<table>
<thead>
<tr>
<th><strong>Module</strong></th>
<th>Africa: Art of a Continent</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Module Code</strong></td>
<td>AHIS210</td>
</tr>
<tr>
<td><strong>Internal Examiner</strong></td>
<td>Dr. Jessica Draper</td>
</tr>
<tr>
<td><strong>External Examiner</strong></td>
<td>Mr. Wayne Reddiar</td>
</tr>
<tr>
<td><strong>Duration</strong></td>
<td>3 Hours</td>
</tr>
</tbody>
</table>

**Total**: 100

**INSTRUCTIONS TO CANDIDATES**

Candidates are requested to write legibly.

**Answer ALL questions in this paper.**

This paper consists of **FOUR** pages. Please ensure that you have them all.
QUESTION 1 [20 marks]

Refer to the satirical depiction by the Canadian cartoonist William H. Walker (*Life Magazine*, March 16, 1899) above when answering the following questions:

1.1 In this image, four white figures ride the shoulders of people who are obviously not. Identify each of these four white figures in the image above. (4)

1.2 Explain why is their identity is significant in the context of the image. (5)

1.3 What does the title contribute to the meaning? (3)

1.4 Given your answers above, what historical phenomenon is Walker providing a satire of, and what comment is he making? Discuss you answer. (8)
QUESTION 2 [30 marks]

Choose ONE of the images (Either Image A or Image B) in Appendix 1 (page 4) and refer to it when answering the questions that follow.

2.1 Give the name of the artist and the artwork that is being quoted by the contemporary artist. How has the contemporary artist changed the original artwork? (5)

2.2 Why do you think he chose to parody this particular artwork? Is there a significant historical context that he is using to make a point? (5)

2.3 Does the artwork reinforce or resist colonial ideologies and stereotypes? Justify your answer. (6)

2.4 How might the work contribute to the dissolving of binaries? (4)

2.5 Is this artwork an example of cultural appropriation? Write a paragraph to justify your answer. (10)

QUESTION 3 [30 marks]

Primitivism and cultural appropriation played an important role in solidifying already prevalent stereotypes of Africa. Such paradigms do not take into account the intentions of the artist, or the cultural context in which the artwork is made. This has had several profound effects on international ideas about African Art.

3.1 Write a paragraph in which you explain primitivism and cultural appropriation using the example of the Mbulu Ngulu reliquaries made by the Kota people of Gabon. (15)

3.2 When the a bronze sculpture often referred to as the Head of Ife was unearthed in 1938, it undermined existing (Western) understanding of African civilization. Write a paragraph in which you contextualize and then discuss this statement. (15)

QUESTION 4 [20 marks]

While it could be argued that ideas about trade, commodification and authenticity run through all art to some extent, these issues have been particularly prevalent in the history of African Art as a result of the history of exploitation and unequal power relations. Write an essay in which you provide a discussion of the term authenticity in the context of African Art, and then explain the ways in which taxonomies (such as the art / artifact debate) have impacted what Christopher Steiner (1994) describes as “the crisis of misrepresentation”.

3
APPENDIX 1


Image B: *Mr. and Mrs. Andrews without their Heads* (1998) by Yinka Shonibare