

# The African Experience and Global Art History: Towards A Curriculum for Critical Citizenship

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## **Abstract**

*We live in a world that is fast becoming a global village and if misconceptions and xenophobic attitudes of the people of the world would be assuaged, there is the need for an understanding of the cultures of one another. Fortunately, the discipline of art history is gradually shifting from a Eurocentric scholarly / intellectual preserve to include the art histories of the “other” non-western societies, a rather temperate intellectual disposition. This is surely a drift from the “aloofness” of the discipline which adhered to hegemonic Western art historical evaluation, distancing “other” epistemologies and histories, over a period. In Africa, there is a crisis of a neo-colonial trend that is fossilizing knowledge in most of the higher institutions in Africa. This paper focuses on the possibility of developing an African art history curriculum or curricular towards a progressive “recovery” of the African learners’ mind and preparing them for an engagement with the global environment.*

## **Introduction**

Like the case with many African universities, only recently did more departments of art in Nigeria offer programmes in Art History. This is quite a contrast with the situation in the late 1980s and early 1990s in the whole of Africa (ACASA, 1998, 6). Nevertheless, majority of these programmes in Nigeria and indeed most sub-Saharan Africa may need to add the burden of the current direction of Art historical studies, which is global. Recently, debates are on especially by some scholars as reflected in James Elkins’ (2012) *Is Art History Global?*-a book centred on the seminar discourse on the topic whether or not art history can – and may be whether or not it should – be a global discipline. This article advocates the invention of a curriculum or curricula that would account

for African peoples' collective desire towards a purposeful and result-oriented education for the total education of learners towards critical citizenship. As could be seen in the current interest of the College Art Association (CAA) based in the United States, Art history discipline is gradually shifting from a Eurocentric scholarly/intellectual preserve to include the art histories of 'the other' non-western societies, a rather temperate intellectual disposition. This is surely a drift from the 'aloofness' of the discipline, which adhered to hegemonic Western art historical canons as the parameter for art historical evaluation, distancing 'other' epistemologies and histories, over a period. My study of art history programmes at many sub-Saharan African higher institutions (Anglophone and Francophone) affirmed that most of these art history programmes are still basically adoptions and adaptations and in most cases, of outmoded art history programmes from European and American art institutions. The art history programmes in Nigerian universities are not exempted in this category. The contemporary realities of the progressive and consistent knowledge production around the globe especially in the West, demands a decolonization of knowledge in Africa.

Unfortunately, there has been a crisis of a neo-colonial trend that is fossilizing knowledge in most of the higher institutions in Africa. As a matter of necessity there is a need for knowledge production from an African perspective in the knowledge industry of Africa. If this must happen in the art academies or higher institutions in Africa, it is my opinion that this should begin with a reformation of our curricula or programmes. This paper focuses on the possibility of developing an Art history curriculum or curricula towards a progressive, self-conscious cognizance for critical citizenship in Africa. The goal is an attempt at a 'recovery' of the mind of the African learner from the indelible concomitant of colonization and neo-colonialism and an engagement with the global environment. For example, the content of the art history curriculum that I drew for the Department of Fine and Applied Arts, University of Benin, Nigeria is an attempted experiment at programme content from an African perspective.

### **The State of the Discipline in Africa**

In 2010, Query on H-Afri Arts H-Net Network brought "attention to an overdue discussion concerning the development of tertiary education in

art (and art history) in Africa” ([H-AFRARTS@H-NET.MSU.EDUTES](mailto:H-AFRARTS@H-NET.MSU.EDUTES)). In 1998, this was also the concern of some scholars at the 11<sup>th</sup> ACASA Triennial Symposium, New Orleans, April 1998 (ACASA, 1998), when the paucity of literary works and problematic art history curricula at the higher institutions in Africa was a focus. In his speech, acknowledging ACASA leadership award at the 11<sup>th</sup> Triennial Symposium, New Orleans, Merrick Posnansky, who had worked extensively in Uganda, Nigeria and Ghana educational systems, was piqued that Art history is either non-existent or weakly developed at African Universities and opined that:

teaching initiatives are just what are needed for really establishing art history within an African context...to Ghana...was impressed with the escalating strength of the performance arts, the vibrancy of research into oral literature, the surge in creative writing and the resilience of archaeology... I was saddened that art history and material cultural studies have all still not taken hold (ACASA,1998,6)

Worse still, in most African countries that I visited in the course of my research, Nigeria being a typical example, there is a whole gamut of misconception about the relationship between art history and correlate disciplines, such as art criticism, archaeology, sociology, anthropology, social history, religion among many other disciplines. Most times people who write anything on art claim to be writing art history; and this misconception is not just among artists, the public and ‘art historians’ in the higher institutions. It seems to be a general misapprehension of art history, Generally, although in theory, the definitions of these terms are explicit, in the West, art history has developed into other forms of dimensions like visual culture and currently growing into a global discipline. The understanding of visual studies is still very vague in most parts. For example, what are visual (culture) studies specialists called? What is the term used for them and the work they do? What is the piece of writing on visual studies called? The reality is that many types of the writings on art from many correlate disciplines often find excuses under the canopy of art historical nomenclature. This is problematic, if not for anything, at least, for the sake of academic knowledge and intellectual enterprise.

While art history studies is not yet appropriately developed in Nigeria as what obtains in contemporary United States and European academia, it is fast developing ahead of what obtains in most parts of Africa . From my studies on Africa, enabled by the African Humanities Programme (AHP) of the American Council of Learned Societies (ACLS) Postdoctoral Fellowship (2010 – 2011) with field trips to Dakar, Senegal, as fellow at the West African Research Centre (WARC) and the International Institute for Advanced Studies (IIAS) Accra, University of Ghana, Legon, Ghana, I observed that a few Anglophone African Universities such as Nigeria and perhaps South Africa in the past years, have any serious art history programme leading to award of degree . It is even worse in Francophone Africa, where only a handful of programmes in all the countries of Francophone Africa put together run a poor imitation of European art history. Not much information was gathered on the state of the discipline in Lusophone African countries and others including North Africa.

In Nigeria, among the art Departments offering degrees, a few have programmes leading to the award of B.A., M.A., PhD in art history, while others have art history degree programmes at the M.A and PhD levels only. The courses are basically African art history (with specialization in traditional or modern African art, often not specifically stated): One of the challenges of drawing a new curriculum towards critical citizenship is how to engender one that would not just focus on African Studies and a few European Art history courses. The concern is to make a change involving diversification of the content of the curriculum for set objectives as would be shown later. This is to able to ‘impact in the production of self-awareness and new models of cultural expression, dialogues with process of modernization, and what lies at the heart of modernity itself out of the ruins of colonialism’ (Okwui Enwenzor & Okeke-Angulu Chika, 2012 ).

### **Critical Citizenship and Curriculum for Critical Citizenship**

Critical citizenship is an existing concept relating to critical thinking that leads to individual transformation, providing for responsible and accommodating individuals in multicultural societies. Like most existing social and philosophical theories among others, critical citizenship idea obtains in the USA and in Europe. It became an essential issue in South Africa since the end of the apartheid regime in 1994, with the

obliteration of white supremacy notion as a national policy and the entrenchment of a multicultural template where the notion of skin colour or race accentuation no longer exists. No doubt, there are similar issues all over Africa; of settler and original owner of land issues, ethnic rivalry, corruption, culture of impunity and religious intolerance, leading to unending wars, bitterness, and civil strife in Africa. The debilitations often end in the resultant vicious circle of underdevelopment and other untoward and uncomplimentary situations in Africa. If school as often defined is societal institution for the perpetration of desired aspects of culture on the young, then educational curricula in African schools could be one of the various avenues to influence critical attitudes and promote the desire for generational integration in Africa. The concept of “Ubuntu” in South Africa local parlance and “Omoluabi” of the Yoruba in South Western Nigeria are indications that such notions as critical citizenship in Western knowledge might have existed or exist in Africa.

In education , curriculum is a device to shape students’ development, and the ideals of critical citizenship education is predicated on the promotion of a common set of shared values such as tolerance at all levels within the family, religious organizations, personal and interpersonal levels and across races, age, gender among others. This include respect for diversity, human rights beyond the slogan of it as a system of government, but an intrinsic one, internalized by the individual in all ramification. It is about transformation, that is, a noticeable change in form and character, not just reform but rather "a blue print changer" (Johnson, L. & Morris, P, 2010). The role of aesthetics or art or art history in this case, as organized ingrained value content for critical education and how this can be implemented in the curriculum in an African environment is the interest this paper .

Curriculum is an organized educational programme of learning experiences with goals/objectives/aims, admission requirements for students, qualification of teachers, programme content and expected outcomes. Curriculum is often in consonance with the goals and aspirations of any society that set up schools. According to Adiss, Stephen and Erickson Mary (1993, 49), some of the salient goals of art history education should include fostering in learners such abilities as;

- a) To communicate;
- b) To be good citizens;

- c) To appreciate and understand their environment;
- d) To develop self-esteem; and
- e) To understand others in their country and the world

The question is how this is to be achieved in African institutions? Usually, majority of the books written on art history are the foci of European or American perspectives and their views about the art of Africa and art in Africa among other views of art of the other places. Although, there have been Africans involved in the project of producing literature on Africa often ‘the outsider, whether occidental scholarship or Diaspora Negro discourse, quickly establishes delineations without acknowledging the possibility that these may not be shared by those whose histories are at the centre of discourse (Oguibe, 2004, 2, 4, 6.)

The existing literature on Africa from the West cannot be wished away with a wave of the hand. They have been very helpful to Africa in many respects for the progressive knowledge about Africa even till the moment. But there need to be heard the voices of the silent Africans especially since the extant knowledge available from the West have failed to produce the much needed ramifying ‘renaissance’ in Africa. ‘Doing the same thing over and over and expecting a different outcome is the definition of insanity’ (Al Form’s, 2013, 6). If so, can African scholar(s) generate or establish a set of knowledge that is adaptable from a true knowledge, not necessarily from the past of Africa, but of the possibility of different set(s) of knowledge of Africa to elicit a workable Africa? The whole idea emphasizes the need for Africans to tell their own story.

### **Global Art History and the African Experience**

This paper draws attention to some problems of teaching art history in Africa, and proposes some solutions towards a global art history and critical citizenship curriculum for the African learner. Perhaps this is best explained in the words of George Sefa Dei, who insists that:

in the epoch of globalization and advance capitalism schooling and education have become configured to meet the needs of modernization from the context of Euromodernity. For African learners we need to develop theoretical prisms or perspectives that are able

to account for our lived experiences and our relationality with other learners. (George Sefa Dei , 2012)

These are the issues prompting this article. Can there be a curriculum which places artistic development in Africa and other places in their widely acknowledged artistic trend, and in appropriate historical perspective? Can such developments in Africa be aligned with other art historical scenes and development in other parts of the world of the same period? Can we philosophise on the nature and inherent characteristics of such development and seek a correlation or differences/ or course of divergence? Can this knowledge bring the learner into the light of his world and the world of other people? How would this help the student to appreciate the art of his culture and recognise the inherent philosophy different from the views, perspective or eyes of the outsider? These queries are in the purview and pursuit of this research, not just for a desire to construct an Africa-centred epistemology or an African library; it is fundamentally an attempt to find solutions to existing problems; a call for reform of study and research towards progressive development of knowledge in African institutions as opposed to trans-posing Western models, verbatim.

These concerns preceded the art history curriculum which I drew for my Department of Fine and Applied Arts, University of Benin, Nigeria. The following were the curricular projectiles:

- a) For students to see art history as a broad subject covering the artistic experiences of mankind all over the globe and all the period, including ancient, modern and futuristic prognosticating; and beyond the knowledge confined to Africa only;
- b) The relevance for students to internationalize their studies beyond the confines of Africa;
- c) The need for students to be conversant with theories in the humanities and the social sciences;
- d) A curriculum articulating Africa's relationship with other civilizations, regions and peoples of the world before 15<sup>th</sup> century contact with Europe; and
- e) To decolonize knowledge within art historical context by seeking cultural nearness of Western phenomena, or comparing

and contrasting them with what obtains in Africa and other non-African societies.

This curriculum is what I christen “**Integrated Africanized Art History Curriculum.**”<sup>1</sup> I consider this as having the affinity to positively impact the psyche of art and art history students in Africa, at least in Nigeria; and perhaps attempt at the “recovery” of the mind, from the indelible concomitant of colonization and globalization; this is with the hope that this can positively inform professional praxis and develop critical citizenship among trained African art historians and artists

We live in a world that is fast becoming a global village, and if misconceptions and xenophobic attitudes of the peoples of the world would be assuaged, there is the need for an understanding of the cultures of one another. Today, Africans appear to be one of the most culturally disoriented people on earth and this is one of the fall-outs of colonialism. In spite of this, African art remains one of the most visible and influential material culture objects traded in the international art market, especially in the West. The international art market is in reality an area covering only the United States and Western Europe. For decades, the world art scene’s Western-dominated perspectives and mechanism continue to play a vital role in shaping opinions on art in a way that it is difficult for artists to move at least on the international stage, without the appropriate endorsement or sanction of Western art establishment. The impact of the West in this regard, sometimes derided by some, is very significant for the knowledge of the art of the world. Any study of the art of the world in Africa, and about Africa, must begin with an awareness of this fact.

The whole idea about this curricula reformation is hinged on making the subject of art history comprehensible to the body of African students in art history, to engender an awareness of who they are; and to have knowledge of what is African art as well as an understanding of the art of other places around the globe. Through the curriculum that has been innovated by me at the University of Benin, the need to persuade learners to locate themselves in the geography and history of the world through what is called “**Integrated Africa-centred Art History**” is reflected.



The idea of this is, to find ways to make students studying Art History to be able to locate themselves (their culture and art) on the map of the globe in relationship with other cultures and understand the numerous factors that impinge on art production including the society, religion, international politics, and economy among many other psychological or philosophical issues. This is necessary because self-knowledge informs us of our mental representations of ourselves and or our relationship to others.

Before now, the programme of art history of my art department, University of Benin, had consolidated the inherited structures of a basically anthropological and African Studies concept, often ethnological and with perceptions and content situated mostly within Africa and a few European art courses. There were no articulated, direct or implied consideration for the connotation of authorship or versions of authorship or authenticity and the angle of narrative; the validity of the narrator; the perspective of the narrated; and the meaning of the form of narration and implication of the narrative to the learner with consideration for the global environment.

Art history is a wide subject covering the artistic experiences of mankind all over the globe, because it is a worldwide phenomenon; and any attempt to localize its knowledge to a particular region, period, country or continent without recourse to other places would intellectually maroon its study and the quantum of information that ought to be available to learners in that situation. In Africa and for the African learner in Africa, this type of curriculum should be conceived as being in the realm of a skewed art history or merely African Studies or even some local ethnic studies.

In the drawn curriculum attempted in my department, the progressive development of the history of Africa is considered from the period of available records and evidences from the rock art of Africa, the ancient kingdoms; through contacts and trade with Arabs, early writings and records of Arabian Islamic scholars and their visits to Africa; trans-Saharan trade before European adventure in Africa, through to earliest European adventures, establishment of legitimate trade, slave trade, abolition of slave trade, colonial period, African nationalism, the entire postcolonial era – independence, post-independence and African

Diaspora. The progressive development of this history helps in the tracking of historical development which informs the understanding of artistic and historical era/development, transitions, cross-pollination of ideas and styles and transference of influences on art. The natures and forms of the art of these periods in Africa are also encouraged to be considered in configuration with the development around the world. The connections or similarities and differences between Africa/African art and other countries and their art (where likely) ought to be attempted.

The study of the art of Europe from prehistoric period through to the contemporary is the basis or matrix on which all the artistic epochs and development are scrutinized in the curriculum. This has become necessary because the knowledge enterprise that we engage in art history, indeed the disciplines in our formal Western type educational institutions in Africa and indeed the whole world, is derived from Western epistemology. While there would surely be a divergence or varying methodology, the enterprise of western school education is the source of art history discipline and it is seeking a variant in the discipline of art history that is the focus of this research. A broad treatment of the art of America, African-America, Asia and the Oceania is made possible in my drawn curriculum.

### **Strategies for Evolving a Global Art History Curriculum for Critical Citizenship in Africa: The Benin Art Department Example**

The strategies for evolving a meaningful art history curriculum for critical citizenship in Africa must involve the following.

**A re-examination of Existing Programmes:** There is a need to re-examine existing programme contents offered in the departments, towards perpetrating the desired aspects of culture through art history on the learners (undergraduate and graduate levels), as educational curricula could be one of the various avenues to influence critical attitudes and promote the desired aspirations for generational integration in Africa and the world. What would be certainly needed are changes involving innovations, revision or diversification of existing programmes, a re-examination of students' admission requirements, and possibly an improvement on staff recruitment? The content of such art history scholarship should be historical, based on current artistic development,

towards appropriate documentation. Art history programme therefore should equip an art history student with information that would yield responsible citizenship.

**Evolving Appropriate Terminologies for Art History and Relating Works To Existing Art Theories:** Almost all the terminologies currently used in art history are still basically western; and it is time to address this, including finding terms, words and new classification for Western nomenclature that may not be the same when analysing artistic experiences in other cultures or art of other geographical locations. As global art history evolves, there is the possibility for progressive academic development as well as chances to revise aberrations towards a global-centred art history. It must be noted that daily the knowledge of art is constantly being updated, revised and reconsidered and the latest attribution is not necessarily the correct one and it would need consistent reading through specialist local and international Art history journals, books and the internet to be current . Moreso there is a need also to consider other art theories that emanate from outside Western thought, provoking international art reasoning and eliciting responses. The existing gaps presently create room for questioning the primary target of Art history scholarship. Is it just for the consumption of people in the United States and Europe?

**Comparative Study of Modernities and Decolonizing Western Knowledge:** Towards this, it would be necessary that the programme content in the academic institutions include comparative study of modernities vis-à-vis the Orient, the West and Africa to draw out from artistic experiences things or experiences that are common to humanity. It is instructive that Western civilization or modernity is undisputedly considered the hegemonic product of the West and the task for universal scholarship is to decolonize knowledge offered in the institutions. Ali Mazrui (2003) posits that world culture is evolving fast, and the task is to save it from excessive Eurocentrism. He maintains that the question which arises is how this is to be achieved. Decolonizing knowledge within art historical context is to seek cultural nearness of Western phenomena, with a view to comparing and contrasting them with those of other societies as well as enabling a socio-linguistic usage in global art history with African perspectives.

**Need for Competence in Indigenous Languages for Students of Art History:** What's more, there can also be innovation in the admission requirements for students that would like to read art history in the institutions and this could include at least the ability to read or write or verbally communicate in one or more indigenous or international languages. This will enable socio-linguistic development of terms in the discipline that would be ecological to the local and international world.

**The Differences of Western Modern Art and Modern Art of Other Places:** After all, modern art of the rest of the world did not evolve in the same manner as in the West. Modern art in Europe and America represents a departure from Western traditions of representation and the depiction of actual world experiences. In Western modern art, the concern of the artist shifted from physical embodiment to the idea .It is often assumed that the embodiment itself is no longer of great importance. A few statements on a piece of paper can serve just as well as a work produced in traditionally accepted materials by traditional methods , for the work of art can be seen as the map of a thought process. In other parts of the world like Africa, (especially those areas with a history of artistic production), modern art involves adaptation of traditional or pre-colonial African art form with the ethos and idioms of western academy art type. Such was the style of art taught in the formal institutions developed during the colonial period in Africa. The nature and development of modern art in the West may be and may not be the same as what obtain elsewhere in the world.

**Instilling Appropriate Art History Epistemology and Methodology in Would-Be Art Historians:** Above all, it is important to instil proper art history epistemology and methodology in would-be art historians in the institutions. This cannot be done haphazardly or spuriously; it has to be methodical, developmental and purpose-directed. The first attempt towards this would be the development of proper literature for the teaching of the course .It is greatly needed if the future of the discipline is to be improved. If we are to successfully attract students to the course, we must provide them with appropriate literature similar to Jansen, Gardner, and Hart books on the history of Western art (Eyo, 1987; 111-118).Books written by Westerners and non-Westerners including Africans should be included in the reading list of students to acquaint

students with the writings, thoughts and views of authors from different backgrounds for comparative purposes.

Training in modern art history should consider how artistic materials ought to be used by art historians and compared to those specializing in other disciplines like psychology, history anthropology and sociology. It should be emphasized to trainees as stated before that the barrier between these disciplines has been broken in recent years in a way that links them all, but every one of the disciplines have their individual epistemology and disciplinary characteristics. Invariably, students must be taught to equip themselves with art historical techniques of inquiry. For example, in art history, the process is often such that one starts with an end product which is the art work, and works backwards, exploring and analysing the process which brought it into being.

**Employing Qualified and Certified Teaching Staff as well as Establishing Creditable Journals:** Further, qualified and certified persons with the knowledge of Art History epistemology ought to be employed to teach the subject in the departments. Importantly, those teaching Art History must be knowledgeable and ready to avail themselves of current developments in the discipline. Besides, the establishment of creditable journals and provision of avenues for the publication of original and genuine research on art indigenous scholars would be a progressive step towards achieving a proper documentation and teaching of Art history in the different climes. Such publications as these should be regular and made available locally and to Western audience(s) as a counter penetrative strategy, for the balancing of reports, views, documentation and assessment of other parts of the world including Africa.

**Improving Learning Environment towards a Viable Scholarship:** Most significantly, research students in the field need to be equipped with necessary enabling academic environment such as relevant textbooks, journals, magazines, monographs, slides, films, computer and internet or virtual library facility and all other information on the current state of research and scholarship in the discipline. It is as well necessary to emphasise that contrary to early and immediate postcolonial Western scholarship, the evaluation of art works from other parts of the world

including Africa does not need esoteric parameters (ahistorical standards)

**Need for an Umbrella Body/Association of Researchers and Intellectuals Based in Africa and the ‘Other’ Countries:** There is also the need for an umbrella body or association of researchers, intellectuals and scholars like the Association of Art Historians (AAH), London; CIHA (Comite Internationale d’Histoire de l’art) based in Switzerland or the College Association of America (CAA) for the needed germination of ideas and establishment of standards to help advance art historical studies all over the world including Africa. This is necessary because such bodies act as channels for constant flow of information and communication among members, to exchange ideas, and for up-dates. The implication of this is far reaching for the expected reformation of the existing art history curricula.

**Collaborative Work between West-Based Scholars and Those from other Parts of the World:** It is essential to narrow the gap between West-based art history scholars and those in other parts of the world including Africa. Collaborative work between West-based African scholars and those in other parts of the world would be an incentive that could help to hasten the much needed reforms towards globalizing current art history and its study. Such collaborative “endeavour must be ingrained and mutually responsive” (Adogame, Afe 2004, 380) and this can be in the form of intellectual support by West-based scholars to scholars outside Europe and the United States, through making books and research findings available to them. On their part, scholars from other parts of the world will supply data and information to advance the “theoretical grid making” of their West-based counterparts ( Adogame, Afe ,2004,380).

## **Conclusion**

The benefit of a well-developed global art history for the peoples of the world particularly in Africa is immense. African governments should be interested in this project. Besides, world bodies like UNESCO or Getty Foundation, USA, should endeavour to encourage the development of art history study in the universities around the globe. Research grants and fellowships should be made available to scholars to write books on the art of the people of the world with the goal of publishing a

compendium of world art. If possible, these international bodies should convene a meeting of a given number of art historians from different countries and continents for the purpose of engaging them to be involved in the writing of a comprehensive art encyclopaedia of the art of the world, from the traditional to the contemporary.

The modus for engaging these art historians should be thorough and must be based on the competence of the individuals. They must also be residing in the places of the art they engage to write about; to be sure they are not writing to please other people like most African writers resident in the West who write to be relevant in the West.

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Art Council of African Studies Association Newsletter(ACASA) of April 11, 1998, p.6: Posnansky expressed these views in his narrative on the state of Art History in African tertiary institutions, maintaining that art history is poorly developed in most African Universities and that 'teaching initiatives are just what is needed for really establishing art history within an African context'. These were his observations in the speech acknowledging the Art Council of the African Studies Association Leadership Award, at the 11th Triennial Symposium held in New Orleans and published in this issue of ACASA Newsletter. Merrick Posnansky had extensive work and research experience in Uganda, Nigeria and Ghana educational systems.

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### **Notes:**

1. The study for this article is an aspect of the African Humanities Programme project, enabled by the African Humanities Programme of the American Council of Learned Societies (AHP/ACLS) Postdoctoral Fellowship(2010-2011) with field trips to Dakar, Senegal, West African Research Centre (WARC); and at the International Institute for Advanced Studies (IIAS) Accra, University of Ghana ,Legon, Ghana, granted to Dr Freeborn Odiboh. From studies on Africa, enabled by the African Humanities Programme of the American Council of Learned Societies (AHP/ACLS) Postdoctoral Fellowship(2010-2011) with field trips to Dakar, Senegal, as fellow at the West African Research Centre (WARC) and a fellow at the International Institute for Advanced Studies (IIAS) Accra, University of Ghana ,Legon, Ghana ,it was discovered that a few Anglophone African Universities with Nigeria (mainly) leading, had any serious art history programme leading to the award of degrees and it is even worse in the Francophone. Little information was gathered on the state of the discipline in Lusophone African countries and others.