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All correspondence regarding membership information
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Membership information and forms are available at the
 end of this Newsletter.

The ACASA Newsletter is published three times a year:
 Spring/Summer, Fall, and Winter. The Newsletter seeks
 items of interest for publication. You may send news
 about job changes, fieldwork, travel, exhibitions, new
 publications, etc. The next ACASA Newsletter will be Fall
 2009. Please send news items by September 15, 2009,
 to:

Joyce Youmans, Chief Newsletter Editor
joyceyoumans@yahoo.com

Deadlines for Submission of News Items for the 2009-10 Newsletters:

Fall 2009	September 15, 2009
Winter 2010	January 13, 2010
Spring/Summer 2010	May 12, 2010

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 of this Newsletter were drawn by Tami Wroath based on
 designs found on artworks in the collection of the Harn
 Museum of Art. The graphic of the dancer was designed
 by dele jegede.



In the interest of transparency (of course, our annual business meeting minutes are published in our newsletter for you all to read), I want to keep you abreast of progress on the 2011 Triennial and our membership efforts.

The Triennial is on track. Steven Nelson, President Elect of ACASA, is the Triennial Chair, and as noted in the last newsletter, the venue will be UCLA. The dates for what will be our 15th Triennial Symposium are: Wednesday, March 23, through Saturday, March 26, 2011. At this time, Steve and his California committee are working on logistics and budget. Doran Ross will serve as Triennial program chair. We will keep you posted via the website (www.acasaonline.org), this newsletter, and the H-AfrArts listserv.

With regard to membership, emails followed by letters will be going out soon. I know I said this in the last newsletter, and we do apologize for their tardiness—but we want to make sure this administrative issue is handled more smoothly than it has been in the last two years. We are still investigating a pay online program, but that will not be implemented before 2010. We have developed new membership perks, including discounts for members on journal subscriptions (*African Arts*, *The Drama Review*, *Critical Interventions*, *Nka*, *Res*, *Art South Africa*, *Tribal Arts*, and the annual Barbier-Mueller publication) and a new membership time frame starting in 2010.

We are also working on a transition from Susan Cooksey as Newsletter Editor to a system that will be shared, lightening the burden of this particular responsibility. We had a gratifyingly enthusiastic response from members to our requests for both newsletter and technology support, and I want to thank those who responded. Joyce Youmans (Atlanta) and Lucy Watts (London) worked with Susan Cooksey on this Newsletter. Joyce and Lucy will take over the Newsletter beginning with the Fall issue, and David Riep will assist them in their duties when he finishes his doctoral research in South Africa. Steven Tatum, Visual Resources Curator at Virginia Tech, is working with Board Member John McCall on web-based issues.

I would also like to ask you, as members, to forward your visions for ACASA to me (jborgatti@gmail.com) as well as suggestions you have for ACASA's opportunities to change, grow, and continue to be an important organization for those concerned with African visual culture.

—Jean Borgatti, President



I am pleased to begin my term as Chief Editor of the ACASA Newsletter, and also to announce that my appointment brings an exciting change: Co-Editors Lucy Watts and David Riep will be assisting me. With three of us working on the Newsletter, we will be able to expand its coverage. Lucy, who works at the Museum of London, will link us to the African art scene in the United Kingdom. David, who currently is conducting his doctoral research in South Africa, will gather information from graduate students and keep us informed about recent research projects.

Our duties will begin in earnest with the Fall Newsletter. For the current issue, Susan Cooksey has worked with us to make our transition into the editorial role a smooth one. Her knowledge and advice have been invaluable, and I thank her for her guidance.

Please send items for the Newsletter—particularly information about upcoming events, job opportunities, publications, and exhibitions—to me at joyceyoumans@yahoo.com.

I am delighted to take an active role in ACASA, which for years has kept me informed about the arts of Africa and the African Diaspora. Lucy, David, and I look forward to combining our energies and resources for the ACASA Newsletter.

—Joyce Youmans, Chief Newsletter Editor

Please be sure to review our new membership options—including discounts on membership rates and journal subscriptions—on pages 16 and 17.



Africa at a Crossroads

African Studies Association (ASA) 52nd Annual Meeting
New Orleans Marriott Hotel, New Orleans, Louisiana
November 19 – 22, 2009

Africa is at a watershed. It is on the cusp of some major changes in its economies, politics, technologies, cultures, and engagement with the rest of the world. This moment, like all moments of transition, is full of exciting possibilities but also many daunting challenges. The theme, "Africa at a Crossroads," invites participants of the 2009 ASA Annual Meeting to look at Africa with a new appreciation for some of the rapid changes the continent is undergoing and to examine both the opportunities and the dilemmas posed by these developments. It invites us to think about new ways of repositioning Africa in the popular imagination and global discourse. The theme also allows us to ask: Who are the leading visionaries in Africa today and how are their ideas shaping the continent? How have Africans envisioned their futures in the past and how have these visions been realized?

Africa on My Mind: Contemporary Art, Home and Abroad

Savannah College of Art and Design, Savannah, Georgia
February 25 – 27, 2010

The Savannah College of Art and Design will host its third biennial Art History Symposium, "Africa on My Mind: Contemporary Art, Home and Abroad," February 25-27, 2010. The goal of this symposium is to encourage representation by a variety of media and scholarship regarding cultural and geographical areas in Africa and the African Diaspora. The symposium will feature a keynote address by Simon Njami, lecturer, art critic, novelist, and essayist. The editors of *Critical Interventions: Journal of African Art History and Visual Culture* have agreed to consider papers by symposium participants for publication.

SESSIONS of Interest: College Art Association (CAA) 98th Annual Conference

Hyatt Regency Chicago, Chicago, Illinois
February 10 – 13, 2010

Art History Open Session

The Arts of Africa: Recent Issues and Trends

Kathleen Bickford Berzock, The Art Institute of Chicago; kberzock@artic.edu

This open session invites the presentation of new

research and innovative methodological or theoretical approaches to the historic and contemporary arts of Africa.

Reemployment Strategies in Colonial Contexts

Elizabeth Hill Boone, Tulane University, Newcomb Art Department, New Orleans, LA 70115

This session explores the reemployment or reuse of traditional visual systems and materials for new purposes in colonial situations. It investigates the kinds of graphic strategies that are developed by individuals and groups to communicate with and persuade others whose visual systems and culture may be quite distinct. The focus is on how people adapt their traditional forms, structures, and genres for new audiences and to achieve new communicative and aesthetic goals, and how these altered expressions are effectively employed in cross-cultural negotiation. This session is not simply about hybrid systems but about the conscious reworking of one's traditional system for a new audience. Welcome are papers that pertain to the European-American encounter (north, central, south), as well as the semiotic complexities of other colonial situations (e.g., Roman Europe, Asia, and early-contact Africa).

Blackness as Model

Huey Copeland, Northwestern University, c/o Georgia O'Keeffe Museum Research Center, 217 Johnson Street, Santa Fe, NM 87501; hcopeland@northwestern.edu

What does blackness look like and why? How do we describe the constitutive features of its many iterations across geographical and historical boundaries? To what extent are black images haunted by the specter of slavery and with what repercussions for our interpretation of them? It is precisely such questions that this panel engages. At once abstract and bodily, literal and metaphorical, the ultimate sign of aesthetic negation and the prime marker of the socially negated, blackness provides a useful lens for the analysis of modernity. Indeed, some of the most vital literary and cultural studies of the last two decades have placed what the theorist Frantz Fanon called "the fact of blackness" at the heart of their concerns. Conceived in a similar spirit, this panel seeks papers that explore how blackness might function as a productive framework in considering the range and specificity of artistic formations from the nineteenth century to the present.

Crossing Paths, Changing Lives: Processes of Biculturalism in Ancient Art

Barbara Mendoza, University of California, Berkeley; mail to: Barbara Mendoza, 632 Stannage Avenue, Apt. D, Albany, CA 94706-1235; barbmend@berkeley.edu

Ancient civilizations had some of the earliest examples of biculturalism in art, but the processes by which these masterpieces came about have received little attention thus far. The mechanisms for iconographic and motif transference have been touched on but not yet synthesized in such a manner that we can discuss biculturalism art as a whole. Numerous familiar examples exist of artistic traditions melding together from ancient Mediterranean regions (Fayum portraits, Ptolemaic sculpture, and the like), but less-familiar examples exist as well from the cultures of ancient Asia (including Bactria, India), Africa, Europe, and the Americas. This panel seeks papers from specialists on the familiar as well as the unfamiliar to shed light on processes from all geographic regions. Our goal is to understand the mechanisms that took place at the time and synthesize a model for biculturalism in ancient art.

Historicizing Globalization: Studying the Visual in the Age of Three Worlds

Erin Morton, Queen's University, and Kirsty Robertson, University of Western Ontario; mail to: Erin Morton, 7-265 Ontario Street, Kingston ON, K7K 2X5 Canada; erin.morton@gmail.com

The historian Michael Denning has recently reflected on the cultural turn that so marked intellectual thinking during "the age of three worlds" (1945-1989), when the globe was imagined to be divided into three between the capitalist First World, the communist Second World, and the decolonizing Third World. Following Denning, we suggest that the conditions of globalization might be understood as part of this historical transition. This session therefore asks: What does it mean to study the visual in, around, and beyond the age of three worlds-between the age when culture was more or less understood in relation to nationalist projects and the moment ideas about "international" cultural exchanges shifted toward theorizing culture in terms of its global circulation? Papers may address any aspect of globalization as a historical process in relation to the study of the visual.

Looking to the Future: Antiquities and the Art Museum

Jenifer Neils, Case Western Reserve University; jxn4@case.edu

In the summer of 2008 the two leading organizations in the United States that deal with art museums, the American Association of Museums (AAM) and the Association of Art Museum Directors (AAMD), issued policy statements regarding the acquisition of archaeological materials and ancient art. Major art museums with collections of ancient Mediterranean art have restituted or are in the

process of returning valuable, presumably looted antiquities to their countries of origin. The resulting sea change in collecting policy will have profound effects on how art museums acquire, display, and elucidate the art of the past. Ethical and legal issues regarding cultural property and the debate that has ensued, largely between archaeologists and museum professionals, are not the topic of this session but rather how these new museum policies will impact historians of ancient art and museum educators. How should the museum-going public and students be educated about transparency, provenience, heritage management, and restitution, and what new and innovative strategies will museums employ in the future to ensure that their audiences experience the arts of antiquity?

Art History Open Session: African-American Art

Kim Pinder, Art History, Theory, and Criticism School of the Art Institute of Chicago, 112 S. Michigan Avenue, Chicago, IL 60603; kpinder@saic.edu

Art and Sound in the Premodern Era

Diane J. Reilly, Indiana University, Hope School of Fine Art, 1201 East 7th Street, Room 132, Bloomington, IN 47405-5501; and Sheri F. Shaneyfelt, Vanderbilt University Department of History of Art, VU Station B #351801, 2301 Vanderbilt Place, Nashville, TN 37235-1801

Although the aural is probably the most difficult component of an artwork's context to reconstruct, it is also the most constant, whether planned or unplanned, instrumental, vocal, or ambient. Premodern art has most often been extracted from its audible ambience, denying us the opportunity to experience fully the way it would have been perceived. We seek papers that explore the now-missing intersection between American, European, African, or Asian art of premodern eras and sound. We particularly encourage speakers who go beyond the simple use of lyrics to explain a given iconography. Speakers should aim instead to reconstruct aural components of an artwork's environment, recover contingent vocal or musical expression, or shed light on affiliations and resemblances between historical art and sound.

Alternative Premodernities

Tamara Sears, Yale University, and Barry Flood, New York University; mailto: Barry Flood, New York University, 303 Silver Center, 100 Washington Square East, New York, NY 10003

Postcolonial challenges to teleological histories of modernity have raised provocative questions concerning the place(s), time(s), and symptoms of the modern. These provide a foundation for resituating "nonwestern" art within an increasingly global canon, but often reinscribe a colonialist divide between the "modern" and the "premodern." The

chronology of the implied rupture is vague, but its epistemological implications are clear: premodern art was conservative, its aesthetic categories static, reflecting religious taboos rather than artistic subjectivity, and characterized by continuities rather than change. Taking a skeptical approach to these claims, this panel rethinks the category of the premodern in relation to colonialism, postcolonialism, and neocolonialism. Are there emic notions of periodization that complicate colonial categorization? How do we evaluate claims that the aesthetics of premodern art prefigured those of (post)modernity? How has the idea of “tradition” contributed to the modernity/premodernity dichotomy? How might institutional practices and structures address its legacy?

Visual Culture around the Indian Ocean Littoral
Nancy Um, Binghamton University, Department of Art History, PO Box 6000, Binghamton, NY 13902-6000; and Prita Meier, Johns Hopkins University, Department of the History of Art, 268 Mergenthaler Hall, 3400 N. Charles Street, Baltimore, MD 21218-2685

This panel brings together scholars of visual and/or built culture of the interconnected maritime regions stretching between the Cape of Good Hope, the Arabian Peninsula, the Indian subcontinent, and Southeast Asia from the Early Modern period to the present. Its broader aim is to map out new frameworks for understanding cultural reciprocities and networks of exchange across perceived spatial and temporal boundaries. Such art historical work would move beyond traditional taxonomies of form and influence and suggest not only “cross-cultural” projects but also a methodological shift. We, therefore, invite papers that engage the conceptual strategies derived from the theorization of the Black Atlantic, diaspora studies, and cultural geography to understand the character of coastal visual arts and spaces.

African Diaspora Art History: State of the Field
Krista Thompson, Northwestern University, and Jacqueline Francis, California College of the Arts; krista-thompson@northwestern.edu and jacqueline.francis@gmail.com

More than twenty-five years after the publication of Robert Farris Thompson’s *Flash of Spirit* (1983), a text central in the formation of African diaspora art history, this panel explores the African diaspora’s critical relationship to the discipline of art history. Mindful of Stuart Hall’s remark that diaspora arts have become “celebratory” of a general and undifferentiated “black presence,” how might we specify or historicize the very meaning of “African diaspora art history”? What methodological concerns link it to and differentiate it from other art histories? How

do the experiences of people of African descent critically revise or open onto art-historical approaches that emphasize the limits of seeing, sonic visibility, or the arts of the body? We seek papers that explore how African diasporic practices reveal new epistemologies of representation and that offer insights into the rich discursive terrain—encompassing visual modernities, economies of race, trauma theory, histories of coloniality, and cosmopolitan thought that constitutes diaspora studies.

Early Modern Globalization (1400-1700)

Angela Vanhaelen, McGill University, and Bronwen Wilson, University of British Columbia; angela.vanhaelen@mcgill.ca and bronwen@exchange.ubc.ca

The turn to transnational histories by Early Modern scholars has shifted the focus from national histories and state formation toward exchanges and encounters in the Mediterranean, the Atlantic, and the Pacific. The cross-cultural visual imagery produced in these contexts often challenges conventional categories and modes of art-historical analysis—style, periodization, area studies—prompting scholars to explore theoretical frameworks from later historical periods and geographical contexts. Postcolonial theory, in particular, has been crucial for how we understand and explain the conflicted histories of colonization and imperialism, but it does not fully address the historical specificity of the Early Modern period. Building on this important theoretical legacy, this session seeks innovative papers that ask what theories of globalization contribute to the current reassessment of Early Modern visual culture, or what the latter contributes to our understanding of globalization.

Representations of Brazil and Shifting Identities

Aleca Le Blanc, University of Southern California, and Elena Shtromberg, University of Utah; aleblanc@usc.edu and e.shtromberg@utah.edu

Visual representations of *brasilidade*, or Brazilian-ness, undertaken by both Brazilians and foreigners resist facile categorization. From seventeenth-century Dutch paintings of Brazilian landscapes to recent depictions of Rio de Janeiro in the film *Cidade de Deus* (City of God), representations of Brazil and their attendant aesthetic formats have spoken to shifting perceptions of racial, gender, and cultural identities. We invite papers that address the ideology of representation in the Brazilian context from the colonial encounter to contemporary culture. Our panel explores different models for representing Brazil as well as their ethical, aesthetic, and/or social repercussions. What do the shifting models of visual representation add to our understanding of Brazilian history? Do we reinforce

essentialized traits of Brazilianness through scholarly investigation and inscription of them? Do representations of *brasilidade* share a visual language with those of other Latin American countries? Presenters are encouraged to engage with discourses surrounding race, gender, nationalism, modernism, underdevelopment, and postcolonialism.

Visual Art Experimental Workshops in the History of Contemporary Art in Africa: Revisiting and Celebrating 40 Plus One Years of Orí-Olókun Art Experiment

Department of Fine and Applied Arts, Obáfémi Awólówò University, Ile-Ife, Nigeria
August 26 - 28, 2009

Conference Brief

The Department of Fine and Applied Arts, Obáfémi Awólówò University, Ile-Ife, wishes to announce an International conference in celebration of 40 plus one years of *Orí Olokun Art Experiment and Movement*. This conference invites a critical consideration of the appropriateness and relevance of visual art experimental workshops to the development of modern art in Africa and its place in the history of contemporary African art.

Preamble

Orí Olókun is perhaps the first experimental workshop to be organized by an academic school in visual or performing arts. Art is a reflection of the prevalent attitudes and values of a people in a community and also a vital component of the society. Thus, this conference aims at studying the influence of Orí Olókun, an experimental art workshop founded in the early 60s, at the University of Ife, now Obáfémi Awólówò University on visual artists of Yoruba extraction. Prof. Michael Crowther was then the director of the institute. The influence continued unabated in south-western Nigeria and impressive transformations and impacts have been witnessed on the part of the arts and the generations of artists who came after. Prominent products and creative minds that came out of the workshops include Ademola Williams, Rufus Ogundele, Peter Badejo, Rufus Orisayomi, Muraino Oyelami etc. These art ambassadors have taken the ideals of Orí Olókun experiments beyond the shores of Nigeria. The Orí Olókun experiments under the umbrella of African Studies and headed by the late Professor Irein Wangboje focused on the arts vis-à-vis Yoruba drama, painting, pottery, sculpture, textile design, photography, music, and oral literature. The workshop experiments later led to the creation of departments of Fine Arts, Dramatic arts, Music, and Yoruba Language and Linguistics.

Objectives

This conference is an opportunity to evaluate the prominent place of visual art experimental work-

shops in the forging of a new art culture in Africa. While the conference hopes to bring the participants together to tell their stories for the very first time, it affords scholars an opportunity to revisit the immeasurable contributions, thus enabling a proper documentation of its valuable place in the history of contemporary African art. The conference is expected to generate intellectual discussions and debates on the sub themes and create an avenue where scholars, artists, designers, technologists, art historians, and critics can share their views with one another. This conference is also in honour of one of the active participants of the Orí Olókun in August 2009. The three-day conference will bring together internationally respected scholars who had participated in experimental art workshops across Africa in the 20th century, and also will interrogate current efforts of private and public art centres/workshops in the training propagation of visual arts. Participants are expected to present cutting-edge insights from their current research efforts that reflect on any of the conference sub-themes.

Sub-Themes

- Experimental Workshops in Pre and Post-Colonial Africa
- Academic Artists versus Workshop-Trained Artists
- Workshops and Art Movements
- Town - Grown Concepts and Today's Realities
- Orí-Olókun: Concepts, Training, and Influences
- Art Workshop Pioneers, Patrons, and Collectors
- Orí-Olókun Products at Home and in Diaspora
- Other relevant topics will be welcomed

Participants will be privileged to view the opening exhibition *The Masters' Hands at Great Ife*, a collection of great names such as Ben Enwonwu, Bruce Onabrakpeya, Irein Wangboje, Akinola Lasekan, and others in the University's Collections. The exhibition will run throughout the duration of the conference.

Conference Fee

Invited participants will be asked to pay a conference fee of N5,000.

Post- Conference Activity

A reunion of Orí Olókun instructors and participants, the ex-teachers and alumni of the Department of Fine Arts (University of Ife) Obáfémi Awólówò University in honour of Professor J.R.O. Ojo (who turns 75 on August 14, 2009) and comes up on August 29, 2009.

For further information please contact:

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Beadwork in Kwazulu-Natal

Keith Oxley Lecture Theatre, Center for Visual Art,
University of KwaZulu-Natal, Pietermaritzburg
December 3 – 5, 2009

The incidence of beadwork as adornment, in costumes and in other forms of dress and design, is one of the central areas of current research on creativity in the province of KwaZulu-Natal. Predominantly a region peopled by the Zulu, the region is home to many other groups who distinguish their dress, creativity, and entrepreneurship in beadwork. Thus while cultural distinctiveness might inform some beadwork and its making and usage, other factors associated with religious, national, and political affiliation are also significant in contributing to the sustaining of beadwork and its significance in the region.

This conference hopes to bring together the work of scholars in the field who have focused on the role and significance of beads in the construction of cultural, national, and gendered identity in the region. The conference is being convened with a view to further disseminate current research in a publication to be drawn from the papers in an edited volume, hopefully to be published by the University of KwaZulu-Natal Press.

For further information please contact the conference convenor and co-ordinator Juliette Leeb-du Toit:

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International Council of African Museums (AFRICOM), 3rd General

Ouagadougou, Burkina Faso
December 2-5, 2009

The 3rd AFRICOM General Assembly and Conference constitute yet another unique platform for African museum and heritage professionals to exchange ideas, experiences and to build personal and institutional networks. Apart from the discus-

sion and networking opportunities, the 3rd AFRICOM General Assembly and Conference will also discuss the new AFRICOM Strategic Plan (2009-2013) and witness the election of a new Board of Directors. The AFRICOM General Assembly and Conference will bring together AFRICOM members and other African museum professionals, potential stakeholders and funding partners from all over the African continent as well as a number of non-African participants and institutions with significant experience in museums and cultural heritage management.

The theme chosen for the conference is “New Museums for Africa: Change and Continuity” with three specialized workshops, each examining salient issues that impact on Africa’s heritage.

In order to ensure greater representation and greater input and exchange, AFRICOM wishes to offer bursaries to cover travel and subsistence for approximately two museum professionals from each African country. Such an assembly of persons from every corner of the continent would provide an exceptionally rich and highly motivating gathering. Applications for bursaries to attend the General Assembly and Conference must adhere strictly to the requirements set out in the Criteria for the Award of Bursaries. Members and non-members alike are welcome to attend the General Assembly and Conference, and potential participants are encouraged to seek their own funding from their host institution or elsewhere.

Email : candidate@africom.museum

Website: www.africom.museum

World Summit on Arts and Culture

Johannesburg, South Africa
September 22-26, 2009

More than 400 delegates are expected to attend the Fourth World Summit on Arts and Culture scheduled to take place in Johannesburg from September 22-26 around the theme “Meeting of Cultures: Creating Meaning through the Arts”.

The first keynote session, “Sword or Ploughshare, Bridge or Dynamite: The Arts as Vehicles for the Meeting of Cultures,” explores the role of the arts in crossing—or contributing to—the major cultural divides in the world today. Consistent with the theme of crossing cultural divides and having voices from a variety of perspectives, the two speakers in this session are Stojan Pelko, State Secretary for Culture in Slovenia, and Njabulo Ndebele, a South African writer, academic, and commentator. The theme for the second day’s keynote session is “Cultural Diversity: Necessary for World Peace or the Root of All Conflict” with Madeeha Gauhar, a

Prins Claus Fund laureate and theatre activist from Pakistan, and Lindsay Blackett, the minister responsible for culture in Alberta, Canada, as the speakers.

On the first day, there are ten roundtable sessions debating themes such as freedom of expression versus cultural sensitivity; the practical meaning of the cultural dimension of development; whether the arts market can really facilitate intercultural dialogue and cultural diversity; and whether specialised cultural funding to empower immigrant or indigenous communities actually ghettoises them.

The second day's roundtable discussions are geared towards "big ideas" that can uniquely be launched at a forum such as the World Summit. These include a rotating African cultural capital modeled on the European capital of culture, developing transnational regional funds or arts and culture, and the role of artists in responding to global, regional, and national conflicts.

With the Summit being held in Africa for the first time, much thought is being given to the legacy that the Summit should leave for the continent's creative sector.

The growth of the Arterial Network and its second conference to project its next phase of development just prior to the Summit, the Euro Africa Campus on Cultural Development, the adoption of the Nairobi Plan of Action by African ministers of culture, the coming into effect of UNESCO's Convention on the Promotion and Protection of Cultural Diversity, and the World Summit on Arts and Culture are all significant developments that could impact positively on the African creative sector and on development generally.

Contact:

E-mail: info@artsummit.org

Rosie Katz, World Summit Coordinator:

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Website : www.artsummit.org



Calls for Papers & Essays

College Art Association (CAA) 99th Annual Conference

New York, NY

February 9-12, 2011

The board of Arts Council of the African Studies Association (ACASA) invites members to submit panels for consideration as the ACASA-sponsored panel at the 2011 CAA conference.

Proposals may not exceed 250 words in length and can address current thought and research in African art, art and architectural history, theory and criticism, pedagogical issues, museum and curatorial practice, conservation, or developments in technology. Please be aware that panelists must be members of ACASA.

Submit panel proposals to:

Karen Milbourne (milbournek@si.edu) by midnight **August 7, 2009**.

The board will review and get back to candidates in time to meet the CAA deadline of September 1, 2009.

VAF 2010 Annual Meeting "Housing Washington"

Washington, D.C.

May 19-22, 2010

The Vernacular Architecture Forum invites paper proposals for its Annual Meeting in Washington, D.C., May 19-22, 2010. Papers may address vernacular and everyday buildings, sites, or cultural landscapes worldwide. Submissions are encouraged to explore topics related to the conference theme of residential development in the nineteenth and twentieth centuries, including planned communities, suburban living, apartment housing, urban renewal, and racial and ethnic neighborhoods.

Electronic submissions of proposals and CVs in Word format are preferred. Please send email proposals to falkcg@oneonta.edu or hard copies to Cynthia Falk, VAF c/o Cooperstown Graduate Program, P.O. Box 800, Cooperstown, NY 13326. The deadline is Sept. 10, 2009.

For more information go to: <http://www.vafweb.org>.

Interdisciplinary AiM Symposium on the Realities and Representations of Reconciliation in Africa

Hosted jointly by the Centre of African Studies (CAS) at the University of Edinburgh and the Africa in Motion (AiM) Film Festival
Edinburgh, Scotland
Saturday, October 24, 2009

At Africa in Motion 2009 we plan to incorporate a number of screenings and events that confront issues of trauma, conflict, and reconciliation. This symposium aims to foster discussion and understanding of old and new research dealing with the various realities and representations of reconciliation in Africa. A number of recent films, novels and other forms of art have sought to represent in varying ways the traumas of conflict and war of the postcolonial African states and the attempts of reconciliation commissions towards peace, truth, justice and forgiveness. We want to touch on the problems and challenges facing artistic representations of these complex topics as well as the different contexts and consequences of it in Africa and in its diasporas.

We are looking for submissions from scholars at all levels (postgraduate students are most welcome) and invite contributions from as wide a scope of research areas and disciplines as possible, including:

- trauma, war, peace and security studies
- film, literature, theatre, art, music
- media and journalism studies religious studies
- history
- psychology
- cultural studies
- politics, immigration and geography
- migration, exile and refugee studies
- slavery studies
- etc.

Africa itself transcends strict definitions, and in the same way, we don't expect papers to fall into single categories. We welcome papers outlining problems and questions to encourage discussions, suggestions, and critique in an informal environment.

We invite abstracts of 250-300 words for a 20-25 minute presentation as well as brief biographical details to be sent to the symposium organizers Lizelle Bisschoff, Stefanie Van de Peer and Clare Rossouw at symposium@africa-in-motion.org.uk by **August 1, 2009**.

To register for attending the symposium, please email symposium@africa-in-motion.org.uk. Registration fees for attending only are £10 for students and £20 for non-students, including lunch and refreshments.

For more information on the Africa in Motion film festival please visit www.africa-in-motion.org.uk. For further information on the Centre of African Studies at Edinburgh University please visit www.cas.ed.ac.uk.

Edited Collection. "(En)Gendering the Black Atlantic: Diasporic Bodies and Identities in Contemporary Women's Performance Art"

We invite proposals for a book-length project related to issues in women's performance art and texts in the African and Black Diaspora. We are primarily interested in works by female artists and writers that articulate "the Black Atlantic" as both a theoretical concept and a lived experience, particularly in relation to the interplay of race, class, and gender in fictional and/or (auto) biographical pieces.

Despite the profound impact that the publication of Paul Gilroy's seminal work *The Black Atlantic: Modernity and Double Consciousness* (1993) has had in the study of the artistic productions of African diasporas, the contribution of female performers to the formation of black diasporic communities continues to be mostly overlooked in recent scholarship. Feminist scholars have rightly argued that, in Gilroy's conceptualization, "the unacknowledged subject of black modernity is ... Western, urban and male" (Sharpe 442), given his almost exclusive focus on male discourses produced in First World city centers.

In an attempt to overcome this lack of scholarly attention, this collection focuses on English-language literary, media, and performance texts produced by women writers and performers from the Black Atlantic, including the Caribbean, Canada, Africa, the U.S.A., and the U.K. In this way, we seek to explore the ways in which women of African descent have shaped the cultures and histories in the modern/colonial/post-colonial Atlantic worlds. Possible topics include, but are not limited to: diaspora spaces, domestic and (neo) colonial violence, colonialism/postcolonialism, neo-colonization/decolonization, ethnicization, gender expectations, genre conventions, (g)localities, unhoming desires, melancholia, metropole and peripheries, memory, nostalgia, performance, power/resistance, re-writing national narratives, roots and routes, slavery and women trafficking, subjectivity/identity/citizenship, systematic rape and genocide, transnationalism, trauma and terror, women and war, women's rights/human rights, writing the body.

One page abstracts and one page CVs due: **September 15, 2009**

Completed papers due: January 30, 2010
Length of Papers: 6,000-8,000 words

Abstracts, CVs and completed papers can be sent electronically as a .doc or .pdf file to:
black.atlantic.collection@gmail.com.

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Exhibitions

Artful Animals

National Museum of African Art at the Smithsonian Institution

<http://africa.si.edu/index2.html>

July 1, 2009 - February 21, 2010

Artful Animals, an exhibition dedicated to young audiences, explores how African artists create striking works of art using images from an array of domestic and untamed animals. From rock art to contemporary painting, audiences will discover animals used as symbols of royal arts, in masquerades for the ancestors and others rarely seen. Many of the elements of design are derived through direct observation of the animals in their natural habitat. It is the animal's conduct and distinct behaviors that carry the messages in performances, stories and proverbs. The approximately 125 works capture not only the physical characteristics of animals but also the many ways that animals, from spiders to leopards, act out our human shortcomings and successes. Themes include notions of nurturing, power, wisdom, transformation, beauty, and aggression.

African and Oceanic Art from the Barbier-Mueller Museum, Geneva: A Legacy of Collecting

The Metropolitan Museum of Art

<http://www.metmuseum.org/>

June 2, 2009 – September 27, 2009

The collections of African and Oceanic art in the Barbier-Mueller Museum in Geneva, begun in the 1920s by Josef Mueller and continued by Jean Paul Barbier-Mueller, represent the culmination of more than eight decades of wide-ranging collecting of works from both regions. Presenting more than thirty highlights from the Barbier-Mueller's holdings of African and Oceanic sculpture, most never be-

fore displayed in the United States, this exhibition explores a rich legacy of connoisseurship. The African works in the exhibition—sculpture and masks from western, eastern, and central Africa, from miniature to monumental in scale, made of wood, ivory, metal, and terracotta—illustrate both the creativity of the continent's artists and the discerning eye of the collectors. The Oceanic works, an array of rare and spectacular objects that exemplify the breadth of achievement by artists from across the Pacific, include a striking group of figures, masks, and decorative art from Polynesia, New Guinea, the Solomon Islands, Indonesia, and other areas.

This exhibition was organized by The Metropolitan Museum of Art, New York, in collaboration with the Barbier-Mueller Museum, Geneva.

Yinka Shonibare MBE

Brooklyn Museum

<http://www.brooklynmuseum.org/>

June 26, 2009 – September 20, 2009

This exhibition is a major midcareer survey of work by the UK-based Nigerian artist Yinka Shonibare MBE. Shonibare's artwork explores contemporary African identity and its relationship to European colonialism through painting, sculpture, installation, and moving image. Shonibare is best known for his work with visual symbols, especially the richly patterned Dutch wax fabric produced in Europe for a West African market that he uses in a wide range of applications. His tableaux of headless mannequins costumed in this fabric evoke themes of history and its legacy for future generations. Through these works he explores the complex web of interactions, both economic and racial, that reveal inequalities between the dominant and colonized cultures of Europe, Asia, and Africa.

A site-specific installation created for this presentation titled *Mother and Father Worked Hard So I Can Play* will be on view in several of the Museum's period rooms. Another site-specific installation, *Party Time—Re-Imagine America: A Centennial Commission* by Yinka Shonibare MBE, will be on view at the **Newark Museum** in Newark, New Jersey, from July 1, 2009, to January 3, 2010, in the dining room of the museum's 1885 Ballantine House.

Yinka Shonibare MBE is organized and toured by the Museum of Contemporary Art, Sydney, Australia. The exhibition is curated by Rachel Kent

The Newark Museum Presents: *Party Time: Re-Imagine America*

July 1, 2009 – January 3, 2010

Created in honor of the Newark Museum's Centennial, *Party Time: Re-Imagine America* is a major new site-specific installation by Yinka Shonibare MBE. Shonibare's longtime exploration of Victorian-era culture finds full expression in this dramatic sculptural tableau, set in an actual 19th-century interior. Within the dining room of the Ballantine House, the Museum's 1885 National Historic Landmark mansion, Shonibare stages a lavish dinner party in which an indulgent celebration of prosperity tips toward misbehavior and indiscretion.

Party Time opens to the public on July 1 and will be on view through January 3, 2010. The installation coincides with a major retrospective of Shonibare's work at the Brooklyn Museum, on view from June 26 - September 20, 2009.

On Tuesday, June 30th, Yinka Shonibare will join Newark Museum curator Christa Clarke in a dialogue about *Party Time* and its place in his larger body of work. program begins at 7 pm and is preceded by a reception and exhibition preview at 6 pm. program is free but pre-registration is required. For further information or to pre-register, please call 973-596-6550.



Current Publications

Africa– India: New Titles Available

The following are now available from K. K. Agencies Online Store of Indian Publications:

Dubey, Ajay, *France and Africa: An Indian Perspective* / Edited by Prof. Dr. Ajay Dubey. 1st ed. Delhi, Kalinga Publications. 2009. xii, 188 p. maps. 23 cm.

In association with African Studies Association of India (ASA India), New Delhi. \$ 49.50
ISBN: 8190746103 KK-73207

Huque, Ahmed Shafiqul, *The Enigma of Development: Rethinking Goals, Strategies, Outcomes* / Edited by Dr. Ahmed Shafiqul Huque.

1st ed. New Delhi, South Asian Publishers Pvt. Ltd. 2009. xiv, 226 p. 23 cm. \$ 41.20
ISBN: 8170033209 KK-72103

Menon, Sudha V., *Sustainable Management in Dry Lands: African and Indian Cases* / Sudha V. Menon.

Hyderabad, ICFAI University Press. 2009. 208 p. \$ 26.00
ISBN: 8131422328 KK-72266

2008 Titles:

Khatri, Vikas S., *The Two Friends and Other Stories* / Vikas S. Khatri, illustrations by Shankar Nayak.

1st ed. Delhi, Amrit Prakashan. 2008. 142 p. ill. 23 cm. (Silver Bell African Folk Tales) \$18.00
KK-72815

Other Titles:

Dubey, Ajay, *India and Africa : Connections and Comparisons* / Edited by Ajay Dubey. New Delhi, Sampark. 200 p.

List Price: \$ 45.80 Your Price: \$ 41.20
KK-72168

The comprehensive catalog of K. K. Agencies can be browsed at www.kkagencies.com.

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Media & Internet Resources

African Diaspora Archaeology Newsletter

The March 2009 Newsletter is now available online at: <http://www.diaspora.uiuc.edu/newsletter.html>.

In March's newsletter we feature articles and essays by Charles Goode, Danielle Cathcart, Elizabeth Clites, Kolawole Adekola, Jackline Nyiracyiza, Edward Salo, Alaba Simpson, Mary R. Bullard, Tracy Moxhay Castle, and Bula Sirika; news reports and announcements; a compiled list of archaeology fieldschools in African diaspora subjects; and book reviews by Beatriz G. Mamigonian, Neil L. Norman, James G. Gibb, Holly Norton, Jeffrey Lanier Jones, and Sara Mandel. A table of contents is set out below.

Please contact me if you have essays, analysis papers, book reviews, project reports, announcements, or news updates that you'd like to contribute to the African Diaspora Archaeology Network and Newsletter. This Newsletter is published quarterly, in March, June, September, and December.

Christopher C. Fennell, Assistant Professor Department of Anthropology,
University of Illinois
cfennell@illinois.edu

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Early Urban Centres in West Africa, by Kolawole Adekola

Archeology Collections of the Uganda National Museum: Preservation and Commemoration of Our Cultural Heritage, by Jackline Nyiracyiza

They Can Run the Boat, But Not Ride: Slavery, Segregation and Ferries, by Edward Salo

Local Memoirs of a Slave Field Culture: The Socio-Cultural Significance of 'Frijol,' the African-Brazilian Easter Food Heritage in Lagos, by Alaba Simpson

Frau Doktor Nancy Stafford of Georgia: From Slave to Physician, by Mary R. Bullard and Tracy Moxhay Castle

Socio-economic Status of Handicraft Women among Macca Oromo of West Wallaga, Southwest Ethiopia, by Bula Sirika

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Freedom Trails at the Crossroads: Paths to Telling the Underground Railroad Story through History, Teaching, and Technology

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Review of *Out of the House of Bondage: The Transformation of the Plantation Household*, by Jeffrey Lanier Jones

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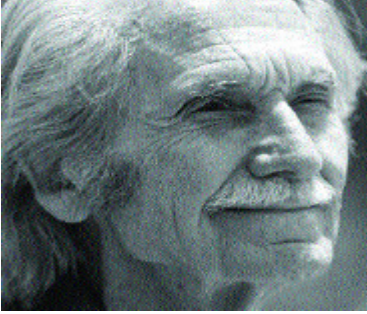


Philip Allison Collection Available

Lucy McCann, Archivist for the Bodleian Library of Commonwealth and African Studies, announces that the Library has recently received Philip Allison's collection relating to his ethnographic work in West Africa. After working for the Nigerian government forestry department from 1931 to 1959, Philip Allison (1907-91) joined the Nigerian Department of Antiquities at the invitation of its director, Bernard Fagg. The collection (18 boxes in total) contains notebooks, photographs, negatives, and slides from his work there. Particularly important are the photographs and notes relating to the monolithic sculptures in the forests of the Cross River region which he surveyed and published on. The collection is not yet catalogued but anyone interested can contact me to access it.

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Cecil Skotnes, Artist

1926 -April 9, 2009

Cecil Skotnes, supreme South African artist whose pioneering African modernism inspired many of this country's leading artists, died after a short illness at the age of 82.

He gained honorary degrees from Rhodes University, the University of Witwatersrand and the University of Cape Town. He exhibited prolifically both locally and internationally, including representing South Africa many times at the prestigious Venice and São Paulo Biennales. His countless awards for art include *The Order of Ikhamanga (Gold)*.

As a young man he saw service in the South African Army's Italian Campaign. He ended up in Florence where he remained after the Allies' victory to study painting under Heinrich Steiner. On returning to South Africa he completed a BA in Fine Arts at the University of Witwatersrand.

His experience of war and subsequent exposure to the magnificence of Italian Renaissance art must have forever shaped his passions for beauty, justice, good wine, generosity of spirit and hospitality. These values guided a full life that touched many.

His prolific multi-media output includes prints, paintings, incised painted woodblocks, sgraffito murals and commissioned works in seminaries and Churches.

It is safe to say that no single artist influenced late twentieth century South African art as profoundly as he. Besides being active as an artist, it was as an educator that he freed the creative spirit of many oppressed during the height of apartheid.

He is survived by his wife Thelma, son John and daughter Pippa. A memorial service was held at Iziko South African National Gallery in the Gardens, Cape Town, on Tuesday 14 April.

— From Goodman Gallery, Thursday, April 9, 2009



Luke Winthrop Cole

July 15, 1962 - June 13, 2009

Luke Winthrop Cole, an early leader of the environmental justice movement, died Saturday, June 13, 2009, as the result of a traffic accident in Uganda. He was 46 and lived in San Francisco.

Cole was born in North Adams, Massachusetts, on July 15, 1962, one of three children of Herbert Cole, a professor of art history, and Alexandra Chappell Cole, an architectural preservationist.

Cole graduated from Stanford in 1984 and then worked for three years in Washington as one of Ralph Nader's so-called Nader's Raiders, editing a consumer advice newsletter. After receiving his law degree from Harvard in 1989, he moved to San Francisco and soon after co-founded the Center on Race, Poverty and the Environment. As executive director of this organization, Cole played a key role in several significant environmental law cases.

From 1996 through 2000, Mr. Cole served on the Environmental Protection Agency's national environmental justice advisory council.

Besides his parents and his wife, Nancy Shelby (who was seriously injured in the traffic accident), Mr. Cole is survived by a son, Zane; his step-mother, Shelley Reed Cole; two brothers, Peter and Thomas; his sister, Sarah Cole; and a step-brother, Daryn Kenny.

Philip D. Curtin

1922 - June 4, 2009

Historian and professor Philip D. Curtin died on Thursday, June 4, 2009, in Kennett Square, Pennsylvania, at the age of 87.

Born in Philadelphia in 1922, Curtin grew up in West Virginia. He graduated with a degree in history from Swarthmore College in 1948, after three years of service in the Merchant Marine. He joined the American Historical Association (AHA) that same year, even before he went on to Harvard University for his PhD, which he received in 1953.

Curtin started his long teaching career as an assistant professor at Swarthmore College. He then moved to the University of Wisconsin at Madison. There he teamed up with colleague Jan Vansina to help launch and develop the hitherto neglected field of African history, and started a department of African languages and literature (the first such department in the United States).

With a series of pathbreaking publications that included *The Image of Africa: British Ideas and Action, 1780–1850* (which received the AHA's Schuyler Prize), Curtin made himself a name as a historian who broke away from the dominant Eurocentric models of historiography of other continents to create a critical and pioneering body of scholarship on Africa, the Atlantic world, the British empire, and comparative history.

In 1975, Curtin moved to the Johns Hopkins University in Baltimore where he became the Herbert Baxter Adams Professor of History.

Curtin became president of the AHA in 1983. He was the recipient of Guggenheim, MacArthur, and National Academy of Arts and Sciences fellowships.

Rosalinde Gregor Wilcox

March 30, 1936 – April 15, 2009

Rosalinde Gregor Wilcox, a beloved professor at Saddleback College in Mission Viejo for the past 15 years, died suddenly on Wednesday, April 15, 2009, after a three-month battle with cancer. She was 73.

Wilcox was born in Queens on March 30, 1936. A love of fashion and art led her to earn a Bachelor of Arts degree from Woodbury University in Burbank, California; a Master of Arts degree from California State University, Northridge; and a doctorate from the University of California, Los Angeles, in 1994. She joined the faculty at Saddleback College in Mission Viejo that same year and, at the time of her death, had been teaching there for 15 years.

Wilcox is survived by her husband, Charles, a retired aerospace executive; her son, Lawrence; her daughter-in-law, Kathy Harrison, all of Los Angeles; and her daughter, Barbara, of San Francisco.



LETTER FROM THE ACASA SECRETARY-TREASURER

Dear friends and colleagues,

I am writing about membership in the Arts Council of the African Studies Association. First, I've got exciting news! Effective immediately, ACASA members can receive discounts on key journal subscriptions as a benefit of your membership. MIT Press is offering 20% off on subscriptions to *African Arts* and *The Drama Review*. And members will receive 10% off of *Critical Interventions*, *Nka*, *Res*, *Art South Africa*, *Tribal Arts*, and the annual Barbier-Mueller publication.

Of course, you need to be a member in order to take advantage of this great opportunity, and unfortunately, membership in ACASA is perilously low. While in triennial years, our membership grows to over 300, it is substantially lower in non-triennial years, and this year we have barely achieved over 10% of our triennial-year showings. PLEASE renew your membership as soon as you can! Membership forms are available on the website (http://www.acasaonline.org/about_contact.htm).

We realize how difficult it can be to remember to renew, and we are working diligently to put a system in place that will generate renewal reminders, relieving you of some of that burden. We're also working on getting a system in place that will allow you to pay with credit cards; please be patient. 2010 will bring a slight increase in membership fees, but along with that a new payment option. When you renew for a three-year period you'll receive a 10% discount off the renewal price.

Individual (income under \$25,000 or student) \$ 25.00 (3-yr option \$65)
Individual (income between \$25,000 and \$50,000) \$ 50.00 (3-yr option \$135)
Individual (income over \$50,000) \$ 75.00 (3-yr option \$200)
Institutional \$ 125.00 (3-yr option \$ 335)
Patron \$ 175.00 (3-yr option \$470)
Lifetime \$1000.00 (payable in 5 annual payments of \$200 each)
Individuals resident in Africa, the Caribbean, Central and South America** FREE
Leadership Award Recipients FREE

**this is a courtesy to those who because of income disparity and exchange would not otherwise be able to join our group. If you live in any of these regions, but can afford to support us, we welcome your contribution.

As you know, memberships run on the calendar year (January-December). Because we're halfway through 2009, and because we want you to rejoin (or join) our group, we're presenting this one time offer. Renew now at the three-year rate listed above and you will get the remainder of 2009 for free. This means you can send a check today and participate in all the benefits that ACASA membership brings with it through 2012 (and the next triennial). It doesn't get easier than that!

Can't remember what the benefits of ACASA membership are off hand? Besides the fabulous discounts on journal subscriptions that I mentioned above, we provide you with a directory of members (not available on-line), helping you connect to others around the world who share your passion for African arts and culture. Our Newsletter is published three times a year helps you to keep up-to-date with what's going on in the African art world by posting conference listings and calls for papers, noting achievements of members, and informing you about how the ACASA board is working for you. ACASA sponsors a triennial symposium (the next one is in 2011 in Los Angeles), providing you with the opportunity to meet with other scholars who share your interests, hear the latest in research, and share your own work with the community. Our membership provides critical financial support that enables us to help colleagues from the African continent, and graduate students from everywhere, travel to the Triennial. We also sponsor panels yearly at the African Studies Association (ASA) and College Art Association (CAA) conferences, giving you the opportunity to connect in person with our community more frequently than a triennial allows and to make connections with scholars working in other fields who broadly share our interests.

But we can't do any of this without you!

In the near future you'll see calls for panel and paper proposals for CAA and then the next Triennial. You have to be a member to make a proposal for any of the ACASA sponsored events or the Triennial, as well as be a member in good standing at the actual time of the event. We'd hate to miss your great ideas because you haven't joined.

We're aware that times are tough economically, but in order for our organization to thrive, and so that we can keep improving on and adding to the benefits we already provide, we need your support! If you've let your membership lapse, rejoin! If you've thought about joining, but have never gotten around to it, don't delay!

And, please, if you have any questions or concerns, don't hesitate to contact me at cmagee@email.unc.edu .

Cheers,

Carol Magee
Secretary/Treasurer
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About ACASA

The Arts Council of the African Studies Association (ACASA) was established in 1982 as an independent non-profit professional association affiliated with the African Studies Association (ASA) in the United States. The organization exists to facilitate communication among scholars, teachers, artists, museum specialists and all others interested in the arts of Africa and the African Diaspora. Its goals are to promote greater understanding of African material and expressive culture in all its many forms, and to encourage contact and collaboration with African and Diaspora artists and scholars.

As an ASA-sponsored association, ACASA recommends panels for inclusion in the ASA annual meeting program on such wide ranging topics as the interpretation of meanings in African art, agency and performance, connoisseurship and aesthetics, the ethics of field collecting and research, the illicit trade in antiquities, museum exhibition strategies, the use of archival sources, as well as issues concerning various historical and contemporary artists and artistic traditions.

ACASA's annual business meeting is held during the ASA meeting each fall. ACASA is also an affiliated society of the College Art Association, and meets on an ad hoc basis at its annual conference.

ACASA hosts a Triennial Symposium featuring a rich program of panels and cultural activities, workshops for museum professionals. A Leadership Award for exemplary and intellectual excellence and two Arnold Rubin Outstanding Publication Awards in recognition of books of original scholarship and excellence in visual presentation are bestowed at each symposium.

ACASA publishes three newsletters online yearly featuring news about upcoming conferences, exhibitions, research and opportunities for scholars, and other news relevant to the field. An annual directory is included in the Spring-Summer issue. For more information, please contact:

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ACASA Back Issues

Back issues are available at no charge for members and for \$5.00 for non-members. They can be obtained by sending a request to:

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