

Early Art of the African Continent Part One

The Sahel, Savannah, Western Africa, and Guinea Coast,

Seeking an Answer:

Why are 90-95% of Africa's known cultural heritage artifacts housed outside the continent of Africa?



WEEK SIX ART

Lidded Saltcellar, Sierra Leone, Sapi-
Portugese, 15th-16th century, ivory,
29.8 cm high



Lidded Saltcellar
(detail), Sierra
Leone, Sapi-
Portugese, 15th-
16th century,
ivory, 29.8 cm
high







16th century carved ivory salt-cellars with caryatid substructures



*16th century
end-blown Ivory
Olifant carved by
the Sapi in Sierra
Leone, depicting
various hunting
scenes and the
Portuguese court
of arms and
armillary sphere.*





Spoon (Sapi-Portuguese), 1490–1530, ivory, Sierra Leone,

**Sapi-Portuguese
spoons in
Renaissance
Portuguese
paintings**

Follower or workshop of Frei
Carlos, *Virgin and Child with Angel*,
early 16th century, oil on panel,



Detail of plate with
spoon.



Bini-Portuguese spoon (left)
with a detail of the bird on
the top (right), Benin,
sixteenth century, ivory,



- São Tomé
- colonial island port off the west coast of Africa.



Oldest
European
building in
existence in
sub-Saharan
Africa.

Elmina Castle,
trading outpost
and "slave
factory"





A wall in the Museum: a mural depicting slaves being herded in the African bush by Europeans,



French 1839 print as the *House of signare Anna Colas at Gorée*, painted by d'Hastrel de Rivedoux.

**The House of
Slaves**

Museum opened in 1962





**Goree Island,
off Dakar,
Senegal**



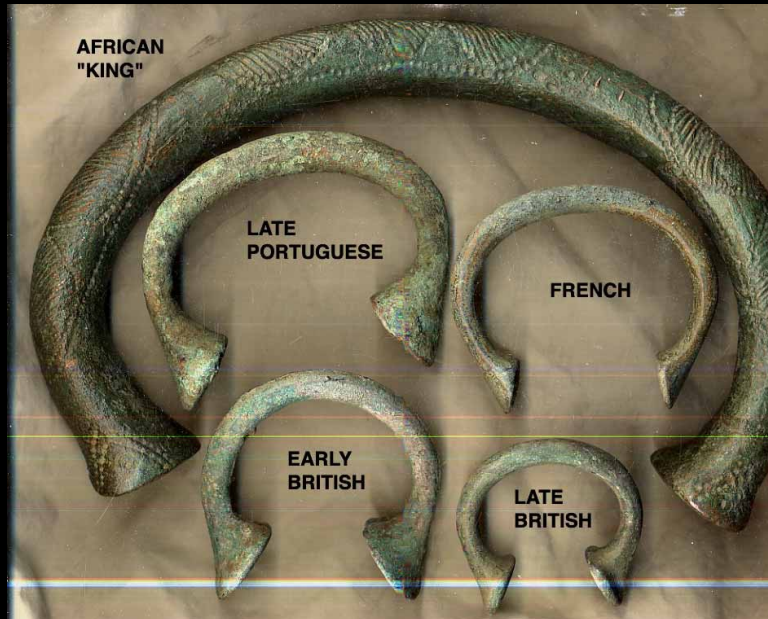
Goree island, Senegal



Bunce Island, Sierra Leone

MANILLA:

MONEY OF THE SLAVE TRADE



A Benin Bronze depicts a Portuguese soldier with manillas in the background



Plaque: Two Portuguese with Manillas



Chafariz d'el Rey
in the Alfama
District (View of a
Square with the
Kings Fountain in
Lisbon), ca.
1570-80,

A FEW EXMAPLES OF ART WITH
SLAVERY AS SUBJECT

What message do you think this sculpture conveys?

Jean-Baptiste Carpeaux
(French,
Valenciennes
1827–1875
Courbevoie)
modeled 1868,
carved 1873 *Why
Born Enslaved!*





Frédéric Bazille, Young Woman with Peonies, 1870, oil on canvas,



Théodore
Géricault, *Raft of
the Medusa*,
1818–19, oil on
canvas,

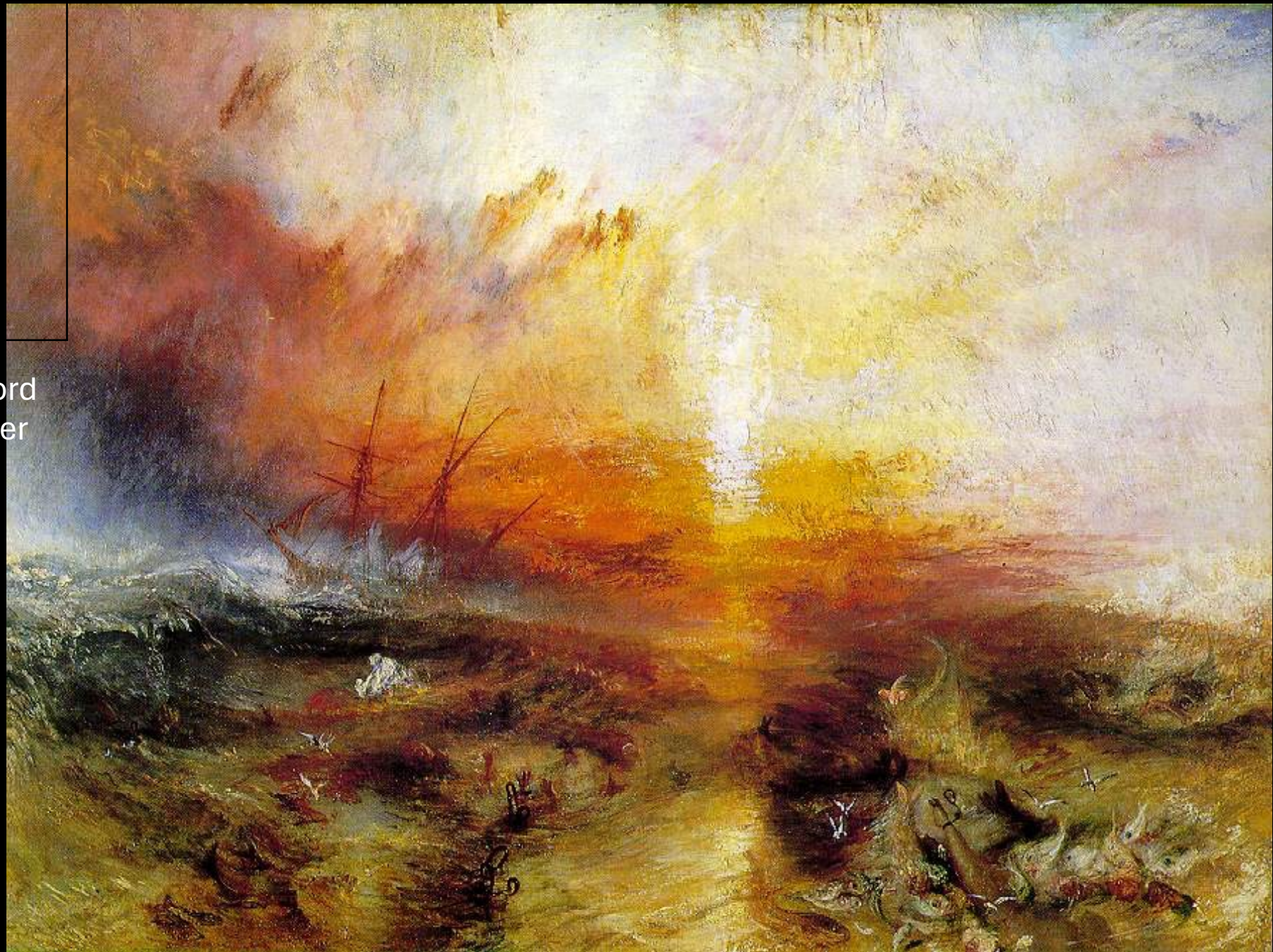
Artist

Joseph Mallord
William Turner

Date

1840

Captain of slave ship
“Zong” en route to
Jamaica threw 133
sick enslaved people
overboard to collect
insurance.



Kara Walker
pays homage
to M. A
Turner's "Slave
Ship of 1840.



Kara Walker Terrible Vacation, 2014. Gouache on paper, 72 1/2 × 159 1/2 in. Baltimore Museum of Art, Maryland, USA.

EDGAR DEGAS
*A Cotton
Office in New
Orleans
1873*

Members of the Musson and Degas families owned slaves, supported the Confederacy, and had ties to and participated in white supremacist groups during Reconstruction.



Aaron Douglas
Into Bondage, 1936



AARON DOUGLAS



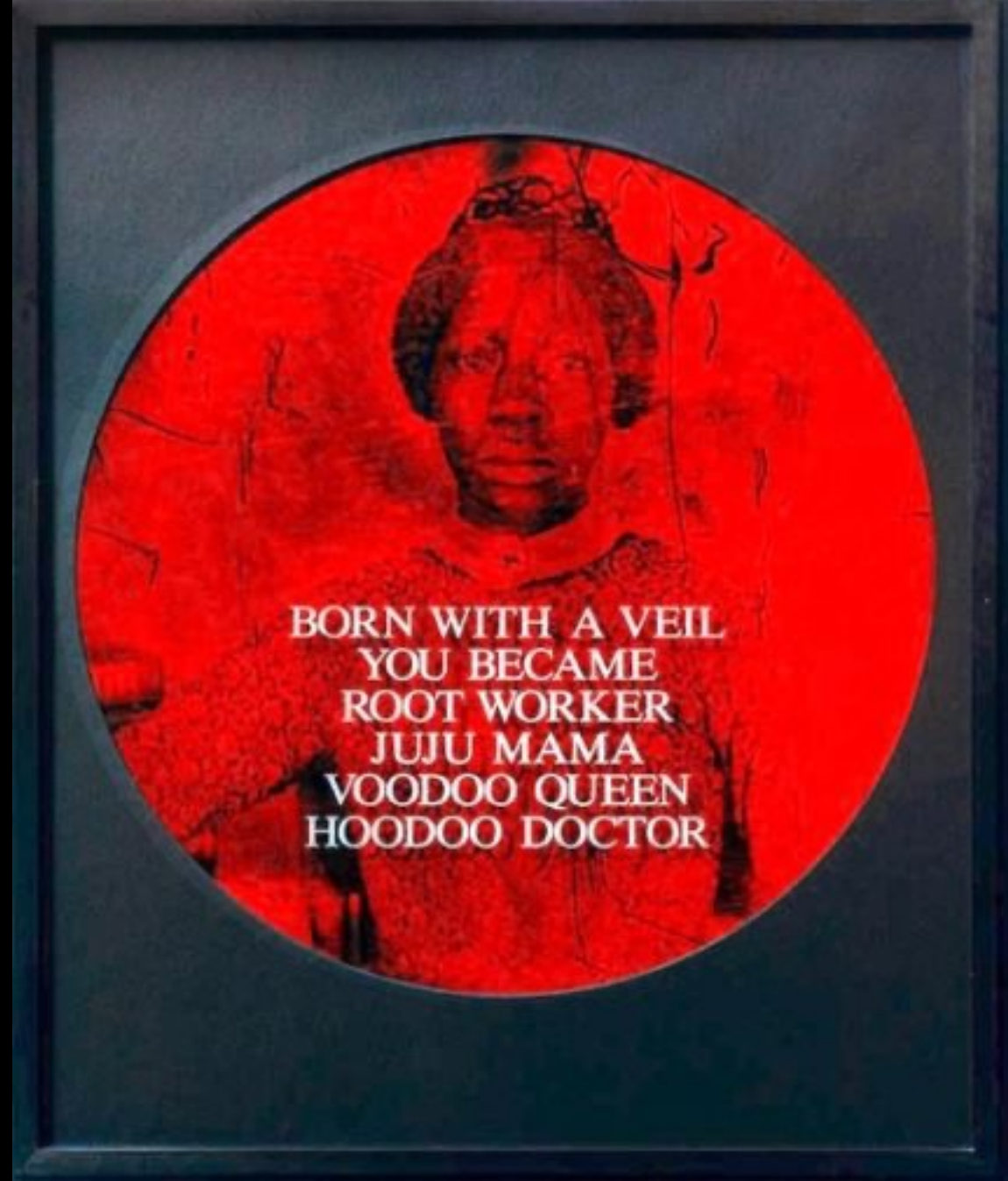
Hale Woodruff, "The Mutiny on the Amistad" (1939), oil on canvas, collection of Slavery Library, Talladega College, Talladega, Alabama (all images courtesy Talladega College)

Jacob Lawrence, Lou Stovall (printer), *Toussaint at Ennery*, 1989, color screenprint

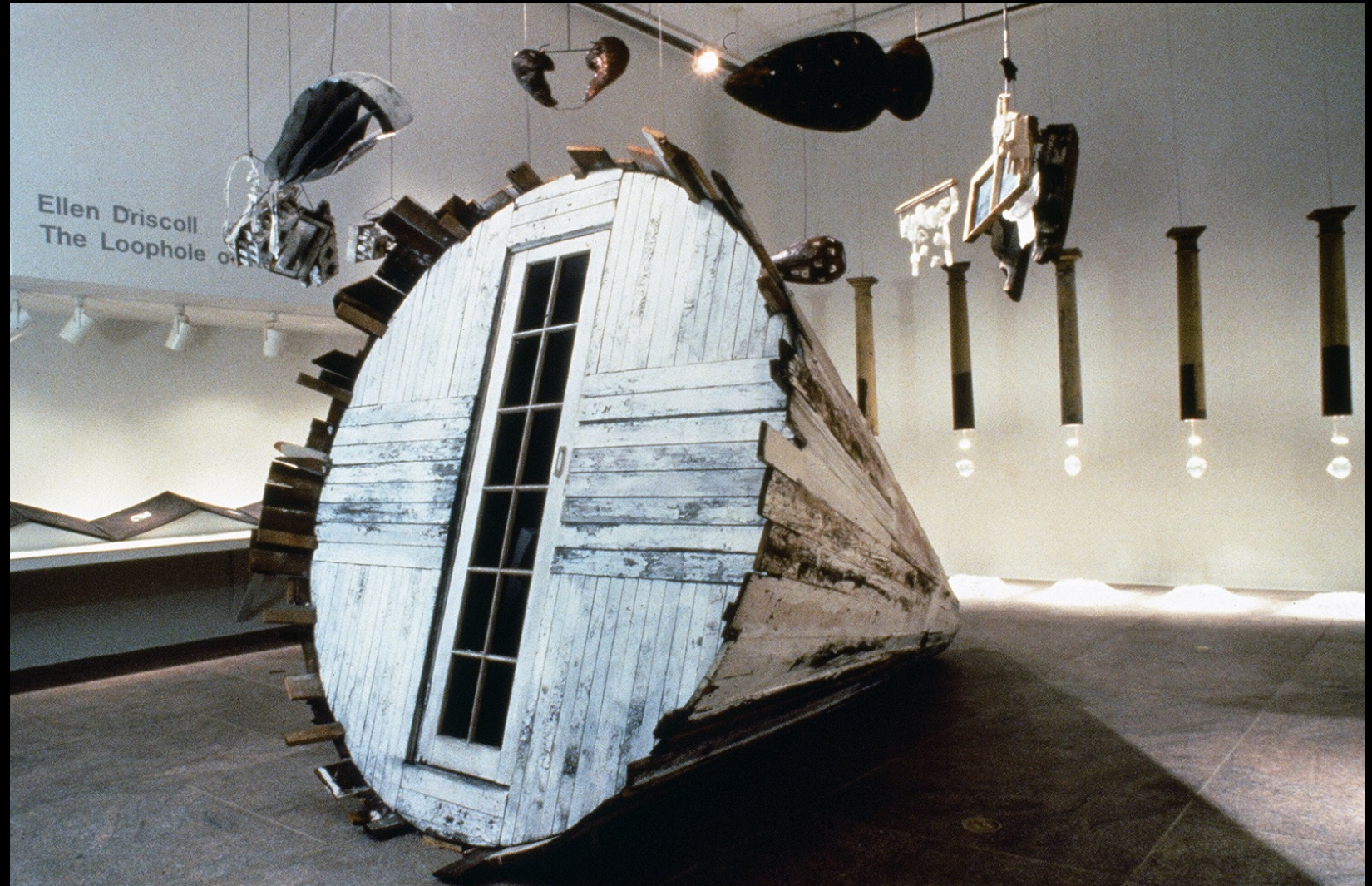
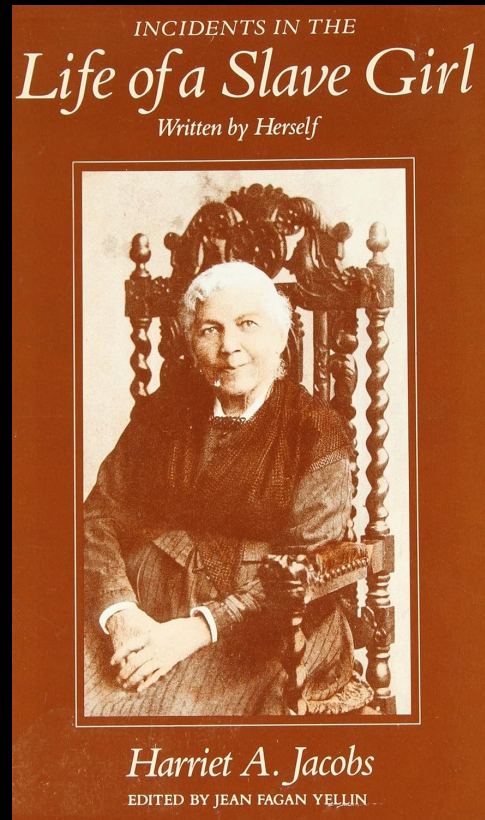


Toussaint
L'Ouverture and
the Haitian
Revolution

Carrie Mae Weems
*Born With a Veil You
Became Root Worker Juju
Mama Voodoo Queen
Hoodoo Doctor, 1995-
1996*



Eileen Driscoll
The Loophole
of Retreat



Kerry James Marshall
Voyager, 1992
acrylic and collage on
canvas
painted surface: 220.



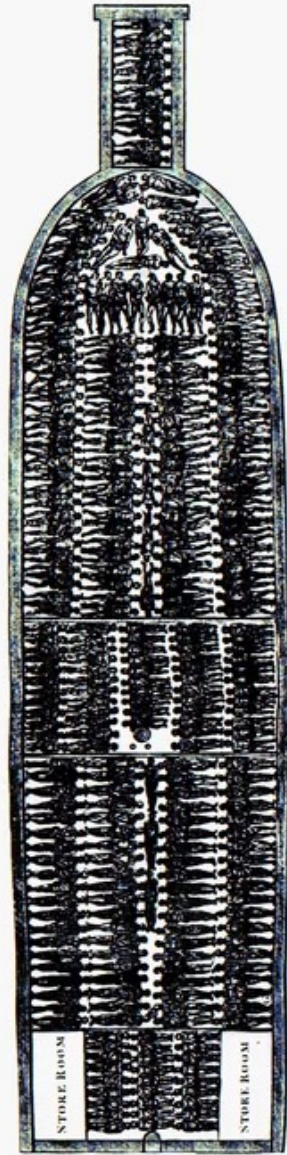


Kara Walker
Gone 1994

Kara Walker
Restraint 2000



Hank Willis Thomas
Absolut Power
2003



ABSOLUT POWER.

*The Cotton
Bowl 2011*

**HANK
WILLIS
THOMAS**

Artwork
Info





Hank Willis Thomas
Raise up
2014

Why wax print fabric?
Why headless?
Why brown-skinned?
To what pointing?

Yinka Shonibare MBE, *Scramble for Africa*, 2003, 14 life-size fiberglass mannequins, 14 chairs, table, Dutch wax printed cotton

