THE ARTS OF THE YORUBA DIASPORA

Poynor, FAC 115, 352-2-3-5056 (cell) or 352-273-3053 (office)
rpoynor@ufl.edu
Class-Tuesday 3:00-4:55; Thursday 4:05-4:55 in FAC 201
Office hour: 10:00-11:30 Wednesday or by appointment or drop in if I am working in the office.

The Yoruba

The Yoruba peoples of southwestern Nigeria and southern Benin are perhaps the most urban of all African groups. By the eleventh century AD, their founding city, Ile-Ife, was already a thriving metropolis, the center of an influential city-state. Over the ensuing centuries, numerous other Yoruba city-states both major and minor evolved all claiming descent from Ile-Ife. This urban tradition continues to this present day, when Yoruba cities may number in the hundreds of thousands. To emphasize this aspect of Yoruba culture, the course will be organized as a tour of major cities, and in each instance we will focus on one or more art topics. The impact of Yoruba culture has been felt among a number of West African groups, and it is one of the strongest and most easily traceable strains in the Western Hemisphere as well, especially in the cultures of the Caribbean and South America. We will explore this idea by selecting specific cities in West Africa, South America, the Caribbean, North America and Europe for exploring the arts of those who felt the impact of Yoruba ideas, Yoruba religion, Yoruba organizations, and Yoruba forms.

The Yoruba have been extremely productive in the production of a variety of art forms and media. In this class we will explore the archaeological arts of Ancient Ile-Ife and Owo, look at the kingship arts of the many Yoruba kingdoms that flourished into our own time, examine the arts associated with the worship of the orisha (the Yoruba gods), follow the Yoruba religion to the western Atlantic, and then explore the arts of contemporary artists of Yoruba descent in cities in Africa, the Caribbean, Europe and the Americas.

DATES TO REMEMBER:

<table>
<thead>
<tr>
<th>Exams and tests</th>
<th>Paper deadlines</th>
</tr>
</thead>
<tbody>
<tr>
<td>First content exam: 10/2.</td>
<td>September 19 – must have discussed topic with Dr. Poynor</td>
</tr>
<tr>
<td>Second content exam : Thursday, 11/2</td>
<td>I cannot meet everyone on the lasat day. Please plan ahead!</td>
</tr>
<tr>
<td>Third content exam (final ): 12/17, 12:30-2:30.</td>
<td>September 26 – proposal, topic, first bibliography emailed</td>
</tr>
<tr>
<td></td>
<td>October 24 – 2nd bibliography, hypothesis, outline emailed</td>
</tr>
<tr>
<td></td>
<td>November 25 – hardcopy paper turned in</td>
</tr>
</tbody>
</table>

GRADES: Five components factor into your grade as follows:

<table>
<thead>
<tr>
<th>Component</th>
<th>Points possible</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exam 1</td>
<td>80* points</td>
</tr>
<tr>
<td>Exam 2</td>
<td>100* points</td>
</tr>
<tr>
<td>Exam 3</td>
<td>120* points</td>
</tr>
<tr>
<td>Paper</td>
<td>100 points</td>
</tr>
</tbody>
</table>

Total . 400 points

*Lowest test score exam counts a80 points, highest score 120 points.

GRADE CALCULATION

<table>
<thead>
<tr>
<th>Grade</th>
<th>Points required for grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>A (exceptional)</td>
<td>375-400</td>
</tr>
<tr>
<td>A- (very, very good)</td>
<td>360-375</td>
</tr>
<tr>
<td>B+ (very good)</td>
<td>352-359</td>
</tr>
<tr>
<td>B (good)</td>
<td>336-351</td>
</tr>
<tr>
<td>B- (pretty good)</td>
<td>320-335</td>
</tr>
<tr>
<td>C+ (high average)</td>
<td>312-319</td>
</tr>
<tr>
<td>C (average)</td>
<td>296-311</td>
</tr>
<tr>
<td>C- (low average)</td>
<td>280-295</td>
</tr>
<tr>
<td>D+ (below average)</td>
<td>272-279</td>
</tr>
<tr>
<td>D (well below average)</td>
<td>256-271</td>
</tr>
<tr>
<td>D- (not good)</td>
<td>240-255</td>
</tr>
<tr>
<td>E (failing)</td>
<td>239 and below</td>
</tr>
</tbody>
</table>
TERM PAPER  A research paper of 1500 to 3000 word of text, in addition to footnotes, bibliography, scanned illustrations, etc. is required. The paper will address some aspect of art and its cultural context addressed in the course. It may have to do with the Yoruba of West Africa or with some aspect of the Yoruba Diaspora or contemporary art by a Yoruba artist or a Diaspora artist inspired by Yoruba history/religion/philosophy/iconography, etc. no two individuals may have the same topic, so see me early to insure you get the topic you want. Also, I cannot see everyone on the last day, so plan ahead!

You must consult with me prior to September 19 about an appropriate topic to make sure it is suitable and that there is enough material available for research. I reiterate: You must talk with me prior to September 19.

On September 26 a formal proposal will be emailed to me [rpeynor@ufl.edu] and should include a digital photograph that has to do with your topic and a beginning bibliography to demonstrate that you have seriously looked for information on the subject. Five points off final grade for no consultation. Five points off for tardy topic proposal.

Second writing assignment deadline: October 24. An extensive bibliography building on your previous bibliography and a preliminary OUTLINE are due October 24, with implied evidence of conscientious research. Include again an appropriate scanned image. This version should include a thesis statement that clearly presents the point to be made in your paper. The title should allow the reader to have a good idea of the purpose of the paper. The bibliography should provide evidence that you have done much more research since your initial bibliography. Five points will be taken off for tardy outline/bibliographies or for indication of lack of serious effort.

The final paper is due November 25 or before. No late papers will be accepted unless negotiated with me for appropriate reasons beforehand or documentation of appropriate grounds after the date.

College papers are, of course, typed on white paper, double spaced with 12 point font such as Times New Roman. Spelling, grammar, punctuation and style will not be graded per se but it will affect your grade, since papers are assigned to give you experience in researching, learning about a specific topic in detail, and communicating what you have learned in a lucid manner. It is absolutely necessary that you proofread your work. If you use footnotes improperly or do not properly credit your sources or do not include appropriate illustrations tied to the text through references, I will not read your paper. Illustrations need to be credited with information similar to that in footnotes. I prefer that illustrations be inserted by scanning at the point at which they are introduced in the text.

Researching the arts of Africa is not as simple as researching those of the West. Bibliographical materials have a habit of hiding, waiting to be found in Library West or The Central Science Library rather than in the AFA Library, lurking under unknown headings in databases and catalogues, disguising themselves as anthropology, ethnology, archaeology, history or travel rather than art. Use a variety of research tools to find appropriate sources. I will ask Tom Caswell, art history bibliographer for AFA Library, to talk to the class about appropriate approaches to research. Please be sure to get started immediately.

A source that will be very useful is African Arts (AFA: 709.6005 A258), a journal published by UCLA. Many AA articles are available on JSTOR. Other useful periodicals include Africa, (MAIN: 916 A258), Arts d’Afrique noire (AFA: NX 588.75 A77), and Man, (MAIN: 572.06 M2661). In addition to illustrations that you may scan from books and journals, it is possible to snip images from digital sources. ARTstor is a good source for images too.

Be cautious about using general websites. Many are superficial. Some are mediocre. Some are good. I’m always happy to help you out. We also have a good library staff that is more than willing to help you with databases and catalogues. Do not fear librarians. Ann Lindell and Tom Caswell in the AFA Library are always pleased to assist you. The Africanist bibliographers Dan Reboussin and Peter Malanchuk are located in Library EAST. I am willing to help you find appropriate materials if you ask.

The University now makes use of software to detect and to fight plagiarism. Be sure you are aware of what plagiarism is and how it can affect your college career. In light of that, I’d like each of you to read the following in its entirety. Have a printer ready to take the test and print out your certificate. Give me a copy of the certificate to assure me that you have read it and understand it.
http://www.indiana.edu/~istd/definition.html

UNIVERSITY OF FLORIDA POLICIES

Academic Honesty: As a result of completing the registration form at the University of Florida, every student has signed the following statement: "I understand the University of Florida expects its students to be honest in all their academic work. I agree to adhere to this commitment to academic honesty, and understand that my failure to comply with this commitment may result in disciplinary action, up to and including expulsion from the University."
See: https://www.dso.ufl.edu/sscr/process/student-conduct-honor-code/.

Acceptable Use Policy: Please read the University of Florida Acceptable Use Policy. It is expected that you abide by this policy. See: http://www.it.ufl.edu/policies/aupolicy.html.

Software Use: All faculty, staff, and students of the University of Florida are required and expected to obey laws and legal agreements governing software use. Failure to do so can lead to monetary damages and/or criminal penalties for the individual violator. Because such violations are also against University policies and rules, disciplinary action will be taken as appropriate.

Accommodations for Students with Disabilities: Students with disabilities, who need reasonable modifications to complete assignments successfully and otherwise satisfy course criteria, are encouraged to meet with me as early in the course as possible to identify and plan specific accommodations. Students WILL be asked to supply a letter from the Office for Students with Disabilities to assist in planning accommodations. Please see me outside of class time to discuss any accommodations you might need.

University of Florida Counseling Services: Resources are available on campus for students having personal problems or lacking clear career and academic goals that interfere with their academic performance. Problems in planning your study time or with test anxiety might be helped or alleviated by an appointment.

These resources include:
University Counseling Center, 301 Peabody Hall, 392-1575, personal and career counseling.
Student Mental Health, Student Health Care Center, 392-1171, for personal counseling.
Sexual Assault Recovery Services (SARS), Student Health Care Center, 392-1161.
Career Resource Center, Reitz Union, 392-1601, career development assistance and counseling.

Readings:

Given the nature of the course there is no text book. I have placed a number of books, chapters and articles on reserve. Some PDFs will be on reserve, and some I will email to you. You should read at least one source for each of the topics we discuss. There is a wealth of material on Yoruba and Yoruba-related arts. You must familiarize yourself with the readings listed on pages 4-6 below. I will not be checking to see if you are keeping up, but that will be evident on your discussion on exams.

Class Topics:

August
26 Introduction to class procedures
26 The creation of the world
26 Yoruba cosmology – Orunmila & Eshu
28 Ife – archaeology

September
2 small groups discuss ori inu and ori ode – discussion with Osi Audu
2 Migrations from Ife - Owo
4 A Yoruba mystery - Esie
9 Researching your topic – Tom Caswell, Art History Bibliographer for UF Libraries
The Oyo Empire - Shango & Ibeji
11 Egungun
16 Ketu and Western city-states - Gelede
18 Abeokuta – carving families Ogboni carved objects
23 Ijebu – Oshugbo & Ekine
25 Ekiti Kingdoms (Efon Alaiye) – the palace
End exam 1 material
Exam on October 2

Begin exam 2 material

October
7 Oshogbo – Oshun - Wenger and the Oshun Grove
9 Oshogbo – Beier and Mbari: Twins Seven Seven Buraimoh, Nike Okundaye
14 Lagos – The Brazilian Style
16 Lagos: introduction of modernism
21 Abomey – A Fon city
23 Benin – A Yoruba dynasty over an Edo Empire – Ndubuisi Ezeluomba as guest speaker
28 continue Benin
End exam 2 material
Exam 0n November 2
Begin exam 3 material
28 the slave trade and melding of cultural idea
30 Bahia - Candomblé

November
4 Havana - Santeria
11 Port au Prince - Vodou
13 New Orleans – Shotgun Houses
18 Miami – Lucumi thrones and altars
20 Brooklyn beads
25 Oyotunji SC shrines

December
2 Archer creating an environment / Crescent City Ifa Foundation
4 Yoruba in London: Yinka Shonibare; Chris Ofili, Rotimi Fani-Kayode
9 Yoruba in London: Yinka Shonibare; Chris Ofili, Rotimi Fani-Kayode review

December 17, 12:30-2:30 final exam

Readings for topics:
Preparation
Ile-Ife - archaeology
Willett, Ife in the History of West African Sculpture, (732.2096692/W713i), passim.
Drewal and Pemberton, Yoruba: Nine Centuries of African Art and Thought, section on Ife.
(7399.7N52 Y68 1989)
Royal arts 239-243
Ogboni 243-245

Yoruba cosmology – Orunmila and Eshu
Poynor, Nigerian Sculpture, Bridges to Power. Introduction.
Witte, Ifa and Eshu. (BF1779.I4/W57/1984) (Illustrations)

Owo

Esie
Stevens, The Stone Images of Esie. (DT513/.S83), passim.

Egungun

Shango

Ibeji

Orisha oko
Fagg, Yoruba beadwork: art of Nigeria, 1980

Gelede
Drewal and Drewal, Gelede. passim.

Oshugbo
Beier, Ulli, The return of the gods: the sacred art of Susanne Wenger, 1975

Ekine

Abeokuta – carving families and Ogboni carved objects

Ekiti area (Efon Alaie) – Olowe of Ise

Oshogbo – Oshun - Wenger and the Oshun Grove

Oshogbo – Beier and Mbari

Twins Seven Seven Buraimoh, Nike Okundaye

On the Coast (Lagos) – The Brazilian Style

Lagos modernism
Abiodun, Rowland; Drewal, Henry J; Pemberton, J, The Yoruba Artist New Theoretical Perspectives on African Arts ed by Rowland Abiodun, Henry J Drewal, and John Pemberton III.

Abomey – A Fon city
Bay, Asen: Iron Altars of the Fon People, passim.

Benin – A Yoruba dynasty over an Edo Empire

Bahia - Candomblé

Port au Prince - Vodun

New Orleans – Shotgun Houses

Cuba (Havana) - Santeria

Brooklyn

Oyotunji SC
Omari, Mikelle, “Completing the Circle: Notes on African Art, Society, and Religion in Oyotunji, South Carolina” African Arts 24(3) (July 1991)

Hawthorne Ogun
Barnes, Sandra (editor), Africa’s Ogun, 1989.

Crescent City Ifa Foundation
Poynor, “Visual Ifa in Ormond Beach, Florida,” PowerPoint on reserve

Yinka Shonibare

Rotimi Fani-Kayode
FURTHER BIBLIOGRAPHY:
Drewal, Margaret Thompson, “Projections from the Top in Yoruba Art,” African Arts, Vol. 11, No. 1 (Oct., 1977), pp. 43-92 (JSTOR)
Lawal, Babatunde, The Gelede Spectacle: Art, Gender, and Social Harmony in an African Culture
Omar-Tunkara, Mikelle Smith, Manipulating The Sacred: Yoruba Art, Ritual, and Resistance in Brazilian Candomble
The Woman with the Artistic Brush: A Life History of Yoruba Batik Artist Nikẹ Davies
Adepegba, Cornelius O. The Yoruba concept of art and its significance in the holistic view of art as applied to African art. African Notes; vol. 15, no. 1/2, p. 1-6; 1991
Agbaje-Williams, B. (Babatunde) Yoruba artwork, an archaeological perspective. African Notes; vol. 14, no. 1/2, p. 105-113 1990
Agbaje-Williams, Babatunde; Ogundiran, Akinwumi, Ijesa Cultural Foundation Cultural resources in Ijesaland, Western Nigeria. Ibadan: Ijesa Cultural Foundation, 1992.
Aremu, P. S. O. Egungun masquerades as socio-religious manifestation. Africana Marburgensia; vol. 28, no. 1/2, p. 3-13; 1995
Barber, K Africa's Ogun: old world and new. Bloomington, Ind. [etc.]: Indiana University Press, cop. 1989, 24 cm

Beier, Ulli Thirty years of Oshogbo art. Lagos: Iwalewa, 1991. 90p. ill. (some col.)


Drewal, Henry John; Drewal, Margaret Thompson, Gelede: art and female power among the Yoruba. Bloomington: Indiana University Press, 1983.


Harper, Peggy A festival of Nigerian dances.

Ibigbami, R. Ige Traditional pottery in Yoruba culture. Black Orpheus; vol. 4, no. 1, p. 12-19; 1981


Kalilu, R. O. Rom Leatherwork in Oyo : access to material as a factor in the origin of an African craft. African Notes; vol. 15, no. 1/2, p. 105-112: foto’s; 1991


Santeria aesthetics in contemporary Latin American art. Washington: Smithsonian Institution, 1996. xxvii, 306 p. ill. (some col.). maps. 27 cm


Odugbesan, Clara  Feminity in Yoruba religious art.  AFR. 1085, 1969, p 199-211
Ottenberg, Simon  Cultures and societies of Africa.  New York : Random House, 1964, c1960, 614p, ill, 23cm
Owerka, Carolyn  A bibliography of Yoruba art.  New York: Pace Editions, c1982. 40 p. 21 cm
Oyelola, P.  The image of woman in the Yoruba art of the twentieth century.  Nigeria Magazine; vol. 57, no. 1/2, p. 100-114 : foto's; 1989
Poynor, Robin  The ancestral arts of Owo, Nigeria.  1978, 2 v. (xxviii, 591 leaves). ill., maps. 28 cm
Tidjani-Serpos, Noureini  The postcolonial condition: the archeology of African knowledge : from the feat of Ogun and Sango to the postcolonial creativity of Obatala.  Research in African Literatures; vol. 27, no. 1, p. 3-18; 1996
Vogel, Susan M  Baule and Yoruba art criticism : a comparison.  1979, p 309-325
Yai, Olabiyi Babalola  In praise of metonymy : the concepts of 'tradition' and 'creativity' in the transmission of Yoruba artistry over time and space.  Research in African Literatures; vol. 24, no. 4, p. 29-37; 1993