

UNIVERSITY OF TEXAS AT AUSTIN

Department of Art and Art History

ARH 346L: **Africana Women's Art**

Unique #s: 20785, 30620, 47850

Time: MWF-11:00-12:00

Classroom: DFA 2.204

Instructor: Moyo Okediji, Ph.D., Office: ART 3.428

Office Hours: MWF 2:00-3:30 pm.

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VISUAL & PERFORMING ARTS (Core Component 050)

This course may be used to fulfill the visual and performing arts component of the university core curriculum and addresses the following four core objectives established by the Texas Higher Education Coordinating Board: communication skills, critical thinking skills, teamwork, and social responsibility.

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 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 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.

Assignments and Grading

- Attendance, participation and discussions20 points**
- Two class essays.....30 (15 each) DUE OCT. 3 & NOV. 3**
- Group Presentation.....10**
- Summary of dialogue with artist.....10 (Due Dec.1)**
- Research paper.....30 points (due December 10)**
- Extra credit.....5 points (Symposium/artist talk TBA)**
- Total.....100 points

- A.....95-100 points
- A-90-94
- B+85-89 points.
- B.....80-84
- B-75-79
- C+70-74
- C.....65-69 points.
- C-60-64.
- F.....Below 60

Required Texts

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

Recommended Texts.

Randy Conner, *Queering Creole Spiritual Traditions*.
Hassan, *Gendered Vision*
Omari-Tunkara, *Manipulating the Sacred*.
Phillys Galembo, *Divine Inspiration From Benin to Bahia*.
bell hooks, *Yearnings: Race, Gender and Cultural Politics*
Beverly Guy-Sheftall, *Words of Fire*

Week One: Aug 27 & 29

Course Introduction

The Africana Woman—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*

Barbara Thompson, *Black Womanhood*.

Week Two: Sept. 1, 3, 5.

The Africana Woman—Representations

Indigenous and Western sources

Women's Indigenous Painting as Performance: www.universityofafricanart.com

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

Week Three: Sept. 8, 10, 12.

Theoretical perspectives Counter hegemony and Afrofemcentrism.

Traditional, Contemporary, Diasporic images.

Frieda High Tesfagiorgis, "Afrofemcentrism..."

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

Barbara Thompson, *Black Womanhood*.

Anguezomo Mba Bikoro—see:

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

Week Four: Sept. 15, 17, 19

Africana Sexuality

Body decorations and adornments.

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

Randy Conner, *Queering Creole Spiritual Traditions*.

Tracey Rose,

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

Week Five: Sept. 22, 24, 26.

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, tex tiles, 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>

Week Six: Sept. 29, Oct. 1, 3.

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

Hassan, *Gendered Vision*

Lisa Farrington, *Creating their own Image*.

Ifeoma Anyaeji, see:

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

FIRST ESSAY DUE OCTOBER 3

Week seven: Oct. 6, 8, 10

The Prolific and Conflict in Ritual Culture: masking, 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*

Wura-Natasha Ogunji: see

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

Week Eight: Oct. 13, 15, 17

Video, film, photography

Kasi Lemmons “Eve’s Bayou.”

Adeola Lagunju, see

<https://www.facebook.com/photo.php?fbid=691637780848904&set=gm.608705932520850&type=1&theater>

Week Nine: Oct. 20, 22, 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*.

Joyce Owens, see:

<https://www.facebook.com/photo.php?fbid=708895292456486&set=gm.623194387738671&type=1&theater>

Week Ten: Oct. 27, 29, 31

Film, Video

Salem Mekuria, Deluge

BLANTON MUSEUM VISIT OCT 31

Week Eleven: Nov. 3, 5, 7

Racial/Regional

Black, White and Arab women artists

Sacred/ Secular arts

Winnie Owens-Hart, Sokari Douglas Camp, Allison Saar

Lisa Farrington, *Creating their own Image*.

Nnenna Okore, see:

<https://www.facebook.com/photo.php?fbid=635385093140840&set=gm.554366377954806&type=1&theater>

SECOND ESSAY DUE NOVEMBER 3

Week Twelve: Nov. 10, 12, 14

Group Presentations

Week Thirteen: Nov. 17, 19, 21

Group Presentations

Week Fourteen: Nov. 24, 26

Group Presentations

Summary of dialog due Dec. 1 after Thanksgiving Break (10 points)

Week Fifteen: Dec. 1, 3, 5.

Group Presentations