



# CONTEMPORARY WESTERN AFRICAN ART: VISUAL ART, FILM AND MUSIC

**APA Program:** Dakar Summer

**Language of instruction:** French

**US semester credits:** 4.0

**Term:** Summer 2019

**Instructors:** Part 1 - Contemporary African Art History: El Hadji Malick Ndiaye, Art History Professor  
Cheikh Anta Diop University & Curator | Theodore Monod African Art Museum  
Part 2 - African Cinema: Carina Yervasi, Associate Professor of French | Swarthmore College  
Part 3 - Music and the Senegalese Identity: Moussa Sy, Professor of Musical Education

## Course Description

This course examines three main branches of art. The first will take a look at visual art, dissecting pieces at the biennial Dak'Art exposition. The second addresses African cinema and the third explores the link between music and the Senegalese identity. Lessons includes visits to Dak'Art and meetings with African artists.

## Course Objectives

Art History

This art history portion of the course has three principal objectives:

- Introduce the student to the descriptions of forms, materials, subjects, and meanings included in the pieces and to allow them to master the methods used to analyze the objects.
- Promote the knowledge of the general culture by giving the student benchmarks on the major issues in contemporary art in Africa.
- Define the main axis of debate that accompanies the emerging African artists on the international art scene. These conversations will pose questions on the aesthetic, political, and historical order.

Cinema

As a part of the Contemporary African Arts course, this section focuses on African cinema, its history and place within artistic production in Senegal and in Francophone African film and video production.

Student learning goals:

- Understand the history of Francophone African cinema through a brief introduction
- Identify principal Francophone African filmmakers and their styles of film
- Recognize and use cinematic terminology
- Apply acquired knowledge of cinematic terminology and African cinema to write and speak analytically and critically about films

Music

The construction of a world of justice, progress, and peace requires the knowledge of the people; all people are rich in their culture. The immense resources of the Senegalese culture only ask to be

shared. Students will learn about the country of teranga by learning about artists like the great drum major Doudou Ndiaye Coumba Rose who created a new drum or Youssou Ndor, the artist who helped open a new conscience, and Baaba Maal, the keeper of tradition.

Different events like birth, marriage, funerals, and religious events allow us to go inside the Senegalese communities: the Wolof with their musical sounds that indicate joy; the Halpulaar, people of the Yela, recall the blues; the Sérères have music like poetry; the Mandingos with their griots and balafon players, without forgetting the other ethnic communities. The repertoire of the artists illustrate all the aspects of life and give us a plethora of information on the particularity of the Senegalese culture and the instruments of Senegalese music.

The principal objective of the course is to discover and understand how the Senegalese have been able to make music a medium of daily expression. We will follow the musical history of Senegal from the postcolonial period to present day by reviewing the first orchestras such as the Lyre Africaine and Déménageurs to the Super Diamono, Baobab of Dakar, and the hip hop movement which gave us Daara J Family (Fada) and Positive Black Soul (Awadi and Duggy Tee).

## Schedule

### Contemporary African Art History

#### Week 1 - Contemporary Art Issues and Methods of Artwork Analysis

This part studies the nature of contemporary art and the methods used to analyze pieces shown in the biennial Dak'Art exhibition. Selected artists include:

- International exhibition: Loulou Cherinet (Ethiopia), Godfried Donkor (Ghana), Moshekwa Langa (South Africa), Hassan Musa (Sudan), Kara Walker (USA) ou Cheikh Ndiaye (Senegal), etc.
- Le pavillon Sénégal: Seni Awa Camara, Abdoulaye Ndoeye, Jean marie Bruce, Mamady Seydi, etc.
- Curated expositions at the Theodore Monod Museum of African Art

#### Week 2 - Contemporary African Art History

This part carries the contemporary African art history by studying the artists, institutions, and speeches with a special introduction into the history of the Dak'Art biennial exhibition.

- Examine the 1920-1950 time period and the context during which emerges the first education and arts training in Africa.
- The 1960-1980 time period explores the relationships between iconography and politics around many movements. In Senegal, two artistic realities will be studied. The first, the stylistic style of the Dakar School, the discourse that supports it and the emergence of new images underscore a pictorial moodernity that speaks to African traditions (Iba Ndiaye, Papa Ibra tall, Alpha Walid Diallo, etc.). The second, the actions of the Agit-Art laboratory, (with artists like Issa Samb alias Joe Wakam or El Sy)[Field] magnify an anti-aestheticism that is similar to an avant-garde movement in the local cultural landscape.
- The 1990s bring about the occasion to analyze the nature of media and materials that have diversified since the late 1970s. Finally, we end with the current context marked by a new artistic ecology whose premises have been announced since the 1980s.

## Class Locations:

- Theodore Monod Museum of African Art, 1 Place Soweto, BP 206
- Former courthouse, Cap Manuel
- Senegal Pavillion, Museum of Black Civilizations esplanade

## African Cinema

All readings and films will be made available to registered students.

Filmmaker biographical materials and many critical articles are available at Africultures:  
<http://www.africultures.com>.

Daily preparation is vital for good class dynamics and for an active and engaged dialogue among students. To this end, you will be required to complete the following before each class meeting:

- Read critical, historical, and biographical materials regarding film and filmmaker
- View the film
- Write up a short reaction (minimum 10 lines)
- Write up two discussion questions based on readings and film
- Be prepared to speak about the film in class

## Week 3

Class 1 - Introduction to cinematic vocabulary, colonial cinema, and early African films

## Extracts:

- Les Frères Lumière "documentaires" courts: Jérusalem, Egypte, Algérie, Indochine, Japon, "Afrique" (France, 1895-97)
- *Voyage à la Lune* (George Méliès, France, 1902)
- *La Princesse Tam Tam* (Edmond Gréville, France, 1935)
- Jean Rouch, cinéaste français: *Moi, un noir* (Rouch, France, 1958) and/or *Jaguar* (Rouch et Oumarou Ganda, France, 1967) Ethnographie ou ethnofiction?

## Selected Readings:

- El Fatouh, Youssef et Manuel Pinto. "L'Afrique dans les images coloniales." *Afriques 50 singularités d'un cinéma pluriel*. Ed. Catherine Ruelle. Paris: L'Harmattan, 2005. 35-38.
- Jullier, Laurent. *L'analyse de séquences*. Paris: Arman Collin, 2002) et le document de compte- rendu critique sur Moodle.
- Vanoye, Francis, Francis Frey, Anne Goliot-Lété. "Techniques." *Le cinéma*. Paris: Nathan, 1998. pages sur: Caméra, pellicules, cadrage; décor, son, musique; perspective, mouvement, lumière; découpage, tournage, montage (15 éléments cinématographiques)
- Caillé, Patricia and Claude Forest, ed. *Regarder des films en Afriques*. Villeneuve d'Asque: Presses universitaires du Septentrion. 2017.  
<http://books.openedition.org/septentrion/17133>

Introduction to the early films of Ousmane Sembene and "Francophone" cinema

Film: *Borom Sarret* (Sembene, Sénégal, 1963)

## Extracts:

- *Borom Sarret* (Sembene, Sénégal, 1963)
- *La noire de...* (Sembene, Sénégal, 1966)
- *Xala* (Sembene, Sénégal, 1974)

Selected Readings:

- Vieyra, Paulin Soumanou. "Du cinéma et l'Afrique au cinéma africain." *Afriques 50 singularités d'un cinéma pluriel*. Ed. Catherine Ruelle. Paris: L'Harmattan, 2005. 59-65.
- Ouédraogo, Dragoss. "L'Héritage de Sembène Ousmane." *Figuration et mémoire dans les cinémas africains*. Ed. Jean Ouédraogo. Paris: L'Harmattan, 2010. 19-23.

Class 2 - Cinema representing youth / Le cinéma de jeunesse

Film: *Quartier Mozart* (Jean-Pierre Bekolo, Cameroun, 1992) and/or  
*Ouaga Saga* (Dani Kouyaté, Burkina Faso, 2006)

Extracts:

- *Ça twisté à Popenguine* (Moussa Sene Absa, Sénégal, 1993)
- *Aya de Yopougon* (Marguerite Abouet et Clément Oubrerie, France, 2013)
- *Touki bouki* (Mambéty, Sénégal, 1973)
- *La petite vendeuse de Soleil* (Mambéty, Sénégal, 1992)

Selected Readings:

- Consult *Africultures* on Jean-Pierre Bekolo, Moussa Sene Absa, Dani Kouyaté, Marguerite Abouet and Clément Oubrerie, Mambéty

Homework:

Choose one other film about youth from the list above. Do research on the filmmaker and write a mini-biography to present in class. Then, watch the film and choose your favorite scene to analyze the "15 elements of cinema". Speaking time should be about 10 minutes.

Week 4

Class 3 - Quotidien / Le cinéma du quotidien

Film: *Colobane Express* (Khady Sylla, Sénégal, 1999)  
Ciné Droits Libres/Droits Libres TV (various short documentaries, Burkina Faso, 2014-2017)

Extracts:

- *Faat Kine* (Ousmane Sembene, Senegal, 2001)
- *L'Homme qui crie* (Mahamat-Saleh Haroun, Tchad, 2010)

Selected Readings:

- Barlet, Olivier. "Les enjeux documentaires." *Les cinémas d'Afrique des années 2000: Perspectives critiques*. Paris: L'Harmattan, 2012. 291-306.
- Simon, Philippe. « Le monologue de la muette de Khady Sylla » Cinergie.be. 3 April 2008. Web.
- Yervasi, Carina. "Youth and Média-Engagé" forthcoming in Ed. Michael Gott and Thibaut Schilt. *Cinéma-monde: Decentred Perspectives on Global Filmmaking in French*. Edinburgh University Press/Routledge, 2018.

History of Fespaco

The Panafrican film and television festival in Ouagadougou

### Selected Readings:

- Ouro, Justin. "Enjeux esthétiques du cinéma d'Afrique noire francophone." *Poétique des cinémas d'Afrique noire francophone*. Ouagadougou: Presses universitaires de Ouagadougou (PUO), 2011. 51-73.
- Dupré, Colin. *Le FESPACO, une affaire d'Etat(s): 1969-2009*. Paris: L'Harmattan, 2010. Extraits. Short Quiz

### Class 4 - Representing Migration / Représenter la migration

Film: *Yole* (Moussa Sene Absa, Barbade, Sénégal, 2010)

Extracts: asldjf;lsdkjf;slkdf

- *Lumumba: La mort du prophète* (Raoul Peck, Germany, France, 1992)
- *Lumumba* (Raoul Peck, France, Belgique, Allemagne, Haiti, 1999)
- *La Pirogue* (Moussa Touré, Sénégal, 2014)
- *TGV* (Moussa Touré, Sénégal, 1998)

### Selected Readings:

- Hamid Naficy, "Chronotopes of Imagine Homeland." (Ch. 5) *Accented cinema: Exilic and Diasporic Filmmaking*. Princeton: Princeton University Press, 2001. 152-187 + Appendix A "Components of Accented Cinema" 289-292.
- Anthony Bogues, "The African Diaspora Today: Flows and Motions." *Radical History Review*. 103 (Winter 2009) 215-219.
- Ouédraogo, Jean, ed. "Cinéma africain et immigration." *Figuration et mémoire dans les cinémas africains*. Paris: L'Harmattan, 2010. 175-192.
- Pfaff, Françoise. "Moussa Sene Absa." *A l'écoute du cinéma sénégalais*. Paris: L'Harmattan, 2010. 191-201.

## Music and the Senegalese Identity

### Week 5 - The Roots of Senegalese Music

- Discover the different types of music according to ethnicities and time periods
- Symbols and themes surrounding ceremonies: marriage, baptism, deaths, burials and wakes, initiation of boys and girls

### Week 6 - Senegalese Identities

- The forerunners of the traditional Senegalese music: Doudou Ndiaye rose (percussion), Samba Diabare Samb (xalam), Badara Mbaye Kaba (vocals), Soundioulou Cissokho and Ialo Keba Drame (kora), Yande Codou Sene (the preferred singer of Léopold Sedar Senghor)
- The instruments and their geographical areas: percussion--sabar, xalam, kora, balafon, riti
- The musicians of: youssou Ndour, Oumar Pene, Thione Seck, Ismael Lo, Wally Seck, le Baobab, Coumba Gawlo, Viviane Ndour
- Urban music: Didier Awadi, fou malade, Dara j
- The music of the river: blues, jazz, (pular, Mandingo, Moorish)

### Guest Musical Performances

- Sénégal Casamance drummers, Sabar dancing
- Art of xalam

- Kora jazz trio
- Baks incantations

#### Guest Speakers

- Percussionists (wolof, sérères)
- Xalam player, riiti, kora (cordes)
- Balafon player
- Baks composers

#### Assessment

##### Contemporary African Art History (33%)

- Oral exposés
- Final written report

##### African Cinema (33%)

- Final analytical project in consultation with the professor. 4-8 pages based on student's level of French.

##### Music and Senegalese Identity (33%)

- Oral presentations on the lectures
- A final report: 3-4 page research paper on a topic of the student's choice

#### Bibliography

##### Contemporary African Art History

**AGAMBEN, Giorgio.** *Qu'est-ce que le contemporain*, Payot Rivages, 2008, 43 p.

**AMSELLE, Jean-Loup.** *L'art de la friche. Essai sur l'art africain contemporain*, Paris, Flammarion, 2005, 213 p

**APPADURA, Arjun.** *Après le colonialisme. Les conséquences culturelles de la globalisation*, Paris. Editions Payot & Rivage, 2001, 322 p.

**APPIAH, Kwamé Anthony.** *Pour un nouveau cosmopolitisme*, Odile Jacob, 2008, 260 p.

**DIADJI, Iba Ndiaye.** *Qui a besoin de la critique d'art en Afrique et ailleurs?* Paris, Budapest, Kinshasa. L'Harmattan, 2006, 201 p.

**DIAGNE, Souleymane Bachir.** *Léopold Sédar Senghor, l'art africain comme philosophie*, Editions Riveneuve, 2007, 166 p.

**DUCROS Françoise,** *Le lieu commun de la crise de l'art contemporain*. Strasbourg. Ecole supérieure des arts décoratifs. 1997.

**ENWEZOR, Owkui; OKEKE-AGULU, Chika.** *Contemporary African art since 1980*, Bologna. Damiani, cop, 2009, 367 p.

**FERNIE, Eric.** *Art history and its methods*, Londres, Phaidon, 2008, 384 p.

- FREEDBERG, David.** *Le pouvoir des images*, Paris, G. Monfort, 1998, 501 p.
- HEINICH, Nathalie.** *Le paradigme de l'art contemporain. Structures d'une révolution artistique*, Paris, Gallimard, 2014.
- McEVILLEY, Thomas.** *L'identité Culturelle en crise. Art et différence à l'époque postmoderne et postcoloniale*. Jacqueline Chambon, 1992, 150 p.
- MOINEAU, Jean-Claude.** *Contre l'art global. Pour un art sans identité*, Maisons-Alfort, Editions Ère, DL, 2007, 187 p.
- MOULIN, Raymonde.** *L'artiste, l'institution et le marché*. Paris, Flammarion, 1997, 437 p.
- MOUNT, Marshall.** *African Arts. The years since 1920-1973*, Indianapolis (USA). Indiana University Press. 1989, XVIII-236 p.
- RENAUDEAU, Michel et STROBEL, Michèle.** *Peinture sous verre du Sénégal*, Paris, Éditions Fernand Nathan, 1984, 107 p.
- SYLLA, Abdou.** *Arts plastiques et Etat au Sénégal*, Dakar, IFAN, 1998, 167 p
- YOUNG, Robert J. C.** *Postcolonialism. An Historical Introduction*. Oxford. Blackwell Publishers Ltd. UK, USA, 2001, XI-498 p.

### **Music and Senegalese Identity**

- Eileen Southern, *the Music of Black Americans: A History*; edition w w.Norton et Company, Inc., New York.
- Yoro Diaw (1847-1919) in the "Notebooks de Yoro Diaw" publication of the Institut fondamentale de l'Afrique Noire
- Djibril Tamsir Niane: *Soundjiata, the Mandingo epic*. Dakar: African presence.
- Moussa SY: *Music education: in the educational system. The case of Senegal*. 10th anniversary of SAES, Dakar, 29- 03-1995
- Moussa SY: Series of articles. *Sud Quotidien*, 1998, daily August to October 2007, Dakar
- Ifan-Dakar, n° 42 Ch. Beart: *Games and toys from West Africa*. Volume 1
- Garden H: *Senegalese legends and costumes*. *Journal of Ethnography and Sociology* 1912, n°3 and 4 the monitor of Senegal
- Africanists*, Society of Africanists, 2006, pp.59-80.
- Amar Samb, *Wolof folklore of Senegal*, IFAN

History of Authentic Africa, Volume 1, told by Dembo KANOUTE (oral tradition)

Literature and popular music in Afrique Noire Eno-Belinga. Ed cujas. Col culture et cooperation. 1965

What African music says. A SADJI. African presence. 1985