Surabhi Kukke is a mother and a social justice worker in the movement to end gender based violence. She is also committed to improving women's access to health care. And she likes to cook.

Annelize Machado is a dance artist and teacher (Yoga & Kalaripayat). She has trained and performed in the USA, Canada, India and the UK. Movement is her chosen method for investigating stories, breath, connection and presence.

Sara Madandar is an Iranian artist. She is in the Masters program in Studio Art. Her works are based on cultural issues. All objects and forms she uses in her works refer to the body and memory.

Natasha Mevs-Korff is a singer who enjoys exploring and playing Afro-Caribbean and Afro-Brazilian musical styles. She currently performs with Origens, a community based music group that plays Northeastern Brazilian rhythms like coco and ciranda.

Wura-Natasha Ogunji is a visual artist and performer. As a recipient of the Guggenheim Foundation Fellowship, she created performance works about the presence of women in public space in Lagos, Nigeria. She is a co-founder and lecturer at the Institute for Performing Justice (CWGS).

Agatha Oliveira is a second year Masters student in the African and African Diaspora Studies Department. She holds a degree in professional dance from the Federal University (Bahia, Brazil) and has international experience with Brazilian dance companies. Her research interests are African diasporic dialogues in black performance including discussions around race, gender, identity formation, and black aesthetics.

Tonya Pennie has choreographed for and performed with Generic Ensemble Company, Maara Dance Theater, one hundred black women, one hundred actions, Lannaya African Drum & Dance Ensemble, Ballet Africans de Guinee Morifidian Diabate, and toured nationally with Kuumba House Dance Theatre. Tonya currently dances with and manages Lannaya African Drum & Dance Ensemble, and continues to train in dances of the African Diaspora, and Kalaripayat.

Matt Richardson is a writer, performer, activist and scholar. He is an Associate Professor in African and African Diaspora Studies, English and Women's and Gender Studies.

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**beauty**

**a public endurance performance conceived by artists**

Wura-Natasha Ogunji and Nicole Vlado

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**Wednesday, November 13, 2013 • 2-6 pm**

The University of Texas Austin Campus, West Mall

Performers: ruby onyinyechi amanze, Ashley Hicks, Lynn Hoare, Alla Klussmann, Surabhi Kukke, Sara Madandar, Natasha Mevs-Korff, Wura-Natasha Ogunji, Agatha Oliveira, Omi Osun Joni Jones, Tonya Pennie

Please join us in the Union Building’s (UNB) Santa Rita Room:

7:00 pm: Panel Discussion with artists Wura-Natasha Ogunji and Ruby Amanze in conversation with Professors Lyndon Gill and Matt Richardson and PhD student Uchenna Itam.

8:30 pm: Reception

Sponsored by the Center for Women’s & Gender Studies (CWGS) and the Embrey Critical Human Rights Initiative. Co-sponsors include College of Liberal Arts, African and African Diaspora Studies, John L. Warfield Center for African and African American Studies and CWGS Student Organization.

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http://www.utexas.edu/cola/centwers/cwgs/
Background: The public endurance performance beauty explores women’s relationships to each other and to their hair. Originally performed in Lagos, Nigeria as part of Ogunji’s Guggenheim Fellowship, this iteration of beauty includes students as well as artists from the greater Austin community and explores themes of gender, race and sexuality as well as the changing meanings and possibilities of the work as performed in Nigeria and across the Atlantic here in the United States.

Project Coordinator: Annelize Machado

Photographer: Sonseree Gibson

Videographer: Janaye Brown

Hair Braiding: Toni Sharp-Marshall and Patricia Gordon of T’s Sharper Stylez & Cutz

ruby onyinyechi amanze is a Brooklyn based artist of Nigerian birth and British upbringing. She has come to, not only accept this reality, but ultimately find empowerment in the authenticity of the nomadic hybrid/alien. Her drawings and works on paper have been influenced greatly by textile processes, print-making, architecture and the Japanese philosophy of wabi-sabi that emphasizes the beauty in that which is transient and imperfect

Janaye Brown’s video art practice explores perception of time and tangential narratives. By employing specific cinematic techniques like the long take, a slow pace, and the static camera, each piece reveals a visual moment extracted from a universal notion and understanding of experienced time.

Sonsereé Verdise Gibson is a photographer/artist who received her Bachelor of Fine Arts in Photography from the Savannah College of Art and Design. Her photographic works examine how the use of portraits can comment on race and its social effects on American culture.

Lyndon K. Gill is an Assistant Professor of African & African Diaspora Studies and Anthropology. His research interests are queer aesthetics in the African Diaspora, the erotic, LGBT art and activism in Caribbean cultures, African-based spiritual traditions in the Americas, subjectivity and community building. He is also a budding installation artist.

Ashley Hicks is a visual and sound artist, House of Shakur collective member, organizer and musician.

Lynn Hoare is the Theatre for Dialogue specialist for Voices Against Violence, a part of the UT Counseling and Mental Health Center. She uses theatre in various contexts to create space for dialogue, investigation, interruption and reflection.

Uchenna Itam is a PhD student in the Department of Art and Art History, where she specializes in the work of women performance artists of the African diaspora.

Omi Osun Joni L. Jones is an artist/scholar who works to create a seamless connection between scholarship and art while making community with all who gather.

Alla Klussmann is a Studio Art major whose work focuses on the body as an impressionable vessel that wields the power to influence others in both physical and psychological ways. Her drawings and paintings attempt to capture the visceral nature of this exchange with unconventional contour marks that wrap around and consume her figures.