



Embodied Avatars: Genealogies of Black Feminist Art and Performance

Uri McMillan

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Tracing a dynamic genealogy of performance from the nineteenth to the twenty-first century, Uri McMillan contends that black women artists practiced a purposeful self-objectification, transforming themselves into art objects. In doing so, these artists raised new ways to ponder the intersections of art, performance, and black female embodiment.

McMillan reframes the concept of the avatar in the service of black performance art, describing black women performers skillful manipulation of synthetic selves and adroit projection of their performances into other representational mediums. A bold rethinking of performance art, *Embodied Avatars* analyzes daring performances of alterity staged by ancient negress Joice Heth and fugitive slave Ellen Craft, seminal artists Adrian Piper and Howardena Pindell, and contemporary visual and music artists Simone Leigh and Nicki Minaj. Fusing performance studies with literary analysis and visual culture studies, McMillan offers astute readings of performances staged in theatrical and quotidian locales, from freak shows to the streets of 1970s New York; in literary texts, from artists writings to slave narratives; and in visual and digital mediums, including engravings, photography, and video art. Throughout, McMillan reveals how these performers manipulated the dimensions of objecthood, black performance art, and avatars in a powerful re-scripting of their bodies while enacting artful forms of social misbehavior. The Critical Lede interviews Uri McMillan"

Embodied Avatars: Genealogies of Black Feminist Art and Performance Details

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Nat says

Got to chat with McMillan in class, which was great. A great read for object theory and getting toward a more ambivalent/nuanced understanding of the "subject-object" debate for Black life (slavery and post-slavery) and public figures.

My one critique is that McMillan did not adequately address the fact that in taking these figures as objects of study, he too is making them an object: what are the dangers (or perhaps liberation-based successes) of making someone an object-of-study? Can someone make themselves an academic-object? Do academic-objects hold the same possibility as art-objects? Would like to see him address this.

Mills College Library says

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