



# Smithsonian

*Archives of American Art*

Oral history interview with Faith Ringgold

Archives of American Art  
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## Table of Contents

Collection Overview .....	
Administrative Information .....	1
Biographical / Historical .....	1
Scope and Contents .....	2
Names and Subjects .....	

## Collection Overview

<b>Repository:</b>	Archives of American Art
<b>Title:</b>	Oral history interview with Faith Ringgold
<b>Date:</b>	1972
<b>Identifier:</b>	AAA.ringgo72
<b>Creator:</b>	Ringgold, Faith (Interviewee) Holmes, Doloris (Interviewer)
<b>Extent:</b>	11 Pages (Transcript)
<b>Language:</b>	English .
<b>Digital Content:</b>	<a href="#">Digital Content: Oral history interview with Faith Ringgold, 1972, Transcript</a>

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## Administrative Information

### Acquisition Information

This interview is part of the Archives' Oral History Program, started in 1958 to document the history of the visual arts in the United States, primarily through interviews with artists, historians, dealers, critics and others.

### Location of Originals

Location of original tape unknown.

### Available Formats

Transcript is available on the Archives of American Art's website.

### Reproduction Note

Item is a transcript.

### Restrictions

This transcript is open for research. No recording exists. Contact Reference Services for more information.

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## Biographical / Historical

Faith Ringgold (1930-2024) was a painter, sculptor, performance artist, and author in New York, New York.

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## Scope and Contents

Interview with Faith Ringgold conducted in 1972, by Doloris Holmes, for the Archives of American Art's "Art World in Turmoil" oral history project.

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## Scope and Contents

Ringgold speaks of her involvement and the origins of WSABAL (Women, Students, and Artists for Black Artist Liberation); her attempts to raise awareness of the under-representation of women in art (writing to the Times/performing surveys); her hopes for the upcoming WSABAL show on June 22 (the first Black female show in New York); her feelings towards the NYUNBAYAASANAA (the male neo-African Harlem group); her reaction to the '68 Venice Biennale which excluded women and Black artists; her subsequent show named the Liberated Venice Biennale which consisted of 50% women; the She Show and the Flag Show which instigated three arrests; the He Show and upcoming Where Are We At? Show; the importance of conducting open shows; her feelings towards historical African art and its conceptual confronting nature; the influence of Augusta Savage; the influence of African art upon Minimalism and Surrealism.

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## Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

### Subjects:

- African American art -- African influences
- African American artists
- African American painters
- African American sculptors
- Art, African
- Minimal art
- Surrealism
- Women artists
- Women painters
- Women performance artists
- Women sculptors

### Types of Materials:

- Interviews

### Names:

- Biennale di Venezia (34th : 1968 : Venice, Italy)
- Browne, Vivian E., 1929-1993
- Crump, Iris
- Savage, Augusta, 1892-1962
- Women Students and Artists for Black Liberation

### Occupations:

- Painters -- New York (State) -- New York