



ARTS COUNCIL OF THE AFRICAN STUDIES ASSOCIATION

The Arts Council of the African Studies Association
 Newsletter, Volume 87, Winter 2011

NEWSLETTER

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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 conferences and symposia, new publications, exhibitions, job changes, fieldwork, and travel. The next ACASA Newsletter will be Spring/Summer 2011. Please send news items by May 11, 2011, to:

Joyce Youmans, Chief Newsletter Editor
 joyceyoumans@yahoo.com

Deadlines for Submission of News Items for the 2010 Newsletters:

Spring/Summer 2011 May 11, 2011
 Fall 2011 September 14, 2011
 Winter 2012 January 18, 2012

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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

As I prepare to hand over the responsibility of ACASA to Steven Nelson, who has been my President Elect and is Chair of the Triennial Committee in Los Angeles, I cannot thank him and his local committee as well as my Board enough. We have accomplished a great deal: using technology to enhance our communication with each other and across the entire membership; bringing back an electoral process for selecting the organization's leadership; and planning a Triennial that will be even more successful than its predecessor. (Each Triennial has been a hard act to follow, but, somehow, each Triennial has developed a memorable personality!)

Elections: We will be adding four new Board members from whom the President Elect will be appointed by the current ACASA Board. We do have 5 candidates for the 4 slots (we had hoped for more, but next time...), so we will be holding an e-election through a service called ballotbin.com. Each of our members may now cast a vote, not simply ratify a slate. Please look at the candidates' statements and qualifications included in this Newsletter (pages 21-23), and vote. Information and directions will be sent out via email to you—and you will have at least several weeks to get your votes in.

Speaking of elections, I hope those of you who are members of CAA (College Art Association) voted in the current election—one of our own, *dele jegede*, was running. And when the ASA (African Studies Association) elections open later in the Spring, I hope that those of you who are members will vote for two of us who are running for the Board—Patrick McNaughton (for President Elect) and me (Board member)—and you all know that I will continue being a mosquito buzzing in ASA's ear about the organization of expressive culture panels and making the audio-visual equipment that we bring easier to share.

The Triennial looms, and we do have wonderful news to report. Thanks to the efforts of Monica Visona and Steven Nelson, ACASA has been awarded (through UCLA) a major Getty grant that will help us bring 15 African colleagues to the U.S.—not only for the Triennial but for experiencing the L.A. art world, networking, and capacity building with regard to publishing. That money has freed up all the money allocated by ACASA (but there's always more needed, so if you have gotten your income tax rebate early, we can still put it to good use!) to use to help even more African colleagues as well as graduate students come to the conference.

Doran Ross and his committee have organized a program despite his trenchant (and quite legitimate) remarks about how many of us do not understand the meaning of the words 'deadline' and 'membership' or do not know how to count the number of words in an abstract.... A preliminary version is published in this Newsletter.

That being said, I would again like to thank my Board and the Triennial Committee in Los Angeles for their hard work and for making it possible for me to concentrate on personal goals within ACASA, notably putting the Triennial on track (getting commitments for 2014 and 2017) so that we can truly plan ahead. I would like to thank the membership, too, for coming out in force to join or re-join what remains the pre-eminent organization in our collective fields, and also for supporting the Triennial.

See you in L.A.

—Jean Borgatti, President



Message from the Editor

Information about the upcoming Triennial can be found throughout this Newsletter—in Jean Borgatti's Presidential Notes, at the beginning of the "Announcements" section (page 13), and in the Preliminary Program that begins on page 24.

Thank you to everyone who contributed items to this Newsletter. I also would like to thank those who sent photos for the "Picture This" section, and David Riep for gathering the photos and designing the ACASA logo featured on the first page. David and I encourage members to submit photos for future Newsletters. (Please see the "Calls for Participation" section on page 18 for details.)

The next Newsletter will be published in spring 2011, with a May 11th deadline for item submissions.

Have a great Triennial!

—Joyce Youmans, Chief Newsletter Editor



1st Annual Indiana University Graduate Student in African Studies Symposium: Cultural Traces, Places and Cyberspaces: African Modernity and Identity in the Era of New Media

Indiana University, Bloomington
April 2, 2011

Indiana University's Graduate Students in African Studies are proud to announce their first annual symposium, "Cultural Traces, Places and Cyberspaces: African Modernity and Identity in the Era of New Media," which will take place on Saturday, April 2, 2011, at Indiana University's Bloomington campus.

This first symposium will be dedicated to an interdisciplinary topic that will promote dialogue on ideas of new media, and how media provides an avenue through which identity can be asserted. Africans are establishing their own ideas of modernity by utilizing various types of "modern" media, such as internet forums (social networking sites, e.g. Facebook and Twitter), smart technology, and digital devices as well as older forms of media which include radio, television, and magazines that have become more dynamic than ever before due to the participatory nature that media has assumed. The symposium will explore how new media influences concepts and understandings of modernity and identity in Africa. Additionally, it will examine how new media provides anonymity or self-recognition for those seeking it, while still acting as a space for cultural expression. Thus, the symposium seeks to address questions such as How is Africa employing new media to assert identity, modernity, and culture? What forms of media are they utilizing to do so? and How does place, such as the rural and urban context, affect participation?

Critical Encounters: A Graduate Student Symposium in Honor of Sidney Littlefield Kasfir

Emory University, Atlanta, Georgia
April 22 - 23, 2011

Throughout her career Dr. Sidney L. Kasfir has sought to rethink the way scholars, artists, museums, and viewers understand and categorize African art. She has attempted to expand our classificatory system, without allowing generalizations to dilute the complex efforts of artists, cultures, and visual languages. This symposium, organized in honor of her retirement from Emory University, considers three themes to which Dr. Kasfir has contributed: Commodification and Tourism; Heritage; and The Artist, the Workshop, and Cultural Brokerage.

Keynote address:
Friday, April 22, 2011, 7:30PM
Chika Okeke-Agulu, Assistant Professor of Art History,

Princeton University and co-author of *Contemporary African Art Since 1980*, will deliver the keynote address.

Graduate Symposium:
Saturday, April 23, 2011 9:30AM – 5:30PM

2nd Kumasi Biennial Symposium: Community Arts in Focus

Kumasi and the Nearby Village of Abetenim in the Ashanti Region of Ghana
July 16 - August 6, 2011

This 3-week event will focus on community arts practice as a response to the growing problem of the widening gap between contemporary African artists and the rural community. We will use Kumasi City-Abetenim rural sites such as market places, local schools, village centers, and others as laboratories for workshops, artistic interventions, site-specific installations, lectures, and other community-based approaches from around the world. Thus, we invite individual or group submissions for community theatre, media arts, readings, film screening, slide shows, open studios, visual activism, musical performances, community design, social architecture, and others to allow the rural community to become acquainted with international contemporary artistic practice.

This project is only open to serious applicants. For additional information or to register, send an e-mail to info@nkafoundation.org and/or nkaprojects@gmx.com. The project web site is: www.nkafoundation.org.



Toyin Falola Annual International Conference on Africa and the African Diaspora: Creativity and Cultural Expressions in Africa and the African Diaspora
Conference Centre, University of Ibadan, Ibadan, Nigeria
July 4 - 6, 2011

We are inviting scholars to submit conference papers and full panel proposals to the Toyin Falola Annual International Conference. This year's theme is "Creativity and Cultural Expressions in Africa and the African Diaspora." Accounts of creativity and the imagination have emerged in numerous areas such as literature and the arts, psychology, mathematics, the sciences, business, popular psychology, the social sciences, engineering, and technology. The discourse of creativity that surfaces within multiple fields reveals that the notion of the individual creator is not simply widespread, but omnipresent; indeed, it is a fundamental ideology of Western culture. Challenging the individualist and depoliticized ideology of creativity, the

conference calls for papers that present alternative accounts of the social and political dimensions of creativity as they relate to invention, technology, work, artistic, cultural production, the body, desire, pedagogy and social change. The conference aims to reach a multidisciplinary academic audience; artists and grassroots activists; the political, journalistic, and information technology communities; and interested members of the general reading public. The conference promises to create a provocative space for comparative critical dialogue between scholars and dancers, actors and writers, songwriters and singers. The conference invites papers on all aspects of creativity, from the artistic to the scientific and the humanistic.

Scholars in all disciplines are invited to propose papers on various aspects, including but not limited to any of the following:

- Creativity Profile: what is novel and original among Africans and Black people generally
- Value Added to Progress: development ideas, new thinking
- Globalized Modernity and its consequences on music, dance, performance, home-video culture, African Traditional Religion, indigenous African clothes and textile designs, indigenous African philosophies, wise sayings, and general thought processes
- Music
- Dance
- Performance
- The creative process in Africa and the African Diaspora, e.g., How do the diviners work? How do masquerades perform?
- Creative thought processes (What do texts in divination represent? How do we interpret works of literature? etc.)
- Creativity and the Everyday
- Gender, Imagination, and Creative Space
- Ethical issues such as in technological innovations; stunning improvements in our knowledge of and mastery over the natural world and living organisms; concentration of power, wealth and resources in the first world; the concomitant impoverishment of the rest; global environmental destruction; and applications of new knowledge and technology that may be harmful or dangerous
- Histories of creativity and inventions
- The politics of creativity, e.g., creativity and resistance, anti-colonial genres, creativity and apartheid, creativity and democratic movements
- Nollywood (production, text, marketing, impact, etc.)
- Technology, Information, Innovation, e.g., the ambivalent effects and challenges of proliferating technologies and information
- "Beyond Art" as expressed in the current range of artistic and cultural practices, especially in the wake of the drastic shifts in critical paradigms associated with women's studies, multiculturalism, cultural studies, women's art, popular culture, queer studies and Culture Wars of the 1980s and 1990s
- The Expanding Body, e.g., the widespread experimentation and new theorizations with regard to the body and its relation to subjectivity

- The pedagogy of creativity: strategies, agents and locations that have sought to transcend the hierarchies and limits of traditional pedagogy
- Social Movements: developments in new social movements and their creative strategies for political organizing, protest, and autonomy; how activists and communities have been imagining and enacting their political aspirations and organizing

Participants will be drawn from different parts of the world. Graduate students are encouraged to attend and present papers. The conference will provide time for scholars from various disciplines and geographical locations to interact, exchange ideas, and receive feedback. Submitted papers will be assigned to particular panels according to similarities in theme, topic, discipline, or geographical location. Additionally, selected papers will be published in book form.

The deadline for submitting paper proposals is **March 30, 2011**. 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 to:

Professor Ademola Dasylva: dasylyang@yahoo.com or a.dasylyva@ibadanculturalstudiesgroup.org

A mandatory non-refundable registration fee of N5,000 or (USD 100/BP50 for participants from the US, Europe, and other African countries) must be paid immediately when an abstract is accepted. (Students: N3,000 or USD65/BP40).

It is expected that all participants will raise the funding to attend the conference.

For more information, please visit the conference website: www.ibadanculturalstudiesgroup.org/

The **Female Artists Association of Nigeria** (FAAN), an umbrella body of all practicing female artists, is 10 years old in 2011. In preparation for the celebration, a comprehensive compilation of the best of Nigerian women in art, tagged "Stirring Up the Creative Skill," is being put together. To this effect, the President, Dr. Bridget Nwanze, is calling on all Nigerian female artists to send a personal photograph, a resume, and two photographs of well executed works for publication. Articles on gender issues will also be accepted. Kindly send no later than **March 30, 2011** to:

1. bonwanze@yahoo.com
2. ngoziakande@yahoo.com

Announcing a special issue of the award-winning, peer-reviewed e-journal, **JENdA: A Journal of Culture and African Women Studies** guest-edited by Faith Wambura Ngunjiri, Ed.D, and Elizabeth Ann Christo-Baker, Ed.D. There continues to be a dearth of scholarly published ma-

terial about African women in leadership. Fortunately, *JENdA: A Journal of Culture and African Women Studies* has made a concerted effort to highlight women's leadership roles in African societies through the publication of two special issues on women as political leaders (Issue 9, 2006, and Issue 10, 2007). This special issue will focus on women as religious leaders. We are hoping for both historical and contemporary views of African and African descended women serving as religious leaders. For example, John S. Mbiti, the pre-eminent African philosopher, noted that women served as leaders within African Traditional Religion (Mbiti, 1988). Similarly, there are women serving within both mainline and African instituted churches in African countries. However, women continue to be underrepresented in the highest levels of religious leadership, a phenomenon named the "stained glass ceiling," not only in Africa but other countries around the world (Adams, 2007; Sullins, 2000). This special issue will focus on women breaking that stained glass ceiling, in terms of the strategies they use to survive and thrive as leaders in religious institutions—churches, religious schools, and religious organizations. Papers are invited which focus on, but are not limited to, the following subtopics:

- Historical portraits of women as religious leaders in ATR
- Contemporary portraits of women religious leaders
- Conceptual papers historicizing women leaders
- Papers explicating theories useful in interrogating women's leadership experiences in religious contexts
- Country- and/or denomination-specific accounts of women's religious leadership
- Women's spiritual leadership outside of religious organizations

The papers will be blind peer-reviewed by at least two reviewers so do not include identifying information in the body of your paper.

Deadline for Submission: **May 1, 2011**

To submit, use the link below:

www.africaknowledgeproject.org/index.php/jenda/

The Editorial Board of the *Journal of Cultural Studies* hereby invites you to contribute scholarly papers to its 2011 and 2012 issues. The forthcoming issues are not theme-specific; original contributions are therefore expected from various spheres of cultural studies. The journal explores critical perceptions of cultures and cultural experiences in varying modes of discourses that could significantly impact upon human and societal imagination and experiences. Its dimensions of interest include oral and written literatures, languages, performance arts, the media, high and popular culture, and such humanistic and social disciplines and issues that are of some specific or general cultural interest. Articles submitted to the *Journal of Cultural Studies* should normally not exceed 25 A4 pages typed double-spaced in MS Word. Bibliographic referencing should follow the MLA style. An abstract of between 150 and 200 words and a bio-data of the author

should accompany each submission. Papers submitted to the *Journal* should not be under consideration by any other publication. All submissions should be sent to the editor at yakubj@yahoo.com and copied to info@aci-africa.org.

Routledge Studies on African and Black Diaspora

marks a critical development in publishing theoretically and historically significant works on the lived experiences of people of African descent in all parts of the world. The series publishes works of the highest quality from across the broad disciplinary fields of social sciences and humanities with a strong emphasis on theoretically informed and empirically grounded texts. Focus issues include the centrality of power and resistance, knowledge production, gendered cartographies, memory, race, class, and other forms of social identity in exploring different boundaries (cultural, geographic, political, social, and psychological) through which people of the African descent have moved in the context of globalized and transnational spaces.

The series is designed as a forum that confronts established academic boundaries in the study of social, cultural, and political history of people of African descent while at the same time exploring the contours of knowledge production and understanding about Africa and its Diaspora through rigorous and critical scrutiny.

The Editors welcome book proposals as well as manuscripts that address issues central to the study of African and Black Diaspora. Single-author manuscripts as well as thematically coherent edited volumes will be considered. Inquiries should be directed to the Series Editors: Fassil Demissie, DePaul University, fdemissi@depaul.edu Sandra Jackson, DePaul University, sjackson@depaul.edu Abebe Zegeye, University of Witwatersrand, South Africa, zegeya@wits.ac.za

The *International Journal of West African Studies*

(*IJWAS*) will address increasingly diverse, urgent issues and debates emerging from and about West Africa, providing the opportunity for both the established and a new and emerging group of scholars to disseminate the products of their research in a timely fashion. Quality essays on West African affairs, particularly covering economic, political, religious, linguistic, and cultural aspects, are invited. *IJWAS* will also publish book reviews and review essays. Submissions will be peer-reviewed before acceptance. *IJWAS* will be published twice a year.

Articles employing interdisciplinary or multi-disciplinary methods are welcome, as are essays that are grounded in the methodological protocols of specific fields in the humanities, social sciences, and applied natural sciences. In each case, and regardless of the essay's declared methodological tool or the disciplinary orientation of the author, we expect articles to explore new issues and/or

shed new light on familiar phenomena through compelling analysis, methodological innovation, and empirical depth.

IJWAS takes off from a rather counterintuitive premise: In spite of intense academic interest in the ways in which West Africans, their history, their religions, languages, and cultures have become integrated with the historical, demographic, and cultural realities of far-flung Atlantic and Mediterranean zones, the region is understudied and underresearched. We therefore expect submissions to be informed by a high standard of research and informational integrity.

IJWAS will fill a gap in scholarship, especially in the areas of politics, history, religion, culture, sociology, literature, visual arts, art history, geography, language, medicine, and social welfare. Given the complex, polyvalent dynamics of the entity called West Africa and the constantly shifting perspectives that emerge from this international player in global politics, *IJWAS* will serve a vital need. This is a unique journal that will be a medium for regional intellectual dialogue, a site of uncommon knowledge production, and a dynamic locus of international mediation and polemical ferment.

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Contributions, including manuscripts and documents, may be of any reasonable length. Manuscripts must be in English and must be submitted as electronic text. All documents should be prepared in MS Word or Rich Text format. All sections of the manuscript, including title page, abstract, acknowledgments, references, figure-captions, bibliography, tables, and offset quotations, must be double-spaced. All texts in languages other than English must be translated into English. Submissions may be made electronically as email attachments to Toyin Falola (toyin.falola@mail.utexas.edu). Contributors are expected to furnish the editors with professionally drafted figures, suitable for reproduction, and are responsible for obtaining necessary permissions. Camera-ready illustrations may be submitted in hard copy or in electronic format. The submission of a hardcopy must be accompanied by a disk containing the file of a matching copy, and sent to:

International Journal of West African Studies
c/o Professor Toyin Falola
Department of History
University of Texas at Austin
1 University Station
Austin, TX 78712-0220



Exhibitions

Susuka ("Clarity"): Recent Paintings of Atta Kwami

Gallery CAAS, University of Michigan, Ann Arbor

January 21 - Friday, February 25, 2011

www.lsa.umich.edu/caas/caasgallery

Atta Kwami was born in Accra, Ghana, in 1956. Until recently, he served on the faculty of the College of Art at Kwame Nkrumah University of Science and Technology in Kumasi. Today he is an independent artist and scholar, maintaining studios in Ghana and England.

Kwami's paintings are held in major public collections including the National Museums of Ghana and Kenya, the Victoria and Albert Museum in London, the National Museum of African Art in Washington, DC, The Metropolitan Museum of Art, and The British Museum. An opening reception and artist talk for his exhibition, *Susuka* (an Akan term denoting brevity and clarity), will be held on Friday, January 21, from 4-6PM.

Atta Kwami will be in residence at the University of Michigan from January 16 to 28. In addition to speaking about his work at the exhibition opening, he will be giving an informal talk,

"Concerning Contemporary African Art: A Critique and Variations on a Theme," at the Institute for the Humanities on Tuesday, January 18, at noon. He also will present a lecture based on his recent study, soon to

be published by Hurst Publishers, "Kumasi Realism, 1951-2007: An African Modernism," in the Department of the History of Art on Wednesday, January 26, at 4PM.

The exhibition and talks are open and free to the public. Additional information about the exhibit and Kwami's residency may be found at www.lsa.umich.edu/caas.



Atta Kwami, *Susuka I*, 2010. Acrylic on canvas, 55.9 x 68.6 cm. (22 x 27 in.) Artist's collection. Photo by Franko Khoury.

His Masters' Tools: Recent Work by Allan deSouza

Fowler Museum at UCLA, Los Angeles, California

January 23 – May 29, 2011

www.fowler.ucla.edu/

His Masters' Tools explores the oeuvre of the San Francisco-based performance and photo-conceptual artist, Allan deSouza. The exhibition includes nearly thirty works that engage with the effects of Euro-American empire and

the racial underpinnings of colonial power. The works on display run the gamut from large-scale, gorgeously colored and sensuous abstractions to modestly-sized photographic prints.

His Masters' Tools focuses on two new series created especially for this Fowler exhibition—*Rdctns* and *The Third Eye*—which explore issues of race in relation to Western art history by reworking primitivist paintings by Paul Gauguin and Henri Rousseau and self-portraits by canonical artists such as Chuck Close, Pablo Picasso, and Andy Warhol. Both series use digital manipulation to play with notions of artistic and technological mastery and to blur the boundaries between photography and painting.

The exhibition also draws on work from earlier series, *The Searchers* (2003), *The Lost Pictures* (2004-2005), and *X.Man* (2009), to provide a conceptual and formal context for deSouza's newest experiments. *The Searchers*, a series of landscape photographs that displace deSouza's own anxieties and preoccupations onto those of a group of tourists on safari outside Nairobi, is the outcome of his efforts to reconnect with the country of his birth on a return trip to Kenya in 2002. The series also alludes to the colonial frontier and raises questions about the desire to view and encounter the cultural and ethnic other from a distance. *The Lost Pictures* represents a related attempt to bridge a divide—this time a temporal one—as deSouza reworks his father's archive of 35mm slides in an effort to reconcile family histories with his own fragmented memories of the family's African past.

His Masters' Tools will be on view in the Fowler Museum's Goldenberg Galleria. This exhibition is curated by Gemma Rodrigues, the Fowler Museum's Curator of African Arts, and Steven Nelson, Associate Professor of African and African American Art History at UCLA.

Soulful Stitching: Patchwork Quilts by Africans

Schomburg Center for Research in Black Culture, Lattimer/Edison Gallery, New York, New York
February 1 - June 30, 2011

The Siddis of Karnataka, India, are the descendants of both early African immigrants to South Asia and enslaved Africans brought to Goa on India's west coast by the Portuguese beginning in the 16th century. Gradually, they escaped slavery and moved southward into the remote Western Ghatt mountains of Northern Karnataka in order to create free, independent African Diaspora communities. While they have adopted, adapted, and integrated many aspects of Indian cultures, Siddis have also retained and transformed certain African traditions. In the visual arts, one tradition stands out: the patchwork quilts known as *kawandi*.

Mixing together a vibrant array of well-worn clothing fabrics, Siddi quilts are highly individualistic, yet quilters share many clear and precise opinions about quality, beauty,

and the need to "finish properly" the corners with triangular patches called phulas, or flowers. Catholic and Muslim Siddi women sometimes incorporate crosses or crescents in their designs, and baby quilts in particular are often bejeweled with lots of small, colorful patches called *tikeli*.

This exhibition is curated by Henry J. Drewal, Evjue-Bascom Professor of African and African Diaspora Arts at the University of Wisconsin-Madison.

Environment and Object: Recent African Art

The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, New York
February 5 - July 31, 2011

www.skidmore.edu/tang

Environment and Object presents work by contemporary African artists living in Africa and elsewhere. In sculpture,



Romuald Hazoumé, *Claudia Maigre*, 2005. Plastic can, synthetic and cotton thread, 7 x 11 3/8 x 7 7/8 inches. CAAC –The Pigozzi Collection, Geneva.

photography, painting, video, and installations, the exhibit's artists engage the environment in varied ways. Some create conceptually resonant images and objects that register the impact of urbanization or critique the human and ecological costs of resource extraction. Others employ strategies of accumulation and "recuperation," fashioning dense, lyrical works that combine a love of abstraction

with a commitment to the use of found materials.

Artists in the exhibition:

El Anatsui; Lara Baladi; Sammy Baloji; Jerry Buhari; Sokari Douglas Camp; Viyé Diba; Bright Ugochukwu Eke; Romuald Hazoumé; Garth Meyer; Zwelethu Mthethwa; Nnenna Okore; George Osodi; Georgia Papageorge; Chéri Samba; Yinka Shonibare, M.B.E.; Barthélémy Toguo

Environment and Object is curated by Lisa Aronson, Skidmore Art History, and John S. Weber, Dayton Director of the Tang Museum. The exhibition will be accompanied by an extensive catalogue.

The Tang Museum's website will feature extensive material about *Environment and Object* as the exhibition unfolds, including slide shows of the works on view, a special interactive feature providing historical background and quotes from the artists, video of public programs and interviews with artists and others, and panoramic views of the exhibition itself. Site visitors are encouraged to check back

regularly over the course of the exhibition as new materials are added.

Spring programs related to *Environment and Object*:

Saturday, February 5

5:00PM—Dunkerley Dialogue: Artists Viyé Diba, Bright Eke, and Barthélémy Togo, and art historian/curator Chika Okeke-Agulu of Princeton University, moderated by exhibition co-curators Lisa Aronson and John Weber
6:00-7:30PM—Reception for Spring Exhibitions, free and open to the public, with refreshments

Tuesday, February 8

12:00PM—Curator's Tour with exhibition curators Lisa Aronson, Skidmore Art History, and John Weber, Tang Dayton Director

Tuesday, March 1

7:00PM—Dunkerley Dialogue: Artist Lara Baladi

Thursday, March 3

7:00PM—Film: *Taking Root: The Vision of Wangari Maathai*, 2008, with co-director, Lisa Merton, in conjunction with *Environment and Object*, co-sponsored by the Environmental Studies Program, Skidmore College

Conversation Pieces: African Textiles from Barbara and Bill McCann's Collection

Carleton University Art Gallery, Ontario, Canada
February 14 – April 17, 2011
cuag.carleton.ca

Conversation Pieces explores the vital role played by conversation and, more broadly, communication, in the acquisition, understanding, and exhibition of textiles from the McCanns' rich and varied collection. The exhibition presents approximately sixty textile works and a wide range of garments acquired by the McCanns since 1970 in countries from Morocco to South Africa, as well as *Mr. and Mrs. Andrews without their Heads* (1998), a textile-based installation work by contemporary artist Yinka Shonibare, loaned by the National Gallery of Canada.

Whether created as emblems of prestige, to commemorate particular events or individuals, to offer protection, or to identify a rite of passage, textiles and clothing throughout the African continent are actively employed to communicate concepts of identity, history, and community. Highlights of the exhibition include an intricately-appliquéd raffia woman's skirt from the Democratic Republic of the Congo, a cotton hunter's shirt from Mali adorned with leather amulets and mirrors, a richly-embroidered cotton man's gown from Nigeria, a Moroccan wool hooded cloak featuring a vivid red "eye" motif, and a three-part bridal outfit (smock, shawl, and trousers) from Egypt's Siwa Oasis region. *Conversation Pieces* highlights the many ways that textiles initiate dialogue about and between people in Africa and elsewhere. The exhibition is curated by

Catherine Hale. A catalogue is planned.

The Art of Daily Life: Portable Objects from Southeast Africa

The Cleveland Museum of Art, Ohio
April 17, 2011 - February 26, 2012
www.clevelandart.org/

The Art of Daily Life will feature a selection of about 75 personal and household objects from southeast Africa. Aside from loans from more than 20 American private collections and the Smithsonian Institution's National Museum of African Art in Washington, DC, the exhibition will highlight a varied group of 15 objects which the Cleveland Museum of Art recently acquired for addition to its permanent collection.

The Art of Daily Life celebrates the stunning formal diversity and deep cultural meanings of southeast Africa's artistic heritage. Despite some growing interest and appreciation over the past three decades, the art of traditional southern African societies have long been neglected. Portable in nature and generally of small size, works created by peoples such as the Zulu, Nguni, Tsonga, Ndebele, Sotho, and Swazi in the 19th and 20th centuries were typically related to the privacy of the home or the intimacy of the person. The makers and users of many of these works were cattle-herders with a complex history of migrations. This nomadic existence has contributed to the emergence of fluid regional artistic styles which often defy specific ethnic attributions.



Southern Sotho people, Lesotho. Fertility figure (doll). Wood, glass beads, sinew, metal; H. 25.4 cm. The Cleveland Museum of Art, Leonard C. Hanna Jr. Fund, 2010.208 [Photo: © The Cleveland Museum of Art]

Snuff containers, pipes, headrests, staffs, sticks, beer vessels, beadwork, and the various other works featured in this exhibition were primarily intended for daily use. Their continuous manipulation over time resulted in softened edges and lustrous patinas. However, whether figurative or abstract, naturalistic or geometric, carved out of wood, ivory, or horn, or made of cloth, glass beads, or clay, these prized possessions were much more than exquisitely designed functional objects. While some signaled status, gender, or age, others played a critical role in religious practices, serving as symbolic intermediaries between hu-

mans and ancestors.

The Art of Daily Life is the very first loan exhibition dedicated to the arts of southeast Africa to be presented at a major art museum in the United States. Many of the works included in the show have never been published before. The exhibition will be accompanied by a catalogue co-published with 5 Continents Editions, which will contain an essay by Karel Nel, an associate professor at the University of the Witwatersrand, Johannesburg, and one of the leading scholars of southern African art, and entries by Constantine Petridis, the Cleveland Museum of Art's Curator of African Art and organizer of the exhibition.

New Premises: Three Decades at the Museum for African Art

Museum for African Art, New York

Part 1: April - August 2011

Part 2: September 2011 - February 2012

www.africanart.org/

New Premises: Three Decades at the Museum for African Art is one of three exhibitions to be presented by the Museum for African Art (MfAA) on the occasion of the opening of its new building in April 2011. It will reflect on the Museum's rich exhibition history, highlighting the major themes explored and examining the ways in which the MfAA has expanded the definition of African art to include not only historical masterpieces but also contemporary performance art, photography, design, puppetry, and the art of the everyday. The exhibition will be presented in two parts, the first on view April – August 2011, and the second September 2011 – February 2012.

Each part of *New Premises* will comprise some 35-40 works, including many major pieces that were loaned to early MfAA exhibitions as well as important works of art that have been generously donated to the Museum in recent years, including *Machinehead*, a 2003 photomontage by Kenyan artist Wangechi Mutu; a Benin bronze head dating from second half of the 16th century; and a rare early wooden mortuary figure from northern Nigeria. The exhibition has been curated by Enid Schildkrout, Chief Curator and Director of Exhibitions and Publications, with Lisa Binder, Assistant Curator, and Constance Smith, Curatorial Assistant.



Current Publications

Mississippi in Africa: The Saga of the Slaves of Prospect Hill Plantation and Their Legacy in Liberia Today

By Alan Huffman

University Press of Mississippi

ISBN 978-1-60473-753-0, paperback

ISBN 978-1-60473-754-7, Ebook

When a wealthy Mississippi cotton planter named Isaac Ross died in 1836, his will decreed that his plantation, Prospect Hill, should be liquidated and the proceeds from the sale be used to pay for his slaves' passage to the newly established colony of Liberia in western Africa. Ross's heirs contested the will for more than a decade in the state courts and legislature, prompting a deadly revolt in which a group of slaves burned Ross's mansion to the ground. But the will was ultimately upheld.

The slaves then emigrated to their new home, where they battled the locals and built vast plantations with Greek Revival-style mansions in a region the Americo-Africans renamed "Mississippi in Africa." In the late twentieth century, the seeds of resentment sown over a century of cultural conflict between the colonists and tribal people exploded, begetting a civil war that rages in Liberia to this day.

Journalist Alan Huffman tracked down Prospect Hill's living descendants, deciphered a history that has been ruled by rumor, and delivers the complete chronicle in *Mississippi in Africa*. For more information or to contact the author, go to www.alanhuffman.com.

Art Tribal et Masque Ngil: Autorité et Force du N'Gil

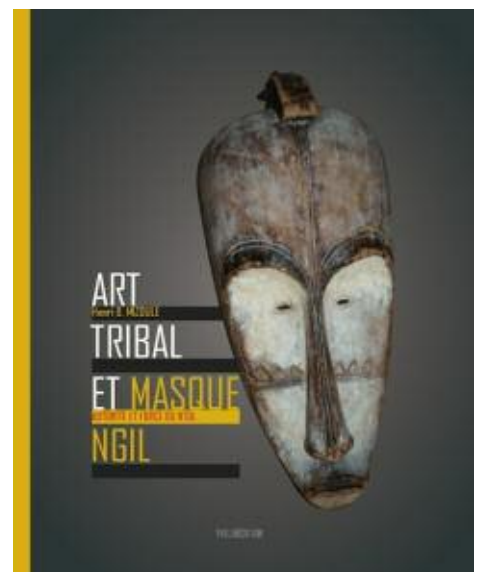
By Henri B. Mizoule

ISBN : 978-2-84668-219-0

Le masque Ngil symbolise à la fois l'autorité et la force du gorille, la puissance et le pouvoir purificateur du feu. Le maître du Ngil agit comme représentant de la Justice. Il va châtier ceux qui ont transgressé les règles et jeter des sorts à ceux qui ont secrètement péché. A la nuit

tombante, habillé de branchages et d'écorces, il sort du bois sacré et sillonne les rues du village en lançant des cris stridents qui glacent le sang des villageois. Malheur à ceux qui s'en approchent, le Ngil frappe avec sa machette, sans discernement, tous ceux qui sont à sa portée. Henri B. Mizoule nous

plonge dans cet univers de l'art tribal de l'Ouest Africain pour nous faire découvrir les enjeux de cet art, ses liens avec les rites et les coutumes. Ce masque blanc représente aussi l'esprit des ancêtres. Henri B. Mizoule nous plonge dans cet univers de l'art tribal de l'Ouest Africain pour nous faire découvrir les en-



jeux de cet art, ses liens avec les rites et les coutumes dont le Ngil est certainement l'un des représentants les plus forts. Aventurier moderne, Henri B. Mizoule a consacré une grande partie de sa vie à partir à la rencontre de cette Afrique profonde, qui n'est pas folklorique, mais bien humaine, afin d'en pénétrer son âme. Il a constaté l'interaction avec l'Occident et le Christianisme sur l'évolution des arts africains au XIX^e siècle et surtout il a rencontré des africains qui, avec passion, font cette démarche qui consiste à replacer chaque élément de l'art tribal dans sa perspective religieuse et sociale. Il nous ouvre ainsi, en avant première, les portes du Musée Kelcom, à Saly au Sénégal, où se mêlent art ancien et art contemporain réunis par Mourtala Diop.

Recent titles from K. K. Agencies, Online Store of Indian Publications (www.kkagencies.com):

Feminism in West African Novel / M. Farida Begum. 1st ed. New Delhi, Prestige Books. 2010. 128 p. 23 cm. ISBN: 8178510537 KK-83298

India-South Africa Relations : Political, Economic and Strategic Perspectives / Dr. Surya Narain Yadav. 1st ed. New Delhi, Global Vision Publishing House. 2010. xii, 255 p. ills. 23 cm. ISBN: 9788182203082 KK-83174

Indian Diaspora in Africa : A Comparative Perspective / Prof. Ajay Dubey. 1st ed. New Delhi, M. D. Publications Pvt. Ltd. 2010. xviii, 241 p. 23 cm. In collaboration with Organisation for Diaspora Initiatives (ODI) and African Studies Association of India, New Delhi. ISBN: 9788175332324 KK-86058

include every African object that has appeared in a book, periodical, catalogue, newspaper, or other source published in or before 1920. The majority of entries date between 1800 and 1920, a period of heightened international presence in Africa. As trade increased between Africa and the West in the early 19th century, voyagers from the West began intensively recording and collecting the material culture of the African coastline. After 1920, an enormous profusion of collecting, exhibiting, and publishing created a flood of images and a whole new regard for African art. The archive does not include postcards or pamphlets of limited distribution and focuses exclusively on figurative art. It is based mainly on the personal library of James J. Ross, augmented by publications from the libraries of Yale University and a few other institutions.

RAAI is a collection of rich historical data and extensively catalogued and annotated images. These include prints, drawings, paintings, and photographs of objects from a range of contexts: in situ in the original performance context, in exhibitions, in casual snapshots, and in studio photography. Its historical sources afford exceptional insight into early European and American views—both literal and figurative—of Africa's art. Foreign texts appear in English translation followed by the original language. Many of the images include numerous objects. All of the individual objects from these 5,000 "parent" images are catalogued separately for ease of use and many such objects appear separately in approximately 2,500 "subimages." Eventually most of the multiobject parent images will be divided into a subimage for each object.

Current scholarship appears separately in the comments, keywords, and collections fields, making the site informative and easily searchable with contemporary terminology. Images or objects appearing more than once in the database are flagged for comparison. Tools for viewing details in high resolution, searching by multiple specific variables, and comparing images side by side are built into the site, along with the ability to record user comments.

Using the "Add a Comment" option, the sponsors urge informed users to suggest images that they may have overlooked and to augment and/or correct the information presented. As of January 2011, data from publications on the Kingdom of Benin have not been fully vetted, and images and data on South African art are just beginning to enter the archive; these areas, therefore, may be in particular need of supplementation. Users' comments may include provenance and collection history, current location, attribution, and additional information on the image or object portrayed. Corrections of erroneous information, as well as opposing viewpoints and debate, are encouraged. Additional noteworthy items, references, or anecdotes are also welcome.

The James J. Ross Archive of African Images is an indispensable research tool for students and scholars of African art and history. It is the hope of its creators that RAAI will remain dynamic and, with the assistance of its



Media & Internet Resources

A new website of published images of African art, the **James J. Ross Archive of African Images, 1590-1920 (RAAI)**, has been launched at Yale University, in New Haven, Connecticut. This unique archive, accessible at raai.library.yale.edu, significantly enriches the broad range of resources available to students and researchers of African art at Yale, including the significant collection of African art held by the Yale University Art Gallery.

RAAI contains approximately 5,000 illustrations of African art published before 1921. It is the result of an eight-year collaboration between the project's codirectors, James J. Ross, B.A. 1960, African art collector, and member of the Gallery's Governing Board, and Susan Vogel, filmmaker and former Director of the Museum for African Art, who were assisted by an editor, researchers, a software developer, and others. RAAI is a work in progress, aspiring to

users, continue to be enriched and updated.

IN/FLUX: Mediatrips from the African World, Vol. 1

IN/FLUX is a series of three DVDs. Each DVD is a compilation of experimental films and videos from the African world. The violence and the pleasures, the contradictions, fears, and desires of a planet shaped by the postcolonial condition, the present-future of our common humanity in a global, 21st century system shot through with radical change: these are the foci of *IN/FLUX*, addressed from Africa and her diasporas by creators who reject easy approaches or answers.

The works included in *IN/FLUX Vol. 1* center on the dual theme of movement and displacement. They consider shifts in time, place, and psyche, in imaginaries and (pre)conceptions, played out on urban stages deployed as laboratories for the elaboration of alternative perceptual fields. A range of genres is represented: documentary gazes and Afrofuturist takes, spy camera zoom-ins and travels through virtual landscapes, (mock) music-video and horror-flick aesthetics. The result is a (media) trip through multiple universes: inner worlds, dreamscapes and in your face reality checks.

IN/FLUX is a partnership between two cutting-edge entities: SPARCK (Space for Pan-African Research, Creation and Knowledge / The Africa Centre – Cape Town, South Africa) and Lowave (an independent film label based in Paris, France). *IN/FLUX Vol. 1* is curated by Dominique Malaquais, Cédric Vincent, and Silke Schmickl.

For more information, visit:

www.sparck.org and <http://www.lowave.com>

Edition 0 of ***SAVVY|art.contemporary.african.*** is now available at: www.savvy-journal.com. With the title "Where do we go from here?" this journal heralds a new wave of critical writing focusing on art with a relation to Africa and its Diaspora. In a bid to instigate new latitudes of debate and revitalize a discourse in this domain, especially in the German speaking regions but also on a global perspective, this journal was initiated. Thrice yearly, *SAVVY|art.contemporary.african.* will place the most diligent, distinguished, and savviest positions on Contemporary African Art in the forms of essays, portfolios, interviews, reviews and previews in the limelight.

"Where do we go from here?" features, amongst others, articles on Adel Abdessemed, Wangechi Mutu, Soavina Ramaroson, Antonio Ole or Bisi Silva.

African Music Videos

For additional information, including pricing, contact:

Peter Davis

Villon Films

4040 Ontario St.

VANCOUVER, V5V 3G5

Canada

Tel: 604/879-6042

peter@villonfilms.com

South Africa:

Siliva the Zulu (1928, 62 minutes, silent film)

Dramatic feature, first look at Zulu life in South Africa

Come Back, Africa (1959, 82 minutes)

The classic anti-apartheid docudrama, featuring Miriam Makeba

African Jim (1949, 52 minutes)

South Africa's first all-black feature film, starring black musicians

Zonk! (1950, 60 minutes)

South African all-black musical feature

Song of Africa (1951, 60 minutes)

Story of a Zulu jazz band

Dolly & The Inkspots (1998, 30 minutes)

Story of 40-year-long career of Dolly Rathebe and the African Inkspots

Malombo (24 minutes)

The famous Malombo Jazzmen in concert, circa 1977

Baptism on a Durban Beach (13 minutes)

Church of Zion

Legends of Madiba (2003, 45 minutes)

Features 4 of Nelson Mandela's favourite singers (Dolly Rathebe, Tandie Klaasen, Sophie MgCina, Abigail Kubeka, Dorothy Masuku) on tour in Canada

Travels with Dolly, Part I: Vancouver (44 minutes)

The visit of South African singer Dolly Rathebe to North America in 1998, beginning with her visit to Vancouver

Lesotho:

Songs of the Adventurers (47 minutes)

Music of migrant workers

Rhodesia/Zimbabwe:

Religion at the Family Level (58 minutes)

On religious music

Mozambique:

A Spirit Here Today (44 minutes)

Chopi music

Zambia:

Mwe Bana Bandi (29 minutes)

Story of life in a Zambian village told through the music of the children

Cape Verde Islands:

Songs of the Badius (35 minutes)

Music from the Cape Verde Islands

Journey of a Badiu: Norberto Tavares (60 minutes)

African Diaspora:

Steel Bands of Trinidad

Theory and practice of steel band performance



Paul Cooper, Installation view of *Urban Animal* (various framed photographs, *Neverland* [resin hummingbird installation], and *My One and Only*), 2009. Photograph by David Ceruti.



Paul Cooper, *Get a Head* (performance), Gleneagles Road, Greenside, Johannesburg, South Africa), June 2010. Photograph by Katusha Grudko.

In a performance entitled *Get a Head* (2010), the potential for violence in public space is deliberately inflamed. Privacy and public-ness explode in a spectacle of obsessive and arrogant narcissism, which is simultaneously undercut by a presentation of emotional instability and egotistic fragility.

Paul Cooper is trained in the visual arts (Fine Arts), art history, and visual cultural theory with a specialization in sculpture and three-dimensional studies. He holds undergraduate and postgraduate degrees from the Department of Fine arts and the Department of History of Art at the University of the Witwatersrand and a Post Graduate Certificate in Higher Education from the University of Pretoria. As Head of Subject: Critical Studies he is tasked with coordinating and teaching an undergraduate and post graduate learning program in critical studies and visual culture. In addition, he exhibits his own work and is working towards a solo exhibition. Recently he began developing a

proposal towards PhD study in which he investigates the purpose and function of public art in the context of a phantasmagorical urban landscape in which spatial, social, and cultural trajectories give form to emerging visual arts interventions. He positions his thoughts at the intersection of a discursive trans-disciplinary context that calls for a revision of what we understand to be site-specific public art. These contentions are discussed as they play out in site-specific sculptural interventions that are in turn brought to bear through the ever-transforming spaces of the urban inner city of Johannesburg, South Africa.



Dennis Muragori, *Bricolage*, 2009. Mixed Media. Photograph by Margareta Swigert-Gacheru.

Margareta Swigert-Gacheru is a PhD candidate in the Department of Sociology at Loyola University in Chicago. She has maintained an ongoing interest in East African contemporary art for over 20 years, collaborating with numerous Kenyan publishers, and is currently writing her dissertation on contemporary art in Kenya. She spent the past year researching contemporary Kenyan artists, including Dennis Muragori, a Nairobi-based artist with a studio at Kuona Trust. *Bricolage* is an example of "Junk Art," a genre that essentially uses garbage found in junkyards all around Nairobi.



Maulidi ya Homu ya Mtendeni, F estival des Musiques Sacr ees, June 2010, Fez, Morocco. Photograph by A isha Schmitt.

A isha Schmitt is a PhD Candidate at the School of Oriental and African Studies. Schmitt's work focuses on contemporary Qasida, a genre of oral religious poetry from Zanzibar. The images above depict Maulidi ya Homu, a unique Swahili Islamic tradition performed during various social celebrations such as weddings and the birthday of the Prophet Muhammad. The performance is distinctly Zanzibari, blending local ngoma traditions with Islamic elements.

The visual centre of attention is a line of young men who perform an amazingly varied and intricate choreography. The movements range from gentle gestures with their hands and heads to motions reminiscent of Muslim prayer, and fast to-and-fro clapping of each other's arms and rhythmical clapping over the head – all the while singing chorus lines. The quality of movements demands stamina and zest as the singing, dancing, and drumming increase in momentum, resulting in a truly intense visual and aural experience.



Maulidi ya Homu ya Mtendeni, October 2009, Zanzibar, Tanzania. Photograph by A isha Schmitt.



Member News

The second annual Prix International du Livre d'Art Tribal was presented on November 29, 2010, at Sotheby's Paris with the award for an English-language publication going to **Wendy Grossman** for her book *Man Ray, African Art, and the Modernist Lens*. The catalogue accompanied the exhibition of the same name that concludes its tour at the Museum of Anthropology at the University of British Columbia, Vancouver, on January 23, 2011.



Announcements

ACASA 15th Triennial Symposium on African art update: With things falling into place and time moving swiftly along, the upcoming triennial is fast becoming reality! While Doran Ross and the Program Committee are busy finalizing the Triennial Program, UCLA personnel are busy processing registrations and firming up conference details. Thus far 174 people have registered for the Triennial, and the Angeleno Hotel and UCLA Guest House are filling up quickly. We encourage those of you who have not already done so to register as soon as possible. We would also like to extend an invitation to the Triennial banquet, which will take place on Saturday, March 26 at the Luxe Sunset Boulevard Hotel (across the street from the Angeleno). Advance registration closes February 28.

We are particularly pleased to announce that UCLA has been awarded funding from the Getty foundation to bring colleagues from Africa, all expenses paid, to Los Angeles. As part of this program, entitled "African Arts Professionals in Los Angeles, 15 participants from eight countries will participate both in the Triennial and a workshop designed to provide career development and networking opportunities beyond the Triennial.

We look forward to seeing you in Los Angeles this coming March.

On Friday, **February 11, 2011**, between 1:00 and 2:00PM, a **workshop on African masks** will take place in the Michael C. Rockefeller Wing of the Metropolitan Museum of Art, 1000 Fifth Avenue, New York City. The workshop will be led by Christine Giuntini, Textile Conservator, Department of the Arts of Africa, Oceania, and the Americas and Dr. Dr. Yaelle Biro, Assistant Curator for the Arts of Africa.

The workshop is part of the "Learning to Look" workshop series organized by the American Institute for Conservation in conjunction with the annual meeting of the College

Art Association. First organized in 2002, "Learning to Look" workshops bring together art historians, conservators, and artists to discuss works of art. Led by a curator and a conservator, each workshop focuses on the material aspects of one type of object. Past workshops have focused on Classical art, Abstract Expressionist paintings, Rodin sculptures, and early photographs.

The workshop will be limited to twelve participants. Pre-registration is required. For reservations or further information, contact Rebecca Rushfield at wittert@juno.com.

Two books based on African expressive culture were finalists for the **2010 Melville J. Herskovits Award** for an outstanding original scholarly work on Africa:

Art and the End of Apartheid by John Peffer
(Assistant Professor of Contemporary / Nonwestern Art History, School of Contemporary Arts, Ramapo College, New Jersey)

The Masons of Djenne by Trevor Marchand
(Professor of Social Anthropology, SOAS, University of London).

****The Masons of Djenne** was co-winner of the award this year.

Last year's award was given to Sylvester Ogbachie (Associate Professor, Art History, University of California Santa Barbara) for *Ben Enwonwu: The Making of an African Modernist* (University of Rochester Press).

The ten-volume **Encyclopedia of World Dress and Fashion** won an award at the American Library Association meeting: the Dartmouth Medal (initiated by Dartmouth College, http://en.wikipedia.org/wiki/Dartmouth_Medal). The announcement of the award was made on January 9, 2011, at the midwinter meeting of ALA in San Diego. For more information about the Encyclopedia, visit www.bergfashionlibrary.com.

OYASAF (Omooba Yemisi Adedoyin Shyllon Art Foundation) is pleased to announce the results of the 2010 OYASAF photography competition:

1st Prize:
Timipre Willis Amah, *Local Whaff Yenagoa*

2nd Prize:
Gbemile Oluwatosin, *Bus on Fire*

3rd Prize:
Abiola Akanbi, *Child Paddles*

4th Prize (tie):
Ophori Isreal, *Eyo Display*

4th Prize (tie):
Charles Ijeomah, *Masquerade on Fire*

5th - 10th Entries:
Olagoke Femi, *GSM/Electricity Condition in Nigeria*
Akinkunmi Farinto, *Cultural Dance*
Emmanuel Osodi, *Traditional Dancers*
Akinleye Adeoye, *Market Place*
Etim Ekenyong, *Wrecked Canoe*
Olatunji Obasa, *The Drum Maker*

Christine Stelzig, Deputy Director and Curator of the Africa Department at the Museum of World Cultures in Frankfurt, Germany, has been appointed as the new Director of the Museum of Ethnography in Munich, effective April 2011.

The Africa Centre is a not for profit organization based in Cape Town, South Africa. It creates platforms for exploring contemporary Pan-African artistic practice as a catalyst for social change. For more information, visit: www.africacentre.net

One The Africa Centre's goals is to establish and expand the artistic network within the African continent, with particular focus on tertiary art institutions. In doing so The Centre hopes to promote and strengthen the knowledge base of contemporary art in the continent.

The Africa Centre would like to donate a copy of the catalogues for the 2007 and 2010 Spier Contemporary, South Africa's largest biennale contemporary art exhibition, to fine arts departments in universities within the African Continent. See www.spiercontemporary.co.za for more information.

The Centre hopes that these publications can serve as a resource for both staff and students. Should any fine arts departments in universities in Africa be interested in receiving a copy of these catalogues, contact :
Ivana Abreu
Africa Centre
+27 72 056 9941
ivanaa@africacentre.net

The Center for Tropical Research (CTR) has launched a Facebook page for their recently established International Research and Training Center, Cameroon. The center has sleeping accommodations, workspace, free high-speed Internet access, and logistical support available for scholars conducting research in Africa. The fully furnished apartment is in the Bastos neighborhood of Yaoundé (see the Facebook page for photos and reservation information).

The Center hopes their new Facebook page will provide a venue for Africa researchers in various disciplines to find out more about CTR and to exchange valuable informa-

tion about ongoing projects. Please visit their page and click the "Like" box at the top right. You can type "International Research and Training Center, Cameroon" into the Facebook "Search" box to locate the page. If you are conducting research in Africa, you are welcome to put posts about your research on the Wall and/or links to useful articles or websites. To be able to post, you have to first click the "Like" box, then click on the "Post" button. Longer posts can be put on the Discussions page.

The Center also urges you to visit the International Research and Training Center website at www.irtc.ucla.edu.

In December 2010, **UNESCO** and **AFRICOM** signed a new partnership agreement which aims to reinforce the communications, awareness-raising, and networking among the professional museum community in Africa.

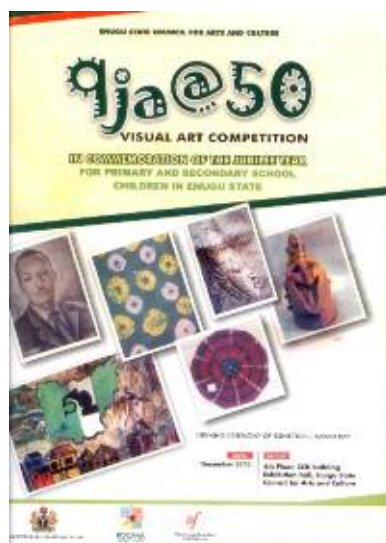
As part of the partnership, AFRICOM's vast communication tools will be strengthened and supported, including: the annual newsletter, the active AFRICOM List serve (AFRICOM-L platform), the AFRICOM Directory of members, and the AFRICOM web site. In addition, UNESCO is building on its existing partnership with Google to enlarge the scope of the AFRICOM Membership Directory to include more information on museums in Africa in order to elaborate a mapping of museums in Africa on the general Google site and a more detailed mapping that includes museum professionals and their specialities on the AFRICOM web site. Lastly, the partnership will explore the possibility of facilitating professional and internship exchanges between museums in Africa and international universities offering museum studies courses.

For more information on AFRICOM activities, please visit: www.africom.museum/
email: secretariat@africom.museum

Nigeria @ 50 Visual Arts Competition

On December 16, 2010, the Enugu State Council for Arts and Culture held a visual arts competition for students in primary and secondary schools in the Enugu state of Nigeria. The event commemorated Nigeria's 50 years of independence. The competition is hoped to become an annual event that will drive the creative spirits of Nigeria's children.

ROCCANA and Alliance Française based in Enugu co-sponsored the project, and Museum Piece Inter-



national (MPI), cultural and arts promoters in Enugu, pledged to co-join in the event's sponsorship in the future if contacted. The event was attended by the great and the good in Enugu city which included Mr. Okey Anakudo of FRCN, Ayo Adewuni of IMT, Ijeoma Onyebchi, and the pupils and students who won prizes in the competition.

The Umuavulu-Abor cultural reform committee chaired by Comrade Osy Obodoechi, Dr. Obinna Onodugo (secretary), and sculptor Obiora I. Anidi (publicity sub-committee chair) presented **Igodo Umuavulu-Abor 2010**, a cultural festival, on October 30, 2010, at Oye Abor Market square (Obodo Imo) in grand style. It was a kaleidoscope of colors, smells and sounds. The great and the good, the poor, and the challenged were in attendance. Local cuisines like palm wine, cognac, fufu, akpumanu, and ighunaeji were served at both the private houses of the hosts and outside. Drums, rattles, gongs, and flutes of different shapes played as ancient and contemporary tunes were sung and danced; everyone enjoyed.

The Igodo Umuavulu-Abor cultural festival is a biannual event that is aimed at rejuvenating the value and essence of the people. The festival was kick started with an opening prayer by sculptor Obiora Anidi and the presentation of kola nuts by the chair of the festival reform committee, with its accompanying Igbo ritual of kola nut sharing. Chief C.C. Njeze-Odalije Abor made the opening remarks. Other highlights of the festival were war dances, Odo masquerade processions, and chants, choruses, and renditions. Informal networking between the hosts and their guests were other important moments to behold during the festival.

The important dignitaries in attendance cut across the geographical boundaries of Enugu state and of Nigeria. They were the Director Alliance Française Enugu Mr. Dominic from France, the Creator/CEO Museum Piece International (MPI) Prince Paschal N. Mebuge-Obaa II, who hailed from Nri Kingdom in Anambra state. Others in attendance were the delegation from the Museum of National Unity Enugu, Chief AOU Onyema, and Chief Chillo Offia-Ezedike of Abor.

Prince Mebuge-Obaa II, in his remarks and appreciation during the festival, praised the organizers by presenting a cash donation on behalf of Anambra State Peoples Assembly (ASPA) Enugu and an artifact gift from Nri Kingdom to the Umuavulu-Abor community in Udi LGA of Enugu state in honor and memory of Nri pacifist hegemony in and out of Igboland.

Plans are in top gear for the 9th annual **Igbo Studies Association (ISA) Conference** themed "Nkeiruka: Shaping the Future of the Igbo Nation." The event will be held April 8 - 9, 2011, at Howard University, Washington, DC, USA. Prince Paschal N. Mebuge-Obaa II of Nri Kingdom, who founded Museum Piece International (MPI), and other co-

teries including Sydney Emezue of Abia State University Nigeria and Anayo Enenchukwu and Prof. Chief Douglas B. Chambers of the History Department at the University of Southern Mississippi (USM), USA, are among the Igbo scholars who will deliver papers on that occasion.

After the conference, Chief Chambers will host some scholars in New Orleans and Hattiesburg. During the hosting, Prince Mebuge-Obaa II and his group will exhibit 9th, 10th, and 11th century AD Nri Kingdom artworks, fashion, and style. The exhibition will be the beginning of the Prince's 2011 cultural revival campaign to commemorate 100 years of Nri influence banned by the colonial masters. Earlier on December 5, 2010, Prince Mebuge-Obaa II delivered a keynote speech during the end of the year party of the Nri Progress Union (NPU), Enugu Branch, entitled: "Oge Nri bu Nri: Implications of Politics, Globalization and Climate Change." The speech/public lecture focuses on re-orientation of values for sustainable development of our common heritage and environment.



Opportunities

OYASAF 2011 Fellowship Program

The Omooba Yemisi Adedoyin Shyllon Art Foundation (OYASAF), a non-profit organization in Nigeria established in the year 2007, welcomes applications for 2011 Graduate Fellowship in Nigerian art history and culture for non-Nigerian scholars.

OYASAF is widely acknowledged as Nigeria's largest and most balanced private art collection and offers an opportunity to study and research Nigerian art history.

Its collection includes over 6,000 works of art from Nigeria and other parts of the world, with works in all the five areas of Nigerian art ranging from contemporary to modern paintings and sculptures, antiques, and traditional and neo traditional African art.

The art at OYASAF includes the works of the earliest Nigerian contemporary artists from Aina Onabulu, Akinola Lashekan, Ugorgi, Ben Enwonwu, Okaybulu, Nike Davis-Okundaye, to Charles Shainumi, Okpu Eze, Clary Nelson Cole, Kolade Osinowo, David Dale, Simon Okeke, Isiaka Osunde, Abayomi Barber, Moses Ajiboye, Olu Amoda, El Anatsui, Ben Osawe, Bruce Onabrakpeya, Lara Ige-Jacks, Susanne Wenger, Theresa Akinwale, Uzo Egonu, Jimoh Akolo, Lamidi Fakeye, Uche Okeke, Erhabor Emopkae, Kunle Filani, Tola Wewe, Adeola Balogun, etc.

The terms and conditions of the OYASAF Fellowship Program are:

(1) 25 days lodging in Lagos, in a room of a flat near the Foundation

- (2) Stipend of N50,000 (about USD 300)
- (3) Open access to artworks and practicing artists
- (4) Airport pick-up and drop off
- (5) Office space with internet access and electrical power supply at all times
- (6) Library support for research
- (7) Transportation for research (as available)

Requirements:

Candidates must be enrolled as graduate students in accredited universities in Europe, Canada, USA, Latin America, Asia, North Africa and South Africa, pursuing studies in Nigerian art and culture.

Grantees will be asked to make one presentation at an interactive session with scholars/artists during their stay at OYASAF.

Application:

1-2 pages introducing each applicant, describing research interests, and explaining how this fellowship will support the applicant's research. Each candidate must accompany their application with a letter of recommendation from a faculty member of their institution dispatched independently to OYASAF.

Schedule:

Applications must be received by **February 28, 2011**. The Board of Directors will thereafter review the applications and announce the winners on March 26th, 2010, on its website (www.oyasaf.org/).

2010 Beneficiaries:

Three beneficiaries have concluded the 2010 program:

- (1) Rachel Amaa-asaa Engmann (Stanford)
- (2) Andrea Bauer (University of Vienna)
- (3) Nomusa Makhubu (Rhodes University)

Please send all correspondence to:

fellowships@oyasaf.org

Phone inquiries:

Nicolas Robertson, 703 920 1483

The Gilder Lehrman Center for the Study of Slavery, Resistance, and Abolition announces the thirteenth annual Frederick Douglass Book Prize, a \$25,000 award for the most outstanding nonfiction book published in English in 2010 on the subject of slavery and/or abolition and anti-slavery movements. Publishers and authors are invited to submit books that meet these criteria.

We are interested in all geographical areas and time periods. Please note, however, that works related to the Civil War are acceptable only if their primary focus relates to slavery or emancipation. The submission deadline is **March 1, 2011**.

For information on submitting books please e-mail us at gilder.lehrman.center@yale.edu or visit our website at www.yale.edu/glc.

The Gilder Lehrman Center for the Study of Slavery, Resistance, and Abolition at Yale University invites applications for its 2011-2012 Fellowship Program. The Center seeks to promote a better understanding of all aspects of the institution of slavery from the earliest times to the present. We especially welcome proposals that will utilize the special collections of the Yale University Libraries or other research collections of the New England area, and explicitly engage issues of slavery, resistance, abolition, and their legacies. Scholars from all disciplines are encouraged to apply. To support both established and younger scholars in researching projects that can be linked to the aims of the Center, the GLC offers the following residential fellowships:

One-month Fellowships

The Gilder Lehrman Center will award several one-month fellowships between September 2011 and May 2012. Please specify your preference for residency in your application. The one-month fellowships are designed for scholars who are working on short-term projects including articles, book chapters, or other research endeavors. The one-month fellowship provides a salary of \$3,200, plus library privileges and office space.

Four-month Fellowships

The Gilder Lehrman Center will award two four-month fellowships, one in the fall semester (from September to December 2011), and one in the spring semester (from either January to April 2012 or February to May 2012). Please specify your preference for residency in your application. The four-month fellowships are designed for scholars who are working on short-term projects including articles, book chapters, or other research endeavors. The four-month fellowship provides a salary of \$12,800, plus health insurance (if requested), library privileges, and office space.

Applicants **MUST** have received the Ph.D. prior to the beginning of their appointment. Both established and younger scholars are invited to apply. Fellows will be expected to participate in the intellectual life of the GLC and the larger Yale community, and to acknowledge the support of the GLC and the MacMillan Center in publications and lectures that stem from research conducted during the fellowship term. All fellows will be expected to offer one public lecture during their tenure at Yale.

Application Information:

To apply to the Gilder Lehrman Center Fellowship Program, you are required to submit the following materials via Academic Jobs Online:

- Cover Letter
- Curriculum Vitae (CV)
- Two letters of recommendation
- Statement regarding intended research project (research statement)

A complete application, including letters of recommendation, must be uploaded to the Academic Jobs Online website (<https://academicjobsonline.org/ajo/jobs/625>) by

Tuesday, **March 1, 2011**. No late applications will be accepted.

For more information, visit:

www.yale.edu/glc/info/fellowship.htm

SOAS Summer Programme in London: Empires in World History: Merchant Capital, Colonialism and World Trade

July 18 - August 5, 2011

This three-week summer course examines how people, political regimes, and capital created the modern world economy. Starting with the status of EurAsia circa 1500, students will chronologically examine the vectors of change, resistance, and transformation in Africa, Asia, and the Near and Middle East. Through daily lectures, punctuated by excursions across the historical and contemporary cityscapes of London and Paris, students will be invited to identify broad patterns of change in world historical perspective by engaging a series of case studies drawn from the histories of individual societies in transition. This course is designed specifically for students desiring credits transferable to their home institution.

Based in the historic Bloomsbury district of London, just a few minutes' walk from the British Museum and the British Library, the School of Oriental and African Studies (SOAS) is a college of the University of London and the only Higher Education institution in the UK specializing in the study of Asia, Africa, and the Near and Middle East. SOAS offers a unique convergence of languages, disciplinary expertise, and regional focus, and offers the largest concentration in Europe of faculty concerned with the study of Africa, Asia, and the Near and Middle East.

Students from colleges and universities worldwide are welcome. There is no coursework prerequisite, but applicants are required to have a 3.0 GPA (U.S.) or equivalent. The programme fee of £1600 includes tuition, student hall accommodation with breakfast, London excursions, and an overnight Paris excursion, but students are responsible for their own travel arrangements to and from London.

Prospective students can request additional information via email to IFCELS@SOAS.AC.UK or check our website at: www.soas.ac.uk/ifcels/summer/empires/

Online registration begins in early January. The deadline for applications is **May16, 2011**.

The **Sainsbury Research Unit for the Arts of Africa, Oceania and the Americas** is able to offer a number of scholarships and study bursaries for MA and PhD students entering in September 2011. For information on scholarships, faculty, facilities, alumni, the Robert Sainsbury Library, and application for entry in September 2011, visit:

Crossing Cultures Senegal Summer 2011

Intercultural Dimensions, Inc. (a 501(c)(3) educational organization) offers a stimulating travel and educational program focused on the French-speaking Republic of Senegal, West Africa. The program dates for the 2011 Crossing Cultures Senegal program are June 27 to July 13. It will be ID's 21st program to Senegal.

Led by two former Peace Corps volunteers, this well-established cultural immersion program appeals to people in and out of academia. It works well for those who want to experience family life and community projects in rural areas of this diverse nation and for those with special interests in dance and music training, teaching, literature, environment, medicine, government, NGOs, agriculture, language, and health projects.

The Crossing Cultures Senegal group (three leaders and three participants) is small, allowing the leaders to tailor activities to the participants' interests. Many professors, teachers, and students of French have been past participants. Reasonable cost. Extended stays for volunteer work or field study can be facilitated.

For more information, contact:
Janet L. Ghattas
Founder and General Director
Intercultural Dimensions, Inc.
PO Box 391437
Cambridge MA 02139
USA
Voice: 617 864 8442
E-mail: janet.ghattas@gmail.com
Website: www.interculturaldimensions.org



Calls for Participation

Call for Participation: ACASA Newsletter

The ACASA editorial staff invites all readers to get involved in the "Picture This" section of the Newsletter. This section features content submitted by members and is hoped to serve as an additional outlet for highlighting the current and past work of ACASA affiliates. The goal is for each Newsletter issue to 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. These images will be used in the ACASA logo at the beginning of each Newsletter. 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.



Obituaries

Malangatana Valente Ngwenya June 6, 1936 - January 1, 2011

Malangatana Valente Ngwenya died on January 1, 2011, age 74, at the Hospital Pedro Hispano in Matosinhos, Porto, Portugal, after prolonged illness.

Malangatana, as he was commonly known, was born in the village of Matalana in the South of Mozambique. He spent his early life working as a herder and a ball boy at a tennis club. Encouraged by Portuguese colonists, he turned to art, documenting Mozambique's independence and the years of civil war that followed. During the struggle for independence he was imprisoned for 18 months for being a member of the Liberation Front of Mozambique, known as Frelimo. After it became the country's ruling political party, he served as a parliamentary deputy from 1990 to 1994.

Renowned for his large, dramatic paintings and frescos of colorful crowds, Malangatana also was recognized as a ceramicist, engraver, sculptor, and poet. Many of his works were commentaries on events in his country, which gained its independence from Portugal in 1975. After that year, Malangatana received commissions for many public works, including mural paintings at the Museum of Natural History and the Centre of African Studies at Eduardo Mondlane University.

Malangatana's works can be seen at the National Museum of Art of Mozambique and the National Museum of African Art in Washington, DC, as well as in galleries and private collections in Angola, India, Nigeria, Portugal, and Zimbabwe. He also helped start a number of cultural institutions in Mozambique, and was a founder of the Mozambican Peace Movement.

Malangatana was awarded the Nachingwea Medal for Contribution to Mozambican Culture, and was made a Grande Oficial da Ordem do Infante D. Henrique. In 1997

he was named a UNESCO Artist for Peace and received a Prince Claus Award. He was awarded a degree honoris causa by the University of Évora in 2010.



ACASA Annual Meeting Minutes

ACASA Annual Meeting, November 2010

Present: Jean Borgatti, President; Board Members: Monica Visona and William Dewey. Approximately 15 others present including Susan Vogel, Suzanne Blier, Mikelle Omari Smith Tunkara, Enid Schildkrout, Lisa Binder, Andrea Frohne, Rebecca Green.

President's Statement:

Last year at this time, we were in some organizational disarray because of transition difficulties, and I am pleased to report that we have achieved a number of goals that, if not expressed, were certainly understood, by the Board as priorities: to bring order and efficiency to our financial and membership records and get the Triennial machinery underway. The following reports submitted by Board members and committee heads more than justify these statements.

Financial and Membership Report:

I would like to preface these by noting that we have continued various membership categories with fees based on a sliding scale linked to income, but instituted new possibilities to take out memberships for 1, 2, or 3 years (with some discounts) to make the process more convenient, and to maintain our membership level between triennials. We have also made it possible for you to pay on-line through Paypal. Courtesy memberships continue to be supported for African and Diaspora colleagues. I would like to remind you that we do have some membership perks—discounts to a number of periodicals (so check the website), the membership list that only goes out to members, and timely receipt of the newsletter (since we will be archiving the newsletters annually on the website and sending current issues out to the membership via our listserv). Let me note as well here that the ACASA members listserv is not the same as H-AfrArts. We overlap, but are not the same.

Our treasury is in respectable shape, as you can see from the financial report prepared by Carol Magee. We felt we had sufficient operating funds that we could and should transfer \$10,000 to each of two funds—our endowment fund and our travel fund that supports graduate students and African colleagues coming to the Triennial. I would just remind you that our Board is entirely a volunteer; we have no paid staff, and no one is given a subvention to attend meetings. Our Board meetings are carried out by conference call using Skype. We work hard to leverage funds through institutional support and to work in cost-

effective ways.

Triennial Report:

Steven Nelson has submitted the following
The Fifteenth Triennial Symposium on African Art will take place at the University of California, Los Angeles from March 23-26, 2011. Like those that came before, the symposium will feature Museum Day on Wednesday as well as panels on Thursday through Saturday. If the current session proposals are any indication, the array of offerings promises to be unusually rich. In addition to these proceedings, I am pleased to announce that Corrine Kratz, Professor of Anthropology and African Studies at Emory University, will deliver the Triennial keynote lecture on Thursday evening.

The deadline for panel proposals seeking papers is November 15; however, the final deadline for fully composed panels and individual papers is December 15.

Registration for the conference opened in early November. Links to the registration site and to information on hotels are available on the ACASA website.

We are actively looking for funds to facilitate the travel to Los Angeles of colleagues from Africa and its diasporas and of graduate students. Part of that active looking is a grant proposal that has been submitted to the Getty Foundation, focused on African colleagues. However, we cannot count on this. We estimate the cost for an African colleague running at least \$2,000. Therefore, we ask that you consider making a donation to the travel fund. Please give generously.

Triennial Program Report – Doran Ross:

As of now there are 36 panels in play and an additional 17 papers looking for panels. Of the 36 panels, only 5 can be considered complete. As my grandfather said, if it is worth doing, it is worth doing late. Although the final deadline is still about 6 weeks away, there may be as many as 4 or 5 panels that may die on the vine with another 4 or 5 that may become double panels, more or less balancing each other out. The panels that don't finalize will leave a number of viable papers to be placed in mid December, which actually offer splendid alternatives. There are currently 18 appeals for travel subventions from Africa, none from the Caribbean, and 5 from graduate students. I am waiting to hear what monies are available for travel support. Time is running out for those who need visas from Africa. For the record, at least 23 of our proposers apparently do not understand the meaning of "membership" and another 14 do not know the difference between 200 and 300 words.

Triennial 2014, 2017:

I would like to thank in absentia the steering committee in Los Angeles headed by president elect Steven Nelson and including Al Roberts, Polly Nooter Roberts, Doran Ross, Marla Berns, and Gemma Rodrigues. Steven has done yeoman's work organizing space, coordinating resources,

and raising funds from California sources. His work has freed me to move on to work on achieving two personal goals that I had for ACASA, and that's getting the venues and committees set for future Triennials. With this in mind, I would like Enid Schildkrout and Mikelle Smith Tunkara to say a few words about the 2014 and the 2017 Triennials, respectively. It will be the next President's responsibility to get 2020 underway while overseeing only in the broadest sense the work of the 2014 Triennial.

—Enid Schildkrout said that the new Museum for African Art would like to host the Triennial in 2014, and would be able to finalize this by the 2011 Triennial. (Florida and California budgets have been sent to them for their information).

—Mikelle Omari Smith Tunkara has developed a committee for the 2017 Triennial in Ghana including Nii Quarcoopome, Kwame Labi, Ray Silverman, and Dennis Laumann (President of the Ghana Studies Council). Legon has offered to host the conference in 2017.

Other business:

Nominating committee and nominations

2 board members and 2 non-board members: Karen Milbourne (chair), Chika Okeke or Jean Borgatti, Silvia Forni
The Nominating Committee will present to the Board for approval sufficient candidates to fill vacancies on the Board due to completion of terms (4). Two additional candidates may be proposed, in accordance with Article III. The Nominating Committee will also notify ACASA members in a timely fashion of the procedure for self-nominating or nominating others. Such nominations from members-at-large can be made by the signatures of ten members in good standing in support of a candidate, sent to the Chair of the Nominating Committee. All nominees must be members in good standing. All nominees must send the Nominating Committee a letter indicating that he or she is willing to serve and a brief statement of qualifications and intentions. This must be submitted in time for inclusion in the issue of the ACASA Newsletter (early January) to appear prior to the election that will be held electronically (finalized in early March prior to the Triennial). This information will also be posted on the ACASA website and emailed to ACASA members via the ACASA listserv. Nominations should be sent to Karen Milbourne.

H-AfrArts Book Reviews:

22 reviews published via H-AfrArts and archived on H-Reviews since last year at this time. 91 reviews published since the program began in 1997, although only 8 of those were published prior to 2006. 40 reviews commissioned between 2008-2010 are still in process—that is, the books have been sent out and I'm waiting for reviews to come in. And there are several more that predate the records now kept on-line, but I still have hopes.

Announcements:

William Dewey announced a Mami Watah gallery talk by Henry Drewal to take place at Stanford on Saturday afternoon, Nov. 20.

Andrea Frohne announced a conference to be held at University of Ohio, Athens, in April— Local and Transnational

Spaces. Deadline for proposals: December 1.

Treasurer's report accepted.

ASA Board Meeting:

Mikelle Smith-Tunkara and I attended the ASA Board meeting. Officers of various attending affiliate organizations gave reports on membership and activities. I reported on our membership, the number who are ASA members, and noted that while we do not do outreach activities in association with ASA meetings, we do them in association with the Triennial, our main activity outside ASA. I noted that our Triennial was upcoming in Los Angeles, and that we were planning an African venue for the Triennial in 2017 (on which Mikelle spoke). I queried the Board re: statements made the previous year about ASA assistance in this context. The response was that not much progress had been made, and not a great deal of enthusiasm has been shown by the granting agencies that had been approached. However, Mikelle received some useful suggestions for Ghanaian contacts and for seeking funding from Codresia. Yet again the problem of arts panels being scheduled simultaneously and AV woes was raised. The program chair for 2011 in Washington, DC is Carol B. Thompson (Political Science, Northern Arizona University). The Board seemed committed to the idea that "shared" projectors like the ACASA projector should be given a home at the ASA registration desk so that they could be picked up and dropped off by those using them. (Should this not be the case, then I will set up a "chain" next year where the chairs of panels using the ACASA projector will be responsible for passing the projector along/collecting the projector with no assistance expected from me, or anyone else. Adding a graduate student into the mix means one more person to coordinate.) The only other information of note is that ASA is planning an African venue (as yet unannounced) for 2015.

Herkovits Award: John Pepper's book *Art and the End of Apartheid* (University of Minnesota Press) was among the finalists. Co-winners of the 2010 Herskovits Book Award were Trevor Marchand's *The Masons of Djenne* (Indiana University Press) and Adeline Masquelier's *Women and Islamic Revival in a West African Town* (Indiana University Press). John Pepper's book *Art and the End of Apartheid* (University of Minnesota Press) was among the finalists.

H-NET List for African Expressive Culture ACASA Report

ASA, San Francisco

Monday, November 15, 2010

Prepared by Michael W. Conner

Editor/Moderator: Michael Conner, mwconner@artconsul.com

Review Editor: Jean Borgatti, Jean Borgatti
jborgatti@gmail.com

Advisory Board: Raymond Silverman

Total number of users subscribed to the list: 817

Addresses like Gmail cannot be tracked: 351
Total number of known countries: 25

480 Subscribers from 18 Non-Africa countries:

Austria 1
Belgium 3
Brazil 2
Canada 12
Denmark 1
France 9
Germany 8
Great Britain 18
Israel 4
Italy 2
Netherlands 5
New Zealand 1
Sweden 1
Switzerland 2
USA 382

28 Subscribers from 5 Africa countries:

Ghana 1
Kenya 1
Mozambique 1
Senegal 2
South Africa 11

Comments:

H-Net Reviews continues its astounding rate of publication. During the calendar year 2010 to date, 20 reviews were published on H-AfrArts alone. Our readers owe a debt of gratitude to the tireless efforts of the review editors, copyeditors, and the programming staff. H-AfrArts messages and Reviews are all archived and can be extensively queried by anyone with access to the WWW.

Membership on H-AfrArts remains exceptionally stable. The total number of List members has grown slightly but continues to hover at around 800 members. There is a persistent trend away from country specific addresses.

Brief History:

In 1994, Michael Conner received several requests by ACASA board members to establish a Listserv, or mailing list, to use the Internet to communicate between members, and to mail out announcements. Janet Stanley felt strongly that a basic Listserv should precede development of an ACASA web site. In response, Michael inaugurated Conner_acasa@Indiana.edu on September 30, 1995. By November 18, 1996 Conner_acasa had grown substantially (to 217 subscribers from 16 countries, 2 African). With encouragement from Raymond Silverman, the IU-based Conner_acasa joined the H-Net family of Listservs. To demonstrate the new tie to H-Net, the name was changed to H-AfrArts. H-AfrArts was formally adopted by ACASA as its official Listserv and the first ACASA/H-AfrArts website as designed and maintained by Raymond Silverman. The ACASA Board designated Michael first as the Board's Technical Advisor and later as H-Net Liaison. Jean Borgatti joined H-AfrArts as Review Editor in 2005.

New Directions:

The H-NET current consists of a set of 186 discussion networks. H-AfrArts is the Listserv dedicated to African visual arts (and to a limited extent the performing arts). However, there are 12 other Africa-related lists. As a nonprofit, scholarly body, neither H-AfrArts nor H-Net charges for access to the rich content that is being contributed by subscribers.

Fundraising:

www.h-net.org/donations allows donors to make direct contributions to H-Net.



ACASA Election Information

ACASA will be holding an e-election through a service called ballotbin.com. Please look through the candidates' statements and qualifications below, and vote. Information and directions about voting will be sent via email, and you will have at least several weeks to get your votes in.

ACASA members Silvia Forni and Bukky Gbadesin joined Jean Borgatti and Karen Milbourne to form the nominations committee.

Candidate Statement: Lisa M. Binder Associate Curator, Museum for African Art

Thank you for considering my nomination to the Arts Council of the African Studies Association Board of Directors. I am thrilled by the opportunity and look forward to a greater involvement within the organization. I believe strongly in the mission of the Arts Council and have enjoyed the benefits of membership for many years. It would be my distinct honor to serve the ACASA community during the next Board period. I am currently Curator of Contemporary Art at the Museum for African Art in New York where I have organized contemporary-art projects, led programming and educational initiatives, and participated in planning the new Museum for African Art building on 5th Avenue, Museum Mile, set to open in 2011.

Prior to joining the Museum, I lectured at the University of East Anglia in both its School of World Art and Sainsbury Research Unit. I also worked in the African Art Department at the Cleveland Museum of Art and the Department of Architecture, Design and Graphics at the Denver Art Museum. In addition, I taught at the University of Colorado Denver for several years as well as at the Metro State College of Denver and the Community College of Denver. After conducting research in art centers including Bamako, Lagos, Nairobi, Dakar, and Cape Town, among others, I received my doctorate from the University of East Anglia, where my research focused on contemporary African art in the United Kingdom in the decades leading up to, includ-

ing, and following, the two great festivals of African art and culture in London, *Africa 95* and *Africa 05*.

My ongoing research has focused on contemporary art in the global art market and its relationship with artists, galleries, museums, collectors, and auction houses. In this, I have produced exhibitions and catalogues for projects such as *Ruth Sacks: The Pervasive Echo*, organized for *Performa 09*; *Perspectives: Women, Art and Islam*, at the Museum of Contemporary African Diasporian Arts; and *El Anatsui: When Last I Wrote to You About Africa*, presently on its world tour. I am currently helping to facilitate several other exhibitions that include the artists Sammy Baloji, Jane Alexander, and Ibrahim El Salahi as well as themed projects on African hip-hop videos, contemporary African fashion, an emerging artist series, and an institutional retrospective.

I strongly support the Arts Council's mission to facilitate communication, promote understanding, and encourage collaboration. In that spirit, several of the items I would like to address, should I be elected, include topics such as: the need for fluidity and reciprocity in object exchange between cultural institutions; the future of the field within the current framework of the discipline; and ACASA's support for artists and scholars through technology including access to information on residency programs, travel grants, publications, exhibitions, and scholarships. And finally, I aim for the Museum for African Art to host the next ACASA Triennial in 2014.

Candidate Statement: Cécile Fromont
Assistant Professor, University of Chicago

I am honored to have been nominated to participate in the election for the ACASA Board of Directors. I am an Assistant Professor in the Department of Art History at the University of Chicago. I received my doctorate in 2008 from Harvard and have just completed a postdoctoral scholarship at the Michigan Society of Fellows. In my current research, I investigate the interrelation between religious thought and artistic form in the Kingdom of Kongo between 1500 and 1800.

The activities and resources of ACASA have given shape and rhythm to my development as a scholar since I joined the association as a graduate student. I am thus thrilled at the prospect of serving as a Board member to help ensure the healthy growth of the association and of the opportunities and services it provides its members. If given the opportunity, I will bring to the Board energy, enthusiasm, the will to do hard work, and ideas for the fruitful use of its resources.

As a member of the Board I would advocate that the sound development of future triennials should be a top priority, as it is the critical moment in which the association fulfills with incomparable intensity its stated mission to "promote greater understanding of African material and

expressive culture in all its many forms, and encourages contact and collaboration with African and Diaspora artists and scholars." I would also work towards ACASA's goal to create and reinforce the links between its members by exploring the possibilities offered by social networking sites and VoIP software. These technologies could be used to promote sustained dialogue between geographically distant members (social networking), create more frequent opportunities for scholarly exchange and research collaboration (VoIP based roundtables, blogs), and simply to reinforce our community throughout the year and between triennials. I would also like to see the creation of new opportunities for graduate students, for example by sponsoring "emerging scholars" panels at CAA or ASA.

Candidate Statement: Shannen Hill
Assistant Professor, University of Maryland

I've decided to run for ACASA's Board because its community is one that has long mattered to me. I have held posts at three institutions—the University of the Witwatersrand (1997-1998), the University of Denver (2000-2006), and the University of Maryland (2007-present)—and in each I've enjoyed the work of improving the life of the community writ large. Having given to local efforts for years, I now seek to give to the larger body of specialists in African art and visual culture.

As a junior lecturer at Wits there was no expectation of service to the Department since I was a sabbatical replacement and guest for one year. Nonetheless, I welcomed the opportunity to take part in weekly meetings during a heady period of transition within South Africa's educational system. At Denver, my post was divided between teaching and directing the art gallery. The latter was intensely time consuming, and within five years I managed to secure an endowment and commitment to hiring a full-time Gallery Director for the University. This enabled the Department to make a full-time commitment to the study of African art. Further, I sat on the Faculty Senate for four years, a post I enjoyed immensely. At Maryland, I served as the Director of Graduate Studies during my first year on campus. This was necessitated by an unusual circumstance, but I didn't hesitate to accept the rigorous responsibility of this post since the need was evident.

Like so many of us, I have long benefited from the work of others who give time and effort to ACASA's success. I'd like to return the favor. Through my research into the visual culture of Black Consciousness, I've met many artists and activists who have been sidelined by varied dominant forces for over forty years. Through ACASA, I hope to enhance reception of their visions and voices. I'm keenly interested in fund-raising efforts that will enable this, and I have proven success in this regard. I'd also like to promote access to exhibitions that are outside the mainstream and I see ACASA as a site for securing their record. I'm eager to work on behalf of us all.

**Candidate statement: Kinsey Katchka
North Carolina Museum of Art**

I feel privileged to receive the nomination committee's request to serve on ACASA's Board. In my current position at the North Carolina Museum of Art, I serve as Curator of Contemporary and Modern Art in title, and as responsible curator for the African collection. Prior to that, I was a Mellon Postdoctoral Curatorial Fellow at the Detroit Institute of Arts, where I worked with the tradition-based collection of African art, also collaborating with the Contemporary Art Department to expand that collection in a global direction. This followed work as curatorial researcher at the National Museum of African Art, Smithsonian Institution, where I worked with the contemporary collection and exhibitions of contemporary art. In each case, exhibition projects and publications highlight individual artists; a need identified in past ACASA forums. As Doctoral Fellow in African Studies at the Woodrow Wilson Center for International Scholars, I completed my dissertation focusing on cultural policy's role in the representation of African art, from the colonial period to present. I have taught anthropology, African studies, and art history at Indiana University and St. Mary's College of Maryland, and am currently adjunct faculty at the University of North Carolina, Chapel Hill. I entered the field of African art through cultural anthropology, with an emphasis on contemporary and popular arts, history of museums and exhibition practice, and heritage discourse, particularly in Senegal and Francophone West Africa. Since then, I have expanded this scope to include other regions, especially North Africa and the contemporary diaspora.

These diverse experiences and conceptual approaches inform my current professional program, and enable me to make significant contribution to the ongoing development of ACASA's direction. Having cultivated a wide network of arts professionals and artists throughout Africa (and beyond), as Board member I would propose seeking steps to encourage and facilitate their participation, and find creative ways to achieve this—e.g., accommodate those from non-Anglophone countries so that language does not limit participation. Also, to support rising students and professionals, I would like to explore ways of fostering mentorship by ACASA members whose expertise complements those of their advisors.

ACASA has provided generations of scholars a unique forum for stimulating dialogue and direction, and I would look forward to contributing to the Council, as well as maintaining its interdisciplinary nature as our practice rapidly develops in the global age.

**Candidate Statement: John Pepper
Assistant Professor, School of Contemporary Arts,
Ramapo College of New Jersey**

I am honored to have been nominated to the Board of ACASA. As a scholar and teacher I have been an active proponent of Africa's art history for over fifteen years, not including my first love of the field beginning when I was an undergraduate at Indiana University during the 1980s. It would be my pleasure to now give back to the field by serving this organization.

While my training is also in classical African art, my work is best characterized as the study of Africa's modern visual culture. My research is mostly in South Africa, but lately also in the Congo, and has ranged from interests in modern art and photography, to the history and theory of images related to human rights and revolution, and to ideas of diaspora and historical methods. My book, *Art and the End of Apartheid* (Minnesota, 2009) recently achieved Finalist status for the ASA Melville Herskovits Book Prize. Many of you may also know me as Editor of the first issues of the new journal *Critical Interventions*, where I served from 2007 to 2010.

My professional history prepares me for serving on the ACASA Board in two ways: employment experience and organizational experience. As one who until recently has had to teach as a "visitor" for several years, I am particularly sympathetic to the employment situation facing the majority of the recent graduates in our field. Since this is the condition of much of our membership, I would be sure to have it considered as part of the Board's planning. I also would support the general view in our community that scholars from abroad (Europe, Africa, the Americas) should be better encouraged and assisted in participating in our Triennial meetings.

As Editor of the first issues of a fledgling journal, I learned a great deal about the need for careful organization, attention to detail, and especially diplomacy and patience in dealing with committed but overworked colleagues. I was also encouraged by the quality of discussion that took place when we opened up to voices on a more interdisciplinary level. ACASA is by nature an interdisciplinary body, and as Board member I would seek ways to play even more to this strength. I would be interested in promoting the highest scholarly and ethical standards as part of our mission. I would bring to the table my concern that the historical aspect of arts of the continent—including the arts of North, East, and Southern Africa—not be overlooked as the field turns more and more to the immediately contemporary. I would seek ways to include scholars with relevant expertise from other fields (film, photography, media studies, musicology) in greater numbers in our fora. And I would help expand the ACASA website to become a wider forum for exchanges between our colleagues on an international level.

PRELIMINARY PROGRAM FOR THE 15TH TRIENNIAL SYMPOSIUM ON AFRICAN ART

To panel chairs and presenters, for any time conflicts, corrections, omissions, and withdrawals, please contact program chair Doran H. Ross at dross@arts.ucla.edu. Panel and paper abstracts will be posted on the ACASA website around February 21, 2011, so please send any changes to abstracts and the order of papers before February 17, 2011. Room assignments will follow after revisions.

WEDNESDAY, MARCH 23, 2011, MUSEUM PROGRAM

PANEL I (8:30-10:30) Contemporary Art Sans *Frontières*. Chairs: Barbara Thompson, Stanford University, and Gemma Rodrigues, Fowler Museum at UCLA

Critical Objects: Museum *Habitus* and the Problem of Category, Allyson Purpura, University of Illinois at Urbana-Champaign

Africa, Meet Contemporary—Contemporary, Meet Africa; or, Integrating Regional and Contemporary without Sacrifice. Kinsey Katchka, North Carolina Museum of Art

Unbounded: Contemporary Arts of Africa in Global Dialogue, Christa Clarke, Newark Museum

Curating in the Twenty-First Century, Tumelo Mosaka, University of Illinois

Dismantling the House, Allan deSouza, San Francisco Art Institute

PANEL II (10:45-12:45) To Collect or Not to Collect, to Exhibit or Not to Exhibit: Issues of Provenance and Patrimony. Chair: Kristina Van Dyke, The Menil Collection

To See or Not to See, John Picton, School of Oriental and African Studies, University of London

Arts of the Benue River Valley: A Case for Inclusion and Transparency, Marla C. Berns, Fowler Museum at UCLA

The Case of Malian Terra-Cottas, Kristina Van Dyke, The Menil Collection

Museums, Provenance, and African Cultural Patrimony: A Proposal for Equal Access, Sylvester Ogbechie, University of California, Santa Barbara

PANEL III (2:15-4:15) Mapping New Curatorial Futures for Tradition-Based African Art. Chairs: Marla C. Berns, Fowler Museum at UCLA, and Mary (Polly) Nooter Roberts, University of California, Los Angeles.

Mission Impossible? Creating Tradition-Based African Art Exhibitions in the Twenty-First Century, Enid Schildkrout, Museum for African Art

Whither New Traditions? Terminology and Trajectories in Exhibiting Tradition-Based African Arts in the Twenty-First Century, Christine Mullen Kreamer, National Museum of African Art.

Triangulating the African Art Gallery, Moyo Okediji, University of Texas, Austin

From Pierneef to Gugulective: A New Approach to Curating? Riason Naidoo, South African National Gallery

Tradition is Always NOW, Mary (Polly) Nooter Roberts, University of California, Los Angeles

THURSDAY, MARCH 24, 2011

SESSION 1 (8:30-10:30)

Panel 1.1 Marketing African Contemporary Art: The Role of Commercial Galleries in the Shaping of Artistic Careers and Discourse. Chair: Pamela Allara, Brandeis University

From Collaboration to 'Kidnapped' Art: Artists, Gallery Owners and Patrons in Addis Ababa, Leah Niederstadt, Wheaton College

Contemporary African Art through the Lens of a Galleriste: Building a Business outside Its Cultural Context, Bill Karg, Contemporary African Art Gallery, New York City

Strategies of Engagement: Marketing Contemporary African Art in Brazil and Angola, Rachel Nelson, University of California, Santa Cruz

The Media-Action of *abebuu adekai* (Ghana's Sculptural Coffins) in the World Market, Roberta Bonetti, University of Bologna

Contemporary Art Market in Lagos: Artists, Galleries and Patrons, Tobenna Okwuosa, Niger Delta University, Nigeria

Panel 1.2 Public Funding Sources: Support for African Exhibitions. Chair: Lisa Binder, Museum for African Art

Some Thoughts on the Effect of Public Funding on African Art Exhibitions in the U.S., Enid Schildkrout, Museum for African Art

Os Bolseiros: Art Education and Cold War Relations in Mozambique 1978-91, Polly Savage, Royal College of Art, London

Funding the Cultural Sector in Benin: A Tentative Analysis of the (Museum) Policy, Patrick Effiboley, Université Paris-Ouest La Défense

Exhibition Content: A Stillborn Birth in the Artist and Funder's Matrimony, Andrew Mulenga, The Post Newspaper, Lusaka, Zambia

Diversity Funding for African Art Projects in the UK: 1995-2005, Lisa Binder, Museum for African Art

Panel 1.3 African Biennials, Triennials and Artists' Workshops in a Neoliberal World. Chair: Marie Lortie, University of Toronto

Cape Town's Thupelo Workshop: The Node and the Network, Mariam Aronowicz, University of Toronto

Luanda, onde está? Contemporary African Art and the Rentier State, Kate Cowcher, Stanford, California

Afrique et Caribes en Créations: A French Intervention into Contemporary African Art, Marie Lortie, University of Toronto

Global Exhibitions: Internationalism and the Pan-African Model of Dak'art Biennale, Ugochukwu-Smooth Nzewi, Emory University

Panel 1.4 Transformation in South African Art and Culture. Chairs: Shannen Hill, University of Maryland, and Brenda Schmahmann, Rhodes University

"Regardless, the Struggle Continues"—Black Consciousness is a Culture of Resistance. Shannen Hill, University of Maryland

Transgressive Christian Iconography as a Response to Transformation in Post-apartheid South African Society,

Karen von Veh, University of Johannesburg

Bringing Cecil out of the Closet: Negotiating Portraits of Rhodes at South African Universities, Brenda Schmahmann, Rhodes University

Transforming a Profession in South Africa: Race, Space and Architecture, Randall Bird, University of the Witwatersrand

“An African Journey of Hope?” The Imaginary of Global South Africanism in World Cup Stadium Architecture, Federico Freschi, University of the Witwatersrand

Panel 1.5 Three Films

Ukucwebezela: To Shine, a film by Zamo Mkhize and Thabani Gigaba, produced by Elizabeth Perrill and 12 am Productions (31 minutes)

Blissi Ndiaye or The Visit of the Lady, a film by Nicolas Sawalo Cisse (18 minutes)

L'ESPRIT PRÊT-À-PARTAGER, a film by Jamika Ajalon and Third World Newsreel (28 minutes)

SESSION 2 (10:45-12:45)

Panel 2.1 “Cultural Authentication” and Commercial Images: The Process and Meanings of Visual Appropriations. Chair: Courtney Micots, University of South Florida

The Domesticated Textile: Revisiting Classic Factory Printed Textile Patterns in Côte d'Ivoire, Kathleen Bickford Berzock, The Art Institute of Chicago

Red Indians in Ghana: The Native American Image in Coastal Performance, Courtney Micots, University of South Florida

The Appropriation and the Formation of a New Visual Aesthetic in Nigerian Popular Culture, Peju Layiwola, University of Lagos

Hip Hop, Sheng, and the Aesthetic of Control in Nairobi Matatu Art, Kitty Johnson, Indiana University at Bloomington

Discussant, Joanne B. Eicher, University of Minnesota

Panel 2.2 African Visual Culture at the Edge: Rethinking the Local/Global Paradigm. Chair: Prita Meier, Wayne State University

Mediterranean, Islamic, Saharan and Sahelian: Reflections on Berber Art, Cynthia Becker, Boston University

The 40 Day Trade Route: Ife, Benue and the Nile c. 1300, Suzanne Preston Blier, Harvard University

Mapping African Art: From Artistic Practice to Pedagogy, Amanda Carlson, University of Hartford

A Saint of Edges and In-Betweens: Haptic Visualities in Devotional Diasporas of Shirdi Sai Baba, Mary (Polly) Nooter Roberts, University of California, Los Angeles

Trading Places: Transcultural Desire and Studio Photography in Coastal East Africa, Prita Meier, Wayne State University

Panel 2.3 Feminist(s) Approach(es): Feminism and the Shaping of African Art. Chairs: Kim Miller, Wheaton College, and Lisa Aronson, Skidmore College

The Undressed and Dressed in J. A. Green's Photographs, Lisa Aronson, Skidmore College

Places of Protest, Places of Pain: Remembering Women's Activism Against Apartheid, Kim Miller, Wheaton College

"The Face I Love": Zanele Muhole's *Faces and Phases* (2006-2010) in Contemporary Black Queer Visuality, Raél Jero Salley, University of Cape Town

Queering Apartheid: Sexual Deviance and Representations of Power in Contemporary South African Art, Alvaro Luis Lima, Savannah College of Art and Design

Give It the Old Heave-ho: How Black British Artists Shifted a Paradigm, Monique Fowler Paul Kerman, Western Washington University

Panel 2.4 The Proximity of Distance: (South) Africa in Relation to (Global) Africa. Chair: Ruth Simbao, Rhodes University

Racial Distancing: The Indian in DRUM magazine in the 1950s, Riason Naidoo, South African National Gallery

Ways of Distancing: Afrophilia/Afrophobia/Afro-Indifference, Ruth Simbao, Rhodes University

Nollywood Jesters and the Politics of Extralocality, Nomusa Makhubu, Rhodes University

"Tulipano" (We Are Here): The Distance between Zambian Art, the Sub-Region and the International Arena, William Bwalya Miko, Zambian Open University

Discussant: Sylvester Ogbechie, University of California, Santa Barbara

Panel 2.5 Two Films

African Art in Performance: The Winiama Masks of the Village of Ouri, Burkina Faso, a film by Christopher Roy, University of Iowa

Birds of the Wilderness: The Beauty Competition of the Wodaabe People of Niger, a film by Christopher Roy, University of Iowa, (60 minutes), screened in conjunction with the Keynote Address by Corrinne Kratz, **Recurring Wodaabe: Proliferating Images of Pastoralists, Gender and Performance**

SESSION 3 (2:15-4:15)

Panel 3.1 Sixty Years/Three Generations of Benue River Valley Art Scholarship. Chairs: Marla C. Berns, Fowler Museum at UCLA, and Sidney L. Kasfir, Emory University

Searching for the Akweya: A Cultural Enclave in a Shifting Nigerian Setting, Sidney L. Kasfir, Emory University

Ancestors and Commemoration in Nupe and Igala Masquerades, Constanze Weise, University of California, Los Angeles

A Case for the Fieldwork Archive: Revisiting Arnold Rubin's Scholarship in View of Unpublished Field Documentation, Susan Elizabeth Gagliardi, The City College of the City University of New York

Enigmatic Embodiments: Vertical Masks in the Benue River Valley, Marla C. Berns, Fowler Museum at UCLA

Discussant: John Picton, School of Oriental and African Studies, University of London

Panel 3.2 Creating a Sense of Place: Spatial Connections and Photography in Africa. Chair: Elisha Renne, University of Michigan

Photography, Hajj Things, and Spatial Connections between Mecca and Northern Nigeria, Elisha Renne, University of Michigan

J. A. Green: Connecting Things and Scenic Views in Early Ethnographic Photography, Martha Anderson, Alfred University

Urban Spaces, Stillness, and Movement in Contemporary Nigerian Photography, Carol Magee, University of North Carolina at Chapel Hill

Pierre Verger, Documentary Photography, and the Creation of *Candomblé Nagô's* Canonical Imagery, Heather Shirey, University of St. Thomas

Discussant: Michael Godby, University of Cape Town

Panel 3.3 The Catholic Church and African Expressive Culture. Chair: Christopher Slogar, California State University, Fullerton

Basil Igwegbe: Art and Church Patronage in Contemporary Nigeria, Eli Bentor, Appalachian State University

Fetish, Relic, Holy Icon: Blessed Isidore Bakanja and the Irony of African Hagiogenesis, Christopher Slogar, California State University, Fullerton

Dancing for the King of Congo: From Early Modern Central Africa to Colonial Brazil, Cécile Fromont, University of Chicago

Panel 3.4 Open Panel. Case Studies on Heritage and Museums. Chair: Raymond A. Silverman, University of Michigan

The Dual Life of Objects: Museums and the Display of Ritual Art in the Cameroonian Grassfields, Erica Jones, University of California, Los Angeles

Of Chiefs, Tourists and Culture: Contemporary Heritage Discourse in Ghana, Raymond A. Silverman, University of Michigan

French "Primitives": Displaying African and Medieval Art at the Trocadéro, 1878-1937, Risham Majeed, Columbia University

Privilege and Populism: The Disney Tishman Collection, Deborah Stokes, National Museum of African Art

Panel 3.5 *Dance with the Wodaabes*, a film by Sandrine Loncke (90 minutes). Winner of Grand Prix Nanook au Festival International Jean Rouch, Bilan du film ethnographique 2010. Screened in conjunction with the Keynote address by Corinne Kratz

ACASA KEYNOTE PRESENTATION: Recurring Wodaabe: Proliferating Images of Pastoralists, Gender and Performance, Corinne Kratz, Emory University

FRIDAY, MARCH 25, 2011

SESSION 4 (8:30-10:30)

Panel 4.1 Artistry of African/Diaspora Blacksmiths (Three Part Panel with 5.1 and 6.1). Chairs: Tom Joyce, Santa Fe, New Mexico; Henry Drewal, University of Wisconsin; Allen Roberts, University of California, Los Angeles; and William Dewey, The Pennsylvania State University

Part One, Overview and Origins. Chair: Tom Joyce, Santa Fe, New Mexico

Overview of the Project “STRIKING IRON: The Art of African Blacksmiths,” Tom Joyce, Santa Fe New Mexico

Discourse on the Origin of Iron Smelting Technology in Ethiopia: The Wollega Example, Temesgen Burka, Addis Ababa University

Potent Presence: Blacksmiths in Mande Lore, Patrick McNaughton, Indiana University Bloomington

Metallurgy and Urbanism in Sub-Saharan Africa: A Review of Selected Case Studies from the Sub-continent, Shadreck Chirikure, University of Cape Town

Early Iron Age and Change in Igboland, Nigeria, Pamela I. Eze-Uzomaka, University of Nigeria, Nsukka.

The Absent Witness Everything: Earth, Iron, and Dissemblance in Yoruba Edan *Ogboni* Staffs, David Doris, University of Michigan

Discussant: Henry Drewal, University of Wisconsin

Panel 4.2 From Analog to Digital: Charting New Directions in Photographic Studies in Africa (Three Part Panel with 5.2 and 6.2). Chair: Drew Thompson, University of Minnesota

Part One, Self-Fashioning and the Portrait: Mediating the Public and the Private, Chair: Drew Thompson, University of Minnesota

Covering up to Expose: Missionary Images of the Congo Free State circa 1900, John Pepper, Ramapo College

Scratching the Surface: Yokoro in the Archives of Malick Sidibé, Candace M. Keller, Michigan State University

The Photo-portrait Tribute as a Modern Masking Practice in Nigeria, Bukky Oagbadegesin, Bowdoin College

Picturing Secrecy—A History of the Visualization of Secret Societies in Historical Photographs from West Africa, 1880-1950, Nanina Guyer, University of Basel

Panel 4.3 Being There: Discerning Marks of the Sacred in Tanzanian Art. Chair: Gary van Wyk, Axis Gallery, New York City

Activating the Big Figures: Securing Public Spaces and Protecting the Sacred, Aimée Bessire, Bates College

Invoking the Powers of the Ancestors: The Use of the Mwana Hiti Image in Healing among the Zaramo of Tanzania, Fadhili Mshana, Georgia College and State University

Beaded Bodies of the Sacred: Repositioning the Meaning of Beaded Body Arts in Northeastern Tanzania, Barbara Thompson, Stanford University

Set in Stone: Sacred Sites and Signs in Tanzania Today, Gary van Wyk, Axis Gallery, New York City

Discussant: Suzanne Blier, Harvard University

Panel 4.4 African Art and the Market Place (Two Part Panel with 5.4). Chair: Michael W. Conner, ArtConsul Collections Management & Appraisal

Ambiguous Values: Markets, Canons and Incommensurable Claims, Silvia Forni, Royal Ontario Museum

Contemporary Kenyan Art: Working through Local & Transnational Art Markets, Margaretta Swigert-Gacheru, Loyola University Chicago

Marka Marketing: Traditional Values and the Textile Trade, Genevieve Hill-Thomas, Indiana University Bloomington

Patronage and Curatorial Practice in Contemporary African Art, Dele Jegede, Miami University

Panel 4.5 Exchanges and Transformations: The Layered History of Objects (Two Part Panel with 5.5). Chair: Victoria L. Rovine, University of Florida

Persuasive Paraphernalia: Mining Meaning in World Cup Objects. Lisa Britten, Axis Gallery, New York City

Dear Jessie, How's This for Fashion? Tom. Sandra Klopper, University of Pretoria

The *akotifahana* Cloth of Madagascar, from 18th Century Import Blend to 21st Century Icon, Sarah Fee, Royal Ontario Museum

Sakina M'Sa: Reshaping Histories through Conceptual Fashion Design, Victoria L. Rovine, University of Florida

Discussant: Gary van Wyk, Axis Gallery, New York City

SESSION 5 (10:45-12:45)

Panel 5.1 Part Two, Artistry of African/Diaspora Blacksmiths: Regional Case Studies. Chair: Allen Roberts, University of California, Los Angeles.

I ni ce, Thank You, Merci: Apprenticing at a Forge in Dioro, Mali, Janet Goldner, New York

An Iron Wedding Skirt (Kapsiki/Higi of North Cameroon and Northeastern Nigeria), Walter E. A. van Beek, Tilburg University

Revisiting *Igun n' Ugboha* (Benin Blacksmiths) Tradition: Problems and Prospects in a Technological Age, Harrie Bazunu, Delta State University, Nigeria

The History of Iron-Working in Atakora (Northwest Republic of Benin), Didier N'Dah, Université d'Abomey-Calavi

Assessing the Nature of Ironworking Activities at the Early Iron Age Site of Dekpassanware in the Bassar Region of Northern Togo, Philip De Barros, Palomar College

Discussant: William Dewey, The Pennsylvania State University

Panel 5.2 Part Two, From Analog to Digital: War, the Image and the Articulation of Power. Chair, Drew Thompson, University of Minnesota

"Le Sultan du Maroc Photographe": Photography and Authority in Abd al-Aziz's Court, Patricia Goldsworthy, University of Illinois

Rendering War's Victims and Perpetrators Indistinguishable: AIM Press-photography, 1982-1992, Drew Thompson, University of Minnesota

"I Will Never Stop Snapping!": Post Colonial Realities and Sierra Leone's Maverick Photographers, Julie Crooks, Toronto

The Present is in the Past: The Role of the Archive in Documentary Practice in South Africa, Paul Weinberg

Panel 5.3 Kenya in the Fusion Period: Art Esthetics and Development. Chair: J. P. Odoch Pido, University of Nairobi

Cultural and Esthetic Dilemmas in Kenyan Design Education, J. P. Odoch Pido, University of Nairobi

The Impact of Local and Foreign Animated Cartoons on Kenyan Children, Mary Clare Kidenda, Kenya Polytechnic University College

Esthetics and Acceptability: A Case Study in Western Kenya, Winnie Oyuko, Nairobi, Kenya

The Flashless Spirit: Ignoring Cultural History and Belief Systems in Contemporary Life, Donna Pido, Nairobi, Kenya

Panel 5.4 Part Two, African Art and the Market Place. Chair: Michael W. Conner, ArtConsul Collections Management & Appraisal

African Art Perception through WWW Image Searching, Paul Nieuwenhuysen, Vrije University Brussel

Materiality, Mediation and Money in the Production of "African Art," Sylvester Okwunodu Ogbechie, University of California, Santa Barbara

Market Development as "Public Works": Commerce as an Opportunity for Building Intra- and Trans-cultural Bridges, Lee Rubinstein, Harvard University

Bronze Art Technology amongst Tikar People: A Socio Anthropological Perspective, Martin Elouga, University of Yaoundé

Discussant: Constantijn Petridis, The Cleveland Museum of Art

Panel 5.5 Part Two, Exchanges and Transformations: The Layered History of Objects. Chair: Victoria L. Rovine, University of Florida

Global Networks of Trade and the Historical Emergence of Kanga, MacKenzie Moon Ryan, University of Florida

Taking, Mixing, Making Things Come Out: Visual Appropriations in Contemporary Bogolan Cloth, Bodil Birkebaek Olesen, University of East Anglia

Weavings, Weddings, and Walls: Domestic Renderings of Late Twentieth Century Niger, Amanda Gilvin, Cornell University

SESSION 6 (2:15-4:15)

Panel 6.1 Part Three, Artistry of African/Diaspora Blacksmiths: Contemporary and Diaspora Iron. Chair: William Dewey, The Pennsylvania State University

Forging Time, Steven Feld, University of New Mexico

Recycling: Creating Art from Scratch and Scrap Iron, Joseph Adande, Université d'Abomey-Calavi

Iron Sails the Seas: A Maritime History of African Ironworking, Candice Goucher, Washington State University, Vancouver

Yaw Owusu Shangofemi: An African-American's Blacksmithing Career in Context, Jody Berman, University of Florida

Discussant: Allen Roberts, University of California, Los Angeles

Panel 6.2 Part Three, From Analog to Digital. Reconstituting the Urban as Site and Subject through Exhibition and Performance. Chair: Drew Thompson, University of Minnesota

Bamako's Far-Flung Experiments, Erin Haney, National Museum of African Art

Suspending Metamorphosis: The Documentary Practice of the Depth of Field, Giulia Paoletti, Columbia University

Against the Grain: Zwelethu Mthethwa's Transformation of Documentary Photography in South Africa, Michael Godby, University of Cape Town

Panel 6.3 Beyond the Naked Eye: Sculptors, Users, Restorers, Viewers. Chair: Dunja Hersak, Université Libre de Bruxelles

Internal Anatomy Revealed: Looking Inside Songye Power Objects, Richard McCoy, Indianapolis Museum of Art

Carving the Invisible: Technical, Aesthetic and Conceptual Considerations, Woods Davy, Venice, California

New Challenges: Ethnography Screened through the Scientific Lens, Dunja Hersak, Université Libre de Bruxelles

Restoring African Art: Where to Set the Limits, George Dewispelaere, Ecole Nationale Supérieure des Arts Visuels, La Cambre

Panel 6.4 African Art, Slavery and the Market Place. Chair: John W. Nunley, St. Louis, Missouri

The Changing Technologies of Ekpe: the Impact of Slavery on a Secret Society in Calabar, Nigeria, Jordan Fenton, University of Florida

Trans-Atlantic Souvenirs: A Dialogue of Slavery and Memory in Kongophone Relief Sculpture, ca. 1840-1910, Nichole N. Bridges, Baltimore Museum of Art

External Influences on Frafra Craft Production, Fred Smith, Kent State University

The Ship's Capacity: The Brookes Diagram in Contemporary Production, Jessica Martinez, National Museum of African Art

Panel 6.5 Fold Crumple Crush: The Artist El Anatsui, a film by Susan Vogel, Prince Street Pictures (53 Minutes), Co-produced with the Museum for African Art, New York City. **Discussants:** Barbara Thompson, Stanford University; Sylvia Forni, Royal Ontario Museum; and Susan Vogel, Prince Street Pictures

SATURDAY, MARCH 26, 2011

SESSION 7 (8:30-10:30)

Panel 7.1 Historical Perspectives on the Market for African Arts. Chair: Yaëlle Biro, The Metropolitan Museum of Art

Marketing the Cameroon Grassfields: The Commerce in Objects (1890-1940), Christraud M. Geary, Museum of Fine Arts, Boston

Benin in Context: Ethnography, Art and Collections from 1897-1950, Kathryn Wysocki, Institute of Fine Arts, New York

Monsieur Pareyn and the Discovery of "Negro Art" from the Belgian Congo in the City of Antwerp, Constantine Petridis, The Cleveland Museum of Art

Blurring the Boundaries: Joseph Brummer and the European Trade of African Arts (1900s-1914), Yaëlle Biro, The Metropolitan Museum of Art

Panel 7.2 The African City as a Sphere of Work and Imagination: Connections, Interactions, and the Production of Meaning. Chairs: Till Förster and Fiona Siegenthaler, University of Basel

Urban Art Practices in Nairobi: “Slum Art” and Its Counterparts, Noemie Jäger, University of Basel

The Painted City: Readings from Art & Sign Studios in Kumasi, Atta Kwami, Kumasi

Royalty in Architecture: Pre-colonial History in Post-colonial Abomey, Lynne Ellsworth Larsen, University of Iowa

Between Trauma and Utopia: Contemporary Art in Nairobi and Luanda, Ulf Vierke, University of Bayreuth

Panel 7.3 The Show Goes On: African Fashion on the Global Stage (Two Part Panel). Chairs: Suzanne Gott, University of British Columbia, Okanagan, and Kristyne Loughran, Lugano, Italy

Going Global: African-Print Cloth Production, Marketing, and Consumption in the 21st Century, Suzanne Gott, University of British Columbia, Okanagan

‘Un-Knotting Place and Space:’ Considering the Signs of Africa in the Works of Yinka Shonibare, Junya Watanabe, Black Coffee and Nicholas Hlobo, Erica de Greef, Johannesburg, South Africa

The Globalization of Fashion: The Importance of East African Asians and British East African Asians, Malika Kraamer, New Walk Museum and Art Gallery, Leicester

Reading the Multiplicity of Africa in Wax-Print Cloth, Camela Logan, University of Michigan

Panel 7.4 RE/Mapping African Diaspora Arts—Centering Peripheries (Two Part Panel with 8.4), Chair: Mikelle Smith Omari-Tunkara, University of Memphis

An Intra-Regional African Diaspora: Patronage, Representation, and the Socio-political Program of Egypt's Nubian Rulers, Miriam F. Ayad, University of Memphis

Menelik II in Western Art and Popular Culture: Diasporic Perspectives on Race, Masculinity, and Power, Earnestine L. Jenkins, University of Memphis

Caribbean Roots, British Routes: African Retentions and Influence in the Notting Hill/London Carnival, Adela Ruth Tompsett, Middlesex University, London

The Heartbeat of the Mother: Drumming and Gender in Africa and the Diaspora, Christine Katsuko Oster, Pacifica Graduate Institute, Santa Barbara

Discussant: J. Lorand Matory, Duke University

Panel 7.5 Open Session. Current Studies on Yoruba Art. Chair: Henry John Drewal, University of Wisconsin-Madison

Senses in Understandings of Art: A *Sensorium* of Yoruba Peoples, Henry John Drewal, University of Wisconsin-Madison

Esu and the Phallic Paradox: The Trickster’s Anthropomorphic Iconography and Mythology as Allegories of Human Intercourse, Susan Rosenfeld, University of California, Los Angeles

Josy Ajiboye, the Ultimate Prankster: A Political Cartoonist as Egungun, Francine Kola-Bankole, California State University, Long Beach

Lamidi Olonade Fakeye: Life of a Master Carver, a film by Joe Reese, written and directed by Elizabeth Morton, Wabash College (42 minutes)

Discussant for the Film: Henry John Drewal, University of Wisconsin-Madison and Nick Bridger, Ohlone College

SESSION 8 (10:45-12:45)

Panel 8.1 *De Gustibus: Transformations of Taste in the Reception of African Art in the 20th C.* (Panel and introductory paper title) Chair: Jan-Lodewijk Grootaers, Minneapolis Institute of Arts

Carl Akeley's African Art at the Toledo Zoo, Sandra Knudsen, Toledo Museum of Art

Collecting Africa: American Explorer Delia Akeley and the Art of Daily Life, Christa Clarke, Newark Museum

Modernism to "Masterpieces"—Cultivating a Mid-Century Collection at Brooklyn, Kevin D. Dumouchelle, Brooklyn Museum

Market Shifts and the Changing Shape of the de Menil's Collection (1950s-1970s), Kristina Van Dyke, The Menil Collection

Panel 8.2 Open Panel. Public Art, Civic Monuments, and Architectural Statements. Chair: Carol Brown, Durban

Art Came to the World Cup—Where to from There? Carol Brown, Durban

Post-Colonial Architecture through North Korean Modes: Namibian Commissions of the Mansudae Overseas Project, Meghan L. E. Kirkwood, University of Kansas

Pedagogy for the Construction Site: Safia Farhat and Abdelaziz Gorgi's *Société Zin*, Jessica Gerschultz, Emory University

Art in Society, Art for Society: Modern and Contemporary Relationships in Morocco, Holiday Powers, Cornell University

Vernacular, Transitional and Modern Architecture in East Africa: A Selection of Photographic Encounters and Assessments, Simon Clarke, University College Falmouth, UK

Panel 8.3 Part Two, The Show Goes On: African Fashion on the Global Stage. Chairs: Suzanne Gott, University of British Columbia, Okanagan, and Kristyne Loughran, Lugano, Italy

Nigerian Fashion Industry and the Global Fashion Development: Meeting the Challenges of Human Capital Development, Tochukwu Felicia Okpara, University of Nigeria, Nsukka

Dress Creation in South Africa: Fashion Designers between Shadow and Light, Lakshmi Pather, Sorbonne University, Paris

T-Shirts, Multi-Media Arts and the Changing Form of the Dressed Body in Senegalese Youth Fashion, Leslie Rabine, University of California, Davis

Against the Grain: The Importance of Tradition in Ghanaian Haute Couture Fashion, Christopher Richards, University of Florida

Panel 8.4 Part Two, RE/Mapping African Diaspora Arts—Centering Peripheries. Chair: Mikelle Smith Omari-Tunkara, University of Memphis

From “Afronauts” to “Brother Beethoven,” Daniel Kojo Schrade, Hampshire College Amherst

The End of Diaspora: African-ness, Blackness, and Contemporary Art, Elvira Dyangani Ose, Cornell University

Introducing Kenwyn Crichlow, Post-colonial Lines: Reinvestments and Revisioning, Rebecca L. Green and Ewart C. Skinner

Radcliffe Bailey: Memory as Medicine, Carol Thompson, High Museum

Discussant: TBD

Panel 8.5 Open Session. Case Studies on the Contemporary Arts of Africa and Its Diasporas. Chair: TBD

Framing the Debate on Race: Global Historiography and Local Flavor in Berni Searle’s “Colour Me” and “Traces,” Kirk Sides, University of California, Los Angeles

“Sa dogolen de bê men si la” (A hidden snake lives longer): Alpha Yaya Diarra and Arts Fra-Den le Soudan, Paul R. Davis, Indiana University Bloomington

“We don’t need help, we need justice!!”—Art and Politics in Young Angolan Art, Nadine Siegert, University of Bayreuth

“Tropical Marcel”: Marcel Broodthaers and Congo, Yasmine Van Pee, University of California, Berkeley

SESSION 9 (2:15-4:15)

Panel 9.1 Urban Spaces/Market Spaces. Chairs: Dominique Malaquais, Centre d’Etudes des Mondes Africains, and Joanna Grabski, Denison University

Net/works: A Lateral Approach to/by/for Contemporary Artistic Practice from Urban Africa(s), Kadiatou Diallo, SPARCK

The Art Bakery: Independent Space/Emerging Practice in Bonendale, Cameroon, Goddy Leye, The Art Bakery

Recycling Pan-Africanism: *The Renaissance Africaine* in Senegal, Ferdinand De Jong, University of East Anglia, Norwich, UK

What an Artist in Colobane Knows about the Market, Joanna Grabski, Denison University

Art as Global Practice: Reading(s) from Africa, Dominique Malaquais, Centre d’Etudes des Mondes Africains, Paris

Panel 9.2 Roundtable on Art History and the Academy in Africa: Reports from the Continent. Chairs: Jean Borgatti, Clark University, and Monica Blackmun Visonà, University of Kentucky

La place de l’histoire de l’art dans la formation des journalistes culturels de l’espace CEDEAO, Yacouba Konaté, Université de Cocody, Côte d’Ivoire

L’histoire de l’art dans l’enseignement supérieur et la recherche au Burkina Faso, Jean Célestin Ky, Université de Ouagadougou

L’histoire de l’art dans l’enseignement supérieur et la recherche à Abomey, Joseph C. E. Adande, Université d’Abomey-Calavi

A Modern Art History Curriculum for Tertiary Institutions in Nigeria, Freeborn Odiboh, University of Benin

Art History in Ghanaian Academic Institutions, Kwame Amoah Labi, University of Ghana

In the Era of Democracy: How Can We Teach History of Art in South Africa? Anitra Nettleton, University of the Witwatersrand

Border Crossing: Promoting Conversation between Self and Other, Dana Pullen, The Nelson Mandela Metropolitan University

Postmodern Pedagogy: Disrupting the Mimic Mould, Cultivating the Organic Intellectual, Michelle Fuller, The Nelson Mandela Metropolitan University

Panel 9.3 Heritage in the Age of Iconoclash. Chair: Peter Probst, Tufts University

Coming to Terms with Heritage: Kuba Sculpture and the Art School of Mushenge, Elisabeth Cameron, University of California, Santa Cruz

Iconoclash or Iconoconstrain? The Contemporary Traditional in Benin Art or The Traditional Contemporary in Benin Art, Joseph Nevadomsky, California State University, Fullerton

Imagining the Nation: Independence Ceremonies under Rebel Domination in Northern Côte d'Ivoire, Till Förster, University of Basel

Reassembling Traditions in the World of Fashion: The Story of "African Lace" in Nigeria and Austria, Barbara Plankensteiner, Museum für Völkerkunde, Vienna

Discussant: Zoe S. Strother, Columbia University

Panel 9.4 Current Studies on Film. Chair: Tenley Bick, University of California, Los Angeles

"Somaliwood," Ohio: Somali Cinema as Diasporic Phenomenon, Tenley Bick, University of California, Los Angeles

Spacializing Difference: Zarina Bhimji's *Out of Blue*, Kimberli Gant, University of Texas Austin

Postcolonial Temporalities in Isaac Julien's *Fantôme Afrique*, Amy L. Powell, University of Wisconsin-Madison

Panel 9.5 Part Two. Case Studies on the Contemporary Arts of Africa and Its Diasporas. Chair: TBD

Post-Ethnicity and the Fallacy of the Cultural Paradigm in Contemporary "African" Art, Annette Bhagwati, Concordia University, Montreal

Mehretu, Musa, and Owusu-Ankomah: Global Economy and the FIFA World Cup, Andrea E. Frohne, Ohio University

Owusu-Ankomah: Beyond Africa, Joshua Cohen, Columbia University

ACASA BUSINESS MEETING (4:30-5:30)

CLOSING BANQUET AT THE LUXE HOTEL, SUNSET BLVD, ACROSS FROM THE ANGELINO



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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