributed (see notes on plagiarism and footnoting).

ITALICIZATION & CAPITALIZATION

Titles of works of art are capitalized and go in *italics*, unless the title has been assigned to the work to describe what it is (e.g., Standing Figure), in which case only caps are required. Book and exhibition titles are capitalized and *italicized*. Use capitalization and “quotation marks” for article and essay titles, short story titles, and poem titles.

FOOTNOTES

Insert footnotes at the end of the sentence where a source is referenced or quoted (in MS Word use Insert/Footnotes/Location: Footnotes). Below are general examples of footnote entries. Cite only the page(s) quoted or referenced, unless you wish to cite the full article. The same source cited in successive footnotes should be indicated with “Ibid” beginning with the first instance of repetition. A source referenced a second time, but not in sequence, should be indicated with last name and abbreviated title. See examples below.

FOOTNOTED JOURNAL ARTICLE:

1. Jean M. Ita, "Frobenius in West African History," *The Journal of African History* 13, no. 4 (1972): 685.

FOOTNOTED ARTICLE/CHAPTER IN EDITED VOLUME:

2. Léopold Sédar Senghor, "The Revolution of 1889 and Leo Frobenius," in *Africa and the West: The Legacies of Empire*, ed. Isaac James Mowoe and Richard Bjornson (New York: Greenwood Press, 1986), 77-88.

FOOTNOTED BOOK:

3. Leo Frobenius, *The Voice of Africa: Being an Account of the Travels of the German Inner African Exploration Expedition in the Years 1910-1912* (London: Hutchinson & Co., 1913), 84.

PROPER FOOTNOTING IN SEQUENCE:

1. Jean M. Ita, "Frobenius in West African History," *The Journal of African History* 13, no. 4 (1972): 685.

2. Ibid., 686.

3. Ibid.

4. Leo Frobenius, *The Voice of Africa: Being an Account of the Travels of the German Inner African Exploration Expedition in the Years 1910-1912* (London: Hutchinson & Co., 1913), 84.

5. Ita, "Frobenius," 685.

6. Ezio Bassani, "The Art of Western Africa in the Age of Exploration," in *Circa 1492: Art in the Age of Exploration*, ed. Jay A. Levenson (Washington; New Haven: National Gallery of Art; Yale University Press, 1991), 65-66.

7. Frobenius, *The Voice of Africa*, 89.

8. Bassani, "The Art of Western Africa," 65.

9. Ibid.

FORMAL ANALYSIS: STYLE GUIDELINES

I. “Get to the point.” Avoid long and drawn out introductions. Strive for economy of language. Directly address the object of analysis.

AVOID:

“The art left behind by a civilization preserves its history, and tells the story of its creators. Through studying the details and nuances of ancient artwork, we gain valuable insight into the nuances of the social, political, and economic culture of its time. The Human-Headed Winged Lion...”

AVOID:

“The topic of my paper is the Human-Headed Winged Lion.”

BETTER:

“The Human-Headed Winged Lion is a relief sculpture carved from alabaster.”

II. Avoid narrating a formal analysis in the first person. Generally avoid personal pronouns in academic writing.

AVOID:

“I visited the Metropolitan Museum to look at a sculpture...”

“What stood out to me the most was the sculpture’s facial expression...”

“The face is flattened but you can see the intricate details...”

“We now move towards the facial features where...”

III. Avoid informal language and colloquial expressions in academic writing.

AVOID:

“...which would’ve also been...”

“...three round pieces sticking out...”

“The whole hair part of the head...”

“...looks sort of like a titled Rubik’s cube.”

“...the face may not ring a bell...”

Syllabus

[1.] January 28. Introduction / What is a portrait?

[recommended:] Adeline, Jules. "Portrait." In *The Adeline Art Dictionary*. New York: Ungar, 1966, 312-13.

[recommended:] Mayer, Ralph. "Portrait." In *A Dictionary of Art Terms and Techniques*. New York: Crowell, 1969, 306-07.

[2.] February 4. Women in portraiture

>>>>10:30 am >>> Plan to arrive early >>>

Class meets at **WALLACH ART GALLERY**, Lenfest Center for the Arts, Columbia University, (615 West 129th Street, enter on West 125th Street, just west of Broadway) to visit *Posing Modernity: The Black Model from Manet and Matisse to Today*. This exhibition includes examples of European modernist, Harlem Renaissance, and contemporary portraiture. <https://wallach.columbia.edu/exhibitions/posing-modernity-black-model-manet-and-matisse-today>. After a guided visit of the exhibition, students will begin work on WRITING ASSIGNMENT #1 (see above).

[recommended:] Grigsby, Darcy Grimaldo. "Still Thinking about Olympia's Maid." *The Art Bulletin* 97, no. 4 (December 2015): 430-51.

[recommended:] Murrell, Denise. *Posing Modernity: The Black Model from Manet and Matisse to Today*. New Haven; London: Yale University Press, 2018, Ch1, Ch3.

[3.] February 11. Freedom & beauty

Lewis, Sarah. "Mickalene Thomas on Beauty." In *Mickalene Thomas: Origin of the Universe*, ed. Lisa Melandri, 8-15. Santa Monica, CA: Santa Monica Museum of Art, 2012. **Alexis S.**

Farrington, Lisa E. "Reinventing Herself: The Black Female Nude." *Woman's Art Journal* 24, no. 2 (2003): 15-23. **Nashid**

Hall, Stuart. "New Ethnicities" [1989]. In *Stuart Hall: Critical Dialogues in Cultural Studies*, ed. David Morley and Kuan-Hsing Chen, 441-49. London; New York: Routledge, 1996. **Annabelle**

[recommended:] Essays by Jodi Bieber and Mieke Bal in *Real Beauty*, 6, 77-80. Goch: Pagina Verlag, 2014. **Iva**

[recommended:] Weston, Helen D. "Representing the Right to Represent: The 'Portrait of Citizen Belley, Ex-Representative of the Colonies' by A.-L. Girodet." *RES: Anthropology and Aesthetics* 26 (Autumn 1994): 83-99.

MONDAY FEBRUARY 18 – NO CLASS – COLLEGE CLOSED

[4.] February 25. Confronting the colonial archive

>>> WRITING ASSIGNMENT # 1 DUE IN CLASS <<<

Wallis, Brian. "Black Bodies, White Science: Louis Agassiz's Slave Daguerrotypes."

American Art 9, no. 2 (1995): 39-61. **Heraldine**

Willis, Deborah, and Carla Williams. "From Here ... : Carrie Mae Weems." In *African Photography from the Walther Collection: Distance and Desire: Encounters with the African Archive*, ed. Tamar Garb, 212-16. Göttingen; New York: Steidl; Walther Collection, 2013. **David E.**

Jewsiewicki, Bogumil. *The Beautiful Time: Photography by Sammy Baloji*. New York: Museum for African Art, 2010, 7-16.

[recommended:] Edwards, Elizabeth. "Anthropology and Photography (1910-1940)." In *The Image of the Black in Western Art. Volume V: The Twentieth Century. Part 1: The Impact of Africa*, ed. David Bindman, Henry Louis Gates Jr. and Karen C. C. Dalton, 47-62. Cambridge: Harvard University Press, 2014.

[5.] March 4. Early African photo-portraiture

* Mofokeng, Santu. "The Black Photo Album/ Look at Me: 1880-1950." *Nka: Journal of Contemporary African Art* 4 (Spring 1996): 54-57. **Artavia**

Haney, Erin. "The Modernist Lens of Lutterodt Studios." In *Mapping Modernisms: Art, Indigeneity, Colonialism*, ed. Elizabeth Harney and Ruth B. Phillips, 357-76. Durham: Duke University Press, 2018.

Bajorek, Jennifer. "Then and Now: Santu Mofokeng's *Black Photo Album*." In *African Photography from the Walther Collection: Distance and Desire: Encounters with the African Archive*, ed. Tamar Garb, 217-27. Göttingen; New York: Steidl; Walther Collection, 2013. **Marian M.**

[recommended:] Guyer, Nanina. "Unfamiliar Sights, Unexpected Insights: On the History and Reception of Postcards from West Africa." In *Dada Africa: Dialogue with the Other*, ed. Ralf Burmeister, Michaela Oberhofer and Esther Tisa Francini, 109-13. Zürich: Scheidegger und Spiess, 2016. **Asheena**

[recommended:] Geary, Christraud M. "Roots and Routes of African Photographic Practices: From Modern to Vernacular Photography in West and Central Africa (1850-1980)." In *A Companion to Modern African Art*, ed. Gitti Salami and Monica Blackmun Visonà, 74-95. Hoboken, N.J.: Wiley-Blackwell, 2013.

Monique

[6.] March 11. Portraits in the museum

>>> 9:30 am >>>> plan to arrive early >>>

Class meets at the **BROOKLYN MUSEUM** (200 Eastern Pkwy, Brooklyn, NY 11238; take **2 or 3** subway line to Eastern Parkway/Brooklyn Museum). We will visit on a day when the museum is closed, to look at some works in the galleries and some in storage.

[recommended:] Sprague, Stephen F. "Yoruba Photography: How the Yoruba See Themselves." *African Arts* 12, no. 1 (November 1978): 52-59, 107. **Kudus [3/18]**

[recommended:] Hall, Stuart. "Museums of Modern Art and the End of History" [1999]. In *Changing States: Contemporary Art and Ideas in an Era of Globalisation*, ed. Gilane Tawadros, 286-91. London: inIVA, 2004.

[recommended:] Borgatti, Jean. "Portraiture in Africa." *African Arts* 23, no. 3 (July 1990): 34-39, 101.

[7.] March 18. Independence-era West Africa

Diawara, Manthia. "The Sixties in Bamako: Malick Sidibé and James Brown." In *Malick Sidibé: Photographs*, ed. Manthia Diawara, André Magnin and Gunilla Knape, 8-22. Göteborg: Steidl; Hasselblad Center, 2002. **Chavonne**

Bowles, Laurian R. "Dress Politics and Framing Self in Ghana: The Studio Photographs of Felicia Abban." *African Arts* 49, no. 4 (Winter 2016): 48-57.

Keller, Candace M. "Framed and Hidden Histories: West African Photography from Local to Global Contexts." *African Arts* 47, no. 4 (Winter 2014): 36-47.

[recommended:] Enwezor, Okwui. "Gesture, Pose, Mimesis: Seydou Keïta's Portraits." In *Contemporary African Photography from the Walther Collection: Events of the Self: Portraiture and Social Identity*, ed. Okwui Enwezor, 31-33. Burlafingen; Göttingen: The Walther Collection; Steidl, 2010.

[8.] March 25. Social documentary photography

Thaggert, Miriam. "A Photographic Language: *Camera Lucida* and the Photography of James Van Der Zee and Aaron Siskind." In *Images of Black Modernism: Verbal and Visual Strategies of the Harlem Renaissance*, 145-76. Amherst: University of Massachusetts Press, 2010. **Andre**

Godby, Michael. "Color in the Representation of the South African Townships." *Nka: Journal of Contemporary African Art* 24 (2009): 72-81. **Osa**

Peffer, John. 2009. "Shadows: A Short History of Photography in South Africa." In *Art and the End of Apartheid*, 241-80. Minneapolis: University of Minnesota Press.

[recommended:] * Muholi, Zanele. "Zanele Muholi and SFMOMA in Conversation." In *Public Intimacy: Art and Other Ordinary Acts in South Africa*, 66-72. San Francisco: Yerba Buena Center for the Arts; SF Museum of Modern Art, 2014.

[recommended:] Solomon-Godeau, Abigail. "Who Is Speaking Thus? Some Questions about Documentary Photography" [1986]. In *Photography at the Dock: Essays on Photographic History, Institutions, and Practices*, 169-183. Minneapolis: University of Minnesota Press, 1991. **Timothy**

[recommended:] * Hugo, Pieter, and Adetokunbo Abiola. *The Hyena & Other Men*. Munich: Prestel, 2007.

[9.] April 1. Popular photo-portraiture

- Wendl, Tobias. "Entangled Traditions: Photography and the History of Media in Southern Ghana." *RES: Anthropology and Aesthetics* 39 (Spring 2001): 78-101.
- Behrend, Heike. "'I Am Like a Movie Star in My Street': Photographic Self-Creation in Postcolonial Kenya." In *Postcolonial Subjectivities in Africa*, ed. Richard Werbner, 44-62. London: Zed Books, 2002. **Kevin**
- Mustafa, Hudita Nura. 2002. "Portraits of Modernity: Fashioning Selves in Dakar's Popular Photography." In *Images and Empires: Visuality in Colonial and Postcolonial Africa*, ed. Paul S. Landau and Deborah D. Kaspin, 172-192. Berkeley: University of California Press. **Jalexis P.**
- [recommended]: * Apagya, Philip Kwame, and Tobias Wendl. "Photography as a Window to the World" [2001]. In *Flash Afrique*, ed. Thomas Miessgang and Barbara Schröder, 44-48. Wien; Göttingen: Kunsthalle Wien; Steidl, 2002.
- >>> screen film by Tobias Wendl and Nancy du Plessis, *Future Remembrance: Photography and Image Arts in Ghana*, 1997.

[10.] April 8. Postmodern portraiture

- >>> WRITING ASSIGNMENT # 2 DUE IN CLASS <<<
- Nelson, Steven. "Transgressive Transcendence in the Photographs of Rotimi Fani-Kayode." *Art Journal* 64, no. 1 (Spring 2005): 4-19.
- Hözl, Ingrid. "Self-Portrait/Self-Vision: The Work of Samuel Fosso." *Nka: Journal of Contemporary African Art* 24 (2009): 40-47. **Jordan**
- Appiah, Anthony. "Is the Post- in Postmodernism the Post- in Postcolonial?" *Critical Inquiry* 17, no. 2 (Winter 1991): 336-57.
- [recommended:] * Schlinkert, Guido. "Transformer" [2003 interview with Samuel Fosso]. In *Samuel Fosso*, ed. Maria Francesca Bonetti and Guido Schlinkert, 23-55. Milan: 5 Continents, 2004.
- [recommended:] Solomon-Godeau, Abigail. "Photography after Art Photography." In *Photography at the Dock: Essays on Photographic History, Institutions, and Practices*, 103-23, 295-96. Minneapolis: University of Minnesota Press, 1991.

[11.] April 15. Experimental portraits

- Brilliant, Richard. "Portraiture." In *Encyclopedia of Aesthetics*, 2012. **David M.**
- Bazin, André. "The Ontology of the Photographic Image" [1947]. In *Classic Essays on Photography*, ed. Alan Trachtenberg, 237-44. New Haven: Leete's Island Books, 1980.
- Cohen, Joshua I., Sandrine Colard, and Giulia Paoletti. "Introduction: Portraiture beyond (Self-)Representation." In *The Expanded Subject: New Perspectives in Photographic Portraiture from Africa*. New York; Munich: Wallach Art Gallery; Hirmer Verlag, 2016.
- [recommended:] Alarcó, Paloma. "The Mirror Broken." In *The Mirror & the Mask: Portraiture in the Age of Picasso*, ed. Paloma Alarcó and Malcolm Warner, 142-47. New Haven: Yale University Press, 2007. **Cecile**
- [recommended:] Buchloh, Benjamin H. D. "Residual Resemblance: Three Notes on the Ends of Portraiture." In *Face-Off: The Portrait in Recent Art*, ed. Melissa E. Feldman, 53-69. Philadelphia: Institute of Contemporary Art, University of Pennsylvania, 1994.
- [recommended:] Goodyear, Anne Collins. "On the Birth of the Subject and the Defacement of Portraiture." In *This Is a Portrait If I Say So: Identity in American Art, 1912 to Today*, 91-120. New Haven; London: Yale U P, 2016. **Joon**
- [recommended:] Van Alphen, Ernst. "The Portrait's Dispersal." In *Art in Mind: How Contemporary Images Shape Thought*, 21-47. Chicago; London: University of Chicago Press, 2005.

APRIL 22 – NO CLASS – SPRING BREAK

[12.] April 29. Challenging portraits / portraiture's borderlands

- Thaggert, Miriam. "Collectin' Van Vechten: The Narrative and Visual Collections of Carl Van Vechten." In *Images of Black Modernism: Verbal and Visual Strategies of the Harlem Renaissance*, 112-44. Amherst: University of Massachusetts Press, 2010. **Sierra**
- Oguibe, Oliu. "The Photographic Experience: Toward an Understanding of Photography in Africa." In *Flash Afrique*, ed. Thomas Miessgang and Barbara Schröder, 9-15. Wien; Göttingen: Kunsthalle Wien; Steidl, 2002. **Miriam D.**
- Okeke-Agulu, Chika. "J. D. 'Okhai Ojeikere's Nigerian Hairstyles." In *Contemporary African Photography from the Walther Collection: Events of the Self: Portraiture and Social Identity*, ed. Okwui Enwezor, 133-35. Burlafingen; Göttingen: The Walther Collection; Steidl, 2010.
- [recommended:] * Mntambo, Nandipha, and Anthea Buys. "'I Dreamt I Saw a Large Herd of Cattle': Nandipha Mntambo Talks to Anthea Buys." In *Positions: Contemporary Artists in South Africa*, ed. Peter Anders and Matthew Krouse, 106-17. Auckland Park, South Africa: Jacana Media, 2010.
- [recommended:] * Kasco, Dorris Haron, Gerald Matt, and Thomas Miessgang. "The City in the Mirror." In *Flash Afrique*, ed. Thomas Miessgang and Barbara Schröder, 56-58. Wien; Göttingen: Kunsthalle Wien; Steidl, 2002.

[13.] May 6. Authorship, exhibitions, & the art world

Bigham, Elizabeth. "Issues of Authorship in the Portrait Photographs of Seydou Keita."

African Arts 32, no. 1 (1999): 56-67, 94-96. **Makeda**

Silva, Bisi. "Bamako Revisited: In Africa's Capital of Photography, the Influence of an Essential Biennial." *Aperture* (Summer 2017): 26-33.

Bajorek, Jennifer, and Erin Haney. "Eye on Bamako: Conversations on the African Photography Biennial." *Theory, Culture & Society* 27, no. 7-8 (2010): 263-84.

[recommended:] Enwezor, Okwui, and Arthur Walther. "Okwui Enwezor and Arthur Walther: A Conversation." In *Recent Histories: Contemporary African Photography and Video Art*, ed. Oluremi Onabanjo, 12-20. Neu-Ulm; Göttingen: The Walther Collection; Steidl, 2017.

[recommended:] Moore, Allison. "Biennale Effects: Large-Scale Exhibitions and Art Photography in Africa." In *Recent Histories: Contemporary African Photography and Video Art*, ed. Oluremi Onabanjo, 295-99. Neu-Ulm; Göttingen: The Walther Collection; Steidl, 2017.

[14.] May 13. FINAL EXAM REVIEW SESSION

MONDAY MAY 20 @ 9am: FINAL EXAM (to be confirmed)