

Course Title: Postcolonial Practices in Studio Art
Course Number: E90.0051
Instructor: ASHTON-HARRIS, Lyle
Activity Type: Lecture
Credit Hours: 3
Semester: Fall

Course Description

This course will explore post-colonial identity, representation and culture as they are expressed in contemporary art and theory. Each of us will work on group and individual projects that address and interpret issues brought up in class readings and discussions, as well as have an ongoing studio practice. Throughout the semester we meet with artist and artisans as well as taking field trips in both rural and urban settings.

Week 1:

Introduction

View films “That’s My Face,” by Thomas Allen Harris

Assigned reading: The Case For Contamination,” by Kwame Anthony Appiah, *New York Times Magazine*, January 1, 2006

“Remembering Fanon: Self, Psyche and the Colonial Condition” by Homi K.

Bhabha from Remaking History: Discussions In Contemporary Culture 4, Seattle Bay Press, edited by Barbara Kruger and Phil Mariani, 1987

Week 2:

Studio supplies field trip and set up studios

Week 3:

Studio visit with metal sculptor Joseph Kola

Due: two- page response paper to “Remembering Fanon: Self, Psyche and the Colonial Condition”

Assigned project: *Mapping the Other*

Week 4:

Visiting artist Senam Okudjeto

Assigned Reading:

“An Introduction” from *The Short Century: Independence and Liberation Movements in Africa, 1945-1994*, edited by Okwui Enwezor, Prestel

Week 5:

Workshop: The art of Kente weaving with visiting artist: *I Lost Man*, AKA Asamoah

Assigned Reading: “Being There: Art and the Politics of Place” by Anne M. Wagner, *Artforum*, Summer 2005

Week 6:

Mapping the Other Critiques

Assigned Readings:

Selections from The Unhomely: Phantom Scenes In Global Society by Okwui Enwezor and Achille Mbembe

“Afterimages –White Womanhood Lynching, and the War in Iraq,” by Shawn Michelle Smith, NKA, Journal of Contemporary African Art

Week 7:

Mapping the Other Critiques continued

Discuss readings by Enwezor and Mbembe

View *Twelve Disciples of Nelson Mandela*, a film by Thomas Allen Harris, 2005

Week 8:

Field Trip to Art Haus and visiting with artist Kofi Setordji

Assigned Reading: “The Phobic Object: Abjection in Contemporary Art” by Simon Taylor, Whitney Museum of Contemporary Art ISP

“Selections From We Are The Ones We have Being Waiting For, by Alice Walker, The New Press

Project assigned: *Attraction/ Repulsion*

Week 9

Fall break

Week 10

Discuss readings by Taylor and Walker

Individual meeting to discuss final projects

View film *Proteus*, a film by Jack Lewis and John Grayson, 2004

Week 11:

Field trip to Kofroridua Bead Market and Odumasi City Bead Factory

Week 12:

Attraction/ Repulsion critiques

Week 13:

Attraction/ Repulsion critiques

Week 14:

FINAL CRITIQUES

Week 15

FINAL CRITIQUES

Grading

Active participation in critiques, group projects and discussion of readings will count for 25% of your final grade. The remaining 75% will be divided equally between the two assignments and the final presentation. Three or more absences will result in failure of the course.