School of Arts
Module Overview

<table>
<thead>
<tr>
<th>Module Title</th>
<th>Modernism in Africa: Art and Power</th>
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<tr>
<td>Module Code</td>
<td>ARVC250H4</td>
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<tr>
<td>Programme</td>
<td>Cert HE History of Art</td>
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<tr>
<td>Credits/Level</td>
<td>15 credits at Level 4</td>
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<tr>
<td>Class Time</td>
<td>Wednesdays 18:00-20:00</td>
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<tr>
<td>Class Dates</td>
<td>29 April 2020 – 8 July 2020</td>
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<tr>
<td>Term Dates</td>
<td>27 April to 10 July 2020</td>
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<td>Taught By</td>
<td>Dr Charlotte Ashby</td>
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Module Description

This module offers an introduction to twentieth century art and architecture across the continent of Africa. Colonialism and later national independence and pan-Africanism are explored as the political contexts shaping local cultures. We will look at the use of art and architecture by colonial powers to exert control. Other topics include re-engagement with traditional arts and crafts among African artists; the development of national institutions of art and design and the symbolic buildings of new African nation states in the 1950s and 60s. The impetus to create modern art and architecture across Africa will be explored in relations to ideas of national, regional and international identities.

Key Topics Covered

- The architecture of colonial power – buildings marking the colonial occupation of Britain, France, Germany and Italy across the African continent.
- Art in a colonial context – what happened to art and artists under colonial occupation.
- Art and architecture of resistance – ways in which art and architecture were used to resist occupation and preserve indigenous culture.
- Re-engagement with traditional arts and crafts – an exploration of craft practices and how the meaning of these practices changed across times and contexts.
- The role of art and design in national independence movements – Post-Second-World-War independence movements and their use of art and design.
- New institutions: museums, galleries, schools and societies – new institutions of art for new nations.
- Modern - national - international: The monuments of independence – architectural and sculptural monuments to express new identities.
- Internationalism and pan-Africanism in the art world – beyond nationalism, the persistence of transnational elements in art and design.
- A class visit TBC – dependant on displays in 2020
Taster Images:

Giuseppe Pettazzi, Fiat Tagliero gas station, Asmara, Eritrea, 1938

Ben Enwonwu, *Princes of Mali*, oil on panel 1976


Coursework and Assessment

<table>
<thead>
<tr>
<th>Assessed Component</th>
<th>Basic Requirements/Word Count</th>
<th>Weighting</th>
<th>Deadline</th>
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<tr>
<td>Essay</td>
<td>2500 words</td>
<td>100%</td>
<td>14:00 10 July 2020</td>
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Key Readings

_Students are advised not to purchase extensively from the list prior to ensuring that their chosen module will be running._


Teaching and Learning Methods

Teaching on our modules is varied and interactive. It may include seminars, short lectures, group work, discussion, and student presentations. Active student participation is encouraged in all our classes. Reasonable adjustments will be made to accommodate students with disabilities.

Aims

Module aims describe the knowledge and skills that the module seeks to advance.

This module aims to:

- Develop students’ knowledge and understanding of twentieth century art and architecture across the continent of Africa;
- Provide students with first-hand experience of architecture, art objects and images;
- Develop students’ critical analysis and judgement in relation to twentieth century art and architecture across the continent of Africa;
- Provide students with experience of close textual analysis of different kinds of art historical
writing;
- Demonstrate the importance of context and the relationship of art history to other disciplines such as literature, social history, film and visual media and the history of ideas;
- Develop academic study and writing skills.

Outcomes
Learning outcomes are directly linked to the aims set out above. They describe what you should know and be able to do by the end of the module.

By the end of this module, you should be able to:
- Begin to engage with the concepts, values and debates that inform the study and practice of the history of art, including an awareness of the limitations and partiality of all historical knowledge
- Analyse, describe and interpret objects, images, buildings and artefacts closely and systematically
- Show understanding of the objects, contexts and issues relevant to two or more specific areas of the history of art
- Select relevant evidence from the wide range of possible types of evidence used in the history of art and apply it to the examination of art historical issues and problems
- Complete all coursework and assessment requirements.

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Jacob Hendrik Pierneef, Farm Jonkershoek with Twin Peaks Beyond, Stellenbosch, oil on canvas, 1928.