

UNIVERSITY OF TEXAS AT AUSTIN
Department of Art and Art History
ARH 346L; AFR 374F/9; WGS 340/46: **Africana Women's Art**
Unique #s: 20170, 29725, 46120
Time: MWF-11:00-12:00
Classroom: DFA 2.204
Instructor: Moyo Okediji, Ph.D., Office: ART 3.428
Office Hours: MWF 12:00-1:00 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 discussions	20 points
Formal analysis (Due Oct 2).....	10
**Extra point----- Review of distinguished lecture (200 words)	
Lecture Sept. 29, review due October 5.....	5
Content analysis (Due Nov. 2).....	10
Practical	10
Conference review (100 words) (Due Nov. 20).....	10
(CAAD conference Nov. 13-14)	
Group presentation.....	10
Final research paper.....	30 points (due December 10)

Total.....105 points

A.....	95-105 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

List of artists

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

Required Text

Barbara Thompson, *Black Womanhood*.

Recommended Texts

Lisa Farrington, *Creating their Own Image*.

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 26 & 28

Wednesday August 26: Course Introduction

Friday August 28

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

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

Week Two: August 31, Sept 2 & 4

The Africana Woman—Rituals and image making (Akire artists).

Tinuomi Afilaka, Akingbade Egbeyemi: Women's Indigenous Painting as Performance:
<http://www.universityofafricanart.org>

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

Practical demonstration of Akire painting technique on Friday Sept 4 (ART 3.426).

Week Three: Sept. 7, 9, 11.

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>

Week Four: Sept. 14, 16, 18

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>

Week Five: Sept. 21, 23, 25.

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>

Week Six: Sept. 28, 30. Oct. 2.

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>

FIRST ESSAY DUE OCTOBER 2

Week seven: Oct. 5, 7, 9

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

Barbara Thompson, *Black Womanhood*, 227-245.

Wura-Natasha Ogunji: see

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

Week Eight: Oct. 12, 14, 16

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—
Barbara Thompson, *Black Womanhood*, 247-257.

Joyce Owens, see:

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

Week Nine: Oct. 19, 21, 23

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 Ten: Oct. 26, 28, 30

Film, Video

Salem Mekuria, *Deluge*

Week Eleven: Nov. 2, 4, 6

Racial/Regional

Black, White and Arab women bodies

Sacred/ Secular arts

Barbara Thompson, *Black Womanhood*, 163-179.

Nnenna Okore, see:

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

SECOND ESSAY DUE NOVEMBER 2

Week Twelve: Nov. 9, 11, 13

Nov. 9: Invited guest artist: Monique Walton, *Dark Matters*; *The Becoming Box*; *We will Always Be Here*; and *The Legacy Workout*.

CAAD conference week

Conference review paper due Nov. 20)

<http://www.imdb.com/name/nm3937726/>

Week Thirteen: Nov. 16, 18, 20

Group Presentations

Week Fourteen: Nov. 23, 25, 27 (Thanksgiving week)

Group Presentations

Week Fifteen: Nov. 30, Dec. 2, 4.

Group Presentations

Final research paper.....30 points (due December 10)

Send paper to moyo.okediji@utexas.edu by noon. Late papers will attract penalties of 3 points daily.