

A two-part symposium addresses the embrace of African art by the avant-garde in the first decades of the 20th century, within the context of cultural appropriation, race, and the politics of representation in the colonial age.



Art historian and critic Jack Flam gives the keynote address at the University of Maryland, College Park, framing the critical reexamination of modernist primitivism from a 21st-century perspective. An international group of scholars continues the discussion the following day at the Phillips.

There is no charge to attend the symposium, but registration is required to attend the program at The Phillips Collection on November 14: [groups@phillipscollection.org](mailto:groups@phillipscollection.org)

Organized by The Phillips Collection, the David C. Driskell Center, and the Department of Art History and Archaeology at the University of Maryland.

**TERRA**  
FOUNDATION FOR AMERICAN ART

The symposium is made possible by a generous grant from the Terra Foundation for American Art.

Additional support provided by the Trust for Mutual Understanding.

In conjunction with *Man Ray, African Art and the Modernist Lens*, on view at The Phillips Collection October 10, 2009–January 10, 2010

*Man Ray, African Art and the Modernist Lens* is organized by International Art & Artists, Washington, DC. The exhibition is funded in part by grants from the Terra Foundation for American Art, the National Endowment for the Arts, and the Dedalus Foundation.

THE PHILLIPS  
COLLECTION

1600 21st Street, NW  
Dupont Circle Metro (Q St. exit)  
202-387-2151  
[www.phillipscollection.org](http://www.phillipscollection.org)

COVER: Man Ray, *Untitled*  
(Bamileke figure, *njuindem*, "Bangwa Queen,"  
Bangwa Kingdom, Cameroon), c. 1934  
Gelatin silver print  
Private collection, Paris  
© 2009 Man Ray Trust / Artists Rights Society  
(ARS), NY / ADAGP, Paris

FOLD OVER PANEL: Man Ray, *Noire et blanche*, 1926  
Gelatin silver print  
The Baltimore Museum of Art,  
Purchase with exchange funds from the Edward  
Joseph Gallagher III Memorial Collection;  
and partial gift of George H. Dalsheimer,  
BMA 1988.422.  
Photo: Mitro Hood. © 2009 Man Ray Trust /  
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# AFRICAN ART, MODERNIST PHOTOGRAPHY, & THE POLITICS OF REPRESENTATION

November 13–14, 2009



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## PROGRAM

**Friday, November 13**

**5–7 pm**

**University of Maryland, College Park**

**5–6 pm Cocktail Reception**

David C. Driskell Center, Cole Student Activities Building

**6 pm Keynote Address**

Department of Art History and Archaeology, Art-Sociology Building

**Modernist Primitivism: The Heart of the Matter**

Jack Flam, Distinguished Professor of Art and Art History,  
Brooklyn College and CUNY Graduate Center

**Saturday, November 14**

**10 am–5 pm**

**The Phillips Collection**

**Introductory Remarks**

Dorothy Kosinski, Director, The Phillips Collection

**Moderator**

Renée Ater, Associate Professor of Art History,  
University of Maryland, College Park

**Framing the Dialogue:**

**Man Ray, African Art, and the Politics of Representation**

Wendy Grossman, Organizing Curator,  
*Man Ray, African Art and the Modernist Lens*

**Modernist Legacies / Contemporary Responses**

Elizabeth Harney, Associate Professor of Art History,  
University of Toronto



Josef Sudek,  
*Cernosske masky*  
(Dan masks, ge, Ivory Coast), 1932  
Gelatin silver contact print,  
Museum of Decorative Arts in Prague

**Africa in the Photography and Art Criticism of  
Vladimir Markov and Carl Einstein, c. 1914–15**

Z. S. Strother, Professor of African Art, Columbia University

**Discussion**

**Lunch Break**

**Moderator**

Adrienne Childs, Curator in Residence,  
David C. Driskell Center, University of Maryland, College Park

**African Art and the Czech Avant-Garde:**

**The Photographs of Josef Sudek and Václav Zykmond**

Tomáš Winter, Researcher, Institute of Art History of the  
Academy of Science, Prague

**Carl Van Vechten: Harlem Renaissance and the Africanesque**

James Smalls, Assistant Professor,  
University of Maryland, Baltimore County

**The Reinvention of Man Ray**

Ian Walker, Reader in the History of Photography,  
University of Wales, Newport

**Respondent**

Steven Mansbach, Professor of Art History,  
University of Maryland, College Park

**Discussion**

*A reception hosted by International Arts and Artists,  
located behind The Phillips Collection, follows the symposium.*

## ABOUT THE SPEAKERS

**Renée Ater**, PhD, associate professor, Department of Art History and Archaeology, University of Maryland, focuses on 19th- and 20th-century American art, and African American visual culture. The author of *Keith Morrison*, Vol. 5 of *The David C. Driskell Series of African American Art*, she is also the author of *Remaking Race and History: The Sculpture of Meta Warrick Fuller, 1907–21* (forthcoming).

**Adrienne L. Childs**, PhD, curator in residence, David C. Driskell Center, University of Maryland, specializes in 20th-century African American art, and race in 18th- and 19th-century European art. She has curated exhibitions on David C. Driskell and Stephanie Pogue, among others.

**Jack Flam**, PhD, is Distinguished Professor of Art and Art History at Brooklyn College and at the Graduate School of the City University of New York, where he has taught since 1975. He is the author of numerous works on 19th- and 20th-century European and American art, and on African art.

**Wendy Grossman**, PhD, curator of *Man Ray, African Art and the Modernist Lens* and author of its catalogue, is an independent scholar and a specialist in the history of photography, early 20th-century European and American modernism, the relationship between African and modern art, and Man Ray.

**Elizabeth Harney**, PhD, teaches modern and contemporary art at the University of Toronto. She is the author of *In Senghor's Shadow: Art, Politics, and the Avant-Garde in Senegal, 1960–1995*, editor of *Ethiopian Passages: Contemporary Art from the Diaspora*, and co-editor of *Inscribing Meaning: Writing and Graphic Systems in African Art*. Harney served as the first curator of contemporary art at the Smithsonian Institution's National Museum of African Art.

**Steven Mansbach**, PhD, professor, Department of Art History and Archaeology, University of Maryland, focuses his research on the genesis and reception of “classical” modern art in Central and Eastern Europe from the late 19th century through the mid-20th century. His publications include: *Modern Art in Eastern Europe: From the Baltic to the Balkans ca. 1890 to 1939* and *Standing in the Tempest: Painters of the Hungarian Avant-Garde 1908–1930*.

**James Smalls**, PhD, is professor of art history and theory at the University of Maryland, Baltimore County. His research interests center on race, gender, and gay sexuality in 19th-century European art, African American art, and the art of the black diaspora. He is the author of *Homosexuality in Art* (reissued as *Gay Art*) and *The Homoerotic Photography of Carl Van Vechten: Public Face, Private Thoughts*.

**Z. S. Strother**, PhD, is Riggio Professor of African Art at Columbia University. Her publications on African art history include the prize-winning *Inventing Masks: Agency and History in the Art of the Central Pende*. She is currently collaborating on preparation of an analytical English edition of “Negro Art” by Vladimir Markov (1912–19).

**Ian Walker**, PhD, reader in the history of photography at the University of Wales, Newport, writes on photography and on the relationship between documentary photography and surrealism. His publications include *City Gorged with Dreams: Surrealism and Documentary Photography in Interwar Paris* (2002) and *So Exotic, So Homemade: Surrealism, Englishness and Documentary Photography* (2007).

**Tomáš Winter**, PhD, is a researcher at the Institute of Art History of the Academy of Sciences of the Czech Republic. He focuses on Czech and European modern art of the 20th century, specializing in the themes of caricature and primitivism. He is the editor of the Czech art journal *Umění / Art*.