

UNIVERSITY OF TEXAS AT AUSTIN

Department of Art and Art History

ARH 346L; AFR 374F; WGS 340: **Africana Women's Art**

Unique #: 20220

Time: TTH-11:00-12:30

Classroom: ART 3.433

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

Office Hours: TTH 9:30-10:30 am.

Email: moyo.okediji@utexas.edu Phone: 512-605-8178

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
First essay (Due Oct 10).....	15
Second essay (Due Nov. 9).....	15
Practicum	10
Class presentation.....	10
Final research paper.....	30 points (due December 9)

Total.....100 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
61. Minnette Vári
62. Ifeoma Anyaeji
63. Chandra Washington (October 24).

<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*.

Omari-Tunkara, *Manipulating the Sacred*.

bell hooks, *Yearnings: Race, Gender and Cultural Politics*

Beverly Guy-Sheftall, *Words of Fire*

William Bascom, *Sixteen Cowries*

Week One: Thursday, August 31

Wednesday August 24: Course Introduction and syllabus presentation

Week Two: Tuesday, September 5; Thursday, September 7

Rituals and image making (Akire artists).

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

<http://www.universityofafricanart.org>

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. 15-47.

Week Three: Tuesday, Tuesday, September 12; Thursday, September 14: Divination

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*, "Introduction," pp. 15-23.

Barbara Thompson, *Black Womanhood*, Introduction, pp. 15-45.

Week Four: Tuesday, September 19; Thursday, September 21

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 Five: Tuesday, September 26; Thursday, September 28: Transition and Women Rites of Passage

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.

Week Six: Tuesday, October 3; Thursday, October 5

Africana Sexuality

Body decorations and adornments.

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

Randy Conner, *Queering Creole Spiritual Traditions*.

Tracey Rose,

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

Week Seven: Tuesday, October 10; Thursday, October 12.

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*.

Otobong Nkanga: see

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

FIRST ESSAY DUE TUESDAY OCTOBER 10

Week Eight: Tuesday, October 17; Thursday, October 19.

Rituals, Installations and performances:

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

Ifeoma Anyaeji, see:

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

Week Nine: Tuesday, October 24; Thursday, October 26

Afrofuturism

Denenge Akpem and Chandra Washington (Visiting artist)

[_https://reeldramaqueen.wordpress.com/2014/02/20/the-fall-of-eve-female-sexuality-in-eves-bayou-1997/](https://reeldramaqueen.wordpress.com/2014/02/20/the-fall-of-eve-female-sexuality-in-eves-bayou-1997/)

Week Ten: Tuesday, October 31; Thursday, November 2

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>

<https://reeldramaqueen.wordpress.com/2014/02/20/the-fall-of-eve-female-sexuality-in-eves-bayou-1997/>

<https://www.allfreepapers.com/English/Symbolism-in-eve's-Bayou/34640.html>

Week Eleven: Tuesday, November 7; Thursday, November 9

Practicum: Erindinlogun Art and Installation

Second paper due on Nov. 9

Week Twelve: Tuesday, November 14; Thursday, November 16

Practicum (contd.): Erindinlogun Art and Installation

Week Thirteen: Tuesday, November 21; Thursday, November 23 (Thanksgiving)

Class Presentations

Week Fourteen: Tuesday, November 28; Thursday, November 30

Class Presentations

Week Sixteen: Dec. 5.

Final discussions

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

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