
Mia Docent Training

African Arts (I)

February 15, 2017

Jan-Lodewijk Grootaers

Introduction

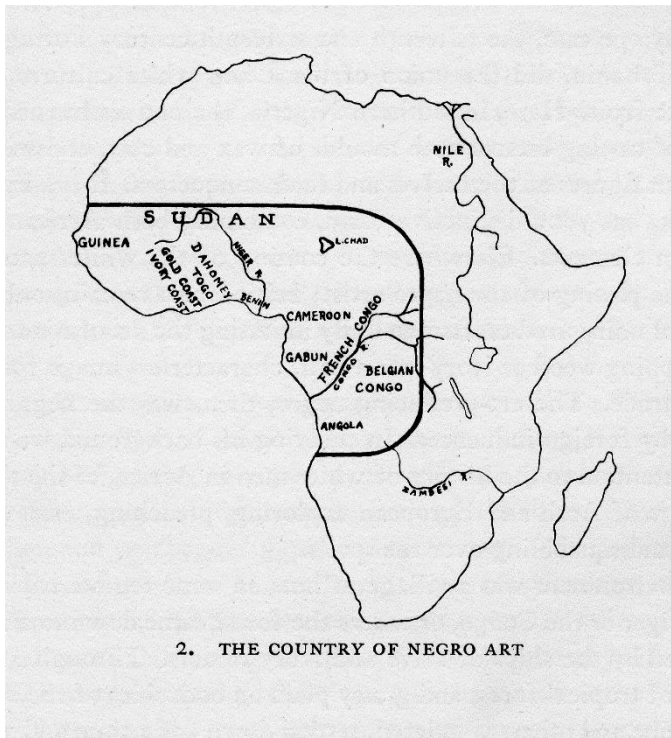
Maps & Movement

Ancient Art & Fakes

Provenance & Protection

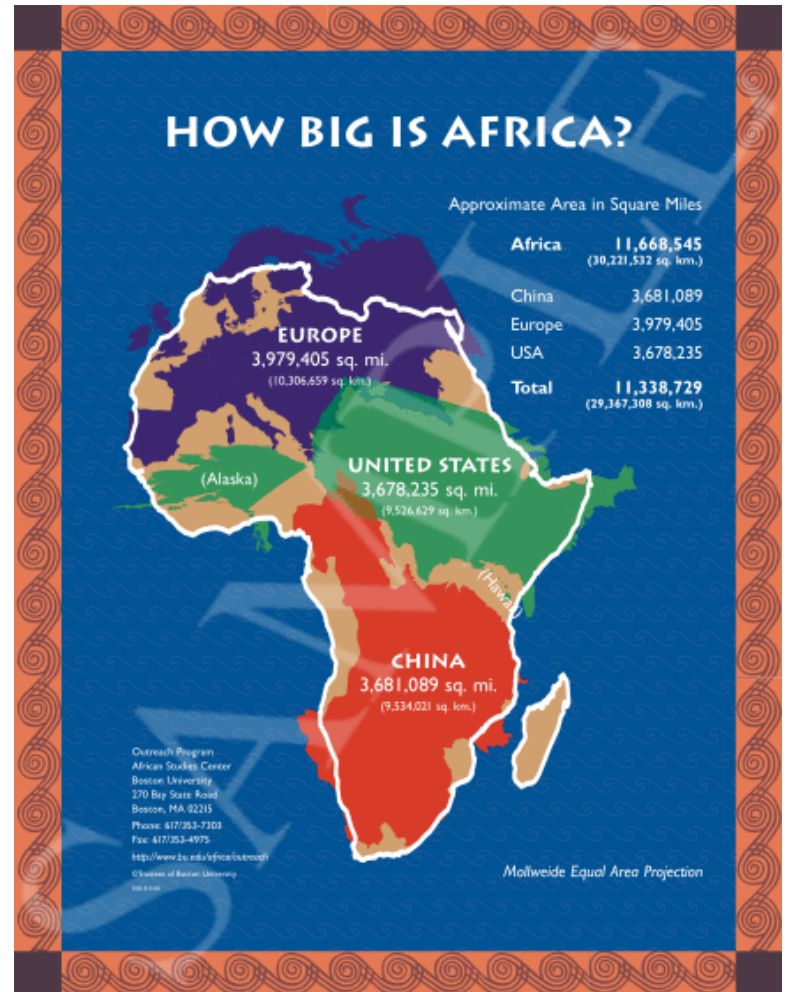
Anonymity & Names

Art & Artifact



2. THE COUNTRY OF NEGRO ART

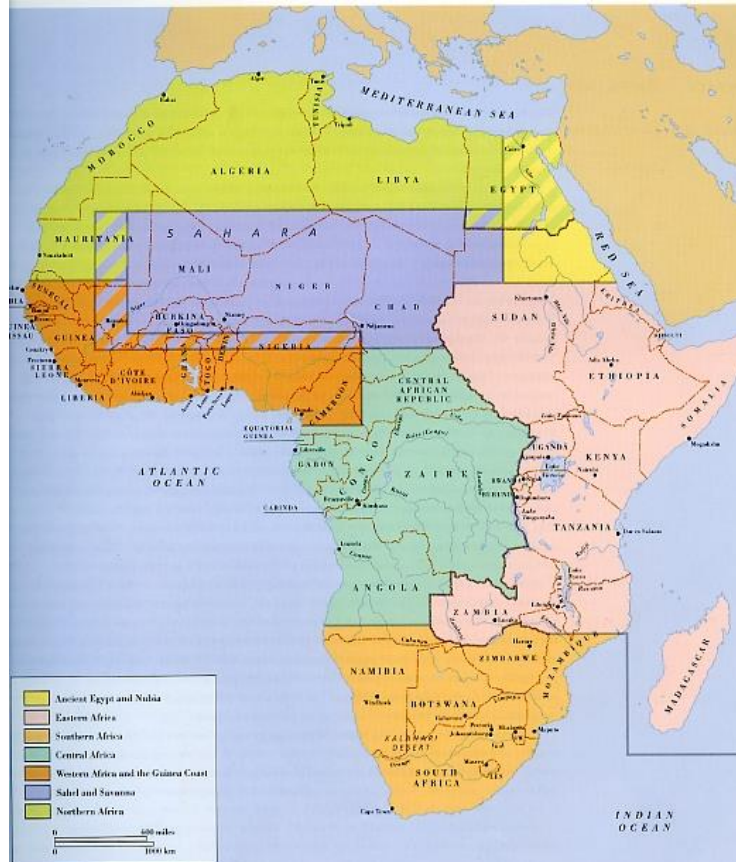
From Paul Guillaume and Thomas Munro (1926)
Primitive Negro Sculpture



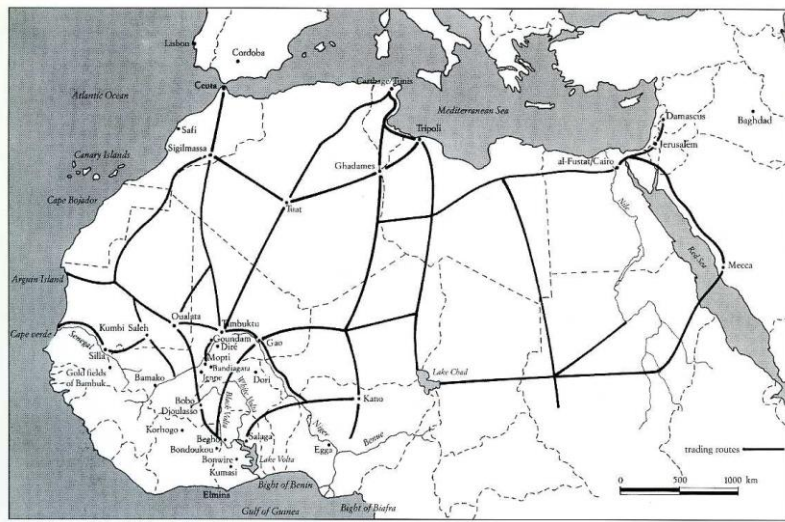
Europe



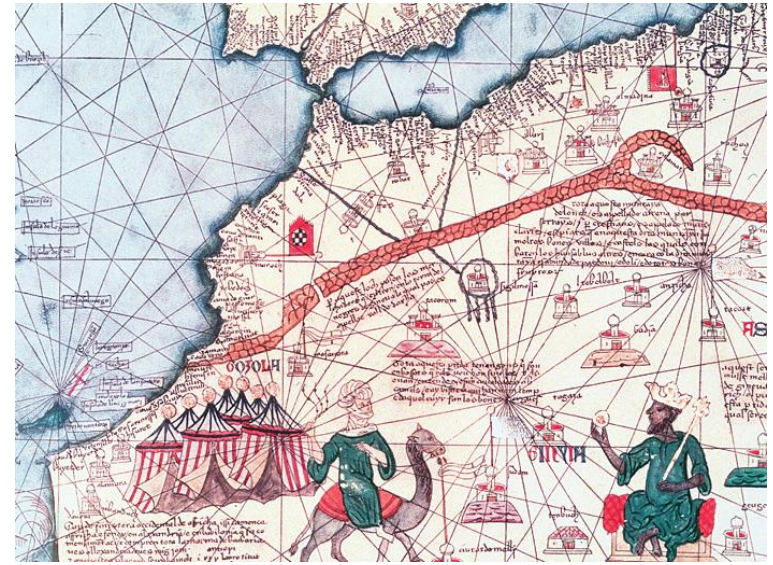
Americas-----



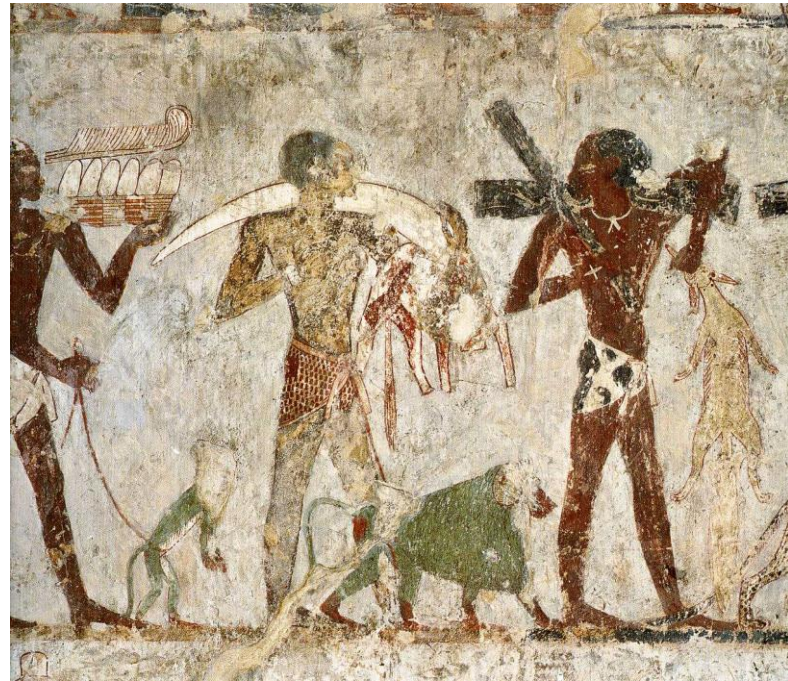
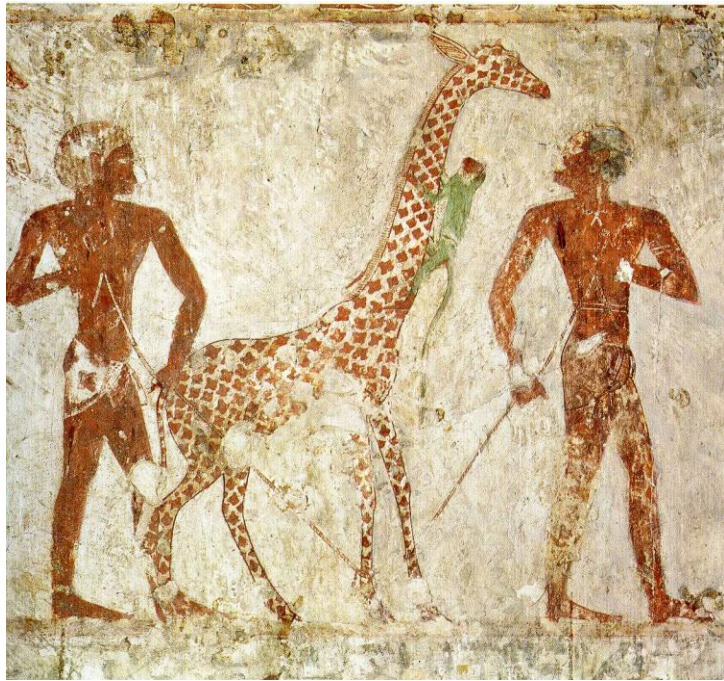
-----Asia



Trans-Saharan trade routes (1000-1500)

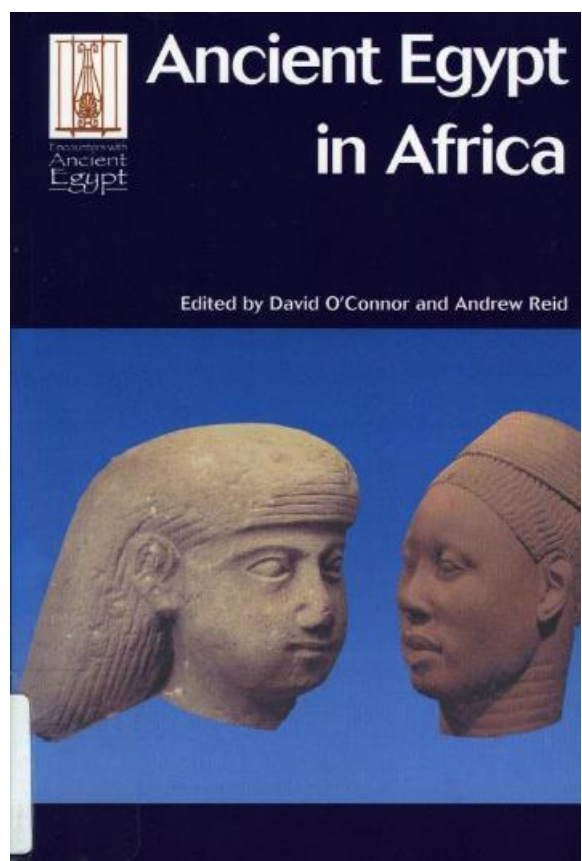


West Africa, detail of Catalan Atlas (1375)



Nubian tributaries, c. 1500 BCE





Ancient Egyptian art

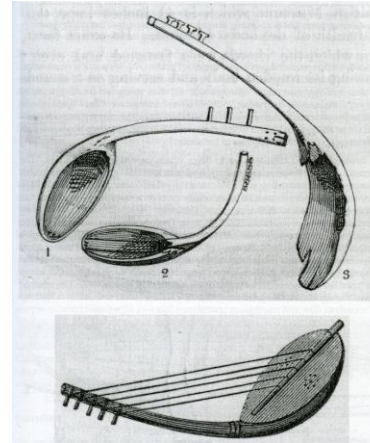


Figure 5.5 Bow-harps recovered from Egyptian tombs (Wilkinson 1854: figs. 135, 136).

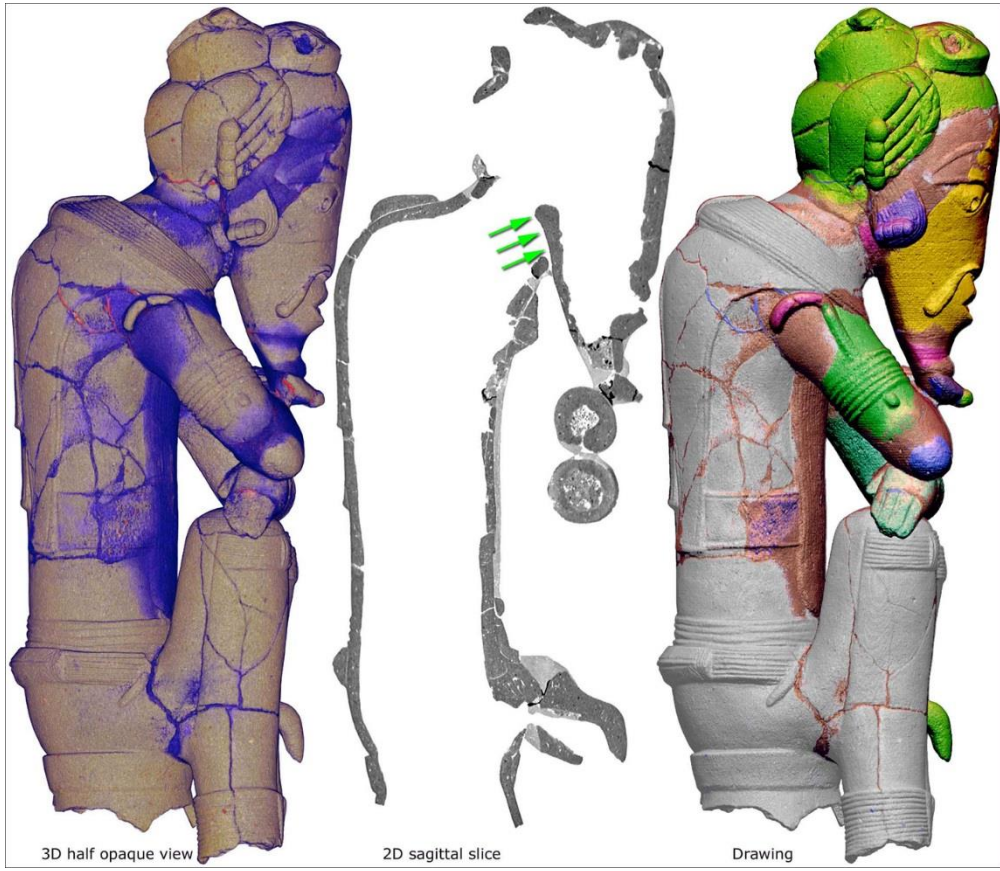




Seated figure
"Nok," Nigeria



UMN Fairview Medical Center, Dec 2011 – Dr. Marc Ghysels



CT Scans of Mia figure



Authentic Nok figure



Nok civilization, Nigeria
c. 800 BCE - 300 CE

Red List
Liste Rouge

ICOM

STOP

the looting of African archaeological objects
PROTECT OUR COMMON HERITAGE
au pillage des objets archéologiques africains
PROTÉGEONS NOTRE PATRIMOINE

ICOM
INTERNATIONAL COUNCIL OF MUSEUMS
CONSEIL INTERNATIONAL DES MUSÉES

RED LIST / WEST AFRICA

EMERGENCY MALI

Writing 12th – 18th century AD

Steles (12th – 18th c. AD): Stone plaques (marble, sandstone) with Arabic writing. [1]

Manuscripts (13th – 17th c. AD): Parchment, paper. From Timbuktu, Djenné, Gao, Kayes and Ségou. Mostly written in Arabic. Individual pages or entire books, sometimes leather-bound, with or without illuminations. [2–3]

1

2

3

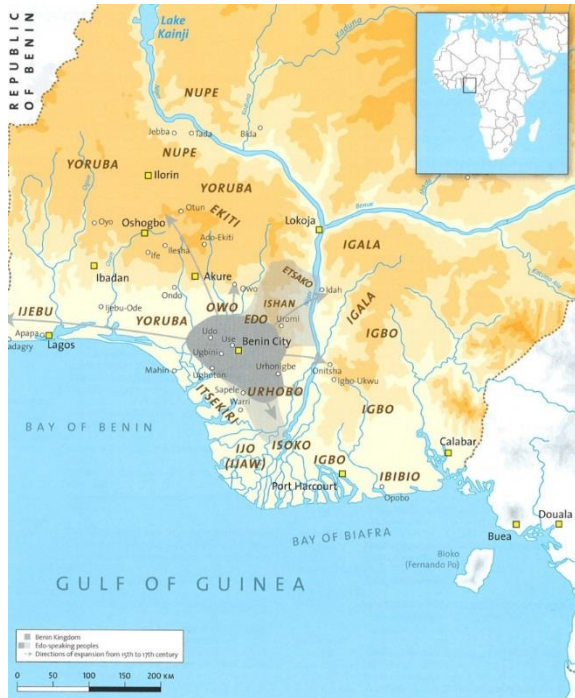
1. White marble funerary stele, Sané necropolis (Gao region), 12th – 13th c. AD, 88 x 44 cm. © Musée national du Mali

2. Parchment manuscript, Timbuktu, 13th – 17th c. AD, 26.5 x 41 cm. © Musée national du Mali

3. Leather-bound paper books, Timbuktu, 13th – 17th c. AD, 22 x 18 cm. © Musée national du Mali

Sculptures 11th – 16th century AD

Benin Kingdom, Nigeria



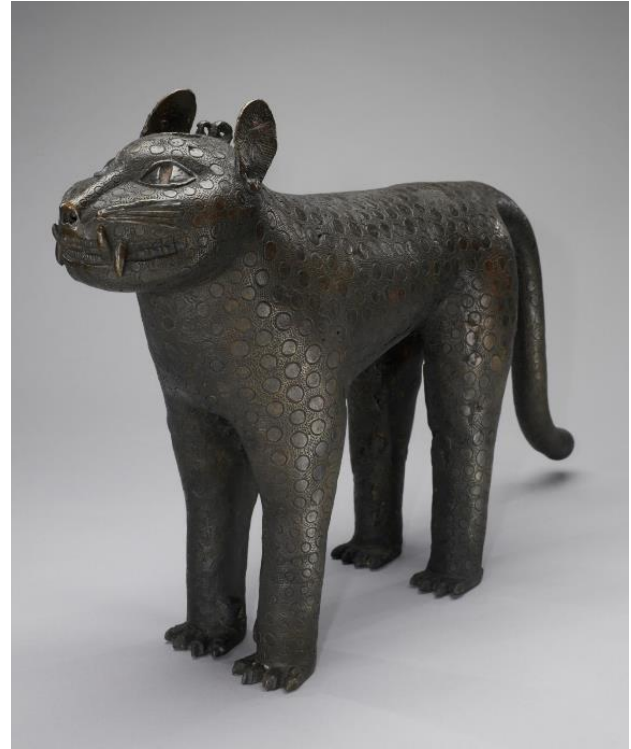
Olfert Dapper *Description of Africa*, 1668



Memorial head and carved tusk Benin Kingdom, c. 1650 and 1775



Aquamanile Benin Kingdom, c. 1750





Memorial head and carved tusk Benin Kingdom, c. 1650 and 1775

Royal altars, Benin City, 1950s





Memorial head and carved tusk Benin Kingdom, c. 1650 and 1775



British punitive expedition, Benin City, 1897



Royal altars, Benin City, 1950s

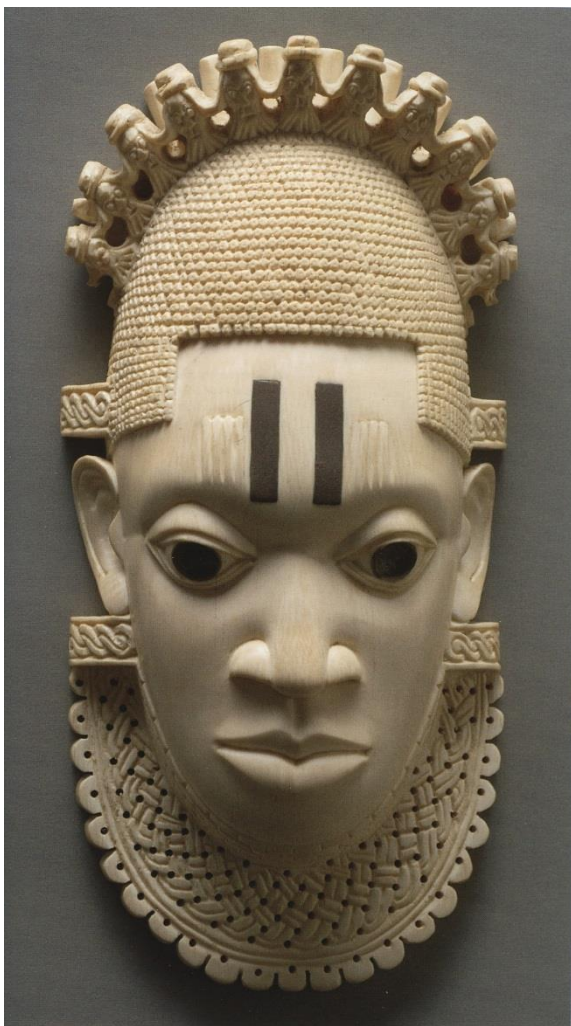


Sylverster Ogbechie, January 2012, in former African Gallery at Mia

[video](#)



Benin Kingdom ivory pendant masks, 1500s
Sotheby's 2011 and British Museum



287 | FESTAC Mask

Joseph Alufa Igbinovia, 1977

Benin City, Nigeria

Ivory, 5.5 x 11 x 24 cm

The National Commission for Museums and
Monuments, Nigeria, inv.no. 88.R.144

This is a replica of an ivory pendant mask depicting an Iyoba that was worn as part of the regalia of the Oba of Benin. It became very prominent in 1977 when it was chosen as the symbol of the second world Festival of Black Arts and Culture FESTAC in Lagos. The refusal of the British Museum to lend the original 16th century mask out of conservation reasons, initiated a series of extensive investigations and a search for a replacement. This replica of the mask was presented by the Bendel State Governor Commodore Hussaini Abdullahi to the Head of State General Olusegun Obasanjo as the symbol for the FESTAC. The refusal of the loan and the following public discussion in Nigeria contributed to the fact that this mask became one of the most reproduced African artworks and a powerful icon for African culture and history.

ADEPEJU LAYIWOLA



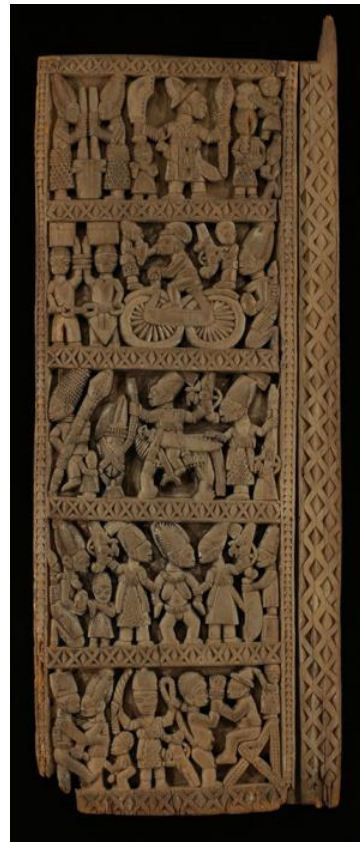


Ivory





Olowe of Ise (Nigerian, c. 1875-1938)
Veranda Post



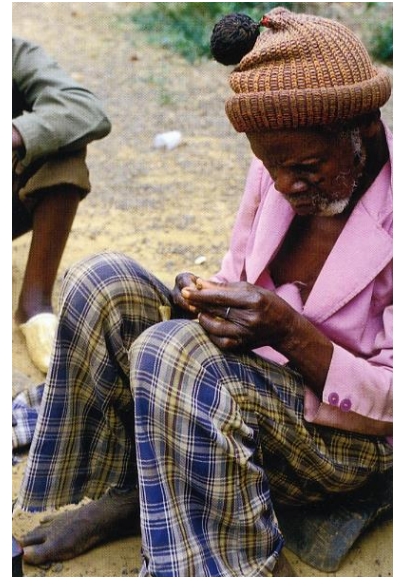
Areogun of Osi (Nigerian, c. 1880-1954)
Palace Door



Zon of Nuopie (Liberian, c. 1900 - 1985)
Miniature mask



John Leh (Liberian, c. 1900 - 1987)
Brass figure



Snuffhorn with inscription in Vai, Liberia

“This [horn] belonging to Yassa Kwe, wife of Sama Ba, was obtained from the water side.”

Vai alphabet

𞀀 nje	𞀁 nji	𞀂 nja	𞀃 njo	𞀄 nju	𞀅 njoh	𞀆 njeḥ
𞀇 ye	𞀈 yi	𞀉 ya	𞀊 yo	𞀋 yu	𞀌 yoh	𞀍 yeh
𞀎 ke	𞀏 ki	𞀐 ka	𞀑 ko	𞀒 ku	𞀓 koh	𞀔 keh
𞀕 jge	𞀖 jgi	𞀗 jga	𞀘 jgo	𞀙 jgu	𞀚 jgoh	𞀛 jgeh
𞀜 ge	𞀝 gi	𞀞 ga	𞀟 go	𞀠 gu	𞀡 goh	𞀢 geh
𞀣 he	𞀤 hi	𞀥 ha	𞀦 ho	𞀧 hu	𞀨 hoh	𞀩 heḥ
𞀪 we	𞀫 wi	𞀬 wa	𞀭 wo	𞀮 wu	𞀯 woh	𞀰 weḥ
𞀱 e	𞀲 i	𞀳 a	𞀴 o	𞀵 u	𞀶 oh	𞀷 eh





Side-blown horn, Mende peoples, Sierra Leone
Ivory, wood
Inscription in Arabic: "Musa Abdi Wajif"



Front and back cover of Susan Vogel's *ART/artifact* catalogue (1988)



'Mystery object' – ART or artifact?

Re-installation of the Galleries (2013)

Senses

Masquerades

Thematic groupings



German Chancellor Angela Merkel tours an exhibition during the opening of the new museum of German history at Villa Schoeningen in Potsdam November 8, 2009. - REUTERS/Bernd Settnik/Pool



King Jinabo II of Kom, Cameroon, touches a female royal figure representing an ancestor during his enthronement (photo Hans-Joachim Koloss, 1976)

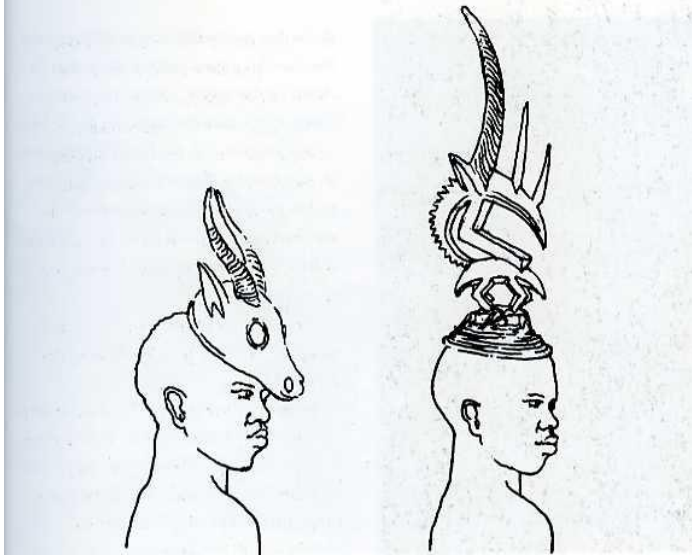
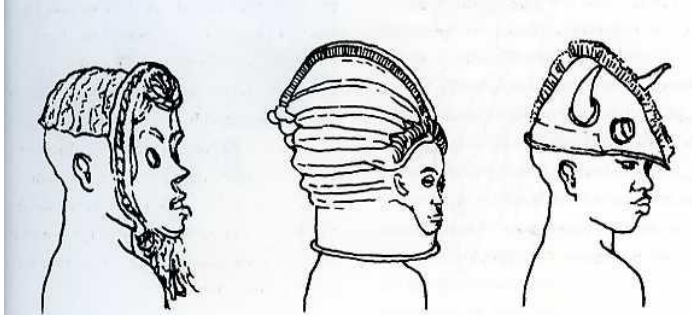
“African Art in Motion – Material Journeys”

Movement of artists, objects, ideas, and materials

- Within the culture of origin
- Between cultures and continents
- From African context to US museum

Movement of visitors through galleries & information

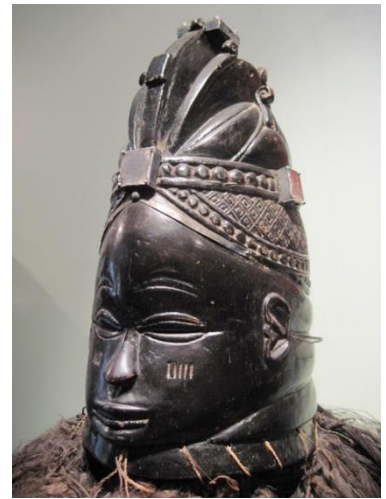




Bwa plank mask, Burkina Faso

Bamana marionette mask, Mali

Mask types



Sande Society masks;
Mende, Southern Bullom,
Vai, and Gola peoples



Mende initiates of the Sande Society, Sierra Leone



Four tower vitrines of the 'Spine of Masks'

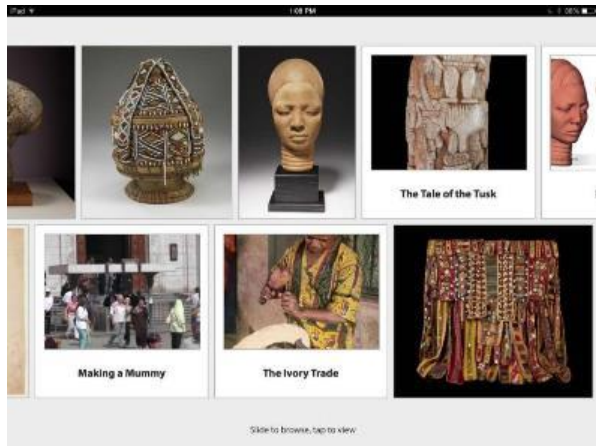


Removing wall cases, partitions, and wall

Corner wall case, 2012



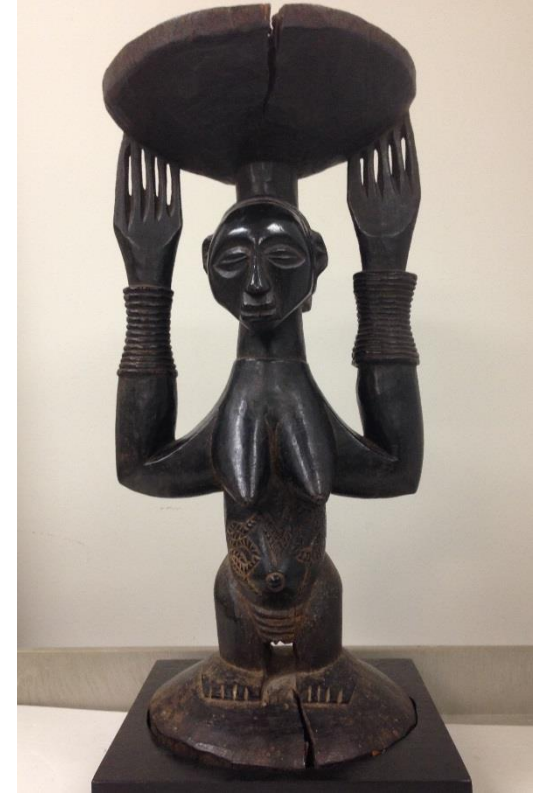
Open platform, 2013



Designing Form and Function



Commanding Authority



Communing with the Spirit World



Performing Dance and Music



Expressing Identity



Connecting with World Religions

