



Department of Afro-American Studies/Department of Gender and Women's Studies

**AFROAMER 267/ GEN&WS 267:  
Artistic/Cultural Images of Black Women**

Spring 2022

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### Course Description

This course is an introduction to the creative work of African American women in the visual arts from the colonial era to the present. As we investigate works of art made by Black women artists, we will consider the historical, social, and cultural circumstances of Black women's artistic production, social constructs of race and gender, and ideas about art and artists at particular historical moments that have had an impact on images by, and of, Black women. Throughout this course, we will attend to how intersections of race, class, gender, and sexuality have shaped the lives and artistic practices of Black women artists. We will also look at ways in which African American women artists have engaged, affirmed, and resisted representations of Black women in American art and popular culture.

### Credit Hours and Student Workload

This is a three-credit course that meets for two 75-minute class periods each week throughout the semester. Students are expected to devote about three hours outside of class for every class period to course learning activities that include reading, writing, reviewing materials posted on our course Canvas site, participating in online discussions that will supplement in-person class discussions, and other course-related experiences. The course syllabus includes more information about course activities and expectations for student work. Guidelines for all assignments will be posted on Canvas and discussed in class.

### **Instructional Tools**

All course materials, including assignments, readings in addition to those in the course textbook, images, discussion and reading response questions, and links to web resources will be posted on Canvas. Class meetings will include lectures, instructor-led and small-group discussions, in-class writing, and other forms of engagement with course-related material.

### **Required Textbook and Other Course Materials**

Required Text: Lisa Farrington, *Creating Their Own Image: The History of African-American Women Artists*. Oxford University Press, 2011. Paperback ISBN 9780199767601

Additional readings will be posted on Canvas.

Other course materials: Students will need access to word-processing software in order to complete written assignments, as well as access to Canvas.

### **Course Learning Outcomes**

In this course, students will:

1. Analyze and interpret works of art that emerged from the experiences and imaginations of African American women artists in relation to the historical, social, political, and cultural contexts in which these works of art have been produced and experienced;
2. Apply critical thinking and analytical skills regarding gender, race, and other social categories of identity and oppression to the study of visual images of, and produced by, Black women;
3. Demonstrate understanding of the role of art and visual representation in the creation, development, and continuing legacy of intersecting race- and gender-based discrimination in United States, and the role of art and visual culture in African American women artists' resistance to historical systemic and institutional oppression; and
4. As a means to become informed consumers of visual, cultural, and historical information, identify and think critically about ways in which certain histories have been valued or devalued, and how these differences have promulgated disparities in contemporary American society.

### **Ethnic Studies Requirement Learning Outcomes**

This course, which fulfills the UW-Madison's Ethnic Studies Requirement, illuminates the circumstances, conditions, and experiences of African Americans in the United States through the study of works of art made by Black women artists and cultural representations of Black women in the United States. Ethnic Studies courses are intended to be relevant to students' "lives outside of the classroom" and further students' ability to effectively and successfully participate in a multicultural society. The Ethnic Studies Requirement is an expression of the UW-Madison's commitment to "fostering an understanding and appreciation of diversity, in the believe that doing so will better prepare students for life and careers in an increasingly multicultural U.S. environment, add breadth and depth to the University curriculum, and improve the campus climate."

## Course Expectations

### Attendance

Attendance in class is required, and participation in all aspects of the class is expected. I recognize that students may need to miss class for reasons known in advance such as religious observances, and for unplanned reasons such as illness, family emergencies, and other unforeseen circumstances. If you know in advance that you need to miss a class, please tell me. If your absence is unplanned, please communicate with me as soon as possible. We will work together to ensure that you can access course materials and complete assigned coursework in a timely fashion. Three or more unexcused absences will seriously affect your grade.

### Preparation for Class Meetings

Class meetings will include lecture-format presentation of material, discussion, in-class writing, and other activities. Class discussions are most engaging when everyone is prepared. Assigned readings are listed on the course schedule, and readings from sources other than our course text will be posted on Canvas. Links to additional materials, such as PowerPoint presentations, films, and other recordings that you are expected to view before a particular class session, will also be posted on Canvas. Please be ready to discuss readings and other specified materials in class on the day for which they are assigned. You will be expected to respond in writing to questions based on assigned readings in our course text and other materials provided for you on Canvas, and we will give attention to these readings and materials during our class meetings.

### Participation

Class participation includes contributing to in-class discussions, actively engaging in other in-class activities, and posting on the course discussion board in response to questions about course materials and topics raised during our discussions. Participation also includes posting an introduction to yourself on Canvas at the beginning of the semester.

This class is a space for all students, in which the diverse perspectives, experiences, and interests that you bring to the class will enrich everyone's learning. Mutual respect among all members of this class is expected and is essential to making this class an inclusive learning community. I will strive to facilitate discussions in class and on our class discussion board in which all voices are heard and multiple perspectives are respected. Respectful disagreement with the opinions of your fellow classmates is a legitimate part of discourse in an educational setting, but putting down other people or making racist, sexist, or other biased comments in class or on our discussion board is not acceptable.

### Use of Digital Technology in and outside the Classroom

This course relies on technology for activities in and outside of class. Images to be considered in class will be available as PowerPoint presentations on the course Canvas site; you are expected to look at these, listen to any embedded audio content, and watch any assigned videos before the class period during which these images and videos will be discussed. You will also be visiting art museum websites and making use of other online resources during and outside of class.

You will sometimes be expected to use electronic devices during class to access course-related materials and to complete in-class writing assignments; when doing so, please refrain from activities that are not relevant to this class (studying for other classes, posting on social media,

etc.) These behaviors are disrespectful to your fellow students and will also impede your learning. If a situation requires you to be available during class for other communication, please let me know this before class, and please take calls or respond to texts as discreetly as possible.

### **Communication with your Instructor**

Email is the best way to reach me, and I welcome your emails ([maherzog2@wisc.edu](mailto:maherzog2@wisc.edu)). When you email me about this class, please place our class number and the topic of your email in the email subject line. I will do my best to respond within 24 hours to all emails I receive during the week; responses may take longer on the weekend.

### **Names and Pronouns**

I will gladly honor your request to address you by your preferred name and gender pronouns. Please advise me of these preferences as early as possible in the semester so that I use your preferred name and pronouns as I get to know you.

### **A Note on Terminology**

In this course we will consider the lives and work of artists working at historical moments in which categories of gender and related terminology may appear outdated and limiting. Indeed, the category “woman” may resonate uncomfortably in some texts and other course materials.

We will also encounter several different terms used to refer to people of African descent—especially in primary documents—that are no longer acceptable to use. While it is paramount that we understand the historical context of such words, there is no reason for us to speak terms that have been used in derogatory ways to refer to African descended people, even if they appear in our readings. The appropriate terms to use when referring to people of African descent in colonial America, and later in the United States, are respectively African, African American, and Black. The term African American refers specifically to people of African descent born in the continental United States or what became the United States. One term that some people are not comfortable hearing in our contemporary context is Negro. Historically, this was a term of collective identity claimed by Black people in the United States during the first half of the twentieth century to connote pride, agency, and modernity. This term will appear not only in readings, but also in titles of works of art and in the name of a major cultural and social movement that we will be discussing this semester – the New Negro Movement. It is thus a term that is appropriate to speak in this historical context. There is a contemporary debate within the African American community concerning terminology—some people wish to be referred to as African American, some prefer Black, and some reject racial labels all together. My thanks to Dr. Anthony Black for his summary of this history of naming and self-naming.

## **Assignments and Grading**

Guidelines for all assignments will be posted on the course Canvas site and reviewed in class.

### **Attendance and class participation: 10% of your grade**

Ways to participate in this class include active engagement in discussions and other activities during our class meetings, and posting on the course discussion board on Canvas.

**Written responses to readings: 20% of your grade (due throughout the semester)**

Questions based on assigned readings, and guidelines for responding to these, will be posted on Canvas. Some of these responses may be completed during class.

**Response to an online art exhibition: 10% of your grade (due Tuesday, February 8)**

This assignment asks you to view and respond in a two-page essay to an online museum exhibition of art by an African American woman artist (or artists), selected from a list of exhibitions provided for you.

**Midterm Essay I: 20% of your grade (due Thursday, March 3)**

In this three-to-four-page essay, you will be expected to consider the work of a 19<sup>th</sup> or early 20<sup>th</sup> century Black woman artist, and ways in which gender, race, and other social categories shaped this artist's lived experience and artistic production.

**Midterm Essay II: 20% of your grade (due Thursday, April 14)**

In this three-to-four-page essay, you will be expected to analyze and interpret the work of a Black woman artist working between the mid-20<sup>th</sup> century and our current moment in relation to the social, cultural, and political circumstances of the time in which this artist worked (or works), and the impact of gender, race, and other social categories on this artist's lived experience and career.

**“Virtual Exhibition” project: 20% of your grade (due Wednesday, May 11, 5:00 pm)**

For this culminating class project, you will develop an exhibition of the work of a single African American woman artist or group of artists working at any time from the colonial period until our own time, with attention to issues and/or themes discussed in this class. This project will include a written overview of your exhibition and eight to ten images with identifying captions and explanatory text. You will have the option to present your project to the class as work-in-progress during the concluding week of the semester.

**Submission of Assignments**

All assignments should be submitted on Canvas and must be turned in on time. With the exception of the final Virtual Exhibition project, all assignments are due at the end of the day on the listed due date. Without prior arrangement of an alternate deadline, your assignment grade will be lowered one half grade for each day that an assignment is late. Unless you are experiencing extenuating circumstances, which must be communicated to me before an assignment is due, late work will not be accepted more than two weeks past its deadline.

**Criteria for grading****Attendance and Participation:**

Excellent attendance; evidence of thorough preparation for class; consistently thoughtful and engaged participation in discussions = A

Good attendance; participation in discussions indicates adequate preparation = B

Several missed classes; some participation in discussions, with minimal preparation = C

Irregular attendance; minimal participation in discussions = D

### **Responses to Readings, Assignments and Final Exhibition Project:**

While grading will depend on the specific requirements of each assignment, the following are general rubrics for grading in this course:

Evidence of substantial effort and in-depth understanding of the topic; evidence of well-informed original thinking; thorough consideration of sources appropriate to the assignment and topic; solid presentation of evidence; well organized; voice consistent with the aims of the assignment; excellent writing skills = A

Evidence of effort and good understanding of the topic; evidence of original thinking; use of sources appropriate to the assignment and topic; good presentation of evidence; well organized; voice consistent with the aims of the assignment; good writing skills = B

Minimal effort and some understanding of the topic; lacks evidence of original thinking; minimal use of appropriate sources; use of evidence not well-considered; problematic organization; voice inconsistent with aims of assignment; adequate writing skills = C

Minimal effort and little understanding of topic; no evidence of original thinking; sources not appropriate to assignment; minimal use of evidence; problematic organization; voice inconsistent with aims of assignment; minimal writing skills = D

**Grade Scale:** 93-100 = A  
88-92 = AB  
83-88 = B  
78-82 = BC  
70-77 = C  
60-69 = D

### **Diversity and Inclusion Statement**

[Diversity](#) is a source of strength, creativity, and innovation for UW-Madison. We value the contributions of each person and respect the profound ways their identity, culture, background, experience, status, abilities, and opinion enrich the university community. We commit ourselves to the pursuit of excellence in teaching, research, outreach, and diversity as inextricably linked goals. The University of Wisconsin-Madison fulfills its public mission by creating a welcoming and inclusive community for people from every background – people who as students, faculty, and staff serve Wisconsin and the world.

### **Academic Integrity Statement**

By virtue of enrollment, each student agrees to uphold the high academic standards of the University of Wisconsin-Madison; academic misconduct is behavior that negatively impacts the integrity of the institution. Cheating, fabrication, plagiarism, unauthorized collaboration, and helping others commit these previously listed acts are examples of misconduct which may result in disciplinary action. Examples of disciplinary action include, but are not limited to, failure on the assignment/course, written reprimand, disciplinary probation, suspension, or expulsion.

### **Accommodations for Students with Disabilities**

The University of Wisconsin-Madison supports the right of all enrolled students to a full and equal educational opportunity. The Americans with Disabilities Act (ADA), Wisconsin State Statute (36.12), and UW-Madison policy ([UW-855](#)) require the university to provide reasonable accommodations to students with disabilities to access and participate in its academic programs and educational services. Faculty and students share responsibility in the accommodation process. You are expected to inform me at the beginning of the semester if you need instructional accommodations, or as soon as possible after being approved for accommodations. I will work directly with you and/or in coordination with the McBurney Center to provide reasonable instructional and course-related accommodations. Disability information, including instructional accommodations as part of a student's educational record, is confidential and protected under FERPA. For more information, visit: [McBurney Disability Resource Center](#).

### **Privacy of Student Information: Teaching and Learning Data Transparency Statement**

The privacy and security of faculty, staff and students' personal information is a top priority for UW-Madison. The university carefully evaluates all campus-supported digital tools used to support teaching and learning and takes necessary steps to ensure that the providers of such tools prioritize proper handling of sensitive data in alignment with FERPA, industry standards and best practices. For more information, visit: <https://teachlearn.provost.wisc.edu/teaching-and-learning-data-transparency-statement/>.

### **Student Use of Audio Recorded Lectures**

Lecture materials and recordings for this class are protected intellectual property at UW-Madison. Students in this course may use course materials and recordings for their personal use related to participation in this class. You may also take notes for your personal use. If a lecture is not already recorded, you are not authorized to record my lectures without my permission unless you are considered by the university to be a qualified student with a disability requiring accommodation. [Regent Policy Document 4-1] Students may not copy lecture materials and recordings for use beyond this class, including posting on internet sites or selling to commercial entities. Students are also prohibited from providing or selling their personal notes to anyone else or being paid for taking notes by any person or commercial firm without the instructor's express written permission. Unauthorized use of copyrighted lecture materials and recordings constitutes copyright infringement and may be addressed under the university's policies, UWS Chapters 14 and 17, governing student academic and non-academic misconduct.

### **Resources for Student Success**

Here are links to resources that you might find helpful as you navigate this semester:

- Students' [Rights & Responsibilities](#)
- [University Health Services](#)
- [Undergraduate Academic Advising and Career Services](#)

- [Office of the Registrar](#)
- [Office of Student Financial Aid](#)
- [Dean of Students Office](#)

### **Course Evaluations**

At the end of the semester, you will be provided with an opportunity to evaluate this course and your learning experience. In most instances, you will receive an official email near the end of the semester, with a link to log into the course evaluation portal with your NetID. Student course evaluations are anonymous. Your feedback is important to me, and I strongly encourage you to participate in the course evaluation process.

### **Academic Calendar and Religious Observances**

Here is a link to the UW-Madison Academic Calendar and policy on religious observances: <https://secfac.wisc.edu/academic-calendar/>. Please let me know within the first two weeks of the semester if you expect to miss class or need to adjust an assignment deadline due to a religious observance.



**COURSE SCHEDULE**  
**AAS/GWS 267: Artistic/Cultural images of Black Women**  
**Spring 2022**

**Note:** This schedule is subject to change, either due to unforeseen circumstances or by collective agreement among all of us. Changes will be announced in class and posted on Canvas.

**Week One – January 25 and 27**

Tuesday, January 25. Welcome and Course Overview

**DUE:** Post self-introduction on Canvas discussion board

Thursday, January 27. Creativity and Subjectivity: Black Women Artists

**READ before class:** Michelle Cliff, “Object Into Subject: Some Thoughts on the Work of Black Women Artists,” in *Visibly Female: Feminism and Art, An Anthology*, edited by Hilary Robinson (London: Camden Press, 1987), 140-157.

Alice Walker, “In Search of Our Mothers’ Gardens,” in Alice Walker, *In Search of Our Mothers’ Gardens* (San Diego, New York, and London: Harcourt Brace Jovanovich, 1983), 231-243.

**DUE:** Reading response 1

**Week Two – February 1 and 3**

Tuesday, February 1. Images of Black Women in Art and Visual Culture

**READ before class:** Lisa Farrington, *Creating Their Own Image*, Chapter One, “The Image,” pp. 8-25.

Thursday, February 3. Roots and Routes: Black Women’s Creativity in the Era of Enslavement

**READ before class:** Farrington, Chapter Two, “Creativity and the Era of Slavery,” pp. 26-49.

**DUE:** Reading response 2

**Week Three – February 8 and 10**

Tuesday, February 8. Meanings of Nineteenth-Century African American Quilts: Harriet Powers

**READ before class:** Gladys-Marie Fry, “Harriet Powers: Portrait of a Black Quilter,” *Sage* 4, no. 1 (Spring 1987): 11-16.

Gladys-Marie Fry, “‘A Sermon in Patchwork’: New Light on Harriet Powers,” and Lucine Finch, “A Sermon in Patchwork,” in *Singular Women: Writing the Artist*,

edited by Kirsten Fredrickson and Sarah E. Webb (Berkeley and Los Angeles: University of California Press, 2003), 81-94 and 95-99.

**DUE:** Response to Online Art Exhibition

Thursday, February 10. Black Women Artists in the Nineteenth Century: Edmonia Lewis

**READ before class:** Farrington, Chapter Three, "The Nineteenth-Century Professional Vanguard," pp. 50-64.

Kirsten P. Buick, "The Ideal Works of Edmonia Lewis: Invoking and Inverting Autobiography," *American Art* 9, no. 2 (Summer 1995): 4-19.

Judith Wilson, "Hagar's Daughters: Social History, Cultural Heritage, and Afro-US Women's Art," in *Bearing Witness: Contemporary Works by African American Women Artists* (Atlanta: Spelman College, and New York: Rizzoli, 1996), 95-107.

**DUE:** Reading response 3

#### **Week Four – February 15 and 17**

Tuesday, February 15. Into the Twentieth Century: Meta Warrick Fuller

**READ before class:** Farrington, Chapter Three, "The Nineteenth-Century Professional Vanguard," pp. 65-75.

Renée Ater, "Making History: Meta Warrick Fuller's 'Ethiopia,'" *American Art* 17, no. 3 (Fall 2003): 13-31.

**DUE:** Reading response 4

Thursday, February 17. The Harlem Renaissance: Modernism and "The New Negro"

**READ before class:** Farrington, Chapter Four, "The Harlem Renaissance and the New Negro," pp. 76-95.

#### **Week Five – February 22 and 24**

Tuesday, February 22. The Harlem Renaissance in New York and beyond: Augusta Savage

**READ before class:** Theresa Leininger-Miller, "'Une Femme Sculpteur Noire': Augusta Savage in Paris, 1929-1931," in Theresa Leininger-Miller, *New Negro Artists in Paris: African American Painters and Sculptors in the City of Light, 1922-1934* (New Brunswick, NJ, and London: Rutgers University Press, 2001), 162-201.

Thursday, February 24. Art for the People: The New Deal, Public Art, and Art Education in the 1930s

**READ before class:** Farrington, Chapter Five, "The New Negro and the New Deal," pp. 96-115.

Sharif Bey, "Augusta Savage: Sacrifice, Social Responsibility, and Early African American Art Education," *Studies in Art Education* 58, no. 2 (2017): 125-140.

**DUE:** Reading response 5

### **Week Six – March 1 and 3**

Tuesday, March 1. Twentieth-Century Representations of Black Women's Bodies by Black Women Artists

**READ BEFORE CLASS:** Lisa E. Farrington, "Reinventing Herself: The Black Female Nude," *Woman's Art Journal* 24, no. 2 (Autumn 2003-Winter 2004): 15-23.

Phyllis J. Jackson, "(In)Forming the Visual: (Re)Presenting Women of African Descent," *International Review of African American Art* 14, no. 3 (1997): 31-37.

**DUE:** Reading response 6

Thursday, March 3. Black Women Artists at Mid-Twentieth Century: Elizabeth Catlett

**READ before class:** Farrington, Chapter Six, "Civil Rights and Black Power," pp. 116-125.

Melanie Anne Herzog, "Elizabeth Catlett in Mexico at Mid-Century: Navigating Gender and Visual Politics Across Cultural Borders," in *American Women Artists, 1935-1970: Gender, Culture, and Politics*, edited by Helen Langa and Paula Wisotzki (Farnham, UK, and Burlington, VT: Ashgate, 2016), 75-91.

**DUE:** Midterm Essay I

### **Week Seven – March 8 and 10**

Tuesday, March 8. Black Women Artists, the Civil Rights Movement, and the Black Arts Movement

**READ before class:** Farrington, Chapter Six, "Civil Rights and Black Power," pp.125-145.

Barbara Jones Hogu, "Inaugurating AfriCOBRA: History, Philosophy, and Aesthetics," *Nka: Journal of Contemporary African Art* 30 (Spring 2012): 90-97.

Thursday, March 10. The Black Arts Movement, Illuminating Race and Gender: Faith Ringgold

**READ before class:** Lowery S. Sims, "Race Riots, Cocktail Parties, Black Panthers, Moon Shots, and Feminists: Faith Ringgold's Observations of the 1960s in America," in *Faith Ringgold: A 25-Year Survey*, edited by Eleanor Flomenhaft (Hempstead, NY: Fine Arts Museum of Long Island, 1990), 17-21.

Michelle Wallace, "America Black: Faith Ringgold's *Black Light Series*," *Nka: Journal of Contemporary African Art* 29 (Fall 2011): 50-61.

Anne Monahan, "Faith Ringgold's *Die*: The Riot and Its Reception," *Nka: Journal of Contemporary African Art* 36 (May 2015): 28-38.

**Week Eight – NO CLASS. SPRING BREAK, MARCH 12-20**

**Week Nine – March 22 and 24**

Tuesday, March 22: The Black Arts Movement, Illuminating Race and Gender: Elizabeth Catlett

**READ before class:** Freida High Tesfagiorgis, "Afrofemcentrism and Its Fruition in the Art of Elizabeth Catlett and Faith Ringgold (A View of Women by Women)," *Sage* 4, no. 1 (1987): 25-32.

Rebecca VanDiver, "The Torture of Mothers: Elizabeth Catlett's Prints as a Call for Reproductive Justice," *Art Journal* 80, no. 2 (Summer 2021):15-29.

**DUE:** Reading response 7

Thursday, March 24. Black Feminist Art and Artists

**READ before class:** Farrington, Chapter Seven, "Black Feminist Art," pp. 146-171.

Kay Brown, "The Emergence of Black Women Artists: The Founding of 'Where We At,'" *Nka: Journal of Contemporary African Art* 29 (Fall 2011): 118-127.

**Week Ten – March 29 and 31**

Tuesday, March 29. Black Feminist Art and Artists: Faith Ringgold

**READ before class:** Moira Roth, "A Trojan Horse," in *Faith Ringgold: A 25-Year Survey*, edited by Eleanor Flomenhaft (Hempstead, NY: Fine Arts Museum of Long Island, 1990), 49-55.

Thalia Gouma-Peterson, "Modern Dilemma Tales: Faith Ringgold's Story Quilts," *Faith Ringgold: A 25-Year Survey*, edited by Eleanor Flomenhaft (Hempstead, NY: Fine Arts Museum of Long Island, 1990), 23-32.

Hertha D. Sweet Wong, "Faith Ringgold's Story Quilts: 'All Things American in America Are About Race,'" in Hertha D. Sweet Wong, *Picturing Identity: Contemporary American Autobiography in Image and Text* (Chapel Hill, NC: University of North Carolina Press, 2018), 196-213.

Thursday, March 31. Black Feminist Art and Artists: Emma Amos

**READ before class:** bell hooks, "Straighten Up and Fly Right: Talking Art with Emma Amos," in bell hooks, *Art on My Mind: Visual Politics* (New York: The New Press, 1995), 171-193.

Phoebe Wolfskill, "Love and Theft in the Art of Emma Amos," *Archives of American Art Journal* 55, no. 2 (Fall 2016): 46-65.

**DUE:** Reading response 8

### **Week Eleven – April 5 and 7**

Tuesday, April 5. Black Feminist Art and Artists: Betye Saar

**READ before class:** M. J. Hewitt, "Betye Saar: An Interview," *The International Review of African American Art* 10, no. 2 (January 1992): 7-23.

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

Thursday, April 7. Race, Gender, and Abstract Art

**READ before class:** Farrington, Chapter Eight, "Abstract Explorations," pp. 174-203.

### **Week Twelve – April 12 and 14**

Tuesday, April 12. Conceptual Art: Strategies of Representation

**READ before class:** Farrington, Chapter Nine, "Conceptualism: Art as Idea," pp. 204-229.

Thursday, April 14. Strategies of Representation: Black Women and Photography

**READ before class:** Lisa Gail Collins, "Historic Retrievals: Confronting Visual Evidence and the Imaging of Truth," in Lisa Gail Collins, *The Art of History: African American Women Artists Engage the Past* (New Brunswick, NJ, and London: Rutgers University Press, 2002), 11-36.

bell hooks, "Facing Difference: The Black Female Body," in bell hooks, *Art on My Mind: Visual Politics* (New York: The New Press, 1995), 94-100.

**DUE:** Midterm Essay II

### **Week Thirteen – April 19 and 21**

Tuesday, April 19. Strategies of Representation: Carrie Mae Weems

**READ before class:** Hertha D. Sweet Wong, "Carrie Mae Weems's Photo-(Auto)biographies: 'Work that is Essential to Our Cultural Dialogue,'" in Hertha D. Sweet Wong, *Picturing Identity: Contemporary American Autobiography in Image and Text* (Chapel Hill, NC: University of North Carolina Press, 2018), 171-195.

Andrea Liss, "The Poetics of Carrie Mae Weems's Documentary Portraits Past and Present," *Afterimage*, 46 no. 4 (December 2019): 57-73.

**DUE:** Reading response 9

Thursday, April 21. Strategies of Representation: Kara Walker

**READ before class:** Michael D. Harris, "Talking in Tongues: Personal Reflections on Kara Walker," *Nka: Journal of Contemporary African Art* 29 (Fall 2011): 129-139.

Kim Wickham, "'I undo you, Master': Uncomfortable Encounters in the Work of Kara Walker," *The Comparatist* 39 (October 2015): 335-354.

**Saturday, April 23:** Wisconsin Triennial, *Ain't I a Woman? Black Women Artists in Wisconsin* opens at Madison Museum of Contemporary Art

#### **Week Fourteen – April 26 and 28**

Tuesday, April 26. Postmodernism

**READ before class:** Farrington, Chapter Eleven, "Postmodern Pluralism," pp. 250-279.

Thursday, April 28. Postmodern Strategies of Representation: Alison Saar

**READ before class:** Judith Wilson, "Down to the Crossroads: The Art of Alison Saar," *Callaloo* 14, no. 1 (Winter 1991): 107-123.

**DUE:** Reading response 10

#### **Week Fifteen – May 3 and 5**

Tuesday, May 3. Into the Twenty-First Century

**READ before class:** Farrington, Chapter Twelve, "'Post-Black' Art and the New Millennium," 280-296.

Thursday, May 5. Race, Gender, and Contemporary Art by Black Women Artists

OPTIONAL presentations of final "Virtual Exhibition" projects as "work-in-progress"

**DUE WEDNESDAY, MAY 11, 5:00 pm:** Final "Virtual Exhibition" project