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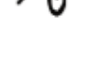
Membership information is available in the "Join ACASA"
section of this Newsletter.

The ACASA Newsletter is published three times a year:
Spring/Summer, Fall, and Winter. The Newsletter seeks
items of interest for publication, including news about con-
ferences and symposia, new publications, exhibitions, job
changes, fieldwork, and travel. The next ACASA Newsletter
will be Winter 2010. Please send news items by January
13, 2010, to:

Joyce Youmans, Chief Newsletter Editor
joyceyoumans@yahoo.com

Deadlines for Submission of News Items for the 2010 Newsletters:

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

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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, Gainesville, Florida.



Presidential Notes

Our annual meeting is coming soon: Friday, November 20, from 7:00-9:00 p.m., during the African Studies Association (ASA) meetings held this year in New Orleans (<http://www.africanstudies.org>). I hope I will see you there!

The ASA is our parent organization, and despite the problems we have had historically with them regarding their providing audio-visual equipment, it remains the best cross-disciplinary venue for us. We all enjoy ASA because we see and have a chance to interact with old friends—fellow graduate students and fieldworkers—and meet new ones, to “network,” as they say in the business world.

To fast forward to New Orleans and AV—I understand that the rooms will be projector ready, as they were last year, with screens and appropriate wiring. We can bring our own projectors or, possibly, rent them from a company that ASA is currently in negotiations with. I would recommend that you work with your panel chair and other panelists to bring a projector that everyone can use, since there are numerous scheduling conflicts and the one projector currently available (mine) won’t go around. Nor will it be at ASA until Thursday afternoon, unless I can find someone in the Boston area who is willing to take it and who will be going earlier than I to the meetings. (I teach on Wednesday nights.) As the conference approaches, we will try to sort this out so we have the appropriate coverage. Notices will appear on H-AfrArts (<http://www.h-net.org/~artsweb/>).

Other news: I am pleased to report that there has been a positive response to our membership renewal notice and the new protocols. People are taking advantage of the 3-year membership with its discounted rates. There are new membership perks—particularly the range of discounts offered on subscriptions to a number of the journals we all know and love—as well as the old one, most notably the membership list. This will only go out to members by email; it will not be published online.

As far as the Triennial, which will be held in Los Angeles in March 2011, we are finalizing our budget. With the recession, California’s economic meltdown has been a chal-

lenge. A core Triennial committee consisting of California members headed by Steven Nelson (President Elect) is working on conference logistics. Doran Ross will be serving as the Triennial Program chair. We will swing into more public action after the first of the year.

In closing, I would like to acknowledge the wonderful Board I have working with me (and for us all), and I look forward to our membership rallying behind the organization to make the 15th Triennial the best yet—a monumental task given the economy and the “past” which is our competition. However, it is also going to be a monumental celebration since our field has grown and blossomed in so many ways since that first Triennial in 1968 and the birth of this organization in 1982.

Until the ASA, then...

—Jean Borgatti, President



Message from the Editor

I would like to thank everyone who sent items for inclusion in this Newsletter. While perusing the events, information, and opportunities listed within, please be sure to visit “Calls for Participation” on page 21. My co-editor David Riep has several excellent ideas for ACASA members to become involved in forthcoming Newsletters. Specifically, he is seeking images accompanied by brief topical essays that highlight an aspect of the visual arts of Africa and the African Diaspora. In addition to publishing these in the body of the Newsletter, David will be using the images to create new header.

We also invite everyone, including student members, to share information about their current work and research topics. Please send this information to David at dmm-riep@gmail.com.

I look forward to seeing everyone at ASA!

—Joyce Youmans, Chief Newsletter Editor



Kim Berman. *Dislocated Landscapes I*. South Africa, 2009. Etching on steel. 11.8 x 35.4 in. (30 x 89.9 cm.). Courtesy of the artist. An exhibition of Berman’s work opens at the Massachusetts College of Art and Design, Boston, on September 24, 2009.

15th Triennial Symposium on African Art Announcement and a Call for a Conference Theme

The 15th Triennial Symposium on African Art, founded by Richard Long in 1968 and now sponsored by the Arts Council of the African Studies Association (ACASA), will be hosted by the University of California, Los Angeles, beginning Wednesday, March 23, through Saturday, March 26, 2011.

To initiate planning for the conference, the program committee is inviting submissions to identify a central theme as a focus for a core group of panels. As with almost all conference themes, the attention should be directed towards the most compelling current issues in the field. To encourage submissions, the committee will award the individual who submits the selected theme an even dozen of the forty plus African and African American volumes published by the Fowler Museum since its founding in 1963 (listed below). Obviously, we hope to encourage dialogue and debate, and to encourage membership and participation in the sponsoring organization, this offer is only available to members of ACASA.

In addition to a thematic title, the committee requests a one hundred word development of the theme. It is hoped that a selection of the submissions will be posted on the ACASA web site, in the ACASA Newsletter, and on the H-AfrArts listserv.

Please direct your submissions to program chair Doran H. Ross at dross@arts.ucla.edu by **February 1, 2010**. A formal call for panels and papers will follow in March 2010. As with past Triennials, we want to maximize participation and will invite panels and papers on any topic or theme. And as always, there will be room for papers that do not otherwise have a panel.

The enticement:

Black Gods and Kings (1971)

The Arts of Ghana (1977)

Afro-American Arts from the Suriname Rain Forest (1980)

Igbo Arts: Community and Cosmos (1984)

Elephant: the Animal and Its Ivory in African Culture (1992)

Sacred Arts of Haitian Vodou (1995)

Beads Body and Soul: Art and Light in the Yoruba Universe (1998)

Ways of the River: Arts and Environment of the Niger Delta (2002)

A Saint in the City: Sufi Arts of Urban Senegal (2003)

Unwrapping Textile Traditions of Madagascar (2005)

Mami Wata: Arts for Water Spirits in Africa and Its Diasporas (2008)

Unmasking Central Nigeria: The Arts of the Benue River Valley (2011)

In addition to ACASA, at UCLA the Symposium is co-sponsored by: Fowler Museum at UCLA, *African Arts*, Department of Art History, Department of World Arts and Culture, The James S. Coleman African Studies Center, the UCLA School of Arts and Architecture, the UCLA College of Letters and Science, Division of Humanities, and the Institute of American Cultures.



African Identities in the Age of Obama

George Mason University, Fairfax, Virginia
October 8 - 10, 2009

This three-day event is an especially timely conference that will provide a critical forum for the continued examination of African identities in the 21st century.

The conference panels include:

- Through the Lens of Africinity: Reconceptualizing Obama in the Past and the Present
- Imagining Blackness: Race, Color, and African Identity in Popular Culture
- The Black Body and Black Identity: Era of Change or Continuity?
- Not Another Re-Mix: Obama, Hip-Hop, and the (Re)construction of Black Identity
- Representations and Aesthetics: Masculinity, Memory, and African Identity in the 21st Century
- Fade to Black: Obama and Global Visions of Race
- Searching for POTUS: The Intersections of Citizenship, Politics, and Gender in the Age of Obama
- Fallacies, Myths, and Practices: The Making of Modern African Identities

For more information about this conference, please visit <http://aaas.gmu.edu> and click on "African Identities in the Age of Obama." This website has registration information, directions to campus, and hotel information. If any of your questions remain unanswered, please call (703) 993-4080.

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

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

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

For more information about the Africa in Motion film festival,

please visit <http://www.africa-in-motion.org.uk>.

Recycling in African Art: Necessity, Metaphor, and Creative Expression

Chandler Auditorium, Harn Museum of Art, Gainesville, Florida
Friday, November 13, 2009, 9:00 a.m. - 5:00 p.m.

In many parts of Africa, recycling is both an expressive medium and a strategy for survival. Artists working in a wide range of markets, from the local to the international, transform objects and images into aesthetic expressions. This symposium will explore the aesthetics, economics, and paradoxes of recycling as an artistic practice in Africa. Presentations by art historians, anthropologists, artists, and curators will address the reuse and reanimation of objects in Africa and the African Diaspora.

Participants include:

- * David T. Doris, Associate Professor, Department of the History of Art/Center for Afro-American and African Studies, University of Michigan
- * Suzanne Gott, Assistant Professor, Department of Critical Studies, University of British Columbia
- * Vanessa Linganzi PhD, Anthropology, Northwestern University
- * Sarah Fee, Associate Curator for the Eastern Hemisphere Collections, Royal Ontario Museum, Toronto
- * Mary (Polly) Nooter Roberts, Professor of Culture and Performance, Department of World Arts and Cultures at UCLA
- * Fatimah Tuggar, New York-based artist, MFA from Yale University
- * Sonya Clark, Chair of the Craft/Material Studies Department, Virginia Commonwealth University
- * Victoria Rovine, Associate Professor, School of Art and Art History/Center for African Studies, University of Florida

This symposium is organized by Victoria L. Rovine, School of Art and Art History/Center for African Studies, University of Florida. For more information, including a schedule of speakers, contact vrovine@ufl.edu.

African Art, Modernist Photography, and the Politics of Representation

University of Maryland, College Park, and The Phillips Collection, Washington, D.C.
November 13 - 14, 2009

This symposium, co-organized by The Phillips Collection, The David C. Driskell Center, and the University of Maryland's Department of Art History and Archaeology, will provide an important forum for addressing the role photography played in the reception and representation of African art in the interwar years in the context of cultural appropriation, race, identity, power, and the politics of representation. Art historian and critic Jack Flam gives the

keynote address on Friday evening at the University of Maryland, College Park, framing the critical reexamination of modernist primitivism from a 21st-century perspective. An international group of scholars continues the discussion the following day at the Phillips. For the full symposium program and to register, go to http://www.phillipscollection.org/docs/TEMP/Fall09_Symposium.pdf.

This symposium is held in conjunction with the exhibition *Man Ray, African Art, and the Modernist Lens*, which will be on view at The Phillips Collection, Washington, D.C., from October 10, 2009, to January 10, 2010. [Editor's Note: Please see the "Exhibitions" section of this Newsletter for more information.]

2nd International Conference on African Culture and Development (ICACD 2009)

La Palm Royal Beach Hotel, Homowo Conference Centre, Accra, Ghana
November 15 - 18, 2009

The theme of this conference is "Culture and the Millennium Development Goals." Focus sessions will be conducted on "Women, Culture, and Development"; "Culture, Governance, and Traditional Leadership"; and "Art and Culture as Tools for Conflict Resolution."

The 2nd International Conference on African Culture and Development will:

- Be an interdisciplinary conference that invites and engages African leaders, academics, policy makers, governments, NGOs, cultural activists, artists, students, and all people committed to the future of Africa
- Work to stimulate inter-sectoral dialogues and participation, from both the public and private sectors, across the spectra of arts/culture, economics, health, education, tourism, recreation, and international relations
- Provide a platform for information exchange and debate on the progress of achieving the Millennium Development Goals with particular regard to the importance of culture
- Present programs that specifically address the imperatives of "Women, Culture, and Development"; "Culture, Governance, and Traditional Leadership"; and "Art and Culture as Tools for Conflict Resolution"
- Challenge the existing paradigms for development and demonstrate the importance and benefits of including culture in all development processes—social, economic, and environmental
- Effectively promote the voices of African women, youth, artists, and cultural workers in defining pathways for sustainable human development across Africa
- Advocate action-based strategies for the development and implementation of cultural policies at local and national levels across Africa

For more information about the conference, visit <http://icacdafrica.org/index.htm>.

Africa at a Crossroads

African Studies Association (ASA) 52nd Annual Meeting

New Orleans Marriott Hotel, New Orleans, Louisiana
November 19 - 22, 2009

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

International Council of African Museums (AFRICOM) 3rd General Assembly and Conference

Ouagadougou, Burkina Faso
December 2 - 5, 2009

The 3rd AFRICOM General Assembly and Conference constitute yet another unique platform for African museum and heritage professionals to exchange ideas and experiences and to build personal and institutional networks. Apart from the discussion and networking opportunities, the 3rd AFRICOM General Assembly and Conference will also discuss the new AFRICOM Strategic Plan (2009-2013) and witness the election of a new Board of Directors. The AFRICOM General Assembly and Conference will bring together AFRICOM members and other African museum professionals, potential stakeholders, and funding partners from all over the African continent as well as a number of non-African participants and institutions with significant experience in museums and cultural heritage management.

The theme chosen for the conference is "New Museums for Africa: Change and Continuity." There will be three specialized workshops, each examining salient issues that impact Africa's heritage.

In order to ensure greater representation and greater input and exchange, AFRICOM wishes to offer bursaries to cover travel and subsistence for approximately two museum professionals from each African country. Such an assembly of persons from every corner of the continent would provide an exceptionally rich and highly motivating gathering.

Applications for bursaries to attend the General Assembly and Conference must adhere strictly to the requirements set out in the Criteria for the Award of Bursaries. Members

and non-members alike are welcome to attend the General Assembly and Conference, and potential participants are encouraged to seek their own funding from their host institutions or elsewhere.

Email : candidate@africom.museum
Website: <http://www.africom.museum>

Beadwork in Kwazulu-Natal

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

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

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

For further information, please contact the conference convenor and co-ordinator, Juliette Leeb-du Toit:
J C Leeb-du Toit (Prof)
Centre for Visual Art
University of KwaZulu-Natal
Pietermaritzburg 3209
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+27 033-2605170
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**SESSIONS of Interest: College Art Association (CAA)
98th Annual Conference**
Hyatt Regency Chicago, Chicago, Illinois
February 10 - 13, 2010

Art History Open Session—The Arts of Africa: Recent Issues and Trends

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

This open session invites the presentation of new research and innovative methodological or theoretical approaches to the historic and contemporary arts of Africa.

Reemployment Strategies in Colonial Contexts

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

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

Blackness as Model

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

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

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

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

Ancient civilizations had some of the earliest examples of biculturalism in art, but the processes by which these masterpieces came about have received little attention thus far. The mechanisms for iconographic and motif transference have been touched on but not yet synthesized in such a manner that we can discuss biculturalism art as a whole. Numerous familiar examples exist of artistic traditions melding together from ancient Mediterranean regions (Fayum portraits, Ptolemaic sculpture, and the like), but less familiar

examples exist as well from the cultures of ancient Asia (including Bactria, India), Africa, Europe, and the Americas. This panel seeks papers from specialists on the familiar as well as the unfamiliar to shed light on processes from all geographic regions. Our goal is to understand the mechanisms that took place at the time and synthesize a model for biculturalism in ancient art.

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

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

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

Looking to the Future: Antiquities and the Art Museum

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

In the summer of 2008 the two leading organizations in the United States that deal with art museums, the American Association of Museums (AAM) and the Association of Art Museum Directors (AAMD), issued policy statements regarding the acquisition of archaeological materials and ancient art. Major art museums with collections of ancient Mediterranean art have restituted or are in the process of returning valuable, presumably looted antiquities to their countries of origin. The resulting sea change in collecting policy will have profound effects on how art museums acquire, display, and elucidate the art of the past. Ethical and legal issues regarding cultural property and the debate that has ensued, largely between archaeologists and museum professionals, are not the topic of this session but rather how these new museum policies will impact historians of ancient art and museum educators. How should the museum-going public and students be educated about transparency, provenience, heritage management, and restitution, and what new and innovative strategies will museums employ in the future to ensure that their audiences experience the arts of antiquity?

Art History Open Session—African-American Art

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

Art and Sound in the Premodern Era

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

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

Alternative Premodernities

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

Postcolonial challenges to teleological histories of modernity have raised provocative questions concerning the place(s), time(s), and symptoms of the modern. These provide a foundation for resituating "nonwestern" art within an increasingly global canon, but often reinscribe a colonialist divide between the "modern" and the "premodern." The chronology of the implied rupture is vague, but its epistemological implications are clear: premodern art was conservative, its aesthetic categories static, reflecting religious taboos rather than artistic subjectivity, and characterized by continuities rather than change. Taking a skeptical approach to these claims, this panel rethinks the category of the premodern in relation to colonialism, postcolonialism, and neocolonialism. Are there emic notions of periodization that complicate colonial categorization? How do we evaluate claims that the aesthetics of premodern art prefigured those of (post)modernity? How has the idea of "tradition" contributed to the modernity/premodernity dichotomy? How might institutional practices and structures address its legacy?

Visual Culture around the Indian Ocean Littoral

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

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

African Diaspora Art History: State of the Field

Krista Thompson, Northwestern University, and Jacqueline Francis, California College of the Arts; krista-thompson@northwestern.edu and jacqueline.francis@gmail.com

More than twenty-five years after the publication of Robert Farris Thompson’s *Flash of Spirit* (1983), a text central in the formation of African Diaspora art history, this panel explores the African Diaspora’s critical relationship to the discipline of art history. Mindful of Stuart Hall’s remark that diaspora arts have become “celebratory” of a general and undifferentiated “black presence,” how might we specify or historicize the very meaning of “African Diaspora art history”? What methodological concerns link it to and differentiate it from other art histories? How do the experiences of people of African descent critically revise or open onto art-historical approaches that emphasize the limits of seeing, sonic visibility, or the arts of the body? We seek papers that explore how African Diasporic practices reveal new epistemologies of representation and that offer insights into the rich discursive terrain—encompassing visual modernities, economies of race, trauma theory, histories of coloniality, and cosmopolitan thought that constitutes diaspora studies.

Early Modern Globalization (1400-1700)

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

The turn to transnational histories by Early Modern scholars has shifted the focus from national histories and state formation toward exchanges and encounters in the Mediterranean, the Atlantic, and the Pacific. The cross-cultural visual imagery produced in these contexts often chal-

lenges conventional categories and modes of art-historical analysis—style, periodization, area studies—prompting scholars to explore theoretical frameworks from later historical periods and geographical contexts. Postcolonial theory, in particular, has been crucial for how we understand and explain the conflicted histories of colonization and imperialism, but it does not fully address the historical specificity of the Early Modern period. Building on this important theoretical legacy, this session seeks innovative papers that ask what theories of globalization contribute to the current re-assessment of Early Modern visual culture, or what the latter contributes to our understanding of globalization.

Representations of Brazil and Shifting Identities

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

Visual representations of *brasilidade*, or Brazilianness, undertaken by both Brazilians and foreigners resist facile categorization. From seventeenth-century Dutch paintings of Brazilian landscapes to recent depictions of Rio de Janeiro in the film *Cidade de Deus* (*City of God*), representations of Brazil and their attendant aesthetic formats have spoken to shifting perceptions of racial, gender, and cultural identities. We invite papers that address the ideology of representation in the Brazilian context from the colonial encounter to contemporary culture. Our panel explores different models for representing Brazil as well as their ethical, aesthetic, and/or social repercussions. What do the shifting models of visual representation add to our understanding of Brazilian history? Do we reinforce essentialized traits of Brazilianness through scholarly investigation and inscription of them? Do representations of *brasilidade* share a visual language with those of other Latin American countries? Presenters are encouraged to engage with discourses surrounding race, gender, nationalism, modernism, underdevelopment, and postcolonialism.

Africa on My Mind: Contemporary Art, Home and Abroad

Savannah College of Art and Design, Savannah, Georgia
February 26 - 27, 2010

The Savannah College of Art and Design will host its third biennial Art History Symposium, “Africa on My Mind: Contemporary Art, Home and Abroad.” The goal of this symposium is to encourage representation by a variety of media and scholarship regarding cultural and geographical areas in Africa and the African Diaspora. Symposium co-chairs are Jane W. Rehl and Andrew M. Nedd.

The keynote address by noted curator Simon Njami begins at 7:00 pm on February 26, 2010. The general topics of the six symposium sessions and the list of participants are:

•Photography and Video
Amy Powell (University of Wisconsin, Madison)

Giulia Paoletti (Columbia University)
Carol Magee (University of North Carolina at Chapel Hill)
Co-chairs: Fred Gross (SCAD, Art History) and Lisa Young (SCAD, Art History)

•Gender and Identity

Jessica Gerschultz (Emory University)
Denise Murrell (Columbia University)
Kim Miller (Wheaton College)
Co-chairs: Rihab Bagnole (SCAD, Art History) and Alexandria Pierce (SCAD, Art History)

•Museums and Exhibitions

Susan Kart (Sarah Lawrence College)
Kinsey Katchka (North Carolina Museum of Art, Raleigh)
Elvira Ose (Cornell University)
Co-chairs: Allison Moore (SCAD, Art History) and Laurie Farrell (SCAD, Exhibitions)

•Theories of Colonialism

Sidney Kasfir (Emory University)
Marie Lortie (University of Toronto)
Lucy Gallun (Graduate Center, City University of New York)
Co-chairs: Edwin Johnson (SCAD, Art History) and John Peffer (Ramapo College. Editor, *Critical Interventions: Journal of African Art History and Visual Culture*)

•Global/Local

Sheila Petty (University of Regina)
Victoria Rovine (University of Florida)
Joshua Cohen (Columbia University)
Chair: Susan Falls (SCAD, Liberal Studies)

•Artists's Panel

Participants t.b.a.
Co-chairs: Laurie Farrell (SCAD, Exhibitions) and Christoph Kluetsch (SCAD, Art History)

Further details and registration information will be posted later on this site:

<http://www.scad.edu/events/arthsymposium/2010>

e-mail: arthsymposium@scad.edu



Calls for Papers & Essays

Third Text invites papers for a special issue re-examining Négritude.

Senghor's Négritude sought to regenerate the hitherto disqualified races and cultures of Africa and to create symbiotic relations among the races and cultures of the world. It also sought to create new models of egalitarian human society for a world rid of exploitative neo-colonial systems. However, the over-privileging of racialist, ethno-artistic contents seemed to have suppressed many of Négritude's rich

socio-political insights. Today Négritude is seen generally as a failed ideology. But in this era of obfuscating theorems of the postcolonial condition, Africa and the world at large stand to gain by not only re-examining the historicist failure of Négritude as a simpler and saner discourse of postcolonial reconstruction but also configuring the move beyond Négritude as a re-understanding of this failure and a search for creative remedies to it. Thinking Beyond Négritude could be approached from any of these rubrics.

We invite contributions from scholars all over the world who are interested in exploring any of the After-Négritude issues outlined above. Such contributions, not more than 5000 words in length, should be sent by e-mail attachment no later than **October 30, 2009** to:

Guest Editor: Denis Ekpo: ekpo_d@yahoo.com

Cc'd to Richard Dyer at Third Text:

Thirdtext@btinternet.com

See the news section at <http://www.thirdtext.com> for full details.

International Conference on Preserving Africa's Ancient Manuscripts

Addis Ababa, Ethiopia

December 17 - 19, 2010

The International Conference on Preserving Ancient Manuscripts in Africa will bring together African and international senior librarians/information sciences managers, researchers, private and public managers of ancient manuscripts, knowledge industries, decision takers, civil society, and international organizations.

This wide array of expertise will set itself the task of analyzing the most salient issues raised by Africa's ancient written treasures and historical records. In addition, it will suggest concrete solutions and set up mechanisms aimed at building professional and financial capacities of private libraries and closed family circles who are the keepers of most of the continent's ancient manuscripts.

Africa is the fountain source of the earliest and most complete types of writing systems and alphabets. It still retains several alphabets, including newly created ones. Since the highest antiquity, African Pharaonic Egypt revolutionized mankind's evolution through the most startling inventions, including elaborate hieroglyphs at least 5000 years old, way before the appearance of written communication in other cultural cradles.

Africa's written treasures kept in adverse conditions are at present in great danger of being lost forever if bold action is not undertaken now to preserve ancient manuscripts, offer manuscript keepers sustainable ways for generating income from their cultural treasures, take appropriate legal steps to protect this cultural heritage, and promote innovative ways for involving private and philanthropic institutions

as well as the international community of donors and States.

The rehabilitation of these most endangered world cultural heritage sites and written treasures deserves special attention because they are the repositories of ancient knowledge still vital for an understanding of Africa and world civilizations past, present, and future. They represent a key platform for a genuine dialogue of civilizations in a global era dangerously threatened by all kinds of challenges.

This three-day International Conference will bring together respected scholars, field specialists, and practitioners raising central issues and suggesting practical solutions for promoting manuscript keepers and preserving existing collections. The program will be comprised of three parallel sessions: a) research related to ancient manuscripts' content and historical significance; b) preservation, cataloguing, digitization, and restoration issues; and c) knowledge management and financial capacity building.

Contributors are asked to send a CV and an abstract of 200 words summarizing salient methodological and analytical approaches by **October 30, 2009**. All documents should be sent to the Steering Committee at scommittee@africanmanuscripts.org. Selected authors will be informed and will receive information on the editorial format they will be using. Deadline for paper submission will be March 30, 2010. Commissioned papers will cover research expenses and honoraria. All papers will be peer reviewed and published in a book format that will be available prior to the International Conference.

For complete details about the conference, please visit: <http://www.africanmanuscripts.org/>. [Editor's Note: For information about the exhibition held in conjunction with this conference, please see the "Exhibitions" section of this Newsletter.]

The Art of Social Justice

Durban University of Technology (DUT), Ritson Rd Hotel School, Conference Centre, Durban, South Africa
March 21 - 24, 2010

Durban University of Technology and Art for Humanity invite you to a three day-international conference on Art and Social Justice.

"This major event ... involving the collaboration between artists and poets ... is consistent with UNESCO's principle objective regarding the promotion of intercultural dialogue and cultural diversity. It will no doubt contribute to emphasizing the unique role of the arts as a means of dialogue, communication, and understanding ... giving its aim of promoting ethical values through artistic expression and creativity..."

With these words, Koichiro Matsuura, Director General of

UNESCO, asserts UNESCO's support and patronage of the Art and Social Justice conference and the associated "Dialogue among Civilisations" project (<http://www.afh.org.za/>), a unique print portfolio that juxtaposes responses from visual artists and poets on issues of social justice. The exhibition of this project will open on March 21, 2010, at the Durban Art Gallery.

The conference aims to explore the role and relevance of the arts in addressing issues of social justice. In line with the objectives and principles of the conference organizers, Art for Humanity, the concerns of this conference are primarily directed towards advocacy. The conference serves as a platform for art practitioners and organizations to share experiences drawn from a variety of international contexts, to discuss mutual concerns, and find solutions to commonly experienced challenges.

The conference aims to arrive at a concrete set of resolutions that can be developed into a policy document about the role of the arts in affecting social change, cultural development, and equity.

In line with the hosting institution's commitment to academic research, the conference is secondly addressed to academic researchers with an interest in art and social justice who critically examine relevant works in the fields of literature, visual arts, music, and performing arts. Preference will be given to papers that explore theoretical avenues to the credible evaluation of public art and art projects directed at advocacy. This dual approach, which will be played out in parallel sessions, is intended to bridge a crucial gap which frequently divides scholars and practitioners in the arts.

The main theme is "Arts and Social Justice," and you are hereby invited to submit an abstract on one of the following sub-themes:

- * Arts and Social Justice in historical perspective
- * Arts as mediator between traditional/religious practices and human rights
- * Arts, communication, advocacy, and audiences
- * Arts as expression of cultural diversity in the context of globalization
- * Arts as heritage and the right to identity
- * Promoting ethical values through artistic expression and creativity in arts education
- * The challenges facing arts activism in the 21st century
- * Art activism advancing the Millennium Development Goals
- * Exploring the benefits for donor organizations supporting the arts for social justice
- * Promoting social justice and intercultural dialogue through the arts
- * Exploring the link between art, social justice, and health

Important Dates:

Submission of abstracts: **October 31, 2009**

Notification on acceptance of abstract: November 30, 2009

Final date for early-bird registration: January 6, 2010
Final date for late registration and withdrawal: February 21, 2010
Final date for full paper submission (to be published in the CD-ROM): February 2, 2010
Final date for full paper submission (to be published in conference publication): May 31, 2010

Please send abstracts of no more than 300-400 words to asjconference@dut.ac.za using "Art and Social Justice Conference, abstract submission" as the subject headline. All conference details can be obtained from <http://asjconference.dut.ac.za/default.aspx>.

Women, Gender, and Sexualities in Africa

The University of Texas at Austin
March 26 - 28, 2010

We are pleased to announce a three-day conference centered on the theme of "Women, Gender, and Sexualities in Africa." Academic discourses on women, gender, and sexualities in Africa have increased by leaps and bounds since the 1980s when they began to establish root as veritable fields of professional, systematic, and academic endeavor. New directions have emerged in response to a variety of stimuli, which include but are not limited to the politics of the "public" and the politics of the production of knowledge. Old ideas have been challenged, repackaged, and redelivered in a multiplicity of manners. While some researchers and scholars see women, gender, and sexuality as three distinct subjects of inquiry, others emphasize interconnectivity and seek to put them into a single, coherent, and all-embracing dialogue. Yet, neither of these two methods of inquiry is faulty. The centrality of issues around women, gender, and sexualities to African experience will continue to configure and reconfigure discourses.

We invite papers dealing with, but not limited to, the following sub-themes from participants across all disciplines and intellectual persuasions:

- * Gendered Space: Private/Public, Official/Unofficial, Rural/Urban
- * Education and Human Resources
- * Governance and Politics
- * Sexualities, Religion, and Spirituality
- * Sexualities and the African Body
- * Neo-Slavery and Human Trafficking
- * Identity Politics and Power Relations
- * Tradition and Modernity
- * Gender and Colonialisms
- * Gendered Violence
- * Sisterhood and Motherhood
- * Queer Theories
- * Men and Masculinities
- * Gender and the Visual Arts
- * Matriarchy-Patriarchy Dialogues/Contestations
- * Matrimony/Patrimony Debates
- * Ethnicity and Nationalism

- * Crime, Social Order, and Delinquency
- * Power, Visibility, and Agency
- * Motherhood and Mothering
- * Politics of Production of Knowledge and Representation
- * Cultural Heritage, Indigenous Ideas, and Knowledge
- * Migration, Displacement, and Mobility
- * Conflict and Wars
- * African Homosexualities
- * Law and Authority
- * Diasporas and Transnationalism
- * Gender and Globalization
- * Political and Grassroot Mobilization
- * Endangered Genders and Sexualities
- * Life Histories, Autobiography, and Biography
- * Womanism and Feminisms
- * Voluntary and Non-government Organizations
- * Media, Literature, and Popular Culture
- * Health, Illness, and Medical Issues
- * Environment and Science
- * Western Images of Africa Women

The deadline for submitting paper proposals is **November 1, 2009**. Proposals should include a 250-word abstract and title, as well as the author's name, address, telephone number, email address, and institutional affiliation. Please submit all abstracts as email attachments to:
Toyin Falola: toyin.falola@mail.utexas.edu
Saheed Aderinto: africainconference2010@yahoo.com

A mandatory non-refundable registration fee of \$100 must be paid immediately when an abstract is accepted.

For more information about the conference, please visit <http://www.utexas.edu/conferences/africa>.

Critical Interventions: Journal of African Art History and Visual Culture invites submissions for a special issue on the question of Africa's cultural patrimony in Western museums, especially in the context of recent international debates about repatriation of historical artworks relocated from one culture to another through conquest, colonization, or looting.

In the first decade of the 21st century, demands by various countries for repatriations of significant artworks and cultural objects have shaken up established ideas about the ownership and location of historical cultural objects. While many Western museums have been willing to reach agreements about repatriating or compensating for culturally important artworks in their collections claimed by other Western countries, there has been no acknowledgment of the right of Africans to ownership of African artworks or cultural patrimony looted from Africa during and after the period of European colonialism, which are now held in the so-called "Universal Museums" of the West.

Aside from the fact that Western museums hold large quantities of looted African artworks (the British Museum's hold-

ing of the Benin bronzes being a canonical case in point), these museums also appear to claim ownership of the cultural patrimony of these objects by enforcing copyright claims to the artworks. Since African artworks emerged as part of complex knowledge systems in various indigenous African cultures, such claims deprive Africans of any share in the economic value produced by these objects as a result of their redefinition as a canon of artworks with discursive and financial value. Western countries also routinely deny Africans access to these artworks through enforced localization (no Western country will grant an African a visa merely to visit any museum in Europe or America), which invalidates their claim of housing the artworks in "Universal Museums."

To paraphrase, Ivan Karp (1991) demands for recognition of Africa's ownership of its cultural patrimony in Western museums assert the social, political, and economic claims of African producers in the larger world and challenge the right of established Western institutions to control representation of African cultures. In this regard, the proposed issue of *Critical Interventions* posits a fundamental question: Who owns Africa's cultural patrimony, and why are African claims to their looted cultural objects held in Western museums denied in contemporary discourses of repatriation and reparations?

We seek papers that posit or contest African ownership of looted African cultural patrimony in the dual contexts of the relationship between African artworks in their contemporary locations (Western museums, Western private collections, the art historical construction of meanings), and the history of their origins as part of communities of objects, whose use in religious, ritual, secular, and social space formed part of knowledge systems and cultural heritage of particular African peoples. We particularly encourage submissions that interrogate the commodification of African cultural patrimony and cultural identities in the context of global capital, and examine the representational, legal, political, and cultural positions that support or deny African claims to ownership of historical art objects as relevant aspects of contemporary African cultural patrimony.

Please send a 300 word abstract and CV by **December 10, 2009**, to the editors:

Sylvester Okwunodu Ogbechie
(ogbechie@arthistory.ucsb.edu)
John Pepper (j_peffer@yahoo.com)

Critical Interventions is a peer-reviewed journal of advanced research and writing on African art history and visual culture. Submission and subscription information are available at <http://www.criticalinterventions.com>.

Second Annual African Diaspora Studies Symposium: Uncovering Lost Perspectives: History and Representation in the Diaspora

North Carolina Central University, Durham
March 20 - 21, 2010

As a part of the centennial celebration of the first state-supported historically Black liberal arts institution, North Carolina Central University invites proposals for the Second Annual African Diaspora Studies Symposium. The theme for this year is "Uncovering Lost Perspectives: History and Representation in the Diaspora." In keeping with the breadth of the Liberal Arts, proposals will be considered for papers, panels, performances (music or theater), film, and graphic art from any branch of Diaspora studies. Last year's symposium brought together scholars, activists, and artists from across the region, and disciplines as varied as Public Health and performance art. Building on the inaugural event, this symposium will bring together scholars, community members, artists, and documentarians to engage with each other on issues facing the African Diaspora and African Diaspora Studies in a dynamic, community-oriented fashion.

North Carolina Central University, located in the heart of Durham, was founded in 1910 as the first state-supported liberal arts institution to serve the Black community. The University prides itself on its relations with the Durham community, and The NCCU African Diaspora Studies Symposium encourages input and participation from both academics and the community.

Individual abstracts should be 250 words or less and panel abstracts should be 750 words or less. Abstracts should be submitted by **December 1, 2009**. Please include, for all participants, a five-line biography with institutional/organizational affiliation and contact information.

Please direct all submissions to Youssef J. Carter at youssefcarter@gmail.com and Joshua Nadel at jnadel@nccu.edu.

This two-day symposium is free and open to the public.

Kwame Nkrumah International Conference From Colonization to Globalization: The Intellectual and Political Legacies of Dr. Kwame Nkrumah and Africa's Future

Kwantlen Polytechnic University, Richmond, BC, Canada
August 19 - 21, 2010

This conference will commemorate the centenary of the birthday of Dr. Kwame Nkrumah, Africa's Man of the Millennium, and bring scholars and students from Canada and from around the world to share research and ideas on Africa's place in the global community, and to discuss the life, achievements, and shortcomings of Africa's foremost Pan-Africanist. Distinguished scholar Molefi Kete Asante

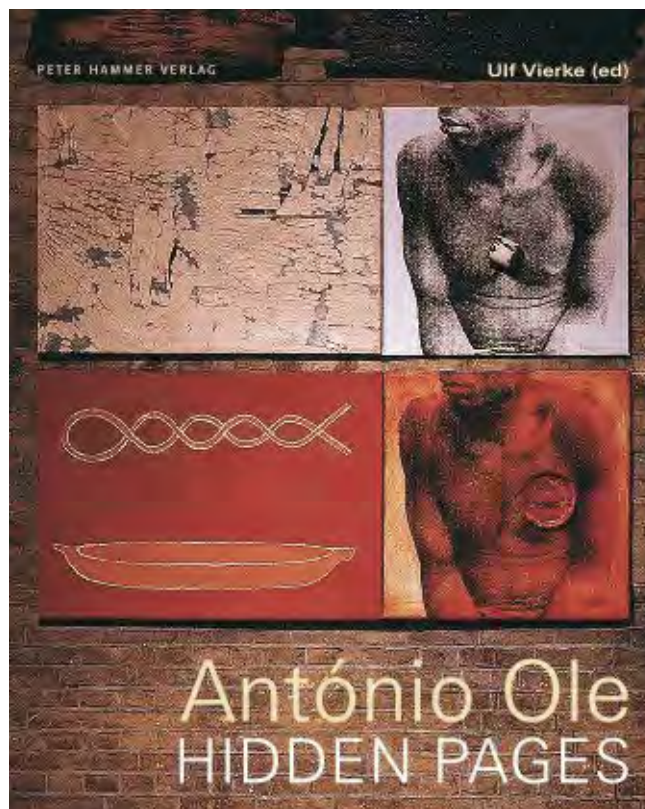
will provide a keynote address in celebration of the conference with other scholars in the context of Pan Africanism, post/neo-colonialism, and globalization via a cross-disciplinary, multi-centric, and international perspective.

Topics to be discussed include the following:

- * Perspectives on African Decolonization and Development
- * African Intellectuals and Decolonization and Development
- * Leadership, Democracy, Citizenry, and African Development
- * Armed Struggle and Decolonization in Africa and the "International War" on Terrorism
- * Historical and Contemporary Perspectives on Pan-Africanism
- * The Intellectual Traditions and the Many Stands of Pan-Africanism
- * The 5th Pan-African Congress and the First All-African Peoples Conference: Continuity and Change
- * The Architects and Pioneers of Pan-Africanism and Global (Pan) African Unity
- * Liberation Wars, Contemporary Forms of Armed Resistance, and the US-led "War on International Terrorism"
- * Failed Unions: The Cases of the Soviet Union, India, and Pakistan
- * The Creation of "The Perfect Union": Lessons from Canada, Europe, and the USA
- * Dafur and Other Intercine Conflicts as a Test for the African Union's Trans-Saharan Unity
- * Global African Unity in the Age of Globalization: Strategies and Tactics
- * Fifty years of Political Independence in Africa: Independent Africa in the Global Context
- * The Obama Presidency and Africa's Destiny
- * African Youth, African Women, and Africa's Future
- * The African Personality and Identity in Continental and Trans-Continental/Diasporic Contexts
- * Global African Dialogues: Factionalism as a Source of Strength
- * Globalization: A Curse or a Nirvana—Breaking Africa's Cycle of Underdevelopment

Abstracts of approximately 250 words for 20-minute papers and suggestions of panels consisting of 3 panelists each are welcome and should be e-mailed with a short bio-note (50 words), contact address, and one to three keywords related to the area of research to Dr. Charles Quist-Adade at knic@kwantlen.ca no later than **March 15, 2010**. Final notification of selection will be communicated by April 30, 2010.

Website: <http://www.kwantlen.ca/knic>



António Ole: Hidden Pages

Goethe-Institute, Nairobi, Kenya

<http://www.goethe.de/ins/ke/nai/enindex.htm>

October 2 - 23, 2009

António Ole is one of the most successful artists of Angola. His oeuvre includes photography, graphic works, colorful pop-art paintings, collages, assemblages, and multi-media installations, and also documentary films, which are among the most important of Angolan film history. His sculptures are presented at central places in Angola's capital Luanda, and his installations attracted worldwide attention at the Biennials of Sao Paulo and Venice.

In this exhibition, the central work is the expansive installation *Hidden Pages Stolen Bodies* that deals with Angola's history of slavery and forced labor. In other works, Ole analyzes marginal spaces and border zones of urban life by means of found objects that he gathers locally, thus also in Bayreuth. This archeological search for traces confronts the audience with—sometimes painful—splinters of memory and makes unwritten history visual and tangible.

The exhibition is supplemented by works from multiple decades, among them black and white portraits from the 1970s, thus before independence. At that time, colonial repression still weighed heavily on the people in the suburbs of Luanda, but the cry for independence was already unmistakable. Ole's recent wall-photos are more conceptual and focused with their symmetrical conception and minimal aesthetic. The series *sal* tells about the extraction of sea

salt and the bitter wounds that the salt causes to the earth. A further highlight of the exhibition is the documentary *O Ritmo do Ngola Ritmos* which Ole produced shortly after independence. He tells the story of the correspondent music group which was one of the most important thrusts in the fight for independence and conveyed courage and hope for a better future to the fighters.

The exhibition is accompanied by a bilingual (German/English) catalog. For more information about the exhibit, please visit <http://www.hiddenpages.uni-bayreuth.de/>.



Linda Graddick Huger. Wave basket. South Carolina, 2004. Sweetgrass and bulrush sewn with palmetto. D. 17 in. (43 cm.). Collection of Timothy and Pearl V. Ascue.

Grass Roots: African Origins of an American Art

Fowler Museum at UCLA, Los Angeles, California

<http://www.fowler.ucla.edu/incEngine/>

October 4, 2009 - January 10, 2010

In *Grass Roots: African Origins of an American Art*, exquisitely crafted coiled baskets demonstrate one of the enduring contributions of African peoples and cultures to American life. Featuring more than two hundred objects, a myriad of baskets made in Africa and the American South, African sculptures, watercolors from the Charleston Renaissance, historic photographs, and videos of basket makers demonstrating their techniques and telling their stories, the exhibition shows how a simple farm tool once used for processing rice has become a highly collectible work of art and an important symbol of African American identity.

Grass Roots traces the entwined histories of coiled basketry in Africa and the United States, starting from the domestication of rice in West Africa, through the transatlantic slave trade, to the little-known migration of African rice culture to America. The exhibition addresses the history of the Carolina rice plantation, highlights the technological innovations brought to American agriculture by people from Africa, and tells the compelling story of the survival of African American basketry over three hundred years.

On both sides of the Atlantic, the art of basketry continues from generation to generation. In South Carolina and Geor-

gia, as in many parts of Africa, virtuoso basket makers invent forms, experiment with new materials, and perfect the techniques they have learned from their parents and grandparents. The exhibition features baskets made by contemporary American basket artists including Mary Jackson (a 2008 MacArthur Fellow) and Henrietta Snype, African basket makers Beauty Ngxongo and Bester Nhlengethwa, as well as historic examples—some dating to the early 19th century—from Lowcountry rice plantations and African villages.

Grass Roots is curated by Enid Schildkrout, chief curator and director of exhibitions and publications at the Museum for African Art, New York, and Dale Rosengarten, curator and historian, Special Collections, College of Charleston Library, with input from an advisory board of social historians, art historians, anthropologists, and contemporary basket makers.

Fowler in Focus: African Basketry Arts, Thinking Outside the Basket

Fowler Museum at UCLA, Los Angeles, California

<http://www.fowler.ucla.edu/incEngine/>

Opening September 6, 2009

Scholarly and popular definitions of “basket” and “basketry” have varied over the years. Nevertheless, more often than not a “basket” is rather emphatically defined as a “container” produced by coiling, twining, weaving, or plaiting while the term “basketry” is usually restricted to the technologies or processes of making a “basket,” regardless of whether or not the final product is a container.

Fowler in Focus: African Basketry Arts, Thinking Outside the Basket focuses on basketry forms that were not created as containers, but rather served myriad other functions in African life. These range from architectural walls, wind screens, and sleeping mats, to hats, masks, and shields, all constructed from a wide variety of basketry techniques and materials. In addition to these well-documented and recognizable genres, African basketry arts include such diverse object types as combs, beer straws, brooms, and fish traps.

Depending on time and place, African basketry arts are often infused with the same complex social, religious, and political initiatives that permeate other more celebrated and durable African arts in wood, metal, and terracotta.

This exhibition is guest curated by Doran H. Ross, former director of the Fowler Museum and a scholar of African art. It is presented as a companion to *Grass Roots: African Origins of an American Art*, which opens October 4, 2009.

Artful Animals

National Museum of African Art at the Smithsonian Institution, Washington, D.C.

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

July 1, 2009 - February 21, 2010

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

Party Time: Re-Imagine America

The Newark Museum, Newark, New Jersey
<http://www.newarkmuseum.org/>
July 1, 2009 – January 3, 2010

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

Desert Jewels: North African Jewelry and Photography from the Xavier Guerrand-Hermès Collection

Philadelphia Museum of Art, Philadelphia, Pennsylvania
<http://www.philamuseum.org/>
September 4, 2009 - December 5, 2010

Organized by the Museum for African Art, *Desert Jewels* features approximately eighty examples of exquisite North African jewelry and nearly thirty original photographs taken in Morocco, Algeria, and Egypt in the late 19th and early 20th centuries.

Collected over three decades by Xavier Guerrand-Hermès, this unique collection reveals the astonishing power of traditional North African jewelry design. Crafted from silver and semiprecious stones, the jewelry, from simple ornaments that would be worn by a child to elaborate necklaces for women of wealth, illustrates the cultural diversity as well as the common themes that run through North African societies. The photographs in the exhibition depict the daily life of North African people as well as the breathtaking landscapes and archeological monuments that caught the attention of Westerners at the time. These images are by the

period's most prominent photographers, including Scotsman George Washington Wilson, the Neurdein brothers from France, and Turkish photographer Pascal Sabah.



Kim Berman. *Mourning Our Future V. South Africa*, 2006. Monprint etching on steel plate. 63 x 39.4 in. (160 x 100.1 cm.). Courtesy of the artist. Photo by John Hodgekiss.

Dislocated Landscapes

President's Gallery, 11th Floor, Tower Building, Massachusetts College of Art and Design, Boston
<http://www.massart.edu/x499.xml>
September 24, 2009 - November 13, 2009

Dislocated Landscapes features new prints by South African artist Kim Berman. Berman's artwork addresses the politics and social conditions in South Africa through the metaphorical device of landscape. Her recent landscapes visualize the fractured spaces on the margins of Johannesburg where the victims of the 2008 xenophobic violence were placed. Despite the grim recent history, Berman writes of her hope for the future: "Landscapes in my work have always provided a metaphor for our transitions as a country; even in a poisoned, burnt, or smoke-filled landscape, the light on the horizon sparks the energy and hope for the cycle of change and imperative of renewal."

Proof + Legacy

Sandra and Philip Gordon Gallery, Boston Arts Academy
http://www.bostonartsacademy.org/Pages/baa_arts/gordon_gallery
September 22 - November 30, 2009

Proof + Legacy includes both collaborative and individual works by members of the community-based printmaking collective Artist Proof Studio (<http://www.artistproofstudio.org.za/>) that was founded in 1991 in Johannesburg by artists Kim Berman and Nhlanhla Xaba.

Man Ray, African Art, and the Modernist Lens

The Phillips Collection, Washington, D.C.
<http://www.phillipscollection.org/>
October 10, 2009 - January 10, 2010

Featuring many never before exhibited photographs of African art from the years between the two World Wars by the American artist Man Ray and a number of his contemporaries on both sides of the Atlantic, this exhibition reveals the role photographs played in elevating the status of African artifacts in Western eyes from ethnographic objects to works of fine art. A selection of these photographs are reunited for the first time with the actual objects depicted. These juxtapositions offer the visitor the opportunity to experience the objects firsthand and see how lighting, camera angle, and cropping affect the viewer's response to the subject, dramatically illustrating how modernist photographic practices continue to shape the way African art is seen today.

The accompanying catalog by curator Wendy A. Grossman is available at the Phillips or at the website of the University of Minnesota Press.

For information about the exhibition, please visit:
<http://www.phillipscollection.org/exhibitions/upcoming/index.aspx>.

On November 13 - 14, the symposium "African Art, Modernist Photography, and the Politics of Representation" will be held in conjunction with this exhibition at the University of Maryland, College Park, and The Phillips Collection, Washington, D.C. [Editor's note: See the "Conferences and Symposia" section of this Newsletter for more information.]

Yinka Shonibare MBE

National Museum of African Art at the Smithsonian Institution
<http://africa.si.edu/index2.html>
November 10 - March 7, 2010

This exhibition is a major midcareer survey of work by the UK-based Nigerian artist Yinka Shonibare MBE. Shonibare's artwork explores contemporary African identity and

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

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

International Exhibit on Ancient Manuscripts and Writing Systems in Africa

United Nations Economic Commission for Africa, Addis Ababa, Ethiopia
Opens December 17, 2009

African and international cultural heritage institutions as well as multilateral organizations will fully participate in the operationalization of this most comprehensive exposition of Africa's endogenous writing systems and ancient manuscripts (from the highest antiquity to the XIXth century), thus, dispelling the unfair myth that Africa never produced written historical records.

This international exhibition will be travelling throughout Africa and the world. The following countries will be targeted: Brazil, China, Egypt, France, Ghana, Great Britain, Japan, Liberia, Mali, Mauritania, Nigeria, Sierra Leone, Senegal, South Africa, and the United States.

The exhibition will cover the following areas: 1) Evolution of Africa's writing systems (rocks, cave paintings, parchments, scrolls, papyrus, and paper); 2) Presentation of ancient manuscripts from a wide range of African countries dating back 4,000 years to the XIXth century; 3) Presentation of relevant original or copied ancient manuscripts, photographs, and artifacts; 4) Demonstrations of calligraphic skills by African crafts men and women; and 5) Sale of copies of ancient manuscripts and rare books provided by participant private libraries as well as some of the latest books published on Africa's ancient manuscripts and history.

A selected number of librarians and crafts men and women will be sponsored so that they can showcase their ancient manuscripts and artifacts.

This exhibition will be held in conjunction with the International Conference on Preserving Africa's Ancient Manuscripts. For more information, please see the "Conferences and Symposia" section of this Newsletter and visit <http://www.africanmanuscripts.org/index.php>.



William Adjété Wilson. *El Mina, The Middle Passage*. France, 2006. Appliquéd cloth (cotton) and embroidery. 67 x 40 in. (172 x 101 cm.). © William Adjété Wilson. Paris 2008-2009

***L'océan noir / The Black Ocean/ O Oceano Negro:*
A series by William Adjété Wilson**

Robert Hillestad Textiles Gallery, University of Nebraska-Lincoln

<http://textilegallery.unl.edu/>

April 5 - 30, 2010

The Black Ocean is a series of 18 tapestries—patchwork, applique, and embroidery—that narrates the history of the Gulf of Benin from the 15th to the 21st century. The series addresses an epic and tragic saga of the bonds and struggles fueled by slavery, spread on three continents, by an artist born from a Togolese father and a French mother.

For these tapestries, William Wilson used a traditional craft developed in the royal courts of Danxomé, located in present-day Benin. Two years were required to complete this work that mixed artistic, pedagogic, and historical purposes. For over 20 years William Wilson gathered information about his own African family; this personal quest adds original and sensitive insights that highlights the complexity of this history.

Black men are the main subject of the project: powerful African kings; slave dealers or captives carried away to the Caribbean islands and the American continent, taking their culture and traditions along with them; maroon slaves who escaped upon arrival or later, living hidden in the forest, the educated elites of the Mina kingdom; royal hostages at the time of early colonization taken to Europe then brought back to their country in Africa; Black Americans united by Martin Luther King, Jr. under a peaceful banner or the most active branch of the Black Panthers; Black musicians; Black artists; Black freedom fighters. Each tapestry represents a historical time or event. From the encounter of African people with Portuguese sailors on the "Slave Coast" to the triangular trade, from colonization to the U.S. Civil Rights Movement in the 1960s, William Wilson aims at retracing the links between the African continent and the creation of the modern world. Fusing his artistic approach with a pedagogic one, William Wilson provides in his text the personal and historical background necessary to under-

stand the full meaning and scope of his work.

The exhibition has already been shown in St. Malo, Rouen, and Paris, and is set to travel across the Atlantic Ocean. The American tour will begin at the University of Nebraska-Lincoln.

L'Océan Noir is also a book published in April 2009 by Editions Gallimard, Paris, France.

For additional information, please visit <http://www.williamwilson.fr>.



Current Publications

Critical Interventions: Journal of African Art History and Visual Culture announces the publication of issue Numbers 3/4 (Spring 2009): Interrogating African Modernity.

This special double issue evaluates African modernist practices in art and visual culture, and uses interdisciplinary analysis to elicit new critical frameworks for interpreting modern African art's intersection with local and global discourses of modernity. Featured authors include (in order of appearance) Evelyn Nicodemus, Moyo Okediji, Hakim Abderezzak, Sylvester Okwunodu Ogbechie, Gitti Salami, Jennifer Bajorek, Julie McGee, Afe Adogame, Nicholas J. Bridger, John Pepper, Monique F. P. Kerman, Manfred Zylla, Cornelius O. Adepegba, Francis Ugiomoh, and Peter Probst.

Subscriptions and subscription inquiries are available at <http://www.criticalinterventions.com>.

The Art of Livelihood: Creating Expressive Agri-Culture in Rural Mali

Stephen Wooten

Carolina Academic Press, 2009

Paperback, 206 pages

ISBN: 978-1594607318

To the casual observer, farming on the Mande Plateau in central Mali looks rather traditional, involving hand tools and crops that date back centuries. The same might be said for the region's famous antelope (*ciwara*) headdresses and dances, which have ancient origins. Yet Stephen Wooten tells a story of the essential dynamism of agriculture and masquerade, understood as linked processes of performance. Food production and masked dancing play out a common local aesthetic centered on the paired vernacular concepts of *fadenya* (father-childness, individuality and improvisation) and *badenya* (mother-childness, community and stability). As farmers balance old subsistence and new cash crops, they do not build narrowly on the most historically familiar or economically beneficial system. They instead construct a livelihood that meets a combination of

needs and desires, both material and ideological. In masked performance, key rituals and forms shift in similar ways, with active negotiation over aesthetic styles, social roles and symbolic schemas. In both contexts, we find neither unfettered agency nor structural determinism, but a complex interplay of the two, mediated by a local concern for keeping the impulses of *fadenya* and *badenya* in aesthetically proper balance. Wooten's rich and detailed ethnography reveals the artfulness, creativity and local sense-making behind both dimensions of expressive agriculture. His study contributes to debates in cultural anthropology, folklore, art history, and African studies and within the realms of practice theory, performance studies, and aesthetic analysis.

Inspiring Action: Museums and Social Change

Carol Brown, Elizabeth Wood, and Gabriela Salgado, eds.
MuseumsEtc Ltd, 2009
Paperback, 320 pages
ISBN: 978-0956194312

In this groundbreaking new book, leading museum professionals contribute practical and inspiring essays on how their institutions are responding to the new social challenges of the 21st century. These include helping rehabilitate young offenders, reskilling long-term unemployed people, providing new enjoyment for the elderly, and working alongside disadvantaged minorities. The essay authors explore the theory and practice of building social inclusion into museum and gallery programs.

The case studies in this book share pioneering museum experience from the United States, Europe, Australia, and Africa. The institutions whose innovative programs are featured include Durban Art Gallery, South Africa; Tate Modern, London, UK; Victoria and Albert Museum, London, UK; Royal Armouries Museum, Leeds, UK; Tower of London; Clarke Art Institute, Williamstown, USA; Weeksville Heritage, Brooklyn, USA; and Museum Victoria, Melbourne, Australia.

African Art: A Century at the Brooklyn Museum

William C. Siegmann
Prestel USA, 2009
Hardcover, 304 pages
ISBN: 978-3791343211

This volume showcases the highlights from a world-renowned collection of African textiles, ceramics, jewelry, masks, and figures from more than fifty different cultures. The Brooklyn Museum was one of the first North American institutions to collect and exhibit African material culture as art rather than artifact. Today the museum's collection numbers more than six thousand pieces and is noted for its artistic quality and educational value, as well as a breadth and depth that would be impossible to achieve today. Major works from all areas of sub-Saharan Africa are included in

the collection's vast holdings, while the figurative sculpture and masks of Central Africa constitute its most significant focus. More than 130 of those pieces are featured in this large-format compendium, which includes essays by the museum's emeritus curator of African art and a leading scholar on the subject. Taking readers through a cultural exploration of the continent, the collection encompasses regions from Western Sudan and the southwestern Congo to the Equatorial Forest and southern Africa. Carefully photographed and presented in luminous color, these pieces create a stunning introduction to the rich traditions of African art and culture.



Media & Internet Resources

California Newsreel's Library of African Cinema

Launched in 1981 as an initiative to provide film resources to educators and build an appreciation for African cinema, California Newsreel's Library of African Cinema has grown to more than 70 titles from 25 countries, making it North America's largest collection of African films.

Now, in an effort to take African cinema beyond the non-profit and educational circuit, California Newsreel is making this collection of feature films available directly to consumers. For the first time in its history, the Library of African cinema will be widely available on DVD for \$24.95 each.

Widely celebrated feature films like Ousmane Sembene's *Faat Kine* (2001), Djibril Diop Mambety's *La Petite Vendeuse de Soleil*, also known as *The Little Girl Who Sold the Sun* (1999), Zézé Gamboa's *The Hero* (2004), Newton Aduaka's *Ezra* (2007), Moussa Sene Absa's *Ça Twiste à Poponguine* (1993), Joseph Gai Ramaka's *Karmen Gei* (2001), and Mohamed Camara's *Dakan* (1997) are now available at home video prices.

Check out our website for available films: <http://www.newsreel.org/lac>

South Sotho Mural Art

David Riep, a PhD candidate at the University of Iowa, has released a new documentary film on Basotho mural painting.

South Sotho Mural Art documents the exquisite artistic cycle of *litema*, the uniquely Southern Sotho style of mural painting. The film documents this annual renewal process, from the resurfacing of the home to the painting of colorful geometric designs, while providing insightful narrative on the complex ideas behind the visual exterior.

David has recorded three consecutive years of murals created by Elizabeth Twala and her daughter, Sarah, highlighting the continuity of the arts from one generation to the next. Whether one defines it as sacred art, process art,

feminist art, or art of identity, the detailed visual footage of South Sotho Mural Art offers all audiences a glimpse at the complex artistic expression found among the diverse peoples of southern Africa.

The DVD may be found at:

<https://www.createspace.com/264318>

The **ACP Cultures website** (<http://www.acpcultures.eu>) announces new content, including information about funding opportunities, training, and mobility initiatives for cultural actors; a resource center on the ACP cultural sector; and networking tools.

Coalición de Artistas de Puerto Rico / Puerto Rican Visual Artists Coalition is the only art cultural network in Puerto Rico with over 300 members among historians of art, restaurateurs, educators, curators, artists, and other professionals of the plastic arts. With 4,000 works of art and about 100 videos of art registered, our website (<http://www.coapr.org>) has become the main centre of registration, reference, education, and cyber documentation on Puerto Rican art on the Internet for schools, universities, libraries, scholars, researchers, teachers, students, artists, art critics, educators, museums, galleries, magazines, collectors, restaurateurs, and cultural managers.



Opportunities

OYASAF Invites You to Nigeria

Nigeria's cultural achievements might have been eclipsed by the flood of reports on crime and chaos, but the country remains a vibrant center for contemporary art. The finest collection of contemporary Nigerian art, the Omooba Yemisi Adedoyin Shyllon Art Foundation (OYASAF), announces three programs to open its doors to international scholars:

- * OYASAF Fellowships will support three PhD candidates for up to 30 days in Lagos, including office space (with electricity, air conditioning, and internet connections), lodging, full access to the collection, and support for offsite research.
- * OYASAF Museum Loans make the collection available for short- or long-term loan to libraries, museums, and galleries.
- * OYASAF Program Support assists small or large groups of visitors who wish to explore Nigerian culture, particularly the world of contemporary art.

For further information on OYASAF and its programs, email yemisi@oyasaf.org, pogoson@oyasaf.org, or nick@oyasaf.org, or call Nick Robertson at 703-920-1483 or 703-877-1761.



Events

A Celebration of Life for Warren M. Robbins

On Friday, October 9, 2009, at 2 p.m., the Smithsonian's National Museum of African Art will celebrate the life of the late Warren M. Robbins, founder and director emeritus, National Museum of African Art.

We invite you to join us as we pay tribute to Warren's vision in founding the museum and as we note his enduring legacy as the great work continues through the dedicated staff of the National Museum of African Art.

To rsvp for this very special tribute, please call 202-633-4649.

Diamano Coura West African Dance Company presents *The King's Only Daughter* and *M'Balsanny* with special guest Princess Fatu Gayflor, a Liberian folk singer, at the Malonga Casquelourd Center for the Arts in Oakland, California. Performances will be held on Saturday, November 28, 2009, at 8 p.m., and Sunday, November 29, 2009, at 3 p.m. For more information, please visit <http://www.diamanocoura.org> or call 510-733-1077.



OYASAF Fellow Janine Sytsma, of the University of Wisconsin-Madison, with Yemisi A. Shyllon in the OYASAF compound

Schomburg Center for Research in Black Culture Scholars-In-Residence Program Fellowship 2010-2011

The Schomburg Center residency program assists scholars and professionals whose research on the Black experience can benefit from extended access to the Center's resources. Fellowships funded by the Center will allow recipients to spend six months or a year in residence with access to resources at the Schomburg Center and other research units of The New York Public Library.

Scope

The Scholars-in-Residence Program is designed to: 1) encourage research and writing on the history, literature, and cultures of the peoples of Africa and the African Diaspora, 2) promote and facilitate interaction among the participants including fellows funded by other sources, and 3) facilitate the dissemination of the researchers' findings through lectures, publications, and the ongoing Schomburg Center Colloquium and Seminar Series. Applicants must indicate in their proposal how they propose to use the resources of the Schomburg Center as well as those of the other research units of The New York Public Library to further their research. For access to the Schomburg Center and The New York Public Library catalogs, see our website: <http://www.nypl.org>. (Click on "Catalogs" then "CATNYP" The Research Libraries On-Line Catalog.) For more information, call 212-491-2218.

Eligibility

The Fellowship Program is open to scholars studying the history, literature, and culture of the peoples of African descent from a humanistic perspective and to professionals in fields related to the Schomburg Center's collections and program activities. Projects in the social sciences, science and technology, psychology, education, and religion are eligible if they utilize a humanistic approach and contribute to humanistic knowledge. Creative writing (works of poetry and fiction) and projects that result in a performance are not eligible. Persons seeking support for research leading to degrees are not eligible under this program. Candidates for advanced degrees must have received the degree by December 1, 2009. Foreign nationals are not eligible unless they will have resided in the United States three years immediately preceding the application deadline.

Stipends and Residency

Fellowships are awarded for continuous periods of six or twelve months at the Schomburg Center with maximum stipends of \$30,000 for six months and \$60,000 for twelve months. Fellows must devote full time to their research projects. They are expected to be in continuous residence at the Schomburg Center and to participate in the intellectual life of the Program. They may not be employed during the period in residence except sabbaticals from their own institutions. Those selected as Scholars-in-Residence may supplement their stipends with support from their own institution or small outside grants if the requisite approval is received from the Schomburg Center. Fellows may begin

residence at the Center after September 1, 2010. This program is made possible in part through a grant from the National Endowment for the Humanities, the Ford Foundation, the Andrew W. Mellon Foundation, and the Samuel I. Newhouse Foundation.

Application Instructions

A complete application must include 10 copies of each item listed below and a self-addressed, stamped post card to acknowledge receipt of the application package:

- The Schomburg Center Scholars-in-Residence Application Form (original)
- A 1500 word description of the proposed study
- Curriculum vitae
- Three (3) reference letters should be mailed directly to the Scholars-in-Residence Program and received no later than **December 1, 2009**.

The application can be downloaded at:

<http://www.nypl.org/research/sc/scholars/index.html>

Description of Study

In no more than 1500 words, the applicant should provide a detailed description of the proposed study, including but by no means restricted to, the following elements:

- A statement of the topic under consideration with specific reference to the major questions, problems, and theses being investigated
- An outline of the plan for carrying out the study or project
- Discussion of the sources in the Schomburg Center and other research units of The New York Public Library for the study and the plans for examining them
- Description of research methods
- Applicant's competence in the use of any foreign languages needed to complete the study
- The place of the study in the applicant's overall research and writing program
- The significance of the study for the applicant's field and for the humanities in general
- The final objective and expected products of the study. Plans for publications, lectures, exhibitions, teaching, and other vehicles of dissemination should be detailed. Fellows will be expected to share their findings through these means and as participants in the Schomburg Center Colloquium and Seminar Series during their residency. Notification will be made in mid-March 2010.

Submission of Application

Completed applications must be postmarked no later than **December 1, 2009**, and mailed to:

Scholars-in-Residence Program
Schomburg Center for Research in Black Culture
515 Malcolm X Boulevard
New York, New York 10037-1801

<http://www.schomburgcenter.org>

Email address: sir@nypl.org

For complete information about the program, visit

<http://www.nypl.org/research/sc/scholars/index.html>.

Boston College - Dissertation Fellow, 2010-11

Boston College's African and African Diaspora Studies Program (AADS) is proud to announce the inaugural year of its dissertation fellowship competition. Scholars working in any discipline in the Humanities or Social Sciences with projects focusing on any topic within African and/or African Diaspora Studies are eligible. We seek applicants pursuing innovative, preferably comparative, projects in dialogue with critical issues and trends within the field.

This 2010/2011 fellowship includes a \$30,000 stipend, health insurance, a \$1,500 research budget, and a fully equipped office. The fellow must remain in residence for the 9-month academic year, deliver one public lecture, and teach one seminar course.

The successful applicant will have full access to BC's seven libraries as well as several rare books and manuscripts collections. Of particular interest is the Nicholas M. Williams/Caribbeana Collection, consisting of materials from and about Africa, Jamaica, and the British West Indies. The fellow can also benefit from BC's newly founded Institute for the Liberal Arts, as well as events sponsored by programs/installations in International Studies, American Studies, Asian American Studies, Middle East Studies, Islamic Civilization and Societies, as well as the internationally renowned McMullen Museum.

Applications must include the following: 1) a 2000 word, detailed project proposal that includes a plan for completion, 2) an 800 word personal essay that describes how this fellowship will assist you in achieving future professional goals, and 3) three letters of recommendation, one of which must be from the dissertation advisor. Eligible applicants must complete all requirements for the PhD, aside from the dissertation, by the start of the fellowship year.

Applications must be submitted by **December 18, 2009**, either electronically to aads@bc.edu or postmarked by regular mail to Chair, AADS Fellowship Committee, Boston College, 301 Lyons Hall, 140 Commonwealth Avenue, Chestnut Hill, MA, 02467-3806.

Boston College is an affirmative action, equal opportunity employer dedicated to building a culturally diverse faculty and a multicultural environment. We strongly encourage applications from women, individuals from historically underrepresented groups, individuals with disabilities, and covered veterans.

Contact Info:
Chair, AADS Fellowship Committee
Boston College
Lyons Hall 301
140 Commonwealth Ave
Chestnut Hill, MA 02467

Website: <http://www.bc.edu/schools/cas/aads/resources/>



Calls for Participation

Call for Participation: ACASA Newsletter

The ACASA editorial staff is inviting all readers to get involved in a new Member section of the Newsletter. This section will feature content submitted by you, the members, and is hoped to serve as an additional outlet for highlighting the current and past work of ACASA affiliates. Each Newsletter issue will include field- and object-related images, as well as a brief topical essay highlighting an aspect of the visual arts of Africa and the African Diaspora. It is hoped that your submissions will generate increased participation and intellectual exchange, as well as further expand the content of the Newsletter. All photos used will fall under the terms of Fair Use, and will include by-line information. Owners will maintain copyright of the images. If you are interested in submitting images or an essay, please contact David Riep at dmmriep@gmail.com.

Call for Student Participation: ACASA Newsletter

ACASA is also inviting student members to participate in the development of a new Student section of the Newsletter. The section will highlight current work and research topics by student members, and is hoped to function as a networking tool for students and professionals alike. If interested, please contact David Riep at dmmriep@gmail.com.

Call for High-Quality Photographs with Brief Scholarly Captions: *African Arts*

African Arts is beginning a new back-page feature called "African Art in Unusual Places." The "places" can be somewhere in Africa or anywhere else in the world, with the point being: What's that doing *here*? The editors see this as: a) an opportunity to publish great photos that might not fit in an article or anywhere else; b) a chance to document "signifiers" that have "floated" to unexpected places; c) a way to discuss the begging, borrowing, and stealing of great ideas put to other uses than the originators may have intended (and no, in this instance we are not extending our consideration to African "art" in museums and other possibly problematic positionings); and/or d) a little respectful levity, perchance?

The first example will be the following:

An *Akua'mma* sculpture on a Mexican-American gardener's truck seen in West Los Angeles. The sculpture is in the widely copied style of the acclaimed Asante carver Osei Bonsu (1900-1977) as he developed it beginning in the 1930s for both local and expatriate audiences; see Doran H. Ross's "The Art of Osei Bonsu" in *African Arts* 17.2 (1984), 39. While a number of African sculptural forms may claim to be the most replicated of the continent, Ross believes *Akua'mma* are at the top of any such list. A next example may be a motorcycle helmet seen in western Massachusetts that is painted in the style of Ndebele houses. What can you come up with? We are hoping to

have the feature in all four annual issues. Please send submissions (high-resolution digital images and explanatory captions, including photo credits) to *African Arts* executive editor Dr. Leslie Jones at afriartsedit@international.ucla.edu.

The Outreach Council of the Africana Studies Association encourages ACASA members to send our call for 2010 submissions to anyone with a qualifying book.

The Children's Africana Book Awards are presented annually to the authors and illustrators of the best children's books on Africa published or republished in the U.S. The awards were created by the African Studies Association (ASA) to encourage the publication and use of accurate, balanced children's materials about Africa. The awards are presented in two categories: Young Children and Older Readers.

Nominated books must meet the following criteria:

1. Books should be suitable for children ages 4-18;
2. A significant portion of the book's content should be about Africa (books with content primarily about African Americans are not eligible);
3. Books must be copyrighted in 2009 to be eligible for the 2010 awards;
4. Books must be available for purchase in the U.S.

To learn more about the Children's Africana Book awards, please visit our web page at: <http://www.africaaccessreview.org> (click on "Africana Awards").

One Hen: How One Small Loan Made a Big Difference is the 2009 Best Book for Young Children. It is set in Ghana and has a terrific website (<http://onehen.opportunity.org/>) with lesson plans for teaching kids about micro-finance.

The 2009 Honor Books for Young Children are *Planting the Trees of Kenya: The Story of Wangari Maathai* and *The Butter Man*, which is set in Morocco (Berber culture).

Harriet McGuire, Media Relations & Marketing at Africa Access/Children's Africana Book Awards, is working with Meridian International Gallery in Washington, D.C. to mount an exhibition of original illustrations by African artists (either based in Africa or in the Diaspora) who have published children's books. Any illustrator who meets this criteria should contact her via email for further information: harriermcguire@earthlink.net.



Daniel McCall

March 1918 - July 10, 2000



Daniel McCall, emeritus professor of anthropology at Boston University, died at his Boston home on July 10. He and his wife, Dorothea (Pat) Morgan were longtime summer residents of Edgartown. Beloved by students and colleagues during his more than 30 years of teaching at Boston University, he also contributed seriously to the development of historical approaches in anthropology, besides living an interesting, indeed memorable life before joining academia.

According to his unpublished memoirs, he was born in March 1918 in Westfield. His mother died in the 1918 flu epidemic. About that time his father's shoe store was defeated by the surging McCann shoe company, leaving his father unemployed and forcing Dan into a Catholic orphanage. During his residence in the orphanage during the 1920s Dan ran away to join his father no less than six times. During his later childhood a nun told him not to read a particular book and not to read books from the public library because they were sinful. That was too much for Dan, who valued the public library and moved in permanently with his father.

Graduating from high school in the 1930s in the depths of the Great Depression, he "rode the rails" around the country, eventually working on vegetable farms in Arkansas. About this time, the country was gearing up to withstand the Axis powers and he was drafted. He chose the Coast Guard.

Shortly thereafter the Japanese took the U.S. into World War II and the Navy quickly absorbed the Coast Guard. Dan joined the amphibious forces as a corpsman, which saw him fighting during four years of the Pacific war, attending to the wounded and dying, and somehow surviving. He survived three beach assaults, including Saipan and Kwajalein. He fought in the battle for Okinawa where his Navy ships withstood the attacks of kamikaze pilots. At another point his ship was torpedoed by the Japanese and had to be towed 4,000 miles to Hawaii with a gaping hole amidships.

Congress passed the G.I. Bill, thus sending this avid reader to Boston University for his B.A. and to Columbia University for his PhD in anthropology. At that time, Columbia had a leading department of anthropology and Dan took courses with outstanding scholars such as A.L. Kroeber and Joseph Greenberg. The latter was in the midst of revolutionizing historical linguistics in Africa with a classification of its hundreds of languages into four major (genetic) families, a taxonomy which has withstood numerous fierce attacks for half a century.

After his field work in Ghana, Dan joined Boston University in the 1950s and set out to establish a department of anthropology to go along with the new African Studies program there.

At Columbia University, Dan met the field research requirement of graduate programs in anthropology with field work in West Africa, on the Ashanti people or Twi speakers.

He also was interested in old connections between Africa of the Sahel or sub-Saharan Africa and the North African littoral or Mediterranean Africa. Twice he crossed the Sahara Desert from Algeria to Nigeria or Niger, once by Volkswagen and once by bus. He became an expert on trans-Saharan trade routes and historical contacts, especially between Greek, Carthaginian or Roman north Africa and sub-Saharan trading centers and kingdoms. Some of this research led to an interest in the origins and spread of chariots and charioteer warfare, leading eventually to an interest in the Indo-Europeans and their great success in chariot warfare. Nearly his last published work was a book review of David W. Anthony's *The Horse, The Wheel and Language: How Bronze Age Riders from the Eurasian Steppes Shaped the Modern World*.

His last publication (at age 90) was an article on the diffusion of the concept of the seven-day week from ancient Babylon across the Saharan trade routes to the Akan cultures of the Guinea Coast of West Africa. This was the first publication of this interesting and surprising hypothesis. *In Hot Pursuit of Language in Prehistory: Essays in the Four Fields of Anthropology*, came out in 2008.

A memorial gathering is planned for September.

Source: Vineyard Gazette Online
<http://www.mvgazette.com/article.php?22135>

Joan Cremer

August 13, 1916 - September, 6, 2009



Prolific author and renowned collector Joan Cremer died on September 6 in Port Alfred, aged 93 .

Cremer, who wrote under the name Joan Broster, was born in Transkei in 1916 and grew up in Engcobo. She wrote four books on the Xhosa people and the history of Transkei pioneers, missionaries, magistrates and traders, while a fifth, *Transkei Heritage*, will be published later in the year.

She is perhaps best known for her extensive collections of beadwork and traditional Xhosa dress, a large part of which is housed at the University of Fort Hare in Alice. The collections have gone a long way to ensuring that a significant part of Xhosa culture including traditions, medicines, customs, dress and lifestyle has not been lost.

Cremer, who attended the Diocesan School for Girls in Grahamstown, went to Rhodes University after matriculating where she achieved a BSc in 1935 and a University Education Diploma in 1938. After completing her university studies she joined the war effort and served as a military nurse with the South African Military Nursing Service.

After the war she joined the staff at the University of Fort Hare before settling with her first husband, Broughton Broster, on a small trading station in Transkei where they lived for 16 years. It was during this time that Cremer started her work documenting the importance of traditional beadwork to the people of the Xhosa nation.

She went on to write *Red Blanket Valley*, *Amagqirha* and *African Elegance* (a shared venture with Alice Mertens). Cremer was a recognised authority on Tembu beadwork and wrote a book titled *The Tembu: Their Beadwork, Songs & Dances*.

Cremer later moved to Gonubie where she met and married her second husband, Laurie Cremer. The couple retired to Port Alfred in 1996 and moved into Settlers Park Retirement Village.

Source: Dispatch Online
<http://www.dispatch.co.za/article.aspx?id=343484>



Join ACASA

ACASA:

- * Sponsors the Triennial Symposium on African Art (the next one is 2011 in Los Angeles)
- * Provides critical financial support that enables us to help colleagues from the African continent, and graduate students from everywhere, travel to the Triennial Symposium
- * Sponsors annual panels at the African Studies Association (ASA) and College Art Association (CAA) conferences
- * Publishes a Newsletter three times a year to help keep you up-to-date with the African art world

ACASA membership allows you to:

- * Connect with others around the world who share your passion for African arts and culture via a directory of members (not available online)
- * Make a proposal for ACASA-sponsored conference panels and the Triennial Symposium
- * Save 20% off subscriptions to *African Arts* and *The Drama Review*
- * Save 10% off subscriptions to *Critical Interventions*, *Nka*, *Res*, *Art South Africa*, *Tribal Arts*, and the annual Barbier-Mueller publication

ACASA membership rates:

2010 will bring a slight increase in membership rates, but along with that a new payment option. When you renew for a three-year period you'll receive a 10% discount off the renewal price.

- * Individual (income under \$25,000 or student) \$25
(3-year option \$65)
- * Individual (income between \$25,000 and \$50,000) \$50
(3-year option \$135)
- * Individual (income over \$50,000) \$75
(3-year option \$200)
- * Institutional (including galleries and dealers) \$125
(3-year option \$335)
- * Patron \$175
(3-year option \$470)
- * Lifetime \$1,000.00
(payable in 5 annual payments of \$200 each)
- * Individuals resident in Africa, the Caribbean, Central and South America** FREE
- * Leadership Award Recipients FREE

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

Memberships run on the calendar year (January-December). Because we're almost through 2009, and because we want you to rejoin (or join) our group, we're presenting a special offer: Renew now at the 3-year rate listed above and you will get the remainder of 2009 for free. This means you can send a check today and participate in all the benefits that ACASA membership brings with it through 2012 (and the next Triennial). Anyone wishing to join ACASA or to renew a membership can access the form by visiting:

<http://www.acasaonline.org/downloads/membershipForm.pdf>



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). The organization exists to facilitate communication among scholars, teachers, artists, museum specialists, collectors, 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. ACASA is also an affiliated society of the College Art Association (CAA) and sponsors panels at its annual conference. ACASA-sponsored panels and roundtables focus on a broad range of topics concerning all aspects of African art, both historical and contemporary.

ACASA's annual business meeting is held during the ASA meeting each fall. Meetings are also held on an ad hoc basis at the CAA annual conference in February. ACASA is governed by a Board of Directors elected by its members.

ACASA sponsors the Triennial Symposium on African Art, which is the premier forum for presenting cutting edge research on the art of Africa and the African Diaspora. It features a rich program of panels, cultural activities, and workshops for museum professionals. At the Triennial Symposium, ACASA presents awards for leadership and the best books and dissertations in the field of African art.

ACASA publishes a Newsletter which is distributed to members and to colleagues in Africa and the Caribbean. The organization also sponsors initiatives to promote the advancement of African art scholarship. These have included a book distribution project to send publications to museums and libraries in Africa and the Caribbean, a textbook project that resulted in the widely-used college text *A History of Art in Africa*, and travel grants to African scholars and American graduate students to attend the Triennial Symposium.

ACASA members receive three newsletters yearly featuring news about upcoming conferences, exhibitions, research, and opportunities for scholars. An annual directory is published with the Spring/Summer issue. For more information, please contact:

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ACASA Newsletter Back Issues

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

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