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ACASA Board of Directors

Sylvester Ogbechie President
Kate Ezra, Past President (*term ends ASA 2008*)
Alice Burmeister, Secretary/Treasurer
(*term ends ASA 2008*)
Susan Cooksey, Newsletter Editor
(*term ends ASA 2008*)
Christa Clarke (*term ends ASA 2008*)
Kim Miller (*term ends ASA 2008*)
Monica Visona
Jean Borgatti
John McCall
Allen F. Roberts

All correspondence regarding membership information and payment of dues should be directed to:

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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. Please send news items to the editor:

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**Deadlines for Submission of News Items
for the 2009 Newsletters:**

Winter 2009 January 1, 2009
Spring 2009 March 1, 2009
Summer 2009 June 1, 2009



Message from the Editor

As the next ASA approaches, ACASA members are urged to read the Newsletter for updates on the conference and in particular to the information that follows on the election of new ACASA board members. Thanks to the Nominations Committee for seeking qualified candidates and to the candidates for submitting their statements for this issue.

On another note, I have received numerous inquiries about the Newsletter and its current status. The Newsletter has been available online since issue #78. If you don't want to print this PDF file, you can also request a printed copy from me at secook@ufl.edu.

Thanks to those of you who contributed your carefully preserved back issues for the Newsletter archive. I am still in the process of organizing them and will hopefully be able to report that we have a complete set by the next issue!

Susan Cooksey
Editor

Acknowledgement: Graphics featured in the headings 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 on the fundraising form was designed by dele jegede.



50th ASA Annual Meeting, 2008 in Chicago

The ASA will celebrate the 50th anniversary of the first Annual Meeting during the 51st Annual Meeting, November 13 - 16, 2008, at the Sheraton Chicago Hotel and Towers. The Annual Meeting theme is "Knowledge of Africa: The Next Fifty Years."

Information about onsite registration may be found at:

http://www.africanstudies.org/?page=annual_meeting_current%20.

Letter of Invitation - The ASA can provide a Letter of Invitation to assist individuals in expediting visas and securing funding. Requests for a Letter of Invitation should be made by sending an email to asaamc@rci.rutgers.edu with "Annual Meeting Letter of Invitation" in the subject line along with the following information:

- Complete Embassy Name
- Complete Embassy Contact Name
- Complete Embassy Address
- Complete Embassy Fax Number
- Your Complete Name, Mailing and Email address
- Your Complete Fax Number

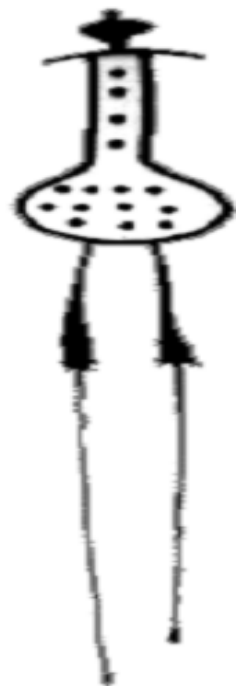
The ASA will make every effort to process your request for a Letter of Invitation as quickly as possible. For questions, please contact asaamc@rci.rutgers.edu or by phone at 732-932-8173,

ACASA Election for New Board Members

This year marks the end of the term for several members of the Board of Directors including Kate Ezra (Past-President), Alice Burmiester (Secretary-Treasurer), Christa Clark, and Kim Miller. The ACASA Nominations Committee members, Kim Miller, Christa Clark, Chris Kreamer, and Philip Peek have presented a slate of candidates whose statements are posted in the following pages. ACASA members are urged to read candidate statements in preparation for the election, to be held during the ACASA Business Meeting at the ASA Conference in Chicago, November 12-16. Time and room location for the business meeting will be announced. The Board of Directors meeting will be on Friday Nov. 13, time and place to be announced.

Nominees for Board of Directors Positions:

Carol Magee , for Secretary Treasurer
Chike Okeke-Agulu
Karen Milbourne
Steve Nelson
Ruth Simbao



CANDIDATE STATEMENTS FOR ACASA BOARD POSITIONS

Chike Okeke-Agulu

I write to indicate interest in serving on the Board of the Arts Council of the African Studies Association. I am currently an assistant professor in the department of Art and Archaeology and the Center for African American Studies, Princeton University. I first became a member of the Association in the mid 1990s as an artist, critic, independent curator and teacher resident in Nigeria. Since then, I have had keen interest in the affairs of the Association in particular and the field of African Art in general. Moreover, I have followed the transformations and shifts that have occurred within the discipline, but also the increasing recognition accorded it in the wider field of art history; and I have observed with keen interest how these have changed the discursive horizons of the Association—as can be seen in the range of themes, topics and subjects examined by members during the triennials—but also challenges that remain, particularly the difficult task of meaningfully connecting the work of members within Africa and their colleagues elsewhere. In seeking to serve on the Board of the Association, I hope to bring these interests into focus, and to contribute my quota in repositioning the Association so it can better deal with these and other important tasks facing it in the coming years. I hope to use my membership on the board to explore realistic and effective means of making the Association more useful and relevant to colleagues resident in Africa.

I shall bring to bear on these issues my extensive experience as an artist, independent curator, critic, and art historian with wide-ranging scholarly interests. My years of practicing as an artist, teacher and researcher based at the University of Nigeria, Nsukka; my interest and studies in indigenous arts and culture of the Igbo; my work as an independent curator, which has meant working with contemporary artists from many parts of the continent, including those resident in Europe and the Americas; my role as editor of *Nka: Journal of Contemporary African Art*, a leading journal in the field; and my work as an art historian, I believe, equip me with unique insights and perspectives that will positively impact the work of the Board of ACASA, in terms of its visions and operational tactics.

The ACASA Board needs individuals with proven record of involvement in African art as a multidisciplinary and dynamic field, and I strongly believe that I meet this criterion. And that is the reason I am applying to serve the Association in this capacity. I look forward to the opportunity.

Chika Okeke-Agulu MFA, PhD
Princeton University

Department of Art and Archaeology/
Center for African American Art

Karen Milbourne

I am honored to have been nominated to the board of ACASA, and would welcome the opportunity to contribute to the governance of this important organization. Currently, I have the pleasure of working as a curator at the National Museum of African Art, Smithsonian Institution. Before this, I was Associate Curator and Department Head for the Arts of Africa, the Americas, Asia, and the Pacific Islands at the Baltimore Museum of Art. While at the BMA, I was invited to teach in the Department of Art History, and the Programs in Africana Studies and Museums and Societies, at Johns Hopkins University. This was a rewarding continuation of my time in the classroom at the University of Kentucky, where I was faculty for three years. My research interests have focused primarily on the means by which art and visual culture create and promote cultural identity, a subject that derives from my doctoral and ongoing research on the arts and pageantry of Barotseland (western Zambia). I do, however, have several projects in development that reflect the depth and breadth of my interest in the arts and artists of Africa and the African Diaspora. These include an exhibition that examines the diverse and profound ways by which the Earth and earthen materials serve as material and metaphor in African art.

My professional experience has prepared me to contribute to the charting of ACASA's future direction. Some of the topics I would like to address should I be elected include pursuing new approaches to collaboration between Western scholars and institutions and African counterparts. For instance, how might American museums partner with African organizations for collection and information sharing? How can we better utilize new technologies or other mechanisms to improve networking opportunities for African artists? For scholars and museum professionals in Africa? And, what are the best practices for building and improving communication between Africana and non-African departments and programs – both within and between museums and universities? In addition, current issues such as the installation, copyright, and preservation of new media arts deserve this board's attention. And finally, I would like to explore practical concerns such as maintaining access to projection technologies at conferences, like ASA, and offering child care. After being the beneficiary of ACASA's services for so many years, I welcome the opportunity to give back.

Ruth Simbao

I was first involved with ACASA and ASA when I was a PhD student at Harvard University, and I have continued to benefit enormously from these organizations. After the completion of two years of research in Zambia (2004 and 2005), I came to teach at Rhodes University in South Africa and am committed to staying in southern Africa as a researcher and teacher of African art.

My main interest in serving on the ACASA board is to build links between ACASA scholars and members of arts and culture communities in the broader southern African region. Teaching in a South African institution and maintaining my primary research interests in Zambia, I am cognizant of the fact that South Africa cannot (and should not) be a “substitute” for other African countries (even within southern Africa). As such, I am in the process of building formal research links between institutions in South Africa and Zambia, and plan to expand this into broader regional research collaboration. A key goal is to connect scholars to research opportunities (including publishing and curating) in a way that promotes research outputs from *within* Africa. While I am concerned by the number of scholars from Africa who, for very good reasons, decide to move overseas, an emphasis on nurturing opportunities *within* Africa does not preclude lively engagement with scholars overseas and in the African diaspora. As such, as I plan the development of research collaborations in southern Africa, I am keen to maintain links with scholars in the USA. I would like to broaden the base of southern African participation within ACASA, as well as expand ACASA interest in southern African scholarship.

Steve Nelson

Since I became an Africanist art historian in the mid-1990s, the study of the arts, architecture and visual culture of Africa and its diasporas has changed enormously. Along with this shift, rapid changes in technology have heralded transformations in the ways in which we amass information as well as the ways in which we present it. Our very forms of communication and collaboration have changed, too. Although the discipline has gone through a rapid transformation, it seems to me that ACASA has not taken leadership in engaging these dramatic and constantly evolving formations. The fact that ACASA’s woefully out of date website, is the visual evidence of our association’s lack of initiative in this brave new world.

As a board member, my fundamental desire rests in working with fellow ACASA members to think about how the association can reimagine itself in the 21st

century. Quite simply, what kind of role can ACASA play as a center of exchange and ideas and how might this role revitalize and make relevant our association for those interested in the material, visual and architectural cultures of Africa and its diasporas? On a pragmatic level, our association needs members who are willing to help with the heavy lifting. Moreover, the association’s leadership needs to become much more transparent in its functioning. In terms of the larger picture, our association needs board members who—with sustained energy, creativity, and collaboration—can help ACASA formulate a renewed sense of purpose; one based in its primary mission of communication and education.

BIO:

Steven Nelson, an associate professor of art history and vice-chair of the Department of Art History at the University of California, Los Angeles, is the author of *From Cameroon to Paris: Mousgoum Architecture in and out of Africa* (University of Chicago Press, 2007) and the co-editor (with Lia Gangitano) of the exhibition catalogue *New Histories* (The Institute of Contemporary Art, Boston, 1996). He is currently an editor for *African Arts*, and former reviews editor of *Art Journal*. His work, which focuses on the arts, architecture and urbanism of Africa, African American art and queer studies, has appeared in *African Arts*, *Art Bulletin*, *Art Journal*, *Documents*, *Museums International*, *New Formations* and numerous exhibition catalogues and anthologies. Nelson has received Postdoctoral Fellowships from the Getty Research Institute and Harvard University’s Radcliffe Institute for Advanced Study and is currently working on a new book on the city of Dakar.

Carol Magee, Candidate for Secretary - Treasurer

I am an art historian (UC, Santa Barbara 2001) currently at the University of North Carolina at Chapel Hill and have been a member of ACASA since 1994. My research focuses on the way African arts and culture are understood in a U.S. context, from museum exhibitions to popular cultures forms. Along these lines, I am currently completing the manuscript for my book *Africa in the American Imagination: African art, popular culture and racialized identities*. More generally, I am interested in issues surrounding the circulation of African arts (‘traditional’ and contemporary) in global contexts. I have done field work on contemporary arts in Ghana, Mali, South Africa and Zimbabwe and would bring to the board academic, museologic, and, having worked my way through college in several accounting departments, practical financial experience. Given this last, I would be pleased to serve as secretary/ treasurer. I look forward to working for the ACASA membership to further enhance the institution. Areas that are of particular interest to me include: peda-

gogy, exhibitions and museums, and increasing the ease with which our African members can participate in our activities.



Exhibitions

Nigerian National Art Festival 2008

The foremost cultural organization in Nigeria, the National Council for Arts and Culture (NCAC) will present the National Art Festival (NAFEST) 2008, from October 6-12, 2008. The exhibition will be hosted by Enugu state government under the leadership of His Excellency, Barrister Sullivan Chime, the Governor of Enugu state.

Museum Piece International, under the leadership of Prince Paschal N. Mebuge-Obaa II, shall exhibit both rare artifacts from Nri and contemporary arts and crafts at the Enugu state pavilion.

For more information please contact pascal mebuge at pmebugeobaa2@yahoo.com

Canes by Henry Gudgell (1826-1895) at the Speed Art Museum

The Speed Art Museum in Louisville, KY is opening an exhibition titled *Life, Liberty, and the Pursuit of Happiness: American Art from the Yale University Art Gallery* which includes the only two known examples of work by Henry Gudgell (1826-1895). Included are two canes, one in the exhibition and the other is on loan to the Speed from a local collector. This is the first time that these intricately carved canes have been united in a museum setting and presents wonderful opportunities for comparison and scholarship. Gudgell, a former slave, used symbols and motifs comparable to those used on Woyo staffs in Central Africa. The presence of this iconography on Gudgell's canes suggests a transferal of artistic practices and beliefs from mainland Africa to America that survived the period of slavery.

News from the Speed Art Museum may be found at <http://www.speedmuseum.org>

***The Poetics of Cloth* African Textiles/Recent Art Grey Gallery NYU September 16-December 6, 2008**

This landmark exhibition presents some 60 contemporary paintings, sculptures, videos, and photographs by artists living in Africa and abroad alongside a selection of mid-20th-century and recent African textiles. The 112-page catalogue accompanying the exhibition will include 48 color illustrations. The book contains color plates of works by all 16 artists featured in *The Poetics of Cloth* with entries by Jennifer S. Brown, Lydie Diakhaté, Janet Goldner, Lynn Gumpert, John Picton, and Doran H. Ross.

http://www.artdaily.com/index.asp?int_sec=2&int_new=26164

***Metamorphosis* Sokey Eдорh Mixed media painting Skoto Gallery, New York September 4th – October 11th, 2008**

Skoto Gallery is pleased to present *Metamorphosis*, an exhibition of mixed media paintings by the Togolese-born artist Sokey Eдорh. This will be his first solo exhibition in New York City and the reception is on Thursday, September 4th, 6-8pm.

Sokey Eдорh's mixed media paintings consistently balance the dual purposes of visually powerful imagery and intellectually critical analysis to make poignant commentaries on contemporary African social and political realities. His artistic production is constantly informed by the need to work through the implications of language, symbolic systems, and communicative abstraction. He uses an elaborately conceived symbolic alphabet system, invented by him and nurtured within the compass of history, both directly and allegorically throughout his work. The text, which he alone can decipher, draws inspiration from the ideograms that are found on the dwellings of the Dogon hunters in Mali, West Africa, and used in rapturous poetry that are addressed to the harvest gods as

divine litany like that of the ancient Egyptians to their gods. To the artist, it is a fit metaphor for the liberation of oneself from dictatorial systems that forbid free expression.

Sokey Edoh's pictures draw a line through time, from the prehistoric shaman's encounters with malevolent spirits, through personal journeys and experiences, and with references to art history. There is a rough and ready quality about them, as they possess a muscular artistic language, physical materiality and visual complexity that enliven his themes and content with a rich and vibrant tactility.

High Museum of Art Spotlights African Artist, Yacouba Bonde

Yacouba Bonde: Bwa Masks of Burkina Faso
On view through July 11, 2009

A special installation, *Yacouba Bonde: Bwa Masks of Burkina Faso*, showcasing four masks from the permanent collection and two masks on loan from collector Emmet Bondurant is now on view at the High Museum of Art, Atlanta. The installation spotlights masks carved by artist Yacouba Bonde, including one presented in full costume. The masks—carved of wood and painted with black, white and red geometric patterns—include a hyena, a chameleon, a bush cow, a snake (nearly fifteen feet high) and a butterfly (nearly nine feet wide). Several of the High's large ceramic vessels from Burkina Faso will complement the installation; video of Bwa masquerade performances and three additional masks by Yacouba Bonde will be on view in the Fred and Rita Richman Gallery.

"Bwa masquerades are among the most spectacular of all African masquerade forms and remain vital in Bwa communities of Burkina Faso today," said Carol Thompson, Fred and Rita Richman Curator of African Art. "Among other occasions, masquerades are held during annual festivals and renewal celebrations. Yacouba Bonde, Artistic Director of Boni, Burkina Faso, has also staged masquerade performances in France, Switzerland, Holland and Belgium."

About Bwa Masks and Burkina Faso

Known as Upper Volta until 1984, Burkina Faso is located at the southern edge of the Sahara Desert. Its national boundaries were drawn by

the French during the colonial era, and the country declared independence in 1960. More than sixty different ethnic groups live in Burkina Faso, and while it is often described as one of the most economically impoverished countries in the world, in terms of cultural traditions it is one of the richest places on earth. Bwa plank masks have become an important symbol of national identity and are pictured Burkina Faso's currency, the CFA.

About Yacouba Bonde:

Artistic Director of the small town of Boni, Burkina Faso, Yacouba Bonde is a master sculptor adept at carving Bwa masks. He has a deep understanding of their cultural significance, including knowledge of the songs, music and dance steps that animate these works. With other Bwa men, women and elders, Yacouba Bonde choreographs annual masquerade festivals and oversees the initiation of younger generations into masquerade traditions.

Rebekah Mejorado
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**ASA Arts Related Panels
Submitted by Jean Borgatti**

The preliminary schedule for ASA has been released. Below find a number of arts related panels that might be of interest to this list's membership.

Go to:

http://www.africanstudies.org/?page=preliminary_program_2008
for the full program.

(I-Q1) Visionary Leadership: Kings, Art, and the Colonial Moment [Sheraton Ballroom IV]

Chair: Karen Elizabeth Milbourne, National Museum of African Art Emmanuel Akyeampong, Harvard U, Colonialism, Images and the Politics of Submission: Asantehene Agyeman Prempeh I, 1896-1931 Christraud M Geary, Museum of Fine Arts (Boston), Imperial Inspirations: King Njoya and the Fashioning of the Bamum Kingdom during the German Colonial Period (1902-15) Karen Elizabeth Milbourne, National Museum of African Art, Imagine a Nation: King Lewanika and His Vision for Barotseland Earnestine Lovelle Jenkins, U of Memphis, Menelik II: Imaging an African Leader in the Era of Colonization
Discussant: Paul Landau, U of Maryland

(III-C4) Consumption and Materiality in the African Past [Sheraton Ballroom I]

Chair: Stephanie Wynne-Jones, British Institute in Eastern Africa Stephanie Wynne-Jones, British Institute in Eastern Africa, Consuming Cosmopolitanism and Producing Culture: Materiality on the Swahili Coast Bilinda S Straight, Western Michigan U, Samburu Ostrich Eggshell Beads: Production and Consumption as Mutually Signifying Processes Jeremy Jason Cunningham, U of Calgary, Consuming Potters: Materiality, Marriage & Patriarchy in Mali. Sarah Croucher, Capitalist Consumption? Commoditization and the Production of Identities in 19th Century East Africa
Discussant: Chapurukha M Kusimba, Field Museum of Natural History

(III-I3) Fieldwork and the Precolonial Past in a Postcolonial Age [Huron]

Chair: Neil Kodesh, U of Wisconsin-Madison
Neil Kodesh, U of Wisconsin-Madison, Public Healing and Political Authority in Buganda
Kathryn M de Luna, Northwestern U, Translating "Hunters" and "The Chase:" Food, Forests, Friends, and Fornication in Central Africa, 1000 BCE to 1900 CE Nichole N Bridges, U of Wisconsin-Madison, Provocative Paroles: Reflections On Contemporary Vili Commentary About Nineteenth Century Loango Coast Ivories Birgit Ricquier, Northwestern U, Historical (vs.) Linguistics: A Comparison of Historical and Linguistic Research According to the Words-and-Things Method

(III-Q4) Narrating the Local: Oral Histories, Ethnographies, and Artist Interviews Part I

[Sponsored by the Arts Council of the ASA]
[Sheraton Ballroom IV]

Chair: Joanna Lynn Grabski, Denison U
Laura L Cochrane, Auburn U, Tapestry Weavers' Narratives of Modernity and Heritage in Northwestern Senegal . Z S Strother, Columbia U, From the Visual to the Verbal
Silvia Forni, Royal Ontario Museum, Narrating the Artist: The Academic Construction of the Artistic Persona in Two West African Settings.

Carol Magee, U of North Carolina-Chapel Hill, Narrating the Local: Ndebele Visual Culture in a Global Context

(IV-Q5) Narrating the Local: Oral Histories, Ethnographies, and Artist Interviews Part II [Sheraton Ballroom IV]

Chair: Carol Magee, U of North Carolina-Chapel Hill
Monica B Visona, U of Kentucky, Varied Voices and Narrow Views: Documenting the Work of Emile Guebehi
Joanna Lynn Grabski, Denison U, Dakar's Beaux-Arts Practitioners, Competing Narratives, and the Conversations Around Objects
Kinsey Katchka, North Carolina Museum of Art, When North is African: Artists, Exhibitions, Discourse
Allyson Purpura, National Museum of African Art, Towards an Ethnography of Contemporary African Art
Discussant: Mary Jo Arnoldi, Smithsonian Institution

(V-C9) Intangible Cultural Heritage and Intellectual Property Rights:

Case Studies from Kenya, Uganda, and Zimbabwe [Michigan A]
Chair: Rebecca K Gearhart, Illinois Wesleyan U
Celia K Nyamweru, St Lawrence U, Indigenous Designs, Intellectual Property Rights and International Fashion: the Marketing of the "Exotic"
Rebecca K Gearhart, Illinois Wesleyan U, Swahili Woodwork Design: Shared, Borrowed, Bought, or Embezzled? William A Munro, Illinois Wesleyan U, Contested Knowledges: Assessing the Impact of Biotechnology on Small-Scale Cotton Farmers in Makhathini Flats, South Africa
Discussant: Michael J Sheridan, Middlebury College

(V-I32) Producing Knowledge: Maps, Paper, Print, and Museums [Sheraton Ballroom III]

Chair: Patricia Seed, U of California-Irvine
Patricia Seed, U of California-Irvine, Africa's Central Role in Early Maps of the Americas
Ghislaine E Lydon, UCLA, The Organization of Caravan Trade in the Longue Durée: Reflections from the Western African Sahara
Regan Buck Bardeen, UCLA, Iwe Itan Yoruba: The Production of History in Colonial Yorubaland
James P Mokhiber, U of New Orleans, An Ambiguous Heritage: French Colonial Arts Policy and Research in the Post-Colonial Era

(V-Q11) New Perspectives on Performing Arts in Africa [Parlor C]

Chair: Timothy M Mechlinski, Lewis and Clark College
Joy L Wrolson, U of Kansas, Conquered Plans: Performance for the Artist's Sake, Panic Theatre in Zimbabwe
During the Murambatsvina
John C McCall, Southern Illinois U, The Invisible Movie Industry: Why Our Theories Can't Make Sense of Nollywood
Loren A Kruger, U of Chicago, Culture and Economics in Contemporary South African Television Drama
Lisa Gilman, Malawi Dance at the Intersection of Politics and Tradition
Susan J Rasmussen, U of Houston, Contested Performances: At the Crossroads of Local, National, and Global Aesthetics in Malian Tamajaq (Tuareg) Theater

(VI-J20) Popular Visions of the Past

[Columbus B]

Chair: Kathryn Boswell, Bard College-Simons
Rock
Kathryn Boswell, Bard College-Simons Rock, Building Bridges, Building Nations: Burkinabé Historical Memory in Central West Africa
Natalie N Mettler, Boston U, The Kitchen is Older than the Mosque: Cooking and Plants in Bamana Landscapes of Knowledge
Oyeronke Oyewumi, Stony Brook U, Ifa Speaks: Gender(ing) Epistemologies in Yoruba Divination Discourses and Social Practices

(VI-Q10) The Archive and Received Knowledges [Sheraton Ballroom V]

Chair: Mark Dike DeLancey, DePaul U
Mark Dike DeLancey, DePaul U, King Njoya's Palace as Political
Negotiator: A Fulbe Sooro Behind a German Facade.
Darren Newbury, Birmingham City U, "Your Twelve Million Black Voices:"
Constance Stuart Larrabee and Social Documentary Photography in South Africa
Yaelle Biro, U Paris 1-La Sorbonne, Researching Collection History: African Art's Earliest Exhibitions in Private Galleries (1911-18)
Gitti Salami, U of Kansas, Human Skull Head Crests of the Obam Hunter and Warrior Society, Cross River State, Nigeria

(VII-J15) Divination as Knowledge Production: Ifa and Ancillary Practices [Parlor F]

Chair: Adeleke Adeeko, The Ohio State U
Adeleke Adeeko, The Ohio State U, "Writing" and "Reference" in Ifa
Bolaji V Campbell, Rhode Island School of Design, How Deep is Your Red: The Shifting Perception of Orisa Color in Africa and its Diaspora
Akintunde Akinyemi, U of Florida, Gainesville, IFA On Motion

(VII-L2) Congolese Artistic Expressions and Knowledge: Past, Present, Future [Michigan A]

Chair: Kasongo M Kapanga, U of Richmond
Kasongo M Kapanga, U of Richmond, Congolese Artistic Expressions and Knowledge: Past, Present, Future...
Ngwarsungu Chiwengo, Congolese Wars: Literary Reactions and Recordings
Lokangaka Losambe, U of Vermont, VY Mudimbe and Congolese Identity Politics
Della T Goavec, Central Missouri State U
(VII-Q6) Roundtable: "Fighting Words:" Art, Politics, and Social Movements in Africa [Sponsored by the Association of Concerned Africa Scholars] [Sheraton Ballroom IV]

Chair: Kristin A Peterson, Association of Concerned Africa Scholars Ogaga Ifowodo
Gabeba Baderoon, Pennsylvania State U
Grant Farred, Cornell U Pius Adesanmi, Carleton U

(IX-Q8) Interaction's Footprint - Visual Form & Historic Relationships in the Niger-Benue Confluence [Sheraton Ballroom IV]

Chair: Jean M Borgatti, Clark U
Jean M Borgatti, Clark U, Interaction's Footprint: Ancestral Masquerades in the Niger-Benue Confluence Area Carol Ann Lorenz, Colgate U, Sources & Analogs of Ishan Elimhin Masquerades Will R Rea, U of Leeds, Ekiti Allsorts: Masquerade and History Between Boundaries Sidney L Kasfir, Emory U, Shrine Sculpture, 19th century Jihad and Colonial Confusion: What Was Igala? Idoma? Afo? John Picton, Artifact and Identity in Ebirá Revisited
Discussant: Elisha P Renne, U of Michigan

(X-A6) Gender, Identity, and Cultural Expression in the Performing Arts of Africa and the African Diaspora [Arkansas]

Chair: Marie Agatha Ozah, U of Pittsburgh
Jean N Kidula, U of Georgia, Contemporary Kenyan Culture and Indigenous Popular Music and Dance Olabode F Omojola, Mount Holyoke College, Songs of the King's Wives: Power, Gender and Performance in a Yoruba Festival Marie Agatha Ozah, U of Pittsburgh, Moninkim: Female Body as the Embodiment of Beauty Ama O Aduonum, Illinois State U, Embodying Diaspora: An Urban Bush Women's Journey

(X-C10) The Work of Heritage [Ohio]

Chair: Ferdinand De Jong, U of East Anglia
Ferdinand De Jong, U of East Anglia, The Door of No Return:
Visualizing the Slave Trade
Michel R Doortmont, U of Groningen, Cultural Heritage Conservation, the Public Past and Development in Ghana and South Africa Peter M Probst, Tufts U, Turning the New into Heritage: Riding the Heritage Machine in Osogbo, Nigeria Stephen R Wooten, U of Oregon, Ciwara's New Constituencies: The Power of Mande Cultural Heritage Beyond Its Homeland Stephan Palmie, Inalienable Concoctions? Heritage, Intellectual Property, and Cultural Piracy in Culinary Afro-Centrism

(XI-Q2) Creating Frameworks of Visuality to Rethink the Colonial Encounter [Sheraton Ballroom IV]

Chair: Marissa J Moorman, Indiana U
Drew A Thompson, U of Minnesota, Translating State and Artists' Nationalist Narratives at the '66 Festival Mondial des Arts Negres Olubukola Gbadegesin, Emory U, A Shot in the Dark: Reconstructing the Black Lagosian Photographer Amanda K Gilvin, Cornell U, Crafting the Colony: Aesthetics, Industry, and Culture in World War II British Colonial Policies Elizabeth A Perill, U of North Carolina- Greensboro, Five Lines: Dismantling the Monolith of Zulu Ceramic Creativity
Discussant: Patricia M Hayes, U of the Western Cape

The Revisiting Modernization Conference To be held from 27th - 31st July 2009 at University of Ghana, Legon

Conference Theme

Revisiting Modernization is an interdisciplinary array of activities that features an academic conference, art exhibition, creative writing competition, film screenings, and two keynote addresses to be held at the University of Ghana, Legon, from 27th - 31st July 2009. These activities, a collaboration between the Institute of African Studies at the University of Ghana, Legon and the African Studies Multi-Campus Research Group at the University of California, inaugurate an inclusive approach to thinking about the resonance of modernization in relation to the contemporary lexicon of globalization and the shifting parameters of development. This event is conceived as a forum with pre-circulated papers and contributions from a wide range of academics, policymakers, and artists from the African continent, North America, Europe, and beyond.

We invite academic interventions that explore the significance of modernization on the African continent from critically informed perspectives in the humanities and social sciences that include historical, socio-anthropological, literary, art historical, and cultural/media studies approaches. We seek to organize a collective reflection on the nature of modernization as it has been inflected and transformed since the era of African independence. In addition to evoking

the role of transnational developments across the South as an important site of inquiry, we seek to critically examine points of departure for and appropriations of modernization. As a series of techniques typically associated with Western technological expertise and historical experience, we would like to interrogate new ways of imagining modernization as a critique of ethnocentric developmentalism. Modernization as a series of discourses and desires is the overarching theme for the conference in order to specify questions of policy, culture and development and its location in African Studies.

Current interactions on the African continent with the “Asian Miracle,” along with the Brazilian and Indian, among other modernities, and the vitality of an emerging decentered world economy—once relegated to the anonymity of the Third World—must be grounded in an examination of modernization, and the will towards a new political and social future. This emerging future not only engages with the past, through the evocation of ancestors and rites of passage, such as funerals, but also provides a discontinuous view of historical and social transformations. It is the reexamination of this developmental notion of modernization into a new future that we seek to open up through the activities organized around this conference.

This conference will be the first of three conferences to be held over a five-year period on the African continent (Ghana 2009, Senegal 2011, South Africa 2013) that include academic and public events, initiated by the African Studies Multi-Campus Research Group at the University of California.

Thematic Areas

The academic papers presented at the *Revisiting Modernization* conference will be organized around five thematic areas:

1. Performativity and Modernization (2 panels)

This area addresses the relationship between performance and “performativity” as

related to staging post-independence cultural traditions. Cultural traditions, including national theater, dance, musical ensembles, rites of passage, also refer to institutions and sites of commemoration where gender discourses and practices, among other social values, are asserted, maintained, and controlled. As integral to African state culture formations, the nature of performance culture and institutions in relation to the shifting terms of authenticity may serve to ground this discussion. A related question may focus on the construction of African Studies programs on the African continent (as opposed to African Studies abroad) and the stakes for knowledge of self and other.

2. Emerging Circuits of African Art Production and Exhibition (2 panels)

In relation to an exhibition featuring contemporary Ghanaian artists that illustrate techniques of training artists in Ghana, this thematic area addresses the circuits of production and distribution for African art. We solicit contributions that examine contemporary Ghanaian and other African art, and address the crucial relationship between the staging of exhibitions abroad and its relationship to local forms of production and knowledge on the African continent or in the diaspora. The sources and location of these artworks should be addressed as well as their relationship to the international art market.

3. Cultures of Modernization and Globalization (2 panels)

To what extent did the early independence discourse of modernization predict many of the networks of globalization present today? How has the “Asian Miracle,” along with the Brazilian and Indian, among other heralded sites of economic expansion, shifted understandings of modernity and created new practices of consumption? Is this indicative of an emerging modernity no longer simply hitched to the economic and cultural authority of the West? In order to examine the shifting tides of modernity in relation to modernization, this thematic area will address the practices and politics of consumption as well as the function of literary works among other vernacular sources, in order to examine how the effects of modernization and globalization are reflected in new modes of storytelling.

4. *New Histories of African Film and Media* (2 panels)

To what extent has an emerging realm of audiovisual media on the African continent functioned as a form of self-representation in specific postcolonial African contexts? The French and British colonial legacies of media aesthetics, as well as a developmental paradigm, have been swept aside by local forms of media that include video-films from Nigeria and Ghana, cinema from Algeria, Burkina Faso, Morocco, Senegal, South Africa, and Tunisia, but also local television, radio, the Internet, and cell phone technology. A reconsideration of film and media on the continent is also a means by which to ask how the project of modernization has been privatized and globalized through diasporic communities linked via technology, and what are the new terms for national identity via these emerging narratives.

5. *Power, Infrastructure, and Modernization: Historical Approaches and Contemporary Debates* (2 panels)

Since the 1950s, African governments, assisted by foreign donors and experts, have invested vast resources into large-scale development projects. They included hydro-electric dams, deep-sea harbors, "model" cities, and more recently oil pipelines. Their promoters, engaging with a modernization discourse, situated them at the center of nation-building. They triggered numerous expectations: powering modern amenities and factories, creating infrastructures and urban spaces, reshaping citizens, and forging national identities. Such projects were to provide the material base and ideological superstructure to achieve the aims of development, modernity, and nationhood. Lately, the role of oil exploration, and the stakes of energy politics have become a source of debate. This thematic area asks participants to explore the histories, politics, meanings, symbolic languages, and legacies of such large-scale development projects in relation to current energy politics.

Call for Papers

We invite submissions of a 500-word abstract that explores the conference theme *Revisiting Modernization*, in relation to one of the sub-themes. Please submit your abstract and a 50-

word biographical statement as an MSWord attachment via email by 15 December 2008 to: africanstudiesmrq@ihc.ucsb.edu

Abstracts and biographical statements may also be mailed to:

UCSB/Humanities Center
African Studies MRG
Attention: Conference Proposals
6046 HSSB
Santa Barbara, California 93106-4010
USA

Accommodation and Travel

Accommodations, meals and local transportation will be provided for all conference participants for the duration of the conference in Ghana. Travel stipends to Accra for conference participants will be available subject to funding. Further information about the availability of travel stipends and flight reservations will be provided by March 15, 2009.

Conference Conveners

Peter J. Bloom, UC-Santa Barbara
Takyiwaa Manuh, Institute of African Studies,
University of Ghana, Legon
Stephan F. Miescher, UC-Santa Barbara

For further inquires, please contact:
africanstudiesmrq@ihc.ucsb.edu



Research Opportunities

New international research network aims to shed light on 5000 years of West African pottery

An international research network entitled "Making a good impression: 5000 years of pottery of the Sahara-Sahel borderlands" has been set up by Dr Anne Haour (Sainsbury Research Unit, University of East Anglia, UK) with funding from the UK charity The Leverhulme Trust. Set to run until 2010, this International Academic Collaboration links 11 scholars from Europe, Africa and the USA, and offers bursaries for student participants. Its aim is to help improve our identification and classification of ancient pottery from West Africa.

For millennia, West African potters have decorated their pots by rolling or impressing objects onto their surface. The objects used range from rollers made of braided pieces of palm to modern day items such as mosquito nets; they efficiently create aesthetically pleasing patterns. But, because these methods of impression are extremely versatile, identification of different decorations and of the implements that produced becomes quite challenging. It requires a systematic approach, and is clearly important; pottery styles can provide crucial information. They speak to notions of identity and social organisation, bear witness to questions of learning, innovation and transfer, and can even help date the occupation of past settlements on stylistic grounds. It is therefore no surprise that the classification of pottery used by past peoples is a cornerstone in studies carried out by archaeologists, as well as material anthropologists and museologists. Such pottery analysis is particularly important in West Africa, a huge geographical area whose archaeology, still relatively unknown, often takes the shape of enormous scatters of potsherds on the landscape.

The first meeting of the research network was held with great success on 6-11 April 2008 in Oxford and London. Participants presented their recent work and personal methodologies, and three days were devoted to exami-

nation of Pitt Rivers Museum and British Museum holdings of pottery-decorating implements. The workshop concluded with an open meeting which summarised progress so far and goals for the future. Particular achievements of the workshop involved agreement on a common framework for ethnographic and archaeological approaches to decoration characterisation, and the gathering of a large body of material and images from participants' personal collections. These will serve in compiling a technical Field Identification Manual, which we hope will become part of the basic kit of West African fieldworkers.

The next meeting will be held in December 2008 in Dakar, Senegal, to produce a volume considering the wider significance of West African ceramic analysis. Longer-term aims of the network involve building bridges between archaeologists, ethnographers/anthropologists, and curators of museum collections. Ultimately, we hope that by achieving standardisation in pottery analysis we can enable meaningful comparisons between different sites of West Africa, and thus guide further research on the West African past. Through our work, we also aim to inform pottery studies from different parts of the world - impression is one of the most complex and enduring means of decorating pottery vessels worldwide - and to showcase the often-neglected African contribution to world arts.

For further information please contact:

Dr Anne C. Haour
Lecturer in Arts and Archaeology of Africa
Sainsbury Research Unit for the Arts of Africa, Oceania and the Americas
University of East Anglia
Norwich NR4 7TJ
Great Britain
A.Haour@uea.ac.uk



The Greenhouse Project: Art from The Greenhouse Orphanage of Uganda

Heather Kettler and Rachel Rossin, seniors at Florida State University, traveled to Uganda in 2007 to teach art in the Greenhouse Orphanage outside of Kampala. Beforehand they started The Greenhouse Project. The Greenhouse Project's vision is to raise awareness of the need and injustice in Uganda through the promotion of visual arts. In conjunction with The Greenhouse Project, Rossin and Kettler seek to create an art show containing the children's paintings, drawings and photography, as well as paintings from Rachel, our photography and a short documentary summing up their experience in Uganda. All of the proceeds from these shows will go directly to supporting the Greenhouse Orphanage. The needs of the orphanage range from paying for school fees for the children to purchasing new land for them to build a larger orphanage. Needless to say, there is a lot this orphanage needs to help raise these children in a safe, healthy environment so they can have hope for the future.

The organizers are now seeking host venues for the proposed exhibition or a presentation of the Project and accompanying exhibition, in order to raise funding and awareness about the Greenhouse Orphanage. Support in this project is vital for the survival of the orphanage and would make a valuable and lasting change in the children's lives.

From Kettler and Rossin: "Both Rachel and I have a strong passion to fight for human rights through any medium. We heard about the Greenhouse Orphanage from a friend and the project to help these kids emerged shortly thereafter. The beginning of our summer was dedicated to teaching art in Uganda and being inspired by these children. Now we are committed to showcasing the children's art around the country in an effort to raise funds to benefit the children. "





New Publications on Africa and India

Atkins, James,
The Coins and Tokens of the Possessions
and Colonies of the British Empire / James
Atkins. 1st ed. New Delhi, Asian Educational
Services. 2007. xii, 402 p. ills. 25 cm.
List Price: \$ 38.50 ISBN: 8120620313
KK-63943

Barbosa, Duarte,
The Book of Duarte Barbosa / Duarte Bar-
bosa. Reprint ed. New Delhi, Asian Educa-
tional Services. 1989-2002. 22 cm.
2 Vols. Contents: vol. 1. Including the Coasts
of East Africa, Arabia, Persia and Western
India as far as the Kingdom of Vijayanagar.
324 p. maps.
vol. 2. Including the Coasts of Malabar, East-
ern India, further India, China and the Indian
Archipelago. 318 p. maps.
An account of the countries bordering on the
Indian Ocean and their inhabitants; written by
Duarte Barbosa and completed about the
year 1518 A.D.
List Price: \$ 87.90 (2-vol. Set) ISBN:
8120604512 (Set) KK-63497

Barbosa, Duarte,
A Description of the Coasts of East Africa and
Malabar in the Beginning of the Sixteenth
Century / Duarte Barbosa, translated from
Spanish by Stanley H. E. J. Reprint ed. New
Delhi, Asian Educational Services. 1995. xx,
236 p. 22 cm.
List Price: \$ 45.80 ISBN: 8120610202
KK-63496

Battuta, Ibn,
Travels in Asia and Africa from A.D. 1325-
1354 / Ibn Battuta, translated and selected by
H. A. R. Gibb. Reprint ed. New Delhi, Asian
Educational Services. 1992-2005. 410 p. ills.
maps. 22 cm.
List Price: \$ 45.80 ISBN: 8120608097
KK-63563

Boulting, William,
Four Pilgrims / William Boulting. Reprint ed.
New Delhi, Asian Educational Services.
1992-2001. 266 p. 22 cm.
List Price: \$ 28.10 ISBN: 8120608054
KK-63509

A Collection of Voyages and Travels, A.D.
1592-1646 :
Voyages and Travels into the Best Parts of
West and East Indies. 1st ed.
New Delhi, Asian Educational Services.
2007. x, 500 p. ills. maps. 31 cm.
List Price: \$ 111.10 ISBN: 8120620305
KK-64057

D'Orsey, A. J. D.,
Portuguese Discoveries Dependencies and
Missions in Asia and Africa / A. J.
D. D'Orsey. Reprint ed. New Delhi, Asian
Educational Services. 1998. xvi, 434 p.
maps. 19 cm.
List Price: \$ 53.50 ISBN: 8120613643
KK-63737

Ravenstien, E. G.,
A Journal of the First Voyage of Vasco Da
Gama, A.D. 1497-1499 / E. G.
Ravenstien. Reprint ed. New Delhi, Asian
Educational Services. 1995-1998. 284 p. ills.
maps. 22 cm.
List Price: \$ 45.80 ISBN: 8120611365
KK-63624

Saint, Pierre De J. H. B.,
Voyage to the Isle of France, the Isle of Bour-
bon and the Cape of Good Hope, A.D. 1768-
1771 : With Observations and Reflections
Upon Nature and Mankind / Pierre De J. H. B.
Saint. Reprint ed. New Delhi, Asian Educa-
tional Services. 2000. xxiv, 334 p. 19 cm.
List Price: \$ 45.80 ISBN: 8120614348
KK-63631

Younghusband, F. E.,
South Africa of Today / F. E. Younghusband.
Reprint ed. New Delhi, Asian Educational
Services. 1997. viii, 178 p. ills. 22 cm.
List Price: \$ 38.10 ISBN: 8120612612
KK-63893

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www.kkagencies.com
H-12 Bali Nagar
New Delhi-110015 INDIA

Publication on Archibald Monteith

Museum piece International, a private organization devoted to promoting the history of Igbo culture, is seeking support for a book, based on the life of Archibald Monteith. The book will be a companion publication of the documentary film, "The Last Slave" produced by October Films of London in 2006 in commemoration of Bicentennial of the Abolition of the Slave Trade by the British. Other sources for the publication will include the "Archibald Monteith Memoir" written down by Moravian missionaries in Jamaica in 1853/54; "Murder at Montpellier: Igbo Africans in Virginia" a book written by Dr. Douglas B. Chambers, History Department, University of Southern Mississippi.

MPI asks that anyone interested in supporting this publication to please contact:

Prince Paschal N. Mebuge-Obaa II,
Chair, CEO
Museum Piece International (MPI)
Chancellery Department
NO. 179, Agbani Road Enugu
Enugu State, Nigeria
Phone-042303385, 08054092277.



Michael Baxandall

Michael Baxandall, who has died aged 74, was an art historian of extraordinary perceptive and analytical powers whose writings on painting and sculpture are as important as they are original.

Baxandall was born in Cardiff, where his father was a keeper at the National museum. The family moved to Manchester in 1945 when his father became director of the City art gallery and Michael attended Manchester grammar school. He went on to Cambridge to read English at Downing College with FR Leavis. His close attention to text was to be fundamental to his scholarly and intellectual approach. His own words were always chosen with precision; he cultivated a style that was elevated yet simple, bold in its very reticence, and at times teasing in its apparent clarity.

It was only after leaving Cambridge that Baxandall decided to study art history, which he did largely in Italy and Germany. On his return to England, in 1957, he was, to his delight, offered a job as assistant in the photographic collection of the Warburg Institute at London University. The interdisciplinary atmosphere that characterised its community of cultural and intellectual historians suited his temperament - it was only grudgingly that he ever accepted the restrictive label of art historian. It was at the Institute too that he met Kay Simon whom he married in 1963.

Already, in 1958, he began formulating a thesis topic on concepts of decorum and restraint in the Italian Renaissance and, in 1959, he was awarded a two-year fellowship at the Warburg to work on this, under the direction of Ernst Gombrich. He began investigating how humanist literature on art was shaped by the traditions of classical rhetoric. Although this research never resulted in a PhD, it provided material for his acclaimed first book, *Giotto and the Orators* (1971), which acutely highlighted the limitations as well as the achievements of Renaissance discourse on art.

In 1961 Baxandall was appointed to a post in the Victoria and Albert museum's sculpture department. There he worked closely with the then assistant to the director, Terence Hodg-

kinson, learning about materials and how they affect artists' possibilities, as well as the appearance of the works produced.

When he returned to the Warburg in 1965, as a lecturer in renaissance studies, he came with a new interest in the social and practical aspects of the production of art, and the evidence for this in documents of the period. The course on the Renaissance which he taught to undergraduates exploited this experience and bore fruit in the bestselling *Painting and Experience in Fifteenth-Century Italy* (1972). Lucid and provocative, this "primer in the social history of pictorial style", as he called it, continues to interest countless readers in early Renaissance pictures and the society in which they were created.

It was this book that introduced the concept of "the period eye"; Baxandall's idea was that at different times and places, certain features of the knowledge and culture of viewers attuned them to aspects of images which are not naturally picked up today, but which the historian, with the help of texts and contexts, can elucidate and recover. The notion was further refined in relation to sculpture in *The Limewood Sculptors of Renaissance Germany* (1980), in which, for example, the scrolls of Nuremberg calligraphy were related to stylistic elements. This book, which evolved from the Slade lectures at Oxford in 1974, was awarded the Mitchell prize for the history of art.

In *Limewood Sculptors*, the period eye was, however, subtly inflected with criticism of a more timeless sort. One remarkable section of the book resulted from a day-long contemplation of Tilman Riemenschneider's Holy Blood altarpiece, still in its original position in St Jakobskirche in Rothenburg; Baxandall reports how the "cycle of transformation" as the sun runs its course focuses the viewer's attention differently on details of the complex scenes. The ability of great artists to take account of modes of human perception, as well as circumstances of viewing, was to become a major theme of Baxandall's later work.

At the same time, he came to reflect more and more on the difficulties of the historian's task. These issues, articulated in *Patterns of Intention* (1986), were encouraged by his friendship and then collaboration and close association with Svetlana Alpers. Together they wrote *Tiepolo and the Pictorial Intelligence* (1994), an intriguing mix not only of art criticism and art history but of the styles of two contrasting personalities. Their account of changing perceptions of Tiepolo's magnificent ceiling at Würz-

burg as the viewer climbs the grand staircase is a passage which in itself justifies the book's title.

By the time these latter works were published, Baxandall was an academic celebrity. He had been given a London University chair in 1981 and been elected to the British Academy in 1982; he had also held a visiting professorship at Cornell University in New York state and a fellowship in Berlin, and been awarded prizes by the University of Hamburg and the MacArthur Foundation (both 1988). Since 1986 he had held a part-time post at the University of California, Berkeley, initially in combination with his job at the Warburg Institute. Thereafter, until his retirement in 1996, he spent part of the year in California. But he retained old habits of thought along with old ties and loyalties. The work of Gombrich on perception remained an important point of reference as he himself became increasingly interested in modern as well as historical theories about visual attention, especially primary focus and peripheral vision. The most important publication of his later years, however, was *Shadows and the Enlightenment* (1995), in its persuasive juxtaposition of scientific analyses of shadows with the pictorial practice of 18th-century artists, notably the quiet, but "in some ways slyly showy" Chardin. These words might almost describe the work of the author himself, and some of his most evocative prose, in this book and in *Patterns of Intention*, was devoted to characterising the decorous restraint of the great French painter.

Baxandall's last years were lived under the shadow of Parkinson's disease. He had never relished large gatherings and with the progression of illness, he tended to avoid any encounters in public places. His last book, *Words for Pictures* (2003), a collection of essays that returned to the subject of art and humanism, also included a long piece on Piero della Francesca's Resurrection. It provided a close reading of the fresco, using insights gained from psychological theories of perception.

In a famous passage in *Patterns of Intention*, Baxandall lamented the widespread and unthinking use by art historians of the word "influence", to account for stylistic similarity. It is all the more significant that, in the preface to *Words for Pictures*, he observed that Gombrich was the art historian by whom he had been "the most influenced, of choice".

And many art historians, old and young, have chosen to be influenced by Michael Baxandall; his argument for the relationship of rhetoric and art, his penetrating dissection of the language of criticism, his concept of the period eye and his late work on the science of perception have all spawned not merely followers but whole fields of research. Baxandall had one of the most fruitful minds ever to enter the field of art history.

He is survived by Kay, daughter Lucy and son Tom.

- Michael David Kighley Baxandall, art historian, born August 18 1933; died August 12 2008

— Elizabeth McGrath, *The Guardian* Tuesday August 26 2008

Tonye Erekosima

This is the farewell announcement from the Erekosima family about the unexpected death of Tonye Erekosima on Aug 1. The members of the Erekosima family of the Ikiri War Canoe House of Buguma, Nigeria, the General Overseer and the entire Church of the Living God family sorrowfully announce the passing of our beloved:

Rev. (Dr.) Tonye Victor Erekosima (a.k.a. "Mbe")

Sunrise: October 23, 1940

Sunset: August 1, 2008

At the Doctors Community Hospital, Lanham, MD

Attention: Please send your condolences or correspondence to:

Mrs. Dinah Erekosima

9357 Worrell Avenue, Lanham, Md 20706

Contacts:

Please contact any of the following persons with inquiries:

Mr. Steve Aladekoba: 240-645-9440

Mrs. June Mbulu: 240-478-0975

Mr. Tony Jack: 240-281-3909

Dr. Anthony Saka: 443-858-1009

Submitted by:

Joanne Eicher, August 28, 2008

Iba N'Diaye

I am grieved to announce the death of Iba N'Diaye, my friend of many decades, in Paris, October 5th, at the age of 80. He was among the most talented and prolific artists of the first generation, which included Thomas Mukarobgwa, San Ntiro, and Ben Enwonwu, all born around 1920. Unlike the others of his generation, Iba N'Diaye lived most of his life in Europe, and considered art of the whole world his domain.

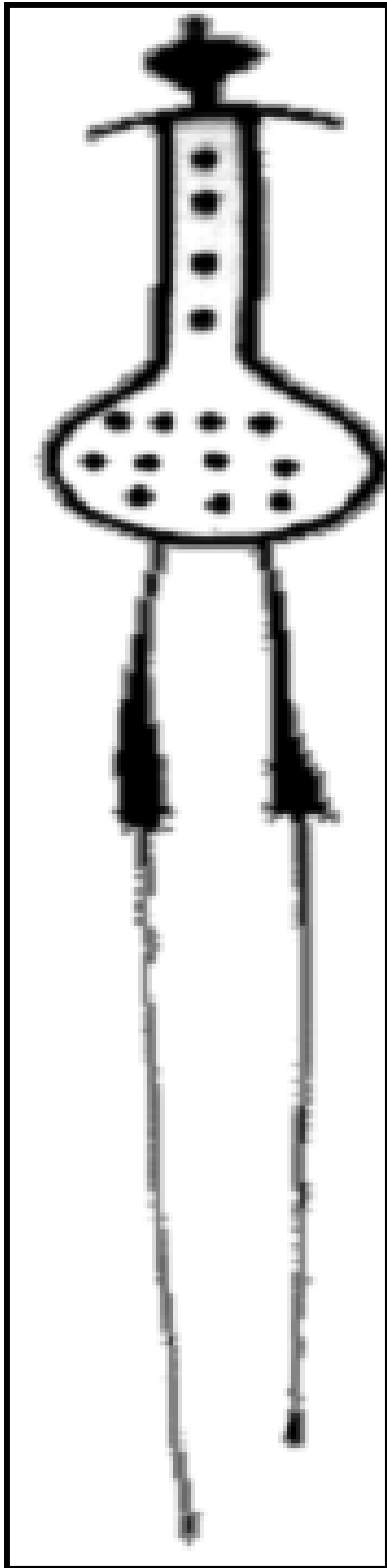
Born in Saint Louis, Senegal in 1928, he came to France in the late 1940s. There he received training at the Beaux-Arts Academy of Montpellier, concentrating in architecture; in Paris at the studios of Zadkine and others (in sculpture), and at the Académie de la Grande Chaumiere in painting (1949-1958) where he maintained a studio for decades. At the dawn of independence, he returned to Senegal to become founder and director of the Département Arts Plastiques at the E.A.S. where he taught from 1959-1967. After that, his principal residence was in Paris. His work was enriched by contact with classical African art and an affinity for museums that he shared closely with his wife, Francine N'Diaye whom he met as a teenager. She was for many years in charge of the African collections at the Musée de l'Homme.

A more extended appreciation will appear at a later date.

Submitted by:

Susan Vogel

Professor of African Art and Architecture Department of Art History and Archaeology Columbia University



**Call for Book Proposals:
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As editors of the above series, we would like to bring to your attention an exciting new publishing venture in intellectual and cultural history whose aims are:

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We welcome proposals for monographs which combine rigorous use of contextual analysis with strategies of textual interpretation drawn from literary studies, or analyses of ideas which draw on the methodologies of the social sciences, history of science, or history of art. We are aiming at a global coverage, and want to include monographs and volumes of essays not only on Europe and North America, but on Asia, Africa, Latin America, and the Middle East as well.

Alongside nationally focused monographs, a key part of the series will be work which focuses on processes of intellectual and cultural exchange between different regions of the world.

We hope you will visit our website, <http://us.macmillan.com/Content.aspx?publisher=palgravetrade&id=5541> to find details on how to submit a proposal. It is a great time to be an intellectual and/or cultural historian, and we are confident that Palgrave's global presence and commitment to this project will make this series a successful one.

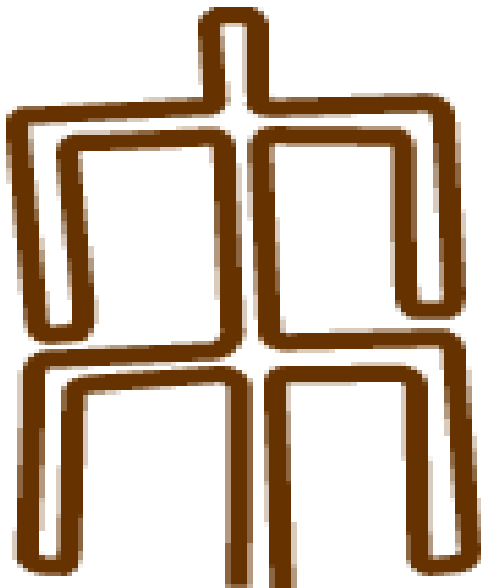
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**Chief Curator/Curator of African Art
Fowler Museum at UCLA**
October 2008

The Fowler Museum at UCLA seeks an experienced, energetic, creative and team-oriented Chief Curator/Curator of African Art who has management responsibilities over the curatorial functions of the Museum, including the development and implementation of its exhibition program and the management of its collections using innovative approaches. The Chief Curator is also a specialist in the arts of Africa and its Diasporas, past and present, and has direct responsibility over the museum's programming and collections in this area. This position reports to the Director of the Museum and will participate directly in the Fowler's leadership team and in its next phase of strategic planning and envisioning the future.

Background:

The Fowler Museum at UCLA explores art & material culture primarily from Africa, Asia, the Pacific, and the Americas from the historical to the present. The Fowler seeks to enhance the understanding and appreciation of the diverse peoples, cultures, and religions of the world through highly contextualized interpretive exhibitions, publications, and programming, informed by interdisciplinary approaches and the perspectives of the cultures represented. The Fowler is known for its exciting and innovative traveling exhibition program and its scholarly publications. The Museum's mission has expanded in recent years to include a focus on contemporary artistic production from the regions of the world the Fowler has long represented, and one of the goals is to show how artistic creativity is flourishing in the postcolonial, transnational contexts in which artists find themselves today.

The Fowler's art and ethnographic collections comprise more than 150,000 objects representing ancient, traditional, and contemporary cultures of Africa, Native and Latin America, and Asia and the Pacific. The African collection is one of the largest and finest in the United States, and one of the top twenty African collec-

tions worldwide. It offers a superb representation of the traditional arts of many African nations, and the Museum has a commitment to collecting popular urban arts as well as contemporary art from Africa and its Diasporas.

The Fowler hosts between 9 and 12 exhibitions per year presented in two large changing galleries (5500 sq. ft. and 4000 sq. ft) and in two smaller galleries (900 sq ft and 125 linear feet). The Fowler also has up to 5 exhibitions on view at other museums at any one time and may have between 25-30 in planning and development scheduled to open over the next three to five years.

The Fowler has an in-house curatorial staff that consists of the Chief Curator/Curator of African Art, Curators of the Pacific and Asian Collections, Arts of the Americas, and Archaeology, and regularly hires outside curators and specialists to develop Fowler exhibitions and to consult on the collection. The Collections staff consists of the Chief Curator, a Chief Registrar, Chief Conservator, a Collections Manager, a Curatorial and Research Associate and a Traveling Exhibitions Coordinator and approximately three junior staff members.

Summary of Responsibilities:

The Chief Curator/Curator of African Art will: 1) provide oversight and leadership for the curatorial and collections departments of the museum, participate in decisions regarding exhibitions and acquisitions, and be responsible for overseeing content development for all exhibitions; 2) will oversee the marketing and coordination of traveling exhibitions; and 3) will ensure proper management of the collections. The position also serves as a spokesperson for the museum on all issues related to exhibitions and collections.

As Curator of African Arts the incumbent will: 1) develop exhibitions focusing on a range of African and Diaspora art forms, from traditional to contemporary arts and commissioned artist installations, 2) conceive and contribute to publications accompanying Fowler-originated exhibitions; 3) research works in the collections and incorporate them into new and existing exhibition projects; 4) build the Museum's collections in existing areas of strength and

identify new and contemporary collecting areas; and 5) participate in the development of relevant grants and other fundraising applications and in the cultivation and solicitation of donors for programmatic support and new acquisitions.

The Chief Curator/Curator of African Art will work closely with the departments of Education, Exhibitions, Publications, Communications and Development on issues related to those areas of responsibility.

Requirements:

Ph.D. or equivalent in an African art history or related field. At least five years of progressively responsible curatorial and administrative experience. Extensive knowledge of African Art and a demonstrated record of scholarship, exhibitions and publications. Skill in supervising curatorial, registrarial and conservation staff. Strong writing and oral communication skills. Working knowledge of legal and ethical aspects of collecting, preserving, borrowing, and exhibiting. Ability to work cooperatively and collaboratively with museum staff and museum colleagues in planning and development of exhibitions and publications. Interest in and commitment to projects beyond one's field of expertise. Skill in initiating relationships with potential donors, interest groups in the community, and other sources of support for the museum. Knowledge of sources of funding for research and exhibitions, with demonstrated ability to pursue and secure such funding. Continued employment contingent upon completion of satisfactory background investigation.

Application Instructions

Please send cover letter, resume, and one writing sample by email to Rsalar@arts.ucla.edu or by mail to Roberto Salazar, Fowler Museum, Box 951549, Los Angeles, CA 90095-1549.

All applicants are also required to submit an application through the UCLA Career Opportunity site, accessible from the UCLA Gateway Employment page. Please select "Campus Job Openings" from <http://>

www.ucla.edu/employment.html
to submit all applications.

The UCLA Requisition number for this position is 12082

The application deadline is November 17, 2008

UCLA is an Affirmative Action/Equal Opportunity Employer.



Interior of the Djourbel Mosque, 2008



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 members have online access to newsletters featuring news about upcoming conferences, exhibitions, research and opportunities for scholars. An annual directory will be mailed to members. For more information, please contact:

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Newsletter Editor
Harn Museum of Art
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ACASA Back Issues

We have received several letters asking about ordering back issues of ACASA. Back issues are available for \$5.00 and can be obtained by sending a request to:

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