

Arts 2L / INTL 24: Arts of Africa
Cadge-Moore

Final Exam slides and reading questions, terms for Week 6-8

Exam slides: The following numbers are the illustrations in your text (Blier) that you will need to study for the final exam. You also need to study additional examples posted on my faculty website: <http://faculty.deanza.fhda.edu/cadgemoorecatie/>. Both the illustration and page numbers for textbook are provided below. **Be prepared to identify these art works by asking: Who? What? Where? And why? What does the art reveal about the culture of the artist? What does it say about the historical context?** You will be asked to comment upon the significance of the slide for the course. Although only a select few of these examples will actually appear on the exam, you need to study all of them in order to do well on the final.

Blier, Suzanne Preston. *The Royal Arts of Africa*: Illus. 105 (p. 124), 114 (p. 135), 126 (p. 151), 131 (p.158), 136 (p.164), 137 (p.167), 159 (p. 200), 162 (p. 205), 174 (p. 215), 180 (p. 221), 182 (p. 223), 185 (p. 228), 188 (p.235), 191 (p. 239), 196 (p. 245) AND additional pictures in Final Study Slides (pdf) posted on instructor's website.

Senufo sculpture

Porro mask

Sandogo

Kpellie mask

Asante (Ashanti) linguist staff

Asantehene

Kente cloth

Akuaba figure

Bamum Kingdom

Cameroon Grasslands

King Njoya

royal throne beadwork

Kongo

Nkisi N'Kondi - Power figure

reliquary

Kuba

Musese cloth

N'Dop

Nyimi

Reading Questions: Blier, *The Royal Arts of Africa*, pp. 124-163, 165-171, 181-188, 201-248

1. How do we know what Kumasi's architecture was like in the 19th century?
2. Briefly describe three points about Asante architecture. What decoration or parts of the palace plan intrigue you?
3. What meaning does the Golden Stool carry for the Asante? How is it used by the Asantehene?
4. How do royal textile traditions of the Asante communicate royal power? How are the designs related to power?
5. What is an akuaba? How is it used?
6. Briefly describe the Cameroon Grasslands Kingdoms and region.
7. What were some of the accomplishments of King Njoya?
How did he contribute to Bamum art history?
8. What are some ways court etiquette suggested the power and authority of Njoya?
9. Describe the iconography of the Bamum throne of Nsa'ngu. What do the animals mean? How is scale important?
10. How were stools empowered for use by royalty in Central Africa?
11. How does architecture and sculpture in the Cameroon Grasslands symbolize royal power?
12. What are some ways power is symbolized through personal objects and body decoration in Central Africa?
13. Why do you think the Kongo Kingdom was described as "the greatest of kingdoms"?
14. What were some of the features of royal architectural planning at Mbanza Kongo?
15. What are some important uses of textiles in the Kongo region?
16. How are royal women portrayed in Kongo art?
17. Describe Nkisi figures and their function within Central African societies.
18. What art forms among the Kuba celebrate royalty? How do Kuba arts relate to concepts of power and leadership?

Arts 2L / INTL 24 Arts of Africa
Terms and Reading Questions for Weeks 9-11.

Ancient Nubia
Meroë
Axum – stela
Ethiopian arts
rock-cut church
Lalibela
cross – lost-wax casting
Christian icon
Buganda basketry
East African pastoralist
game park
Maasai beadwork
gourd vessel
carved wooden headrest
warrior status
warrior coiffure
Maasai marriage adornment
Mijikenda pole

Great Zimbabwe
Shona granite masonry
soapstone carving
Zimbabwe Sculpture Movement
Zulu Kingdom
Zulu kraal
Zulu basketry
Nguni figurative sculpture
tourist art trade
beaded love letters
Ndebele beadwork
Ndebele mural painting
Apartheid rule
South African Township Art
Post-Apartheid Art
Postmodern pluralism
Sous Verre

From class handout: Perani, Judith and Fred T. Smith, *The Visual Arts of Africa*.

19. Why have there been so few studies of the arts of East African pastoralists?
20. What role does body ornament play in the life cycles of East African peoples?
21. What art forms do Maasai women make? Men?
22. Describe several uses of headrests in East Africa.
23. How have artworks and garments of East African pastoralists changed over the last few decades?
24. What are some symbolic uses of color in Maasai art?
25. How are art pieces (jewelry, headdresses) used to mark warrior status?
26. What art objects appear in Maasai marriage ceremonies? What do married women wear?
27. What are some of the social and economic factors that contributed to the rise of the powerful Shona state?
28. How was the archaeological site of Great Zimbabwe used in the past?
29. What are some of the differences you notice between the headrests made in South Africa and those made in East Africa?
30. Describe late 20th-century Shona sculpture. Why do you think these sculptures were more popular with the international art market than with local black people of South Africa?
31. What are some of the problems encountered by scholars studying South African (Nguni-speaking peoples) wooden figurative sculpture?
32. What Zulu arts are popular in the tourist and export markets?
33. How did late 20th-century artists respond to Apartheid policy in South Africa?
How did South African art change after 1990?