

**UNIVERSITY OF TEXAS AT AUSTIN**

Department of Art and Art History

**Africana Women's Art**

Time: MW 9:30 – 11:00

Classroom: Online

Instructor: Moyo Okediji, Ph.D.

Office Hours: TTH 12:30-1:30 pm.

Available other times by appointments

Email: [moyo.okediji@utexas.edu](mailto:moyo.okediji@utexas.edu) Phone: 512-605-8178



Denenge Akpem, Afrofuturism

**ONLINE**

**This course is designed to be 100% online. Students will be able to complete all required course activities remotely.**

**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.**

**Sharing of Course Materials is Prohibited:** No materials used in this class, including, but not limited to, lecture hand-outs, videos, assessments (quizzes, exams, papers, projects, homework assignments), in-class materials, review sheets, and additional problem sets, may be shared online or with anyone outside of the class unless you have my explicit, written permission. Unauthorized sharing of materials promotes cheating. It is a violation of the University's Student Honor Code and an act of academic dishonesty. I am well aware of the sites used for sharing materials, and any materials found online that are associated with you, or any suspected unauthorized sharing of materials, will be reported to Student Conduct and Academic Integrity in the Office of the Dean of Students. These reports can result in sanctions, including failure in the course.

**Class Recordings:** Class recordings are reserved only for students in this class for educational purposes and are protected under FERPA. **The recordings should not be shared outside the class in any form.** Violation of this restriction by a student could lead to Student Misconduct proceedings.

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#### **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>.

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#### **Religious Holy Days**

It is university policy that you must notify me of a pending absence at least 14 days prior to the date of observance of a religious holy day. If you must miss a class, assignment, examination or

in-class project in order to observe, I will give you an opportunity to complete the missed work within a reasonable time after the absence.

### **CANVAS**

In this class I use CANVAS—a Web-based course management system with password-protected access at <http://canvas.utexas.edu>—to distribute course materials and collaborate online. If you require support in using CANVAS call the Information Technology Services Help Desk at 512-475-9400, Monday-Friday, 8AM-6PM, please plan accordingly.

### **Use of E-mail for Official Correspondence**

Since email is an official method of receiving university and course communications, it is important that your e-mail address on file with the university is kept up-to-date. I will only be able to contact you through the address on file. You should check your e-mail regularly to stay current. You can find instructions for updating your address at <http://www.utexas.edu/its/>.

### **Documented Student Disability**

The University provides upon request appropriate academic accommodations for qualified students with disabilities. For more information, contact Services for Students with Disabilities at 512-471-6259 (voice) or 512-232-2937 (video phone).

### **Other Resources Available**

The University has numerous resources for students to provide assistance and support for your learning:

- The UT Learning Center: <http://www.utexas.edu/student/utlc/>
- Undergraduate Writing Center: <http://uwc.utexas.edu/>
- Counseling & Mental Health Center: <http://cmhc.utexas.edu/>
- Career Exploration Center: <http://www.utexas.edu/student/careercenter/>
- Student Emergency Services: <http://deanofstudents.utexas.edu/emergency/>

### **Behavior Concerns Advice Line**

If you are worried about someone who is acting differently, you may use the Behavior Concerns Advice Line to discuss by phone your concerns about another individual's behavior. This service is provided through a partnership among the Office of the Dean of Students, the Counseling and Mental Health Center, the Employee Assistance Program, and The University of Texas Police Department. Call 512-232-5050 or visit <https://www.utexas.edu/campus-life/safety-and-security>.

### **Class Attendance**

Students are required to attend all classes. Please inform instructor **ahead** of time if you will miss any class. Full attendance is 20 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 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 and presentations.**

In addition to assigned readings, students will be assigned into groups of three students for a 30-minute presentation in the last four weeks of classes. Entire class will respond with questions and comments.

Exams, assignments and Grading:

**Assignments and Grading**

<b>Attendance, participation and discussions .....</b>	<b>20 points</b>
<b>First essay (Due Wednesday, Oct. 17).....</b>	<b>25 (formal analysis)</b>
<b>Second essay (Due Wednesday, November 10).....</b>	<b>25 (content analysis)</b>
<b>***Final research paper.....</b>	<b>30 points (due December 1)</b>
<b>Total.....</b>	<b>100 points</b>

- \*\*\*For your final, you have the option of doing a class presentation or writing an essay.
- \*\*\* Please send me an email by October 30. Each presentation is for 10 minutes only. The presentations start from November 9 to December 2.
- \*\*\*If you choose the essay option, the date of submission is December 2.

**Grade Scale**

Your final grade will be calculated according to the following scale:

GRADE	%
A (4.00)	93-100
A- (3.67)	90-92
B+ (3.33)	87-89
B (3.00)	84-86
B- (2.67)	80-83
C+ (2.33)	77-79
C (2.00)	74-76
C- (1.67)	70-73
D+ (1.33)	67-69
D (1.00)	64-66
D- (.67)	60-63
F (0.00)	≤59

## List of artists

**\*\*\*This is only a suggestion.**

1. Mary Evans
2. Nathalie Mba Bikoro
3. Denenge Akpem
4. Tinuomi Afilaka
5. Esther Mahlangu
6. Tracy Rose
7. Julie Mehretu
8. Carrie Mae Weems
9. Betye Saar
10. Wangechi Mutu
11. Maria Magdalena Campos Pons
12. Nandipha Mntambo
13. Ingrid Mwangi/Robbert Hutter
14. Virginia Ryan
15. Mickelene Thomas
16. Lorraine O'Grady
17. Adrian Piper
18. Ghada Amer
19. Berni Searle
20. Faith Ringgold
21. Jane Alexander
22. Howardena Pindell
23. Wura Natasha Ogunji
24. Elizabeth Catlett
25. Deborah Willis
26. Winnie Owens Hart
27. Sue Williamson
28. Etso Ugbodaga Ngu
29. Esther Mahlangu
30. Lorna Simpson
31. Rosana Paulino
32. SONYA CLARK
33. Renee Stout
34. Peju Alatise
35. Lili Bernard
85. Lalla Essaydi
36. Zanele Muholi
37. Lisa Bradley
38. Nnenna Okore
39. Nike Davies
40. Georgina Beier
41. Sophie Sanders

42. Kara Walker
43. Ellen Gallagher
44. Barbra Chase Riboud,
45. Chakaia Booker
46. Maren Hassinger
47. Emma Amos
48. Camille Billops
49. Nenga Sengudi
50. GRACE NDIRITU
51. Lynette Yiadom-Boakye
52. OTOBONG NKANGA
53. Camille Turner
54. Sokari DOUGLAS CAMP
55. Zanele Muholi
56. Egbeyemi Akingbade
57. Fiona Kirkwood
58. Houria Niati
59. Diane Smith
60. Virginia Chihota
61. Minnette Vári
62. Ifeoma Anyaeji
63. Chandra Washington (October 24).

<https://www.facebook.com/pages/200-Influentia-Africana-Artists/415015031959814>

### **Bibliography:**

**\*\*\*This is only a suggestion. There is no standard text for the class.**

**I have provided you with electronic version of Oyeronke Oyewumi book, *On the Invention of Women*. (Please do not print it out. You can only read it electronically. If you print it out you are violating copyright laws.)**

**I strongly recommend Oyeronke Oyewumi, *What Gender is Motherhood?***

**Read the two books by Oyewumi from beginning to the end, a chapter per week. Start with *What Gender is Motherhood*.**

**You may purchase Barbara Thompson, *Black Womanhood: Images, Icons, and Ideologies of the African Body*. I have referred to it in the syllabus.**

**Be creative and voracious with your reading. I have provided a list in addition to the above two books. See whatever interests you on the list and read them. Many of the materials are available at the UT libraries. Others you will find online.**

<https://en.calameo.com/read/006123554654b0c17fff2?authid=0c4OUVa6WcXP>

Als, Hilton. "The Shadow Act: Kara Walker's Vision." *New Yorker* 8 October 2007, 70-79.

Amos, Emma. "Dos and Don'ts for Black Women Artists." *Heresies: A Feminist Publication on Art and Politics* 15 (1982): 17.

\_\_\_\_\_. "Changing the Subject." In *Bad Girls/Good Girls: Women, Sex and Power in the Nineties*, eds. Nan Bauer Maglin and Donna Perry. New Brunswick, NJ: Rutgers University Press, 1996.

Barnwell, Andrea.D. "Been to Africa and Back: Contextualizing Howardena Pindell's Abstract Art." *International Review of African American Art*. 13, no. 3 (1996): 42-49.

*Bearing Witness: Contemporary Art by African American Women Artists*. New York: Rizzoli, 1996.

Bowles, John. "'Acting Like a Man': Adrian Piper's Mythic Being and Black Feminism in the 1970s." *Signs: Journal of Women in Culture and Society* 32, no. 3 (Spring 2007): 621-648.

\_\_\_\_\_. *Adrian Piper: Race, Gender, and Embodiment*. Durham, NC: Duke University Press, 2011.

Brown, Jacqueline. "Making Sense of the Past for the Future." *Feminist Art News* 3, no. 7 (1991): 16-18.

Carpenter, Jane H, with Betye Saar. *Betye Saar* San Francisco: Pomegranate, 2003.

Cliff, Michelle. "'I found God in Myself and I loved Her I loved Her / I Loved Her Fiercely': More Thoughts on the Work of Black Women Artists". In *Feminism-Art-Theory: An Anthology, 1968-2000*, ed. Hilary Robinson. Malden, MA: Blackweell Publishers, 2001.

\_\_\_\_\_. "Object Into Subject: Some Thoughts on the Work of Black Women Artists." *Heresies* 15: Racism is the Issue 4 (1982): 43. Reprinted in *Making Face, Making Soul / Haciendo Caras: Creative and Critical Perspectives by Feminists of Color*, ed. Gloria Anzaldua (San Francisco: Aunt Lute Books, 1990).

Collins, Lisa. "Economies of the Flesh: Representing the Black Female body in Art." In *Skin Deep, Spirit Strong: The Black Female Body in American Culture*, ed. Kimberley Wallace-Sanders. Ann Arbor: University of Michigan Press, 2002.

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Cooks, Bridget R. "See Me Now." *Camera Obscura* 36 (September 1995): 67-83.

Dallow, Jessica. "Reclaiming Histories: Betye and Alison Saar, Feminism, and the Representation of Black Womanhood." *Feminist Studies* 30, no. 1 (Spring 2004): 75-113.

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Dixon, Annette, ed. *Kara Walker: Pictures From Another Time* Ann Arbor, MI: University of Michigan Museum of Art, 2002.

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Enwezor, Okwui. "Social Grace: The Work of Lorna Simpson." *Third Text* 35 (Summer 1996): 43-58.

Farrington, Lisa. *Art on Fire: The Politics of Race and Sex in the Paintings of Faith Ringgold*. New York: Millennium Fine Arts Publishing, 1999.

\_\_\_\_\_. *Creating Their Own Image: The History of African-American Women Artists*. New York: Oxford University Press, 2005.

\_\_\_\_\_. "Faith Ringgold's *Slave Rape Series*." In *Skin Deep, Spirit Strong: The Black Female Body in American Culture*, ed. Kimberley Wallace-Sanders. Ann Arbor: University of Michigan Press, 2002.

Fitzgerald, Sharon. "Catalyst Camille." *American Visions*, December-January 1995, 20-25.

Flomenhaft, Eleanor, ed. *Faith Ringgold: A Twenty-Five Year Survey*. Hempstead New York: Fine Arts Museum of Long Island, 1990.

Graulich, Melody and Mara Witzling. "The Freedom to Say What She Pleases: A Conversation with Faith Ringgold." *NWSA* 6, no. 1 (1994): 1-27

Haug, Kate. "Myth and Matriarchy: An Analysis of the Mammy Stereotyp". In *Dirt and Domesticity: Constructions of the Feminine*. New York: Whitney Museum of Art, 1992.

hooks, bell. *Art on my Mind*. New York: New Press, 1995.

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\_\_\_\_\_. "Lorna Simpson: Waterbearer." *Artforum International* September 1993.

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Jackson, Phyllis J. "Liberating Blackness and Interrogating Whiteness." In *Art/Women/California 1950-2000*, eds. Diana Burgess Fuller and Daniela Salvioni. Berkeley: University of California Press and San Jose Museum of Art, 2002.

Johnson, Lakesia. "The Iconography of the Black Female Revolutionary and New Narratives of Justice." PhD diss., The Ohio State University, 2008. Proquest (AAT3325579).

Jones, Jacquie. "How Come Nobody Told Me About the Lynching?" In *Picturing Us: African American Identity in Photography*, ed. Deborah Willis. New York: New Press, 1995.

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Muhammad, Erika. "Ellen Gallagher's Head Trip." *Ms.* September-October 1988, 84-85.

Nelson, Charmaine A. *The Color of Stone: Sculpting the Black Female Subject in Nineteenth-Century America*. Minneapolis: University of Minnesota Press, 2007.

O'Grady, Lorraine. "Olympia's Maid: Reclaiming Black Female Subjectivity." *Afterimage* 20 (Summer 1992): 14-15, 23. Reprinted in *Art, Activism, and Oppositionality: Essays From Afterimage*, ed. Kester H. Grant. (Durham: NC: Duke University Press, 1998). Reprinted in *The Feminism and Visual Culture Reader*, ed. Amelia Jones (New York: Routledge, 2003). Reprinted in *New Feminist Criticism: Art, Identity, Action*, eds. Joanna Frueh, Cassandra L. Langer, and Arlene Raven. (New York: Icon Editions, 1994).

Pabon-Colon, Jessica Nydia. *Graffiti Grrlz: Performing Feminism in the Hip Hop Diaspora*. New York: New York University Press, 2018.

Patton, Sharon. "Living Fearlessly With and Within Difference: Emma Amos, Carol Ann Carter, and Martha Jackson-Jarvis." In *African American Visual Aesthetics: A Postmodern View*, ed. David C. Driskell. Washington, D.C.: Smithsonian Institution Press, 45-78.

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Willis, Deborah. "Searching for Memories: Visualizing My Art and Our Work." In *Sister Circle: Black Women and Work*, eds. Sharon Harley and The Black Women and Work Collective. New Brunswick, NJ: Rutgers University Press, 2002.

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Compiled by Sherri L. Barnes  
University of California, Santa Barbara Library

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<https://www.artsy.net/article/artsy-editorial-quiltmakings-deep-traditions-influencing-contemporary-art>

## COURSE SCHEDULE

Because of the pandemic, this course schedule is subject to change to accommodate unforeseen developments and to facilitate rigorous class discussions.

### **Week One: Monday, August 21, Wednesday August 23**

#### **Conceptual terms: Who is an Africana Woman?**

Tuesday, August 23: Course Introduction and syllabus presentation

Thursday, August 25: Who is an Africana Woman?

Diversity of representations of female figures in art, literature, music and videos.

Text:

1. Mari Evans, *I am a Black Woman*
  2. Oyeronke Oyewumi, *What Gender Is Motherhood?* (Chapter Three).
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### **Week Two: Monday August 28; , Wednesday August 30 :**

Conceptual Terms: Imaging Iya, Bird.

Rituals and image making (Akire artists).

Tinuomi Afilaka, Akingbade Egbeyemi: Women's Indigenous Painting as Performance:

Ritual Culture as points of connections between nature and reality, process and product, process as product: Celebratory, therapeutic, economic, spiritual, psychological, aesthetic, analytical and intellectual: Indigenous Painting, Pottery, Weaving, Quilting and Divination

Barbara Thompson, *Black Womanhood*, Introduction, pp. 15-23.

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### **Week Three: Monday, Sept. 4 (Labor Day); Wednesday, September 6:**

Divination: Rituals and Performances

Ritual Culture as points of connections between nature and reality, process and product, process as product: Celebratory, therapeutic, economic, spiritual, psychological, aesthetic, analytical and intellectual: Indigenous Painting, Pottery, Weaving, Quilting and Divination

William Bascom, *Sixteen Cowries*,  
*Black Womanhood*, "Introduction," pp. 15-23.

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### **Week Four: Monday, September 11; Wednesday, September 13**

**Theoretical perspectives: Counter hegemony and Afrofemcentrism.**

### **Traditional, Contemporary, Diasporic images.**

Frieda High Tesfagiorsis, “Afrofemcentrism...” *faculty.risd.edu/bcampbel/freidaHigh.pdf*

Bell hooks, “Choosing the Margin as a Space of radical Openness.”

Barbara Thompson, *Black Womanhood*, 49-69.

Anguezomo Mba Bikoro—see:

<https://www.facebook.com/photo.php?fbid=716135298399152&set=gm.631530236905086&type=1&theater>

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### **Week Five: Monday, September 18; Wednesday, September 20: Transition and Women Rites of Passage**

#### **Cultural and social gendering of the black female body**

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### **Week Six: Monday, September 25; Wednesday, September 27**

Africana Sexuality

Body decorations and adornments.

Barbara Thompson, *Black Womanhood*, 71-93.

Judith Gleason, *Sacred Waters*, p 49-73.

Randy Conner, *Queering Creole Spiritual Traditions*.

Tracey Rose,

see: <https://www.facebook.com/photo.php?fbid=672520892760593&set=gm.590465251011585&type=1&theater>

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### **Week Seven: Monday, October 2; Wednesday, October 4.**

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*.

Otobong Nkanga: see

<https://www.facebook.com/photo.php?fbid=750869404925741&set=gm.470921233010080&type=1&theater>

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### **Week Eight: Monday, October 9; Wednesday, October 11.**

Rituals, Installations and performances: Hassan, *Gendered Vision*

Barbara Thompson, *Black Womanhood*, 143-161.

Ifeoma Anyaeji, see:

<https://www.facebook.com/photo.php?fbid=679459838733365&set=gm.596998060358304&type=1&theater>

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**Week Nine: Monday, October 16; Wednesday, October 18**

**Afrofuturism**

**Denenge Akpem**

**FIRST ESSAY DUE THURSDAY, OCTOBER 18**

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**Week Ten: Monday, October 23; Wednesday, October 25**

Black Female Body and Psychoanalysis

Video, film, photography

Kasi Lemmons "Eve's Bayou."

<https://www.facebook.com/photo.php?fbid=652107981468551&set=gm.570873222970788&type=1&theater>

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**Week Eleven: Monday, October 30; Wednesday, November 1**

Black Female Body and Psychoanalysis Continued

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**Week Twelve: Monday, November 6; Wednesday, November 8**

**Class Presentations**

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**Week Thirteen: Monday, November 13; Wednesday, November 15**

Class Presentations

**Second paper due on November 15**

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**Week Fourteen: Monday, November 20; Wednesday, November 22**

Thanksgiving Week

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**Week Fifteen: Monday November 27 and Wednesday November 29**

Class presentations.

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**Week Sixteen: Monday Dec. 1**

Class Presentations

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**Final research paper.....30 points (due Monday, December 1)**

**Send paper to me via Canvas by noon.**

**Late papers will attract penalties of 3 points daily.**