

10. Julien Loiseau, *Reconstruire la maison du sultan: Ruine et recomposition de l'ordre urbain au Caire (1350-1450)* (Cairo: Institut Français d'Archéologie Orientale, 2010).

WENDY A. GROSSMAN

Man Ray, African Art, and the Modernist Lens

Washington, D.C.: International Art and Artists, 2009. 184 pp.; 23 color ills., 259 b/w. \$39.95

MAUREEN MURPHY

De l'imaginaire au musée: Les arts d'Afrique à Paris et à New York (1931-2006)

Paris: Les Presses du Réel, 2009. 400 pp.; 54 b/w ills. € 26.00

PETER STEPAN

Picasso's Collection of African and Oceanic Art

Translated from the German by Paul Aston and Karin Skawran
Munich: Prestel, 2007. 152 pp.; 42 color ills., 226 b/w. \$85.00

On March 7, 2006, a letter in the *Star* newspaper of Cape Town, South Africa, set off a heated debate by leveling accusations of thievery at Pablo Picasso, the doyen of modernist primitivism. The vitriolic letter, entitled "Exhibition Proves Picasso Stole Inspiration," was written by Sandile Memela, a representative of the Department of Arts and Culture, in response to the much anticipated exhibition *Picasso and Africa*. This exhibition, organized by the South African National Gallery and the Musée Picasso, Paris, marked the first time that Picasso's works were seen in South Africa and only the second time they appeared on the African continent.¹ Memela claimed that had Picasso not stolen formal ideas from "anonymous" African artists, he never would have achieved such greatness. While hyperbole, in essence his complaint echoed long-standing concerns of practitioners and scholars of African arts who have lamented the continuing imbalance between assessments of European modernist genius and dismissals of the African creativity that made possible the profound cultural interactions that characterized the early modernist moment. Particularly vexing was the oft-quoted denial by the artist himself of influence or interest in African arts, "L'art nègre, connais pas!"—this despite public knowledge of his collecting activities and visits to ethnographic collections and in opposition to formal evidence of his courtship of African masks and sculptures.

Memela's criticism was a reminder that these wounds remain raw, reflecting the sensitivity at the heart of still unresolved debates on the relation between African art and Western modernism.² These debates

focus on the nature of artistic influence, the contours of cultural appropriation, and the critical agency involved in the telling of modernist art histories, reminding us that narratives are not color-blind. Historically, modern African (and other non-Western) artists have not been afforded the same license for appropriative practices as their European modernist counterparts without risking charges of inauthenticity or mimicry.

The South African debate, set against the uneasy utopian blueprint for a "Rainbow Nation," recalled the furor that erupted in connection with the exhibition *Primitivism in Modern Art* held at the Museum of Modern Art, New York, in 1984. The controversies engendered by that watershed exhibition were discussed so thoroughly and passionately at the time, in writings by theorists like Thomas McEvilly, Hal Foster, and James Clifford, that they were often referred to in comprehensive (canonical) terms that elided the subtleties of the original arguments and all but silenced further public debate. The force with which these controversies over race, representation, and art historical narrative resurfaced in 2006 surprised and frustrated many in the South African art establishment who had assumed that the "primitivism problem" had been laid to rest and who saw it as a distraction from the task of crafting a successful, multi-racial contemporary art world.

The long shadow cast by the Museum of Modern Art exhibition served as an important catalyst for many critical exhibition projects, leading them to question Eurocentric notions of universalism, to measure the tenor of parallel modernisms, or to encourage and celebrate the cosmopolitan nature of the contemporary art world. The weight of these postmodernist interventions seemed to move the art world beyond the uncomfortable truths of primitivism. Indeed, it was only a few years ago now, in the small, breezy exhibition "*Primitivism*" *Revisited: After the End of an Idea* (2006) at the Sean Kelly gallery in New York, that we were alerted to the shift to a postprimitivist art world. This offering coincided with a series of articles by Holland Cotter in the *New York Times* announcing that we had entered a "new" phase, one beyond multiculturalism, beyond tired models of identity politics and art, in sync with curator Thelma Golden's declarations of a "post-black" era.³ The moniker of "post-" implied not simply a temporal change but also a process of maturation, greater insight, deeper understanding. The continued flowering of global art biennials, concerned with shared paradigms of movement and cosmopolitanism, appeared to support these declarations.

Curators of either traditional collections or modern and contemporary African arts tend to find suggestions of a postprimitivist art world highly suspect. These suggestions, however, encourage us to make what Ko-

kena Mercer has called a "critical return journey" to modernism.⁴ This trip would ensure not only that we further understand modernism's contours but also that we think historically about contemporary practices and modes of exhibition, recognizing that constructions of cultural difference have always been made within modes of representation and that these legacies die hard.

Fortunately, three new works, each in its own way, address the central issues of modernist primitivism that informed both the New York show and the South African Picasso run, extending discussions on these histories and their enduring legacies, pointing to new areas of concentration and opening up ample room for future research. The publications by Maureen Murphy, Peter Stepan, and Wendy Grossman make meaningful interventions in multiple fields of inquiry, engaging with studies in the history of photography, institutional critiques of the modern museological complex, theories in the formation of markets, practices of collecting, and studies of the highly cosmopolitan nature of modernism and its negotiations of alterity. Grossman's *Man Ray, African Art, and the Modernist Lens* has the additional distinction of accompanying a groundbreaking exhibition, the first in a quarter of a century to address specific histories of modernist primitivism in any depth.

For those knowledgeable about modernist primitivism, there will be many familiar stories, characters, and artworks in these volumes—for instance, accounts of the 1914 exhibition of African art at Alfred Stieglitz's 291 gallery, interactions between ethnographers, critics, and artists within the nexus of Surrealism, considerations of canonical works like Man Ray's *Noire et Blanche*, the *Mode de Congo* series, and his photographs of the Bangwa Queen, or links between the Harlem Renaissance and the growing market for African arts in the United States.

However, more often than not, these topics are harnessed to advance new, often refreshing interpretations of the period, questioning in particular the interactions between objects and the photographic images that captured, framed, and spread them to broad audiences and drawing our attention to the institutions that featured them. The exercise of reading the Murphy and Grossman texts side by side proves particularly enlightening, as they often complement one another—one including details where another does not, unearthing connections between object histories or highlighting the ideological stances defining their display. The meticulous and comprehensive nature of each underscores the sheer volume of material that is available for study.

With its tight focus on the historiography of Picasso's collection, Stepan's book is less flexible in this regard. He adds little that is

new to theoretical discussions of primitivism (admittedly, not his primary concern), choosing to summarize many of William Rubin's arguments from 1984 and the well-known responses to them. To his credit, the author does not spend inordinate amounts of space tracing the possibility of direct influence of African art on the works of the modern master. Rather, he advances his own readings of the equally strong influences of antiquity and enduring fascinations of the formal and ritual implications of masking. All told, Stepan's work offers an invaluable archival resource for anyone interested in either Picasso or collecting practices of the period. The details of the artist's collection are beautifully reproduced in this glossy publication. The author scoured a wide array of archival materials—letters, diaries, interviews, and photographs found in family records and public and private collections—in order to document fully the objects in Picasso's possession, ultimately identifying ninety-six pieces from Africa, twelve from Melanesia and Polynesia, and two from Indonesia. Not surprisingly, the collection was heavily weighted toward masks and favored works from the French colonies. Of particular note is Stepan's illustrated chronology, which traces the acquisition of objects and then follows them through the networks in which they traveled.

With this careful historical work, Stepan was able to refute Rubin's well-known dismissals of a large part of Picasso's collection on grounds of quality (which served as justification for his only partial acknowledgment of the larger holdings in 1984).⁵ In contrast, Stepan forthrightly concedes,

Picasso's collection of art from outside Europe was not a didactic collection for the art educator, not a collection of specimens for art anthropologists, and certainly not a collection put together by a millionaire with the view of it growing in value, even if in later years the artist had the means for this. (p. 11)

While we are lucky to have Stepan's detailed reassembling of this array of objects into a functioning whole, one longs for more theoretical insights into the nature and psychology of collecting provided elsewhere by Walter Benjamin, Jean Baudrillard, or Susan Stewart.⁶

In the beginning of his text, Stepan laments the ripples spread by the splash of the 1984 show. He argues that important formalist similarities are too often subsumed by greater questions of politics, observing, "The notion of looking for formal analogies between works of western artists and 'tribal art' without solid reference to the context of the latter was discredited. But the downside of this is that formal analysis as an important component of looking at a work was demoted" (p. 27). And yet, as we will see, all three of these volumes seem to exhibit a

renewed interest in processes of repeated and measured looking, privileging the object as an important vessel that carries within it, on it, or around it traces of layered, multiple lives, or biographies (as Igor Kopytoff noted years ago).⁷

For those not familiar with the subject matter, Grossman's and Murphy's texts will provide accessible and thorough examinations of the contours of modernist primitivism—a period stretching from the early years of the twentieth century in Paris to the immediate postwar period, when the center of modern art, and its fascination with things African, moved to New York. Murphy's historical reach is broader, boldly attempting to bring these debates into the present day. However, both texts are sensitive to the historical shifts in race relations and the changing politics of collecting and display, either in former imperial centers or in an emerging American superpower. As such, they extend existing scholarship on the interdependent relations between colonialism and modernism.⁸

While the story of primitivism has often addressed the creative engagements that European painters and sculptors had with African objects, whether found in flea markets or ethnographic museums, in contrast, and to varying degrees, all three books highlight photography as a key medium through which knowledge of African arts spread widely in both the United States and Europe. For example, in six dense but elegantly crafted chapters (plus another illuminating one written by Ian Walker), the Grossman catalog examines the distinctive role of photography within histories of Dadaism and Surrealism, the formation of a market for and field of scholarship surrounding African art, histories of exhibition practice, and previously neglected works of Man Ray that focused on African arts.

As she explains in her introduction to the catalog, Wendy Grossman worked, in part, out of a need to understand the lack of interest in and attention given to an "unknown chapter" in Man Ray's oeuvre in accounts of primitivism and in histories of photography. As such, she also worked under the weight of familiarity. Hadn't we been dealing with this story for decades? What more could or should be said?

Told within a tight time frame (the interwar years), the traceable geography of an artist's world (transatlantic), and the nexus of one medium (photography), this scholarly exhibition project urges us to pause in order to attune ourselves to the intertwined, overlapping, charged histories of engagement with notions of Otherness at the heart of the modernist project. Through the lens of photographic practice, Grossman's innovative research unites discussions about blackness and modernism explored by members of the Harlem Renaissance with histories of modern primitivist representa-

tions, thereby facilitating subtle readings of the interaction between object, images, and institutions. Racialized and gendered bodies, not simply their metonymic equivalents in sculpted forms, enter the scene of modernism.

Grossman is particularly attuned to the transformations in perception and meaning that occur as object becomes image. Furthermore, as a photography historian, she continually alerts us to the unique aspects of the medium that secured it a central position in the telling of modernist primitivism. While its indexical quality promises documentation of the encounter between artist, camera, and object, its highly constructed and playful nature indicates the ease with which the photograph moves between document and fiction, aptly highlighting the ambiguous nature of interpretation. How an object is perceived depends not only on a photograph's aesthetic details but also on the location of its reproduction and the circuits of its distribution.

The spread and availability of photographs of African objects in a variety of publishing venues—from ethnographic to Surrealist to fashion journals—helped secure the taxonomic shift from artifact to art. Many of Man Ray's contemporaries—Charles Sheeler, Stieglitz, Walker Evans, James L. Allen, Carl van Vecten, Vaclav Zykumund, and Cecil Beaton among them—explored the unique properties of the medium: cropping and playing with light, shadow, and scale to ensure that "the camera lens became a prism through which a large audience first experienced African art. . . ." (p. 61). Although this section traces the parameters of the avant-garde in the United States, it also acknowledges, with its look at African American artistic engagements with Africa, black presence within the narratives of modernism, bringing considerations of race, representation, appropriation, and agency directly to the fore.

Grossman's project began with the discovery that the iconic *Noire et Blanche* image was not in fact the sole foray Man Ray had made into imaging African objects. Though "it has become the paradigmatic photographic representative of the surrealist engagement with the 'primitive'" (p. 108), it proved to be just one of a number of images that were reproduced in a wide range of venues throughout the 1920s and 1930s. While he was typically obtuse when it came to speaking about his engagement with African art, it is clear that he did not see these works as afterthoughts to the main body of his work. As Grossman describes it, his arrival in Paris in the early 1920s was fortuitous; he entered an art scene at the height of its interest in Africa and was able to photograph many of the objects in his contemporaries' studios and homes.

The meticulous detail with which Grossman has traced the trajectories of particular

objects and images is most striking when she compares photographic reproductions of the same object made by different artists for different venues, reflecting changing views of Africa and object as art or artifact. These comparisons arise, for example, through careful consideration of the "illustrations" in early treatises on African art by an international network of players involved in its study, collection, and marketing—such as Carl Einstein's *Negerplastik* (1915), Marius de Zayas's *African Negro Art* (1916), Paul Guillaume's *Sculptures nègres* (1917), Vladimir Markov's *Iskusstvo Negrov* (1919), and Carl Kjerfve's *Centres de style de la sculpture nègre africaine* (1935). Grossman studies the relations between these reproductions and the texts themselves as well as the contrasts between different photographs of the same object. In some ways, these kinds of analyses echo Rubin's archival instincts—looking for who had seen what when—but this search now goes beyond the sculpted object to its reproduction: a reproduction that clearly was not simply a document but a work of art. In a particularly strong chapter, Grossman nimbly engages with Benjamin's classic essay on reproduction and the aura. This essay supports one of her central themes, that photography may augment rather than harm the prestige of the original. As she notes, "as visual analogues to the Modernist enterprises they illustrated, the ostensibly documentary photographs featured . . . are largely constructed images, as much artifice as document" (p. 68).

Understandably, a large portion of Grossman's text deals with histories of Dadaism and Surrealism. Man Ray's works from the 1920s and 1930s seem to oscillate between ethnography and Surrealism—although Grossman argues that he forged his own path for engagement with African arts, continuing to work with them long after Surrealists favored a shift toward Oceania and the Americas. He shared the Surrealist interest in photographic practice/photomontage, seeing it as an apt means through which to overturn perceived notions of reality, to redirect attention to the subconscious, and to create senses of rupture or provocation. Grossman's book extends stories of Surrealist photographic practice beyond Paris to London, Copenhagen, Brussels, and Prague. The works of Raoul Ubac, Zykmund, Curtis Moffat (an American photographer and interior designer), and Beaton are all featured in her exhibition and its accompanying text. Her text greatly aids us in our reading of these images, drawing attention to the camera angles, lighting, scale, and disorienting effects that these techniques produced in the viewer and the imperceptible ways in which broad public ideas of African art were reproduced through their publication.

In "Out of Phantom Africa: Michel Leiris, Man Ray and the Dogon," Ian Walker looks at a moment in which Man Ray's photo-

graphs accompanied Leiris's account of his experiences on the Dakar-Djibouti mission. This was an extensive government-funded ethnological expedition emphasizing the collection of material culture. In two years, ethnographers brought back more than three thousand objects, which were placed in the Musée d'Ethnographie du Trocadéro, along with thousands of photographs, a great deal of film footage, and copious notes. Leiris's essay, "Bois rituel des falaises," was itself unconventional as an ethnographic piece in that it combined scientific facts with poetic prose. When coupled with these photographs, which were staged not as documentation but as high melodrama, achieved through dramatic lighting, three-quarter angles, and plays with scale, it proved highly provocative. The Leiris essay was later republished without the images, and through the years it became disassociated from them. As Walker maintains,

It is much more interesting and complex to return to that point of their first publication, to look at them together. . . . There they operate as only a magazine or book spread can, with photograph working off text and vice versa. Their contradictions produce not a perfect resolution and balance but rather an open, dynamic and ongoing set of irresolutions, which give us a map of the relationship between European and African culture in 1936. (p. 118)

The ease with which Man Ray moved between visual worlds meant that his photographs of African objects could be found not simply in Surrealist exhibitions, art journals, and catalogs of great collections but also in the pages of such popular magazines as *Vogue* and *Harper's Bazaar*. Grossman's last chapter explores the fashion inspired by feelings of Negrophilia so prominent in Paris in the interwar period. All things African set the bar for being stylish and modern. African American émigré artists (particularly jazz musicians and performers, but also painters and writers) made Paris the stylish capital of black modernity, and African objects circulated alongside fashion magazines to feed an ever-increasing market for the exotic. Looking at the relationships Ray had with such well-known fashionable figures as Helena Rubenstein and Nancy Cunard as well as famous photographic works such as the *Mode de Congo* series, featuring models donning a variety of African hats, this chapter feels a bit like a tease—a preview of what is to come, either in the work of Grossman herself or a contemporary. As such, it seems a fitting way in which to end a study so successful in overturning long-standing assumptions about Man Ray, modernist primitivism, and the development of modernist photography.

There are several other aspects of Grossman's work that deserve our attention and

make it a compelling read. First, the catalog is punctuated by a series of insightful vignettes that address the workings of the curatorial and research process, particularly, the intense concentration on histories of the object. Second, the publication comes with a final "concordance" in which Africanist scholars note the traditional uses and provenance of the objects that formed part of the exhibition. It is, of course, a necessary inclusion in light of myriad accusations leveled against the 1984 Museum of Modern Art presentation that ignored any ethnographic or historical information on the "tribal" objects it showcased. As the organizer of the concordance notes, "In a curious way, the Modernist images often unwittingly hint at the vital force that was originally such an integral part of the life history of these African objects" (p. 148). But while it is clear that this show and the accompanying catalog do not suffer from the same cultural myopia that characterized the Museum of Modern Art project, one cannot help but feel that the incongruity of this concordance with the tone of the rest of the volume suggests that a completely satisfying solution to the highly weighted juxtaposition of modern and African has yet to be found.

It should not be forgotten that the Grossman publication is a scholarly catalog, completing and complementing an extraordinary exhibition agenda—a reunion of pieces with photographs, some that had been separated for many years (twenty-five pieces). Therefore, it takes up the challenges of any interdisciplinary work being brought to bear on an exhibition space, where questions of placement and investment become charged. Is this a show about African art, histories of photography, Man Ray, or modernist primitivism? Grossman makes us see that it must be about all of these interconnecting histories, along with all the messiness their overlapping may create. It is quite telling, then, that the exhibition began in a modern art institution (the Phillips Collection, Washington, D.C.), traveled to a university museum (University of Virginia Art Museum, Charlottesville), and ended in an anthropology museum, also on an academic campus (the Museum of Anthropology at the University of British Columbia, Vancouver). At its first venue in Washington, D.C., it was beautifully staged, with a judicious mix of informative text and displays and a design that challenged the viewer both to behold the formal beauty of object and image and to question the terms on which he or she is encouraged to perceive this form.

Maureen Murphy's impressive tome *De l'imaginaire au musée: Les arts d'Afrique à Paris et à New York (1931–2006)* documents the history and reception of African arts in the West. Turning a comparative lens on institutional histories and representational prac-

tices in New York and Paris (mostly within museological complexes), she promotes culturally and historically determined understandings of exoticism (particularly blackness) and modernity. She argues that this comparison, in which two very different nations produced an almost inverse image of one another, created a refraction that allowed each area to shine through. When the story of primitivism came to an end in war-torn Europe, New York adopted the idea of African art and continued debates there. New York would be seen for many years as the leader of debates on African arts, with Paris only catching up with the reshuffling of the French art world in the late 1990s and the opening of the Quai Branly, the new museum for art from non-Western cultures called, after much debate, *arts premiers*, and the Pavillon des Sessions, devoted to the arts of Africa, Oceania, Asia, and the Americas, in the Musée du Louvre.

It is probably of little surprise that in this exhaustive look at almost a century of activities surrounding the interpretation and reception of the arts of Africa in the West, Murphy has been able to identify patterns of renewal, regression, or reinvention. Like Grossman, Murphy has delivered a highly detailed and meticulously researched publication. She has aimed not just to identify the cyclical or repetitive nature of primitivist tropes and ideas about Africa, or what one might even call the need for the primitive, but also to understand why historical debates seem to reemerge at different historical junctures. This broader, comparative view is much needed and a welcome contribution to historical debates on African art in the museum, the academy, and the market.

Through a series of well-written chapters, Murphy traces the means through which the status of African artworks shifts from trophy to specimen, to document, to work of art. In and of itself, many of these stories will not be new to the reader already familiar with works by Sally Price, Benoît de l'Estoile, or Daniel Sherman.⁹ What makes this volume significant is its ability to travel between the New York and Paris scenes with ease and clarity.

While Murphy's chief interest clearly lies in histories of the institutional framing of African art, these histories are deeply ensconced within those of photography as a developing modernist form in the early part of the century. But, though discussions of modernist primitivism dovetail with those of photographic practice, inevitably leading her to consider many of the same artworks, artistic practices, or exhibitions covered by Grossman, her readings serve a very different research agenda.

In the first few chapters of her book, Murphy introduces her readers to the critical views about universalism and particularism that underlie museum practices and

patronage. The ethnographic and colonial museums in the early part of the twentieth century wrestled with issues that mirrored larger public debates on imperialism and nationhood, on modernism and alterity, and on the role of institutions in the education of an extended public. Murphy diligently recounts the histories of the Musée de l'Homme at the Trocadéro and the Musée des Colonies (built for the 1931 Colonial Exhibition) near the Bois de Boulogne, measuring how their differing public displays and their founders affected how the French public saw and understood Africa. In the thick of empire in 1930, the former institution's purpose was to act as a door into knowledge of colonized peoples under French rule, while the latter's was essentially to market the colonies to an increasingly wary French public. Previous scholars have addressed much of this history, but Murphy relates it in clear fashion, interweaving accounts of private gallery activities and of modernist artists. The reader requires this background in order to benefit from the comparisons she goes on to make throughout the text.

In the second chapter, Murphy introduces the reader to the comparative art worlds in Paris and New York, emphasizing the distinctions in museum politics between two national frameworks and their differing approaches to universalism. France, as an old imperial power, believed it could keep empire both spatially and temporally beyond its borders, whereas the United States, as a new imperial power, grappled with the fundamental racial issues that existed at its birth.

Murphy argues that it was only in 1920 that the United States evinced any interest in collecting African art, following Paris and the rise of the Harlem Renaissance. This interest coincided with the end of World War I, which brought many thousands of black Americans to the North, into the industrial workforce, and saw large numbers return from fighting in Europe with new demands for freedom.

Even though Murphy's narrative moves forward into the present, she misses a key opportunity to probe developments of artistic practice and the shifting ideas of race in the United States during the postwar period, preferring instead to focus on the histories of negritude in postcolonial Senegal. While this inclusion engages with current research by others on parallel modernisms (that played with legacies of primitivism), it still seems a shame to divert attention away from the strength of her comparative model. The collage works of Romare Bearden, for example, would have provided a provocative and useful lens with which to continue this exploration.

In a chapter entitled "How New York Stole the Idea of African Art," a riff on Serge Guilbaut's seminal book on postwar art,¹⁰ Murphy traces a history of engage-

ments with African arts, from the private sphere of galleries to public exhibitions that featured the works of private collectors (Brooklyn Museum's *Masterpieces of African Art*, featuring the collection of Helena Rubenstein) and public museum projects like the Museum of Modern Art's controversial *Family of Man* (1955), which sought to promote new, Cold War visions of universalism through the display of photographic portraits of human types. She sees exhibition offerings in the Museum of Primitive Art, established in New York in 1957, as critical in establishing taste and a market for certain forms of African art in the United States. It is really here that she adds her own stamp to historical discussions of museum history, as, for example, in an illuminating reading of the Memorial to Theodore Roosevelt at the Museum of Natural History in New York. In this work, she perceives American visions of Africa as a natural playground in which this great president-explorer might tame nature in much the same way as he did the American West, and she contrasts this attitude with the colonial concerns of the French in keeping control over their colonies and spreading French civilization to their inhabitants (p. 69).

The last part of her publication details the opening of the Michael C. Rockefeller Wing at the Metropolitan Museum of Art, New York, in 1982. It retraces the rise of African art studies, the swings in taste within the market, and the ontological changes that allowed African artworks to move beyond the category of primitivism to enter today's purportedly global cosmopolitanism. With an overview of the postmodern and postcolonial spate of exhibitions that followed the 1984 primitivism exhibition in New York (*Magiciens de la terre*, 1989, *Africa Explores*, 1991, *Africa Remix*, 2005)¹¹ and an analysis of the controversial design and concept behind the Quai Branly, in Paris, Murphy engages with the continuing relevance of ideas on primitivism in the present day. These are not new critiques, and one almost feels that they were included in a rush to bring these debates up to the contemporary moment, when perhaps a more precise or condensed time frame would have been more effective.

However, Murphy's look forward has the effect of returning us to the questions of postprimitivism with which we began. Stepan's involvement in the catalog for the South African exhibition sent him back into the fray of this debate. It is equally noteworthy that Grossman begins her catalog in the present, admitting that the contemporary photographs of Nigerian-British artist Rotimi Fani-Kayode prompted her to revisit modernism, as their melding of African object and self-portrait so elegantly and tellingly harnessed the continuing weight of the intellectual histories and aesthetic legacies of modernist primitivism.

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Notes

1. The exhibition was presented at the Standard Bank Gallery, Johannesburg (February 10 to March 19, 2006) and then at Iziko South African National Gallery, Cape Town (April 13 to May 21, 2006). It followed an exhibition in Dakar in 1972 under the auspices of Leopold Senghor.
2. See Julie McGee, "Primitivism on Trial: The 'Picasso and Africa' Exhibition in South Africa," in "Museums: Crossing Boundaries," special issue, *RES: Anthropology and Aesthetics*, no. 52 (Autumn 2007): 161–67.
3. Holland Cotter, "Beyond Multiculturalism, a Way to a New Freedom in Art?" *New York Times*, Arts and Leisure sec., July 29, 2001, 1, 28; Thelma Golden, with Christine Y. Kim et al., *Freestyle* (New York: Studio Museum in Harlem, 2001), 14.
4. Kobena Mercer, *Cosmopolitan Modernisms* (Cambridge, Mass.: MIT Press, 2005).
5. In his lead essay on Picasso's work for the 1984 primitivism exhibition, William Rubin chose to highlight only those works that he deemed high quality in his analysis of affinities between the tribal and the modern master. Rubin, "Picasso," in *"Primitivism" in 20th Century Art: Affinity of the Tribal and the Modern*, 2 vols. (New York: Museum of Modern Art, 1984).
6. Walter Benjamin, "Unpacking My Library: A Talk about Book Collecting," in *Illuminations* (London: Fontana, 1982), 59–60, 63, 66–67; Jean Baudrillard, "The System of Collecting," in *Cultures of Collecting*, ed. John Elsner and Roger Cardinal (London: Reaktion, 1994), 7–24; and Susan Stewart, *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection* (Durham, N.C.: Duke University Press, 1993).
7. Igor Kopytoff, "The Cultural Biography of Things: Commoditization as Process," in *The Social Life of Things*, ed. Arjun Appadurai (Cambridge: Cambridge University Press, 1986), 64–94.
8. See in particular the works of Patricia Leighton, "The White Peril and *l'Art Nègre*:" Picasso, Primitivism, and Anti-Colonialism," *Art Bulletin* 72, no. 4 (December 1990): 609–30; Carole Sweeney, *From Fetish to Subject: Race, Modernism, and Primitivism, 1919–1935* (Westport, Conn.: Praeger, 2004); and Simon Gikandi, "Picasso, Africa, and the Schemata of Difference," *Modernism/Modernity* 10, no. 3 (2003): 455–80.
9. Sally Price, *Paris Primitive: Jacques Chirac's Museum on the Quai Branly* (Chicago: University of Chicago Press, 2007); Benoit de l'Estoile, *Le goût des autres: De l'exposition coloniale aux arts premiers* (Paris: Flammarion, 2007); and Daniel Sherman, "'Peoples Ethnographic': Objects, Museums, and the Colonial Inheritance of French Ethnology," *French Historical Studies* 27, no. 3 (Summer 2004): 669–703.
10. Serge Guilbaut, *How New York Stole the Idea of Modern Art: Abstract Expressionism, Freedom and the Cold War* (Chicago: University of Chicago Press, 1983).
11. *Magiciens de la terre*, Centre Georges Pompidou, Paris, 1989; *Africa Explores*, Center for African Art, New York, 1991; and *Africa Remix: The Contemporary Art of a Continent*, which began at the Museum Kunst Palast, Düsseldorf, and traveled to the Hayward Gallery, London, the Centre Georges Pompidou, Paris, the Mori Art Museum, Tokyo, and other venues from 2004 to 2007.