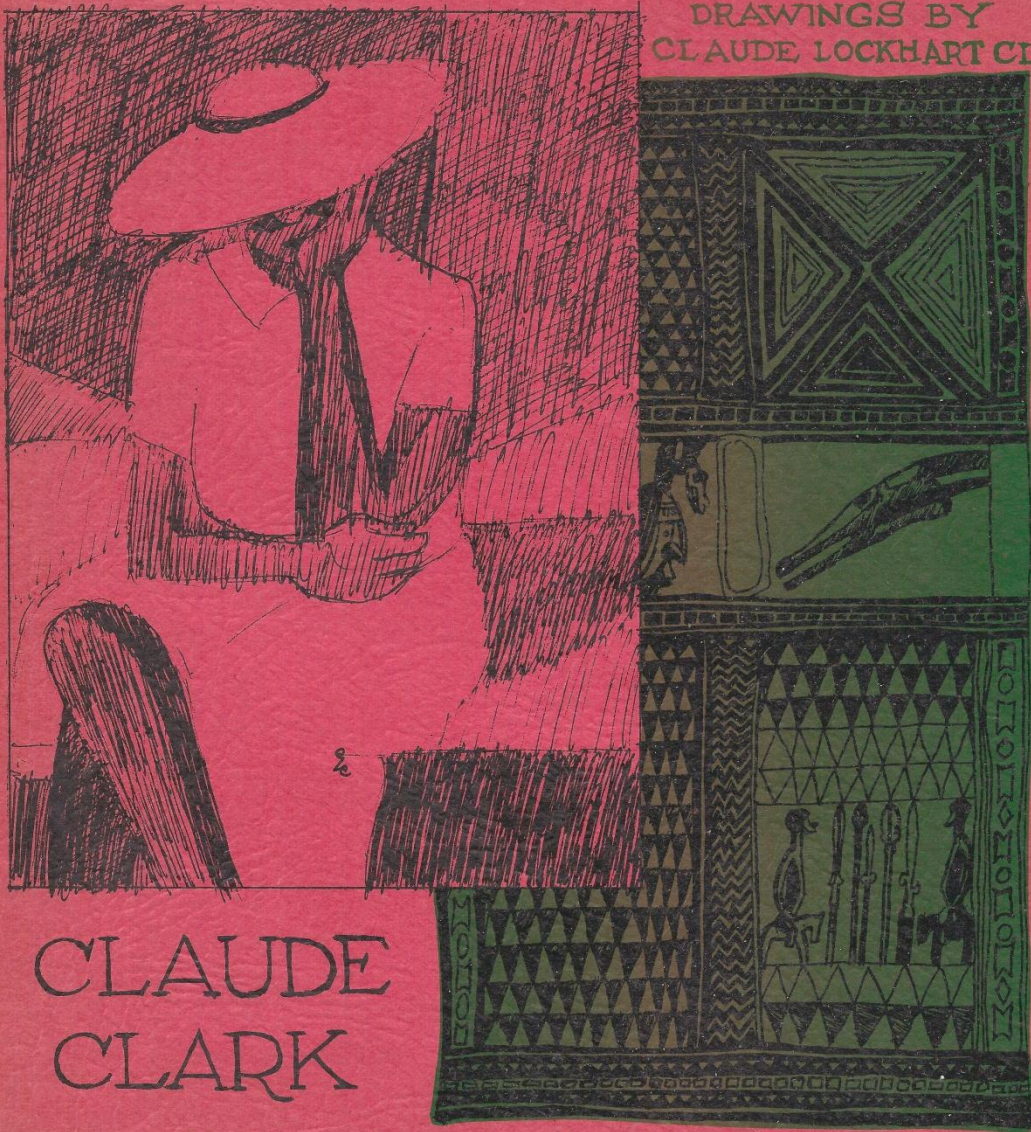


A BLACK ART PERSPECTIVE

DRAWINGS BY
CLAUDE LOCKHART CLARK



CLAUDE
CLARK

A BLACK TEACHER'S GUIDE TO
A BLACK VISUAL ART CURRICULUM

A BLACK ART PERSPECTIVE

(A BLACK TEACHER'S GUIDE TO A BLACK VISUAL ART CURRICULUM)

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MERRITT COLLEGE

OAKLAND, CALIFORNIA 94609

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by Claude Clark

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DEDICATED

To the souls of creative black folk everywhere. Keep on doing "our thang" as black and beautiful people.

When we "get it together", black power can create a liberated human being, retaining the soul or spirit of original man, as he once lived in harmony with nature in his ancestral home in Africa.

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PREFACE

A BLACK ART PERSPECTIVE

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PREFACE

As an Afro-American, I have been interested in my black roots and identity since childhood. I questioned who I was, and sought to be treated as a citizen and a complete human being.

In the Sunday School of the African Methodist Episcopal Church, there was more going on than mere indoctrination in the European Christian Ethnic. I was also learning about great black men and women. In other words, we had the basis for a Black Studies Program at least fifty years ago!

The stories told by black missionaries returning from Africa usually told of poverty, but they were fascinating just the same. They made me aware of people "just like me" who were living across the sea. I contributed my pennies for a paradoxical missionary program in Liberia and other parts of Africa.

I learned of Bishop Richard Allen and his historic break with the Methodist Episcopal Church because of inhuman treatment. I also knew that Crispus Attucks, a black man, was the first man to die for American Independence.

One of my great Sunday School teachers sent our souls to glory when she recited the poetry of Paul Laurence Dunbar. She was in her sixties, yet she did the Charleston dance when she recited the poem "When Melindy Sings".

There was always a spiritual lift, a genetic, ancestral, surge within us as we sang "Lift Every Voice and Sing", written

by James Weldon Johnson. The same hymn was also known as the Negro National Anthem. It seemed that our ancestors were calling us home.

We also experienced the creative mythical beginnings of the human race in "The Creation", which was dramatized and also written by James Weldon Johnson. The poem is sufficient in Originality in that it is always a great dramatic and oratorical experience for black folk especially.

I knew also, of the great black artist, Henry Ossawa Tanner, because his father was a bishop in the African Methodist Episcopal Church. For many years he was the only black artist that I knew about. It is still a pity that there are so few reproductions of his paintings available. In fact, we could have used some of his religious works on our Sunday School Calendar, on our cards and in our books. It was because of discrimination that he left America, and it was because of American racism that he spent most of his life in Europe.

I was still in high school over 35 years ago, when I was first made aware of African Art. The University Museum of Philadelphia had a large collection of masks and ancestral pieces. The same museum made plaster copies of the original pieces that looked extremely authentic; but I sketched constantly from the originals in the museum for many years.

When I studied at the internationally known Barnes Foundation in Merion, Pa., I found that Albert Coombs Barnes in his fifty million dollar collection of art, had selected some of the finest pieces of African Art that I had ever seen. He was

the first collector to my knowledge, to place the art of Black Africa in an art gallery and not in an ethnic museum. He also placed the paintings of Pablo Picasso side by side with Congo sculpture to document the sources of some of the elements in the paintings of the internationally known Spanish Artist.

Forty to fifty years ago, Dr. Barnes had done research in African Art. The Barnes Foundation published a book on African Sculpture, for many years this was the only book in written English in America. In it he wrote about the functional aspect of African Art. The book is out of print now, but had an impact on the Negro Renaissance of the 1920's in the United States.

About the same time the Harmon Foundation under the direction of Miss Mary Beattie Brady was keeping a record of the Afro-American Artist. The Foundation gave exhibitions and awarded prizes. Their Archives served as a basis for the books that have been written on the Afro-American Artist.

The Harmon Foundation withdrew from the picture temporarily, when the national Federal Art Projects were created in the 1930's, as a part of the U.S. government's Works Progress Administration. This was a cultural Renaissance in America, and the black artist paid his dues as his part of that program. Surely it was that generation that spawned many of the present young black artists.

I introduced the College Community to African Sculpture at Talladega College in the late 1940's and early 1950's. Some of the staff were absolutely repulsed by the sculpture, but it served to "turn on" the black students and there was some ex-

cellent creative work turned out, influenced by African Art.

Over the years as an Afro-American painter, I have tried to develop some of the spirit of African Art form into my own creative work.

At Merritt College in Oakland, California we have just finished, perhaps, the world's first year course, in African and Afro-American Art. With our Black Visual Art Program, we hope to help lay the basis for a vital Black Visual Art expression.

We hope that some of the ideas included in this guide may be kindled into the flame of liberation wherever Souls of Black Folk can feel, see, and hear their ancestor's calling them home!

Claude Clark
Summer 1969



INTRODUCTION

A BLACK ART PERSPECTIVE

(A BLACK TEACHER'S GUIDE TO A BLACK VISUAL ART CURRICULUM)

INTRODUCTION

Part of the content of this guide will seek to direct the teacher to literature and sources of materials dealing with the Black man's creative visual achievements, especially in Africa and America. Another concern is to acquaint the educator with methods that we are using in our year course in African and Afro-American Art classes at Merritt College in Oakland, California.

For maximum results in communication, it is preferred that whatever authority is selected for research, that a Black Visual Art class should be taught from a black perspective. A black perspective is necessary to make the material relevant to black people for whom Black Studies had to be created.

THINK BLACK, CREATE BLACK AND RESEARCH BLACK

We do not insist that a student be biologically black when he enrolls in a Black Visual Art class. During our first week of each quarter, a student is convinced that if he remains with the course, that if he isn't at least biologically black, then he must think black, and perhaps pretend that he is black. In other words, walk in "black" shoes. If the student isn't such a racist that the truth frightens him, he begins to learn. We must move fast because we have been "invisible" people for centuries.

To be the most effective teacher one must be committed to "telling it like it is" so that the black student will be inspired by relevant images in seeking his own identity.

Our black students are correct when they suggest that the Negro is in a "European Cultural Bag." We seek to show that black roots are beautiful, and Europe did little more than develop the visual arts that originated in Africa. In fact the European Artist had to return to African Sculpture in the 20th Century to study from masterpieces in African Design.

Most of what is written on Africa is from a racist point of view. That is why we must select from the research and interpret what we see and read from a black perspective.

The student should be made aware and very conscious of basic African Design when he creates Sculpture, Ceramics, drawing, painting and graphic arts etc.

We hope that our suggestions will be valid in helping to explore the Black Visual Arts in your center, school, college or university. The program must be designed to fit your age group and particular teaching situation.

A COMPLETE CULTURAL PACKAGE

African art was born as an entregal part of rituals to gods, spirits and ancestors. Therefore most of it has a community function. The black visual art teacher must know that a mask and a figure usually has a prescribed meaning. For instance, a mask created for a funeral must suggest the spirit of the dead to all of those present.

The philosopher or story teller, dancers, artists and musicians all join to help in creating a complete community expression.

The European constantly reminds the black man that African folkways represent a different culture from the "American way of life". The European indoctrinated the black man with his racist culture. So complete has been the black man's cultural wipe out that the Afro-American has had little use for visual art, little realizing that in Africa, art was a part of the African way of life.

It seems that it was in Europe the concept of "art for art's sake" flowered. A creative work was property of a "divine" few, who dictated subject matter and displayed what was relevant to them in churches, galleries, and estates.

African Art, on the other hand, comes to us in a complete cultural package, seeking to serve the total community: embracing science, philosophy, religion, the performing arts, visual arts, etc. The African respects the forces of nature, and as a unit the community joins in rituals of awe, sacrifice and gratitude.

A CULTURAL WIPE OUT

The European of the twentieth century must be reminded of how the black man was stolen and forcibly brought to this continent and later legislated into being no more than a piece of "real estate", property like a house, wagon or horse. Thus, the European attempted a complete cultural wipe out in a new environment.

The white man had a single use for the dehumanized Negro, to exploit his labor to create empires. Using a god that he created in his own image he attempted to force his religion on the black man, while the European continued to worship his other god of "time and the Yankee dollar."

In America, the black man's family ties were eliminated by separation, and this ended the use of his African tribal language. His drum could no longer be used for ritual or communication, for the percussion instrument was forbidden. There was no opportunity to create visual arts.

There is documented proof of, and evidence of how some slaves resisted the wipe out of their culture by Europeans. In Dutch Guiana (Surinam) on the North Eastern Coast of South America, a group of slaves fled into the bush and have never successfully been flushed out by the Dutch or anyone else. In fact an analysis of language indicates a West African flavor even today. Their visual art has a West African style similar to the Ashanti of present day Ghana.

In continental America, the ornamental ironwork attributed to African slaves was no mistake nor accident. There is evidence that some of these craftsmen attempted to forge iron sculpture, a technique that originated in Africa.

No other group has had his past history and culture so completely wiped out as has the Afro-American. There was no longer the leisure to paint like the ancestors of the

Kalahari bushmen (the ancestors of this ethnic group created cave paintings over the length of the African Continent before the dawn of European paintings).

As a slave, the black man could not pay his respects to a tree in an American forest and proceed to carve a mask or an ancestral figure. The overseer would have gone insane with rage and the black artist could have been murdered on the spot, for his creativity.

THE SOUL INJECTION

Spiritually the Black man never left Africa. No other ethnic group affects a more relaxed feeling in body activity, nor affects a deeper religious feeling in song.

Consider if you will, that the only Non-European music in the United States is Afro-American. Also consider the influence of the Afro-American dance innovations on world culture. Musical instruments such as the guitar, banjo, harp (strings), drums (percussion), bagpipes (wind) are all basically African. Obviously then, the roots of the performing arts are deep in the heart of Africa. Together visual arts and the performing arts may be instrumental in giving the world a "soul injection" that may help to revitalize the creative arts.

ADAM'S ANCESTORS

Dr. Louis B. Leakey, the internationally known British anthropologist, has literally been digging in East African soil for over 40 years. He admits that he was seeking to

find his identity. He reasoned that if he could find a given type of land form, that the site would contain the oldest human remains. He found such a place in Kenya, and most scientists today believe that Africa is the cradle of mankind. Most of the evidence to support such claims is due to Dr. Leakey.

Leakey became so obsessed with finding his own primeval roots, that it is assumed scientifically that his roots are black. He has found where Adam's ancestors evolved, and the site in East Africa then, could have been the stage of the "Garden of Eden".

BLACK VISUAL ART IS RELEVANT TO BLACK PEOPLE

Black Visual Art should be the first visual art taught to black people if they are ever to find a satisfactory image with which to identify. A black image will help them to liberate themselves and demand respect as human beings.

An introduction to Afro-American art should explode or dispel the myth that black people have no culture. When a black student eventually takes courses in Western Art (he should if he expects to survive in this culture,) he will find European Art more relevant. He will recognize the great African influences in Western Art. He can relate to such art because he feels included and he knows that African Art is the basis for Western Art.

THE AFRICAN ART AESTHETICS

There is the African Art Aesthetic that must be considered. Europeans had reached the limit of their creative, visual art values when they looked toward African Creativity.

The African's a master designer and we would suggest that one reason is because of his respect and closeness to nature. Consider the spider as a symbol of order, representing the energy and radiation of the sun in his web.

Consider the faith of the African Sculptor when he severs the trunk of a tree from the bosom of the earth. He asks forgiveness from the spirit of the tree, hoping that his creation will be a success. His design conforms to the form of the tree as he conceives his sculpture designed in one piece. He may transfer to his art a spirit that must control the spirit of an ancestor, less he should wander back among the living.

In the Congo there is a practice where a ruler or an elder who has commissioned an ancestor figure, may remain with it in his final days of life in a room with his replica, so that he may more fully imbue that image with his living spirit after death.

The European has been influenced by the surface of African Art but may never understand or experience the soul and spirit of original or essential man as embodied in his creative work.

THIS IS WHERE IT'S AT---

We approach our students often with a word picture, a vignette, an idea, a parable or a fable from a black perspective. We find this an excellent teaching technique in Afro-American Studies no matter what the particular discipline may be. The following are some examples:

BLACK POWER

The black man has come to the realization that the white man will not share the economy with him nor treat him with respect. The European will not consider what is best for black people so the alternative for the Afro-American, is self-determination. The former slave says in essence: "Don't mess over me any longer! Don't rain on my parade, nor wet on my sand pile. Don't tear my playhouse down; break, nor fix my wagon. I want to fix it myself".

The European has always helped himself to wealth produced by the black man's labor. The Afro-American is demanding his share. He doesn't feel that his mistakes will be any worse than the inhuman damage caused by the Caucasian.

These are black visual art courses prepared by black people, for black people. This is a black teacher's guide prepared by black teachers and students for black people. this is self-determination in Education.

RACISM

The European is a born racist. Thus judged we then accept any man for his degree of humanity.

The Afro-American owns little land, means of production or mass media, therefore, he can't be judged an oppressor. The racist knows well how much of his birthright that he must give up to include the black man as a human being, so he continues to resist any basic change.

THE ROSE

We sat near the rear of the bus one morning, as a European "flower child" boarded the bus, paid her fare and thrust a rose into the hand of the black operator. The rose was caught between two worlds, and was hurting because it had just been pulled from the bosom of mother earth.

We can hope that the woman was thanking the black man for his creative soul, or perhaps she was soul-searching. Any other motive for her gesture would cause the rose to have died in vain.

THE NURSE AND HER NATURAL

Black is beautiful--We just can't help it! On a down elevator at the hospital we watched as one of god's most gorgeous creatures entered.

She was a nurse, black and comely, built like the queen of Sheba, Cleo. She had a well-shaped and beautiful natural. We loved the natural and told her so. She was uptight when she remarked, "Thank you, but if that man ever

puts his fingers on my natural again, he will be without a hand."

Black people remember well when the white man rubbed black heads for good luck. He also said that such moss didn't need to be combed. That's a lie! We know that a well-trimmed natural requires more time than care of most hair.

We know that the European has had too much luck at the black man's expense and he may be without both hands if he attempts to nestle in the softness of too many natural hair styles.

THE PIMP JOB

The European built his culture upon the African and Asian experience. While he had the black man in chains, he was pimping on his art in America. Dig if you will, the slave with a rub board, wooden tub, pair of bones, frying pan and a cowbell, making music, dancing and joking.

While the black man was still in bondage with his minstrel show, the white man was cashing in on his ideas, throughout the world. As a free man he found an outlet in his Afro-American music. The white man looking on had an orgy in the back alley and backroom. It felt so good, We are told that he cried out, "Jass me again, I like it." He was having a sexual experience with the music in that smoke filled den.

It is easy to see why black people don't like the name Jazz. First, they didn't name their music jazz,

and second, they didn't like it to be associated with the sex act. To date, the white man has made millions at the expense of the black man's creative art.

THE BAT

A few centuries ago a bat flew out of a European cave. He blinked his eyes, many times because the light was intensified. He looked toward the East and saw Orientals celebrating with fireworks, as they had done for generations.

Among the sciences he was most interested in metallurgy, on the Continent of Africa. Bat man used the principle of the oriental explosion and the casting of iron; putting them both together he fashioned the firearm, and turned that evil weapon toward conquering the Non-European world. He loved only his own kind and has created a god in his own image.

Today he has fastened a rocket to his tail and is having a rendezvous on the Moon.

As he attempts to conquer space, he still controls the resources of this planet. He has merely secured a superior vantage point to better control and oppress the Non-European world.

Soul Brothers and Sisters it is within the above racist framework that we try to inject creativity. We hope you can dig it because we must get on with our Black Visual Art Curriculum, to remain creative, and better serve humanity, while demanding our own human dignity.

COURSE OUTLINE

ART 25-26-27 (FWS)

Mr. Claude Clark

1. Catalogue Description

Survey of African and Afro-American Art (3-3-3)

3 hrs. weekly

Art 1A, 1C, 72 or basic studio art class recommended but not required. 25 is not a prerequisite for 26; 26 is not a prerequisite for 27.

Recommended for general education and for majors in Afro-American Studies.

2. Expected Outcomes

- a. Designed to help the student, especially the Afro-American youth to find his identity, to know his worth so that he can make his own contribution to society as a human being.
- b. Student should find pleasure in creative projects and oral presentations, inspired by the art of Africa and the life and environment of black Americans.
- c. Student will write and express himself creatively about black culture.
- d. Direct impact of African Art on Afro-Americans and others may help them toward an original expression similar to Afro-American music and Afro-American dance.

3. Minimum Student Materials

Notebook and art materials are needed to create at least two assigned projects. Supplementary reading.

4. Minimum College Facilities

Classroom, chalk boards, bulletin boards, tape recorder, record player, slide projector, motion picture projector, overhead and opaque projector.

5. Textbooks

Dover, C., American Negro Art. New York: Graphic Society, 1960.

Roelof-Lanner, T.V., Prints by American Negro Artists. Los Angeles: Cultural Exchange Center, 1965.

Textbooks (Cont'd)

Leuzinger, R., The Art of Africa - 1960 (Crown).

Heritage Gallery, Images of Dignity, The Drawings of Charles White (Ward Ritchie) - 1967.

Fax, Elton C., West African Vignettes, American Society of African Culture - 1962-63.

Biggers, John, Ananse, The Web of Life in Africa, University of Texas Press - Austin - 1962.

6. Description of Content and Methods

Study the art of Africa especially African sculpture and become familiar with work of African and black American Artists, through visual aids, lectures, and discussions.

25 Six weeks will be devoted to the art of Africa and the remaining six weeks will be devoted to the Afro-American Artist.

26 Study more in depth of African art. We will select 10 tribal or regional styles, studying one each week. Students will execute drawings representing each style. Class will visit museums to better prepare for creative projects.

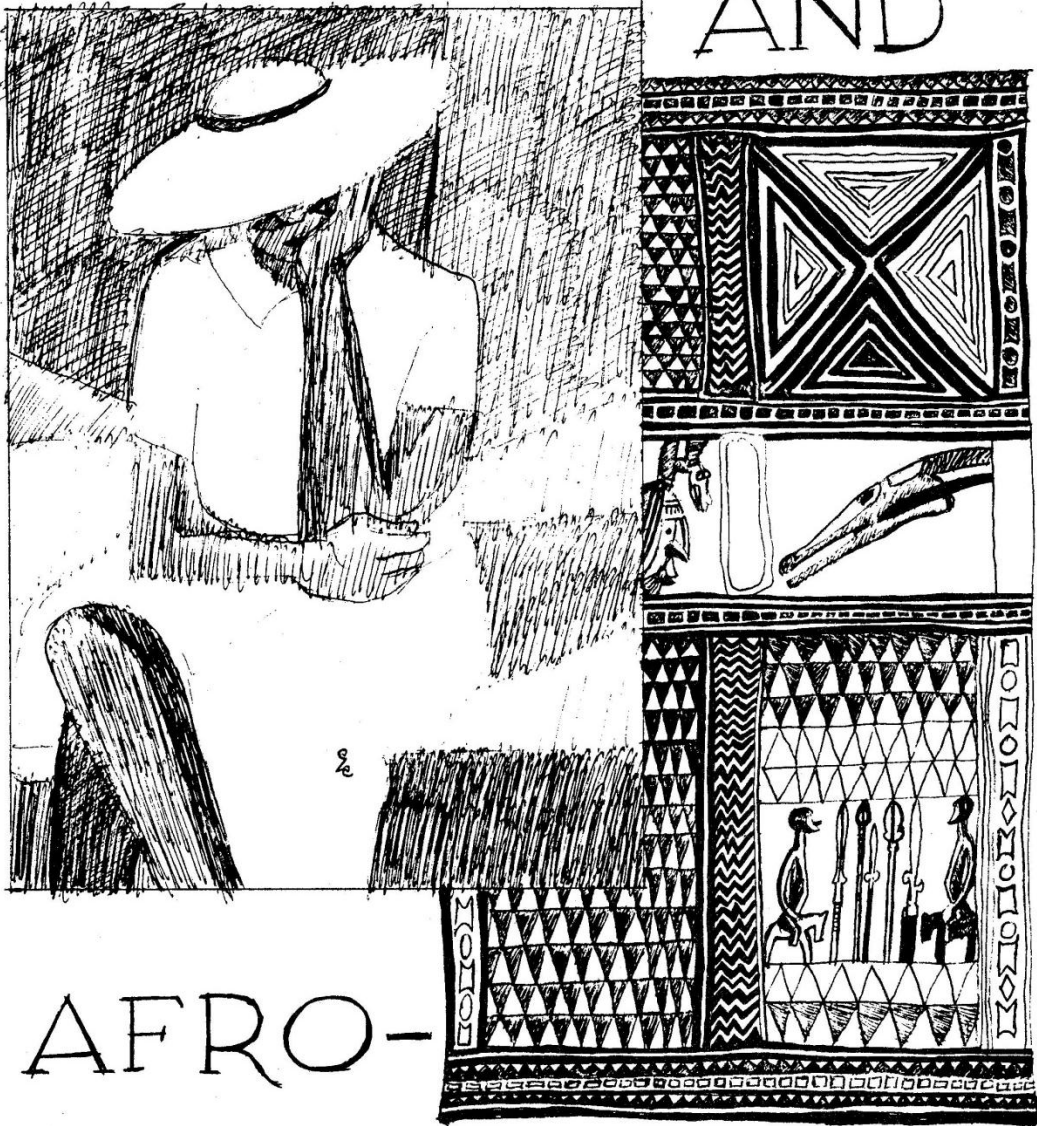
27 Study in depth of Afro-American Artists. Ten major black artists like Charles White and Jacob Lawrence, will be selected. A different one will be studied each week through slides and as many other sources of examples as are available. We will invite Bay Area black artists into the classroom with their work, to demonstrate or give a short talk about their work. Two creative projects should be inspired by black artists and/or the black American environment.

7. Methods of Evaluation

Students will be evaluated by their general knowledge of Afro-American art as shown by their oral presentations, papers, projects, class attendance, and final examination.

AFRICAN

AND



AFRO-

AMERICAN ART

A BLACK ART PERSPECTIVE

(A BLACK TEACHER'S GUIDE TO A BLACK VISUAL ART CURRICULUM)

African and Afro-American Art

This is the original course of our Black Visual Art Curriculum. Obviously it contains an outline of both the African and the Afro-American Courses. Should a student be unable to take more than one Black Visual Art Course, we would highly recommend the combined course. We move rapidly over the art heritage of black people on the continent of Africa and America, but an alert student can see how he can develop the approach for his own individual or group application.

There is no prerequisite for the other courses but this dual course could certainly be called or considered our "feeder" course. The course is taught each quarter, so that students preferring to take the series of Black Art History courses can easily do so in one year. This course alternates with the other courses both in the day and evening schedules, so that a student who can enroll only in the evenings can also take a different course each quarter.

We use Leuzinger's, "The Art of Africa", Dover's "American Negro Art" and as a supplement catalog, Bascom's "African Arts." Since Dover's book has no competition on the book market it seems expensive, but we make no radical change in the use of textbooks from one quarter to the other and books used in this course are usually adequate for the other Black Visual Art Courses.

Our outside assignments research the contributions of black people on the continent of Africa and America. The

The creative work could be inspired by African sculpture, pottery, weaving and basic design in crafts; images of contemporary people and landscape, the environment and animals.

On the Afro-American part of the spectrum one might do images of Afro-American heroes, in the paintings, sculpture, ceramics and graphics.

There is no limit to ingenuity and creativity. African and Afro-American clothes have been designed, and students have prepared both African dishes as well as American "Soul Food". There has been photography and motion picture projects.

Each student must do an African oral report on one of the ethnic groups, and also an oral on one of the Afro-American Artists.

The Bibliographies that we have used are the same as the list for African Art and Afro-American Art. The teacher may desire to select films for the class from the two film lists that we have included.

We have found this course exciting with our "open format" approach, with students complaining that there is not enough time. Here at Merritt College, we can suggest that they further explore and research the subjects in our other courses.

Fall Quarter 1969
Mr. Claude Clark

SURVEY OF AFRICAN AND AFRO-AMERICAN ART - 25

Prerequisite: Basic Art, or the
consent of the Instructor

MONDAY 11:00 A.M. - Room A-15

WEDNESDAY 11:00 A.M.

FRIDAY 11:00 A.M.

TUESDAY AND
THURSDAY 6:30 - 8:00 P.M. - Room A-15

Texts: Leuzinger, "The Art of Africa"
Dover, "American Negro Art"
Bascom, "African Arts"

Audio-Visual materials such as slides, filmstrips, motion
pictures, and recordings will be used.

ASSIGNMENTS

Two oral presentations of about 5 minutes each:

1. About African-tribal art such as the Yoruba.
2. About an Afro-American artist such as Jacob Lawrence.

Two projects:

1. One creative project inspired by African Art
sculpture, painting or craft.
2. One creative project inspired by Afro-American Art;
Painting, sculpture, graphic art or the contemporary
scene.

One project may be written research or an essay, but one
applied or fine art project must be included.

60% of grade depends upon the projects, 40% depends on atten-
dance, oral presentation and examinations.

Approximately $\frac{1}{2}$ of the course will deal with African Art and
the remainder will concern Afro-American Art.

African oral presentations - Sept. 29th and Oct. 6th, 1969
African project presentations - Oct. 13th and Oct. 20th, 1969
Afro-American oral due - Oct. 27th and Nov. 3rd, 1969
Afro-American project due - Nov. 10th and Nov. 17th, 1969

CLAUDE LOCKHART CLARK

The drawings for the African Art course were done by Claude Lockhart Clark. He completed one quarter of student teaching at Merritt College in Afro-American and African Art classes. He prepared sketches for a lecture once a week about one or two African ethnic groups or so called tribes.

Claude Lockhart became interested in African Art as a child. His father had museum reproductions or copies of African masks and figures displayed around the house. He and his sister were observed advancing toward a figure on occasions, peeping, giggling, then retreating into another room covering their faces while they continued to snicker.

It seems that they were discovering the mystery of life, the "holes and bumps" that simplify all matter; animal, vegetable and mineral.

They were observing how it all "hung out", and observing the sincerity of the African Artist and his respect for nature. It all "hung out" in his art because the original man was honest and he knew what life was all about. He knew that his community was aware and that there was nothing that he should hide.

The minds of some Europeans are lewd, nasty and filthy and they now want to paint clothing on the figures of Michaelangelo's cherubs in the paintings on the ceiling of the Sistine Chapel, and drape his statue of David in Florence.

Young Claude learned well about ethnic people who respected nature. By the time he was a teenager, he was demanding books on the ethnic groups of the world, and especially those on African Culture.

His parents were not sure at first, if his interest was from the motivation of attitudes evolving from the European "smut" approach or if these were just his "kind of people" or those seeming to be closer to his roots. He was searching for an identity and asking "Who am I?"

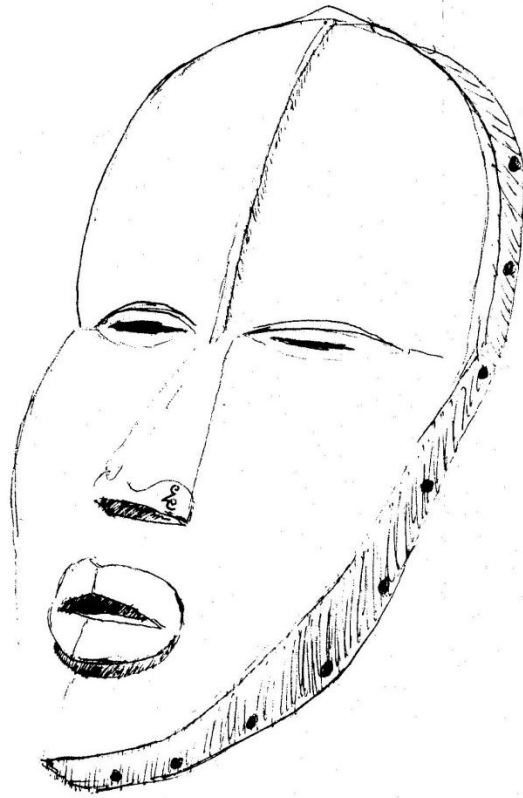
As a teenager, his parents soon learned that Claude Lockhart knew "where it was at".

To date he has one of the finest collections of African Art books available; also an elaborate series of slides on African sculpture.

He filmed much of the slides used in his father's African and Afro-American Art classes. Some of the African Sculpture slides were made at the Lowie Museum during an African Art Exhibition at U.C. in Berkeley in 1967. In the fall of 1968, a section of the African Art class met at the museum and Claude took additional slides at closer range of the African Art.

Another group of the color slides were made from the great Paul Tishman Collection that was exhibited at the Los Angeles County Museum during the Fall of 1968.

AFRICAN ART



A BLACK ART PERSPECTIVE

(A BLACK TEACHER'S GUIDE TO A BLACK VISUAL ART CURRICULUM)

African Art

This material, and thoughts will give some idea as to how we approach our course in African Art at Merritt college in Oakland. The course is one of three related courses taught in consecutive quarters.

One course is a combination of both African and Afro-American Art and can be called the prerequisite. Then we teach African or Afro-American Art in the second or third quarters.

Each class is a 3 quarter unit class. We have found the Leuzinger text quite racist, but with some excellent reproductions (a set of 21 related commercial slides can be purchased) and the book is less expensive than most African Art volumes.

The African Arts catalog prepared by Dr. William Bascom and staff of the University of California is an excellent supplement, since it includes many works from the collection, and the Lowie Museum is near the Merritt College community. The museum has been a source for original slides as well as a place where our students can go to study some original examples of African Art. Bascom's catalog is a good reference source because it contains a recent assessment of many of the Art producing African ethnic groups.

Our class gives outside assignments, which include both oral presentations and creative visual projects. We lecture of course, and each student must appear before the class to

present his research and to show what he has created.

Our "open format" suggests a little of the original purpose of African Art. Imagine if you will a woman who not only made African clothing for herself, but her two daughters and a neighbor's girl. She taught them to sing African songs and to dance. Together with a young man in the class, who had made two conga drums they performed an unusual ritual for the class. We have also had African food prepared as a project but the requirement is that students must prepare enough for the entire class to sample.

Students have been "carried away", working up to forty hours on a single piece of sculpture, keeping it true to African theory or design. One student did a "World View" of art from an African perspective. Simply, her thesis was that the ancestors of the Kalahari Bushman lay the foundation for European Art. She found much evidence to back her theory.

For our African Art course we selected ethnic groups that are not only included in most literature on the subject, but tribes that are well represented in our local Lowie Museum in Berkeley, California.

The bibliography that I've included is far from complete, but it gives some idea of many works either written or translated into English. Racist Europeans have done much to document the art of Africa. One American collector admits sadly that only 50% is known about art and culture of Africa.

We suggest that the black scientist may have the sincerity to approach the African environment and help us to unlock a little more of the truth. We believe that this truth will inject

more creativity into the art of the world, and perhaps, will bring salvation to mankind.

The ethnic groups that we have listed under Traditional Art of African Nations, includes most of the art producing groups south of the Sahara Desert through the Congo Basin. There are many well known groups that are not listed because for various reasons they have produced very little visual art.

African Art is relevant to the black community. The time has come to bring African artists and craftsmen to the black community as Artist-in-residence.

SURVEY OF AFRICAN ART 26

Prerequisite: Basic Art, or the
consent of the Instructor

MONDAY

WEDNESDAY 9:00 A.M. - Room A15

FRIDAY

TUESDAY & THURSDAY - 6:30-8:30 P.M. - Room A15

Texts: Leuzinger, "The Art of Africa"
Bascom, "African Arts"
Clark, "A Black Art Perspective"

Audio-Visual materials such as slides, filmstrips, motion pictures and recordings will be used.

ASSIGNMENTS

Oral Presentations

Ten to twelve tribes or styles such as Senufo or Fang will be studied. Each student must give an oral report on a tribe suggested by the instructor. The report should concern itself with the environment, visual art and folklore of the people. There must be two reports one can be written and submitted rather than delivered orally. Student may choose the second tribe for oral presentation.

Two Projects

1. There must be at least one Creative project of visual art such as a piece of sculpture, painting or craft, inspired by African Art or environment.
2. One project may be an essay or research paper about African Art or a tribe or style studied. If written, do not confuse with the above reports.

A student may do two creative visual art projects, but only one written assignment will be accepted. The student should be prepared to deliver his paper orally in class.

The following schedule is for tribes or styles to be covered. Students are expected to sketch and take notes about the African Art seen each week. A rough sketch of each style may help the student to learn tribal or regional characteristics.

1. The Meaning of African Art - January 13, 1970
2. Yoruba - January 20, 1970
3. Ibibio - January 27, 1970
4. Benin and Ife - February 3, 1970
5. Bambara - February 10, 1970
6. Senufo - February 17, 1970
7. Baule and Guro - February 24, 1970
8. Dan - March 3, 1970
9. Cameroons - March 10, 1970
10. Fang and Bapende - March 17, 1970

60% of grade depends upon the projects, 40% depends on attendance, oral presentations and examinations.

FIRST ORAL DUE: January 20th, 1970

FIRST PROJECT DUE: February 3rd, 1970

SECOND ORAL DUE: February 17th, 1970

SECOND PROJECT DUE: March 3rd, 1970

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TRADITIONAL ART OF THE AFRICAN NATIONS

a. Kenga

1. CHAD

2. MALI

- a. Bambara
- b. Dogon (Habbe)
- c. Senufo (Siena)
- d. Bobo

3. UPPER VOLTA

- a. Bobo
- b. Kurumba (Fulse)
- c. Lobi
- d. Mosi (Mossi, Moshi)
- e. Senufo (Siena)
- f. Dogon (Habbe)

4. GUINEA

- a. Bambara
- b. Gaga
- c. Kissi
- d. Kpelle (Guerze, Gbese, Pessy)
- e. Kono (Konor)
- f. Nalu
- g. Landuma

5. SENEGAL

a. Bambara

6. SIERRA LEONE

- a. Mende
- b. Kissi
- c. Loma (Toma, Buzi)

7. LIBERIA

- a. Dan (Gio)
- b. Mende
- c. Loma (Toma, Buzi)
- d. Kran (Including Ngere (Guere) and Tien (Shien))
- e. Kpelle (Guerze, Gbese, Pessy)
- f. Kono (Konor)
- g. Bassa

Traditional Art of African Nations

8. IVORY COAST

- a. Atye (Akye, Attie)
- b. Anyi (Agni)
- c. Senufo (Siena)
- d. Guro (Kweni)
- e. Kono (Konor)
- f. Bete
- g. Baule (Baoule)
- h. Kran (Including Ngere (Guere) and Tien (Shien))
- i. Lobi
- j. Dan (Gio)
- k. Krinjabo

9. GHANA

- a. Anyi (Agni)
- b. Ashanti (Asante)
- c. Fanti (Fante)

10. DAHOMEY

- a. Fon (Dohomeans)
- b. Yoruba

11. TOGO

- a. Yoruba

12. NIGERIA

- a. Yuruba
- b. Benin
- c. Ekoi
- d. Idoma
- e. Ibibio
- f. Ife
- g. Igbo (Ibo)
- h. Ijo (Ijaw)
- i. Benue Valley
- j. Nok
- k. Agani
- l. Bende
- m. Tada

13. CAMEROON

- a. Ba-Mileke
- b. Ba-Mun (Bamun)
- c. Ba-Banki
- d. Fang
- e. Matakam

Traditional Art of African Nations

14. GABON

- a. Ba-lumbu (Balumbo)
- b. Fang
- c. Ba-Kuta (Bakota)
- d. Ba-Sangu (Mashango, Asango)

15. CONGO-BRAZZAVILLE

- a. Ba-Teke
- b. Ba-Lumbu (Balumbo)
- c. Ba-Kongo
- d. Ba-Bwende (Babembe)
- e. Ba-Kwele
- f. Ku-Yu

16. CONGO-KENSHASA

- a. Ba-Suku
- b. Ba-Songye
- c. Ba-Pende
- d. Banya-Metoko (Banyamituku)
- e. Ba-Mbole
- f. Ba-Mbala
- g. Ba-Luba
- h. Ba-Lega (Warega)
- i. Ba-Kete
- j. Ba-Bembe (Wabembe)
- k. A-Lande
- l. A-Mbete
- m. Ba-Binje
- n. Bakwa-Luntu
- o. Ba-Salampasu
- p. Ba-Wongo
- q. Ba-Yaka
- r. Bena-Lulua
- s. Tu-Chokwe (Batshioko, Badjok, Kiokue, etc.)
- t. Mangbetu
- u. Ma-Budu
- v. Ba-Kwese
- w. Bakwa-Luntu
- x. Ba-Kuba (Bushongo)

17. ANGOLA

- a. Tu-Chokwe (Batshioko, Badjok, Kiokue, etc.)
- b. Ovi-Mbundu
- c. Ba-Kongo

18. ZAMBIA

- a. Ba-Lozi
- b. Ba-Tonga

19. MOZAMBIQUE

a. Ma-Shona

20. SAMOLIA

a. Bartire

21. RHODESIA

a. Ma-Shona

22. SUDAN

a. A-Zande

23. CENTRAL AFRICAN REPUBLIC

a. A-Zande

Masks, in most cases, are used for covering some portion of the body. Sometimes they are used as symbols and are seldom used for anything active.

The simplest form of mask that is used throughout the world is a "face plate" (Part I, No. 1). The "helmet" mask is used in many parts of the world (Part I, No. 2) also. Both kinds of masks sometimes have what is known as a "superstructure" (Part I, No. 3 & 4) and sometimes that structure is more important than the mask itself (Part II, No. 5). Sometimes the superstructure is at the top and sometimes it is at the bottom (Part II, No. 5 & 6).

The above is the most basic information about masks that you will see in the following pages. What is the point of all this? Many times we see things that we know nothing about, but we are told to remember what we are looking at, when we don't know what we are looking at is, or how it is used. If we learn something about the structure and functional relationships of masks we may remember who they belong to better by knowing "how it is and why."

Some masks' structures are developed through change and group participation like the Dan, "gaa-wree-wree" mask (Part IV, No. C). It is said that the person wearing this mask (Part IV, No. C) will pull hair pins from the hair of women in the crowd because women should not wear pins in the mask's presence. The structure on top of the mask gradually changes as the mask collects more pins. This is real spontaneity geared by group participation. The structure of this mask cannot evolve as it does unless women continue to wear pins in the mask's presence. Today, women in the Dan group no longer wear pins; sad isn't it?

Masks are made of many different kinds of materials, wood, ivory, skin, metal (Part VIII, No. 1-4) and fiber (Part VII, No. E). Wood is the most often used material because it is organic material and closely related to the "living." Life, power and nourishment come from branches and trunk of tree because the leaves receive water and sunlight and the roots are buried in the earth. If wood is not seasoned properly it will split and crack causing death and illness. If the texture of wood and grain are not taken into consideration they may destroy the final product by making it awkward, distasteful and ugly.

Masks are made of mixed materials (Part VIII, No. 3), sometimes giving them added strength and power.

Masks have colors and among many people their color is very important. Some masks are more like paintings than sculpture. The most common means of coloring are: mixed media, painting, patina, dyes and stains.

Yoruba Mask Part I Structure



Facial Mask (like Halloween)



Helmet Mask



Sub Super Structure Mask

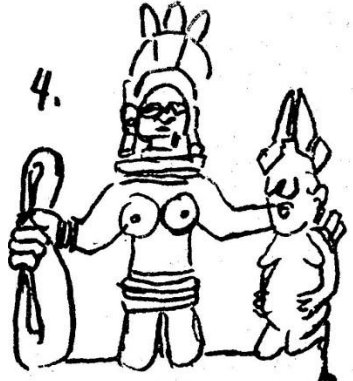


Palm Leaf

Superstructure

Helmet Mask + Superstructure

Mask Proper



Superstructure

Facial Mask + Superstructure



Mask Proper

Structure

Yoruba Mask

Part II



Super-structure

Helmet & Portable Superstructure

Helmet (Mask)

Cap (Mask)



Cap



Cap & Gown

Gown (Superstructure)

Benin Mask Part III

Structure
&
Function

7.



Belt Ornament
(Mask)

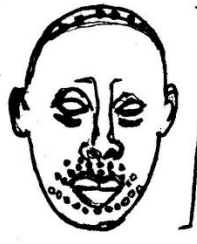


Miniature Mask

Ife Mask

Function

A.



Commemorative
Mask (immortality)

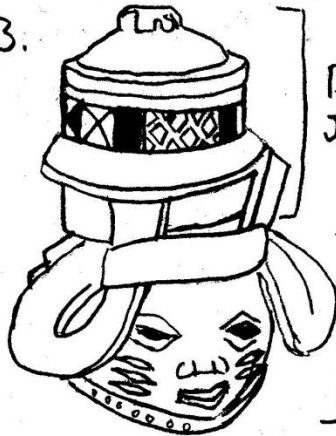
Yoruba Mask

Function

Part IV

41

B.



Box (superstructure)
Jar

Vessel

Bearer Mask

Mask Helmet

Dan Mask

Function

C.



Women's
Hair Pins -
Sub-
superstructure

Possessor + Executor
Mask


Dan Mask

Function

Part V 42

D.



 Pocket Size

Personal Miniature Copy

E. Ibibio Mask Function



Much Mouth

 Movable Jaw

F. Ogoni Function Mask



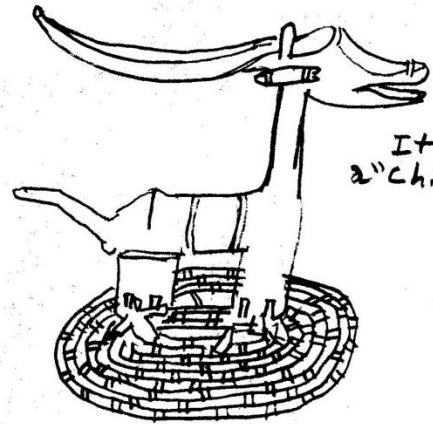
Ooops
Mistake

Illness
&
Disease

Relative To The Mask

Bambara

1.



It is called Head Gear
a "chi wara"

This head gear is used in
a ritual for planting the crops.

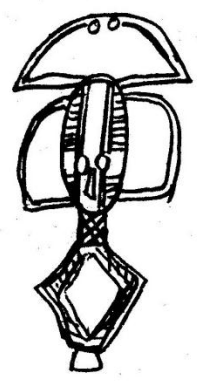


Part VI

Structure
+
Function

2.

Kuta



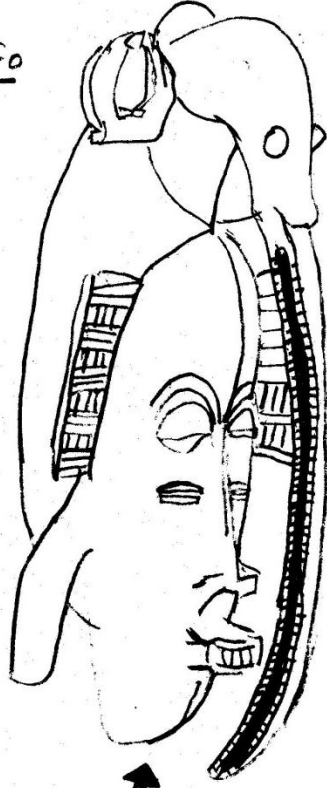
Mask Figure

This is a funerary grave
figure; mask.



Wearing The Mask

Senufo



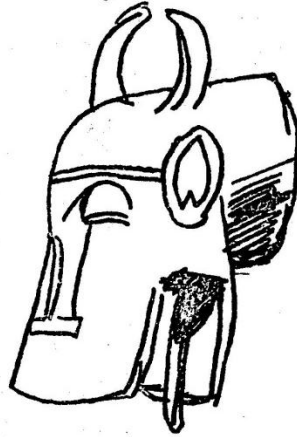
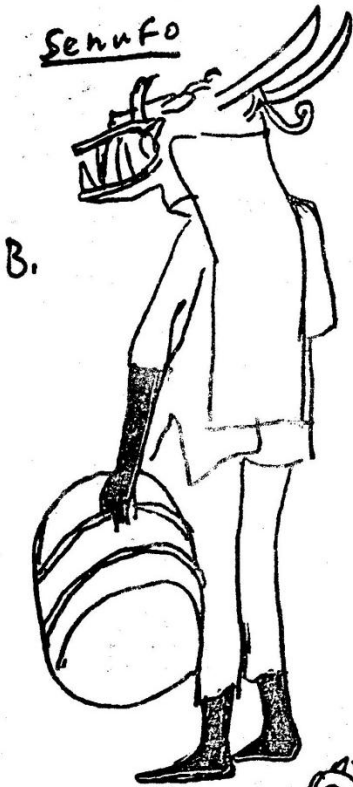
Many Times in museums we see this, but where is the rest of it?

Part VII

Use of Environment

Wearing The Mask

Senufo



Part VII

Use + Environment

↑
Suppose you saw this hanging like a trophy on someones wall; how would it be worn? It would depend on the size of mask, and people using it. Some wear it vertical, some wear it horizontal and some both ways at once.

Nalu



This group lives near the Bagin people. Their work is very similar.

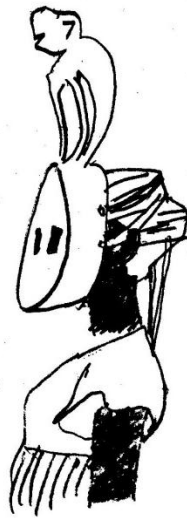
Wearing The Mask

Part VII

Use of Environment +

Sometimes the mask remains apart of its superstructure and sometimes it is made up each time it is used.

D.



Dogon



Head Gear

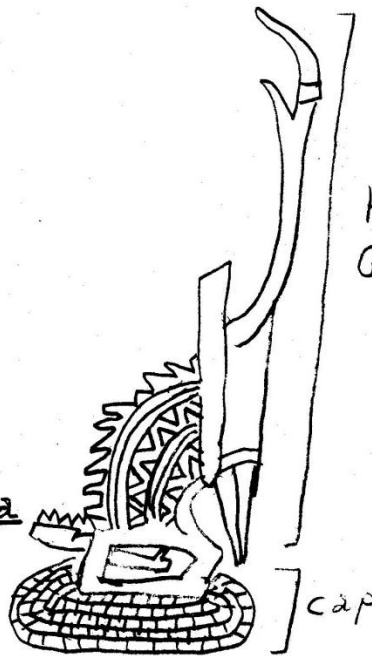
E.



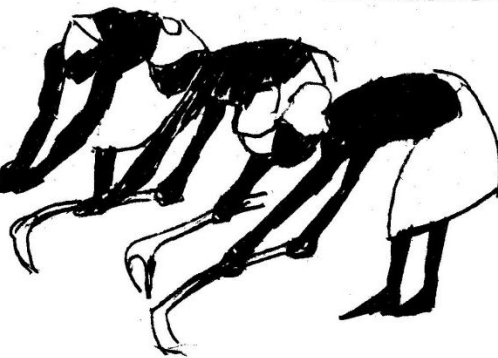
Head Gear

Mask

Bambara

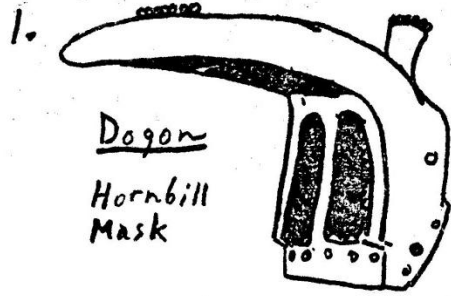


cap



Materials

Part VIII

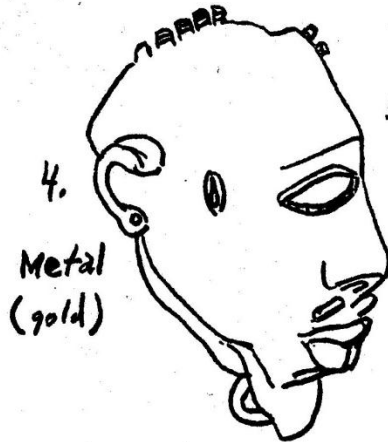


Dogon
Hornbill
Mask

Wood



Benin City
Belt Mask
Ivory



Ashanti

Metal
(gold)



Efik
Dance Crest

Skin
wood
&
Fiber

This group lives near
the Eko group. Their work
is similar in style

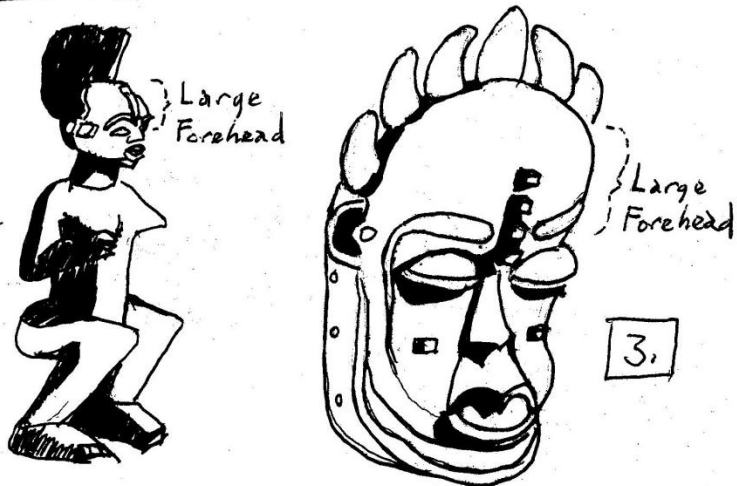
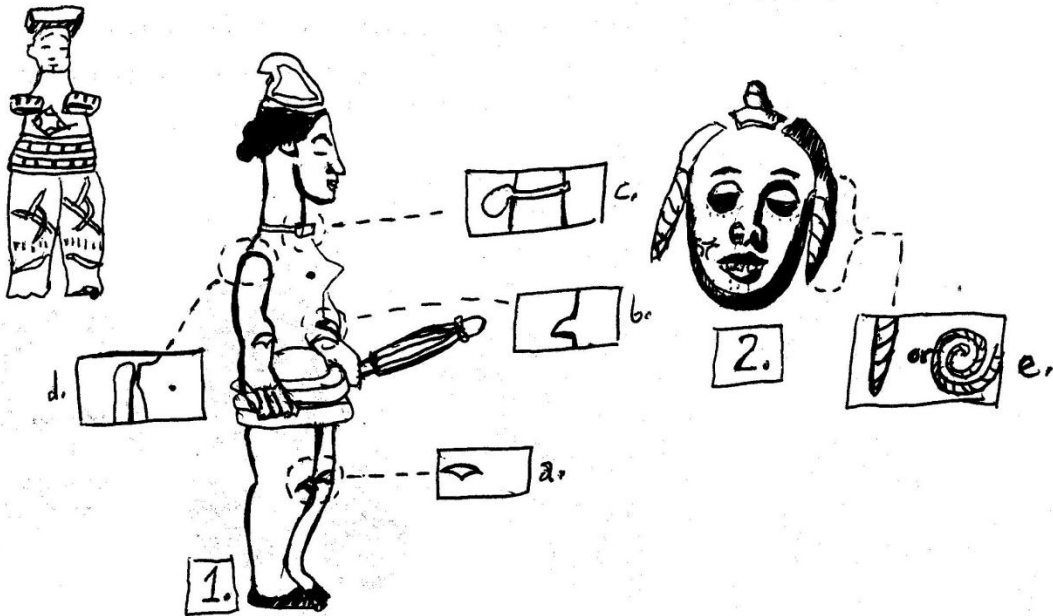


This Is A Mask

Where did it come from?
How is it used?
Who "done" it?

IBIBIO STYLE

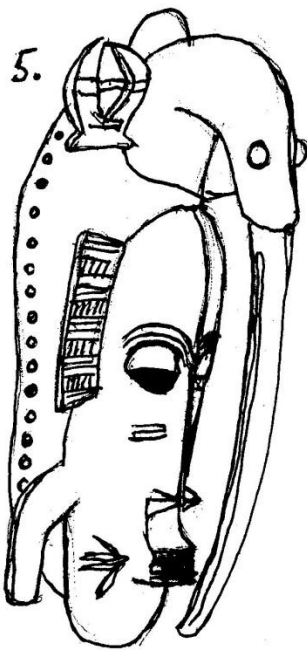
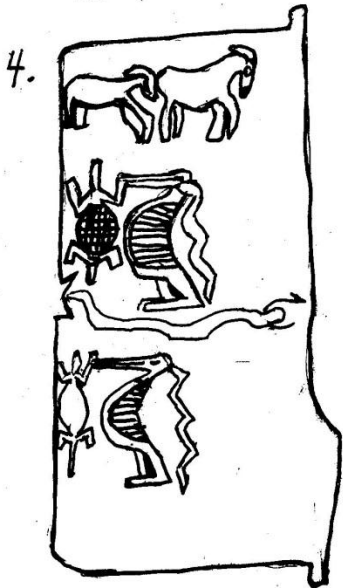
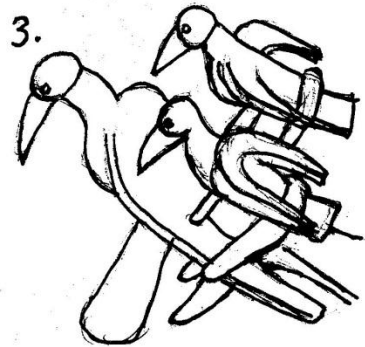
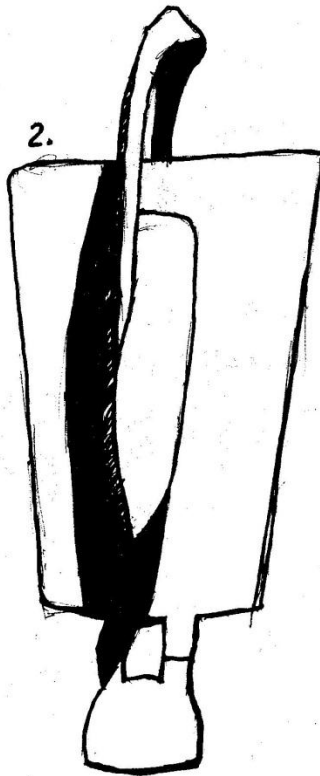
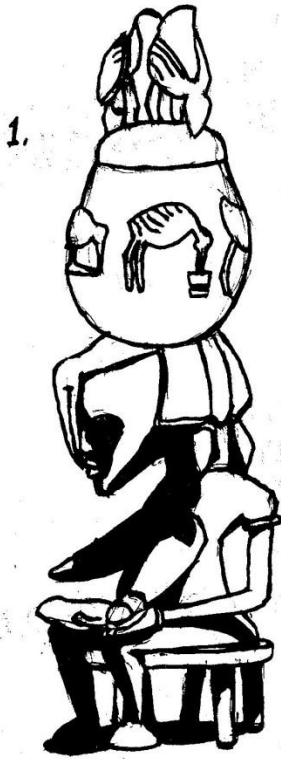
- A. Most Ibibio sculpture is made out of wood.
1. Some figures are made out of a very soft, light colored wood.
 - a. Tattoo marks are painted on knee and elbow joints
 - b. Belly button (navel) is large and pointed
 - c. Sack is tied around the neck
 - d. The arm is hinged
 2.
 - e. Braids of hair are straight or circular

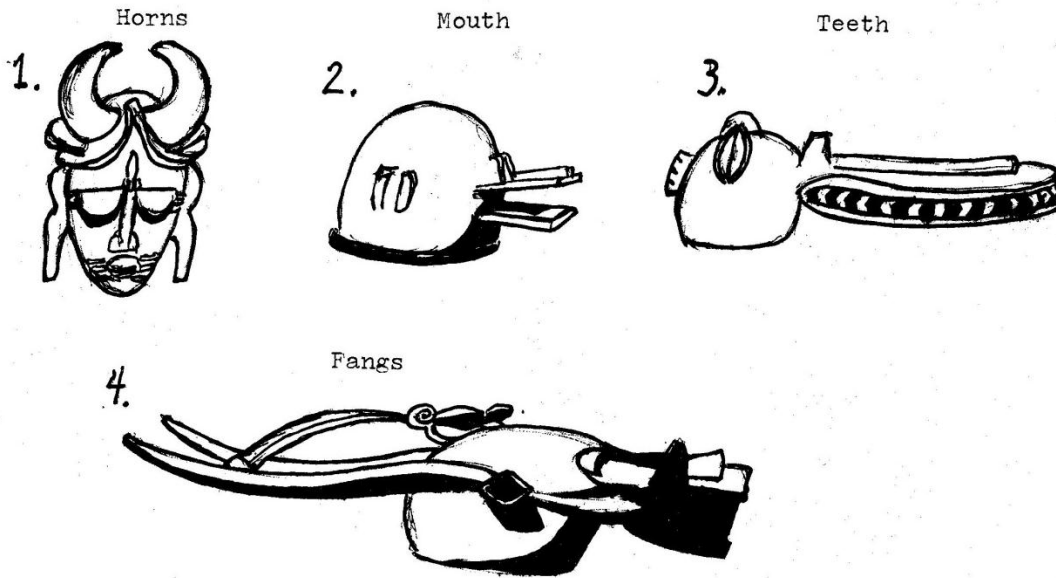


IBIBIO STYLE

- A. Ibibio sculpture is usually painted. Their colors range from a very light yellow orange (color of wood being used), to a black or dull gray.
1. Some figures are long and composed of cylinders
 2. Some masks have "much mouth" (hinged jaw)
 3.
 - a. b. c. These are wooden skulls. Many times they are found on top of mask. They are painted black
 4. This is a goat mask
 5. This geometric mask has thin bunched lips and a mouth full of teeth
 6. This mask has a two pointed cap with one part on the side
 7. This mask has a deformed nose and mouth







Senufo sculpture is assimilated to the styles of Dogon, Bambara, Ashanti, Baule, Guro, Nafana, Ligbe, et al., with whom they are in close contact or symbiosis.

ART OF TWO CITIES ATTRIBUTED TO ONE PEOPLE

There are many towns, villages and cities that were directly or indirectly influenced by Yoruba culture. Centers like Oyo, Meko, Owo, and Efon-Alaye are all famous for different things. These places share in division of labor, trade and culture. Some are spaced many miles apart in different geographical regions -- desert, forest and grassland. Between the towns of Oyo and Meko cloth is produced. Clay vats for dye are made in Oyo and are sent to Meko. Cotton thread is spun and dyed in Meko, then sent to Oyo for weaving. Owo is an ivory art center; Efon-Alaye is famous for the delicate and courtly appearance of their wood work.

Two very famous cities, one at Bini, the other in Yoruba, have had a profound influence on the culture of Yoruba; Ife, a capital city, famous for strong central government and its naturalistic, commemorative art work. Benin, a capital city, was famous for its court art.

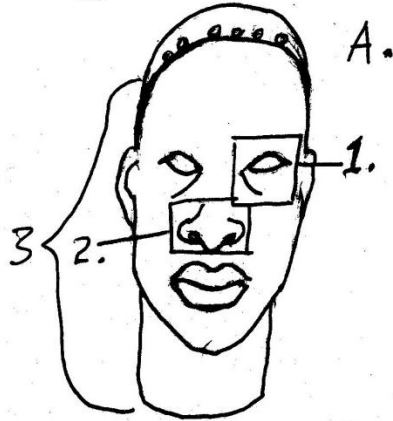
Ife is the oldest city. It grew out of a very early civilization known as Nok, which was started sometime B.C. Ife is a Yoruba city. The people in Ife today speak Yoruba language as they probably have for centuries. The old city of Ife is famous for its life size portraits done in sculpture.

The first ones in bronze were done at least by 1000 A.D. and no later. Their portrait sculpture is naturalistic. They look like real people. Yet they seem somehow idealized, in that they do not appear to convey the real idiosyncrasies of each individual, but rather to represent the subject as he would wish to be remembered.

Benin is not a Yoruba city. For example: A group of Spanish speaking people came up from Mexico City to Oakland City, California to live. They bring with them modern art and culture of Mexico City. Once inside Oakland City they stake out a small section of the city and live there. As time moves on they take on the language and some of the customs of American people outside and they themselves become American or Mexican American. At the same time the style of their art changes from Mexican Social Realism and Indian art to Chicano art. The new art is different from Mexican art and yet also different from the ash can, abstract expressionist, op, pop, funk, junk, psychedelic practiced by "Americanos".

This, in essence, was what happened to Bini culture. There were many Bini centers, but Benin was the capital. People inside Benin City may have been part descendent of Yoruba people. The art, however, was introduced from the city of Ife and the people inside the city producing the art spoke the language of Bini people. Bini art produced in other Bini art centers looks nothing like the art of Benin City.

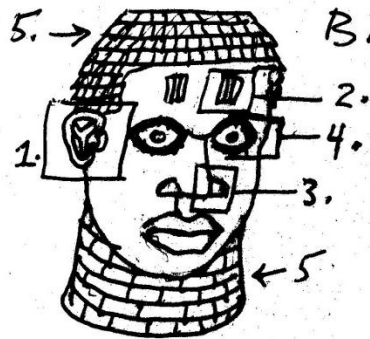
Benin City Art is court art. It is realistic and highly stylized. Animals and plants are the subjects in this art.



Ife City

Characteristics: Simplicity and Naturalized

1. Cat's eyes
2. Long nose
3. Long head and neck



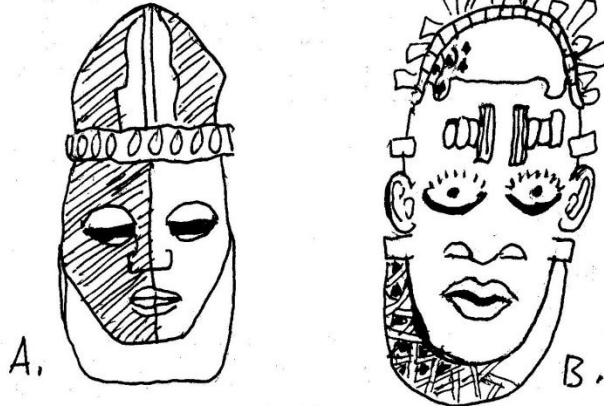
Benin City

Characteristics: Stylized

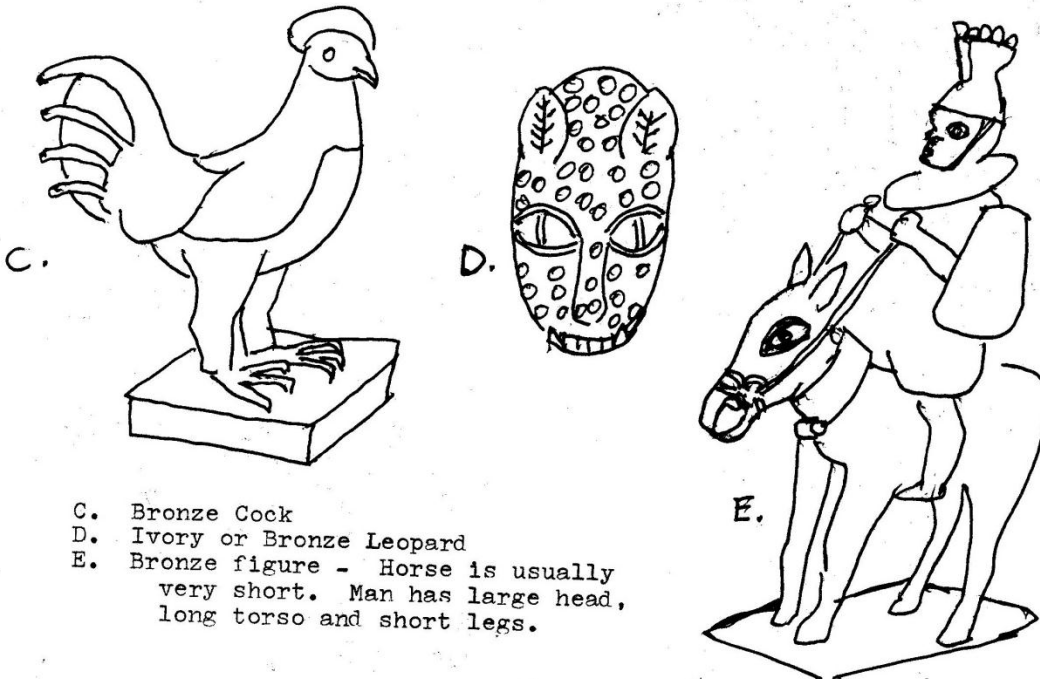
1. Abstract ears
2. Markings on forehead
3. Partial separation of nostrils and nose
4. Narrow strips for wide eyelids
5. Busy patterns above and below face

BINI SCULPTURE

There are two kinds of Bini sculpture, one for the Bini people "A", and one for the royal family "B". All sculpture of the royal family was produced inside Benin City or imported from Ife.

SCULPTURE FROM BENIN CITY

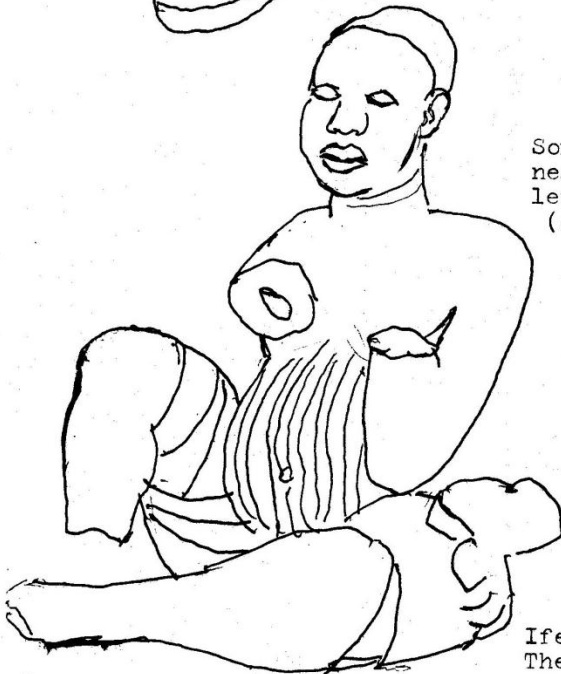
Benin Ivory carvings were usually more realistic than brass work. See example "B" above.



- C. Bronze Cock
- D. Ivory or Bronze Leopard
- E. Bronze figure - Horse is usually very short. Man has large head, long torso and short legs.

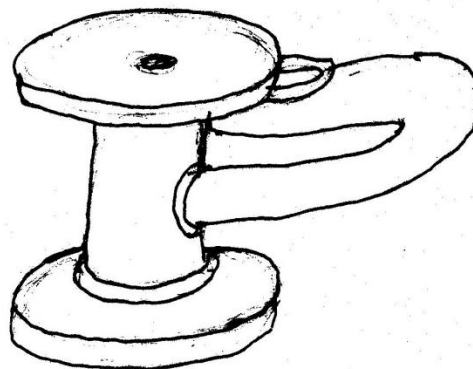
SCULPTURE OF IFE CITY

Most Ife heads and figures were made of terracotta. The styles used in terracotta and bronze were about the same. Naturalism in terracotta may have been used long before 1000 A.D. Ife obtained knowledge of how to use terracotta from the Nok Civilization. Nok people did full-size figures in terracotta (life size). The naturalistic portraits from Ife were done life size and smaller. Some of the portraits had lines on their faces.



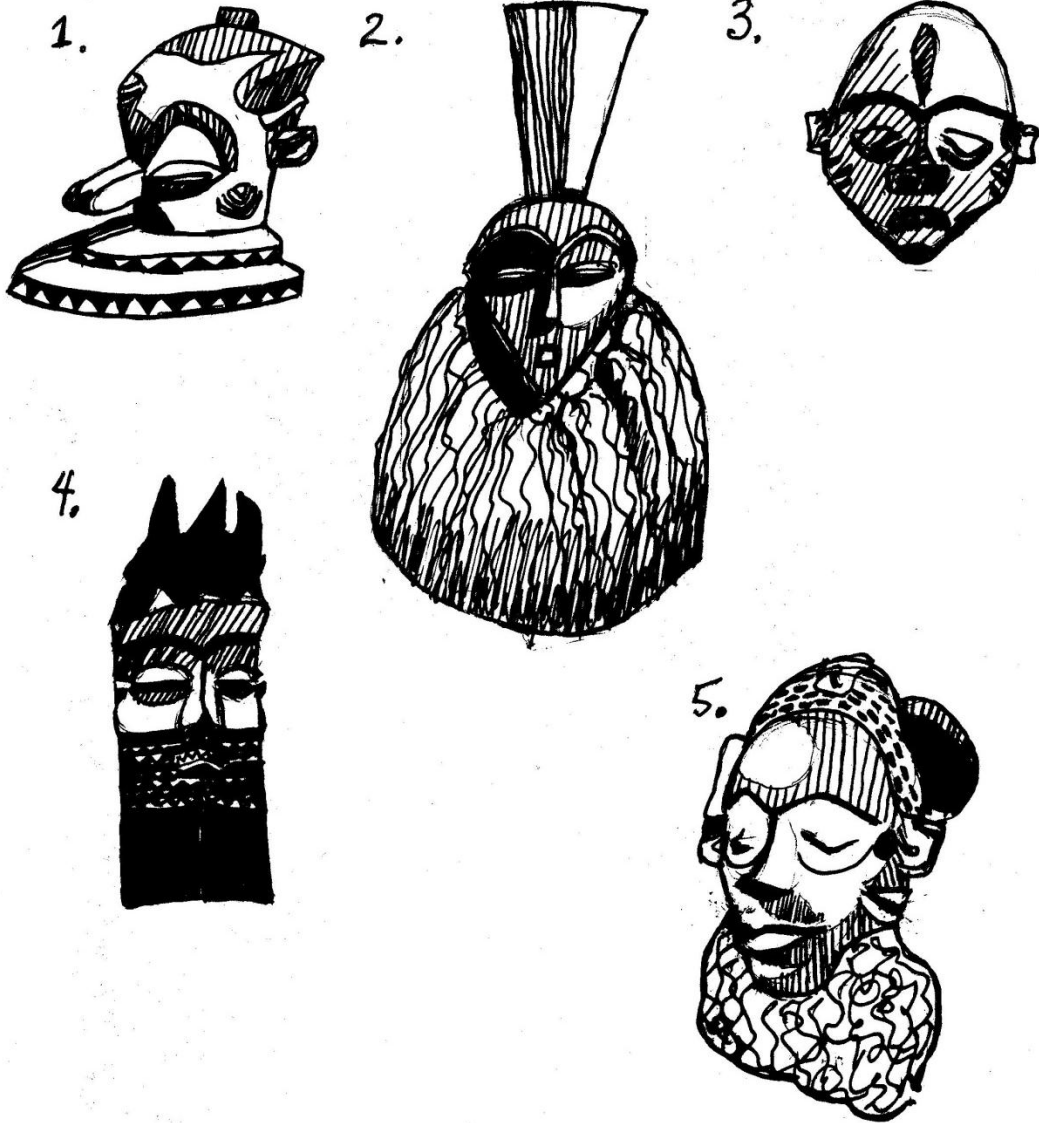
Some of the Ife figures were done with near correct body proportions as seen at left. Others were done like Benin figures (example E).

Ife had highly skilled stone masons. They made polished stools of quartz.



PENDE

Pende people are noted mainly for their masks. One group of masks is characterized by protruding forehead (fig. 1&4), droopy (fig. 3 & 5) or almond (fig. 1, 2 & 4) half-closed eye lids. Both eyebrows meet at the base of the nose (fig. 2, 3, 4 & 5). The nose is sometimes slightly turned upward (fig. 3, 4 & 5). There is a smaller version of Mask 3 and 5 which is carved from ivory and worn around the neck.



PENDE

Another kind of mask is characterized by tubular eyes, circular and cone shaped heads (figs. 6 & 7).

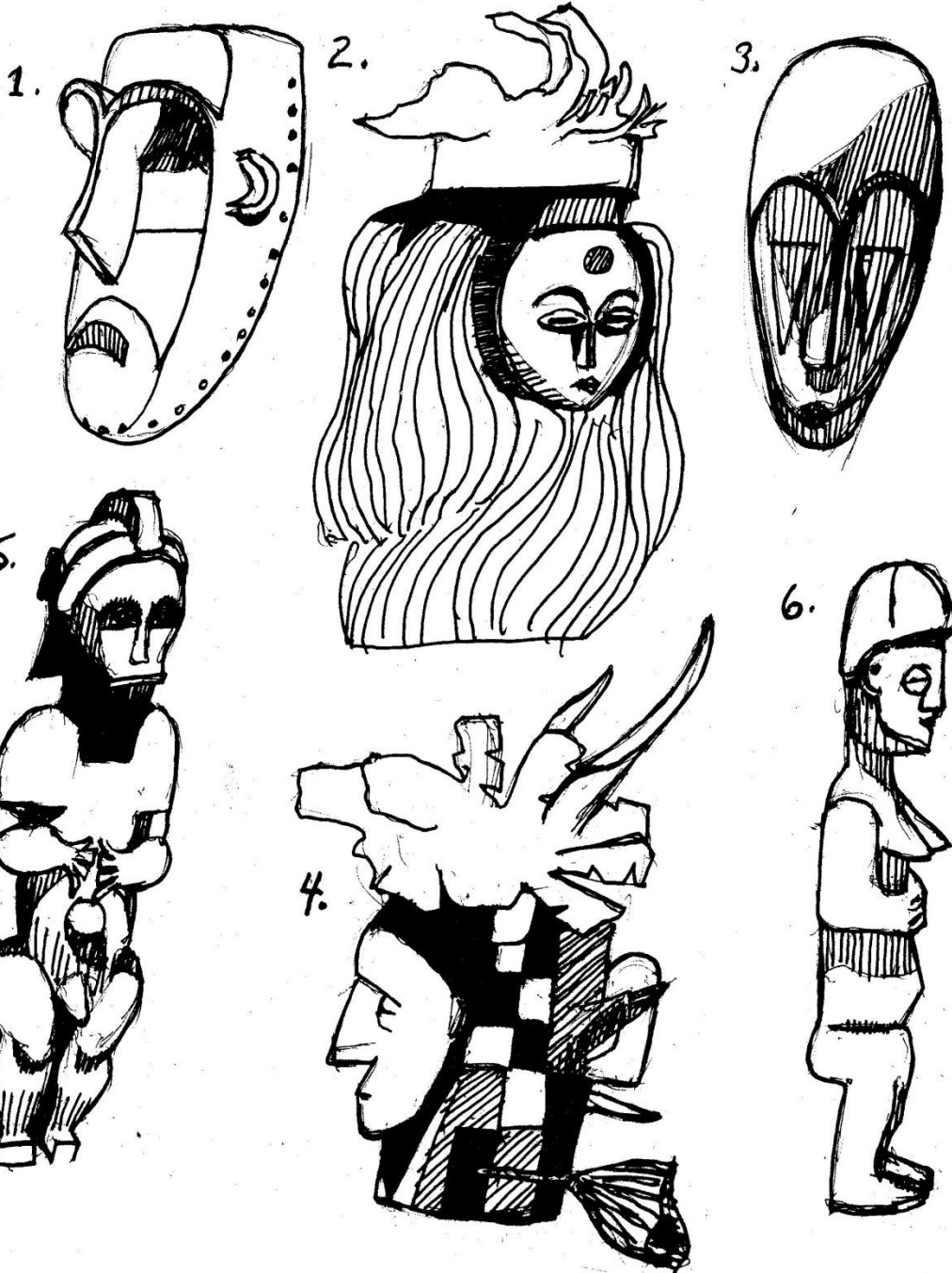


Head of human figures (fig. 8) look like mask numbers 3 and 5.



FANG

The most noticeable feature of Fang mask and figures is the rectangular blade-like nose. The eyebrows sometimes run through the entire nose (fig. 1 & 3). The mouth is sometimes rectangular and wide horizontally (fig. 5). The face is usually circular or oval and is wider at the top than at the bottom (Fig. 2, 3, 4, 5).



HAPPY FACE PEOPLE OF THE CAMEROON GRASSLAND

Page 1.

- Number 1 - BAMUN people. Characteristics: round eyes, flat head and crescent shaped crown on head.
- Number 2 - BAMENDA HIGHLANDS. Characteristics: flat head, rabbit ears, almond eyes, mouth full of teeth.
- Number 3 - OKU people. Characteristics: small round stool and
Number 4 life size figure
- Number 5 - Bangwa or BAMILEKE people. Characteristic: slight contrapposto.
- Number 6 - BAMILEKE people.

Page 2.

- Number 1 - BAMILEKE people. Characteristic: The face plate is attached to a helmet or it looks like it is attached to a helmet. It is not a true helmet mask in structure.
- Number 2 - BACHAM or BAMILEKE people.
- Number 3 - BAMUN people. Characteristic: inflated cheeks.
- Number 4 - Cow Mask
- Number 5 - BAMILEKE people.
- Number 6 - BAMILEKE people.

Page 3.

- Number 1 - BAMILEKE people.
- Number 2 - Wood Stool
- Number 3 - BAMUN people, stool
- Number 4 - BAMILEKE people, pipe

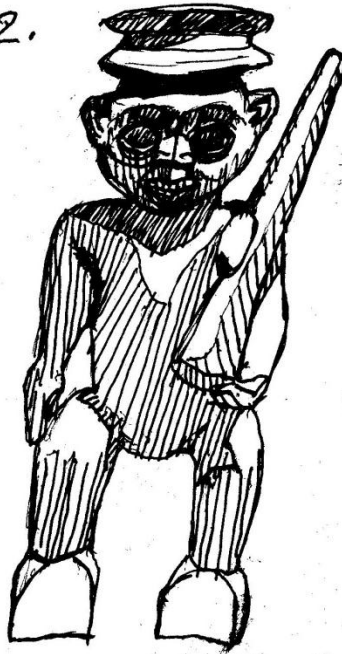
Cameroon

61

1.



2.



3.



4.



5.

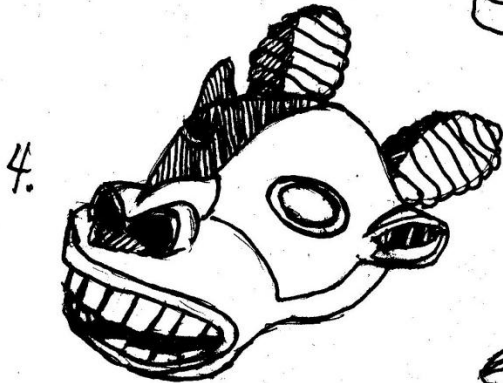


6.



Cameroon

62



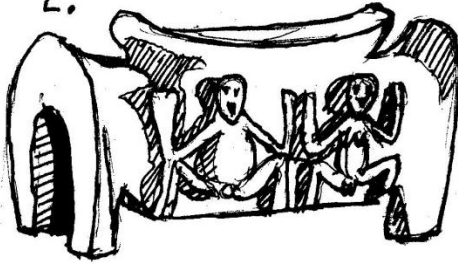
Cameroon

63

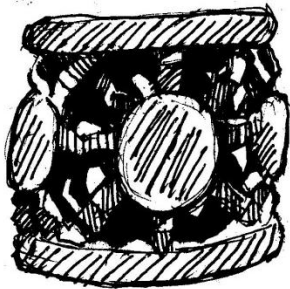
1.



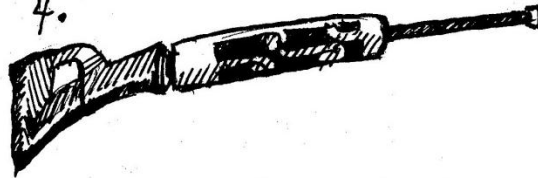
2.



3.

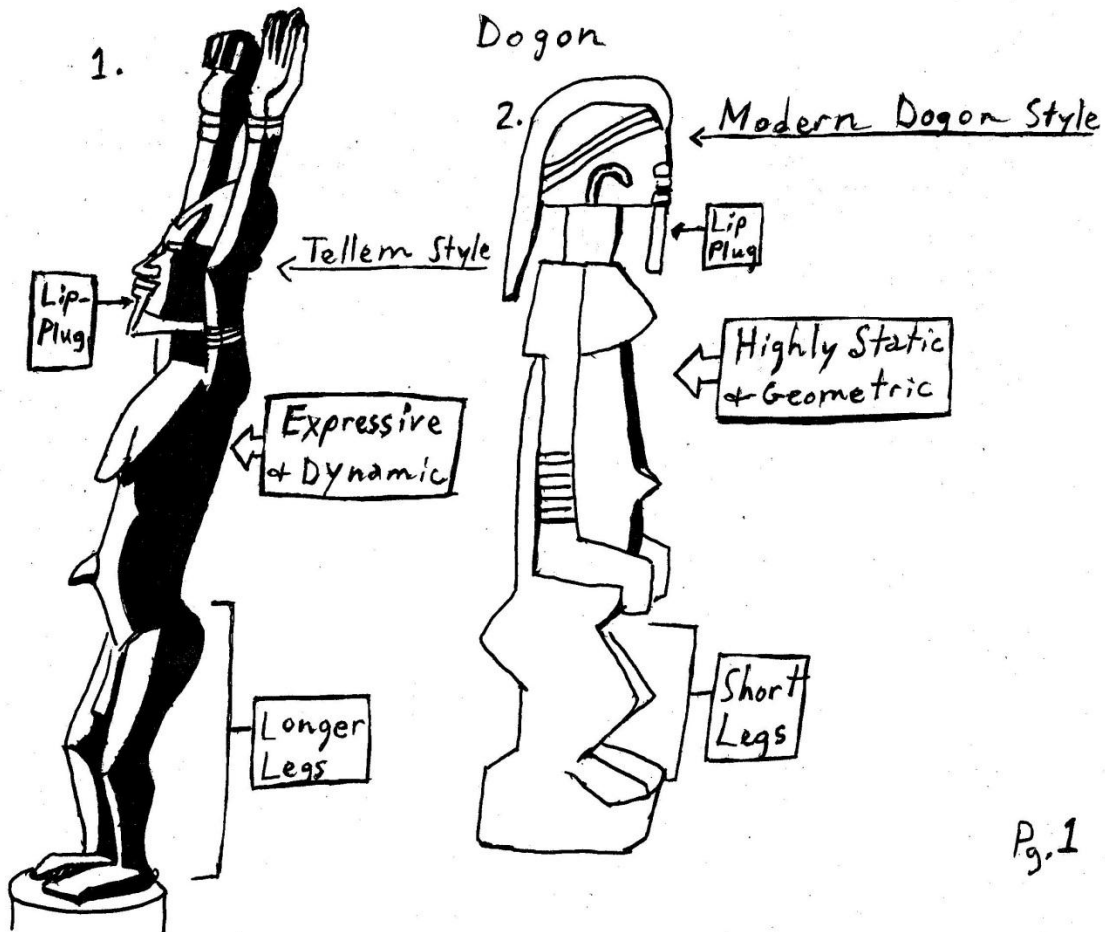


4.



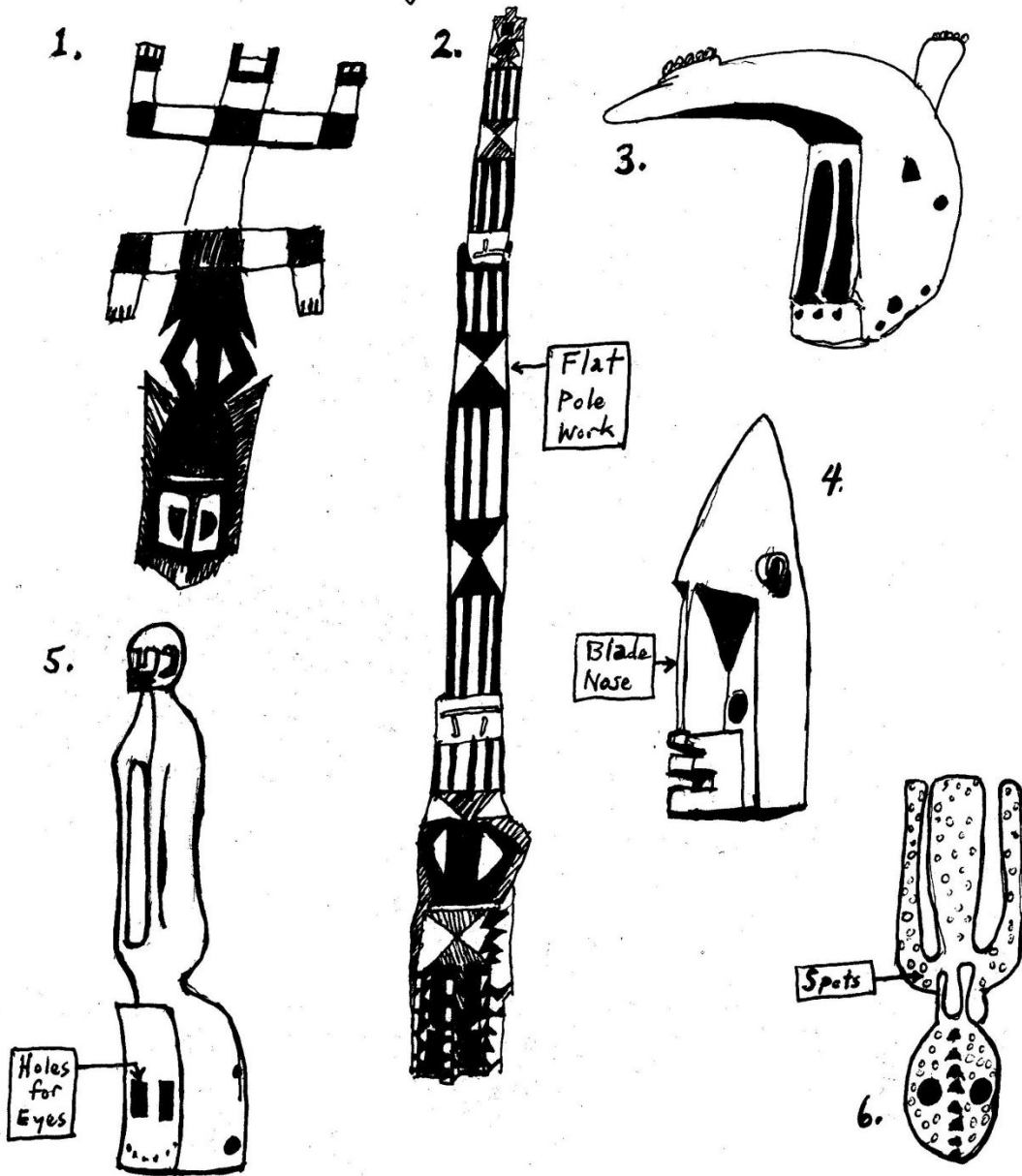
BAMBARA and DOGON

1. The statues of the Bambara are rarely painted. They furnish them with ornaments and metal nails, insert cowrie shells and beads to form eyes, and attach dainty brass rings to the nose and ears.
2. The Dogon sculpture is highly stylized and almost non-objective. They use hard and soft woods and apply color to their work.



Dogon Mask

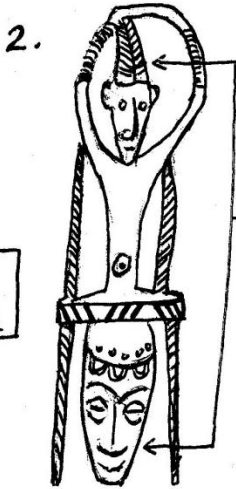
65



Bambara



1. Hangdog Look

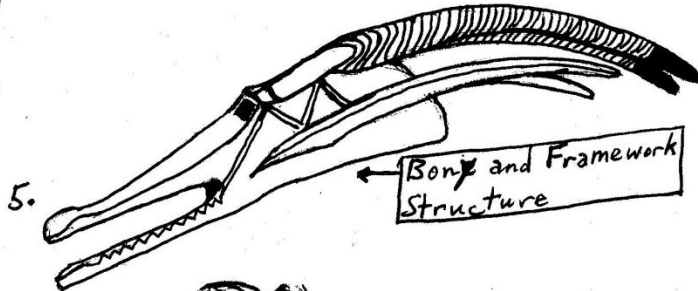


2. Much Narrow Head

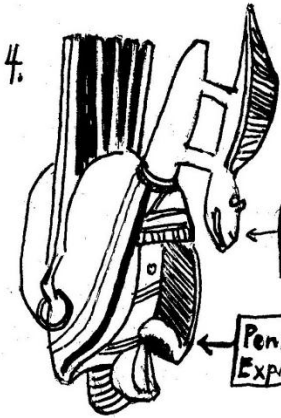


3. Bead Full Eyes
Clothes pin Mouth

Battled Breast
Wholesome Chest

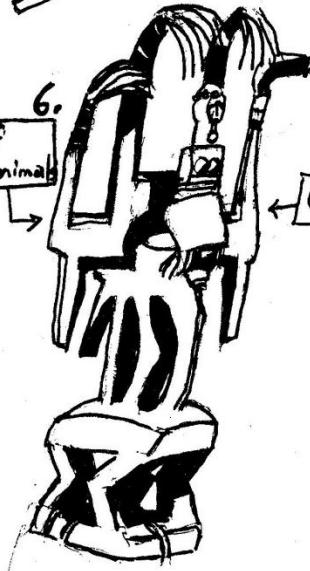


5. Bone and Framework Structure

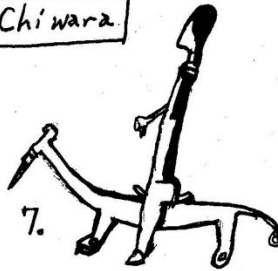


4. Haven of Plants + Animals

Pensive Expression



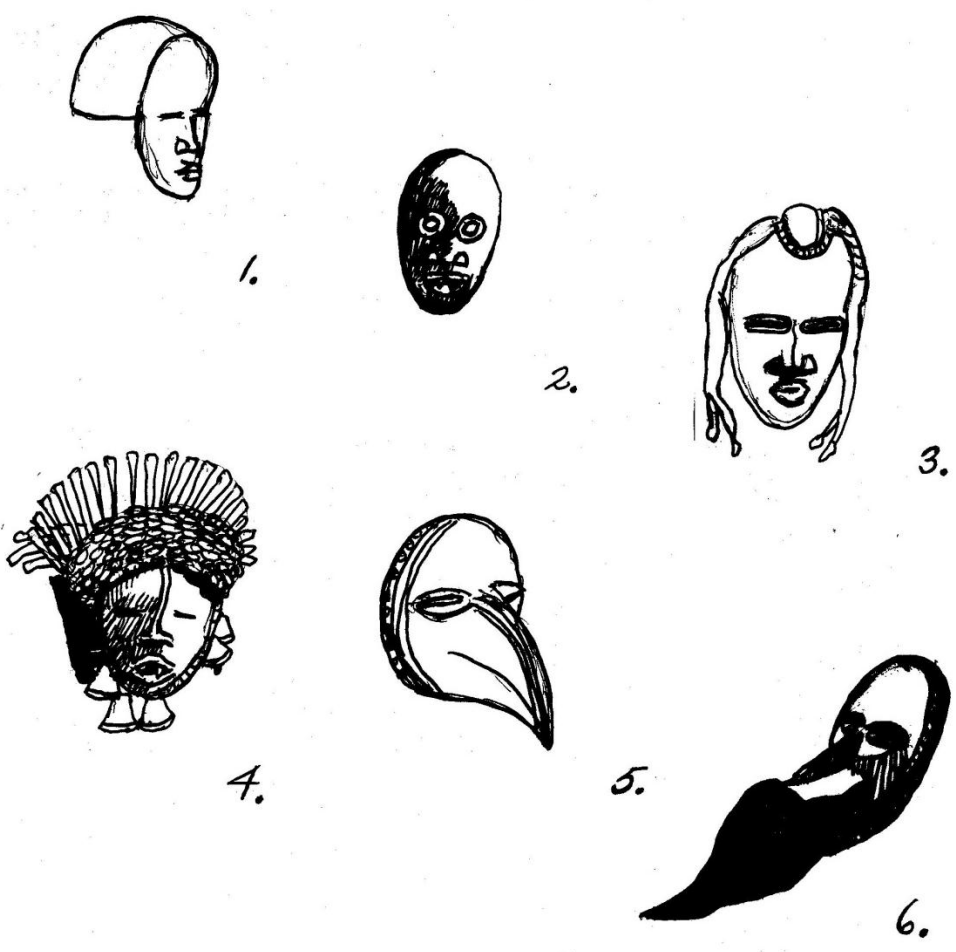
6. Chiwara



DAN

The Dan people live in eastern Liberia, western Ivory Coast and part of neighboring Guinea. They are members of the Po Society which is found as far west as Sierra Leone. People like Mende, Ngere, Wobe, Kran, Gio, Geh, Mano, Gerze, Bete and Kru belong to the Poro society. Often masks made by Dan, Kran and Ngere are confused because they adopt each other's masks. Dan people make few figures. They make mostly masks.

The first kind of Dan mask has an oval shape, round at the top and narrow near the bottom. It is saddle shaped, bending at the nose and eyes (fig. 1). Sometimes it has a helmet in back. Sometimes it has round eyes (fig. 2), and sometimes slit eyes (fig. 3) and hair along the sides; hairpins, shells, cloth and bells around head and face (fig. 4). Sometimes it has a beak like a bird and other times hair below the nose like baboon (fig. 5 & 6).



The next kind of mask is very geometric in shape (fig. 7, 8 & 9). It is zig zag from the profile (fig. 8); pointed at the cheeks, mouth, nose, and forehead. Some mask have tubular eyes and beaklike nose (fig. 9).



7.



8.



9.

There are miniature masks in the final group (fig. 10). They are copies from the large masks (fig. 2, 3, 7 & 8).



10.

Figures are few. They usually have a face similar to masks. If the figure is a female the neck is sometimes fat or rather large and the joints at knees and elbows pinched slightly, causing the flesh at the pinch to appear fat (fig. 11).

11.



12. ?



13.



14.



BAULE

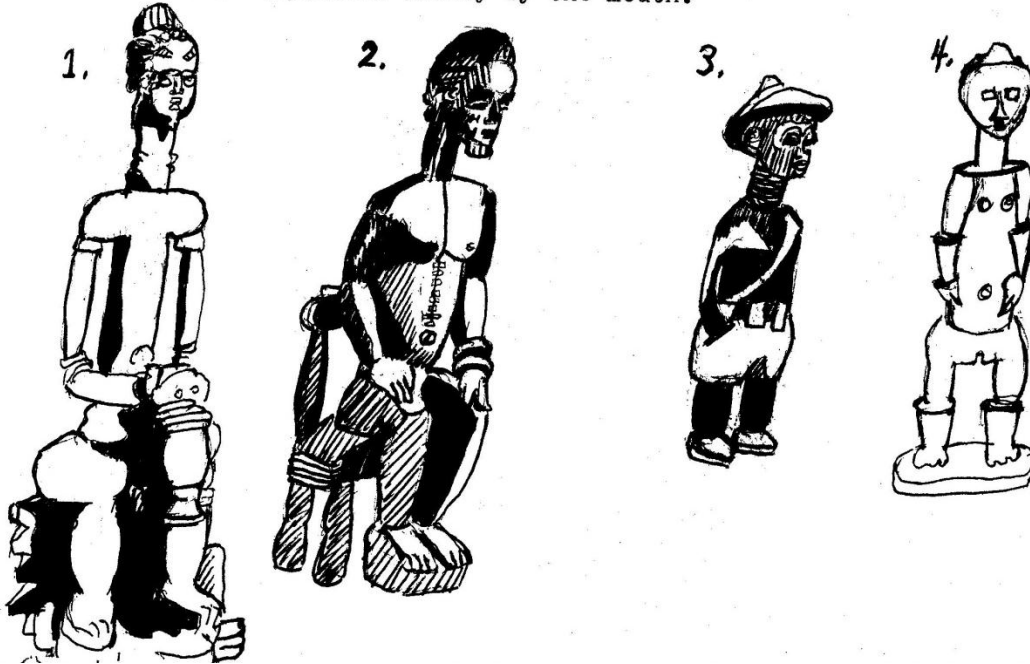
Baule are an Anyi people who speak a Kwa language. Due to dynastic dissension in the Kingdom of Ashanti, Baule left the Gold Coast about the year 1730, led by Queen Aura Poka, and settled near the east bank of the Bandama river.

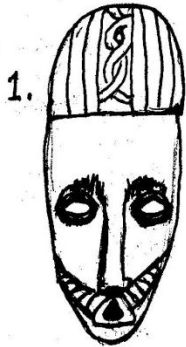
Baule carvers are held in high esteem by the local population. Their work consist of mask figures and decorated utensils. Gods and ancestors are the main subject matter. Gbekre is a baboon who sits in judgement upon the souls of departed in the next world. Guli is represented as a bull, spirit of the dead. Gu, god of the wind, organizer of the universe, is personified as a bearded human.

The animal world is tamed and suggested symbolically. It is intergrated with the human force in much of Baule work.

Baule sculpture has a posture of repose, standing or sitting on a stool; the hands placed on torso or touching beard; the legs rounded, with knees turned slightly inwards, finger joints and nails indicated; body slender and rounded with decorative cicatrices in relief. The large head, with its massive hair-crest, is treated very realistically and is most elaborate having a high forehead, almond-shaped or semi-circular eyes, with steeply arched eyebrows and heavy lids that allow little light to enter; a fine straight nose, a small mouth; the surface carefully smoothed, polished and subdued color anointed with fats. Baule wood work is poetic and their subjects often convey wise, self-contained, inward, pensive expressions.

The mouth in Baule sculpture takes many shapes. The Baule say that emotion is expressed solely by the mouth.





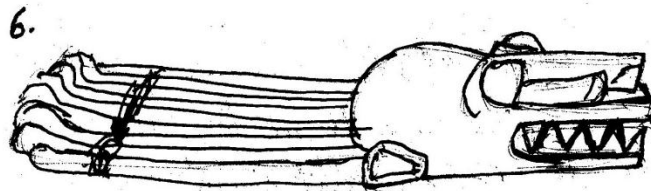
G-bekre (baboon)



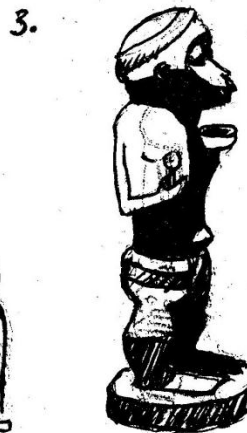
G-nli (buffalo)



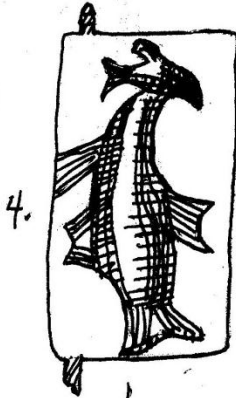
G-nli (buffalo)



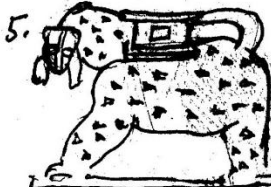
G-nli (buffalo)



G-bekre (baboon)



Door

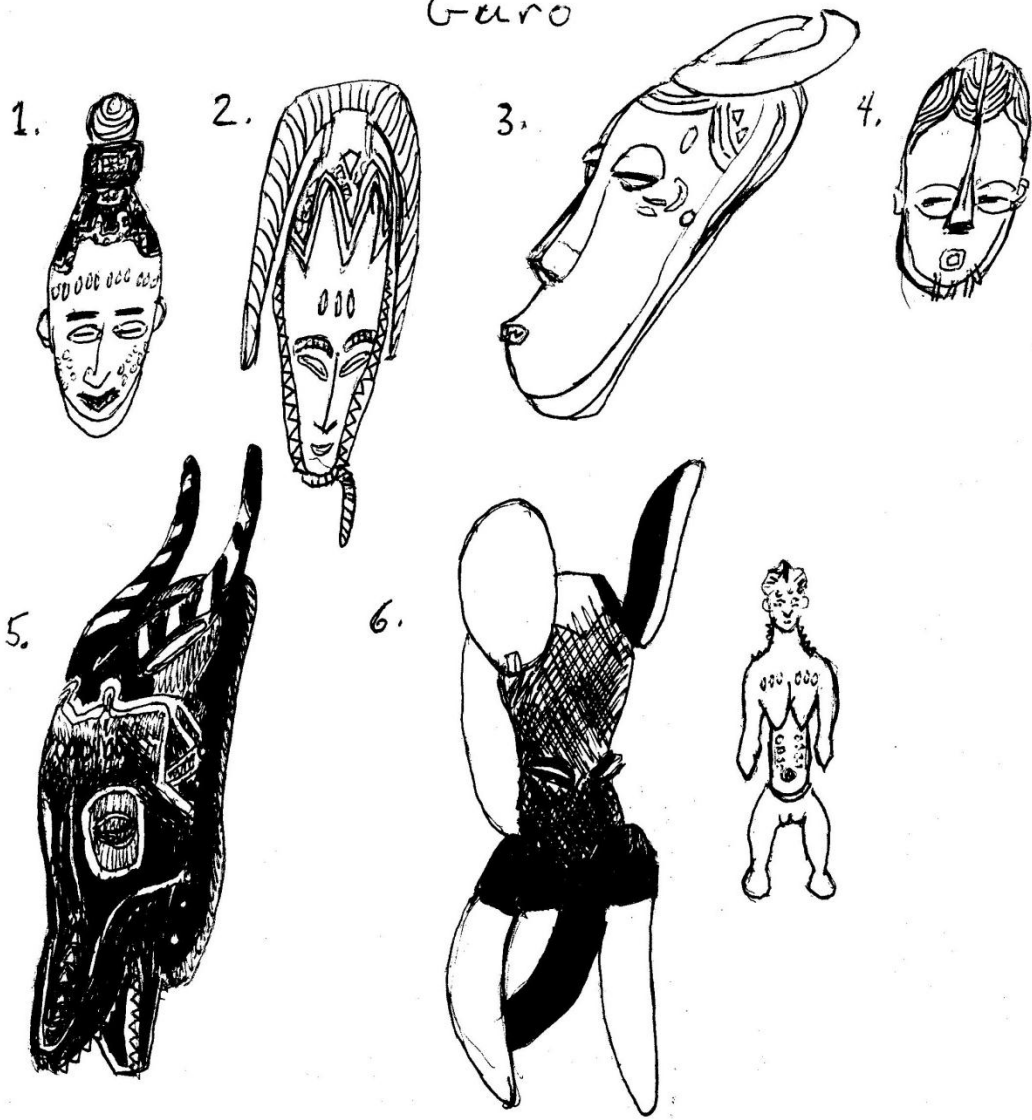


Leopard Rock Rest

GURO

Guro sculptors carve masks, but seldom carve figures. Masks are usually extensively decorated. The face, in many cases, is very long. Some masks have smiling faces.

Guro



A BLACK ART PERSPECTIVE

(A BLACK TEACHER'S GUIDE TO A BLACK VISUAL ART CURRICULUM)

Films About Africa

We had indicated, earlier that most literature written about Africa is racist. This is absolutely true of motion pictures about ethnic groups. The racist has not destroyed the beauty of Africa nor has he eliminated all of the big game.

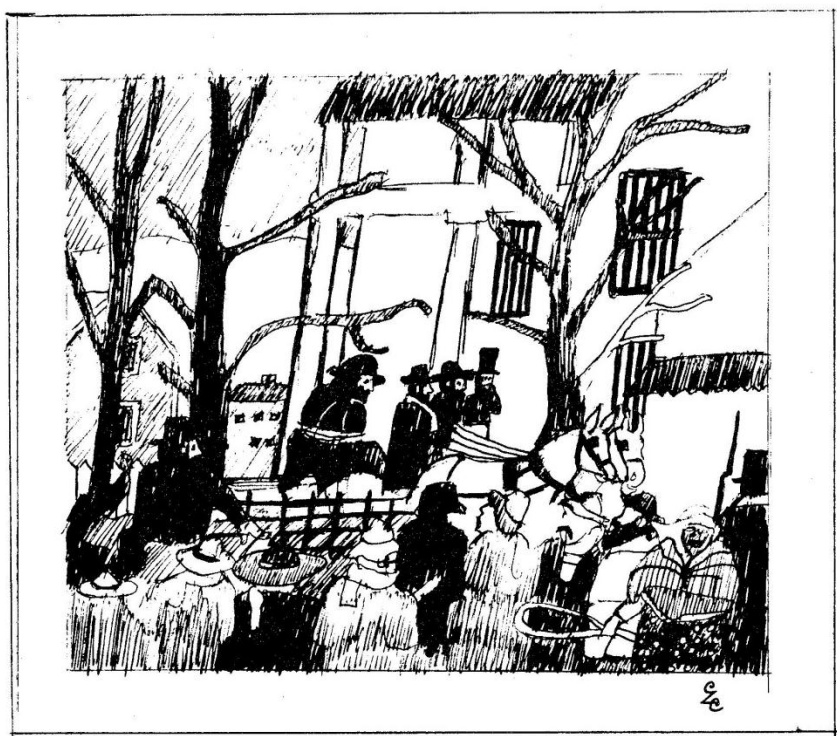
It is the confrontation with the black African that the racist has found the greatest conflict. Recent history has the black African establishing black beach heads, determined that Africa will be for Africans, and perhaps one day a United continent of black Africans.

The films then, are merely to give more background into African culture. The landforms are timeless, the animals belong to the land, and likewise the people. From a black perspective, the teacher can ignore the film soundtrack and interpret the picture as it relates culturally to the black man. The following titles are films that may be used and we strongly urge the instructor to preview a film so that it may be properly structured for each class. When films are made that are relevant to the black man and his culture, the black man will have to film them.

1. Buma
2. Under the Black Mask
3. Color of Man
4. People of the Congo
5. Bushman of the Kalahari
6. Dr. Leakey and the Dawn of Man
7. Egypt, Cradle of Civilization
8. West Africa
9. Giant in the Sun
10. Africa Awakens

11. East Africa (Africa in Change)
12. Nile Valley
13. Tropical Africa
14. Pygmies of Africa
15. Oasis
16. Life in the Sahara
17. Economy of Africa
18. Continent of Africa
19. Republic of South Africa
20. People of East Africa
21. The First World Festival of Negro Arts
22. Remnants of a Race
23. Omowali: A Child Returns Home
24. Un Autre Regard

AFRO-AMERICAN ART



A BLACK ART PERSPECTIVE

(A BLACK TEACHER'S GUIDE TO A BLACK VISUAL ART CURRICULUM)

Afro-American Art

Our Afro-American Art course is one of three quarter courses on African and Afro-American Art. One course is a combination of the art of the black African and Afro-Americans. Then another is all African Art. This course concerns itself only with the Afro-American and his Art.

The black man in America created very little visual art before the Civil War. Our course suggests that the rich African heritage found little fertile ground on the southern plantation.

Our course covers scarcely more than 155 years of the black man's visual creativity, and that would not have been possible had it not been for the archives of the Harmon Foundation of New York. The records of the Foundation enabled Alain Locke to research for the first American edition on Black Visual Art entitled, "The Negro in Art" in 1940. James Porter was exposed to the same sources for his Modern Negro Art in 1943, and Cedric Dover used the files a generation earlier before he published his American Negro Art in 1960. The world is eagerly waiting for a text on Afro-American Art, not only written by a black man, but researched from a black perspective. Such a volume would still be greatly indebted to the Harmon Foundation.

We use the Dover text, "American Negro Art", because it is the only book on the Afro-American artist in print today.

Our oral assignments research the black artist. The student may interview a local professional artist or invite him to come to class with his creative work. Our projects can include Afro-American heroes, the black community environment past or present. One project could be research or essay, but one must be creative visual art with an Afro-American flavor. Kitchen art such as the preparation of "Soul Food"

is welcome as long as there is enough for the class to sample. We seek to try to use an African heritage, the function of art as an integral part of the total community.

The artists that we include for weekly study in our course are professionals, with several examples in our slide collection, and with biographical materials available. The names will vary as we secure more information on each artist.

The Afro-American Art bibliography gives the title, author and publisher of the known books on the subject; pamphlets and magazine articles give more information about the artist. Dover's book contains further bibliography organized by Maureen Dover, beginning on page 57 in "American Negro Art. She lists a group of books, articles and exhibition catalogs. This affords the serious student the opportunity to research an individual artist. The job that must be done is to go directly to the artist and check out his personal collection of clippings.

The Afro-American Artists that we have listed dating from the Negro Renaissance were chosen because of their constant creativity to the present. For instance if an artist was listed in a Harmon Foundation pamphlet in 1928 and there is no record of him since that date, then he may not appear on our list. At best our list is only a partial group of artists.

We have lost track of Philadelphia artists producing in the 1930's such as Raymond Steth, Zebadee Johnson, Samuel Brown, Frank Pringle, and Henry Jones. We believe that Dox Thrash and Allan Freelon are deceased.

AFRO-AMERICAN ART 27

Fall Quarter, 1969
Mr. Claude ClarkPrerequisite: Basic Art, or the
consent of the Instructor

MONDAY

WEDNESDAY 1:00 p.m. - Room A-15

FRIDAY

Text: Dover, "American Negro Art"

Audio-Visual materials such as slides, filmstrips, motion pictures, tapes, and recordings will be used.

ASSIGNMENTSOral Presentations

Nationally known contemporary black artists such as Jacob Lawrence and Charles White will be studied, as well as bay area Afro-American professional artists. Each student must give a 5 minute oral report on an Afro-American artist, suggested by the Instructor. A second oral is required but the student may choose the artists presented.

Two Projects

1. There must be one creative project of visual art such as sculpture, painting, collage, or craft on an Afro-American theme or related to the black community.
2. One project may be an essay or research paper about the Afro-American scene or one of the black artists.

A student may do two creative visual art projects, but only one written assignment will be accepted. If a student writes an essay or research paper he should be prepared to deliver his paper orally in class.

The following is a proposed schedule of contemporary black artists that we will cover in depth. Artists were selected not only because of their contributions but because we have available visual examples of their work. The student is expected to be able to write, verbalize about or draw essence of work shown in class. A weekly description, sketch or color sketch of the artists' style is desired from students seeking extra credit.

1. September 22nd, 1969 - Hale Woodruff, Ben Hazard, Van Slater
2. September 29th, 1969 - Romare Bearden, Claude Lockhart Clark
3. October 6th, 1969 - Lois Jones-Pierre Noel, David Driskell
4. October 13, 1969 - J. Eugene Grigsby, Jr., Rip Woods, Noah Purifoy
5. October 21, 1969 - Allan Rohan Crite, John R. Harris, Irene Clark
6. October 28th, 1969 - Claude Clark, William F. Pajaud, Phillip Mason
7. November 3rd, 1969 - Palmer Hayden, William H. Johnson, Haitian Artists
8. November 10th, 1969 - Jacob Lawrence, Humbert L. Howard, David Bradford
9. November 17th, 1969 - Horace Pippin, Paul Keene, John T. Biggers
10. November 24th, 1969 - Ellis Wilson, Barrington McLean
11. December 2nd, 1969 - Charles White, Elton C. Fax, Donald Greene

60% of grade depends upon the projects, 40% depends on attendance, oral presentations and examinations.

First Oral Due: September 29th, 1969

First Project Due: October 13th, 1969

Second Project Due: October 27th, 1969

Second Oral Due: November 10th, 1969

AFRO-AMERICAN ART BIBLIOGRAPHY

1. Albany Institute of History and Art, The Negro Artist Comes of Age - 1945
 2. Art Gallery, The Afro-American Artist - April 1968 - Pub. Hollycroft, Ivoryton, Conn. - Volume XI. Number 7
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 5. Clark, Claude, A Black Art Perspective - Merritt College Book Store, Oakland, California - 1969
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 - * 7. Dover, C., American Negro Art - 1960
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 - * 9. Ebony, June 1967, Charles White
 - * 10. Ebony, February 1968, Evolution of Afro-American Art: 1800-1950
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 - * 12. Fortune (November 1949) "And the Migrants Kept Coming" Reprint about Jacob Lawrence
 13. Frere, Georges, Paintings - Lois Mailou Jones - Paris - 1951
 14. Harmon Foundation Pamphlets, January 1930, February 1931, February 1933, April 1935
 - * 15. Heritage Gallery, Images of Dignity (Ward Richie) - 1967
 - * 16. Locke, A., The Negro in Art - 1940
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 - * 18. Motive - March 1955 (p. 16) Claude Clark
 - * 19. Negro Digest, Black World, Crisis of Consciousness (p. 88) April 1968
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 21. Porter, J. A., Modern Negro Art - 1943
 - * 22. Porter, James A., Ten Afro-American Artists of the Nineteenth Century, Howard University, Washington, D.C., - 1967
- * On Reserve in the Library

- * 23. Rodman, S., Horace Pippin - 1947
- 24. Rodman, Selden, Renaissance in Haiti - Pellegrini and Cudahy, N.Y., 1948
- * 25. Siegel, Jeanne, Why Spiral? - Art News, September 1966 (p. 48)
- * 26. The Portrayal of the Negro in American Painting - Forum Gallery, New York, 1967
- 27. Topic, U.S. Information Service, American Embassy, Issue Number 5, Washington, D. C.
- * 28. U. S. Committee for First World Festival of Negro Arts - Festival of Negro Arts - 1966
- 29. Waddy, R., Prints by American Negro Artists - 1966

* On Reserve in the Library

AFRO-AMERICAN ARTISTS (partial list)Nineteenth Century

Joshua Johnston (1765-1830)	Patrick H. Reason (1817-1850)
Edward Mitchell Bannister (1823-1901)	Eugene Warburg (1825-1867)
Edomonia Lewis (1845-1890)	Julian Hudson
Robert Duncanson (1817-1890)	Annie E. Walker (1855-1929)
William Simpson (1818-1872)	
Henry Ossowa Tanner (1859-1937)	
Meta Warrick Fuller (1877-1968)	

The Negro Renaissance

Aaron Douglas (1899-)
 Richmond Barthé (1901-)
 Palmer C. Hayden (1893-)
 Hale Woodruff (1900-)
 Archibald Motley (1891-)
 Augusta Savage (1900-1961)
 Sargent Claude Johnson (1888-1967)
 William Edouard Scott (1884-)
 Albert Smith (1896-1940)
 James A. Porter (1905-)
 Allan Rohan Crite (1910-)
 Malvin Gray Johnson (1896-1934)
 William H. Johnson (1901-)
 O. Richard Reid - Deceased
 Laura W. Waring (1887-1948)
 William E. Braxton (1878-1932)
 James L. Wells (1902-)
 Edwin A. Harleston (1889-1934)
 Lois Mailou Jones - Pierre Noel (1905-)

The Depression Years - World War II

Hughie Lee-Smith (1915-)
 Fred Flemister (1916-)
 John Biggers (1924-)
 Jacob Lawrence (1917-)
 Romare Bearden (1914-)
 Charles White (1918-)
 Charles H. Alston (1907-)
 John Wilson (1922-)
 Elizabeth Catlett (1915-)
 William Artis (1919-)
 William Edmonson (1882-) deceased
 Horace Pippin (1888-1946)
 Earl Richardson (1913-1935)
 Claude Clark (1915-)
 Ernest Chichlow (1914-)
 Ellis Wilson (1899-)
 Charles Sebree (1914-)
 Robert Blackburn (1921-)
 Robert S. Pious (1908-)
 Paul Keene (1920-)

AFRO AMERICAN ARTISTS (partial list) (continued)

The Depression Years - World War II (Cont.)

Norman Lewis (1910-)
 Beauford Delaney (1910-)
 Joseph Delaney (1904-)
 Selma Burke
 Eldzier Cortor (1915-)
 Dox Thrash (1893-)
 Ronald Joseph (1910-)
 Elton Fax (1909-)

World War II to Present

Irene Clark (1927-) - UN 3-6745	J. Eugene Grigsby Jr. (1918-)
David C. Driskell (1931-)	Rip Woods (1933-)
Richard Hunt (1935-)	Van Slater (1937-)
Humbert L. Howard (1915-)	William F. Pajaud (1925-)
Haywood Rivers (1927-)	
Richard Mayhew (1924-)	
Merton D. Simpson (1928-)	
John Farrar	
Emelio Cruz (1938-)	
Alvin C. Hollingsworth (1928-)	
John W. Rhoden (1918-)	

Bay Area Artists (partial list)

Marva Cremer - 238-5309	Carlton Taylor - 568-4203
Urania Cummings - TH 5-8481	Lawrence McGough - 848-4990
Donald Greene - 484-3517	Earl Scarborough - 568-5529
Ben Hazard - 654-4169	Arthur Carroway - 751-0413
Raymond Howell -	Ibibio Fundi (Jo Justin) - 848-7970
Margo Humphrey - 444-4936	Royce Vaughn - YA 6-7419
Kumasi - 562-4891	Janice Jefferson - 533-7273
Barrington McLean - 621-2081	David Bradford
Phillip Mason	Doyle Foreman - 658-4952
Robert Newsom - 536-0638	Marie Johnson
Leroy Parker - 655-6342	Charlotte Chambliss - 451-9649
Charles L. Smith - UN 3-1242	Cleven Goodall - LO 2-5893
Robert Taylor - LA 4-3433	Lawrence Fisher
John Stevens	
Claude Lockhart Clark - TW 3-2747	
Ben Mundine - 532-1917	
Eugene E. White - 387-5439	
Marie Johnson	
James Bircher - 652-2058	

A BLACK ART PERSPECTIVE

(A BLACK TEACHER'S GUIDE TO A BLACK VISUAL ART CURRICULUM)

Films About Afro-Americans

When we consider what type of films to include to suggest the black man and his culture in America, we find a dilemma. There is a paradox of a black man existing in a European culture, with the spirit, the soul of an African.

We may say that the whole of America is a bastard, an illegitimate child, a lie among the nations of the world. Consider the "birth of a nation". A land stolen from the aborigines who occupied it. The same racist stole original man from Africa to build his economic empire in the looted land.

Films about the black man's heritage in this strange environment are not encouraging. The black man has survived, and he is plotting his liberation, to gain his own economic base to be treated like a human being. National Educational Television has made some provocative films about black people in the American environment, and we've included a few titles along with the others.

Afrographis, Inc., P.O. Box 8361, Los Angeles, California, 90008, has produced a film entitled, "The Black Artist," which is intended as the first of a series of six. Otherwise, there is very little available about the black man as a creative visual artist.

For over a hundred years the black American has been presenting himself and his environment in his art. Today some have followed the European Avant Garde, but most have creatively remained with the black image. Many are projecting the revolutionary or the spirit of liberation in the manner of Malcolm X. The film titles below suggest the total spectrum of the black man's existence in America. We have found some of them useful in our course:

1. Slavery
2. Booker T. Washington
3. Where is Jim Crow? (Series)
4. Time for Burning
5. Run From Race
6. Take This Hammer
7. Walk in My Shoes
8. No Hiding Place
9. Nothing But a Man
10. The Dutchman
11. Negro and the American Promise
12. Weapons of Gordon Parks
13. The Black Artist
14. Ephesus
15. Civil Rights Movement
16. Equality Under the Law
17. New Mood
18. Angry Negro
19. The New Negro
20. Headstart in Mississippi
21. * Hole
22. Negro and the South
23. * Brotherhood of Man
24. * Adventures of Asterisk
25. * Picture in Your Mind
26. An Afro-American Thing

*Relative to the heritage of original man.

Sources of African/Afro-American Art Studies Materials

(Reproductions, 2X2 Color Slides, and Films)

Art Council Aids

P.O. Box 641
Beverly Hills
California 90213

1. ACA-2 "Masks of Africa" 34 slides \$ 37.00
2. ACA-9 "African Sculpture" 41 slides \$ 45.10

African Arts

- Slides 1-25 25 slides \$ 16.00

Lowie Museum of Anthropology
Kroeber Hall
University of California
Berkeley, California 94720

African Art Slides

- Set I \$ 15.00

Museum and Laboratories of Ethnic Arts and Technology
University of California
Los Angeles, California 90024

Prothmann Associates, Inc.
2795 Milburn Avenue
Baldwin, Long Island, New York 11510

Bibliovision Editions

- 5308 Art of Western Africa - Fagg - 24 slides \$ 15.00
5309 Art of Central Africa - Fagg - 24 slides \$ 15.00

Art of Africa Series

- Nubia (UNESCO Set) - 30 slides \$ 20.00
Ethopia (UNESCO Set) - 30 slides \$ 20.00
FAF - 1 Survey of Contemporary African Art - 60 slides \$ 72.00
FAF - 2 Eight Contemporary African Artists - 30 slides \$ 35.00
FAF - 3 Three Contemporary African Sculptors - 12 slides \$ 15.00
FAF - 4 Ibo Masks and Congo Crafts - 6 slides \$ 7.00
PAF - 20 Ten African Drums, includes "Drunken Sailor" - 10 slides \$ 12.00
PAF - 21 Ten Ashanti Gold Weights - 12 slides \$ 15.00

Afro-American Series

- FS - 1 Survey of 20 Contemporary Afro-American Artists - 41 slides \$ 45.00
FS - 2 Twenty-six Afro-American Artists - 26 slides \$ 30.00

Individual Afro-American Artists SetsWilliam H. Johnson

- FWJ - 1 Survey of William H. Johnson - 40 slides \$ 42.00
FWJ - 2 Summary of William H. Johnson - 12 slides \$ 15.00
FWJ - 3 Religious Pictures by William H. Johnson - 6 slides \$ 7.00

Ellis Wilson

FEW - 10 Summary of Ellis Wilson - 15 slides \$ 18.00

Palmer Hayden

FPH - 20 Summary and Series on John Henry Legend - 14 slides \$ 16.00

Jacob Lawrence

FJL - T Series Illustrating "Toussaint L'Overture" - 20 slides \$ 20.00

FJL - M Series Illustrating "Migrations" - 12 slides \$ 15.00

African Negro Art

100 slides (cardboard) \$100.00

Introductory Negro Set

6 slides (cardboard) \$ 5.00

Slide Book #210 Africa

21 slides (cardboard) \$ 15.00

African Art in the Louvre

12 slides (cardboard) \$ 9.50

Afro-American Artists (1800-1968)

40 slides (cardboard) \$ 47.00

The Sales Department

The University Museum

33rd and Spruce Streets
Philadelphia 4, Pennsylvania

18 - 2X2 Color Slides on African Sculpture \$.50 each

Oakland Art Museum

10th and Fallon Streets
Oakland, California 94607

Address: Miss Hazel Bray, Associate Curator #1 about 200 slides of Afro-American Artists - Local and National (Inquire about available slides.)

Fisk University

Nashville, Tennessee 27203

Address: David Driskell, Chairman, Art Department
Afro-American Artists - Exhibitions of originals and slides (ask for list of available materials). Catalog contains about 1000 works of art.

Hampton Institute

Hampton Roads, Virginia

Address: Art Department - for information and material about Afro-American Artists.

Howard University

Washington, D. C.

Address: Professor Lois Jones-Pierre-Noel, Art Department for information and material about Afro-American Artists.

Shorewood Reproductions, Inc.

Mr. Bernard B. Shapiro, Educational Director
Shorewood Reproductions, Inc.

724 Fifth Avenue, New York, N.Y. 10019

Series of 10 fine art reproductions mounted on 90 point board with biography of artist and comment on each painting \$ 30.00

10-2/2 Slides of above reproductions of 19th and 20th Afro-American artists . . \$ 1.00 each

Pro-Artis

2500 W. 6th Street
Los Angeles 57, California

10 Reproductions of drawings by Charles White - Folder (copyright 1961) \$ 10.00

Afrographis, Inc.

P.O. Box 8361
Los Angeles, California 90008

The Black Artist - 16mm Film (color) - First of a series of six \$300.00

Warren Scholoot Productions, Inc.

Pleasantville, New York 10570
African Art and Culture (3 color sound film strips) \$ 48.00

EXAMINATIONS



AND
QUIZZES

A BLACK ART PERSPECTIVE
(A BLACK TEACHER'S GUIDE TO A BLACK VISUAL ART CURRICULUM)

Examinations

Our African and Afro-American Art Courses require several types of responses of each student. The following suggests some of our requirements:

The Oral Reports

The oral reports gives the student the opportunity to do a little research and we try to get him to evaluate what he has found. His delivery of the material provides an opportunity for the student to talk to his peers, and he learns to defend any position that he has taken. The students seem to enjoy each other and many times a timid student receives much encouragement from the class.

The Creative Projects

One research paper or an essay can be submitted as a project, but every student must do one creative visual art project such as sculpture, painting or a craft. Often the projects not only emerge with surprising results for the individual, but the class is sometimes delighted and amazed by the ingenuity of those who dare to try something new.

We have found that many who resist applied art, often become "hooked" after their first project. They are not only anxious to make a second work, but occasionally take studio art courses, because of our experience in a black art history class.

Music and the dance often enter our class when a person has written music, choreographed a dance routine or both. Results of the ethnic art of cooking is always a happy occasion.

Quizzes and the Final

We want the student to relax and enjoy the course, so we place less stress on quizzes and the examinations. However, we hope that the student isn't so relaxed that he is not taking us seriously.

He should recognize the style of sculpture of one African ethnic group from another, and we also hope that a person can determine the style of one Afro-American artist from another, even when there are extreme variations within the works of a given artist. If a student has the desire or interest, then, recognizing a style is relatively simple, because he compares originals and reproductions wherever they can be seen; in books, galleries and the museums.

Stimulus and Response

If a quiz offers 25 slides on African or Afro-American Art then 75 responses would be the full answer. For instance, African Art should be identified according to country or region, style or tribe and title. Afro-American Art demands a school or region, name of artist and title as responses.

You can see that should we use 100 slides in our final examination, that 300 responses would complete our answers.

Even though the final is roughly 20% of the grade, if the student gets an exceptional grade, then the final grade is favored as the course grade. On the other hand if the test is merely adequate, we do not let the mark affect a superior grade for orals, essays and projects.

ART 25 FINAL (EXAMINATION FORM)

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ART 25 FINAL (SAMPLE ANSWERS)

Name _____		Date _____
School (Nation, Area)	Artist, Tribe or Style	Title
1. AFRAM (Bay Area)	Phillip Mason	Manchild in the Promised Land
2. AFRAM (Fla.)	Hughie Lee Smith	Boy on the Roof
3. AFRAM (Ohio)	Robert Duncanson	Blue Hole, Little Miami River
4. AFRAM (Bay Area)	Marie Johnson	Dark Refuge
5. Congo-Kenshasa	BA-LUBA	Wooden Stool
6. AFRAM (Pa.)	Horace Pippin	John Brown Going to His Hanging
7. AFRAM (Ken.)	William Edmondson	Choir Girls
8. Congo (Northern)	Welle River Area	Head of Volcanic Tuff
9. AFRAM (Md.)	James Porger	On the Cuban Bus
10. AFRAM (N.Y.)	Norman Lewis	The Yellow Hat
11. AFRAM (N.Y.)	Norman Lewis	Arrival and Departure
12. Nigeria	EBO (IGBO)	Creasted Helmet
13. AFRAM (Calif.)	Edward Bureal	STUKA JU 87
14. Congo-Kenshasa Angola	BAJOKWE (TU-CHOKWE, BADJOK, KIOKIE, Etc.)	Dance Mask
15. AFRAM (N.Y.)	Richmond Barthe	The Singing Slave
16. AFRAM (La.)	Archibald Motley	Parisian Scene
17. Nigeria	Benin	Bronze Head
18. AFRAM (N.J.)	Jacob Lawrence	"They Were Poor"
19. AFRAM (Mass.)	Sargent Claude Johnson	Forever Free
20. Congo-Kenshasa	BA-SONGE	Mask
21. AFRAM (Ark.)	Wilbur Haynie	Untitled #7
22. AFRAM (Bay Area)	Marva Cremer	Homage to Debbie
23. Sierra-Leone	Mende	Half-Figure
24. AFRAM(N.J.)	Jacob Lawrence	Praying Ministers
25. Congo	BASUNDI	Figure

ART 25 FINAL (SAMPLE ANSWERS)

Name _____	Date _____	
School (Nation, Area)	Artist, Tribe, or Style	Title
26. AFRAM (Bay Area)	Robert Newsom	African Queen
27. Ivory Coast	BAULE (BAOULE)	Female Figure
28. AFRAM (N.J.)	Alvin Hollingsworth	Why?
29. AFRAM (Kan.)	Aaron Douglas	Alta Douglas
30. Kalahari Desert	Bushman	Beads and Container Ostrich Egg)
31. AFRAM (Pa.)	Judson Powell	66 Signs of Neon
32. Ivory Coast and Liberia	DAN (GIO)	Wooden Mask
33. AFRAM (Fla.)	Augusta Savage	Gamin
34. Gabon	PANGWE	Mask
35. AFRAM (Pa.)	Claude Clark	Black Orchid
36. AFRAM (N.Y.)	Romare Bearden	Mysteries
37. AFRAM (Miss.)	Sam Gilliam Jr.	Lance Reverse
38. Nigeria	Benin	Bronze Head
39. AFRAM (Ill.)	Richard Hunt	Winged Hybrid
40. Congo-Kenshasa	BA-LUBA	Woman with Bowl
41. AFRAM (Mich.)	John Stevens	Silver Saddle
42. Cameroon	BAMUM (BA-MUN)	Two Figures
43. AFRAM (Bay Area)	Irene Sawyer	Yellow Hue
44. Ivory Coast and Liberia	NGERE (GUERE, TIEN, SHIEN)	Wooden Mask
45. AFRAM (Pa.)	Claude Clark	Together
46. AFRAM (Ill.)	William Edouard Scott	Haitian Man
47. Upper Volta and Mali	BOBO	Mask
48. AFRAM (Texas)	Melvin Edwards	A Necessary Angle
49. AFRAM (N.Y.)	Richard Mayhew	The Gorge
50. Congo-Kenshasa	BA-SONGE	Wooden Mask

ART 25 (FINAL (SAMPLE ANSWERS))

Name	Date	
School (Nation, Area)	Artist, Tribe or Style	Title
51. AFRAM (Ga.)	Todd Williams	Fusion
52. Cameroon	Bamileke (Bacham)	Dance Mask
53. AFRAM (Mass.)	Lois Mailou Jones	Speracedes
54. AFRAM (Pa.)	Raymond Saunders	Memory
55. Upper Volta and Mali	DOGON (HABBE)	Figures
56. ARAAM (Bay Area)	Phillip Mason	Orpheus and the Butterfly
57. AFRAM (Pa.)	Claude Clark	Ignition
58. AFRAM (Ala.)	Noah Purifoy	Sir Watts
59. Congo-Kenshasa	BA-LUBA	Wooden Stool
60. AFRAM (Md.)	Joshua Johnston	A Little Girl
6. AFRAM (Ill.)	Charles White	Birmingham Totem
62. Nigeria	IBO (IGBO)	Mask
63. AFRAM (W. Va.)	Palmer Hayden	-Tricky Sam-
64. AFRAM (S.C.)	Charles Magee	Despondency
65. Gabon	Fang	Wooden Head
66. AFRAM (Conn.)	Laura Wheeler Waring	Alonzo Aden
67. AFRAM (S.C.)	William H. Johnson	Young Man
68. Nigeria	IFE	Terra Cotta Head
69. AFRAM (Ill.)	Hale Woodruff	Little Boy
70. AFRAM (W. Va.)	Palmer Hayden	Berry Pickers
71. AFRAM (S.C.)	William H. Johnson	Ezekiel Saw the Wheel
72. Mali, Guinea and Senegal	Bambara	Male Antelope
73. AFRAM (Bay Area)	Claude Lockhart Clark	Two Heads
74. AFRAM (Ga.)	Robert Reid	Follow the Leader
75. AFRAM (Mass.)	Allan Rohan Crite	-Last Supper-

ART 25 FINAL (SAMPLE ANSWERS)

Name	Date	
School (Nation, Area)	Artist, Tribe or Style	Title
76. Dahomey	YORUBA	Two Figures
77. AFRAM (N.Y.)	Robert Thompson	Satyr and Maiden
78. AFRAM (Md.)	Joshua Johnston	F.F. Yoe and Sone
79. Nigeria and Dahomey	YORUBA	Wooden Mask
80. AFRAM (Pa.)	Claude Clark	Rain
81. AFRAM (S.C.)	William H. Johnson	John Brown Flight
82. AFRAM (Ill.)	Eldzier Cortor	Room #5
83. Nigeria	IFE	Bronze Portrait
84. AFRAM	Edward Mitchell Bannister	Approaching Storm
85. AFRAM (Bay Area)	Kumasi (Addison Wilson)	Black Power
86. AFRAM (Pa.)	Horace Pippin	Flowers with Red Chair
87. Nigeria	Benin	Leopard
88. AFRAM (N.Y.)	Edmonia Lewis	Forever Free
89. AFRAM (Pa.)	Henry Ossowa Tanner	Gateway Tangier
90. AFRAM (D.C.)	Elizabeth Catlett-Moro	Mother and Child
91. Ghana	ASHANTI (ASANTE)	Gold Mask
92. AFRAM (Pa.)	Henry Ossowa Tanner	Moses in the Bullrushes
93. AFRAM (N.Y.)	Charles Alston	Black Man - Black Woman
94. Nigeria	Benin	Head of an OBA (King)
95. AFRAM (N.Y.)	Walter Williams	Hard Time Blues
96. AFRAM (N.Y.)	Ellis Wilson	Field Workers
97. Ivory Coast and Liberia	DAN (GIO)	Mother Mask
98. AFRAM (Tenn.)	David Driskell	Gabriel
99. AFRAM (Pa.)	George M. Victory	Schuylkill River
100. Nigeria	Benin	Equestrian Statue

ART 26 FINAL (EXAMINATION FORM)

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ART 26 FINAL (EXAMINATION FORM)

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ART 26 FINAL (SAMPLE ANSWERS)

Name _____		Date _____
Nation or Region	Tribe or Style	Title
1. Nigeria	Ibibio	Bust of Female
2. Nigeria and Dahomey	Yoruba	Figures
3. Cameroon	Cameroon Grasslands	Triangle Head
4. Nigeria and Dahomey	Yoruba	Beaded Cap
5. Nigeria	Ife	Bronze Head
6. Ivory Coast, Mali and Upper Volta	Senufo (Siena)	Figure Bowl
7. Nigeria and Dahomey	Yoruba	Decorated Box
8. Congo	Ba-Kuba	Mask with Raffia
9. Nigeria and Dahomey	Yoruba	Twins with Beads
10. Ivory Coast, Mali and Upper Volta	Senufo (Siena)	Figure
11. Congo-Kenshasa	Ba-Yaka	Head
12. Nigeria	Ife	Terracotta Head
13. Cameroon	Cameroon Grasslands	Rider
14. Ivory Coast, Mali and Upper Volta	Senufo (Siena)	Firespitter Jar
15. Mali, Guinea and Senegal	Bambara	Mask with Figure
16. Nigeria and Dahomey	Yoruba	Helmet Mask
17. Nigeria and Dahomey	Yoruba	Figure (Detail)
18. Congo	Ba jakka	Standing Female
19. Nigeria and Dahomey	Yoruba	Fan with Figure
20. Congo-Brazzaville and Gabon	Ba-Lumbu (Ba-Lumbo)	Mask
21. Nigeria	Ibibio	Female Missionary
22. Nigeria	Ife	Bronze Head
23. Nigeria	Ife	Bronze Head
24. Congo-Kinshasa	Ba-Kuba (Bushongo)	Wooden Stool
25. Ghana	Ashanti (Asante)	Chief and Attendants

ART 26 FINAL (SAMPLE ANSWERS)

Name _____		Date _____
Nation or Region	Tribe or Style	Title
26. Nigeria	Ekoi	Skin covered Head
27. Nigeria	Ibibio	Mask
28. Nigeria	Ekoi	Hide covered Headpiece
29. Nigeria	Ibibio	Wooden Head
30. Nigeria and Dahomey	Yoruba	Metal Craft
31. Congo-Kenshasa	Ba-Yaka	Figure with Raffia
32. Cameroon	Cameroon Grasslands	Buffalo
33. Nigeria and Dahomey	Yoruba	Figures
34. Nigeria	Ibibio	Goat Mask
35. Ivory Coast, Mali and Upper Volta	Senufo (Siena)	Headpiece
36. Ivory Coast and Ghana	Anyi (Agni)	Figures
37. Mali and Upper Volta	Dogon (Habbe)	Mask and Figure
38. Gabon	Fang?	Mask
39. Congo-Brazzaville	Ba-Kwele	Mask
40. Congo-Kenshasa	Bena-Lulua	Head of Staff
41. Nigeria and Dahomey	Yoruba	Man Writing
42. Nigeria	Ibibio	Woman with Umbrella
43. Nigeria and Dahomey	Yoruba	Horseman on Helmet
44. Ivory Coast	Baule (Baoule)	Man in Clothing
45. Mali and Upper Volta	Dogon (Habbe)	Seated Man
46. Guinea	Baga	Riding a Bird
47. Mali, Guinea and Senegal	Bambara	Female Antelope
48. Ivory Coast, Mali and Upper Volta	Senufo (Siena)	Helmet Mask
49. Nigeria	Ibibio	Wooden Mask
50. Ghana	Ashanti (Asante)	Metal Container

ART 26 FINAL (SAMPLE ANSWERS)

Name _____		Date _____
Nation or Region	Tribe or Style	Title
51. Mali and Upper Volta	Dogon (Habbe)	Standing Figure
52. Ivory Coast, Mali and Upper Volta	Senufo (Siena)	Flying Birds
53. Nigeria	Ibibio	Wooden Puppets
54. Mali and Upper Volta	Dogon (Habbe)	Standing Figure
55. Cameroon	Bamun (BA-Mun)	Decorated Stool
56. Nigeria	Benin	Wooden Mask
57. Nigeria	Benin	Wooden Head
58. Ivory Coast, Mali and Upper Volta	Senufo (Siena)	Female Figure
59. Upper Volta	Kurumba (Fulse)	Antelope Head
60. Cameroon	Bamun (BA-Mun)	Wooden Stool
61. Mali and Upper Volta	Dogon (Habbe)	Wooden Mask
62. Mali, Guinea and Senegal	Bambara	Male Antelope
63. Ivory Coast	Baule (Baoule)	Helmet Mask
64. Ivory Coast and Upper Volta	Senufo (Siena)	Firespitter Mask
65. Mali, Guinea and Senegal	Bambara	Antelope Headpiece
66. Nigeria and Dahomey	Yoruba	Dance Shaft
67. Liberia	Loma (Toma, Buzi)	Ram Head
68. Ivory Coast, Mali and Upper Volta	Senufo (Siena)	Head on Staff
69. Congo-Kenshasa	Ba-Kongo	Fetish Figure
70. Ivory Coast	Baule (Baoule)	Monkey Deity
71. Nigeria and Dahomey	Yoruba	Divination Plate
72. Ivory Coast	Baule (Baoule)	Two Figures
73. Ivory Coast	Guro (Kweni)	Female Figure
74. Nigeria	Ibibio	Distorted Mask
75. Mali, Guinea and Senegal	Bambara	Female with Child

ART 26 FINAL (SAMPLE ANSWERS)

Name _____		Date _____
Nation or Region	Tribe or Style	Title
76. Nigeria and Dahomey	Yoruba	Head with Hair
77. Ivory Coast	Baule (Baoule)	Female Figure
78. Nigeria	Benin	Metal Head
79. Mali, Guinea and Senegal	Bambara	Mask with Figure
80. Mali, Guinea and Senegal	Bambara	Mask with Figure
81. Mali and Upper Volta	Dogon (Habbe)	Tellem Figure
82. Ivory Coast, Mali and Upper Volta	Senufo (Siena)	Standing Figure
83. Guinea	Baga	Drum
84. Ivory Coast	Baule (Baoule)	Male Figure
85. Nigeria	Ibibio	Goat Mask
86. Liberia and Ivory Coast	Dan (Gio)	Wooden Mask
87. Ivory Coast	Baule (Baoule)	Animal Mask
88. Nigeria	Ibibio	Skull Mask
89. Congo-Kenshasa	BA-Pende	Ivory Pendant
90. Canaroon	Bamun (BA-Mun)	Decorated Figure
91. Nigeria	Ibibio	Goat Mask
92. Ivory Coast, Mali and Upper Volta	Senufo (Siena)	Female Figure
93. Nigeria	Ibibio	Puppet Figure
94. Congo-Kenshasa	BA-Yaka	Male Figure
95. Nigeria, and Dahomey	Yoruba	Mask with Figure
96. Mali, Guinea and Senegal	Bambara	Puppet Head
97. Ivory Coast, Mali and Upper Volta	Senufo (Siena)	Painted Bird
98. Gabon and Congo	BA-Kuta (BA-Kota)	Reliquary Figure
99. Ghana	Fanti (Fante)	Fertility Dolls
100. Congo-Kenshasa	BA-Konga	Fetish Figure

ART 27 QUIZ (EXAMINATION FORM)

Name _____ Date _____

School or Region (Bay Area)	Artist	Title
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ART 27 QUIZ (SAMPLE ANSWERS)

Name _____		Date _____
School or Region (Bay Area)	Artist	Title
1. AFRAM (Bay Area)	Phillip Mason	Native Son
2. AFRAM (Pa.)	Horace Pippin	Victorian Interior
3. AFRAM (Fla.)	Highie Lee Smith	Boy with a Tire
4. AFRAM (Bay Area)	Claude Lockhart Clark	Blank Verse
5. AFRAM (Pa.)	Claude Clark	In the Groove
6. AFRAM (N.Y.)	Charles Alston	Family No. 1
7. AFRAM (Tenn.)	David Driskell	Behold Thy Son
8. AFRAM (Bay Area)	Marie Johnson	Dream Deferred
9. AFRAM (Calif.)	Charles White	Lovers
10. AFRAM (N.Y.)	Hale Woodruff	Poor Man's Cotton
11. AFRAM (Mass.)	Allan Rohan Crite	Parade -
12. AFRAM (Bay Area)	David Bradford	Yes Leroy?
13. AFRAM (Pa.)	Claude Clark	The Attack
14. AFRAM (Ohio)	Robert Duncanson	Blue Hole -
15. AFRAM (Mass.)	Lois Mailou Jones	Seascape
16. AFRAM (Nev.)	Ben-Hazard	Wipe Out
17. AFRAM (N.Y.)	Jacob Lawrence	Parade
18. AFRAM (Trinidad)	Geoffery Holder	Tempo
19. AFRAM (N.C.)	William H. Johnson	Man in Green Shirt
20. AFRAM (Bay Area)	Claude Lockhart Clark	Men with Guns
21. AFRAM (N.Y.)	Romare Bearden	Summertime
22. AFRAM (Ken.)	Ellis Wilson	African Students
23. AFRAM (N.Y.)	Walter Williams	Poultry Market
24. AFRAM (Tenn.)	David Driskell	Young Owl
25. AFRAM (Nev.)	Ben Hazard	Bird with Dead Mate

ART 27 FINAL (EXAMINATION FORM)

Name _____ Date _____

School or Region (Bay Area)	Artist	Title
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ART 27 FINAL (EXAMINATION FORM)

Name _____ Date _____

School or Region (Bay Area)	Artist	Title
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ART 27 FINAL (EXAMINATION FORM)

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School or Region (Bay Area)	Artist	Title
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ART 27 FINAL (EXAMINATION FORM)

Name _____ Date _____

School or Region (Bay Area)	Artist	Title
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ART 27 FINAL (SAMPLE ANSWERS)

Name _____	Date _____	
School or Region (Bay Area)	Artist	Title
1. AFRAM	Paul Keene	Figure in Circle
2. AFRAM	Rip Woods	An Open Mouth
3. AFRAM	David Driskell	Round Still Life
4. AFRAM	David Driskell	- With Sunset
5. AFRAM (Bay Area)	Claude Lockhart Clark	"Psych"
6. AFRAM (Bay Area)	Ben Hazard	Bird with Dead Mate
7. AFRAM	Lois Mailou Jones	Les Fetiches
8. AFRAM	Eugene Gigsby	Family
9. AFRAM	Allan Rohan Crite	"Last Supper"
10. AFRAM	Palmer Hayden	Berry Pickers
11. AFRAM	Paul Keene	The Cross
12. AFRAM	David Driskell	Behold Thy Son
13. AFRAM	Lloyd McNeill	Greenage
14. AFRAM	Norman Lewis	Arrival and Departure
15. AFRAM	Charles White	Saturday's Child
16. AFRAM (Bay Area)	Ben Hazard	Wipe Out
17. AFRAM	Sam Gilliam	Urge
18. AFRAM	Raymond Saunders	Memory
19. AFRAM	Eldzier Cortor	Room #5
20. AFRAM	Wilbur Haynie	Untitled #7
21. AFRAM	Alvin Hollingsworth	Why?
22. AFRAM (Bay Area)	Laura Williams	Figure
23. AFRAM	Robert Reid	Follow the Leader
24. AFRAM	Noah Purefoy	The Gook
25. AFRAM	Joseph Delaney	George's Bar

ART 27 FINAL (SAMPLE ANSWERS)

Name	Date	
School or Region (Bay Area)	Artist	Title
26. AFRAM	William Pajaud	The Mummy
27. AFRAM	Roosevelt (Rip) Woods	#68
28. AFRAM (Bay Area)	Irene Sawyer	Yellow Hue, The Star
29. AFRAM (Bay Area)	Ben Hazard	Black Impressions
30. AFRAM	Robert Thompson	Satyr and Maiden
31. AFRAM (Bay Area)	Edsel Cramer	Delores
32. AFRAM	Paul Keene	Abstraction
33. AFRAM (Bay Area)	David Bradford	Untitled
34. AFRAM	Hale Woodruff	Brown Landscape
35. AFRAM	Palmer Hayden	-"Tricky Sam-"
36. AFRAM (Bay Area)	Lawrence McGaugh	Landscape #3
37. AFRAM	Charles Alston	Orbital
38. AFRAM (Bay Area)	Arthur Carraway	Across the Hudson
39. AFRAM	James A. Porter	- World of the Niger
40. AFRAM (Bay Area)	Donald Greene	Liquid Abstract
41. AFRAM	Humbert Howard	Madonna
42. AFRAM	William H. Johnson	Three Mary's
43. AFRAM (Bay Area)	Margo Humphrey	Day After
44. AFRAM (Bay Area)	Ibibio Fundi	-Nonfunctioning-
45. AFRAM	William Artis	C.C. Spaulding
46. AFRAM	Walter Williams	Hard Times Blues
47. AFRAM (Bay Area)	Sargent Johnson	Forever Free
48. AFRAM (Bay Area)	Robert Newsom	African Queen
49. AFRAM	Palmer Hayden	No Easey Riders
50. AFRAM	David Driskell	Young Pines

ART 27 FINAL (SAMPLE ANSWERS)

Name _____		Date _____
School or Region (Bay Area)	Artist	Title
51. AFRAM	Jacob Lawrence	The Family
52. AFRAM	David Driskell	Pines in Summer
53. AFRAM (Bay Area)	John Stevens	Silver Saddle
54. AFRAM	Richard Mayhew	Time and Space
55. AFRAM	Judson Powell	66 Signs of Neon
56. AFRAM	Melvin Edwards	A Necessary Angle
57. AFRAM	Richard Hunt	Winged Hybrid
58. AFRAM	Edward Bereal	Stuka Ju 87
59. AFRAM	Todd Williams	Fusion
60. AFRAM	Noah Purffoy	Sir Watts
61. AFRAM	Charles White	Fatigue
62. AFRAM	George M. Victory	Schuykill River
63. AFRAM	Lois Mailou Jones	Haiti
64. AFRAM	J. Eugene Grigsby	Poverty Playground
65. AFRAM	Paul Keene	-Second Night Light
66. AFRAM	John Harris	In the Library
67. AFRAM	Humbert Howard	Boy With -
68. AFRAM (Bay Area)	Doyle Foreman	Corner
69. AFRAM	Lois Mailou Jones	Meditation
70. AFRAM	Ellis Wilson	Turpentine Farm
71. AFRAM	Hale Woodruff	Still Life
72. AFRAM	Humbert Howard	Still Life (Detail)
73. AFRAM	Hale Woodruff	-By the Sea
74. AFRAM	Lois Mailou Jones	-With Portrait
75. AFRAM	Emelio Cruz	Figure Composition

ART 27 FINAL (SAMPLE ANSWERS)

Name	Date	
School or Region (Bay Area)	Artist	Title
76. AFRAM (Bay Area)	Irene Clark	Rolling Calf
77. AFRAM	J. Eugene Gigsby	Madonna
78. AFRAM	Paul Keene	The Wailer
79. AFRAM (Bay Area)	Ben Hazard	Self-Portrait
80. AFRAM (Bay Area)	Marie Johnson	Dream Deferred
81. AFRAM	Hale Woodruff	Prehistoric Figuration
82. AFRAM	Dvaid Driskell	From Beyond
83. AFRAM	Romare Bearden	"Mysteries"
84. AFRAM (Bay Area)	Marie Johnson	-Now-
85. AFRAM (Bay Area)	Carlton Taylor	Revolution
86. AFRAM (Bay Area)	Richard Collins	Untitled
87. AFRAM	Hale Woodruff	Ancestral Memory
88. AFRAM	Ellis Wilson	Brownstones-
89. AFRAM	Aaron Douglas	Mollie
90. AFRAM (Bay Area)	Robert Newsom	Horn Blower
91. AFRAM	Hale Woodruff	Shrine
92. AFRAM (Bay Area)	Royce Vaughan	Charlie
93. AFRAM (Bay Area)	Irene Clark	Once Upon a Time
94. AFRAM	Charles McGee	Despondency
95. AFRAM (Bay Area)	Herbert Johnson	One Direction
96. AFRAM	Ellis Wilson	Mother and Daughters
97. AFRAM (Bay Area)	David Bradford	Yes, Leroi
98. AFRAM (Bay Area)	Lawrence Fisher	Beautiful America
99. AFRAM (Bay Area)	Marie Johnson	The Cell
100. AFRAM	Jacob Lawrence	Cafe Comedian

Our final examination is usually a festive occasion where students give the test papers a tentative grade, as we give all of the correct responses. The method of immediate recall in our stimulus response examinations seems adequate after the other methods of learning pursued during the quarter have been evaluated.

Take Home Final

We have found that it is to the student's advantage to face our stimulus-response examinations, but in an extreme hardship case where a student cannot make our last meeting (and advises us beforehand) we do have a "Take Home Final" for each of our Black Art History Classes. These examinations usually include research involving 10 African ethnic groups and/or 10 Afro-American Artists, or perhaps 5 each of African Art styles and Afro-American artists, when concerning our basic African and Afro-American Art Course.

ART 25 - 26 - 27 (FWS)

Take Home Final
(For students unable to be present)

ART 25

1. Select 5 African tribes (or styles of sculpture) and tell what you know about their culture. Give a detailed account of the style of art. Three tribes or styles may be from Western Africa, but two must be from the Congo region.
2. Select 5 Afram artists, and give a biographical sketch of each one. Describe the style and subject matter of the art. Three must be recorded in Dover's, American Negro Art, and two may be Bay Area Professional artists.
3. Discuss the relationship between African and Afram art.

ART 26

1. Select 10 styles of African Sculpture, and tell all that you know about the culture of each tribe, region or nation that produced the style. Give a detailed description of each style. Five tribes must be from Western Africa and give from the Congo region.
2. Tell of the function of art in the African tribal community.

ART 27

1. Select 10 Afram artists and give a biographical sketch of each one. Describe the style and subject matter (abstract, landscape, revolutionary, etc.) of the artist.
Seven of the artists must have been recorded in Dover's, Negro in American Art or known to a national audience. Three may be professional Bay Area artists.
2. Tell what you feel the concern of the Afram artist should be in his creative work.

(A BLACK ART PERSPECTIVE)

A BLACK TEACHER'S GUIDE TO A BLACK VISUAL ART CURRICULUM

Proposed Black Visual Art Studio Courses

The following courses are not now being taught at Merritt College. Merritt has similar courses in operation but black students say that they sometimes find themselves in a racist atmosphere when they try to adapt courses and make them more relevant to their ethnic needs in disciplines such as drawing, painting, ceramics, sculpture, and graphic art. The following proposal for such studio courses will certainly make them more relevant to black people.

Black visual art Studio Courses are certainly a logical direction after the student has been exposed to our Black Art History Courses. The Studio Courses would not duplicate existing racist disciplines, since they would be taught from a black perspective. These courses would best be implemented in the black community or a college or university where a black perspective with all of the impact can be realized. Any of the courses listed below can be included as soon as the space, facilities, equipment, and atmosphere can be provided.

Afro-American Drawing

Afro-American drawing would be similar to any drawing class, but the demands of history dictate that the atmosphere be African and Afro-American and that the subject matter be Non-European.

We could weave a background of black ethnic music, and our quick sketches could be done from black models as they danced. Obviously, all models would be black, whether in the nude or in ethnic dress. The student would be drawing his inspiration from the culture of ancestral and tribal Africa as well as the life and environment of black Americans.

(Continued on Page 124)

AFRO-AMERICAN



DRAWING

COURSE OUTLINE

PROPOSED
AFRO-AMERICAN DRAWING

Instructor, Mr. Claude Clark

1. Catalogue Description
Basic studio drawing class
4 hours weekly
Recommended for majors in Afro-American Studies and art students.
2. Prerequisites
None
3. Expected Outcomes
 - a. Help student, especially the Afro-American youth, to find his identity, to know his worth so he can make his own contribution to society as a human being. He may find inspiration in the culture of ancestral and tribal Africa and in the life and environment of black Americans.
 - b. Direct impact of African art on Afro-American drawing students and others should help them toward an original expression, similar to Afro-American music or Afro-American dance. Student should learn to express himself creatively about black culture.
 - c. Student should find pleasure in drawing in a variety of media such as charcoal, pencil, pen and ink, crayon and chalks as he studies many approaches to two dimensional design.
4. Minimum Student Materials
Sketch books, portfolio, drawing pencils, crayons, erasers, pen and inks, charcoal and charcoal paper, newsprint.
5. Minimum College Facilities
Classroom, tables, easels, storage bins, tape recorders, record player, slide projector, motion picture projector, chalk board and bulletin board.
6. Textbooks

Dover, C., AMERICAN NEGRO ART, Greenwich: New York Graphic Society, 1960.

Leuzinger, R. THE ART OF AFRICA. New York: Crown, 1960.

Roelof-Lanner, T.V., PRINTS BY AMERICAN NEGRO ARTISTS. Los Angeles: Cultural Exchange Center, 1965.

White, Charles, IMAGES OF DIGNITY. Los Angeles: Ward Ritchie Press, 1967.
7. Description of Content and Methods
Study the art of Africa; analyze the approach to design in sculpture, crafts, and painting.

Become familiar with works of African and Afro-American artists.

Meeting with sketching class in the black community will be encouraged.

Drawings will be done with charcoal, pencil, chalk and crayons, pen and ink, and wash.

8. Methods of Evaluation

Student will be expected to draw constantly in a sketch book. He will be graded as he progresses during the quarter.

There will be critiques where individual and group suggestions will be offered.

During the last week of the quarter the instructor will grade a portfolio of the best drawings submitted by each student.

AFRO-AMERICAN SCULPTURE



COURSE OUTLINE

AFRO-AMERICAN SCULPTURE

Instructor, Mr. Claude Clark

1. Catalogue Description
4 hours weekly
Basic studio class in sculpture, modeling, carving and chiseling techniques.
Recommended for art students and majors in Afro-American Studies.
2. Prerequisites
None
3. Expected Outcomes
Help the student, especially the Afro-American youth, to find his identity, to perceive his worth as a human being. He is expected to find inspiration in the cultures of his ancestral and tribal Africa as well as in the life and environment of black Americans.

Student should find pleasure in creating by modeling and welding in the round, bas-relief carving stick, or pole sculpture.

Student should learn to express himself creatively about black culture.

Contact with black culture may lead sculpture student toward a creative expression similar to Afro-American music or Afro-American dance.
4. Minimum Student Materials
Sketch books, tools for modeling, cutting and shaping and assembling sculpture.
Materials such as wood, stone, clay, plastics and scrap metal.
5. Minimum College Facilities
Classroom, storage bins, chalkborrds, bulletin boards, record player, slide projector, motion picture projector, overhead projector, tables.
6. Textbooks and Bibliography
See book list, especially texts on African Art.
7. Description of Content and Methods
Use the influence of African sculpture to create original sculpture.

Student is required to produce a minimum of three examples of sculpture in such materials as clay, wood or stone for a quarter grade.
8. Methods of Evaluation
Each student will be graded as he progresses during the quarter. There will be critiques where individual and group suggestions will be offered.

During the last week of the quarter, the instructor will see three works submitted by each student for a final grade.

(Continued from Page 118)

The drawing surfaces could be a variety of papers and other two dimensional materials, as Africans have scratched on bone and ivory and bark while the orientals use silk and rice paper.

The student may draw with anything that will make a mark on a given surface such as sticks, stones, pencils, crayons, charcoal, felt brushes, and pen and ink.

Beside the classroom atmosphere there could be field trips into the black community for sketching and drawing, for sincerely recording the images and general environment.

Students would be expected to draw constantly in a small sketch book, and will be graded according to the content of sketches, as well as the drawings done in class. Attendance is vitally important.

During the last week of the course the instructor will look at six of the students best drawings, that he has submitted for a final evaluation.

Afro-American Sculpture

Afro-American sculpture seems that it would be a natural when one considers the rich African heritage. The African excelled in the carving of wood, yet his terra cotta images, stone, ivory carvings and castings in bronze and gold are widely known.

Here again music could be employed in class for atmosphere. Imagine creating in wood or stone to the throb of the Conga drum, while work is being inspired by black models, or sketches of black images.

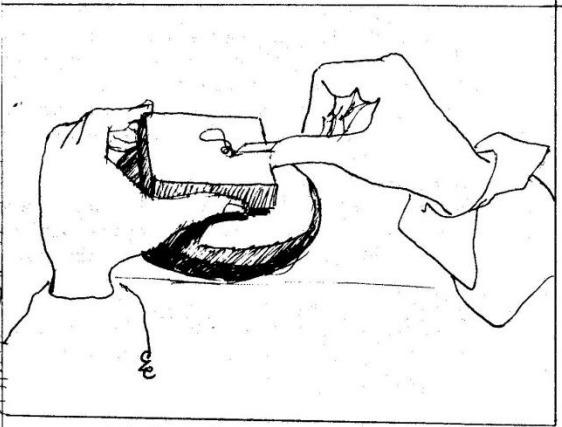
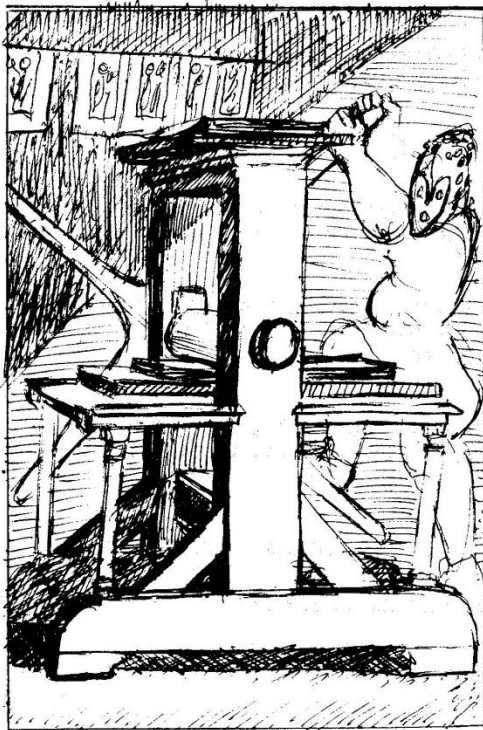
The student should make every effort to apply the richness of African aesthetics enabling him to see a simple, compact image in a tree trunk, as he creates a masterpiece.

Perhaps the black student could adopt such techniques to materials in his environment.

There is no limit to what can be done with old and new materials such as clay, stone, wood, fibers, plaster of paris, wire, plastics, scrap metal and perhaps metal casting. A sketch pad would be used constantly by the student even though the final piece of sculpture would be in three dimensional design.

(Continued on Page 127)

AFRO-AMERICAN



ARTS

GRAPHIC

COURSE OUTLINE

PROPOSED AFRO-AMERICAN GRAPHIC ARTS

Instructor, Mr. Claude Clark

1. Catalogue Description
Study basic graphic art techniques such as blockprinting, etching and lithography.
4 hours weekly
Recommended for art students and majors in Afro-American studies.
2. Prerequisites
None
3. Expected Outcomes
 - a. Designed to help the student, especially the Afro-American youth to find his identity, to perceive his worth as he can contribute to society as a human being.
 - b. Student should find pleasure in pictorial expression in the graphic arts.
 - c. Student should learn to express himself creatively about black culture in the various print media.
 - d. Direct impact of African art on the Afro-American student and others, may influence them toward an original expression in printmaking.
4. Minimum Student Materials
Sketch books, portfolio, lino and wood blocks, etching plates, silk screen, medium limestone or zinc plates, print papers, printing inks, graded Korn crayons, pencils and touche, gum arabic, rags, thinners, turpentine and nitric acid.
5. Minimum College Facilities
Classroom, chalk boards, bulletin boards, etching, lithograph and block presses; storage bins, tables, tape recorder, record player, slide projector, motion picture projector.
6. Textbooks
Dover, Cedric, AMERICAN NEGRO ART. Greenwich: New York Graphic Society, 1960.

Roelof-Lanner, T.V., PRINTS BY AMERICAN NEGRO ARTISTS. Los Angeles: Cultural Exchange Center, 1965.

White, Charles, IMAGES OF DIGNITY. Los Angeles: Ward Ritchie Press, 1967.
7. Description of Content and Methods
With the influence of African culture and life in the black community, student will explore the art of etching, block prints, lithography and silk screen.

Student is expected to produce four matted prints for a quarter grade.
8. Methods of Evaluation
There will be demonstrations and critiques where individual and group suggestions will be offered. Student may make as many drawings and prints as he chooses. He will be graded as he progresses during the quarter.

During the last week of the quarter, the instructor will see four prints submitted by each student for a final grade.

We prefer that the student experiment with many types of materials and progress grades will be given during the quarter. Attendance is necessary for the instructor to help to guide each student.

During the last week of the course the instructor would like six (or equivalents) examples of each students' work for a final evaluation.

Afro-American Graphic Arts

Graphic arts, according to some authorities do not have the immediate emotional impact of a drawing or a painting. Drawing can be basic ingredient, but usually graphics, display a secondary expression, a print made from an original stone, metal plate, lino or wood block, or silk screen. Print making has developed primarily in Europe and Asia, but the demands of history make it clear that the black art student must equip himself with these techniques if he is seriously concerned with liberating himself. A graphic art workshop was and probably still is an integral part of the revolutionary movement of Mexico.

The black art student must know how to draw various ways, that can be printed on paper, cloth or other surfaces as a finished statement. A good simple idea can be mass-produced to reach thousands of people in the form of a leaflet or poster. This use is close to the functional use of art as known to the African Community.

In the traditional European and Asian prints, many wood and lino cuts, etchings, lithographs and silk screen prints are produced in a limited edition, where each print is considered an original, when signed by the artist.

A sketching pad should be the students constant companion for general research. The student should be acquainted with African design and motifs as used in their sculpture, ceramics, cave and wall paintings, and crafts so that his black heritage may be used creatively in graphic expression.

If funds aren't available for an etching or lithograph press, graphic arts can still be a vital force in the Community. You can cut a design or image into any soft, flat surface such as a carrot or potato. The inner tube of an automobile tire can be designed for printing. A lino and wood block not only can be printed by hand, but may be placed with type in a printing press. The silk screen print needs only a piece of silk stretched over a frame, a method of pressing paint through the silk, small table in the corner of a room, silk screen paints, and a rack for placing the prints to dry after printing on paper, board or cloth.

Students will be given progress grades during the quarter. The student should be exposed to as many types of creative print methods as available. During the last week in the quarter the student should select four matted prints for a final evaluation.

Afro-American Ceramics

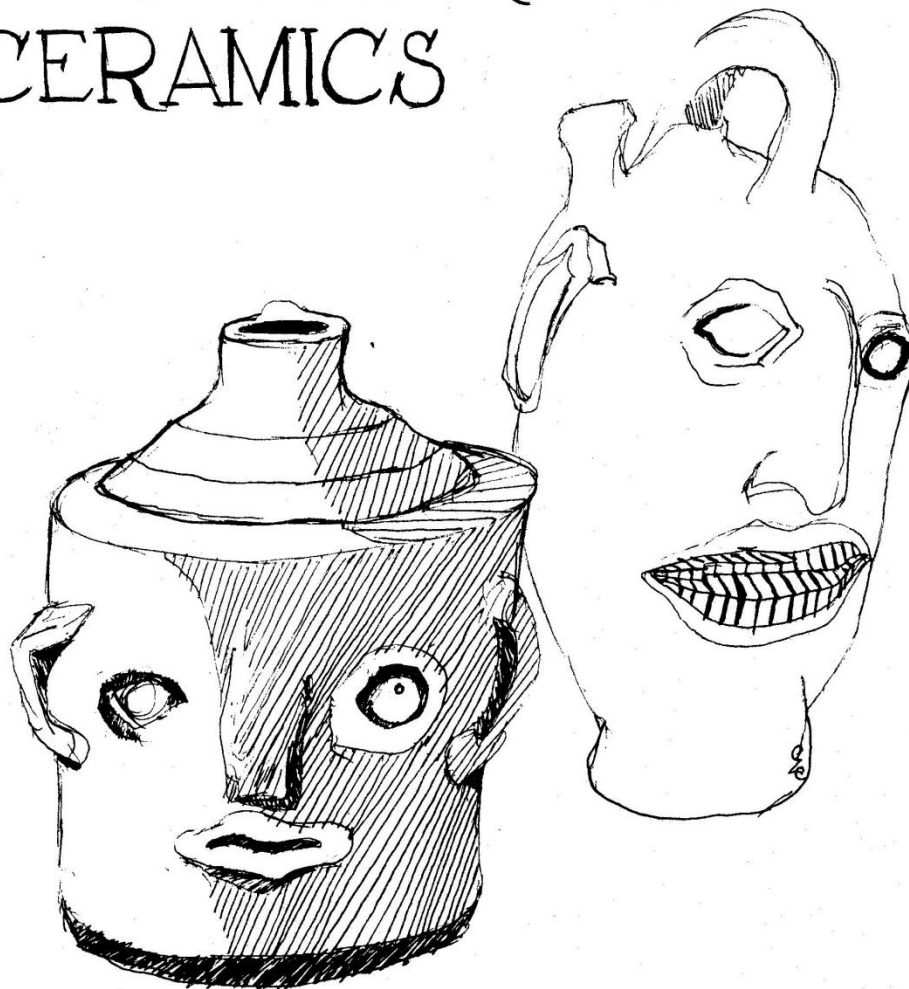
Many authorities believe that ceramics had its beginning with original man in the old, old, country of Africa. However, there are ethnic groups using simple building and shaping methods such as coil and slab, all over the world. The potter's wheel is pictured in Egyptian Art of several thousands of years ago, and it is logical to believe that pottery began on African soil much earlier, far from the region of the Pharaohs.

The Afro-American has a rich heritage as he studies the master designers of Africa in his sculpture, crafts, architecture and wall paintings. It is hoped that the black student will find inspiration in the culture of tribal and ancestral Africa as well as in the life and environment of the black community.

The black student can make ceramics an exciting creative experience, as he thinks of his work blending with African aesthetics, both form and motif. If a potter's wheel is unavailable, the building methods can actually be employed by a greater number of students who soon learn how to make the clay behave. Almost anything that can be built with wood, plastics, plaster of paris or metal, can be built with clay. Like African art, it can be functional as well as have aesthetic appeal.

(Continued on Page 134)

AFRO-AMERICAN CERAMICS



COURSE OUTLINE

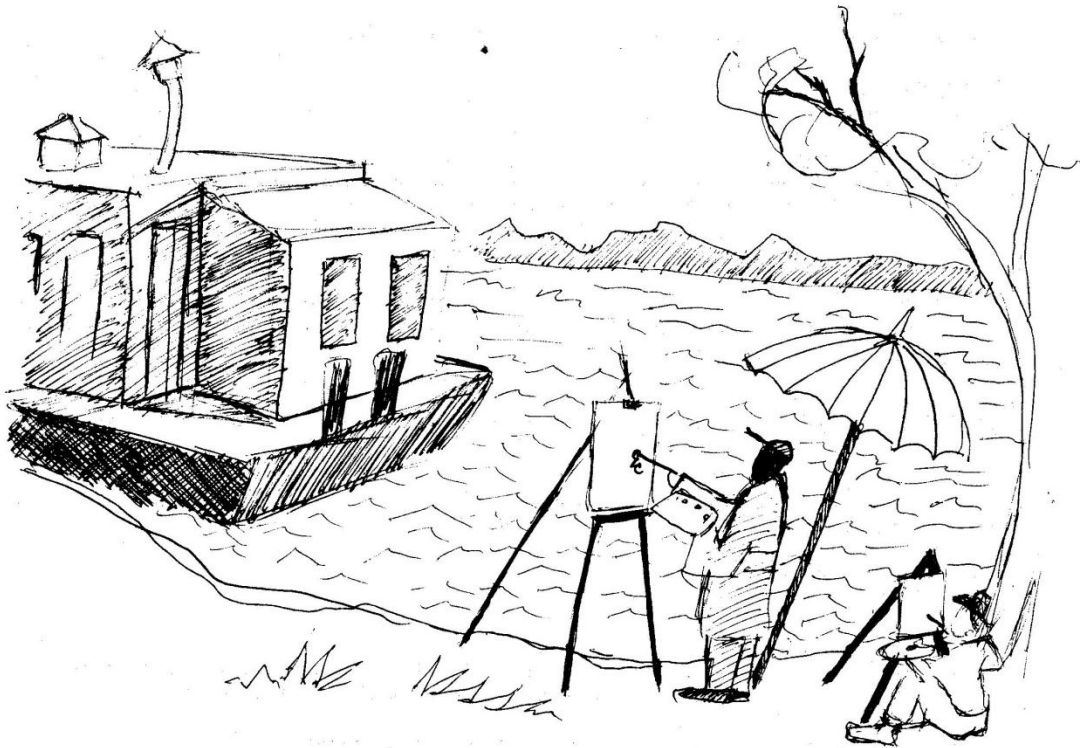
PROPOSED AFRO-AMERICAN CERAMICS

Instructor, Mr. Claude Clark

1. Catalogue Description
Basic studio ceramic class, using building techniques such as coil and slab methods..
Learning to fire and glaze ware.
4 hours weekly
Recommended for art students and Afro-American Studies majors.
2. Prerequisites
None
3. Expected Outcomes
 - a. Help student, especially the Afro-American youth, to find his identity, to know his worth, so he can make his own contribution to society as a human being. He may find inspiration in the culture of his ancestral and tribal Africa as well as in the life and environment of Afro-Americans.
 - b. Student should learn to express himself creatively, using African design, motifs and nature about him. Direct impact of African art on Afro-American students and others, should point them toward an original expression in ceramics.
 - c. Student should find pleasure in making ceramics and inspiration in the crafts of Africa as adapted to black culture.
4. Minimum Student Materials
Sketch books, clay, modeling tools, oil cloth, glazes.
5. Minimum College Facilities
Classroom, storage bins, electric ceramic kilns, glazes and engobes, slip, cones, wedging boards or tables, chalk boards, bulletin boards, tape recorder, record player, slide projector, motion picture projector and work tables.
6. Textbooks and Bibliography
See book lists.
7. Description of Content and Methods
 - a. Student will get acquainted with African crafts and is expected to use African design and motifs to embellish and decorate his clay pieces.
 - b. Student is required to produce six medium size pieces using a combination of building techniques such as coil, slab and drape mold methods for his quarter grade.
8. Methods of Evaluation
Student will be graded as he progresses during the quarter.

There will be critiques where individual and group suggestions will be offered. During the last week of the quarter the instructor will mark the six ceramic pieces submitted by each student for a final grade.

AFRO-AMERICAN



PAINTING

COURSE OUTLINE

PROPOSED AFRO-AMERICAN PAINTING

Instructor: Mr. Claude Clark

1. Catalogue Description
Help student, especially the Afro-American youth to find his identity, to know his worth so he can make his own contribution to society as a human being. He is expected to find inspiration in the culture of ancestral and tribal Africa as well as in the life and environment of Afro-Americans in this hemisphere.
4 hours weekly
Recommended course for Afro-American Studies Art Majors.
2. Prerequisites
Basic art courses, Art 5, or permission of the instructor.
3. Expected Outcomes
 - a. Student should find pleasure in painting, and inspiration in the cultures of Africa and the life and environment of her descendants.
 - b. Student will learn to express himself creatively about black culture.
 - c. Direct impact of African art on Afro-American painting students and others, should direct them toward a creative expression similar to Afro-American music or Afro-American dance.
4. Minimum Student Materials
Sketch books, painting materials such as canvas, paints, brushes, oils and thinners.
5. Minimum College Facilities
Classroom, easels, storage bins, tape recorder, record player, slide projector, motion picture projector.
6. Textbooks and Bibliography
See book lists
7. Description of Content
 - a. Analyze the arts of Africa, especially African Sculpture. Note surface influence of such work as Picasso, Modigliani, and Wilfred Lam.
 - b. Become familiar with works of Afro-American artists.
 - c. Student is required to produce a minimum of 6 examples of his work for a quarter grade. Attendance and painting under supervision is an absolute must.

COURSE OUTLINE (Continued)

8. Methods of Evaluation

Students will be expected to work in studio classroom under supervision. However, they may do as much painting on their own, without supervision, as they choose. Each student will be graded as he progresses during the quarter.

There will be critiques at intervals, where individual and group suggestions will be offered.

During the last week of the quarter the instructor will see six canvases, submitted by each student, for a final grade.

BOOK LIST

AFRICAN TRIBAL SCULPTURE. Congo Basin Tribes. Tudor: New York, 1966.

AFRICAN TRIBAL SCULPTURE. Congo Niger Tribes. Tudor: New York, 1966.

Dover, C., AMERICAN NEGRO ART. New York Graphic Society, Conn., n.d.

Leuzinger, R., THE ART OF AFRICA. Crown, New York, 1960.

Segy, L., AFRICAN SCULPTURE. Dover, New York, 1958.

A small commercial size electric kiln and adequate 220 wiring would probably be the basic capital outlay or expense. One might build a wood burning outdoor kiln or gas oven, if pollution regulations permit.

If the students could find suitable local clay pits it may be well to prepare simple original clay bodies. The black student would do well to prepare his own ceramic glazes. Using basic chemicals, oxides and colorants he can cut his cost to less than one-half of the commercial price.

In the classroom African or Afro-American percussion could supply atmosphere and a fitting rhythm to slap the clay. Hostilities could emerge in creativity. The student should have his sketch pad with him at all times for jotting down creative ideas, keeping in mind that African design could be used to embellish and decorate his clay pieces.

Students will be expected to use a variety of methods such as molds, coil and slabs and the wheel. Attendance in class is necessary for guidance. The instructor will give a progress grade at intervals during the quarter.

During the final week of class the student will select six finished pieces of his pottery or ceramic sculpture made by a variety of techniques, for a final evaluation.

Afro-American Painting

Painting is said to be the highest form of creative visual expression by most authorities. It is a direct emotional statement, usually in color.

We believe that the painting craft originated in Africa. Ancestors of the Kalahari Bushman planted the seed of European painting in the caves of Southern France and Spain about 50,000 years ago! Bushman paintings can be seen in the caves of Africa throughout the length of Eastern Africa. Egyptian painting has a history of several thousands of years, but obviously the umbilical cord of Egypt reaches deep into the creative blood of black mother Africa.

While the student is painting in class, a variety of black ethnic music can be played in the background. Perhaps colorful Afro-dress could be worn by the models, to set off the black image.

The student should have a pad with him at all times making visual notes of how he wants to present his ideas of liberation. A visit to the black community to sketch or make quick paintings should be encouraged.

Painting materials need not be expensive. The class can prepare paints from dry pigments, using a raw linseed oil as a binder. Any surface properly sealed can become a painting surface. This includes paper, pressed boards, metal, cotton duck and linen.

Besides the class assignments students are encouraged to do as much painting outside of class as possible. The image of the black man could be researched in black history and culture. The student would have an advantage if he had completed courses in both Black Visual Arts and European Art History. He gains a better image or identity of himself when he sees and feels the impact of how much Africa has contributed to the culture of the world.

The student should attend class for technical guidance, where the instructor will give a progress grade about every two weeks during the quarter.

During the last week of the quarter the student will select 6 examples of his work and submit them to the instructor for a final evaluation.

A BLACK TEACHER'S GUIDE TO A BLACK VISUAL ART CURRICULUM

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To the staff of the Robert H. Lowie Museum of Anthropology of the University of California in Berkeley for clearance to photograph selections from the African Art Collection, as well as arranging for a weekly visit of our class to study original art of selected African ethnic groups.

To the staff of the Los Angeles County Museum of Art for clearance to photograph sculpture of Black Africa in the Paul Tishman Collection on exhibition at the museum.

To fellow black artists of America who shared in making a Black Visual Art Curriculum a reality.

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