














### Contents

Presidential Notes		1
Message from the Editor		3
ACASA News		3
ASA News		7
Conferences & Symposia		7
Calls for Papers & Essays		10
Fellowships		14
Exhibitions		14
Current Publications		15
Travel and Study Abroad		16
Obituaries		17
About ACASA		19
Membership and Renewals in ACASA		20

### ACASA Board of Directors

Jean Borgatti, President (*term ends 2011*)  
Bill Dewey, Past President (*term ends 2011*)  
Steve Nelson, Vice-President (*term ends 2011*)  
Carol Magee, Secretary/Treasurer  
(*term ends ASA 2011*)  
Susan Cooksey, Newsletter Editor  
Karen Milbourne (*term ends ASA 2011*)  
Monica Visona (*term ends 2011*)  
Chike Okeke Agulu (*term ends ASA 2011*)  
John McCall (*term ends 2011*)  
Allen F. Roberts (*term ends 2011*)  
Ruth Simbao (*term ends ASA 2011*)

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

Carol Magee  
ACASA Secretary/Treasurer  
Dept. of Art  
University of North Carolina  
CB 3405  
Chapel Hill, NC 27599-3405

Email: [cmagee@email.unc.edu](mailto:cmagee@email.unc.edu)

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 Spring-Summer 2009. Please send news items by May 12, 2009 to:

Susan Cooksey  
Harn Museum of Art  
P.O. Box 112700  
Gainesville, FL 32611-2700  
Email: [scooksey@ufl.edu](mailto:scooksey@ufl.edu)  
Phone: 352-392-9826 x 2141  
Fax: 352-392-3892

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

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

**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 (p. 3) was designed by dele jegede.



### Presidential Notes

I made an initial statement upon assuming the responsibility of being ACASA's president (see [http://www.acasaonline.org/about\\_pres.htm](http://www.acasaonline.org/about_pres.htm)), and rather than repeating that statement here, I would like to give you an update on what is happening with the Triennial and the organization. We do have a new board and have made some by-law changes (see [http://www.acasaonline.org/about\\_miss.htm](http://www.acasaonline.org/about_miss.htm)) that included establishing a vice-president/ president-elect selected from incoming board members and who may serve as the head of any special projects, Steven Nelson who is serving as chair of the Triennial in this instance, and a more flexible number of board members, adding to the board if that seems appropriate, but not decreasing our number below 10. Our board now includes William Dewey, who is serving as our Past President, a new Secretary/Treasurer, Carol Magee, and Susan Cooksey, who is continuing as our Newsletter Editor until we find a replacement. Susan has been newsletter editor for nearly 4 years. Continuing board members include John McCall, Allen Roberts, and Monica Blackmun Visona. New board members include Karen Milbourne, Chike Okeke-Agulu, and Ruth Simbao. Refer to the Fall 2008 Newsletter in the on-line archive for their personal statements.

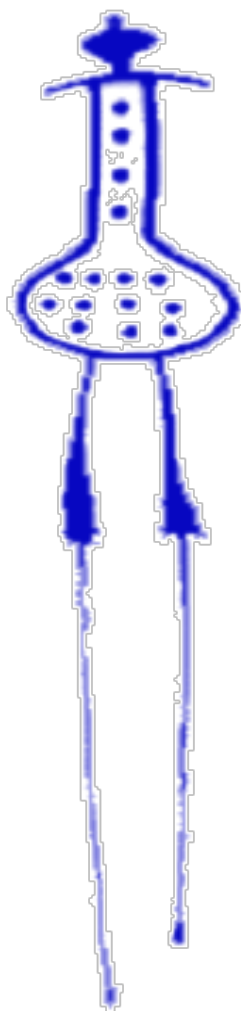
Besides the Triennial, our next major project is to find an on-line system for membership registration and payment—so please be patient. We are also working on streamlining the membership process, and all members, past and current, will be getting an email or mail notification regarding membership status and renewal. If you have not renewed your membership this year, and can't wait for the email, please download the form from the website ([http://www.acasaonline.org/join\\_membform.htm](http://www.acasaonline.org/join_membform.htm)) or page 20 of this Newsletter, and send it to Carol Magee, our new Secretary-Treasurer (Campus Box 3405, Department of Art, University of North Carolina, Chapel Hill, NC 27599-3405).

UCLA will be hosting the 15<sup>th</sup> Triennial Symposium on African Art, founded by Richard Long in 1968, and held every third year since then ([http://www.acasaonline.org/conf\\_past.htm](http://www.acasaonline.org/conf_past.htm)) – its institutionalization and administration taken on by ACASA after 1982. You will note that we have ex-

tended the period between the 14<sup>th</sup> and 15<sup>th</sup> Triennials in order to accommodate some reorganization. The dates for the 15<sup>th</sup> Triennial Symposium will be Wednesday, March 23 through Saturday, March 26, 2011. Please watch the H-AfrArts listserv for announcements. For the time being, H-AfrArts is our best avenue for reaching members and non-members alike.

Let me reiterate something I did say in that initial message: I do look to all of you--the board, the regular membership, those who are only members during Triennial years, and those who are not members but who are lovers of the arts of Africa or involved in the study of African visual culture - ALL OF YOU - to participate in ACASA (to become members if you are not) and to further our collective progress in understanding the past arts of Africa and the Diaspora and to further our study of the contemporary in order that we may build the future together.

**Jean Borgatti, ACASA President**



## Message from the Editor

The Winter volume of the ACASA Newsletter is traditionally rich with information about ACASA meetings, conferences and summer travel and research opportunities. Volume 81, the current issue, is no exception. Notably there are meeting minutes from ASA with a number of important issues of interest to members, and the latest updates on the 15th Triennial Symposium on African Art.

I want to take this opportunity to thank our contributors who brought many announcements about conferences and other events to my attention. Thanks for production of this issue go to Brandi Breslin, Harn Museum of Art curatorial secretary who has devoted her precious time to help with word processing and formatting, and Rebecca Nagy, former Newsletter editor and director of the Harn, who has lent her continued support for the production of the Newsletter for 7 years.

After 3 years as assistant editor, and almost 4 years as editor, I will be stepping down this year. The next Newsletter will be a collaboration of the new editor and myself, as we work to make the transition as smooth as possible. To help us in this transition, please keep those entries coming, particularly information about upcoming events, job opportunities, publications and exhibitions. You may have a hardcopy of the Newsletter sent to you by simply emailing me at [secook@ufl.edu](mailto:secook@ufl.edu). The membership directory is in progress thanks to the efforts of Carol Magee, our new secretary treasurer, and I plan to mail hardcopies out to all members. Be sure to send Carol your updated address at [cmagee@email.unc.edu](mailto:cmagee@email.unc.edu).

Susan Cooksey, Newsletter Editor



## ACASA News

### Triennial 2011 Announcement

UCLA will be the official host for the 15th Triennial Symposium on African Art. The dates are Wednesday, March 23 - Saturday, March 26, 2011. Watch the ACASA website for further announcements concerning the triennial theme, requests for committee participation, calls for papers and panels, and information about logistics and lodging.

## ACASA Meeting Minutes : ASA 2008

### Board Meeting

Friday November 14, 2008

Sheraton room 1443 1-2:45 pm

Members present: Jean Borgatti, Alice Burmeister, Susan Cooksey, Kate Ezra, John McCall, Monica Visona. Carol Magee as incoming Treasurer/Secretary, Chika Okeke-Agulu, Karen Milbourne

### Welcome and length of terms on board:

The meeting began with a discussion of the list of board members and their terms. Because the triennial is being postponed one year, all board members have agreed to serve an extra year to maintain the current board schedule [one half of the members serve the three-year triennial to triennial period and the other half serve a three-year period beginning/ending at the ASA meeting in the year following the triennial year]. Susan Cooksey has agreed to continue on the board until a replacement can be found to take over the newsletter.

As of the business meeting on Friday November 14, 2008, the board will be composed of the following individuals.

### Tiennial 2011:

UCLA has offered to host the next triennial, though Al Roberts would like to see the budget for the Harvard one. Rebecca Nagy compiled a packet for organizing the triennial and it was decided that this should be made available more easily to anyone who is interested in proposing a site. Both Lisa Binder/Enid Schildkrout and the Museum for African Art and Gitti Salami at the University of Kansas have expressed interest in hosting the 2014 triennial. It was agreed that we should try to have a relatively solid plans in the works for two triennials at any time. Ground work, especially for African sites should be done before the site is even proposed to the board.

The board feels that a triennial committee should now be one of the standing committees—this will be provided for in the revision of the by-laws. The Vice President should head this committee with one other board member serving on it. These individuals would liaise with the current host as well as those interested in hosting a triennial and would help determine what the best venues for this event might be. They might also be active in soliciting individuals to take on the organization of a triennial.

A question was raised about what went wrong in the current planning. No one was sure as we have not yet received the report from Sylvester Ogbechie though it was believed that part of the problem was

that there was no parallel host organization here in the U.S. that could work with a Senegalese counterpart in the organization process.

### Vice-President and Past-President positions

Normally the past-president role is taken on by the president [terms are 1.5 years each]. Because Sylvester resigned we will need to ask someone to step into that position. The board felt it best to ask someone who had previously served as president. Several names were offered and after discussion it was decided that Bill Dewey would be the best choice. He accepted this offer. The position of Vice-President will be created with the revision of the by-laws. This person will serve for 1.5 year and then step into the presidency.

### By-laws revisions

Monica Visona, Kim Miller, Jean Borgatti, Kate Ezra were on the committee; they proposed the initial changes and then the remainder of the board revised those proposals. Kate offered the following summary of those revisions:

#### Article I: Scope

Associated with CAA in addition to ASA, ACASA's mission includes African Diaspora arts

#### Article II: Objectives

One of the main goals of ACASA is the triennial meeting

#### Article III: Structure

Proposed number of board members increase from 8 + past president and secret/treasurer (10 fixed) to as many as 12 each time the board changes. Retain times for nomination. Add provision that up to 2 members can be re-enlisted to stay on board. Deleted President Pro-tem; replaced with VP (President-elect) which follows the ASA model.

There was discussion about how best to choose the Vice President. It was decided that the board will nominate the Vice President/Pre-elect from incoming board members and it will be ratified by the membership, which may be done electronically. Steve Nelson volunteered for this position, and the board accepted his offer. He will provide a statement to the membership who can ratify his position via e-mail sent to Carol Magee, the incoming Secretary/Treasurer. She will maintain confidence as to all comments and votes received.

#### Article IV: Duties of Officers

Board will meet via conference all in addition to annual meeting at ASA. Board members are expected to serve on two committees. Deleted standing committees: Social Sciences and Arts and Humanities. Added

standing committees: triennial, external relations, nominating, membership, website.

#### Article V: Elections

Mechanism for electing Vice-President as outlined above (Article III), electronic voting will be looked into and candidates names and statements will be posted to ACASA website. Nominating committee will consider the diversity of the Board.

#### Article VI: Meetings and procedures

There was discussion as to whether the primary business meeting should be held at ASA or some other venue. Although ASA has not been hospitable to ACASA with regard to audio/video equipment, people felt the interdisciplinary nature of the ASA meeting, as well as the need to keep association with parent organization warranted keeping the meeting as scheduled. There will be a meeting or event for ACASA members at CAA each year. Karen volunteered to be liaison for CAA and the President will be liaison for ASA.

Voting for by-laws: quorum present, vote approved

#### **Secretary/Treasurer's report**

The board is continuing to look into the possibility of on-line payment service that would enable members to renew with credit cards (not just PayPal) as well as to log-in and update account information themselves. John McCall is looking into that.

Membership numbers have decreased by almost half since the triennial; new ways to keep membership between triennials need to be considered. Money from membership dues go directly into the operating account. The only operating expenses were website related: construction, domain registration and hosting. Special funds such as the travel fund (which needs attention) and the Sieber scholarship and dissertation fund only get money if individuals designate that fund with their donation. The ideal for the Sieber fund is for it to be an endowment, which ultimately will earn enough interest money to cover the \$500 award. We should start asking for money now—especially from institutions. One of the problems with institutional memberships is that they are often paid through a subscription service and unless someone in the business office recognizes what ACASA is, or someone at the institution is advocating for renewal it gets lost in the shuffle. We need to clarify, and consider if appropriate or not, what the institutional membership benefits are.

There was discussion about whether or not there should be separate institutional fees---one for non-profit organizations and another for for-profit institutions. There was also discussion about whether or

not the price for the triennial should be raised, though it was decided that the price should be dependent on the cost. It was suggested that maybe dorms or graduate student homes could be available to help house graduate students at the triennials. The triennial only cost us \$4K because the Florida organizers were able to raise a lot of outside money.

Carol and Alice will meet after this meeting to transfer info

#### **Dues structure**

The current fees are correct on website. These figures were raised at last triennial; 2008 is first year that the new rates are in effect. The board can consider raising them again, to bring them in-line with other organizations, as we get closer to the triennial.

#### **Other business**

We want to celebrate the fact that the website is up and running and ask for feedback and responses from the membership.

Electronic voting will be a priority.

Discussed business meeting agenda: to include CAA 2009 update by Monica, Newsletter update by Susan, announce membership forms. Alice will have current members list so people can check if they are up-to-date.

Submitted by Carol Magee, Secretary -Treasurer

#### **ACASA Business Meeting Minutes 11/14/2008, ASA Conference, Sheraton Hotel and Towers, Chicago 7:10 p.m.-8:35 p.m.**

**Board Members** in attendance: Kate Ezra, Past President, Alice Burmeister, secretary treasurer, Susan Cooksey, Newsletter Editor; Monica Visona; Jean Borgatti (absent: Kim Miller; Allen Roberts; John McCall; Sylvester Ogbechie)

Kate Ezra, Past President welcomed the members and in the absence of former President, Sylvester Ogbechie, agreed to lead the meeting.

#### **Treasurer's Report**

Alice Burmeister submitted the Treasurer's Report, going over last year's figures from Oct. 17, 2007 – Nov. 13, 2008

#### Membership Summary

This year there was a drop in membership after the Triennial. Need ideas to sustain membership. Move to online system to streamline credit card payments; John McCall, webmaster will recommend later in the meeting..New membership fee schedule this year (2007-2008). Alice reported that ACASA received no royalties for sales of *Art in Africa* in 2008.

## Newsletter Report

Susan Cooksey reported that the Newsletter has been posted on the new website since last year. Current issues and past issues are on the Publications menu. Hardcopies are still available from the editor. This is saving ACASA much time and money. Directory will continue to be mailed to all members, and hopefully be available this winter.

## Triennial and Board Positions

Kate Ezra: Sylvester resigned two months ago. This slowed down the process of scheduling the venue for the triennial. UCLA will host it in 2011 (it will actually become a quadriennial) It will be 25 years since the last UCLA Triennial. A focal point will be the Marla Berns' Benue Valley exhibition at the Fowler Museum. Impact of Sylvester Ogbachie's resignation and refusal to serve as Past president. The board has worked to locate a Past-President, and Bill Dewey, who has agreed to take on the post.

## Election of new Board members: Slate of

Candidates: Carol Mc Gee, Steven Nelson (absent), Chike Agulu Okeke, Ruth Simbao (absent), Karen Milbourne

Ratification - Kate Ezra proposed we ratify and invited discussion.

Robin Poynor moves, Simon Ottenberg seconds the motion, and members unanimously voted to approve the new board

**By-laws** :Board proposes continuing board member Jean Borgatti's service as president. Robin Poynor moves, Simon Ottenberg seconds the motion, and all were in favor.

Terms have changed as of this election from 3 to 4 years, because of the need to delay the Triennial until 2011-2012. Extended terms of service agreed to will change at Triennial and the following ASA meeting.

Kate reported on the Board Conference call to Al Roberts - report about UCLA meetings on triennial group. Al noted economic shortfalls mean we will have more expensive hotel rates and conference fees. He noted that it would be a timely meeting since ACASA was founded at UCLA and we could celebrate the 15<sup>th</sup> symposium there.

By-laws Revisions: [handout posted on ACASA website]

Track changes, Article 3, 4, 5 – most important changes

Currently there are 10 Board members – make this more flexible, up to 14; in addition to slate, those who self-nominate are also accepted, and those who want to continue can do so for 1 more term; re-enlistees will never more than

25% at one time. Deletion of position of President Pro-tem; we will use instead a model similar to ASA, in which Vice- President comes on board to serve 4 ½ years (1 ½ learning, 1 ½ as president and 1 ½ as past president); This system allows incoming President a better sense of the job and also specifies expectations of board members. Committees were scrutinized and the social science and arts committee was deleted; Other functioning committees include those for the Triennial, Membership, and Website; ad hoc committees are also needed.

Elections – procedures intact except VP chosen among incoming board members. Maintain self-nomination or other nomination process. Need 10 signatures & statements. Move toward electronic voting.

Sidney Kasfir noted CAA model of membership is not January-December. This didn't work for ACASA previously and lost members, because most people renew in December before the conference. Two optional membership incentives discussed: 3 year memberships with installment payments. Alice Burmeister suggests that online payments may allow this option; Lifetime membership added in 2007.

Bill Dewey congratulated the board for all the bylaw changes. He asked for a motion to pass the bylaws. The changes were approved by members. Changes will be posted with tracking on the website.

The board has nominated Steve Nelson as Vice President, and Steve has agreed to serve. He will be at UCLA for the Triennial. There was consensus that this was appropriate.

## Website

John McCall (absent)

Kate Ezra reports website is running thanks to Website Committee members Jean Borgatti Kim Miller and Kate Ezra, who asked for feedback from members.

Robin Poynor commented that the new online Newsletter is advantageous to members since it can be accessed anytime.

## CAA/ Textbook Committee

Monica Visona announced that CAA sponsored a panel by Shannon Hill, and proposed that we have an event to draw ACASA members at every meeting of CAA.

Textbook Committee consists of Monica Visona & Gitti Salami, and they invited members to attend their roundtable discussion at CAA. Monica also mentioned that Kim Miller & Sandra Klopper are preparing a reader in African contemporary visual culture – pop culture generally need ideas – essays are needed ( art & artists of the 21<sup>st</sup> century, intros and other contributions for project timeline) – a prospectus is in progress, but no publisher yet; it is on listserv or website for review by membership. By February, possibly, they will have a TOC, according to Gitti Salami; they plan to use it as a textbook; builds on ideas for past discussions at triennial; discussion of possible CD or online images, as most companies have texts with CDs; textbook royal-

ties should be given to ACASA – not this year (Alice Burmeister), it should go to student travel, etc.; images contributed should go to ACASA; copies more expensive; no royalties for writers during entire time 1<sup>st</sup> edition was out. Monica Visona wants feedback about errors and critique. Susan Vogel suggested tracking the use of textbook.

### **Book Reviews**

Jean Borgatti added that the H-net editor reviews desktop publishers to send books to H-net art book reviews, so Jean can capture them; reviews are archived at H-Af-art net permanently and are searchable in 2 sites. Michael Connor is still there. H-AF-Art ACASA site is now linked [re-directed] to new website. Bill Dewey – we should formally thank Michael Connor for his long service in H-AfrArts listserv.

### **WikiAfrica**

*WikiAfrica* – Julia Paoletti and Lisa Binder An Italian-based non-profit that promotes *Wiki Africa*; expand through various projects, increase content, discussion & accessibility; ACASA, ASA – get in touch with scholars who shape these & encourage more information on the web. Good for students, etc.; we offer scholarships \$3-5,000; example, a student panel in the next meeting can be put on the web and can get awarded money. Partnership ideas can be sent in via email. Monica Visona asked about volunteer editors; students are interested in this. Wikipedia editors must have first contributed a certain amount. *WikiAfrica* is a portal to *Wikipedia* and comes with the same pros & cons of *Wikipedia*. Internet access is available to Africans with limited traditional libraries. Anyone with questions is encouraged to contact the reps.

### **Videos Requested**

Kinsey Katchka of the North Carolina Museum of Art said the museum is undergoing expansion, and is seeking contextual videos. Can a central database on available films be created on the Website?

### **Conclusion**

Jean Borgatti thanked the board members who are leaving, Alice Burmeister and Kate Ezra for their service, and also thanked Susan Cooksey for her continued service as Newsletter editor.

Meeting adjourned at 8:35 p.m.



**ASA News**

The 52nd Annual ASA Conference will be in New Orleans, at the Marriott Hotel, November 19-22, 2009. The conference theme is “Africa at the Crossroads.” The deadline for panel and paper proposals is March 31, 2009. All materials must be

submitted online. Payment of membership and registration must precede submission of proposals. The new website can be accessed at <http://www.africanstudies.org>



**Conferences & Symposia**

### **Annual Meeting of the Canadian Association of African Studies**

#### **Communities and Transformations in Africa and African Studies**

Queen's University, Kingston, Ontario, Canada  
May 4 - 7, 2009

Striving for community is at the heart of ubuntu, the African philosophy that stresses mutual obligations and responsibility. From far-flung kinship networks, artisan guilds and women's informal associations to regional or pan-African political movements, Africans across the ages have looked to communities to give meaning to their lives and to resolve conflict or find protection. Community is also close to the heart of Africanist scholars and activists outside of Africa, who seek to support each other and to express solidarity with African colleagues. Yet dysfunctional communities such as gangs, cliques, and tribalist groups have been a bane to efforts to develop and democratize. New media are rapidly changing the ways that communities cohere and the ways that scholars and activists relate and research them.

The conference is planned to co-ordinate (and to build community) with two other conferences of potential interest. One of the sub-themes of the Cuba conference is Cuba-in-Africa and Africa-in-Cuba, beginning with shared panels, roundtables and cultural events on May 7th. CAAS members are invited to attend this conference at no extra fee. The Measure of a Revolution: Cuba, 1959-2009: Understanding the Past, Considering the Future Queen's University, May 7-9, 2009 [http://www.queensu.ca/sociology/?q=themeasureofarevolution09\[1\]](http://www.queensu.ca/sociology/?q=themeasureofarevolution09[1])

#### **Debt and Slavery: the History of a Process of Enslavement, Indian Ocean World**

Centre (IOWC), McGill University, Montreal  
May 7-9, 2009  
[http://indianoceanworldcentre.com/events/conference08.php\[2\]](http://indianoceanworldcentre.com/events/conference08.php[2])

Annual Meeting of the Canadian Association of African Studies  
Guidelines for Submission: website under construction.

## REGISTRATION:

Regular: \$200

Graduate Student: \$100

Undergraduate Student: Free (receptions and lunches at cost)

Registration fee includes:

- membership in CAAS
- welcoming reception
- three lunches, coffee and snacks
- book fair
- admission to Cuba conference events
- free admission to the Agnes Etherington Centre (art gallery, including a special exhibit of African art)
- filmfest



## Saharan Crossroads: Views from the North Carrefour saharien: la vue du nord

AIMS/WARA Conference, Tangier

June 6 through 8, 2009

Africa has traditionally been viewed through a bifocal lens in which the Sahara Desert has been perceived as an impenetrable barrier dividing the continent into the northern "white" and sub-Saharan "black" Africa. Despite trans-Saharan cultural contact spanning centuries, the conceptual divide separating North and sub-Saharan Africa remains strong. Countries to the north find themselves placed in Mediterranean, Islamic, and Middle Eastern studies with little consideration of cultural, historical, or artistic contact with sub-Saharan countries, which are often considered more authentically "African." Much scholarship has failed to recognize that communication, correspondence, trade and travel has been going on for several millennia, often in partnership with nomadic movements across the Sahara. In fact, the arbitrary and removed perception of Africa as separate zones may be growing. We seek to counteract this tendency. Reality is and has been quite different. Contact among traders, scholars, artisans, and nomads set the stage for the emergence of richly diverse aesthetic expressions along the web of North to South and East to West routes crossing the Sahara as well as at their beginning and ending points. The Sahara and its peripheries have been platforms of interconnected peoples and cultures.

Saharan Crossroads invites papers in the fields of art history, literature, anthropology, folklore, cultural history, geography, film, performing arts, and music ad-

ressing the methodological, conceptual, stylistic or technical aspects of artistic creativity, culture, and performance, both contemporary or historic, which reflect the nature of this artistic discourse and illustrate how the Sahara has been a porous boundary, a bridge rather than a barrier, for the transmission and exchange of arts and culture through time.

Saharan Crossroads: Views from the North, the 2009 AIMS Conference, is the first of a two-part conference. "Views from the South" will take place a year later in Niamey, Niger. A delegation of scholars from the West African Research Association in Dakar (WARA) will participate in Views from the North. For Part II in 2010, "Views from the South," we envision reversing these roles so that WARA takes the lead, incorporating a delegation from AIMS. In this way, the conferences should lead to new and enduring scholarly linkages. We underline the significance of Saharan Crossroads: Views from the North's artistic and cultural theme of historical and contemporary connections across Saharan space.

Themes to be considered may include, but are not restricted to:

- Historical Construction of the Sahara as a Barrier
- Behavioral, Geographic, and Conceptual Space of the Sahara
- Libraries and the Challenges of Archival Preservation
- Cultural Manifestations of Slavery in North Africa
- Sufi Brotherhoods and their Role in Cementing Relations Across the Sahara
- The Sahara as a Geographic and Cultural Space of Amazighité
- Nomadic Cultures as Agents of Contact
- Saharan Oases as Zones of Cultural Contact
- Saharan Arts, Architecture, and Design
- Music and Performance in and across the Sahara
- Deconstructing North/South Identities: Artists' Roundtable

For Information, contact

Dr. Cynthia Becker [cjbecker@bu.edu](mailto:cjbecker@bu.edu)

Dr. Jennifer J. Yanco Boston University  
West African Research Association [wara@bu.edu](mailto:wara@bu.edu)



## 5th Biennial Conference of The Association for the Study of the Worldwide African Diaspora

Accra, Ghana

August 2-5, 2009

<http://www.aswadiaspora.org/index.html>

You are invited to participate in the fifth biennial conference of the Association for the Study of the Worldwide African Diaspora (ASWAD), to be held August 2-5, 2009, in Accra, Ghana. The conference is co-sponsored by Rutgers University and the W.E.B. Du Bois Center in Accra, with the support of Ghana's Ministry of Tourism and Diasporan Relations.

### Theme

In commemoration of both the Pan-African Conference of 1900 and the Pan-African Congress of 1919, and in celebration of Ghana's central role in nurturing Pan-African struggles for freedom and justice since 1957, the theme of the conference is "AFRICA, DIASPORA, AND PAN- AFRICAN AGENDAS."

The conference will be research driven, featuring panels organized in ways that effectively stimulate discourse across geographic, disciplinary, cultural, and theoretical boundaries. Emphasis will also be given to the practice and performance of culture, identity, and politics. Participants are encouraged to propose roundtable discussions and participatory workshops that look at diasporic encounters in all activities from educational policies to cooking practices. All geographic areas will be represented, including Africa, the Americas, the Middle East, Europe, and Asia. Paper and panel proposals that incorporate women, gender, and sexuality as categories of analysis are encouraged.

Other queries can be addressed to:

[aswad@webdubois-gh.org](mailto:aswad@webdubois-gh.org).





## Calls for Papers & Essays

### **Africa on My Mind: Contemporary Art, Home and Abroad**

The Savannah College of Art and Design (SCAD) will host its third biennial Art History Symposium, Africa on My Mind: Contemporary Art, Home and Abroad, February 26-27, 2010.

The goal of this symposium is to encourage representation by a variety of media and cultural and geographical areas in Africa and the African Diaspora. Possible topics could address the role of contemporary African and African Diaspora art in shaping regional, ethnic and individual identity; the gendered responses to the colonization of the body and mind; contributions of technology and international art fairs to shaping identity and careers; questions of interpreting and exhibiting contemporary work; pedagogic theories and methods addressing African and African Diaspora art; the vitality of African traditions in coastal South Carolina and Georgia. Open to scholars and graduate students. The editors of Critical Interventions: Journal of African Art History and Visual Culture have agreed to consider papers by symposium participants for publication. The symposium will feature a keynote address by Simon Njami (lecturer, art critic, novelist and essayist).

Deadline for abstract submission: May 15, 2009  
Please submit an abstract (300 words max) and a CV, including complete contact information (address, phone, and email). Submit to: [arthsymposium@scad.edu](mailto:arthsymposium@scad.edu)  
Notification of acceptance: September 30, 2009 via email  
For information on the 2008 symposium:  
<http://www.scad.edu/events/arthsymposium/2008/index.cfm>

Jane Rehl, PhD and Andrew Nedd, PhD,  
Symposium Co-chairs  
SCAD  
Department of Art History

### **INTERNATIONAL CONFERENCE CALL FOR PAPERS**

Tayo Akpata Foundation in collaboration with Institute for Benin Studies invites participants to submit abstracts and papers for an INTERNATIONAL CONFERENCE scheduled to hold in Benin City, 24-26 June 2009.

Theme: ASPECTS OF THE FOREIGN RELA-

### **TIONS OF BENIN EMPIRE IN HISTORY**

Sub-themes:

Historiography of Benin / Edo Diaspora and Foreign relations of Benin Empire; Origins of Benin / Edo Diaspora; Edo Diaspora in Yoruba land: Akure, Ekiti, Owo, Akoko (Owo Division), Ilorin, Ikale, Ilesha and Eko-Lagos; Edo Diaspora in Igbo land and the Niger Delta; Benin Kingdom, the Trans Atlantic Slave Trade ; Edo Diaspora – Influences in Sao Tome and Principe, West Africa and the Americas; Impact of colonialism on the Benin / Edo Diaspora.

Abstract of not more than 250 words should be submitted electronically as attachment through the e-mail address: [insbeninst@gmail.com](mailto:insbeninst@gmail.com), and Cc. [insbenst@hotmail.com](mailto:insbenst@hotmail.com) OR As Hard Copy with the Floppy Disc or Flash; typed double space, using font Times New Roman (12points) to the undersigned. Deadline for submission of ABSTRACT is FEBRUARY 28, 2009. Authors will be notified of the status of their abstracts by MARCH 15, 2009. Completed Papers must be received MAY 30TH 2009 Completed papers must include references, tables and figures on standard paper (A4) with 1 – inch margin all round.

All enquiries should be addressed to: Uyilawa Usuanlele, Coordinator, North America-  
[uyilawusu@gmail.com](mailto:uyilawusu@gmail.com)  
+1-315-312-3485

or

Aiko Obobaifo, Secretary,  
18 Ezoti Street,

### **1st Global Conference Fashion - Exploring Critical Issues**

Mansfield College, Oxford  
September 25- 27, 2009

#### Call for Papers

Deadline April 24, 2009

Fashion is a statement, a stylised form of expression which displays and begins to define a person, a place, a class, a time, a religion, a culture, and even a nation. This inter-disciplinary and trans-disciplinary conference seeks to explore the historical, social, cultural, psychological and artistic phenomenon of fashion. Fashion lies at the very heart of persons, their sense of identity and the communities in which they live. Individuals emerge as icons of beauty and style; cities are identified as centers of fashion. The project will assess the history and meanings of fashion, evaluate its expressions in politics, music, film, media and consumer culture; determine its effect on gender, sexuality, class, race, age and identity; and explore future directions and trends.

Papers, presentations, workshops are invited on issues related to any of the

following themes;

1. Understanding Fashion  
~ Fashion, style and chic  
~ Fashion and Fashionability; Fashion as Zeitgeist ~ History of Fashion
2. Philosophies of Fashion ~ Principles of Fashion ~ Fashion Theory ~ Fashion and Ideology ~ The Politics of Fashion ~ Ethical Issues in Fashion
3. Cultures of Fashion ~ Fashion Cultures ~ Fashion in the City ~ Fashion icons ~ Men and fashion ~ Children and fashion ~ Pets and fashion ~ Fashion and sports
4. Fashion and Identity ~ Fashion as defiance ~ Self-Fashioning and Body Art (body modifications, including make-up, hair design, piercings, tattoos, body sculpting, plastic surgery) ~ Gender, Sexuality and Fashion of the body ~ Class, Race, Age and Fashion ~ Fashion and Religion
5. Fashion and Representation ~ Fashion and Fashion and Pop Culture (eg., celebrity, fashion icons, reality TV programming (e.g, Project Runway and its imitators) ~ Fashion and Film ~ Fashion and Music ~ Fashion and role-playing or fantasy
6. The Future of Fashion ~ Trends ~ Designing Fashion ~ The Business of Fashion ~ Fashion cycles ~ Shopping and Consumerism: Fashion Markets- fashion and beyond: designer furniture, designer architecture

Papers will be accepted which deal with related areas and themes. Pre- formed panel proposals are also encouraged.

The 2009 meeting of Fashion - Exploring Critical Issues will run alongside our project on Multiculturalism and we anticipate holding sessions in common between the two projects. We welcome any papers considering the problems or addressing issues of Fashion and Multiculturalism, Conflict and Belonging. Papers will be considered on any related theme. 300 word abstracts should be submitted by Friday 17th April 2009. If an abstract is accepted for the conference, a full draft paper should be submitted by Friday 7th August 2009.

300 word abstracts should be submitted to the Organising Chairs; abstracts may be in Word, WordPerfect, or RTF formats, following this order:

- a) author(s), b) affiliation, c) email address, d) title of abstract, e) body of abstract
- E-mails should be entitled: Fashion Abstract Submission

Please use plain text (Times Roman 12) and abstain from using any special formatting, characters or emphasis (such as bold, italics or underline). We acknowledge receipt and answer to all paper proposals submitted. If you do not receive a reply from us in a week you should assume we did not receive your proposal; it might be lost in cyberspace! We suggest, then, to look for an alternative electronic route or resend.

Organizing Chairs:

Jacque Lynn Foltyn  
Chair, Dept of Social Sciences, College of Letters and Sciences, National University, CA, USA  
E-mail: jfoltyn@nu.edu

Dr. Rob Fisher  
Network Founder and Network Leader, Inter-Disciplinary.Net, Freeland, Oxfordshire, United Kingdom  
E-mail: fashions@inter-disciplinary.net

The conference is part of the Critical Issues series of research projects. The aim of the conference is to bring together people from different areas and interests to share ideas and explore various discussions which are innovative and exciting. All papers accepted for and presented at this conference are eligible for publication in an ISBN eBook. Selected papers may be invited to go forward for development into a themed ISBN hard copy volume. Please note: Inter-Disciplinary.Net is a not-for-profit network and we are not in a position to be able to assist with conference travel or subsistence. The conference is being organized with support from Models 1: Europe's Leading Model Agency.

For further details about the project please visit:  
<http://www.inter-disciplinary.net/critical-issues/ethos/fashion/>

For further details about the conference please visit:  
<http://www.inter-disciplinary.net/critical-issues/ethos/fashion/call-for-papers/>

Dr. Rob Fisher  
Inter-Disciplinary.Net  
Priory House, Wroslyn Road, Freeland, Oxfordshire. OX29 8HR.

Tel: +44 (0)1993 882087  
Fax: +44 (0)870 4601132  
Email: fashions@inter-disciplinary.net  
Visit the website at <http://www.inter-disciplinary.net/critical-issues/ethos/fashion/call-for-papers/>

### **Research in Cultural and Intellectual History: Call for Essays**

Academica Press, an independent scholarly publisher, is proud to celebrate the second anniversary of its continuing series, "Research in Cultural and Intellectual History." This list, edited by Paul du Quenoy (American University of Beirut), is a forum for cutting edge work that challenges traditional disciplinary boundaries and provocatively revisits

conventional topics. Manuscripts in the series will ideally be devoted to eclectic and under-explored issues in cultural and intellectual studies and make imaginative uses of theory and method. The series hopes to appeal to active scholars in history, philosophy, literature, cultural and regional studies, the arts, anthropology, and political science. The series editor will gladly consider proposals for complete or nearly complete unpublished manuscripts. Please direct all proposals and related inquiries by e-mail to:

Paul du Quenoy, Ph.D.  
Department of History and Archaeology  
The American University of Beirut  
pd05@aub.edu.lb

### **Ife Studies in African Literature and the Arts**

Ife Studies in African Literature and the Arts (ISALA) is a reputable peer-reviewed journal of African thought and culture, established in 1984. Published annually by the English Department of Obafemi Awolowo University, Ile Ife, Nigeria, it has become an internationally acclaimed platform for discussing landmarks in African literary productions and scholarship.

Toward the publication of its next edition (Volume 2 Number 1, 2009) which is scheduled to come out in the last quarter of 2009, the Editorial Board invites contributions from scholars and researchers in the areas of African literature, performance, popular culture, film, music and allied subjects. Equally welcome are top quality creative works, book reviews, review essays and interviews.

Each contribution should be typed double-line spacing in 12 points of Microsoft word (Times New Roman) and should not be more than 25 pages of A4 size paper. Articles should be in MLA style sheet format and should contain on a separate page, the title, author's name, address, brief biographical notes and an abstract of about 250 words. Electronic submissions can be made as E-mail attachment.

Send contributions on or before August 1, 2009 to:  
Dr. Gbemisola Adeoti, Editor, ISALA,  
Department of English  
Obafemi Awolowo University,  
Ile Ife, Nigeria.  
E mail: isalalife@yahoo.co.uk  
remiade@oauife.edu.ng

### **"Tourism, Archaeology, and Development"**

Session Organizer: Rachel Faye Giraudo  
(University of California, Berkeley) Session Abstract for the American Anthropological Association 108th Annual Meeting, December 2-6, 2009, Philadelphia, PA

Archaeological practices such as excavation, conservation, and interpretation all contribute to the establishment of potential tourist destinations in the forms of museums, interpretive centers, and archaeological reconstructions. As tourists begin arriving at sites of archaeological value and hospitality infrastructure expands, these places then become part of local and regional political economies. Thus archaeology is part of the development process. While considerable scholarly attention has been paid to archaeology's involvement in nation building and in colonialist and imperialist agendas within the wider discourse of the socio-politics of archaeology, the papers of this session will more closely examine the role of tourism, archaeology, and development.

"Archaeo-tourism," which fits within the heritage tourism sector, attracts tourists who seek authenticity from archaeological artifacts and sites, and who possess nostalgia for the past. These tourists are interested in personal interactions with a material past and its aura, which they gain through visits to places of archaeological value. Archaeologists and heritage managers help create these sites of cultural consumption of the 'authentic' through their professional practices and publications, and through the promotion of public archaeology. Certain archaeological sites also engender romanticized yearnings within tourists for a more familiar past, or a past to which tourists feel connected. Hence archaeology is also implicated in the project of modernity through tourism.

Archaeology is development and it therefore encourages an influx of resources, roads, and communications into areas where archaeologists, conservationists, and heritage professionals work. Often the most extraordinary examples of archaeology as development are in low-income regions or in underdeveloped countries. Local governments, NGOs, and international organizations encourage sustainable development through tourism in these more impoverished areas, and sites of archaeological value are transformed into income-generating commodities. Likewise, the economic benefit tourism provides is also perceived to be the main incentive for local communities and nation-states to conserve and protect their archaeological resources.

Tourism is the largest-growing industry in the

world, and archaeology is one of its niches. The papers in this session investigate the key issues surrounding archaeo-tourism, such as cultural consumption, authenticity and nostalgia, archaeology and political economies, sustainable development, disciplinary ethics, and the impacts of archaeological practices on neighboring communities.

If you are interested in presenting a paper in this panel, please send a paper abstract of up to 250 words to the session organizer by March 24, 2009.

Rachel Faye Giraud  
University of California, Berkeley  
Email: giraud@berkeley.edu

### **Material and Visual Culture: Narrating National Heritage in Global Contexts**

Canada

Publication Date: May 15, 2009

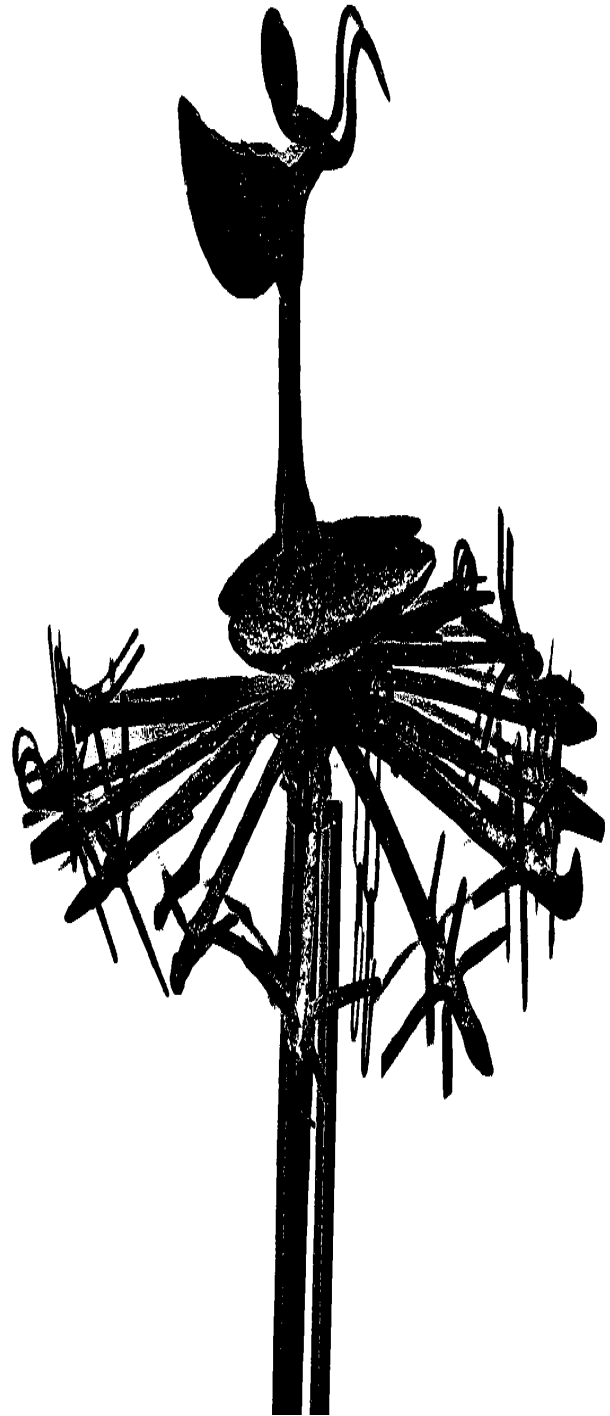
A special-themed issue of Material Culture Review invites contributions examining how relationships of material and visual culture contribute to cultural tourism generally, and particularly, to the ways cultural tourism narrates national heritage in global contexts. How do the relationships foster or re-narrativize national memory, identity, history or tradition along transnational pathways established by exile, diaspora, migration or cultural tourism? To what ends do material and visual culture together address people as the subjects and subjectivities of cultural tourism? Conversely, how do the subjects shape the interplay of material and visual culture? What enables material and visual culture to constitute a contact zone through which national subjects and heritages connect? How do material and visual culture link personal and civic history to national heritage in global contexts? How do they position national heritage in relation to cultural tourism?

Please consult guidelines at <http://culture.cbu.ca/mcr/submissions.html>

Expression of interest with a cv due 5/15/09.

Completed work, 8/1/09.

Jennifer Way  
Associate Professor of Art History  
College of Visual Arts and Design  
University of North Texas  
1155 Union Circle, #305100  
Denton, TX 76203-5017  
USA  
Office w/voice mail: 940-565-4029  
E-mail: JWay@unt.edu





## Fellowships

### PHILIP L. RAVENHILL FELLOWSHIP

As the founder of the West African Museums Program (1982-87) and Chief Curator of the National Museum of African Art (1987-97), Philip L. Ravenhill was a major creative force in the study, collection, preservation, and exhibition of African art. The Philip L. Ravenhill Fellowship is awarded to an art historian, cultural anthropologist, museum curator, or visual artist of African heritage. The Fellowship is intended to give deserving individuals the opportunity to travel, conduct research, or practice their art in North American or European museums or educational institutions. Preference is given to young or mid-career scholars or artists who have not recently had the opportunity to travel internationally. Applicants must secure the agreement of a potential host institution in advance of their application to be considered for the Ravenhill Fellowship. Such affiliation could also provide the recipient with matching funds.

Support may be requested for periods of one to three months, and applications will be funded up to US \$7,500 (less applicable taxes). Successful applicants will have demonstrated accomplishment in research related to or practice of contemporary or traditional African arts.

All applicants must be citizens of an African country, although not necessarily current residents of Africa. The following materials must be included in support of the application:

1. Resumé or curriculum vitae.
2. An official letter written by the department head or administrator of the proposed host institution (museum, art school, college, or university) confirming approval of the applicant's proposed residency at that institution.
3. A description of no more than one thousand words clearly explaining the project to be undertaken and the expected outcomes (e.g. monograph, chapter, article, exhibition, catalogue).
4. Three letters of reference from professional employers, mentors, or colleagues.
5. Projected dates of travel and length of residency.
6. The name, phone number, and email address of a contact person at the proposed host institution.
7. A detailed budget including travel expenses, living expenses, and supplies.

8. For visual artists, ten to twenty digital images saved to a CD or 35mm slides of recent work (jpgs sent via email are not acceptable).

Applications should be sent to Betsy Escandor at the UCLA Fowler Museum of Cultural History, Box 951549, Los Angeles, CA 90095-1549. **All applications are due by May 15, 2009. Email applications are not acceptable.**



## Exhibitions

### Unbounded: New Art for a New Century Newark Museum

[www.newarkmuseum.org](http://www.newarkmuseum.org)

February 11 – August 16, 2009

Since its founding in 1909, the Newark Museum has been committed to exhibiting and acquiring the work of living artists. In addition, it has consistently collected more broadly than most other museums. As the Museum begins its second century, our representation of the "art of our time" builds upon this unconventional history while responding to the realities of artistic practice in an age of globalization. Today, fixed categories based on geographic boundaries—the arts of the Americas, Africa, or Asia—have become increasingly tenuous as artists create on multiple continents and exhibit their work internationally. In addition, historical distinctions between "fine art" and "craft" continue to be blurred, as the definition of art itself is being re-shaped.

*Unbounded: New Art for a New Century* showcases art created over the past fifteen years by forty artists from Africa, America, Asia and Europe. All are recent acquisitions from the museum's collection and many will be on view for the first time. The museum's definition of "contemporary art" is broad and inclusive, encompassing painting, sculpture, ceramics, fashion, jewelry, textiles, photography and new media. While the art works are diverse, the themes presented highlight shared concerns and ideas that inspire artistic creativity around the world, transcending traditional divisions based on geography, genre or media. Artists represented include Sandy Benjamin-Hannibal, Dawoud Bey, Jim Campbell, Chunghie Lee, Willie Cole, Sokey Eodorh, Victor Ekpuk, Dahlia Elsayed, Arline Fisch, Samuel Fosso, Gonkar Gyatso, Hong Zhu An,

Pieter Hugo, William Kentridge, Sun Wuk Kim, Wosene Worke Kosrof, Nicholas Lovegrove, Lu Wen Xia, Lu Jian Xing, Rossinah Maepa, Senzeni Marasela, Franco Mondini-Ruiz, Louis Mueller, Magdalene Odundo, Kwesi Owusu-Ankomah, Grayson Perry, Peter Pierobon, Martin Puryear, Damien Ruppacci, Diego Romero, Red Weldon Sandlin, Deganit Stern Schocken, Yinka Shonibare MBE, Lorna Simpson, Vivian Sundaram, Susan Thayer, Bill Viola, Wang Jin, and Sue Williamson.

*Unbounded* is the result of a collaboration between curators from four departments in the Museum:

**Christa Clarke** (Arts of Africa), **Ulysses Grant Dietz** (Decorative Arts), **Katherine Anne Paul** (Arts of Asia) and **Beth Venn** (American Art). The curators' different areas of specialization and varied approaches to art are reflected in the selection of works presented and, in some cases, their interpretation. This collaborative approach to the representation of contemporary art represents the plurality of artistic centers and the many ways of creating and viewing works of art in an increasingly global world.

#### **Related Programs: Centennial Conversations**

##### *Unbounded by Convention*

Thursday, March 19, 7 – 8 p.m.

Curator Beth Venn will engage in conversation with artists Victor Ekpuk, Dahlia Elsayed, Franco Mondini-Ruiz and Magdalene Odundo. The artists, each of whom is represented in the exhibition, will discuss their works, and address questions raised by public participants. Questions for this program may be posted for discussion by emailing to [adult-programs@newarkmuseum.org](mailto:adult-programs@newarkmuseum.org) prior to the evening event.

##### *Art Now: Shifting Terrain*

Thursday, May 21, 7 – 8 p.m.

Curator Christa Clarke will moderate a discussion about how forces of globalization are reshaping definitions of contemporary art and its representation in the public sphere. The panel includes Melissa Chiu (Asia Society) Chika Okeke-Agulu (Princeton University) and Lowery Sims (Museum of Arts and Design) .

Both programs will be preceded by a reception at 6 p.m. in the Museum's Engelhard Court. Pre-registration is required. Further information may be obtained by calling 973-596-6550.



#### **Catalogue de l'exposition Dieux, rois et peuples du Bénin**

Christophe Vital, Hélène Joubert et al. *Dieux, rois et peuples du Bénin*. Arts anciens du littoral aux savanes, Paris, Musée du Suai Branly ) Somogy éditions d'Art.

##### Table of Contents:

Préfaces

Moussa Okanla, p. 5

Hervé Besancenot, p. 6

Philippe de Villiers, p. 7

Avant-propos, Olabiya Babalola Joseph Yai, p. 8

Christophe Vital et Hélène Joubert, p. 9

Peuples du Bénin, histoires et cultures matérielles, p. 12

Le Bénin: données géographiques, par Kolawolé Sikirou Adam, p. 14

Le legs de la traite négrière transatlantique dans le patrimoine culturel du Bénin , par Élisée Soumonni, p.22

Bocio: Arts du pouvoir, par Suzanne Preston Blier, p. 36

Combat pour des sons à la cour des rois du Danhomè, par Joseph C. E. Adande, p. 44

L'image du roi du Danhomè dans les oeuvres d'Abomey et d'Europe, par Gaëlle Beaujean, p. 52

La contribution des Yoruba aux cultures du Bénin, par John Igué, p. 60

Continuité et création dans les répertoires musicaux d'une communauté d'initiées au Bénin, par Madeleine Leclair, p. 68

Oyo et Abomey:du temps du mythe au temps du commerce et de la guerre,par Hélène Joubert, p. 74

L'empire bàrgu wasàngari de Niki du XVe au XIXe siècle: un modèle de pluralisme ethnoculturel et sociopolitique en Afrique noire précoloniale?, par Obarè B. Bagodo, p. 82

Regard sur l'histoire, les traditions et la culture des peuples de l'Atakora, par Roger N'Tia, p. 88

Un paradoxe culturel au nord-ouest du Bénin: Djougou et l'aire dendi, par Zakari Dramani-Issifou, p. 94

Le Koutamarkou, haut lieu de l'humanité, par Dominique Sewane , p. 106

Les tata somba, sens et évolution de l'architecture otammari, par Aude Lanfranchi , p.112

Commerce et talismans sur les pistes caravanières du Borgu, par Denise Brégand , p. 118

Témoignages des musées béninois: un élan culturel vers la connaissance , p. 124

Les musées béninois d'hier à demain, par Patrick Effiboley , p. 125

Le site des palais royaux d'Abomey , p. 133

Les bas-reliefs du site des palais royaux d'Abomey, par Léonard Ahonon , p. 136

Le musée d'Histoire de Ouidah, par Micheline Egounlety, p. 139  
 Le Musée ethnographique et de plein air de Parakou, par Séko Souka-Cissé, p. 141  
 Le Musée régional de Natitingou, par Martin N'Kouado, p. 143  
 Le musée Honmè de Porto-Novo, par Urbain H. Hadonou, p. 144  
 Le Musée ethnographique, par Alexandre-Sènou-Adandé de Porto-Novo, par Colette Gounou p.147  
 Le musée da Silva des Arts et de la Culture afro-brésilienne de Porto-Novo, par Calixte da Silva, p. 150

Catalogue des oeuvres

Introduction, p. 152  
 Rois, dignitaires et objets du palais , p. 162  
 Les croyances, p. 201  
 Les échanges: conflits et commerce , p. 264  
 par Joseph C. E. Adande, Gaëlle Beaujean, Denise Brégand, Iris Constant, Jocelyne Étienne-Nugue, Hélène Joubert, Brigitte Kowalski, Madeleine Leclair, Dominique Sewane  
 Carte linguistique du Bénin , p. 300  
 Bibliographie générale, p. 301

**Art for Humanity: February Issue**

“Art for Humanity: what is art?”  
 AFH defines art as that which is created to inspire all of humanity with freedom of expression, the quest for excellence, pride, dignity, and respect for individual rights, reflection and heritage. In this month’s issue:

- Dialogue among Civilizations News
- DAC project artists and poets profiles
- DAC Conference News
- DAC receives UNESCO's stamp of approval
- DAC receives endorsement of Japanese Embassy
- DAC artist at work
- Women for Children News
- Overwhelming response to Iziko museums WfC exhibition
- General News
- Kulturland exhibition in Bremen, Germany
- One - World Associations 'Stand-up' exhibition
- Artfully Aware advocacy organization
- Reflections of Zimbabwe - by Lauryn Arnott
- Letters and comments
- Feedback from readers

Click on the link to download our February 2009 Newsletter, [http://www.afh.org.za/images/stories/news/newsletter\\_feb09.pdf](http://www.afh.org.za/images/stories/news/newsletter_feb09.pdf)  
 Jan Jordaan  
 Fine Art Department  
 Durban University of Technology

Tel: 031 373 6689  
 Fax: 031 373 6644  
 cell: 083 784 2867  
 Email: JanJ@dut.ac.za  
 Please note email address is JanJ not Jan



**Travel and Study Abroad**

**DREW IN WEST AFRICA: MALI**

Drew in West Africa returns to Mali this coming summer. Jerry Vogel will continue to bring his expertise to our trip which will run from July 12 to August 6, 2009.

Program highlights include the extraordinary arts and architecture of the ancient centers of Djenné and Timbuctu with their spectacular mosques and historical buildings, the exceptional Dogon villages, Niger River towns such as Mopti, the Bamana centers of Segou and San, and the exiting capital of Bamako. Students will hear lectures from Malian experts, talk with local elders and artists, and observe masqueraders and musicians, textile weavers and dyers, carvers, potters, metal smiths and casters.

Program cost: \$5,500 which includes roundtrip airfare New York – Bamako, lodging, in-country transportation by Land Rovers, and 8 credit hours tuition. Application deadline: April 1, 2009. For further information and application forms, please contact Drew in West Africa, Office of International and Off-Campus Programs, Drew University, Madison, NJ 07940; [intlprog@drew.edu](mailto:intlprog@drew.edu), (973) 408-3438; or contact Phil Peek, (973) 408-3383, [ppeek@drew.edu](mailto:ppeek@drew.edu)







### Gerard Santoni

I am saddened to report the death of Gerard Santoni, Ivorian painter and teacher, on November 16 in Abidjan, after a long illness. Gerard is known to hundreds of American students and teachers because of his central role in the Parsons School of Design/Drew University programs in Côte d'Ivoire and Mali. For many, his openness, taste, charm and sense of humor made him an ideal source of appreciation of Africa and of African art and culture. During his years of teaching at the Ivorian National School of Fine Arts, he helped to form several generations of artists, showing a personal involvement with his students that made him lastingly influential and much appreciated.

Gerard was one of five African artists exhibited at the Venice Biennale in 1993, in the exhibition *Fusion*, which was later shown at the Museum for African Art. The most easily available information about the artist and his art is the catalogue of this exhibition still available at the museum (*Fusion: West African Artists at the Venice Biennale* by Tom McEville et al). In New York, in that same year, Gerard had a one man show at the William Wright Gallery. His work is represented in the collection of the National Museum of African Art, Smithsonian Institution and has been exhibited there. He has had numerous works in exhibitions in Abidjan and elsewhere. His works are in private and public collections in Côte d'Ivoire, the United States and France.

Gerard, child of an Ivorian mother and French father, was born in Divo, Côte d'Ivoire in 1943. He was educated through high school in Côte d'Ivoire, but went to art school in Paris and Nice. His painting, which is inspired by Baule textiles, is clearly influenced by his maternal heritage. Like many Ivorian artists of his generation, he was absorbed in finding a way to present his African culture in a modern style. He painted exclusively in oils, using an elegant European method of applying paint to canvas. His subject matter forms, however, derived from was Baule textiles, blue indigo in color and with the woven bands, decorated with gold-weight motifs, twisting and turning in space. He also wove tapestries in the Gobelin technique, using material he made himself out of tie-dyed barkcloth laboriously cut and twisted into thread. Late in his career, he often painted on local hand-woven cloth made of homespun cotton thread. While determinedly African, he felt strongly that he should be judged as part of world art, rather than being restricted to a purely African context. There was something instantly appealing about Gerard that transcended culture

and social class. People were immediately drawn to him; he was at ease with American and African students, academics, sophisticated Europeans and village craftspeople. During thirty years of close friendship, I can say that I never saw anyone who did not respond to his warmth and charm.

Jerome Vogel  
jvogel@africanart.org

### Museum of African Art Founder, Warren Robbins

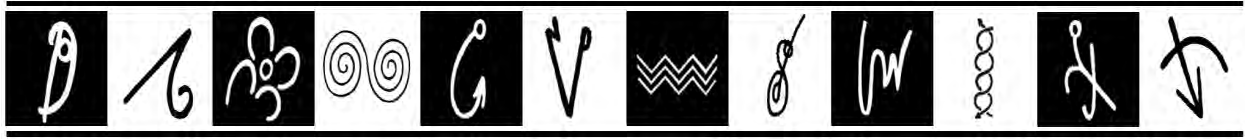
By Joe Holley  
Washington Post Staff Writer  
Friday, December 5, 2008; B07

Warren M. Robbins, 85, founder of the Museum of African Art, forerunner to the Smithsonian's National Museum of African Art, died Dec. 4 at George Washington University Hospital of complications from a fall at his home last month. When he started the Museum of African Art in 1964, Mr. Robbins had never been to Africa, never worked in a museum, never been involved with the arts and never raised money. His vision of a museum of African art for Washington grew out of a trip he took in the early 1960s, when he was a cultural attache with the U.S. Embassy in Bonn, Germany. He and Sen. S.I. Hayakawa (R-Calif.) were visiting Hamburg one day, and on impulse the two men strolled into an antique shop where a collection of African sculptures caught Mr. Robbins's eye. He ended up buying 32 pieces. From that initial purchase, Mr. Robbins started his museum in the basement of his home, in part to promote cross-cultural communication at a time of civil rights ferment. Six years later, he heard that a former Capitol Hill home of Frederick Douglass, the 19th-century abolitionist icon, was on the market. Mr. Robbins raised \$13,000 -- his first foray into fundraising -- and took out a \$35,000 mortgage to buy the house, where he put his pieces on display as the Museum of African Art. Later he purchased other houses on the block -- nine in all -- as his collection grew. "With little money, through the largess of friends and collectors, and an undeterred dream, Robbins established what would become one of the world's preeminent museums for exhibiting, collecting and preserving African art," said Sharon F. Patton, director of the National Museum of African Art, in a statement. His museum survived through the force of his personality and his passion for cross-cultural understanding. Friends called him persistent and single-minded; others called him "pushy" and a "monomaniac." He made phone calls, wrote letters, attended openings, flooded the media with news releases and solicited loans of art pieces from private collections and from African governments. He also made himself into something of a man about town, a well-known habitue of parties and art openings. "He has a handsome

facial structure, decorated with a Mephistophelean beard and enough black hair to show he's an artiste," Sarah Booth Conroy observed in *The Washington Post* in 1979. "He is a hunchback, not that it's kept him from piloting planes, skiing or collecting a number of 'longtime relationships' with women." He stuffed his museum with whatever he found interesting: green tropical plants to suggest the rainforests of Africa, masks with straw beards, drums carved into fantastic animal shapes, ceremonial stools, tapestries, paintings. "The place was his invention, his brainchild, his love," *Post* writer Paul Richard noted in a 1996 article. Initially, he had to confront resentment against a white man running a black museum. He had a ready answer: "I make no apologies for being white. You don't have to be Chinese to appreciate ancient ceramics, and you don't have to be a fish to be an ichthyologist." Mr. Robbins wanted the museum to be a teaching institution. He said that, unlike most museums that had departments of education, the Museum of African Art was a department of education that had a museum. He bought a bus to bring schoolchildren in and a van to haul art around town. The museum was, in the argot of the 1960s and 1970s, a happening place. Mayor Marion Barry got married there. Elizabeth Taylor dropped by. So did Muhammad Ali. When the museum had expanded to more than 5,000 works, Mr. Robbins began petitioning Congress to make it a part of the Smithsonian Institution, which happened in 1979. In 1987, it moved to a new location on the Mall and was renamed the National Museum of African Art. Mr. Robbins remained as director until 1983, when he was replaced by Sylvia H. Williams. He was named founding director emeritus and a Smithsonian senior scholar. Williams, who died in 1996, honed the museum's eclectic items into a more focused and professional collection. Mr. Robbins worried that the museum had "lost its soul." In retirement, Mr. Robbins ran the Center for Cross Cultural Communications out of his Capitol Hill home. The Warren Robbins Art Gallery at the National Museum of African Art was dedicated in his honor in 1996.

Warren Murray Robbins was born Sept. 4, 1923, in Worcester, MA, the youngest of 11 children of Ukrainian Jewish immigrants. Being the youngest, he told *The Post*, accounted for his aggressive spirit. "That was worse than being a hunchback," he said. He received his undergraduate degree in English from the University of New Hampshire in 1945 and a master's degree in history from the University of Michigan in 1949. He taught secondary school to American dependents in Europe before becoming a cultural affairs officer with the U.S. Information Agency and the State Department. He left the Foreign Service in 1963. In February of this year, he married Lydia Puccinelli Robbins. She is his only immediate survivor.





## 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 receive three newsletters yearly featuring news about upcoming conferences, exhibitions, research and opportunities for scholars. An annual directory is included in the Spring-Summer issue. For more information, please contact:

Susan Cooksey  
Newsletter Editor  
Harn Museum of Art  
P.O. Box 112700  
Gainesville, FL 32611-2700  
Email: [scooksey@harn.ufl.edu](mailto:scooksey@harn.ufl.edu)

## ACASA Back Issues

We have received several letters asking about ordering back issues of ACASA. Back issues are available at no charge for members and for \$5.00 for non-members and can be obtained by sending a request to:

Carol Magee  
ACASA Secretary/Treasurer  
Dept. of Art  
University of North Carolina  
CB 3405  
Chapel Hill, NC 27599-3405  
Email: [cmagee@email.unc.edu](mailto:cmagee@email.unc.edu)



# Membership and Renewals in ACASA

Please note that ACASA dues are for a calendar year, ending on December 31<sup>st</sup>. Anyone wishing to join the organization or to renew a membership should supply the following information, including a preferred e-mail address. African and Diaspora Members may receive courtesy memberships.

### Membership Categories (Check Appropriate)

Courtesy: Africa/Diaspora Members:	Free	Courtesy: Leadership Award Recipients:	Free
Individual (income under \$25,000):	\$25.00	Institutional: *	\$100.00
Individual (income \$25,000-50,000):	\$50.00	Patron: **	\$165.00 or more
Individual (income over \$50,000):	\$65.00	Lifetime:	\$1000.00
Student:	\$25.00		

\*Galleries and Dealers are considered Institutional Members

\*\*Patrons should fill out the Online Donation Form in order to direct their donations above baseline membership fee of \$65.00 and mail it in along with membership form.

Name: \_\_\_\_\_ For Membership Year: \_\_\_\_\_

If you are a new member or any information has changed since last year provide new information below:

Institutional Affiliation \_\_\_\_\_

### Preferred Address:

Street: \_\_\_\_\_

City: \_\_\_\_\_

State: \_\_\_\_\_ Postal Code: \_\_\_\_\_ Country: \_\_\_\_\_

Home Phone: Country Code: \_\_\_\_\_ Area Code: \_\_\_\_\_ Number: \_\_\_\_\_

Work Phone: Country Code: \_\_\_\_\_ Area Code: \_\_\_\_\_ Number: \_\_\_\_\_

Fax: Country Code: \_\_\_\_\_ Area Code: \_\_\_\_\_ Number: \_\_\_\_\_

Email: \_\_\_\_\_

Personal Website: \_\_\_\_\_

Current Memberships: CAA ASA : \_\_\_\_\_

May we print your phone number and e-mail address in the ACASA Member Directory? YES NO  
(If put on-line, this information will be password protected.)

How would you like to receive the ACASA Newsletter? Email Postal Service

### Payment Information

- Check payable to ACASA (must be in U.S. dollars drawn on a U.S. bank)
- International Money Order

Print this page and mail it with appropriate payment to: Carol Magee, ACASA Secretary-Treasurer, Campus Box 3405, Department of Art, University of North Carolina, Chapel Hill, NC 27599-3405  
Email: cmagee@email.unc.edu

Courtesy members may email this page as an attached document.

Tax deductibility: ACASA is a 501(c) (3) tax-exempt organization. Basic membership rates are not tax deductible as charitable contributions for federal income tax purposes; however, they may be tax deductible as business expenses. Donations above the cost of membership may be deductible as charitable contributions to the extent provided by law.