

## **UNIVERSITY OF TEXAS AT AUSTIN**

Department of Art and Art History

ARH 374; AFR 374; WGS 340: **Africana Women's Art**

Unique #s: 20510, 30575 & 47635

Time: TTH 9:30-11:00am.

Classroom: ART 1.120

Instructor: Moyo Okediji, Ph.D., Office: ART 1.210

Office Hours: TTH 11:00-1:00 pm.

Email: [moyo.okediji@mail.utexas.edu](mailto:moyo.okediji@mail.utexas.edu) Phone: 471-0126

### **Course description:**

**Can we adopt the criteria used for the analysis and presentation of western art and artists for the analysis and presentation of works by Africana women artists? How do we define Africana women's art and artists? Who are the most influential Africana women artists, and in which mediums do they work? What tasks do they tackle and what challenges face them? What are the stylistic diversities that define and distinguish their contributions? What are the technological tools available to them, and how have they manipulated and fashioned these tools? How have they shaped the past and present trends in art history, and what are their aspirations and hopes for the future? These are some of the questions that this course will investigate with the use of art historical and critical theories that draw on oral and written literatures, music, films, and other formal and informal documents.**

### **Accommodation**

The University of Texas at Austin provides upon request appropriate academic accommodations for qualified students with disabilities. For more information, contact the Office of the Dean of Students at 471-6259, 471-6441 TTY.

### **Academic Integrity**

University Policy on Scholastic Dishonesty: "Students who violate University rules on scholastic dishonesty are subject to disciplinary penalties, including the possibility of failure in the course and/or dismissal from the University. Since such dishonesty harms the individual, all students, and the integrity of the University, policies on scholastic dishonesty will be strictly enforced. For further information please visit the Student Judicial Services Web site: <http://deanofstudents.utexas.edu/sjs>.

### **Class Attendance**

Students are required to attend all classes. Please inform instructor ahead of time if you will miss any class. Full attendance is 25 points. For every unexcused absence from class, a student will drop 2 points. University policy on holy days states, "A student who misses classes or other required activities, including examinations, for the observance of a religious holy day should inform the instructor as far in advance

of the absence as possible, so that arrangements can be made to complete an assignment within a reasonable time after the absence.”

**Class participation, presentations, and events.**

In addition to assignments in preparation for lectures, students may be assigned essays and/or artists to present during classes for discussion. These ten to fifteen minute presentations are mandatory. Each presentation carries 10 points.

**Students will also be expected to attend a variety of events about Africana Women’s Art on campus.**

**Assignments and Grading**

Class attendance, participation and discussions.....	20 points
Exhibition opening (Jan. 8).....	5 points
Exhibition presentation (Feb. 22).....	5points
Workshop1 (Feb. 24).....	5
Workshop2 (March 24).....	5
Workshop 3 (April 28).....	5
<b>Class Presentation.....</b>	<b>10</b>
Two Essays.....	30 <b>Due Feb. 17 and April 7</b>
<b>Research paper.....</b>	<b>20 points (due Thursday May 5)</b>
Total.....	105 points

A.....	95-100 points
A-.....	90-94
B+.....	89 points.
B.....	85-88
B-.....	80-84
C+.....	79
C.....	75-79 points.
C-.....	70-75
D+.....	69
D.....	65-68 points.
D_.....	60-64
E.....	50-59 points.
F.....	Below 50 points.

**Required Texts**

Barbara Thompson, *Black Womanhood*.  
Lisa Farrington, *Creating their Own Image*.

**Recommended Texts**

Audre Lorde, *Sister Outsider*  
Randy Conner, *Queering Creole Spiritual Traditions*.  
Sallah Hassan, *Gendered Vision*

Omari-Tunkara, *Manipulating the Sacred*.  
Phillys Galembo, *Divine Inspiration From Benin to Bahia*.  
bell hooks, *Yearnings: Race, Gender and Cultural Politics*  
Stanlie James and Abena Busia, *Theorizing Black Feminisms*  
Beverly Guy-Sheftall, *Words of Fire*

**T. January 18**

Course Introduction

**TR. Jan 20 & T Jan. 24**

Expressive Traditions of Africana Women—diversity of race, ethnicity and forms  
Ritual Culture as points of connections between nature and reality, process and product,  
process as product: Celebratory, therapeutic, economic, spiritual, psychological,  
aesthetic, intellectual: Indigenous Painting, Pottery, Weaving and Quilting

Hassan, *Gendered Vision*

Okediji: “Tinuomi Afilaka,” [www.universityofafricanart.com](http://www.universityofafricanart.com)

Barbara Thompson, *Black Womanhood*, 27-45; Lisa Farrington, Creating their own  
Image, 1-25

**TR Jan 26 1 & T. Feb. 1**

Theoretical perspectives Counter hegemony and Afrofemcentrism.

Traditional, Contemporary, Diasporic images.

Frieda High Tesfagiorgis, “In Search of a Discourse...” in *Theorizing Black Feminisms*,  
228-266.

Bell hooks, “Choosing the Margin as a Space of radical Openness.” 145-149; Counter-  
Hegemonic Act, 173-184.

Barbara Thompson, *Black Womanhood*, 27-45

**Week Four: T Feb.8 & TR. Feb 10**

Africana Sexuality

Body decorations and adornments.

Judith Gleason, *Sacred Waters*, p49-73.

Randy Conner, *Queering Creole Spiritual Traditions*.

Barbara Thompson, *Black Womanhood*, 49-70

**Week Five: T. Feb 15 & TR Feb 17**

**Thursday Feb 17: First essay due**

Africana Sexuality

Installations and performances

(Fe)male divinities and art making Reality in forms of aesthetic hero/heroine, prototypes,  
genius: connections with transition into power of eternity, regeneration and deathlessness

Male/Female divinities: Mamiwata: Oshun,/Oya, Ogun/Sango

Cultural remixing with quilts and collages of visual, verbal, musical, performance

components and compounds; an awareness of these tasks as a textile of complex

experiences. Natural performance—movements of water, wind, fire, blood, hills, snow,

rain, sunrise, dawn, dusk, noon, night and interactions with flesh, spirit and mind./ ritual cultural performances as painting, textiles, song, pottery, poetry, dance, architecture.

Omari-Tunkara, *Manipulating the Sacred*.

Phillys Galembo, *Divine Inspiration From Benin to Bahia*.

Barbara Thompson, *Black Womanhood*, 71-93

### **Week Six: T Feb 22 & TR. Feb 24**

Africana Sexuality

Installations and performances

(Fe)male divinities and art making Reality in forms of aesthetic hero/heroine, prototypes , genius: connections with transition into power of eternity, regeneration and deathlessness

Male/Female divinities: Mamiwata: Oshun,/Oya, Ogun/Sango

Cultural remixing with quilts and collages of visual, verbal, musical, performance

components and compounds; an awareness of these tasks as a textile of complex

experiences. Natural performance—movements of water, wind, fire, blood, hills, snow,

rain, sunrise, dawn, dusk, noon, night and interactions with flesh, spirit and mind./ ritual

cultural performances as painting, textiles, song, pottery, poetry, dance, architecture.

Omari-Tunkara, *Manipulating the Sacred*.

Phillys Galembo, *Divine Inspiration From Benin to Bahia*.

Barbara Thompson, *Black Womanhood*, 71-93

Installations and performances: Baker, Ringgold, Howardena Pindell and Saar, Wangechi Mutu, Piper, Houari Niati.

Hassan, *Gendered Vision*

Lisa Farrington, *Creating their own Image*, 201-232.

Barbara Thompson, *Black Womanhood*, 143-162

### **Week seven: T March 1 & TR. march 3**

The Prolific and Conflict in Ritual Culture: photography; typography; body painting wall painting, Meaning of things; interpretations of meanings-

Carrie Mae Weems, Lorna Simpson, Mutu, Essamba

Lisa Farrington, *Creating their own Image*,

Hassan, *Gendered Vision*

Barbara Thompson, *Black Womanhood*, 163-179

Week Eight: Mon. March 8 and Wed. March 10

PRESENTATION OF PAPERS

**TTR MARCH. 15, 17: SPRING BREAK**

**Week Nine: T. March. 22 & TR. March. 24**

Identity-- Individual/Group—Who am I? Who are we? What do I/we do? From where do I/we come? Where are we? Where am I? Hand,,heart, and eye perceptions and ---The body of the artist and the artist's body of work. (talent, genius, —self presentations—  
Odundo, Faith Ringgold, Berni Searles  
Lisa Farrington, *Creating their own Image*.148-157.  
Barbara Thompson, *Black Womanhood*, 247-258; 313-360

**Week Ten: T. March. 29 & TR March 31**

Presentations

**Week Eleven: T. April 5 & TR. April 7**

**Thurs. April 7 : second essay due.**

Racial/Regional

Black, White and Arab women artists

Barbara Thompson, *Black Womanhood*, 259-277

**Week Twelve: T. April 12 & TR April 14**

Presentations

**Week Thirteen: T April 19 & TR April 21**

Sacred/ Secular arts

Winnie Owens-Hart, Sokari Douglas Camp, Allison Saar

Lisa Farrington, *Creating their own Image*, 256-258, 263-265.

**Week Fourteen: T. April 26 & TR. April 28.**

M. A27 and W. A29: Maternal/Paternal/ Aesthetic/Anthropological

Vodun, Ibeji, Olokun, Candoble, Santeria

Omari-Tunkara, *Manipulating the Sacred*.

Phillys Galembo, *Divine Inspiration From Benin to Bahia*.

**Week Fifteen: T. May 3 .**

Immigration/emigrations, Location/dislocation

Hassan, *Gendered Vision*

Lisa Farrington, *Creating their own Image*, 27-38.