



ARTS COUNCIL OF THE AFRICAN STUDIES ASSOCIATION

The Arts Council of the African Studies Association
 Newsletter, Volume 90, Winter 2012

NEWSLETTER

ACASA Board of Directors

- Steven Nelson, President (term ends ASA 2012)
- Jean Borgatti, Past President (term ends ASA 2012)
- Lisa Binder, President Elect and VP (term ends ASA 2012)
- Carol Magee, Secretary/Treasurer (term ends ASA 2012)
- Joyce Youmans, Newsletter Editor (term ends ASA 2012)
- Shannen Hill (term ends Triennial 2014)
- Kinsey Katchka (term ends Triennial 2014)
- Karen Milbourne (term ends ASA 2012)
- Chika Okeke-Agulu (term ends ASA 2012)
- John Pepper (term ends Triennial 2014)
- Ruth Simbao (term ends ASA 2012)

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

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

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 Winter 2012. Please send news items by January 18, 2012, to:

Joyce Youmans, Chief Newsletter Editor
 joyceyoumans@yahoo.com

Deadlines for submission of news items:

Spring/Summer 2012	May 16, 2012
Fall 2012	September 12, 2012
Winter 2013	January 16, 2013

Presidential Notes		2
Message from the Editor		2
ACASA Officer and Board History		3
Conferences & Symposia		4
Calls for Papers, Proposals, and Artworks		7
Exhibitions		12
Current Publications		15
Media & Internet Resources		17
Picture This		18
Member News		19
News and Announcements		20
Opportunities		23
Events		27
Obituaries		27
Join ACASA		30
About ACASA		31

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

I hope that 2012 finds you all in good spirits and that the New Year brings great tidings your way.

Although it is still front and center on the ACASA website, UCLA has closed the books on the 15th Triennial Symposium on African Art. I am pleased to report that this conference ended with a surplus of \$12,844 dollars, to be used toward expenses for the 16th Triennial Symposium, which will be held in New York in spring 2014. Under the excellent stewardship of Lisa Binder, Triennial Chair and ACASA Vice-President/President Elect, committees are being formed and plans are underway. We will regularly update the ACASA membership as the Triennial takes shape. I am personally excited about what the New York crew will create. As if that isn't enough, the 17th Triennial Symposium on African Art, which will be held in Ghana in 2017, is also in the planning stage. Concurrent with what will be a truly thrilling event, ACASA is exploring ways to get as many members to Ghana as possible.

As many of you know, the College Art Association's 100th Annual Conference will take place in Los Angeles from February 22-25, 2012. ACASA is sponsoring two discussions at the conference. The first is a panel, chaired by Jean Borgatti, titled "Theorizing the Body," on Thursday, February 23, from 9:30-noon. The other is a roundtable, moderated by Karen Milbourne, titled, "What is the What: Time and Variability in African Art," on Friday, February 24, from 5:30-7:00. Beyond these two events, there are a number of papers devoted to the arts of Africa and its diasporas. The list of sessions and participants is available at conference.collegeart.org/2012/sessions/. As part of this conference, the Getty Foundation has awarded CAA funds to bring in international scholars. Four of these attendees are from Africa: Federico Freschi, Wits School of Art (South Africa); Didier Houenoude, Université d'Abomey-Calavi (Benin); Jean-Celestin Ky, Université d'Ouagadougou (Burkina Faso); and Olabisi Silva (Centre for Contemporary Art, Lagos (Nigeria). If you're at the conference, be on the lookout for them. (Freschi, Ky, and Silva are ACASA members.) It bears noting that there will be other attendees from Africa at the conference. CAA is attracting increasing numbers of participants from Africa at its annual conferences, and it would be great to ensure that these attendees are also aware of ACASA. In all, this promises to be a rich conference, and I look forward to seeing you there. Hopefully we will have better weather for this conference than what we experienced at the Triennial last March.

Along with the annual conference, CAA holds an annual election for its Board of Directors, a process that is taking place now. Voting is open and will remain so until February 24 at 5:00 pm PST. There are six candidates up for election (www.collegeart.org/candidates). One of them is ACASA member Suzanne Preston Blier. I urge those of

you who are CAA members to take part in this election. I also want to remind you of two valuable places for contact: the ACASA website and the ACASA Facebook page. We are in the process of enhancing our website (www.acasaonline.org). The sections on contacts, awards, and, perhaps most importantly, jobs and internships are up to date. I invite you to explore the website. I also invite you to contact me with any comments or ideas you have for improving it. The ACASA Facebook page has 183 "likes." It contains a lot of information about events and things relevant to our membership. I urge you to "like" this page and to post to its wall, something anyone can do.

The Board has continued its conversation about simplifying ACASA's Board of Directors nomination process. I am pleased to report that the Board unanimously recommends that we jettison the current requirement of having 10 signatures by members for a nomination or self-nomination. We firmly believe that such a move will encourage more members to seek election to the Board. However, this move means that we must amend our bylaws, a process that requires a two-thirds majority vote of ACASA's general membership. To facilitate this process, in early February we will electronically send the proposed bylaw revision to all ACASA members, and we will conduct electronic voting to approve or reject the proposed change. Our goal is to complete this process in time for our upcoming cycle of nominations and elections, which will begin in late spring/early summer 2012.

As always, I welcome the opportunity to discuss any issues you may have. Please feel free to contact me at nelsons@humnet.ucla.edu. I look forward to hearing from you.

—Steven Nelson, President



Message from the Editor

Thanks to the efforts of Jean Borgatti, this Newsletter includes a history of ACASA officers and Board members (pages 3-4). If you have suggestions for additions or corrections to these lists, please email me at joyceyoumans@yahoo.com.

In the "Announcements" section (page 20), you will read that archived ACASA Newsletters are popular items in the University of Florida's digital archives. In October 2011, they had received the largest number of "hits," though, as of this writing, *Woordboek* has surpassed them by about 750 "hits." Even so, the Newsletter archive has been accessed over 30,000 times, which is quite impressive!

My thanks, as always, to Assistant Editor David Riep for compiling the "Picture This" section, and to everyone who contributed to this Newsletter.

—Joyce Youmans, Newsletter Editor

ACASA Officer and Board History

Jean Borgatti has culled the following lists of past ACASA officers and board members from archived Newsletters.

Unless they serve as President/President-elect, board members serve for 3 years. A President-elect serves in this capacity for 1-1/2 years, followed by 1-1/2 years as President and 1-1/2 years as Past President. Secretary-Treasurers and Newsletter Editors have often remained on the board for multiple consecutive terms. Early in ACASA's history, Secretary-Treasurers served as Newsletter Editors.

If anyone has additions or corrections to these lists, please send them to ACASA Newsletter Editor Joyce Youmans at joyceyoumans@yahoo.com.

President

1981-1984 Roy Sieber
1984-1986 Arnold Rubin
1986-1988 Phil Peek
1988-1989 Doran Ross
1989-1990 Mary Jo Arnoldi
1990-1992 Marla Berns
1992-1993 Simon Ottenberg
1993-1995 Rowland Abiodun
1995-1996 William Dewey
1996-1998 dele jegede
1998-1999 Polly Roberts
1999-2001 Martha Anderson
2001-2002 Robert Soppelsa
2002-2004 Robin Poynor
2004-2005 Christraud Geary
2005-2007 Kate Ezra
2007-2008 Sylvester Ogbechie
2008-2011 Jean Borgatti
2011-2012 Steven Nelson

Secretary-Treasurer

1981-1984 Arnold Rubin
1984-1986 Doran Ross
1986-1988 Mary Kujawski
1988-1992 Lisa Aronson
1992-1995 Barbara Frank
1995-1998 Kathy Curnow
1998-1998 Michael Harris
1998-1999 Victoria Rovine
1999-2003 Rebecca Green
2003-2006 Tavy Aherne
2006-2008 Alice Burmeister
2008-2012 Carol Magee

Newsletter Editor

1981-1984 Arnold Rubin
1984-1986 Doran Ross
1986-1989 Mary Jo Arnoldi
1989-1991 Marla Berns
1991-1996 Janet Stanley
1996-2001 Daniel Avorgbedor
2001-2003 Elisabeth Cameron
2003-2006 Rebecca Nagy
2006-2009 Susan Cooksey
2009-2012 Joyce Youmans
David Riep, Assistant Editor

Board—in chronological order but no dates

*served two non-consecutive terms

Sieber, Roy
Rubin, Arnold
Ross, Doran
Cole, Herbert
D'Azevedo, Warren
Vogel, Susan
Ben Amos, Paula
Drewal, Henry
Posnansky, Merrick
Eicher, Joanne*
Ottenberg, Simon*
Peek, Phil
Berns, Marla
Arnoldi, Mary Jo
Walker, Ros
Blier, Suzanne
Ravenhill, Phil
Roy, Chris
Lamp, Fred
Smith, Fred
Binkley, David
Frank, Barbara
Omari-Smith, Mikelle
Debela, Achala
Drewal, Margaret
Stanley, Janet
Abiodun, Rowland
High-Tesfagiorgas, Frieda
Nooter, Nancy
Silverman, Ray
Quarcoopome, Nii
Curnow, Kathy
Dewey, William*
Wilcox, Rosalind
Herbert, Eugenia
Mullin Kreamer, Chris
Borgatti, Jean*
jegede, dele
Avorgbedor, Daniel
Bickford, Kathleen
Harris, Michael
Roberts, Polly
Bentor, Eli
Rovine, Victoria
Rezelman, Betsy

Anderson, Martha
Green, Rebecca
Hanna, Emily
Lawal, Babatunde
Connor, Michael
Soppelsa, Robert
Poynor, Robin
Schildkrout, Enid
Steiner, Christopher
Cameron, Elisabeth
Geary, Christraud
Aherne, Tavy
Petridis, Constantine
Renne, Elisha
Okoye, Ikem
Nagy, Rebecca
Ezra, Kate
Wolff, Norma
Thompson, Carol

Clarke, Christa
Miller, Kim
Burmeister, Alice
Cooksey, Susan
Visona, Monica
Ogbechie, Sylvester
Roberts, Allen
McCall, John
Magee, Carol
Nelson, Steven
Okeke-Agulu, Chika
Milbourne, Karen
Simbao, Ruth
Youmans, Joyce
Binder, Lisa
Katchka, Kinsey
Peffer, John
Hill, Shannen



Conferences & Symposia

Border Crossings, Migrations, and Interventions

Conference organized by the South East Regional Seminar in African Studies (SERSAS) and the South East Africanist Network (SEAN)

African Studies Center, University of North Carolina, Chapel Hill

Friday evening and Saturday, February 3-4, 2012

africa.unc.edu/events/sersas_sean_2012/

Papers will address the following, and related, themes: How do we produce understandings of Africa with consideration of the border crossings, migrations, and interventions that have contributed to the patchwork of compelling concerns that face the Continent in the 21st century? Nearly all disciplinary fields that intersect with African Studies are attendant to the complex set of group and national relationships that are shifting, whether melding or dividing. What particular border crossings are most informative for our understanding of the people, places, and processes that make up "Africa"?

Participants are asked to join SERSAS/SEAN and contribute the \$20 membership fee (\$10 for students) at the conference to help defray costs.

SERSAS home page:

www.ecu.edu/african/sersas/homepage.htm

Excavation, Accumulation, and Preservation in the African Landscape

Ring Auditorium, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, DC

March 9-11, 2012

The "Excavation, Accumulation, and Preservation in the African Landscape" symposium is the first scholarly inquiry to bring together diverse humanities and science perspectives to investigate the complex relationships between Africans and the land upon which they live, work, and frame their days.

Scholars from across the Smithsonian Institution and from the University of Maryland, College Park (UMCP)—in the fields of art history, anthropology, American studies, ecology, environmental science and technology, geography, plant sciences and landscape architecture, and horticulture—have joined forces for this multidisciplinary symposium. By providing a unifying forum for the humanities, social sciences, and natural sciences, the symposium's investigations of land will move from parallel inquiries to synthetic approaches in which cultural and science-based research inform one another and result in new methods and findings.

Program:

Friday, March 9, 2012, 7-8pm

Keynote speakers include internationally recognized artists Ghada Amer (Egypt) and Reza Farkhondeh (Iran).

March 10-11, 2012

Plant Sciences Building, University of Maryland, College Park

Invited moderator, geographer Jesse Ribot (University of Illinois, Urbana-Champaign), presides over three panels of working papers and discussion and offers closing remarks.

The symposium follows the Earth Matters interdisciplinary course at UMCP and precedes pan-institutional programs at the Smithsonian Institution and an exhibition of the same name scheduled to open at the Smithsonian Na-

tional Museum of African Art in Washington, DC, on April 22, 2013 (Earth Day).

The event is free and open to the public. Publication of the symposium proceedings is planned. For additional information on the symposium or Earth Matters project, contact Anthony Stellaccio, stellaccioa@si.edu.

College Art Association (CAA) 110th Annual Conference

Los Angeles Convention Center, California
February 22-24, 2012
conference.collegeart.org/2012/

As the preeminent international forum for the visual arts, the CAA conference brings together over 5,000 artists, art historians, students, educators, critics, curators, collectors, librarians, gallerists, and other professionals in the visual arts. African art-related sessions will include the ACASA-sponsored panel "Theorizing the Body" organized by Jean Borgatti and the roundtable "What is the What: Time and Variability in African Art" organized by Karen Milbourne.

New Spaces for Negotiating Art (and) History in African Cities

Point Sud, Centre for Research on Local Knowledge, Bamako, Mali
March 14-17, 2012

In most African countries, cultural institutions like museums and art galleries, archives, and art academies were established either by the colonial state or in the context of postcolonial nation building. Hence, the cultural field has often been shaped according to national aesthetics and/or thematic concepts and guidelines. Although many artists and activists have repeatedly criticized and distanced themselves from state-initiated cultural politics—as, for example, community archives and community art centers in Apartheid South Africa or initiatives like the "Laboratoire Agit-Art" in post-independence Senegal—from early on, it seems that particularly during the last two decades a series of new spaces and initiatives were created. They set themselves apart from municipal and/or state-affiliated institutions as well as from commercial (art) markets and created alternative models and platforms for negotiating art (and) history, reflecting upon and archiving art, visual culture and (cultural) history. Cases in point are the Contemporary Image Collective (Cairo), Doula'art (Douala), the District Six Museums (Cape Town), or Zoma Contemporary Art Centre (Addis Ababa), to name but a few. Some of these initiatives aim to establish self-organized, non-hegemonic and experimental fields and orders of knowledge, others deliberately question institutions established by the postcolonial nation state, still others attempt at filling in where public institutions are undermined. In many cases, scholars, cultural practitioners, curators and artists as well as activists join to collaborate in these spaces. New forms of south-south cooperation and transnational

networking—including diasporic communities—are developed. This inter- and transdisciplinary workshop intends to take these independent spaces and initiatives as a starting point to discuss and analyze the expanding and diversifying field of cultural production and reflection in African cities.

Borders and Borderlands: Contested Spaces

15th Berlin Roundtables on Transnationality
Social Science Research Center, Berlin, Germany
March 28-31, 2012
www.irmgard-coninx-stiftung.de

The Berlin Roundtables on Transnationality are a conference series organized in cooperation between the Social Science Research Center Berlin (WZB), Humboldt-Universität Berlin, and the Irmgard Coninx Foundation. In the tradition of previous Berlin Roundtables, the 15th Berlin Roundtables will focus on borders and borderlands as contested spaces.

44th Annual Conference of the Liberian Studies Association—Building a Capable State: Looking Back, Moving Forward in Liberia's Development

Cornell University, Ithaca, New York
March 29-31, 2012

The Liberian civil war weakened the authority of the state, created insecurity, and eroded institutions of civil society. Such post-conflict societies are characterized by lack of respect for the rule of law, human rights violations, impunity, and economic devastation and decay. The end of the conflict does not automatically bring peace, security, and an end to violence. There is also always a continuing risk that the conflict might resume. In Liberia, some of the most difficult tasks include the articulation of the vision of a new society, dealing with the past, defining the fundamental principles by which the country will be transformed, the distribution of power within the country among the various segments of the population, engaging in effective reconstruction, and establishing and securing enduring peace. The manner in which these processes are handled can play an important role in the consolidation of peace in the country. Many of the issues, if not handled properly, can accentuate fundamental differences and lead to renewed conflict.

The 44th Annual Meeting of the Liberian Studies Association will attempt to derive common lessons learnt, identify pitfalls to be avoided, and articulate issues and guidelines to be considered in the design of the new Liberia. The meeting will also attempt to identify what is needed to create a constitutive national political, economic, social, and cultural framework with which all Liberian citizens can identify and which would provide them with a sense of belonging as citizens.

The End of the '-ist' and the Future of Art History

Graduate Research Conference, Department of Art and Archaeology, Princeton University, New Jersey
March 30-31, 2012

It is said that today's world is a smaller place due to advancements in travel, communications, and technology. But was the world ever that large? By positing a globalized art history—and in turn deemphasizing the primacy of specialists and departments and rejecting the rigid timelines that have prefaced decades of art history textbooks—the field has begun to embrace hybrid identities and an eclecticism that better describe the interconnected ways in which art has transcended both time and space. This conference seeks to explore the ways in which the actual creation of art defies the strict geographical and temporal restrictions currently programmatized by the academic institution of art history and to question the continued value of periodization and geographic specialization in a field where current trends in scholarship point to a long history of global artistic interchange.

Human Rights, Literature, and the Visual Arts in Africa and the Diaspora

38th Annual Meeting of the African Literature Association
Adolphus Hotel, Dallas, Texas
April 11-15, 2012
www.africanlit.org/

The issue of Human Rights has been central to thinking about Africa throughout the modern era, ranging from debates about the legality and ethics of the slave trade to the questions about the rights and status of African immigrants in US and Europe that shape the contemporary political and media landscape. It is no surprise, therefore, that such questions are also given significant space in African literature, African cinema, African popular music, and other related and non-related cultural media. But what do we mean when we speak of Human Rights? Are we asserting a natural and universal equality among all people, regardless of race, class, gender, or geography, or are we perpetuating an Enlightenment-era, universalist doctrine that dictates the terms of relations between Africa and the West? Moreover, how does the question of Human Rights manifest in literature, cinema, music, the internet, etc., and how do the formal conventions and implied audience of each of these shape and influence the exploration of Human Rights both within that particular medium or genre and in broader debates?

The 10th Annual Conference of the Igbo Studies Association

Howard University, Washington, DC
April 12-14, 2012

In light of profound changes in recent decades and the serious challenges facing the Igbo and Igbo diasporic communities at the intersections of globalization, population movements, gender, science, technology, and socio-economic

development, the 10th Annual Meeting will examine the general theme "Uwa Ndi Igbo" (the Igbo World) and its variations. For information on the Igbo Studies Association, including membership, please visit:
igbostudiesassociation.org

W. T. Stead: Centenary Conference for a Newspaper Revolutionary

British Library, London, England
April 16-17, 2012

Two panel sessions dedicated to Stead and Africa have been planned:

Stead International: Africa Panel 1

- Simon Potter, "Stead, Empire and the South African War"
- Steven Donovan, "W. T. Stead and the Congo"
- Mike Barrett, "W. T. Stead and Cecil Rhodes"

Stead International: Africa Panel 2

- Dorothy O. Helly, "A Clash Over Empire: The Journalism of W. T. Stead and Flora Shaw"
- Stephanie Laffer, "The Newspaperman and the General: The Complicated Relationship between W. T. Stead and Charles Gordon"
- Lia Paradis, "W. T. Stead, General Gordon and the Fantasy of Imperial Problem Solving"

Details of the conference can be found at:

sites.google.com/site/stead2012/home

Details of how to make reservations for the conference are at: www.bl.uk/whatson/events/event124192.html

The Twitter name is: #Stead12

The organizers can be contacted at:
stead2012@googlemail.com

Interdisciplinary Conference on Multiculturalisms

Gragynog Hall, Cardiff University, United Kingdom
May 14-17, 2012
www.cardiff.ac.uk/encap/newsandevents/

The Reconstructing Multiculturalism Research Network and the Centre for Critical and Cultural Theory at Cardiff University are organizing an interdisciplinary conference on multiculturalisms. The conference will bring together scholars and practitioners working in the broad areas of multiculturalism and cultural difference across a wide range of disciplines, social and cultural texts, and practices.

Plenary Speakers:

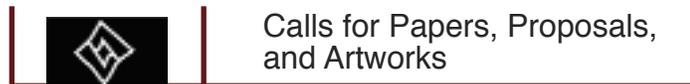
- Handel Wright, Department of Educational Studies, University of British Columbia
- Charlotte Williams, Professor of Social Justice, University of Keele
- Helena Appio, Documentary Filmmaker, Lecturer and Course Leader on the Scriptwriting and Production BA at Regent's College
- Glenn Jordan, Cardiff School of Cultural and Creative In-

dustries, University of Glamorgan, and Director of Bute-town History & Arts Centre
• Sanjay Shama, School of Social Sciences, Brunel University

Home/Land: Women, Citizenship, Photographies

The School of the Arts, Loughborough University
July 5-7, 2012

Home/Land is an interdisciplinary conference that asks what dialogues might be engendered, globally and locally, around concepts of citizenship and belonging by engaging with women's photographic practices. In the terms of this conference, "photographic practices" may include both historical and contemporary work, still and/or moving image, derived from fine art and social science contexts and embracing genres such as portraiture, landscape, documentary, and installation.



Calls for Papers, Proposals,
and Artworks

Africa and the Politics of Postcoloniality

Exhibition and Symposium by the Pan-African Circle of Artists and Association des Artistes Plasticiens de Pikine to be held in Dakar, Senegal in conjunction with Dak'Art 2012

Actual venue in Dakar City to be announced soon
Actual date in May 2012 to be determined within the framework of Dak'Art 2012

Postcolonialism is generally a reaction to colonialist and imperialist heritage. It is often defined as the relations between Europe and its former colonies. As an intellectual discourse, postcolonialism comprises a set of theories found amongst aspects of the humanities and social sciences.

Perhaps the ultimate goal of postcolonialism is confronting and ameliorating the effects of colonial residuum in the socio-cultural sphere with a view to achieving progress and mutual respect among cultures in the contemporary world. Yet the relevance of postcolonialist discourse is the fact that some of the socio-political aberrations that were at the heart of colonialism are still the same forces that are active in contemporary Africa, for instance. This is, perhaps, why the term postcolonialism cannot easily be described as the period following colonialism. Africa, for instance, is characterized by conflicts, contradictions, half-finished processes. In other words, postcolonialism is a continuation of colonialism, albeit through alternative or new means/techniques of power relationships and knowledge production/control.

Thus in actual fact, postcoloniality as a state of being does not exist in Africa at the moment. What has happened is the transition from one form of colonialism to another, thus creating a sustained state of neocolonialism. When the European colonialists abdicated on the wake of independence, military dictatorships swept through many parts of the continent like hurricanes. Even in countries where civilians held the reins of government, tyranny also took a front seat. In recent years when democracy has become the new song on the continent, it seems to be watered down in most cases to mere decentralization of violence and corruption. The situation obviously impacts the lives and identities of peoples of the continent in many ways. How does the situation, for instance, impact the work of the average artist in Africa? How does it affect his/her work condition as a creative person? How does the situation, as a factor in the social sphere, enhance or impede the work of the artist in Africa? And above all, how fertile has postcolonialism/neocolonialism been as a creative resource for artists and cultural producers on the continent?

PACA proposes an exhibition and symposium around these issues to be held in Dakar City during Dak'Art 2012.

The Exhibition: In light of the above background, members of PACA and other artists are invited to submit works that engage issues in relation to neocolonialism/postcolonialism. Eclectic thematization is highly encouraged. Works can explore political (democracy and the fallacy of hope), religious (Pentecostalist nihilism and the rise of the anti-intellectual culture), economic (poverty and underdevelopment), or general social perspectives such as urban issues, the evolution of sexuality and transmogrification of bottom power, terrorism, class relations, and the apparent failure of cultures and societies.

Painting, sculpture, photography, installation, video, and other genres are welcome. Each artist is to submit five pictures of sample works from which a maximum of three will be selected for exhibition. A bio of 50 words is also to be submitted along with full details of all entries. The deadline for submission is **March 5, 2012**.

The Symposium: A symposium will be organized in Dakar, Senegal, as part of the commemorative events surrounding the exhibition.

Members of PACA and other visual artists and scholars are invited to present papers at the symposium. Eclectic and interdisciplinary perspectives are highly encouraged. Presentations may include, but are not limited to, the following subthemes:

- Postcolonial or Neocolonial?: Politics and Democracy in Modern Africa
- Democracy in Africa: Misnomer or Fallacy of Hope?
- Religion as Opium in Neocolonization
- Religious nihilism and the Rise of the Anti-Intellectual Culture
- Globalization, the Third World and Occidental Supremacy

- Class, Production and the Distribution of Wealth in Africa
- The Philosophy of Heritage Preservation and Cultural Production in Postcolonial Africa
- Urbanization and the Politics of Class in Postcolonial Africa
- Culture and the Rising Conflict of Sexuality in Africa
- Poverty and Underdevelopment as Factors in the Post-colonial
- Conflicts, Contradictions, Unfinished Processes as Realities of Postcolonial Africa
- The Apparent Failure of Cultures and Societies in Africa

Note: Prospective participants in the symposium are to send an abstract of not more than 150 words to paca@panafricanartists.org before **March 5, 2012**. Those whose abstracts are accepted will be expected to send their full papers by April 25, 2012. Papers presented at the symposium will subsequently be peer-reviewed and published by the Pan-African Circle of Artists Press in Enugu.

Participation: Members of PACA and other artists and visual arts scholars are eligible to participate. Participants will be required to register for the exhibition and symposium with the appropriate fees as stipulated by PACA. Although registration will be open from February 12, 2012, at www.panafricanartists.org, prospective participants can contact Ayo Adewunmi at ayo_adewunmi@yahoo.com or Mor Faye at fayemurf@hotmail.com for information on submission, necessary fees, and other logistics. For curatorial matters, you can write Dr. Okechukwu Nwafor at pennccils@yahoo.com or C. Krydz Ikwuemesi at krydz@panafricanartists.org. Please note that PACA will not be responsible for the upkeep of participants. All participants will be responsible for their air travel to/from Dakar and their board and lodging in Senegal.

55th Annual African Studies Association (ASA) Meeting: Research Frontiers in the Study of Africa
Marriott Philadelphia Downtown Hotel, Philadelphia, PA
November 29-December 1, 2012

ASA is soliciting proposals for papers, panels, and roundtables. Presentations may focus on the theme of "Research Frontiers in the Study of Africa" or on broader social science, humanities, and applied themes relating to Africa. We strongly encourage the submission of formed panels. This year the ASA will make every effort to provide AV equipment to as many applicants as possible who indicate such needs in their application.

Proposals must be submitted by **March 15, 2012**. Instructions for submitting individual papers, organized panels, and roundtables can be found online at: africanstudies.terradotta.com/

Please note: If your proposal is accepted, the conference pre-registration fee must be paid by May 1, 2012, by all participants. Payment of the pre-registration fee will result in a final acceptance. Failure to pay the pre-registration

fee by May 1, 2012, will result in an automatic rejection.

2nd Global Conference—Beauty: Exploring Critical Issues

Mansfield College, Oxford, United Kingdom
September 21-23, 2012

www.inter-disciplinary.net/critical-issues/ethos/beauty/

"The first real problem I faced in my life was that of beauty," wrote the poet-playwright-novelist Yukio Mishima, in *Temple of the Golden Pavilion* as he pondered beauty's relevance, meanings, and the spell it cast over him. Beauty is complicated by the word "beauty" itself. Limited or overloaded, beauty has been celebrated as essential or denounced as irrelevant. The existence of beauty has been challenged, called a search for El Dorado. Some find no beauty in life, a recurring motif in subcultures, music lyrics, and the notes left by suicides. Others dismiss that perspective, arguing that common sense, experience, and multidisciplinary research reveal the reality and centrality of beauty in our lives. But what exactly is beauty? Speculations about the nature of beauty are various and contradictory. Some philosophers have argued that it will remain a mystery. Other theorists have held less modest beliefs, arguing that beauty expresses a basic spiritual reality, has universal physical properties, or is an experience and construction of mind and culture. The beauty "project" will explore, assess, and map a number of key core themes. These will include:

- Understanding Beauty—Defining beauty, theorising beauty, power of beauty, history of beauty, politics of beauty, culture of beauty, religion of beauty
- Experiences of and Representations of Beauty—Pursuit of beauty, expressions of beauty, appearance of beauty, making beauty, documenting beauty, emotion and beauty, beauty and seduction, representing beauty in art, literature, and popular culture
- Beauty and Nature—Beauty and the natural world, beauty and the sublime, beauty and desire, science and mathematics of beauty, medical aspects of beauty
- Beauty, Culture, and Identity—Beauty subcultures, beauty and social stratification: gender, sexuality, class, race, ethnicity, age, etc., beauty collectors, beauty specialists, beauty disciples, enhancing the body beautiful: cosmetics, tattoos, piercings, surgical interventions, and other forms of body modification
- The Business of Beauty—Beauty and consumer culture, beauty and cultural capital, beauty professions and trades, beauty cities, beauty marketing and forecasting, professional beauties (models, actors, celebrities, beauty pageants, etc.), fashion and beauty, glamour and beauty
- Diminishing the Beautiful—Beauty and transgression, beauty and ugliness, beauty and aging, defiling the beautiful, destroying the beautiful, beauty and death, beauty and decay

Papers will be accepted which deal with related areas and themes. The 2012 meeting of Beauty will run alongside a second project on Strangers, Aliens and Foreigners, and

sessions are planned to be held in common between the two projects. The Steering Group welcomes any papers or panels considering the problems or addressing issues that cross both projects.

The Steering Group particularly welcomes the submission of pre-formed panel proposals. Papers will also be considered on any related theme. 300-word abstracts should be submitted by **March 16, 2012**. If an abstract is accepted for the conference, a full draft paper should be submitted by June 22, 2012. Abstracts should be submitted simultaneously to both Organising Chairs; abstracts may be in Word, WordPerfect, or RTF formats with the following information and in this order:

a) author(s), b) affiliation, c) email address, d) title of abstract, e) body of abstract, f) up to 10 keywords. E-mails should be entitled: Beauty Abstract Submission.

Please use plain text (Times Roman 12) and abstain from using footnotes and any special formatting, characters, or emphasis (such as bold, italics, or underline). Please note that a Book of Abstracts is planned for the end of the year. All accepted abstracts will be included in this publication. We acknowledge receipt and answer to all paper proposals submitted. If you do not receive a reply from us in a week you should assume we did not receive your proposal; it might be lost in cyberspace! We suggest, then, to resend it or to look for an alternative electronic route.

Organizing Chairs:

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

Dr. Rob Fisher, Inter-Disciplinary.Net
Priory House, Wroslyn Road,
Freeland, Oxfordshire OX29 8HR
Email: beau2@inter-disciplinary.net

The conference is part of the Critical Issues series of research projects. The aim of the conference is to bring together people from different areas and interests to share ideas and explore various discussions which are innovative and exciting. All papers accepted for and presented at this conference are eligible for publication in an ISBN eBook. Selected papers may be invited to go forward for development into a themed ISBN hard copy volume.

First International Interdisciplinary Annual Conference—Africa's Golden Jubilee: Assessing 50 Years of Scholarship and Development in Africa

Catholic University of Eastern Africa (CUEA), Main Campus, Langata, Nairobi, Kenya
June 27-31, 2012

During this decade (2010s), many African countries are celebrating 50 years of independence. The Catholic University of Eastern Africa (CUEA) would like to take this op-

portunity to celebrate accomplishments in scholarship and development with scholars, researchers, academics, students, and leaders in Africa and other parts of the world. This is an interdisciplinary international conference that seeks to highlight achievements for the last 50 years and lessons for the future.

Papers are invited from experienced scholars and researchers as well as graduate students. The conference organizers will also accept relevant panels and poster sessions.

The conference will consist of seven symposia organized by CUEA's six faculties and an interdisciplinary panel as follows:

- Symposium I: Faculty of arts and social sciences
Sub-theme: The Arts, Humanities and Social Sciences in Research and Development in Africa: Fifty Years Later
- Symposium II: Faculty of Commerce
Sub-theme: Management of Resources and Development in Africa: Fifty Years of Shifting Paradigms and Strategies
- Symposium III: Faculty of Education
Sub-theme: Education: Growth and Development in the Past Fifty Years
- Symposium IV: Faculty of Law
Sub-theme: Law and Development in Africa
- Symposium V: Faculty of Science
Sub-theme: Science, Technology and Development in Africa: Five Decades of Experiments, Innovations and Inventions
- Symposium VI: Faculty of Theology
Sub-theme: The Church and Development in Africa: Fifty Years of Under African Hands
- Symposium VII: Research and Development in Africa
Sub-theme: Research and Development in Africa
- Symposium VIII: Interdisciplinary and Multidisciplinary themes
Sub-theme: Five Decades of Interdisciplinary Research in Africa

The organizers welcome abstracts on any relevant topic. Poster presentations, panel proposals, and roundtables are welcome. Abstracts must be between 300 and 500 words and include full contact details (title, name, address, email-address, and telephone) as well as institutional affiliation. Papers presented at the conference will be published in edited volumes and CUEA journals.

Registration Fees:

- Staff from the Catholic University of Eastern Africa (CUEA) and affiliate campuses and universities: KShs.2,500.00
- Staff from other universities in Kenya: KShs.5,000.00
- Students of the Catholic University of Eastern Africa (CUEA) and affiliate campuses: KShs.500.00
- Students from other Universities in Kenya: KShs.1,000.00
- Staff from East African Universities and Organizations: KShs.5,000.00

- Rest of Africa: US\$ 150.00
- Rest of the World (Europe, America, Asia, etc.): US\$ 200.00

Registration fee payments should be made out to: The Catholic University of Eastern Africa (Attn: 1st Annual International Conference)

There will be field excursions to some national parks and places of interest in Kenya organized separately, whose cost will be different from the conference registration fees.

Important deadlines:

Submission of abstracts: **March 30, 2012**

Submission of full papers: May 30, 2012

Send abstracts and full papers to:

Rev. Dr. John Lukwata or Prof. Maurice N. Amutabi (PhD)
The Catholic University of Eastern Africa
P.O. Box 62157 - 00200 City Square
Nairobi, Kenya
E-mail address: Lukwata@cuea.edu or
Amutabi@yahoo.com or Amutabi@cuea.edu

2nd Toyin Falola Annual International Conference on Africa and the African Diaspora (TOFAC)

Peninsula Resort, Aja, Lagos, Nigeria

July 2-4, 2012

ibadanculturalstudiesgroup.org/toyinfalolaconference/

Ibadan Cultural Studies Group, University of Ibadan, Ibadan, Nigeria, in collaboration with Centre for Black and African Arts and Civilization (CBAAC) announces the second Toyin Falola Annual International Conference on Africa and the African Diaspora (TOFAC). The theme is "Cultures, Identities, Nationalities, and Modernities in Africa and the African Diaspora."

TOFAC welcomes papers that explore empirical and theoretical aspects of any or all of our four conceptual grids—cultures, identities, nationalities, and modernities. Papers may investigate and analyze the manifestation of cultural politics, identity contests, nationalist ferment, and competing modernities in specific geographic and trans-national contexts where Africans and peoples of African descent fight out their existential and ameliorative struggles. We also encourage papers that interrogate and question the very categories of cultures, nationalities, identities, and modernities as they relate to the experiences of African and Africa-descended peoples and institutions instead of taking them as binding, fixed, and self-evident frames of analysis. The definitional and semiotic latitude for interpreting these categories belongs to authors, as the organizers have no bounded, restrictive definitions in mind.

In formulating the theme, the organizers recognize the intertwining of historical, anthropological, sociological, literary, scientific, and philosophical questions that touch on some or all four of the sub-themes. These questions often require the deployment of multiple methodologies and

processes of knowledge generation derived from disparate fields. The formulation also takes into account the fact that these categories are crucial for exploring not just abstract questions about being and recognition but also debates about starkly economic, materialist, environmental, and scientific concerns. The organizers therefore welcome, in addition to discipline-specific papers, presentations informed by multi-disciplinary methods of inquiry and theories. Approaches to the sub-themes and their various dimensions may be situated in the humanities, social sciences, and the applied natural sciences.

The organizers solicit papers that analyze how the four concepts are implicated in or integral to political, social, economic, and environmental struggles. Debates about cultural propriety, nationalism, identity, and modernity often contain as many materialist claims as they do symbolic ones. Authors should feel free to explore the materialist dimensions of these concepts and not feel bound by their more obvious symbolic connotations. Authors are also free to approach any of the categories of the theme from any scholarly perspective and from empirical materials dealing with past or present events, people, and institutions in Africa and its Diaspora.

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 abstracts/proposals of not more than 250 words is **March 30, 2012**.

Each submission should include the title, as well as the author's name, address, telephone number, email address, and institutional affiliation. Please submit all abstracts at:

ibadanculturalstudiesgroup.org/toyinfalolaconference/
or to Professor Ademola Dasylva at
a.dasylva@ibadanculturalstudiesgroup.org
or to Ms. Lady Jane Acquah at ljane26@gmail.com.

Once an abstract is accepted, participants must immediately pay a mandatory non-refundable registration fee (ICSG/TOFAC administrative charges). Participants from Nigeria and other African countries must submit eight thousand Naira (N8,000); participants from the USA, Europe and Asia must submit \$100.

There will be a provision for a free hotel room accommodation and free lunch for the first 70 registered participants for the entire period of the conference, on a first-come-first-served basis. It is expected that all participants will raise the funding for their air-ticket/transportation to attend the conference.

Keynote Speakers:

- Barbara Harlow, Louann and Larry Temple Centennial Professor in English Literature, University of Texas at Austin, bharlow@mail.utexas.edu
- Prof. Tim Stapleton, Director, History Graduate Program, Department of History, Trent University, Ontario, Canada, tstapleton@trentu.ca
- Michael Vickers, Professor of Political Science, mvickers@mvickers.plus.com

Africa World Press and the Carolina Academic Press will publish the best papers selected from the conference.

The deadline for proposals for the book project ***Celebrating Tragedy: Funeral as Art and Theatre Among African Communities*** has been extended; they are now due **by April 2012**. [Editor's note: For the original, extended announcement, see ACASA Newsletter Volume 88, page 10.]

Contributions may address but are not limited to the following broad areas:

- Art and performance in African funerals
- Poetry and minstrelsy in African funerals
- Introduction and evolution of technology in African funerals
- The politics of African funerals
- Music and dance as creative metaphors in African funerals
- The art and politics of crying in African funerals
- The poetics of wailing and ululations in African funerals
- The theatricals of rituals in African funerals
- The role of graphics in funerals in Africa
- The symbolisms of acts and actions in the funeral arena
- Tradition vs. modernity in funerals in Africa
- The influence of Christianity, Islam, and Westernization on African funerals
- Transition and change in African funerals

Other related topics within the bounds of the theme are welcome.

To contribute, send an abstract of 200 words to chukrydz@gmail.com. All contributions shall be in English and should not exceed 7,000 words.

For further enquiries:

C. Krydz Ikwemesi
Department of Fine and Applied Arts
University of Nigeria
Nsukka, Nigeria
chukrydz@gmail.com

ASAUK Biennial Conference 2012

Leeds, United Kingdom
September 6-8, 2012

www.asauk.net/conferences/asauk12.shtml

The African Studies Association UK is calling for papers

for the 2012 ASAUK biennial conference. A number of panels and streams have already been proposed for the conference. We are grateful to the below for organising a series of panels running through the conference.

- Deborah Johnston (SOAS) and Morten Jerven (Simon Fraser University): The data base for African economic development
- Miles Larmer (Sheffield), Katrien Pype (MIT), and Reuben Loffman (Keele): Congo research network stream
- Miles Larmer (Sheffield): The Yorkshire African Studies Network
- Gabrielle Lynch (Warwick): Transitional Justice in Africa
- Lizelle Bisschoff (Edinburgh): Contemporary African cinema: New innovations in genres, themes, production and distribution
- Jane Plastow (Leeds): Culture
- Stephanie Newell (Sussex) and Ranka Primorac (Southampton): Literature
- Emma Hunter (Cambridge): Citizenship
- Lotte Hughes (Open) and Clara Arokiasamy (KALA): Heritage
- Frances Cleaver (Bradford): Is 'good' water governance compatible with water equity in Africa?

ASAUK is also very pleased to have two panels on North Africa submitted by George Joffe (Cambridge) and Martin Evans (Portsmouth)

A call for papers is now open and a full list of panels and panels with abstracts can be downloaded at:

www.asauk.net/conferences/asauk12.shtml

Also visit this website for instructions on how to register in order to submit a paper and/or a panel.

All papers require abstracts of no more than 250 words. The deadline for submissions is **April 27, 2012**.

The Department of African & African American Studies at the University of Kansas is proud to announce the establishment of ***Africana Annual*** and to invite the submission of full-length articles and review essays. *Africana Annual* is a broadly conceived annual interdisciplinary peer-reviewed journal. The principal focus of the journal is to create and facilitate critical dialogue and analysis of the African, African American, and African Diasporic experiences. It is an interdisciplinary journal that encompasses history, politics, sociology, performance arts, economics, literature, cultural studies, anthropology, Africana studies, gender studies, ethnic studies, religious studies, the fine arts, and other allied disciplines. *Africana Annual* embraces a variety of humanistic and social scientific methodologies for understanding the social, political, and cultural meanings and functions of the varied experiences of Africana. We invite authors to submit work that examines key issues or profound topics on African America, Africa (north and south of the Sahara), and the Diaspora.

The Journal encourages authors to submit unsolicited arti-

cles and comprehensive review essays. All academic articles should be between 20 and 30 pages. Comprehensive review essays should be about 10 to 15 pages in length. All articles and comprehensive review essays will be peer-reviewed.

Authors should e-mail their manuscripts as Microsoft Word files to: africana@ku.edu
Authors must provide full contact information, including e-mail address, with manuscripts.

All manuscripts must follow the current edition of the Chicago Manual of Style and should use endnotes. Materials submitted to *Africana Annual* must not have been previously published nor submitted for publication elsewhere while under review by *Africana Annual* editors. All manuscripts accepted are subject to editorial modification.

The deadline for submission for the inaugural issue is **May 31, 2012**.

Peter Ukpokodu, Editor-in-Chief
Shawn Leigh Alexander, Managing Editor
Lisa Brown, Production Manager

The *Journal of African Diaspora Archaeology and Heritage* provides a focal point for peer-reviewed publications in interdisciplinary studies in archaeology, history, material culture, and heritage dynamics concerning African descendant populations and cultures across the globe. The Journal invites articles on broad topics, including the historical processes of culture, economics, gender, power, and racialization operating within and upon African descendant communities. The editorial board seeks to engage scholarly, professional, and community perspectives on the social dynamics and historical legacies of African descendant cultures and communities worldwide. The Journal publishes research articles and essays that review developments in these interdisciplinary fields.

All manuscripts should be submitted electronically in MS Word format for the manuscript text and accompanying illustrations should be embedded in the manuscript in low-resolution format. Illustrations should also be provided in separate .tif format digital files in higher resolution of at least 300 dpi. On the cover page of the manuscript, please include the title, your name, your affiliation, postal address, telephone number, and email address, and a one-paragraph abstract of no more than 200 words, followed by 4 keyword terms for potential use by indexing services. At the end of the manuscript, provide a biographical note of not more than 50 words about each author. Submissions should be sent to Editor Christopher Fennell at cfennell@illinois.edu. An author should contact the editor if unable to submit an electronic version of the manuscript.

More information about the journal, subscriptions, and the full submission guidelines can be found at:

lcoastpress.com/journal.php?id=3D15



Exhibitions

Central Nigeria Unmasked: Arts of the Benue River Valley

National Museum of African Art, Smithsonian Institution, Washington, DC
September 14, 2011 - March 4, 2012
africa.si.edu/

The Benue River Valley is the source of some of the most abstract, dramatic, and inventive sculpture in sub-Saharan Africa. Yet the many, diverse peoples flanking the 650-mile Benue river and their fascinating arts are far less known and studied than the populations living in northern and southern Nigeria. *Central Nigeria Unmasked* is the first major international exhibition to present a comprehensive view of the arts produced in the region. The more than 150 objects include full-bodied maternal images, sleek columnar statues, helmet masks adorned with naturalistic human faces, horizontal masks designed as stylized animal-human fusions, imaginatively anthropomorphized ceramic vessels, and elaborate regalia forged in iron and cast in copper alloys.

Central Nigeria Unmasked: Arts of the Benue River Valley is organized by the Fowler Museum at UCLA in association with the Musée du quai Branly in Paris.

The Beautiful Time: Photography by Sammy Baloji

Smithsonian National Museum of Natural History, Washington, DC
January 7, 2012 - January 6, 2013
www.mnh.si.edu/

This exhibition explores the history of copper mining and postcolonial architecture in Katanga province and its major city of Lubumbashi, Democratic Republic of the



Sammy Baloji, *Untitled*, 2006. Digital c-print, 28 x 36 cm.

Congo. It was organized by the Museum for African Art, New York.

Environment and Object: Recent African Art

Middlebury College Museum of Art, Vermont

January 26 - April 22, 2012

museum.middlebury.edu/

Environment and Object presents work by contemporary African artists living in Africa and elsewhere. In sculpture, 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. The exhibition catalog is now available, and the exhibit is available to tour through December 2012.

ArtBabble is featuring some of the videos that accompany *Environment and Object*, which was co-curated by Lisa Aronson and the Tang Museum's Director, John Weber. artbabble.org/partner/tang-museum-skidmore-college For even more video footage and other web-based resources related to the exhibition, visit:

tang.skidmore.edu/index.php/calendars/view/298/



Cane object, Angola. Collection of the Weltkulturen Museum.
Photo: Wolfgang Günzel

Object Atlas—Fieldwork in the Museum

Weltkulturen Museum, Schaumainkai 29, Frankfurt am Main, Germany

January 25, 2012 - September 16, 2012

www.weltkulturenmuseum.de

For *Object Atlas*, seven artists were invited over the course of 2011 to undertake expeditions into the heart of the museum's stores in Frankfurt. Employing a contemporary approach to fieldwork and with a pronounced sensibility towards visual and material culture, each artist selected an assemblage of objects from the collection of over 67,000 artifacts. Working in close dialogue with the Weltkulturen Museum's research curators, image archivists, and librarians, the guest artists lived and

worked in the newly established Weltkulturen Labor with its apartments, studios, seminar rooms, laboratory, and image bank. This unusual form of domestic fieldwork has resulted in an experimental set of new artworks, produced on site and directly related to the ethnographic collections of the museum. The exhibition presents these artworks together with objects from the collection in special vitrines designed by Mathis Esterhazy.

Marc Camille Chaimowicz' installation *The Frankfurt Suite, 2011* is based on floral elements from Indonesia and Samoa as well as selected hats, headrests, and belts from Africa. Nigerian artist Otobong Nkanga shows weapons, jewellery and currency from West and Central Africa as well as new posters produced in Lagos and textiles woven in Tilburg. Antje Majewski shows a series of paintings related to mythical, prehistoric stones from New Guinea. Simon Popper examines historical inventory cards from the museum and uses these to develop a series of paintings exhibited together with Peruvian Moche ceramics dating back over 2,000 years, cult figures from West Africa, and betel lime containers from New Guinea. Thomas Bayrle selects finely woven fish traps from Indonesia and New Guinea and designs his own *Trap for Stupid Cars*. Helke Bayrle and Sunah Choi present a video filmed in the museum's stores that investigates the figurative detail on over one hundred artefacts. The exhibition's reading room features the Qumran Verlag, Frankfurt's seminal publishing house. Initiated in the 1980s by writer and anthropologist Hans-Jürgen Heinrichs, Qumran's books and artists' editions epitomize the fertile dialogue between anthropologists, artists, and writers in the twentieth century. In addition, field drawings and photographs of phallic megaliths made by artist Alf Bayrle (1900-1982, father of Thomas Bayrle) during an anthropological expedition to Ethiopia in the 1930s are shown for the first time together with the original stone and wood steles collected by the museum.

The exhibition curated by Clémentine Deliss with artefacts from Angola, Brazil, Canada, the Democratic Republic of Congo, Ethiopia, Ghana, Namibia, Nigeria, New Guinea, Peru, Samoa, and the Solomon Islands and artworks by Alf Bayrle (†), Helke Bayrle (D), Thomas Bayrle (D), Marc Camille Chaimowicz (UK/F), Sunah Choi (Korea), Antje Majewski (D), Otobong Nkanga (Nigeria) and Simon Popper (UK).

The exhibition is accompanied by a two-volume catalogue (www.kerберverlag.com) in German and English with unpublished essays by Richard Sennett, Paul Rabinow, and the late Hubert Fichte; an in-depth discussion between Lothar Baumgarten and Michael Oppitz; texts by Clémentine Deliss, Hans-Jürgen Heinrichs, Richard Kuba, Eva Ch. Raabe, Mona Suhrbier, and Vanessa von Gliszczynski; and interviews with the participating artists, plus numerous facsimiles of early anthropological texts and images.

Object Atlas has been made possible with the kind support of the Hessische Kulturstiftung, Frobenius-Institut,

and Kunsthau Graz, Universalmuseum Joanneum. Media Partner: Frankfurter Allgemeine Zeitung.



Jane Alexander, *Frontier with Ghost*, 2007. Pigment print on cotton paper, 69 x 95 cm.

Jane Alexander: Surveys (from the Cape of Good Hope)

Savannah College of Art and Design Museum of Art, Savannah, Georgia
February 21 - June 3, 2012

www.scadmoa.org/

Surveys is a major exhibition of works by South African artist Jane Alexander. Alexander's first solo show in North America features site-specific tableaux, sculptures, and photomontages which are firmly rooted in her South African experience. These works transcend their locality, revealing the disparity felt every day around the world between the rhetoric of peace and decorum and the unruly human capacity for oppression and violence. This exhibit was organized by the Museum for African Art, New York.



El Anatsui, *Oasis*, 2008. Aluminum and copper wire, 106 x 90 in. Photo courtesy: Jane Katcher / Peter Harholdt

El Anatsui: When I Last Wrote to You about Africa

North Carolina Museum of Art, Raleigh
March 18 - July 29, 2012
ncartmuseum.org

This exhibition brings together the full range of Anatsui's work, from wood trays made in Ghana referencing traditional Akan sym-

bols, early ceramics from the Broken Pots series, through chainsaw-carved wood, to his most recent luminous metal sculptures and wall hangings. It was organized by the Museum for African Art, New York.

Ibrahim El-Salahi: A Visionary Modernist

Sharjah Art Museum, Sharjah, United Arab Emirates
March 20 - May 31, 2012

www.sharjahmuseums.ae/

This is the first museum retrospective of Ibrahim El-Salahi, whose powerful paintings reflect a life of struggle, migration, contemplation, and prayer. Revered throughout Africa and the Middle East, El-Salahi has inspired generations of artists with his meditative approach to imagery. This exhibition traces El-Salahi's journey from Sudan, his self-imposed exile in the United Kingdom and Qatar, and later time in the United States. This exhibition was organized by the Museum for African Art, New York.



Ibrahim El-Salahi, *Vision of the Tomb*, 1965. Oil on canvas, 36 x 36 in. (91.4 x 91.4 cm.). Museum for African Art, New York, 2008.2.1. Photo: Museum for African Art / Jerry L. Thompson

Second Skins: Painted Barkcloth from New Guinea and Central Africa

Fowler Museum at UCLA, Los Angeles, California
April 1 - August 26, 2012

fowler.ucla.edu

Second Skins juxtaposes two separate traditions of fabricating vibrantly graphic clothing from the inner bark of trees: one shared by diverse peoples who live in and around the Ituri rainforest in the Democratic Republic of Congo and the other produced by the Ömie of Papua New Guinea in the South Pacific. Focusing on twentieth century and contemporary iterations of possibly ancient traditions, the exhibition will explore barkcloth's contemporary "migration" from the body to the gallery wall, highlighting the genre's artistic inventiveness and the differing ways the two traditions have interacted with the international art market.

The Boston/Joburg Connection: Collaboration and Exchange at the Artist Proof Studio, Johannesburg. 1995-2011

Tufts University Art Gallery, Medford, MA
May 31- July 29, 2012
artgallery.tufts.edu/

This exhibition, curated by Pamela Allara (Visiting Researcher, Boston University), will trace the artistic exchange between American and South African artists at the community print studio in downtown Johannesburg. Founded in 1991 by South African activist artist Kim Studio after she completed her MFA in Printmaking at Tufts/The School of the Museum of Fine Arts in Boston, APS has trained many of South Africa's most important young talents. Over the past two decades, Berman's connection with her colleagues in Boston has remained strong, and over those same years, the many workshops that Boston artists taught in Johannesburg have introduced new skills to the emerging artists at the Studio. In turn their own work has been inspired by their experiences there.

This survey will be held during the same months as a major retrospective of the Artist Proof Studio, *Coming of Age: The Artist Proof Studio at 21*, (May 5 through July 15, 2012) at the Johannesburg Art Gallery (JAG). Curated by Kim Berman and the staff at Artist Proof Studio, the exhibit will have two parts in the 18 available galleries. The first, in the main galleries, will highlight the work of the founding artists and professional artist collaborations, as well as outreach and portfolio projects. The second, in the special exhibition spaces, will include an active project space with a press, and will exhibit the work of APS staff members, graduates and emerging new talent. An exhibition catalogue is planned.

African Cosmos/Stellar Arts

National Museum of African Art, Smithsonian Institution, Washington, DC, Second Level Gallery
June 19 - December 9, 2012
africa.si.edu/

Curated by Christine Mullen Kreamer, *African Cosmos* is the first major exhibition and publication that explores the historical legacy of African cultural astronomy and its intersection with both traditional and contemporary African arts. The exhibition of some 80 objects considers how the celestial bodies of the sun, moon, and stars, and celestial phenomena such as rainbows and eclipses, serve as sources of inspiration in the creation of African art. The exhibition project considers the continent's long and rich history of astronomical observations and the ways that celestial bodies and phenomena serve as inspiration and symbol in the creation of African arts dating from ancient times to the present.

The *African Cosmos* project will demonstrate that observations of the heavens are part of the knowledge that in-

forms the construction of social institutions, artistic expression, and ritual practice in African cultures. Far from abstract, removed concepts, African notions of the universe are intensely personal and place human beings in relationships with earth and sky and with the celestial bodies of the sun, moon, and stars. Standing at the core of creation myths and the foundation of moral values, celestial bodies are often accorded sacred capacities and are part of the "cosmological map" that allows humans to chart their course through life. In their contexts of use, African works of art perform the moral universe, reinforcing through poetic imagery concepts about human morality as linked to the ideal and the divine.

African Art and the Shape of Time

University of Michigan Museum of Art, Ann Arbor
August 18, 2012 - February 3, 2013
www.umma.umich.edu/

African Art and the Shape of Time explores how African art gives material form to diverse concepts of temporality, history and memory. African art is often interpreted in Western analytical frameworks as expressions of timeless myths and rituals, interrupted only by the colonial encounter. *African Art and the Shape of Time* complicates such conventional views by considering diverse modes for reckoning time and its philosophical, social and religious significance. The exhibition, curated by Prita Meier (Wayne State University) and Raymond Silverman (University of Michigan), presents objects that were often created, activated and consulted to "move through" and engage the fundamental problem of understanding one's place in an ever-changing world.

The exhibition includes thirty works from the University of Michigan Museum of Art, National Museum of African Art, Fowler Museum at UCLA, as well as several Detroit area private collections, and is organized around five themes that explore the multiplicity of time in Africa: The Beginning of Things, Embodied Time, Moving Through Time, Global Time, and "NOW."

 **Current Publications**

Oxford University Press is pleased to announce that individual, region-specific titles from the *Encyclopedia of World Dress and Fashion* are now available for individual title purchase. The 10-volume *Encyclopedia of World Dress and Fashion* is the first comprehensive reference work to explore all aspects of dress and fashion globally—from pre-history to the present day.

Arranged geographically and written by an international team of experts, the *Encyclopedia* will serve as the go-to

source for all issues relating the art and anthropology of costume, dress, and fashion the world over for students, scholars, members of the design and fashion industries, and fashion aficionados for years to come. Simply go to the OUP website, www.oup.com/us, and enter in promo code 30478 in the top right corner. This will bring up the special price (50% off) and all of the titles, both the set and the individual volumes. The sale will run until the end of February 2012.

Doran Ross and Joanne Eicher edited *Volume 1, Africa*, and this is the first time it has been available individually. ACASA members might want to alert their librarians about being able to receive 50% off the entire set during the sale.

The *Kenya Arts Diary 2012* is the second arts publication (the first came out in 2011) featuring all contemporary Kenyan artists plus a few expat resident artists. It focuses on highlighting the extraordinary originality and creativity of the contemporary Kenyan art world. Each diary serves not only as a calendar and journal but as an art catalog featuring wonderful Kenyan artists, including veterans like Samwel Wanjau and Elimo Njau, and a younger generation of artists such as Dennis Muragori, Cyrus Nganga, Kepha Mosoti, Dickens Otieno, Beth Kimwele, Fred Abuga, Shine Tani, Etale Sukuro, Rahab Njambi, and many more. Both female and male artists are well represented, illustrating that the Kenyan art world is vibrant and flowing with rich creativity, color, and passion. More than 60 artists are featured, at least one per week, plus others are included to confirm that Kenya is a fertile ground for original works of contemporary African art.

The *Diary* was assembled by an all-volunteer team of Kenyan art lovers who believe that Kenyan art only needs more visibility for it to be recognized as one of the most exciting and thriving art worlds on the planet right now. The originator of the *Kenya Art Diary* was Nani Croze, founder of Kitengela Glass Trust.

For further information, email: kenyaartsdiary@gmail.com

Visual Century: South African Art in Context 1907-2007

Gavin Jantjes (project director, National Museum of Norway), Mario Pissarra (editor-in-chief, Africa South Arts Initiative, University of Cape Town)
4 volumes; 1,120 pages
Witwatersrand University Press, 2011

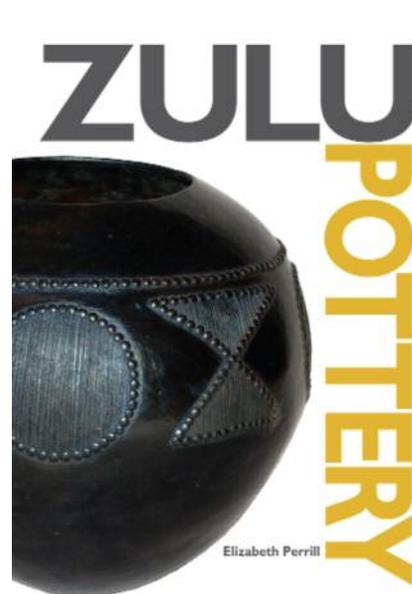
Visual Century is a four-volume publication that reappraises South African visual art of the twentieth century from a post-apartheid perspective. Wide-ranging and in-depth essays by more than thirty writers make it an indispensable resource for curators, historians, students, and artists, while the large number of full-color photographs—approximately eighty per volume—adds appeal for all art

lovers with an interest in South African art.

Zulu Pottery

Elizabeth Perrill (University of North Carolina at Greensboro)
Print Matters Press, South Africa, www.printmatters.co.za
March 2012
Direct enquiries to Robin Stuart-Clark at:
robin@printmatters.co.za

Print Matters Press announces the March 2012 release of a companion volume to Jannie van Heerden's *Zulu Basketry*, recently reviewed in the Winter 2011 issue of *African Arts*.



Zulu Pottery provides readers with a brief history of Zulu ceramics and a guide to contemporary Zulu pottery. Historically, Zulu beer pots have expressed local identities, as well as nationalism, during drinking ceremonies. Serving *utshwala*, traditional Zulu beer, is an important social and spiritual practice in Zulu culture, and a beer pot is the most respectful

vessel for this cultural drink. For this reason ceramics have weathered the storm of cultural and social changes through the 19th and 20th centuries.

Today Zulu pots sold in galleries are symbols of an array of transforming cultural, national and artistic expression. *Zulu Pottery* provides an overview of this dynamic movement.

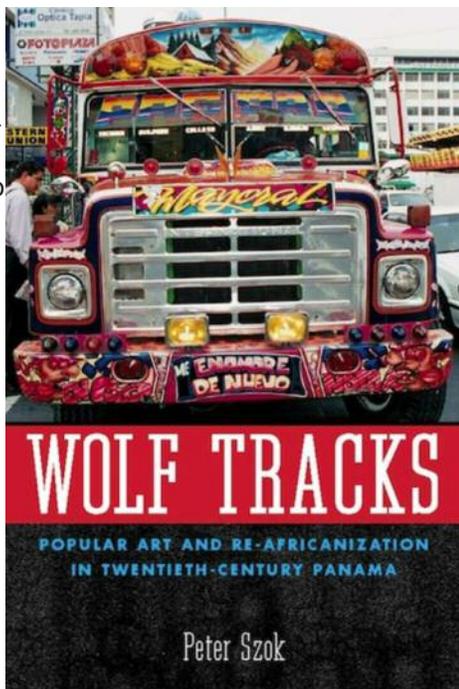
Perrill's continuing research in rural and urban South Africa seeks to tie together the rich history and contemporary dynamism of Zulu ceramic traditions. Her next project consists of her ACLS-funded monograph: *Zulu Surface and Form: The Aesthetics of South African Ceramic Economies*.

Wolf Tracks: Popular Art and Re-Africanization in Twentieth-Century Panama (Caribbean Studies Series)
Peter Szok (Texas Christian University)
University Press of Mississippi
June 2012

Popular art is a masculine and working-class genre that is

associated with Panama's black population. Its practitioners are self-taught, commercial painters whose high-toned designs, vibrant portraits, and landscapes appear in cantinas, barbershops, and restaurants. The red devil buses are popular art's most visible manifestation. The old school buses are imported from the United States and provide public transportation in Colón and Panama City. Their owners hire artists to attract customers with eye-catching depictions of singers and actors, brassy phrases, and vivid representations of both local and exotic panoramas. The red devils boast powerful stereo systems and dominate the urban environment with their blasting reggae, screeching brakes, horns, sirens, whistles, and roaring mufflers.

Wolf Tracks analyzes the origins of these practices, tying them to rebellious, African American festival traditions, and to the rumba craze of the mid-twentieth century. During World War II, thousands of U.S. soldiers were stationed in Panama, and elaborately decorated cabarets opened to cater to their presence. These venues often featured touring Afro-Cuban musicians. Painters such as Luis "The Wolf" Evans exploited such moments of modernization to challenge the elite and its older conception of Panama as a country with little connection to Africa. While the intellectual class fled from modernization and asserted a romantic and mestizo (European-indigenous) vision of the republic, popular artists enthusiastically embraced the new influences to project a powerful sense of blackness. *Wolf Tracks* includes biographies of dozens of painters, as well as detailed discussions of mestizo nationalism, soccer, reggae, and other markers of Afro-Panamanian identity.



Since 2000, **Onyoma Research**, a Nigerian academic NGO, has organized research and published on the Niger Delta. In 2005, Onyoma Research began a workshop series devoted to a Niger Delta topic every other year. The results of these History Concourses have been published as follows:

- 2005: *A Celebration of the Life and Work of Professor E. J. Alagoa*
- 2007: *The Future of the Niger Delta: The Search for a Relevant Narrative*

- 2009. *Textiles and Dress: History and Use in the Niger Delta* (in press).
- History Concourse 2011, held from November 3-5: *The Niger Delta Environment as Resource and Reserve*
- History Concourse 2013 will be held in April and will have a continued focus on the environment.

Each Concourse has been accompanied by an art exhibition with a perspective related to the topic of the particular Concourse. History Concourse 2011 was supported by an exhibition of photographs by Jerry Chidi and Willis Amah.

Please visit these websites for further information:
www.onyomaresearch.com and www.ijawhistory.com



Media & Internet Resources

Episode 56 of **Africa Past and Present**—the podcast about African history, culture, and politics—is now available at: afripod.aodl.org/

In this episode, Dr. Gary Morgan, Director of the Michigan State University Museum, speaks on African masks and the Great Dance (Gule Wamkulu) in Chewa society, Malawi. He discusses the origins and characters of Gule Wamkulu, and gender, political, educational, and health aspects of masks and their future in a globalizing world. This episode accompanies the 2011-12 MSU exhibition *Mask: Secrets and Revelations* and the first major book on Gule Wamkulu with Claude Boucher of KuNgoni Centre of Culture and Art, Mua, Malawi.

New databases have been integrated in the combined search of the **internet library sub-saharan Africa (ilissAfrica)** (www.ilissafrica.de/en/):

1. The OAI-PMH service provider "Bielefeld Academic Search Engine (BASE)" gives access to more full text e-documents with the integration of:
 - African Journals Online (AJOL)
 - 30 institutional repositories from African universities, like WIREDSpace, UWC Research Repository, UNISA Institutional Repository
 - Major French resources like Gallica, Cairn, Revues.org, etc.
 - Institutional repositories and digitization databases of LSE, SOAS, Illinois at Urbana-Champaign, Michigan, Indiana, Harvard, and Brigham Young universities
 - The RePEc:Research Papers in Economics and the Directory of Open Access Journals:Articles bring in many more results from very diverse journals
 - More information: <http://wp.me/p18iyp-6F>
2. The "Colonial Picture Archive" with more than 50,000 digitized historical pictures covering Africa. This archive

comprises the image collection of the German Colonial Society (Deutsche Kolonialgesellschaft), now located at Frankfurt University Library, Germany, and a collection of photographs, photo albums, and postcards owned by the Sam Cohen Library, Swakopmund, Namibia. More information: <http://wp.me/p18iyp-9P>

3. Some pictures of three-dimensional objects of beauty demonstrating the haptics of books from and on Africa: <http://wp.me/p18iyp-8k>

The website **Colonial Film: Moving Images of the British Empire** (www.colonialfilm.org.uk/) holds detailed information on over 6,000 films showing images of life in the British colonies. Over 150 films are available for viewing online. You can search or browse for films by country, date, topic, or keyword. Over 350 of the most important films in the catalogue are presented with extensive critical notes.

The Colonial Film project united universities (Birkbeck and University College London) and archives (British Film Institute, Imperial War Museum, and the British Empire and Commonwealth Museum) to create a new catalogue of films relating to the British Empire. The ambition of this website is to allow both colonizers and colonized to understand better the truths of Empire.



Picture This

This "Picture This" section features artwork by John Otu, who is a Lecturer III with the Department of Fine and Applied Arts at Federal College of Education Zaria, in Kaduna State, Nigeria. He is presently a PhD student in Art History at the Ahmadu Bello University Zaria. Mr. Otu has 11 journal publications and actively participates in conferences across the globe. In addition, he has participated in numerous group exhibitions, and has works in both public and private collections.



John Otu, *After This I Must Get a Girl*.

His painting *After This I Must Get a Girl* examines the internalized thoughts of a married woman expressing her desire to have a female child, with the belief that a daughter, when she is fully grown, will better take care of her aging parents. Otu explains that this work gains increasing significance when one considers the idea that men have typically been identified as being the only gender that is concerned about the gender of the child.



John Otu, *Off to Durba*.

Off to Durba captures an aspect of the Islamic celebration of Durba, which is characterized by horse riding and other attractions. Otu explains that he attempted to reveal the expectation of the upcoming year's events for the participants through their facial expressions. The horse riding procession is often held after a period of fasting or in honor of an important guest to the Emir.



John Otu, *Untitled*.

Untitled depicts the throes of obtaining water in an age when access to water has been made more available through advances in infrastructure. Regardless of these developments, children are often seen at various times of the day walking from one place to another in search of water. Otu explains that the choice of ochre on the background is suggestive of the aridity that characterizes the

areas of Northern Nigeria and other places across the African continent.



John Otu, *Empty Barrels Make the Most Noise*. Gouache.

The final two images are from a body of work borne out of an independent study entitled "A contextual transposition of proverbs into visual possibilities in painting." Otu's work attempts to revive the dying practice of the use of proverbs to drive home points during conversations in Nigerian society.



John Otu, *Don't Start a Fire You Can't Put Out*. Gouache.

in African American and African Diaspora photography and contemporary African Diaspora arts. These courses support a new concentration in art history at the University of Memphis focused on The Arts and Visual Cultures of Africa and the African Diaspora.

For the spring semester 2012, **Courtney Micots**, PhD, will be a Visiting Scholar teaching African art history for the Institute of African Studies at the University of Ghana in Legon. Micots will be continuing her research on Fancy Dress masquerade along the coast during this period.



Red Cross member during Inspection of Costume at Masquefest 2012 in Winneba, Ghana. Masquefest is an annual Fancy Dress masquerade competition. The events include Inspection of Costume, March Pass, and synchronized dancing to Blues or Slow Dance, Highlife and Atwim, or Speed Dance. Photo: Courtney Micots

Amy L. Powell, Ph.D. Candidate in the Department of Art History at the University of Wisconsin-Madison, has been appointed Cynthia Woods Mitchell Curatorial Fellow at the Blaffer Art Museum at the University of Houston.

The Los Angeles County Museum of Art (LACMA) has named **Dr. Mary (Polly) Nooter Roberts** Consulting Curator of African Art to help launch a program and establish a gallery dedicated to the arts of Africa. Dr. Roberts is Professor of World Arts and Cultures at UCLA, and will continue her full-time teaching position while consulting for LACMA. She was Senior Curator of the Museum for African Art in New York from 1984-1994 and Deputy Director and Chief Curator of the Fowler Museum at UCLA from 1999-2008. Additionally, she was a guest cu-



Mary (Polly) Nooter Roberts, 2011. Photo: Caro



Member News

Dr. Julie McGee, Curator of African American Art at the University of Delaware, is the 2011-2012 visiting scholar for The Dorothy Kayser Hohenberg Chair in Art History at the University of Memphis. In her role as curator, Dr. McGee views African American art as a dynamic and vital part of American fine art and expressive culture, as well as an integral part of African Diaspora visual culture. While at the University of Memphis, Dr. McGee is teaching courses

rator at LACMA for the 2008 exhibition *Tradition as Innovation in African Art*.

The goal of Dr. Roberts's appointment is to bring greater visibility to African arts in Southern California, while creating programmatic linkages between LACMA and UCLA. As LACMA CEO and Wallis Annenberg Director Michael Govan states, "We have looked forward to launching a program for African art for several years and the timing seems right. We are excited to work with Polly Nooter Roberts as we explore new ways of understanding and presenting the richness of African artistic expression."

Dr. Roberts has conducted research in a number of African countries and many European and American museums and private collections. She has curated such major exhibitions as *Secrecy: African Art that Conceals and Reveals* (1993) and *Memory: Luba Art and the Making of History* (1996), both at the Museum for African Art, and *A Saint in the City: Sufi Arts of Urban Senegal* (2003) at the Fowler Museum. All three shows traveled to several museums, and the latter two received major book awards. Her more recent exhibitions include *Inscribing Meaning: Writing and Graphic Systems in African Art* (Fowler Museum, 2007); *Tradition as Innovation in African Art* (LACMA, 2008); and *Continental Rifts: Contemporary Time-Based Works of Africa* (Fowler Museum, 2009). In 2007, Dr. Roberts was decorated by the Republic of France as a Knight of the Order of Arts and Letters for her promotion of francophone African artists. She holds a PhD in Art History from Columbia University.

Burhan Ssebayingga has started his work entitled *Art and Architecture in African Proverbs*. He is currently collecting data on Baganda proverbs.



News and Announcements

As of October 2011, the **ACASA Newsletter archive** was the most commonly accessed file in the University of Florida's Digital Collections for Africa. This link provides information on those items in the archive that are being accessed the most: ufdc.ufl.edu//africa1/usage/titles

On November 2, 2011, the **Female Artists Association of Nigeria (FAAN)** converged at the University of Port Harcourt Art Village to mark their 10th anniversary. (FAAN was established in 2001 as an effort to nurture and promote women artists in Nigeria). The Vice Chancellor of the University, Professor Ajenka, was the Chair of the occasion which attracted many guests. Activities at the celebration included a contemporary art exhibition and the

presentation of a book titled *A Decade of Realistic Textures*. Edited by Dr. Bridget Nwanze, this book is a collection of illuminating and intriguing works and profiles of some practicing female Nigerian artists. FAAN also rolled out drums of honor for some art lovers who assisted the Association in its formative years. Some of the recipients include Bruce Onobrakpeya, E. J. Alagoa, Kolade Osinowo, Yemisi Shyllon, and R. O. Saliu. Others are Abdullahi Muku, M. M. Medugu, B. F. Ayakoroma, Jimmy Atte, P. C. Dike, Ethel Ekeke, Elizabeth Olowu, Elizabeth Jibunoh, Frances Ikwechegh, Funke Ifeta, and C. Nnabuiife.

On November 16, 2012, the Smithsonian National Museum for African Art in Washington, DC, hosted a **museum-focused pre-conference for the African Studies Association (ASA)** that addressed the dissemination of cultural knowledge in local, national, and international forums. The event featured a two-part series of workshops, as well as guided tours of the Eliot Elisofon photo archive, guided collection storage visits, and a gallery tour. The event was well attended by an international audience and generated wonderful conversations on the role of the 21st-century museum, as well as new and unique approaches to the sharing of knowledge that are currently being used by scholars and museum professionals.

The morning session, entitled "Museums and Current Directions for African Art Education," featured presentations on new innovations in the teaching of African art in museum settings from a wide array of museum educators and curators. The panel, which included lectures from Erica Gee (Museum for African Art), Karen Getty (Virginia Museum of Fine Art), Erich Keel (Kreeger Museum), Gathoni Kamau (National Museum of African Art) and Deborah Stokes (National Museum of African Art), focused on unique responses to new curatorial priorities and broad cultural, technological, and social trends. Individual presentations covered topics from outreach programs and local community partnerships to gallery-based educational programming and the new horizons of digital education programming. The panel also addressed how recent scholarship and collection practices influence the changing of pedagogical tools, as well as the use of new technologies to create accurate content and meaning-making opportunities with local and international audiences.

In complementary fashion, the afternoon session, "Sharing Knowledge/Building Collections: Museum Collaborations with African Communities," addressed the potential for the international exchange of research and ideas, and explored new frontiers in the interpretation of arts and cultures of the African continent. The panel, which was moderated by Karen Milbourne of the National Museum for African Art, included discussions by Amy Staples (National Museum of African Art), Ivor Miller (NMAfA Senior Fellow and African Studies Center, Boston University), Michael Mason (National Museum of Natural History), Asif Shaikh (Cultural Preservation Fund), and David Riep (Southern University at New Orleans). The speakers each offered

unique perspectives on the documentation of object-based specialized knowledge, while also addressing the challenges and successes of creating dialogues with international communities based on personal experiences. In addition, the participants included perspectives on the use of photographs, physical objects, cultural practices, and language systems for generating new meanings within the contexts of global cultural exchange and information sharing.

Both of the pre-conference sessions generated valuable comparative discussions that addressed the broader topic of "best practice" for scholars, field researchers, and museum practitioners in the 21st century, and the National Museum for African Art certainly provided a fitting environment for this topic of discourse. By combining the introduction of new pedagogical practices with the unique approaches and advancements in the dissemination of information, the 2011 pre-conference successfully created a forum for further dialogue on contemporary—and future—museum practices, and furnished a point of departure for subsequent museum-focused seminars.

On January 23, 2012, The Nelson-Atkins Museum of Art in Kansas City, Missouri, and the Detroit Institute of Arts announced a shared relationship of curatorial expertise. **Nii Quarcoopome**, currently head of the DIA Department of Africa, Oceania and the Indigenous Americas, will devote a quarter of his curatorial work time to the Nelson-Atkins and also will continue in his position at the DIA.

Quarcoopome, a native of Ghana, holds a doctorate in art history from the University of California, Los Angeles (1993). He joined the DIA staff in 2002 and was responsible for the reinstallation of the museum's African galleries.

Quarcoopome worked with the Nelson-Atkins in 2010 during the exhibition he curated, *Through African Eyes: The European in African Art, 1500–Present*, a groundbreaking examination of how African artists expressed the interactions between African cultures and Europeans and Westerners. The exhibition, which opened first at the Detroit Institute of Arts, gave a wide perspective of the African point of view of Europeans, from first encounters and trade relations, to European settlements and colonization, through the contemporary years of post-independence.

Tiwani Contemporary (tiwani.co.uk/), a new gallery in London, England, opened on December 6, 2011, with the group exhibition *The Tie that Binds Us*. The gallery's focus is on contemporary art informed by artistic practices from Nigeria and the African continent and its diaspora.

Tiwani Contemporary will operate as a gallery by representing a small number of emerging and established artists and presenting their work to a London institutional, corporate, and collector base. In addition, Tiwani Contemporary, as a registered non-profit organization, will con-

ceive, develop and present a dynamic public program including curated projects and events in partnership with the Centre for Contemporary Art, Lagos (CCA, Lagos) as well as in collaboration with guest curators and art institutions in the UK and internationally.

Tiwani Contemporary will present 5 to 6 exhibitions per year, each lasting approximately 5 weeks. These will consist of solo exhibitions featuring an in-depth presentation of a mid-career artist. The group shows will highlight a topical theme or issue presented from a diversity of perspectives. There will be 5 to 6 publications to accompany the exhibitions. These will consist of a commissioned essay by a critic, curator, art historian, or other academic that contextualizes the artists and their artistic practices. Public programs will revolve around critical discourse on contemporary African art and artists through artist and curator talks, panel discussions, seminars, screenings, and performative art. The gallery will also encourage emerging and established curators to present their ideas within the space as well as in other venues in partnership with other art organizations in London, and across the UK. Each year 6 to 10 artists from Africa, its diaspora, and the Global South will be invited to interact with British art audiences through talks and studio visits.

In 2002, the **Pan-African Circle of Artists (PACA)** organized a conference on the status and work condition of the artist in Africa. The conference was held at the National Museum, Enugu, Nigeria, with a fairly international participation. It has been 10 years since that conference. A second conference is planned by PACA to review the situation of the artist in Africa in the last decade in light of the issues raised at the 2002 conference and in view of the prevailing realities in the art field of today.

As part of the efforts to create awareness of the conference to be held in Accra in October 2012, PACA will hold a major press meeting in Accra on Friday, March 2, 2012, to sensitize the art community in Ghana and Africa towards the 2nd Pan-African Conference. The press meeting will be held at the W.E.B. du Bois Memorial Centre for Pan-African Culture which will also be hosting the main conference in October 2012. While the Ghanaian LOC led by Akwele Suma Glory and Ato Annan prepares the ground for the forthcoming conference, reports of the 2002 conference will be available on the PACA website at www.panafricanartists.org/artsummit/index.htm.

PACA will hold a roundtable in Enugu, Nigeria, in the last week of March 2012 to draw up the final agenda and sub-themes for their October conference. To participate in the roundtable, write C. Krydz Ikwuemesi at krydz@panafricanartists.org or Ayo Adewunmi at ayo_adewumi@yahoo.com. They welcome ideas and suggestions on possible themes/issues for discussion at the 2nd conference in light of the issues raised in the 1st conference and in view of the prevailing realities in the African art scene today. Please send your suggestions before

March 20, 2012. The final agenda will be published on the PACA website on April 30, 2012. Registration for the 2nd Pan-African Conference will open on the PACA website on May 20, 2012.

Intercultural Dimensions, Inc. (a 501(c)(3) educational organization) offers a unique and stimulating travel and educational program focused on the French-speaking Republic of Senegal, West Africa. The program dates for the **2013 Crossing Cultures Senegal** program are January 5 to January 21. It will be ID's 22nd program to Senegal.

Led by two former U.S. 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.

The cost is reasonable. Extended stays for volunteer work or field study can be facilitated. Deadline for applications is **September 15, 2012**.

Please visit ID's website for more information and to apply to participate in the next program:
www.interculturaldimensions.org



Bomboya residence in Conakry, Guinea

A new, modern and secure cultural center in Conakry, Guinea, the **Bomboya Drum and Dance Center of Guinea**, has just opened with clean accommodations for groups, researchers and others. Bomboya offers rooms,

meals and transportation as well as class space for drum and dance instruction. Under the auspices of the Camara family, assistance in planning and guiding custom designed itineraries is available. For more information, visit: bomboya.com/

More particulars about the Bomboya facility:

- Located in a secured compound
- Residence hall has the option of choosing a single, double, or quadruple bedroom. Rooms are private and secure, and come with comfortable beds, clean sheets, mosquito nets, shelving, and towels.
- All rooms have a full bathroom with running water and electricity.
- There is a large dining area on the veranda of the residence, where delicious traditional meals are served.
- Bomboya boasts a large building for dance classes with wood floors and a "casse ronde" for drum classes.
- Laundry/cleaning services and trustworthy guides are all part of what Bomboya provides
- Transportation is provided to and from the airport and to planned excursions
- Bomboya organizes drum and dance classes for individuals or groups based on their needs and skill levels

In 2011, the people of Umuavulu Abor in Udi Local Government Area of Enugu State, Nigeria, unanimously choose their King. Earlier, the community had lost their former King, who peacefully joined his ancestors. Before this, the Igwe elect of Umuavulu Abor, Dr. Chief C. C. Njeze (Odalije) had been elected to the throne of their ancestors as a distinguished academician. In the 1990s, he was the rector of a prestigious polytechnic east of the Niger called Institute of Management and Technology (IMT) Enugu. After being relieved of his appointment at IMT, Dr. Njeze served his nation, state, and community in various capacities. He is a Chief and an accomplished community leader. The restoration of the cultural values of Umuavulu Abor vis-a-vis the **Igodo Festival** is a monument to his vision and hard work. To date, he is the chair of a traditional society of Umuavulu Abor. Museum Piece International (MPI), a socio-cultural organization for the promotion, propagation and, preservation of Igbo and African heritage, discovered that the inauguration of the Igwe elect shall not exceed the next Igodo Festival. Igodo Festival is a biannual masquerade manifestation of Umuavulu Abor that takes place in October. The last Igodo Festival, which took place in October 2010, was attended by MPI representatives, the Anambra State Peoples Assembly (ASPA), members of Museum of National Unity Enugu, Mr. Domunque of Alliance Francier, politicians, etc.



Opportunities

The **School of Humanities and Sciences at Ithaca College** announces a **Pre-Doctoral Diversity Fellowship** for 2012-13. The fellowship supports promising scholars who are committed to diversity in the academy in order to better prepare them for tenure track appointments within liberal arts or comprehensive colleges/universities.

Applications are welcome in the following areas: Anthropology, Art History, Communication Studies, Environmental Studies and Sciences, History, Philosophy and Religion, Psychology, and Sociology. The Center for the Study of Culture, Race and Ethnicity, which houses the African Diaspora Studies and the Latino/a studies minors, also welcomes applications. The School of Humanities and Sciences houses additional interdisciplinary minors that may be of interest to candidates: Jewish Studies, Latin American Studies, Muslim Cultures, Native American Studies, and Women's Studies. Fellows who successfully obtain the PhD and show an exemplary record of teaching and scholarship and engagement in academic service throughout their fellowship may be considered as candidates for tenure-eligible appointments anticipated to begin in the fall of 2013.

The fellowship is anticipated for the academic year (August 16, 2012, to May 31, 2013) and is non-renewable. The fellow will receive a \$30,000 stipend, \$3,000 in travel/professional development support, office space, health benefits, and access to Ithaca College and Cornell University libraries. The fellow will teach one course in the fall semester and one course in the spring semester and be invited to speak about her/his dissertation research in relevant classes and at special events at Ithaca College.

Enrollment in an accredited program leading to a PhD degree at a U.S. educational institution, evidence of superior academic achievement, and commitment to a career in teaching at the college or university level are required. Candidates must also be authorized to work in the United States. Prior to August 15, 2012, the fellow must be advanced to candidacy at his or her home institution with an approved dissertation proposal. Preference will be given to those candidates in the final writing stages of their dissertation.

Successful candidates will show evidence of superior academic achievement, a high degree of promise of continuing achievement as scholars and teachers, a capacity to respond in pedagogically productive ways to the learning needs of students from diverse backgrounds, sustained personal engagement with communities that are underrepresented in the academy and an ability to bring this asset to learning, teaching, and scholarship at the college and university level, and a likelihood of using the diversity of human experience as an educational resource in teaching and scholarship.

Ithaca College, a comprehensive residential campus community of 7,000 students, combines the best of education in the liberal arts and sciences with training in the professions. Our new strategic plan IC 20/20 positions us to offer a truly distinct integrative learning experience that allows us to graduate students who are ready for today's personal, professional, and global challenges. We seek candidates who embrace integrative learning and want to be a part of this exciting time in Ithaca College history. To learn more about Ithaca College, visit: www.ithaca.edu

Ithaca College continually strives to build an inclusive and welcoming community of individuals, with diverse talents and skills from a multitude of backgrounds, who are committed to civility, mutual respect, social justice, and the free and open exchange of ideas. Candidates from underrepresented groups are strongly encouraged to apply.

Individuals should apply online at www.icjobs.org, and submit a C.V./resume, a cover letter, two sample syllabi, a list of references, and a transcript. Questions about the online application should be directed to the Office of Human Resources at (607)274-8000.

Quick Link:
apply.icjobs.org/applicants/Central?quickFind=177781

Screening of applications will begin immediately and will continue until the position is filled.

The Department of Art at the **University of Memphis** (www.memphis.edu/art) invites applications for **The Dorothy Kayser Hohenberg Chair in Art History**. The Department is hiring visiting professors for the academic years of 2012-2013, 2013-2014, and 2014-2015. It invites applications from scholars with strong interdisciplinary research skills and a specialization in art history and visual studies. It welcomes a broad range of applicants from areas including the arts and cultures of the Americas and Europe, Egyptian Studies, Africa-African Diaspora visual culture, and Asia, specifically China, as well as Contemporary Art and New Media.

Responsibilities include teaching one course per semester in the visitor's area of expertise. The Department encourages visiting scholars to present current research material and to introduce new courses as "special topics" and in seminars. In addition to a competitive salary and benefits, a travel budget for research and conference attendance, a book allowance, and a graduate assistant are also provided.

Candidates must have a Ph.D. in art history. Candidates should also demonstrate a balance of scholarly activity consisting of a significant publication record and extensive research experience, as well as successful teaching and professional lecturing. Scholars with experience in either academic or museum settings are eligible.

Candidates should go to <https://workforum.memphis.edu>

to submit an application. Candidates must upload a cover letter, curriculum vitae, and their teaching philosophy. Candidates will also need to provide email addresses for three reference providers. A review of applications will begin on **January 24, 2012**, and may continue until the positions are filled.

For more information, contact:

Earnestine Jenkins, Ph.D.

Chair/Hohenberg Search Committee

University of Memphis

Department of Art Suite 200

Art & Communication Building

Memphis, TN 38152-3380

Indiana University's African Studies Program invites applications for a **short-term residency** to conduct research in IU's Libraries/African Studies Collections. Indiana University's African Studies Collection ranks among the top tier of such collections in the U.S. It comprises more than 140,000 volumes of monographs and over 700 serial subscriptions as well as materials in other formats (e.g. posters, slides, film/video, audio tapes, etc). The focus of the collection is on the humanities and social sciences, supporting a wide range of students and faculty in such departments as history, anthropology, fine arts, theatre and drama, literature, folklore, ethnomusicology, communication and culture, linguistics, religious studies, education, political science, business, economics, journalism, and applied health science.

In addition to the main library working collection, IU's African Studies Collection also includes several special, archival collections, most notably among them:

- * The Liberian Collections—for more information, see onliberia.org/
- * The Somali Collection—for more information, see www.indiana.edu/~libsalc/african/Digital_Somali_Library/
- * The H.K. Banda Archive—for more information, see www.libraries.iub.edu/index.php?pageId=1000021

Additional information about the IU Libraries and its African Studies Collection may be found at:

www.libraries.iub.edu/index.php?pageId=1000021

Questions may be directed to African Studies Librarian Dr. Marion Frank-Wilson (mfrankwi@indiana.edu, 812-855-1481); or to Liberian Collections Coordinator Dr. Verlon Stone (stonevl@indiana.edu, 812-856-0782).

This residency is intended for faculty members at Historically Black Colleges and Universities, or at other U.S. colleges / universities with limited Africa collections, to conduct research in Indiana University's libraries and special collections in support of curriculum development or publications. The successful applicant will receive an award that covers domestic travel, accommodations in Bloomington, and a modest per diem for a two-week period of research, up to a maximum of \$2,000. The award must be used before August 15, 2012, and the recipient is expected to reside in Bloomington during the period of her/his award.

Applicants must have completed their PhD degree and be employed at a U.S. college/university. There is no special application form. Applicants are asked to submit a curriculum vitae and a brief proposal. The proposal should include: a) a description of the project and its intended outcome, b) the relationship of the IU African Studies Collection and/or special collections to the project, and c) the length and preferred dates of the residency. The deadline for applications is **February 21, 2012**. Awards will be announced by March 23, 2012. Applications may be submitted electronically to Ms. Marilyn Estep:

Email: estepm@indiana.edu

Library Residency

African Studies Program

Woodburn Hall 221

Indiana University

Bloomington, IN 47405

The **Omooba Yemisi Adedoyin Shyllon Art Foundation (OYASAF)**, a non-profit organization in Nigeria established in 2007, welcomes applications for its **2012 Graduate Fellowship** in Nigerian visual art 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 visual art and culture. It holds over 6,000 works of Nigerian and other visual art, with works in all five areas of Nigerian art, including modern and contemporary paintings and sculptures, antiques, and traditional and neotraditional African art.

The artworks at OYASAF include works by 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 Emopkai, Kunle Filani, Tola Wewe, Adeola Balogun, etc.

The terms and conditions of the OYASAF Fellowship 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:

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

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

Method of Application:

1-2 pages introducing each applicant, posted via the internet, and addressed to OYASAF 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 from their institution sent independently to OYASAF.

Schedule:

Applications must be received by the close of business hours in Nigeria on **February 28, 2012**. The Board of Trustees will thereafter review the applications and announce the winners on March 26, 2012, on the OYASAF website at www.nigerianartoyasaf.org

Previous Beneficiaries:

1. Ian Bourland of the University of Chicago (USA)
2. Janine Sytsma of the University of Wisconsin (USA). She was also supported by a one-year Fulbright Scholarship in Nigeria.
3. Rachel Amaa-asaa Engmann of Stanford University (USA)
4. Andrea Bauer of the University of Vienna (Austria)
5. Nomusa Makhubu of Rhodes University (South Africa)
6. Kathleen Coates of the Iziko Museum of Cape Town (South Africa)
7. Erica Agyeman of the Columbia University, New York (USA)

Applications are now being accepted for **Encounters in World Art History**, a summer research academy that will be held in Los Angeles, California, from August 9 to September 7, 2012. The academy, which is hosted by the Getty Research Institute, is organized by the International Consortium on Art History and the Chaire de Recherche du Canada en histoire de l'art de l'Université de Montréal.

Art history is rapidly being reconceptualized to meet new social, political, and aesthetic demands. Essential contributions to this efflorescence will come from junior scholars in Africa, Asia, and Latin America, whose research questions, methods, and objects of study may be informed by the intellectual, linguistic, and political context of their practice. This first Summer Research Academy seeks 8 doctoral students from those regions to research and dialogue with 8 junior and 8 senior scholars from the International Consortium on Art History.

The theme for the 2012 Summer Research Academy is *Encounters*. The organizers seek submissions that address artistic and art historical encounters, such as the staging of encounters, the work of art as a product of encounters, and the reception of artworks resulting from encounters. The topic will be explored using library

resources and special collections at the Getty Research Institute as well as collections at the Getty Museum.

If you have any questions about whether you are eligible for the SRA, or about support for and activities of the SRA, please email: SRA2012@histart.umontreal.ca

To apply, please submit the following:

- a curriculum vitae, including a statement on reading and oral language comprehension (note: English speaking and oral comprehension are required); and your contact information (including email address and phone number)
- a 1-page single-spaced summary of the doctoral dissertation project and its current state of progress
- a 2-page single-spaced proposal clearly stating your research question and summarizing the focus of your SRA research. Please consult the GRI's collections using the online search tools (www.getty.edu/research/tools/) in order to prepare the application. Name the title and the library catalog or acquisition number of up to ten items that will be central to your investigation. Indicate your intended methodology and how exactly your SRA subject relates to the broader theme of *Encounters*. Also state briefly the anticipated impact the experience may have on your research and professional activities.
- 2 references of people who can comment on your research and dissertation project. Include their names, emails, and phone numbers so we can contact your recommenders.

By **March 1, 2012**, send applications in PDF format to SRA2012@histart.umontreal.ca. All applications must be in English. (A duplicate application in another language may also be considered.) Applicants will be notified of the competition results starting in mid-April 2012.

For more information about the Summer Research Academy and the application process, please visit: www.getty.edu/research/scholars/

The Art Institute of Chicago is pleased to announce two **postdoctoral fellowships**, funded by the **Andrew W. Mellon Foundation**, for outstanding scholars who have recently earned PhDs (or equivalent degrees from foreign universities) and wish to pursue curatorial careers in art museums. These three-year Fellowships will support scholarly research related to the collections and projects of the Art Institute of Chicago and will provide curatorial training. The Art Institute of Chicago is one of the nation's leading art museums, containing extensive holdings in most of the world's major cultures.

Fellows will be fully integrated into the appropriate curatorial department. They will have the opportunity to work on a wide range of activities and with colleagues across the museum, including curatorial, conservation, education, registration, imaging, and administrative staff. They will have access to the collections, to the museum's research libraries and local university libraries, and other profes-

sional privileges accorded the museum's curatorial staff. Time will be divided between specific projects and more general curatorial work within the department. In consultation with the supervising curator, Mellon Fellows will plan and complete a final project that complements their areas of study and participation in the department. Such a project might include a publication, a focused exhibition, or an interpretive program related to the permanent collection. Mellon Fellows will deliver at least one public lecture each year.

Mellon Fellows will receive a stipend, plus benefits, research funds, and a travel allowance. The two Fellowships are scheduled to commence in Fall 2012. Curatorial areas in which Fellowship applications are being accepted are Tradition-based Arts of sub-Saharan Africa; American Decorative Arts (especially glass and silver research); Egyptian Art; Roman Art; Architecture and Design; Contemporary Art; European Decorative Art; European Arms and Armor (with the purpose of reinstalling the collection); Photography; and Prints and Drawings.

Apply online: <https://cswb.artic.edu/recruit/applyjob.html>
Please submit a cover letter summarizing your interest and experience; curriculum vitae; and a concise statement describing your area of research and its potential relationship to the museum's collections. In addition, three letters of recommendation (submitted independently by referees) and one copy of a published paper or writing sample should be sent to:

Joanne Kang
The Department of Human Resources
The Art Institute of Chicago
111 South Michigan Avenue
Chicago, IL 60603-6110
Jkang3@artic.edu

Applications must be received by **March 1, 2012**.

The **Rutgers Center for Historical Analysis** at Rutgers University announces a **post-doctoral fellowship** for scholars pursuing research in race and gender studies. The successful applicant must have the doctorate in hand at the time of application, be no more than six years beyond the PhD, and be able to teach history courses. The fellowship of \$45,000 is one year in duration and includes benefits and a \$2,000 research stipend. The recipient will teach at least one small course in the history department and, if appropriate, participate in the seminar series at the RCHA. For information regarding the Rutgers Center for Historical Analysis, see: rcha.rutgers.edu/. Please send a letter of interest, c.v., dossier with at least three letters of reference, and a research proposal to: rutgersrghpostdoc2012@gmail.com.

The deadline for applications is **March 1, 2012**. Questions regarding the post-doc should be addressed to Professor Deborah Gray White at dgw@rci.rutgers.edu.

The **Marcus Garvey Foundation Research Fellowship** (www.GarveyFoundation.com), named in honor of the Marcus Garvey Foundation, looks to support doctoral candidates doing primary research in the humanities and social sciences on topics related to Africa and the African diaspora. Those doctoral candidates using archival collections and/or conducting oral histories are especially encouraged to apply. Research fellows receive grants of \$500 to help defray research expenses.

All applications and attachments must be received by **March 16, 2012**. Decisions will be announced on May 4, 2012.

Required application materials:

- 2-page summary of the larger research project
- 1-page description of the specific research to be carried out with the grant, along with a line-item budget (for up to \$500.00) and a research timeline
- Curriculum Vitae (C.V.)
- One recommendation from an advising professor

All application materials (and recommendations sent directly from advising professors) must be submitted as Microsoft Word or PDF attachments by midnight on the deadline of March 16, 2012 to: GarveyFoundation@gmail.com

The **Cross River Research Group** is a forum for scholars who conduct research on art and/or culture in the Cross River region of Nigeria and Cameroon. Scholars from all disciplines are welcome.

The group will meet once a month (via Skype) to share ideas and information, pose questions, discuss work-in-progress, or just chat.

To participate:

1. Email Amanda Carlson at amcarlson@hartford.edu
2. Provide the following information:
 - Name
 - Institutional affiliation
 - Skype username (if you have one)
 - The time zone that you most often call from
 - A brief description of your research interests

How the group works:

- The group will meet once a month (probably the first Friday of each month)
- Meetings will be held as a conference call using Skype
- Technical assistance with Skype is available if needed
- Calls will not exceed one hour
- Participation requires a desire to share ideas and information



Black History month programming 2012 at the Smithsonian National Museum of African Art, Washington, DC:

Connecting the Gems of the Indian Ocean Art Workshop

Saturday, February 4, 2012, 12-2 p.m.

Clay *majmars* or incense burners have been used for thousands of years in the Sultanate of Oman and Northern Africa. Designed to burn frankincense, *majmars* represent the enduring value of frankincense to Omani culture from the first millennium BCE to the present. The Frankincense Route, also known as the Incense Road, was an ancient trade route between Europe and Asia. At that time (3rd century BCE all the way through the 2nd century CE), precious incense such as frankincense and myrrh were high-value fragrances found only in the growing regions of Arabia, Ethiopia, and Somalia. Frankincense, an aromatic tree sap, is harvested in southern Oman and has been traded throughout the Middle East and across the Indian and Mediterranean Oceans for centuries. It is used for various medicinal and religious purposes, and remains a fixture in every Omani household as sign of hospitality.

Children will receive a *majmar* to decorate with a complete paint set and learn a bit of the history of the *majmar* and its cultural relevance. This workshop is made possible by the Sultan Qaboos Cultural Center.

The event is free and open to the public. Space is limited; please RSVP to 202-633-4634. For additional information on contact Nicole Shivers, ShiversN@si.edu.

Africa in Motion

Saturday, February 25, 2012, 3 p.m.

NMAFA's continued endeavor to explore and present dynamic works from Africa and its diaspora is pleased to host Haitian-American violinist and composer Daniel Bernard Roumain (DBR) and the world premiere of a new solo violin & electronics work inspired by Nigerian artist Ousmane Sow's powerful sculpture *Toussaint Louverture and the Old Slave*. Proving that he's "about as omnivorous as a contemporary artist gets" (New York Times), DBR is perhaps the only composer who has collaborated and performed with Philip Glass, Cassandra Wilson, Bill T. Jones, and Lady Gaga. DBR will be joined by Lord Jamar, legendary emcee, producer, actor, director, and member of the hip-hop group Brand Nubian, in creating a powerful, genre-bending, contemporary performance.

The event is free and open to the public. For additional information on contact Nicole Shivers, ShiversN@si.edu.

2012 African Art House Film Festival

The Smithsonian National Museum of African Art's African Art House Film Festival will bring together four stellar films from South Africa, Senegal, Zimbabwe/Cameroon, and Ghana. The festival will be held for the first time at the E Street Cinema in Washington, DC over four consecutive Thursdays in February.

Man on Ground

Thurs, February 2, 6:30 p.m.

Directed by Akin Omotoso

South Africa, 2011, 90 min.

English with Yoruba, Sotho, Zulu

U.S. premiere attended by director Omotoso and actor Hakeem Kae Kazim

Touki Bouki

Thurs, February 9, 6:30 p.m.

Directed by Djibril Diop Mambety

Senegal, 1973, 85 min.

Wolof, Arabic, and French with English subtitles

Aristotle's Plot

Thurs, February 16, 6:30 p.m.

Directed by Jean-Pierre Bekolo

Zimbabwe/Cameroon, 1996, 71 min.

The Nine Muses

Thurs. February 23, 6:30 p.m.

Directed by John Akomfrah

Alaska and archival material, 2011, 94 min.

Screening attended by Ghanaian-born

British filmmaker Akomfrah

All screenings will be at Landmark E Street Cinema, 555 11th Street NW, Washington, DC

Admission: free; first-come, first-served

Tickets available at theatre box office on day of screening.

Africa Underground

Friday, February 25, 7-11 p.m.

Join DJ Cortney Hicks of MAJIC 102.3 at "Africa Underground" on Friday, February 24, 2012. The after-hours celebration will highlight "African Women and African American Women in American Arts and Culture." Guests will enjoy food and drinks, dancing, and performances by artists from across the continent. This evening of eclectic delights will take place at the Smithsonian's National Museum of African Art.

Tickets: \$25, advance online purchase only

africa.si.edu/underground/index.html

Must be 21

Support provided by Thompson, Cobb, Bazilio & Associates, PC, and Toni Ritzenberg



Peter Storr Garlake

January 11, 1934 - December 2, 2011

Peter Garlake was a Zimbabwean archaeologist and art historian who made influential contributions to the study of Great Zimbabwe and Ife, Nigeria.

Garlake was born in Cape Town on January 11, 1934. After he completed senior school at St. George's College in Harare, he studied architecture at the University of Cape Town from 1952 to 1957. After college, he left for the UK, finding a job as an architect in London.

In 1961, he enrolled at the University College London's Institute of Archaeology for a post-graduate diploma. During this time, he met his future wife Margaret, who was studying archaeological conservation. They married in 1962, the year Garlake was awarded a Nuffield Research Studentship, which took him to the British Institute in Eastern Africa in Dar es Salaam. Here he studied the architecture and archaeology of medieval Swahili coast towns, after which he published *The Early Islamic Architecture of the East African Coast* (1966).

From 1964 to 1970, Garlake served as Inspector of Monuments in Rhodesia, and was on faculty at the University of Zimbabwe. During this time, his research focused on the early history of Great Zimbabwe. His research was the first to prove, incontrovertibly, that Great Zimbabwe was constructed by the ancestors of the current inhabitants of the area, as opposed to being constructed by a non-African or outsider civilization. This research was opposed by the government of the Rhodesian government prime minister, Ian Smith, and Garlake was forced to leave the country in 1970.

Garlake relocated to Ife, Nigeria, and between 1971 and 1973 was a Senior Research Fellow at the University of Ife, where he researched the early art and archaeology of Ile-Ife and published *Great Zimbabwe* (1973). From 1976 to 1981, Garlake held an appointment as Lecturer in the Department of Anthropology at University College London. In 1978, he published *The Kingdoms of Africa*.

Following Zimbabwean Independence, Garlake returned to Zimbabwe and lectured at the history department at the University of Zimbabwe in 1984. After losing a complete manuscript on Zimbabwean archaeology in a fire at his Borrowdale home in the late 1980s, Garlake shifted his research to Zimbabwean rock art. Building on an earlier work, *The Painted Caves* (1987), his new focus culminated in the 1995 treatise, *The Hunter's Vision*, which drew on many of the symbolic interpretations of Professor David Lewis-Williams and the trance experience.

Following publication of *The Hunter's Vision*, Garlake turned to commercial rose growing, delivering his produce to florists around Harare. He increasingly divided his time between Harare and London, and published his final book, *Early Art and Architecture of Africa*, in 2002.

Garlake is survived by sister Carole, his wife Margaret, and three children.



William Siegmann, 2004. Photo: Adam Husted

William Siegmann
January 8, 1943 - November 29, 2011

William Siegmann, Curator Emeritus of the Arts of Africa and the Pacific Islands at the Brooklyn Museum, passed away peacefully on November 29, 2011, at age 68. He was one of the leading experts on the arts of Liberia and Sierra Leone. His longstanding and deeply personal connection to Liberia began with service in the Peace Corps in the late 1960s and continued throughout his life.

Siegmann taught at Cuttington University, where he also founded the Africana Museum. He returned to Liberia to pursue research between 1974 and 1976, which was supported by a Fulbright-Hays fellowship. Upon his return to the U.S., he served as a curator, first at the Museum of the Society of African Missions, in Tenafly, New Jersey, and then at the Fine Arts Museums of San Francisco from 1979 to 1984. Upon being awarded another Fulbright fellowship in 1984, Siegmann once again returned to Liberia. In conjunction with the West African Museums Programme, he served as Director of the National Museum of Liberia, in Monrovia, where he oversaw the renovation of the museum's nineteenth-century building and the expansion and re-installation of its collections.

During his tenure at Brooklyn from 1987 to 2007, Siegmann acquired over 1,600 objects for the museum, a prolific record of considered connoisseurship that is unmatched in the history of Brooklyn's African and Pacific collections. He also organized at least eight major exhibitions at Brooklyn, including *African Art and Leadership*, *Image and Reflection: Adolph Gottlieb's Pictographs and African Sculpture*, *In Pursuit of the Spiritual: Oceanic Art Given by Mr. and Mrs. John A. Friede and Mrs. Melville W. Hall*, *African Furniture*, and *Masterworks of African Art*

from the *Collection of Beatrice Riese*, as well as four separate reinstallations of the African and Pacific Islands collections. He authored *African Art: A Century at the Brooklyn Museum* (Prestel, 2009), with contributions by



William Siegmann gowned as Honorary Paramount Chief of Gbandi Chieftdom, Bolahun, Liberia, ca. 1988. Photo courtesy the Bolay Family.

Kevin D. Dumouchelle, the first catalogue of the museum's African collection. Most recently, he served as a consultant to the Saint Louis Art Museum.

Siegmann wrote extensively on the arts of masquerades and age grades in Liberia and Sierra Leone, and on issues in museology, collecting, and interpretation. He also

shared his skills in collections development broadly, conducting frequent seminars on museum management and curatorial training in Europe, Africa, and South America through grants from UNESCO and the U.S. Department of State. He also taught at numerous universities in Africa and the U.S.

A native of Minneapolis, Minnesota, Siegmann received a B.A. from the University of Minnesota and a M.A. from Indiana University, Bloomington. For the past several years he lived in Brooklyn, New York. He is survived by a brother, Arthur Siegmann, and a niece, Laura, both of Cincinnati, and a nephew, Mark, of New York City.

Bert Woodhouse

February 22, 1919 - November 27, 2011

On November 27, 2011, Bert Woodhouse, a longtime ACASA member and a self-trained South African rock art scholar, died in Johannesburg, South Africa, at the age of 92.

Woodhouse was born on February 22, 1919, in Stockport, Manchester, England. He was a navigator in the Royal Air Force in World War II. In 1941, he was sent as a navigation instructor to South Africa, where he was based in Standerton in the Transvaal and Youngsfield in Cape Town. Here he met his wife, Shirley.

After the war he joined Barclays Bank in the UK, and, in 1948, he got a choice of foreign postings. He chose South Africa and became chief instructor at the bank's training school in Johannesburg. He earned a BCom degree

through Unisa, and, in 1956, he became secretary of the Chartered Institute of Secretaries. Later he joined the construction company Murray & Roberts, where he was involved in management training.

Woodhouse loved mountains, and he was climbing in the Drakensberg in the early 1950s when he saw his first rock painting and was entranced. At a party he overheard his future research partner, Neil Lee, who was also ex-RAF, talking about photographs he had taken of rock art in the Drakensberg, and he introduced himself. The two teamed up and worked together for the next 45 years.

Woodhouse and Lee pioneered and developed the use of macrophotography to study rock art. They travelled to the remotest areas of South Africa to find, photograph, and write about rock art.

In 1996, Woodhouse's contribution to the preservation and knowledge of South African rock art was honored by the International Federation of Rock Art. In 2006, then-president Thabo Mbeki presented Woodhouse with the Order of Ikhamanga for "outstanding achievement in the field of rock art."

Woodhouse lectured on rock art in the West Indies, Australia, France, the United Kingdom, and South Africa. His books have been published around the world, and his first book, a joint effort with Lee called *Art on the Rocks in Southern Africa*, was the only book on the subject to warrant a second edition in the U.S.

Perhaps the most extraordinary aspect of Woodhouse's achievement is that it was a hobby he did while holding down full-time jobs in banking and construction—and he did it all at his own cost. Although rock art is a highly specialized part of the study of archaeological sites in South Africa, Woodhouse was self-taught; he never had any formal training in archaeology.

Selections from Woodhouse's unique collection of about 22,000 color slides have been exhibited in London, Paris, Bonn, Vienna, Krakow, and Pinerolo (near Turin) in Italy. Woodhouse ultimately chose the University of Pretoria to permanently house his entire collection. Museums in Dordrecht in the Eastern Cape and Ficksburg in the Free State have whole sections dedicated to Woodhouse and Lee's work.

Woodhouse was a member of the council of the Institute for the Study of Man in Africa. He organized and led several of the Institute's excursions, and he served as its president for many years. He was chairman of the South Africa Archaeological Society, of which he and Lee, who currently is 90 years old, were made honorary life members in 2010.

Woodhouse died a month after suffering renal failure. He is survived by his wife of 68 years, Shirley, and two children.



Join ACASA

ACASA:

- Sponsors the Triennial Symposium on African Art
- 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:

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). 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:

Joyce Youmans
ACASA Newsletter Editor
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ACASA Newsletter Back Issues

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