

ARTHIST 283-01 / AAAS 227-01:
*MODERN & CONTEMPORARY
AFRICAN AMERICAN ART*

Richard J. Powell

Tuesdays
1:45pm – 4:15pm

Smith Warehouse, Bay 10, A266

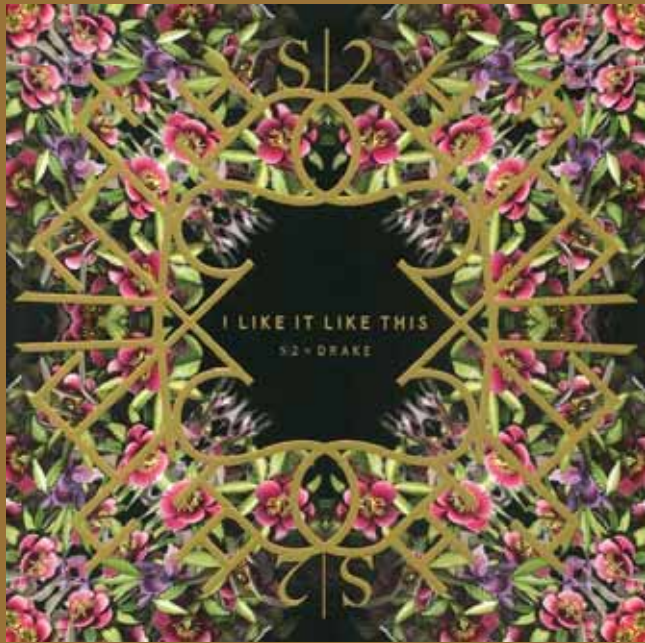
Black Art

IN THE ABSENCE OF LIGHT



Left: Poster for the HBO documentary *Black Art: In the Absence of Light* (USA, 2021; directed by Sam Pollard). Right: Pamela Joyner in her San Francisco home, alongside paintings by Frank Bowling, Alma Thomas, and a floor installation by Glenn Ligon. From *Architectural Digest*, October 2021.





The cover and several pages from S/2 x Drake's curated exhibition, *I Like It Like This*, on view at Sothebys, New York, 2015.



Left: Photo of Alicia Keys and Swizz Beatz in front of Kehinde Wiley's *Passing/Posing Annunciation* (2005), 2021. Right: Photo of Jay-Z and Beyoncé posing in a Tiffany & Co. advertisement featuring Jean-Michel Basquiat's *Equals Pi* (1982), 2021.

World of Art



Black Art

Thames
&Hudson

Richard J. Powell

Course text

Richard J. Powell, 3rd edition of *Black Art: A Cultural History* (featuring a detail of Nina Chanel Abney, *Untitled*, 2017) (London: Thames & Hudson, 2021).

Culminating Class Assignment for Modern & Contemporary African American Art:
59th Venice Biennale Preview



On the occasion of the forthcoming 59th Venice Biennale – historically significant for the selection of four contemporary artists of African descent to represent their countries' official art pavilions – the course will augment its assigned readings and class discussions with four, end-of-the-semester, group presentations by students on Biennale artists Sonia Boyce (UK), Stan Douglas (Canada), Simone Leigh (USA), and Zineb Sedira (France).

Clockwise from above center: Sonia Boyce (UK), Simone Leigh (USA), Zineb Sedira (France), & Stan Douglas (Canada).



Tuesday, January 18: Discussion of *Black Art*, "Introduction: The Dark Center" & "Chapter One: Art, Culture and 'the Soul of Black Folk'" pp. 6-47.

Wednesday, January 19: Add/Drop ends.



Meta Warrick Fuller, *The Awakening of Ethiopia*, circa 1921. Plaster.

Tuesday, January 25: Discussion of *Black Art*, "Chapter Two: Enter and Exit the 'New Negro,'" pp. 48-72.



Aaron Douglas, *Harriet Tubman*, 1931. Oil on canvas mural (at Bennett College, Greensboro, North Carolina).



Archibald J. Motley, Jr., *The Picnic*, 1936. Oil on canvas, 25 $\frac{3}{4}$ x 32 inches. Howard University Gallery of Art, Washington, DC.

Tuesday, February 1: Discussion of *Black Art*, "Chapter Three: The Cult of the People," pp. 73-94.

Tuesday, February 8: Midterm exam.

Tuesday, February 15: Discussion of the end-of-the-semester group assignment: Venice Biennale Previews: Sonia Boyce, Stan Douglas, Simone Leigh, & Zineb Sedira. The 4 groups responsible for the PowerPoint presentations and the dates for each presentation will be selected.

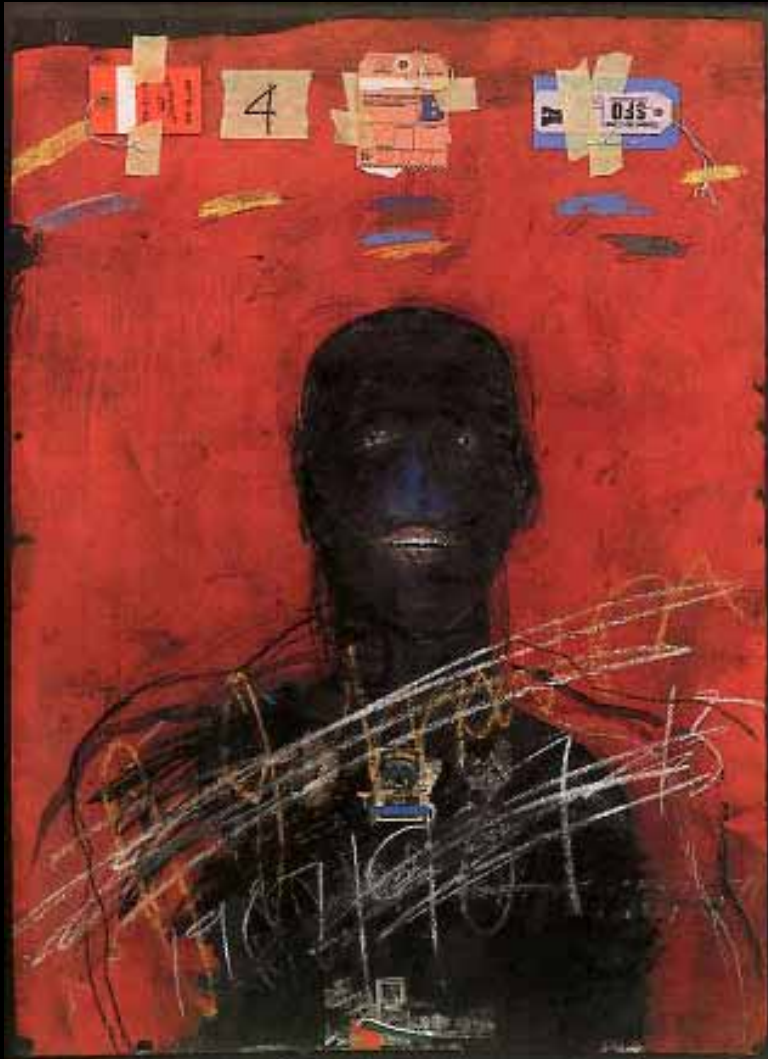


Simone Leigh, *Brick House*, 2019. bronze, 16 feet. High Line, New York.

Tuesday, February 22: Discussion of *Black Art*,
"Chapter Four: Pride, Assimilation and Dreams," pp.
95-132.



William H. Johnson, *Jitterbugs (V)*, 1941-42. Oil on fiberboard.



Tuesday, March 1: Discussion of *Black Art*, "Chapter Five: Black is a Color," pp. 133-177.

Left: Raymond Saunders, *Jack Johnson*, 1972. gouache, chalk, tickets, masking tape on paper, 19 x 23 inches. Yale University Art Gallery, New Haven.
Right: Patrick Litchfield, *Marsha Hunt*, London, 1969. Photograph.



Friday, March 4: Spring Recess begins.

Monday, March 14: Classes resume.

Tuesday, March 15: Discussion of *Black Art*, "Chapter Six: Culture as Currency," pp. 178-223.

Jean-Michel Basquiat, *Flexible*, 1984. Acrylic and oilstick on wood.





Tuesday, March 22: Discussion of *Black Art*, "Chapter Seven: Through a Glass, Diasporally," and "Chapter Eight: Fine-de-Siecle Blues," pp. 224-277.



Left: Video still from Jean-Paul Goude's *Grace Jones/One-Man Show* (1982). Above: Renee Cox, *The Liberation of Lady J and U.B.*, 1999. Cibachrome print, 48 x 60 inches (121.9 x 152.4 cm). Courtesy of the artist.

Tuesday, March 29: Discussion of *Black Art*, "Chapter Nine: The Price of Blackness," 278-309.



Mickalene Thomas, *Les dejeuner sur l'herbe: Les Trois Femmes Noires*, 2010. Acrylic, rhinestones, and enamel on wooden panel.

Tuesday, April 5: Venice Biennale Previews: Presentations (Part One).

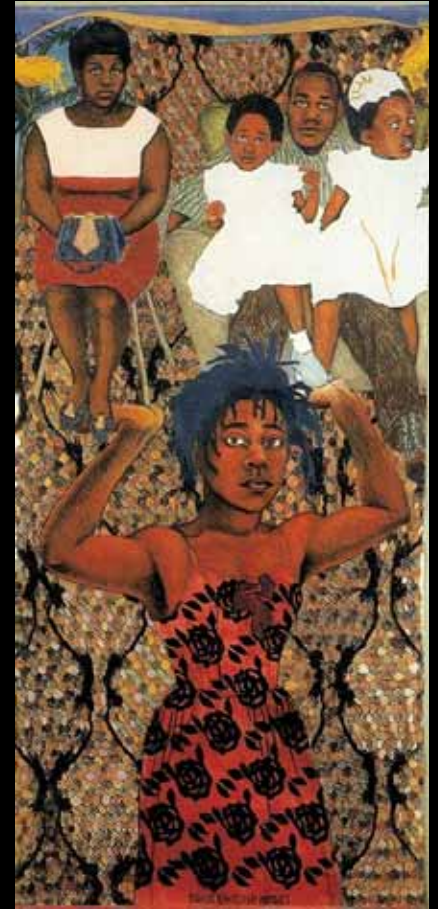


Stan Douglas, *Doppelgänger*, 2019. Video installation.



**Tuesday, April 12: Venice
Biennale Previews:
Presentations (Part Two).**

Left: Zineb Sedira, *Silent Sight*, 2000.
Video projection of 16mm. b/w film.
Sonia Boyce, *She Ain't Holding Them
Up, She's Holding On (Some English
Rose)*, 1986. Pastel and gouache on
paper, 218 x 99 cm.



Tuesday, April 19: Final exam review.

Wednesday, April 20: Undergraduate classes end.

Thursday, April 28 (9am -12noon): Final exam.



Left: Norman Rockwell, *The Problem We All Live With*, 1964. Oil on canvas, 36 x 58 inches (91.5 x 147.5 cm). Norman Rockwell Museum, Vermont. Right: Mass Design Group, Ltd./Equal Justice Initiative, *National Memorial for Peace and Justice*, Montgomery, Alabama, 2018.



Beyoncé is Black Art, too!!!!