# PRELIMINARY ACASA 2017 TRIENNIAL SCHEDULE

## MONDAY, 7TH AUGUST 2017

<table>
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<th>Time</th>
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<tr>
<td>9:00 - 17:00</td>
<td>Registration&lt;br&gt;Institute of African Studies, University of Ghana, Legon</td>
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<tr>
<td></td>
<td>Pre-conference tours of Accra (Individual cost basis; to be arranged based on request.)</td>
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## TUESDAY, 8TH AUGUST 2017

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<tbody>
<tr>
<td>9:00 - 17:00</td>
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**Museum Day**  
**Ghana Museums and Monuments Board, Barnes Road**

The Museum Day takes place at the National Museum in Accra and is a collaboration between ACASA and the National Museums Ghana.

The major focus of this day are Museums on the African Continent. It will address current strategies, plans and visions, but also challenges that museums face today. Further central themes are collaborations between African museums and partner institution off the continent, and strategies of community engagement of local museums.

9:30 - 10:10 am
Opening Remarks by the Minister of Culture

Keynote address: Plans for a major reorganization of the Ghanaian Museums
Zagba Narh Oyortey (Director General National Museums Ghana)

10:10 - 10.40 am

*Museum Education in Ghana, Challenges and Prospects*
Nana Nyarkua Ocran (National Museums Ghana)
followed by Q &A

10.40-11.00 BREAK

11:00 am - 1:30 pm

*External and Internal Museum Collaborations*
Barbara Plankensteiner (Museum für Völkerkunde, Hamburg)

- Collaboration strategies for / in the future Humboldt Forum -
  Jonathan Fine and Paola Ivanov (both Ethnologisches Museum Berlin)
- International Collaboration and the British Museum’s Africa Programme -
  John Giblin (The British Museum)
- Museum post-conflict memorial preservation -
  Abiti Nelson (Uganda National Museum, Kampala)
- The Hazina Exhibition: Lessons and Challenges for International Museum Collaborations -
  Kiprop Lagat (Department of Culture, Ministry of Sports, Culture and the Arts, Kenya)
- Collaborations of Ghanaian museums with the British Museum
  Gilbert Amegatcher
- The desire for return: photography, community engagement and museum collaboration
  Amy Staples (National Museum of African Art, Smithsonian Institution) and Theophilus Umogbai (National Museum of Benin, National Commission for Museums and Monuments)
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<td>1.30pm - 2.30pm</td>
<td>LUNCH BREAK</td>
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<td>2:30 pm – 4:00 pm</td>
<td><em>Neither Temple nor Forum: What is a National Museum in Africa</em></td>
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<td>Raymond Silverman (University of Michigan) <em>and</em> Peter Probst (Tufts University)</td>
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<td>- Rethinking the National and the Museum at Iziko Museums of South Africa</td>
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<td><strong>Bongani Ndhlovu</strong> (Iziko Museums of South Africa);  <strong>Ciraj Rassool</strong> (University of the Western Cape)</td>
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<td>- South Korea in DR Congo: A National Museum for a New Global Order?</td>
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<td><strong>Augustin Bikale</strong> (UNESCO, Kinshasa);  <strong>Sarah Van Beurden</strong> (Ohio State University)</td>
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<td><strong>Samuel Sidibe</strong> (Musée National du Mali);  <strong>Mary Jo Arnoldi</strong> (National Museum of Natural History, Smithsonian Institution)</td>
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<td>- Towards a critical history of the National Museums and Monuments of Zimbabwe (NMMZ), 1980 – 2016, with special reference to Great Zimbabwe</td>
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<td><strong>Munyaardzi Elton Sagiya</strong> (National Museums and Monuments of Zimbabwe);  <strong>Joost Fontein</strong> (British Institute in East Africa)</td>
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<td>4.00 pm - 4:30 pm</td>
<td>COFFEE BREAK</td>
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<td>4:30 – 6:00 pm</td>
<td><em>Round Table Discussion: Illicit Trafficking, a Challenge for African Heritage and Museums?</em></td>
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<td>Nji Quarcooopome (Detroit Institute of Arts)</td>
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<td><strong>Participants:</strong></td>
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<td></td>
<td>- Zagba Narh Oyortey, Director General Ghanaian Museums</td>
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<td>- Yusuf Abdallah Usman, Director General National Commission for Museums and Monuments Nigeria</td>
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<td>- Ech-cherki Dahmali, Director of Maroc Telecom Museum and Vice-President of International Council of African Museums</td>
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<td>- Kodzo Gavua, Ghana Revenue Authority (GRA)</td>
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<td>- Representative of UNESCO, Ghana</td>
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<td>8:30 - 11:00</td>
<td><strong>PLENARY</strong>&lt;br&gt;Opening Ceremony and Keynote&lt;br&gt;Venue: Great Hall, University of Ghana, Legon</td>
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<td>11:00 – 11:30</td>
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<td>11:30 – 13:00</td>
<td><strong>SESSION 1</strong></td>
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<td><strong>Session 1.1 – <em>Utopia/Dystopia: Art and (Post) Socialism in Africa</em></strong>&lt;br&gt;<strong>Kate Cowcher, Polly Savage</strong> – Room 118 (Main Conference Room)</td>
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<td>Arts in Benin under Kerekou and Burkina under Sankara&lt;br&gt;<strong>Sophie Cohen</strong>&lt;br&gt;&quot;Another World is Possible&quot; – The Socialist Mural in Luanda as Visual Anticipation of a New Socialist Society&lt;br&gt;<strong>Nadine Siegert</strong>&lt;br&gt;Confronting Universalism: The People's Struggle Mural in Maputo&lt;br&gt;<strong>Polly Savage</strong>&lt;br&gt;Truth, Turmoil, and Socialist Realism in Revolutionary Ethiopia&lt;br&gt;<strong>Kate Cowcher</strong></td>
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<td></td>
<td><strong>Session 1.2 – <em>The Politics of Abstract and Conceptual African and African Diasporic Art</em></strong>&lt;br&gt;<strong>Jessica Williams</strong> – Nketia Room</td>
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</table>
Boring Pictures of Uninteresting Things: Adam Broomberg and Oliver Chanarin’s *The Polaroid Revolutionary Workers*

Jessica Williams

Art is Art: Dialogue and Dissent in Justine Gaga and Beate Engl’s ECHO

Alex Moore

Not Seen but Known: Concept-based Resistant Art Practices—The 1980s and Today

Katja Gentric

Deflection, Defection: Conceptual Aesthetic Practices and Political (dis)Engagement in Julien Creuzet's Oeuvre

Abigail Celis

Session 1.3 – *Walking: Pace, Protest, and Artistic Practice*

Ruth Simbao – Training Room (G07)

Between Place and a Raised Foot: The Pace, Protest, and Sway of Ambulatory Art

Ruth Simbao

I Waka Waka Waka!: An Evaluation of Rhythm and Music on the Walking, Protesting Masses During the 2012 Occupy Nigeria Movement

Titus Stephen Olusegun

Umzila: A Mark or Track Made by Dragging Any Heavy Body Along the Ground

Sikhumbuzo Makandula

Avarana: Walking through Veils of Ignorance

Thania Petersen

Walking and Spatial Dimensions of Wura-Natasha Ogunji’s Performance Art

Timothy Olusola Ogunfuwa

Session 1.4 – *Exhibition Histories*

Ivan Bargna – Room 108

An Alternative Narrative of Exhibition History: Representing North Africa at the Newark Museum in the 1920s

Ava Hess
Transformations in Art Production and Exhibition in Egypt from 1980 to 2014

Sarah Sharp
Performing Cameroon Grassfields through ethnography, artistic and curatorial practices

Ivan Bargna

Session 1.5 – Thoughts from the faculty in Zaria, I of III

Duniya G. Gambo – Syndicate Room 1 (G10)

A Review of the Art History Programme and Training in Ahmadu Ballo University, Zaria, Nigeria

Duniya G. Gambo and Faida Samuel
The Deskilling Quandary Between the Commercial and the Ideological in the Nigerian Visual Arts Pedagogy: Towards a Synergetic Resolution

Miriam Emelogo Chineny and William-West Kurotamunonye Ibanibo
Art Practice and Challenge Trends in Nigeria

Alasan Joel
Integrating Technology in Sculpture in art School Curriculum of the Federal University Ndufu-Alike Ikwo, Ebonyi State, Nigeria

Mbawuike Cosmas and Job Nworle Ukwa

Session 1.6  Round Table - Accra's Cultural Revolution: Navigating Today's Art Scene

Nana Oforiatta Ayim – Syndicate Room 2 (G09)

Participants:
- Adowa Amoah
- Nana Oforiatta Ayim
- Sionne Neely
- Odile Tevie
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<tr>
<th>Time</th>
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<td>13:00 - 14:00</td>
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<td>14:30 - 16:00</td>
<td>SESSION 2</td>
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**Session 2.1 – Oral Art History and Film: Toward a New Digital Archive**

**Verena Rodatus, Romuald Tchibozo** – Room 118 (Main Conference Room)

Exploring the History of Performance Based Media Art in South Africa: Some Lessons from Making Videotaped In-Depth Interviews with Tando Mama, Tracey Rose, Johan Thom, and Minnette Vari

**Tobias Wendl**


**Atta Kwami**

Oral Sources and Visual Images in African Arts

**Joseph Adande**

Contemporary Art in Benin: Some Reflections on a Film-Based Oral Art History

**Verena Rodatus and Romuald Tchibozo**

**Session 2.2  Round Table – WAMP and the Project for New Museums in Africa** – Nketia Room

**Sylvester Okwunodu Ogbechie, Boureima Diamitani** – Nketia Room

Participants:
- Sylvester Okwunodu Ogbechie
- Boureima Diamitani
- Craig Fashoro

**Session 2.3 – New Perspectives on Feminism and Gender Studies: South Africa and Beyond**

**Brenda Schmahmann, Karen von Veh** – Training Room (G07)

Crafting a Political Hero: Art and Feminist Intent in the Work of Sandra Kriel
Kim Miller
Venus and the Fish Wife: Gender Politics in the Early Ceramics of Carol Hayward Fell

Brenda Schmahmann
Gendered Practices in South African Art: Three Artists/Three Decades

Pamela Allara
Undermining Hegemonic Masculinity in South Africa: A Discussion of Works by Lawrence Lemaoana

Karen von Veh
'Fuckin' with the Grays': Afrofuturism(s) and Hip Hop Feminist Theory

Marla Jaksch

Session 2.4 – African Art: Philosophy Made Visual, I of II

John Ogene – Room 108

Ukpon-Esan: Encoded Object of African Philosophy in Contemporary Paintings

Michael Omoighe
Georges Adeagbo's Merging of Visual and Text Based Enquiry. His Assemblages as Laboratory of Encounters: Objects, Texts, and Images

Stephan Kohler
A Re-Evaluation of the Contributions of Ben Enwonwu to a Philosophical Basis for Modern Nigerian Art

Oliver Enwonwu

Session 2.5 – Thoughts from the faculty in Zaria, II of III

Chris Ebhigbo – Syndicate Room 1 (G10)

Recreating our Values and Improving Skills: The Art of Bronze/Wood in Nigeria

Chris Ebhigbo
Constructivism and its Relevance to Art Teaching and Learning in Nigeria

Zainab Bala Mohammed
Domestication of Creative and Socio-Economic Development Using Waste Materials to Create Art
| Stephen Ezike  
| Introducing Utilitarian Sculpture in the Curriculum of Fine Arts in Nigeria  
| Lasisi Lamidi and Kevin Damden  
|  
| Session 2.6 – *Cross Pollination in African Art: The Evolving Pathways of Art Making in Ghana*  
| Richmond Teye Ackam – Syndicate Room 2 (G09)  
|  
| Ackamism, Bolumsim, Neologism: Referencing Contemporary Art by El Anatsui, Romare Bearden, Graeme Sullivan, Marcel Duchamp, and Pablo Picasso  
| Richmond Teye Ackam  
| Canoe Culture Iconography: Thematic Digital Exploration of Symbolic Images  
| Adam Rahman  
| The Star of Africa Monument: Celebrating the Great Son of Africa, Osagyefo Dr. Kwame Nkrumah, First President of Ghana  
| Emmanuel Obeng Bonsoo  
| Proprioceptive Art: Mapping the Strike  
| Kwabena Afriyie Poku  
|  
| **16:00 – 16:30**  
| TEA  
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| **16:30 – 18:00**  
| **SESSION 3**  
|  
| Session 3.1 – *The Art of History: Rethinking the Past*  
| Cécile Fromont – Room 118 (Main Conference Room)  
|  
| Mobilities of Ivory Oliphants: Shared Object Cultures in Central Africa and the Swahili Coast  
| Prita Meier  
|  
|
In Acrosan's Arms': Seventeenth-Century Swords from the Gold Coast of Ghana

Melanie Lukas

Walls that Speak: Landscape Factors in Early West African Urban Centers

Suzanne Preston Blier

Session 3.2 – *Pandora's Cabinet: Exhibition Practices, Identity, and Sociopolitical Unrest in Egypt and South Africa*

Lara Ayad, Lynne Cooney – Nketia Room

Picturesque Peasants: Painting Racial Identity at the Fouad I Agricultural Museum in Cairo, 1937

Lara Ayad

Beadwork and Baule Figures: Pan-Africanism in the African Art Collection of the University of Witwatersrand

Lynne Cooney

Entering Sebidi's Rhizome: A Curatorial Gesture Toward De-Colonizing South African Art History

Nomvuyo Michelle Horwitz

Affinities of Egyptian Avant-Garde and Primitivism in Early Twentieth Century Exhibitions

Nadia Radwan

Session 3.3 – *New Perspectives on Performance in Africa*

Jordan Fenton – Training Room (G07)

Individual Agency in Traditional-Based Arts: Masquerade as an Artistic Transformation

Jordan Fenton

Female Iconography in Contemporary Ghanaian Visual Culture: Some Preliminary Observations from Hip-Life Music Videos

Nancy Henaku

Cultural Trauma: A Fertile Ground for 'Afrophilia'?!

Thabang Monoa

The "Dadesse" for the Making of Drums

K.K. Agyeman, H.A. Quaye, and Y. Iddrisu
Session 3.4 – *African Art: Philosophy Made Visual, II of II*

**John Ogene** – Room 108

Yinka Shonibare: The Iconoclastic Dandy Doomed to be the Other

**Jim Sienkiewicz**
The Language and Philosophy of the African Mask: Masking Bagr Neophytes (Vanvankpeli) as Revelation of the Dead Ancestors

**Alexis B. Tengan**
Iconology of Ivri Corpus: A Response to Inimical Socio-Political and Environmental Conditions in the Niger Delta

**Nelson Uyoyou Edewor**
The Manifestation of Meaning: Yoruba Number Theory and Moving a Philosophy of African Art from Perspectival Gaze to Embodied Manifestation

**William Rea**

Session 3.5 – *Thoughts from the faculty in Zaria, III of III*

**Tijani Iyaho Khadijah** – Syndicate Room 1 (G10)

Nurturing Sustainable Development Goals in Art Education Towards Achieving Technological Advancement in Nigeria

**Tijani Iyaho Khadijah and Emodi Anthony Izuchukwu**
Behavioural Change: The Result of Art Teaching in Nigeria

**Satsi Leni Eleanor ad Godwin Uzorji**
The Current Relevance of Art Curriculum in Nigeria: A Case Study of the Zaria Art School and the Ikwo Art School

**Job Nworie Ikea and Ken Okoli**
The Place of Entrepreneurship Education in Nigerian Art Teaching

**Caleb Samuel**

Session 3.6 – *Photography and Mass Media in Africa*

**Sandrine Colard, Giulia Paoletti** – Syndicate Room 2 (G09)

Paul Kodjo, Photographer and Founder of Mamedis
### Ananias Léki Dago
Photography and Performance in the Yorùbá Photoplay Series

### Olubukola A. Gbadegesin
Invisible (Camera)Man: Labor, Mastery, and the Exposé in Drum Magazine, 1951-1960

### Imani Roach
Dead Photographs: Political Funerals and Mass Media in 1980s South Africa

### Patricia Hayes

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**THURSDAY, 10TH AUGUST 2017**

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<tr>
<td>9:00 – 10:30</td>
<td><strong>SESSION 4</strong></td>
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**Session 4.1 – ** **Showing Sounds: African Audio-Visual Encounters, I of II**

**John Peffer**, **Delinda Collier** – Room 118 (Main Conference Room)

**Introduction**

**Delinda Collier**
In Search of an Elsewhen: A Exploration of Sonic Reproduction, Place, and Time

**Bhavisha Panchia**
Sound Made Visible: The Case of the South African Vernacular Jazz Dance Diga

**Brett Pyper and Thabo Rapoo**
From Calabar to Cuba-Study of the Music of the Ekpe Society of Old Calabar, the Abawka Society of Cuba and 'Pop' Hybrids

**Opubo Braide**

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**Session 4.2 – Where to Go From Here with Historical African Art Museum Collections, I of II**

**Jessica Stephenson** – Nketia Room
Visionary Viewpoints on the National Collection of African Art: Exhibitionary Multi-Vocality in a Permanent Installation
Kevin Dumouchelle
Engaging Collections at Wits Art Museum
Laura De Becker and Leigh Leyde
Between the Beauty and the Beast: Remaking and Rethinking Collections Through Repair
Kristin Otto
Discussant
Amanda Hellman

Session 4.3 – Thinking About Slavery in African Visual Culture
Matthew Rarey – Training Room (G07)

Common Threads: Cloth, Color, and the Slave Trade in Early Modern Kongo and Angola
Cécile Fromont
Visual Representations of Slavery through the Mind of the Slave and the Slave Master: A Comparative Analysis of British and West African Slave Statues/Monuments
Sela Adjei
Sidney Amaral and Rosana Paulino: The Politics and Poetry of Slavery Memory
Celia Maria Antonacci Ramos

Session 4.4 – African Retentions in the Art of the Americas
Rebecca L. Skinner Green – Room 108

African Connections Embodied by Three Trinidadian Contemporary Painters
Rebecca L. Skinner Green
Arts and Technology in the Black Hemisphere
Ewart C. Skinner
Painting Africa from the Caribbean
Kenwyn Crichlow
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<tr>
<th>Session 4.5 – <em>New Directions in Ghanaian Art</em></th>
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<td>Nancy Leoca Ackam – Syndicate Room 1 (G10)</td>
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- **Rusted Ruins: Motor Oil Painting**
  - Jonathan Okoronkwo
- **History Rebirth: African Art from Yoruba Land, Asante and the Self**
  - Ernest Amakye
- **Ancient Egyptian Paper and the Ghanaian Version**
  - Henry Obeng
- **Receptacles of Obsolescence: Container Paintings in Ghana**
  - Samuel Debrah Adams

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<tr>
<th>Session 4.6 – <em>Art and the Nation: Nigeria</em></th>
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<td>David Osa-Egonwa – Syndicate Room 2 (G09)</td>
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- **African and Global Identities as Expressed in Olumide Oresgun's Hyper Realistic Paintings**
  - Nefertiti Nneoma Emezue
- **Recycling of Waste Materials: Painting Stories in Discarded Polythene Sachets**
  - David Osa-Egonwa
- **Women and Contemporary Art in Nigeria**
  - Francine Kola-Bankole
- **Decay, Disrepair, and Repair: Activist Concerns in Nnenna Okore's Technique, Media, and Style**
  - Nkiruka Jane Nwafor

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<td>Time</td>
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<td>11:00 – 12:30</td>
<td><strong>SESSION 5</strong></td>
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<td><strong>Session 5.1 – Showing Sounds: African Audio-Visual Encounters, II of II</strong></td>
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<td><strong>John Peffer, Delinda Collier</strong></td>
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<td>– Room 118 (Main Conference Room)</td>
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<td><strong>Delinda Collier</strong></td>
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<td><strong>John Peffer</strong></td>
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<td><strong>Bettina Malcomess</strong></td>
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<td>Remixing Mbira Tongues and Khoekhoegowab Orature: Performance as a Method to Dig Into Sound Archives</td>
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<td><strong>Memory Biwa and Robert Machiri</strong></td>
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<td><strong>Session 5.2 – Where to Go From Here with Historical African Art Museum Collections, II of II</strong></td>
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<td><strong>Jessica Stephenson</strong></td>
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<td>– Nketia Room</td>
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<td>Representing 'Africa' at an Encyclopedic Art Museum: Attracting Audience without Stereotypes</td>
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<td><strong>Kathryn Wysocki Gunsch</strong></td>
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<td>Uncovering the Symbiotic Intersection between Race and Museums: The Philosophy of Fallism</td>
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<td><strong>Wandile Kasibe</strong></td>
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<td>Controversial Readings of the Exhibition 'Dada Africa'</td>
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<td><strong>Michaela Oberhofer</strong></td>
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<td>Displaying Bamum: The Cameroon Exhibition/Collection at the Berlin Ethnological Museum</td>
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<td><strong>Mathias Alubafi Fubah</strong></td>
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<td>Discussant</td>
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<td><strong>Elizabeth Morton</strong></td>
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<td><strong>Session 5.3 – Clothing Creativity: Dress and History in Africa</strong></td>
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Victoria Rovine – Training Room (G07)

Fashioning a New Kingdom in Madagascar: Radama I, Ranavalona I, and Their Wardrobes
Sarah Fee
Fashioning Africa at Brighton Museum
Nicola Stylianou and Rachel Heminway Hurst
Sanse and Self-Fashioning: Gold Jewelry, Women, and Ensemble in Urban Senegal
Amanda Maples
The Robes of the Virgin Mary: Global Textile Networks in Ethiopian Christian Paintings
Kristen Windmuller-Luna
Banana Leaves, Bodies, Beads: Ad(Dressing) Spirits, (Re)Dressing Selves on Shambaa Healing Rituals in Northeastern Tanzania
Marguerite E. Heckscher

Session 5.4 – Power Play: Black Women's Bodies in Contemporary Projects
Susan Kart – Room 108

Who's Afraid of the Black Female Nude?
Siona Wilson
Taking Back Our Agency: African & Diasporian Women & A Contemporary Self Governing Language - "When All They Want to Talk About is Our Past"
Mahlot Sansosa
Countering the 'Hottentot Venus Effect': Femininity, Beauty, Wisdom, and Power in Fante Ebusua Fie Art and Song
Ama Oforiwaaduonum
So What's New? Contemporary South African Art and the Black Female Body in the Black Female Imagination
Lanisa S. Kitchiner

Session 5.5 – Art for Development against Art for Art's Sake: Current Economic Realities in Nigeria, I of II
Ken Okoli – Syndicate Room 1 (G10)
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<td>Gemma Rodrigues</td>
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<td>Exploring the Digital in Black Hair Aesthetics</td>
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<td>Platforms and Cultural Expression</td>
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<tr>
<th>Session 6.1 – &quot;Sacrosanct Objects&quot; and Early Colonial Field Collections</th>
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<tr>
<td>Kathy Curnow – Room 118 (Main Conference Room)</td>
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</table>
The Romolo Gessi Collection: Entanglements Between the State, Slavery, and Material Culture in South Sudan

**Zoe Cormack**

Postcolonial Issues and Answers: The Hugh Tracey Collection and the Conflicting Motivations and Methods of a Colonial 'Pioneer' in the Study of African Music

**Diane Thram**

A Precious Gift and an Imaginative Tale: Hans Himmelheber's Theory of Art for Art's Sake amongst the Baoulé Revisited

**Anja Soldat**

Shifting the Context: Colonization and Secularization of Dahomean Art and Architecture

**Lynne Ann Ellsworth Larsen**

Amandus Johnson Collects Angola, 1922-1924: Romancing the Stone?

**Kathy Curnow**

Session 6.2 – *Fictions*

**Krista Thompson** – Nketia Room

Buried in Fiction: Slavery and Palace Architecture in Northern Cameroon

**Mark Dike Delancy**

Relative Fictions

**Huey Copeland**

Faux Example: The Fictive Worlds of Architectural Renderings

**Michelle Joan Wilkinson**

"Icamaku livumile" Or, We are Over Here: 'The Bones of the Cow Cannot Leave the Home': Kemang Wa Lehelere

**Raël Jero Salley**

Session 6.3 – *Clothing Creativity: The Politics of Creativity*

**Victoria Rovine** – Training Room (G07)

Beloved, Ignored and Contested: the Politics of Kente Dress in Africa
Malika Kraamer
The Sycamore Tree in Oromo Fashion
Peri Klemm
Continuity, Innovation, and Change in Barkcloth Clothing Traditions in Uganda
Sarah Worden
Developing Bridal Adornments with Designs Inspired by Ankole Motifs
Arinaitwe Nkiziibweki and Emmanuel Mutungi
Embracing the Past in Order to Celebrate the Future: Contemporary Owambo and Kavango People's Fashion in Namibia
Napandulwe Shiweda and Maria Caley

Session 6.4 – Museums and Contemporary Africa
David Kwao-Sarbah – Room 108

Museums in Burkina Faso
Nestor Kahoun
Where to From Here with Historical African Art Museum Collections?
David Kwao-Sarbah
Who decides? What is ‘indigenous art’ and where is its archive?
Samuel Longford

Session 6.5 – Art for Development against Art for Art’s Sake: Current Economic Realities in Nigeria, II of II
Ken Okoli, Emmanuel Ikemefula Irokanulo – Syndicate Room 1 (G10)

Locating and Contextualizing Epistemology in the Practice of Studio Painting
Emmanuel Ikemefula Irokanulo
Painting: Beyond the Conventional
Aondover Gabriel Gyegwe
Devising Alternative Painting Materials in an Economic Recession: An Appraisal of Discarded Slipper Soles
Agaku Sagheywua Amos
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<td>Session 7.1 – Art and Articulation: The Entanglement of Artistic Practice and Social Articulation in Africa</td>
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<td>Art and Articulation: The Entanglement of Artistic Practice and Social Articulation in Africa</td>
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<td>Art, Nude Protest, and Repression in Kampala, Uganda</td>
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<td>Margaret Nagawa</td>
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- Curriculum, Challenges, and Prospects of the Painting Section of a Budding Art School
  **Ukie Ogbonnia**

- Session 6.6 – Sustainability and Art in Africa
  **Courtnay Micots** – Syndicate Room 2 (G09)

  The 'Dadesen' for the Making of Drums
  **K.K. Agyeman, H.A. Quaye, and Y. Iddrisu**

  Fancy Dress Carnival as a Sustainable Practice in Ghana
  **Courtnay Micots**

  Sustaining Our Environment for Posterity: Developing Sculptures Using Solid Waste
  **Emmanuel Mutungi and Rita Namwebe**

  Textiles and Costumes in Promoting an Eco-friendly Culture: A Study of the Costumes of the Carnival Calabar
  **Emana Nnochiri**
Creating Our Own Spaces to Speak: Paradoxes of 'The Harare Academy'
Nomusa Makhubu
‘Any Given Sunday.’ Public Art on Prejudice
Ria Naidoo

Session 7.2 – African Art and Visual Culture on Social Platforms
Suzanne Gott – Nketa Room

Social Media and the Creation of Virtual African-Print Fashion Communities
Suzanne Gott
From Mood Boards to Likes: Instagram in the African Fashion Arena
Kristyne Loughran
Better, But Not Perfect: Rural Artists in the Digital Realm
Brittany Sheldon and Faustina Ayambire
Exhibiting and Promoting Amazigh (Berber) Art Online: The Power of 'Social Media'
Houssine Soussi

Session 7.3 – Round Table – Current Artistic Activity in West Africa
Henry Drewal – Training Room (G07)
Participants:
· Kavita Chellaram
· Peju Alatise
· Fernanda Villarroel
· Joseph Adande
· Ria Azu
· Jess Castelote
· Ndidi Dike
· Olu Amoda
· Jelili Atiku
Session 7.4 – *Emancipation: Critical Art Teaching in Kumasi and the Rise of Independent Public Art Projects in Ghana*
Atta Kwami, Bernard Akoi-Jackson – Room 108

Disturbing the *Piece: kari'kachä seid'ou - What's in a name - change?

**Bernard Akoi-Jackson**
The Politics of Relationality

**Kwasi Ohene-Ayeh**
The Stan/Jan Show: Painted Suits and Photo-Montages: Two Painters from Kumasi and a Dutch Photographer

**Abdul Aziz Ahmet and Mohammed Hamza (Stan)**

Session 7.5 – *Five Decades of the Nsukka School in Modern Nigerian Art*
Chuu Krydz Ikwuemesi, Chijioke Onuora – Syndicate Room 1 (G10)


**Odoja Asogwa**
Chike Aniakor: A Lacunae and a Tale of Six Works

**Okechukwu Nwafor**
The Making of an Nsukka Brand of Wood Pyrography

**Chijioke Onuora**
Engaging the Fluid Contours of Contemporary Art Practice: Nsukka Artists and the Politics of Representation

**George Odoh**
Ceramic Art of the Nsukka Art School Since the 1970s

**Ozioma Onuzulike and Eva Obodo**

Session 7.6 – *Archives and National Histories*
Perkins Foss – Syndicate Room 2 (G09)
Preserving the Kwabena Nketia Archives, Institute of African Studies, University of Ghana, Legon

**Judith Opoku-Boateng**
Penn State Receives an Archive of African Art and Culture: Strategies, Protocols, and Procedures

**Perkins Foss**
If We Burn There is Ash: The Potentialities of Fire in Approaching a Colonial Collection of Material Culture in the Wits Anthropology Museum

**Talya Lubinsky**

FRIDAY, 11TH AUGUST 2017

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Session 8.1 – *Collections as Networks, Artworks as Agents: African Modernism and Institutional Art Collections, I of II*

**Nadine Siegert**  – Room 118 (Main Conference Room)

Collections as Networks: Methodological Approaches within the Research Project, African Art History and the Formation of a Modernist Aesthetic

**Lena Naumann**  
About Caring: Looking at Different Ways Archiving Modern Art Works

**Yvette Mutumba**  
The Construction of a Modern Artist: The Phantasy Africa of the European Art Patrons Ulli and Georgina Beier

**Katharina Greven**
Discussant  
Chika Okeke-Agulu

Session 8.2 – The Modernity of Tradition: African Beadwork  
Anitra Nettleton – Nketia Room

Missionaries, beads and ambivalent modernity.  
**Anitra Nettleton**  

**Sandra Klopper**  
The ithungu (beaded collar) in South Africa: from diffusionist modernity to ethnic and national mobilisation

**JC Leeb-du Toit**  
Knitting Histories: The Cultural Significance of MaXhosa by Laduma’s Fashions

**Christopher Richards**  
Beadwork, fieldwork and photography in the Natal Drakensberg

**Justine Wintjes**

Session 8.3 – Aesthetic Reforms across Social Boundaries, I of II  
**Cynthia Becker, Jessica Winegar** – Training Room (G07)

The Aesthetic Transformation of the Nigerian Armed Forces: Colonial and Post-Colonial Experiences  
**Rosemary Ifeanyi Okoh**  
Timidria: Working to Change Symbols of Iklan Identity in Rural Niger

**Cynthia Becker**  
Inside and Outside of Tradition: Carnival Masking Tradition and a Grassroots Museum in New Orleans, LA

**Bruce Sunpie Barnes**  
Connecting Africa in the Creation of Collaborative Ethnographies in New Orleans, LA

**Rachel Breunlin**
Session 8.4 – *Shattering Single Stories in the Labeling and Presentation of Historical Arts of Africa*

*Susan Elizabeth Gagliardi, Yaëlle Biro* – Room 108

Correcting Apollinaire's Vision: The Problems of Style, Anonymity, and Authenticity in Historical African Art

*John Warne Moore*

Out of Context, In Perspective: Dogon at the Menil Collection

*Paul R. Davis*

Porous Objects: Pouches and Religious Transformation in the Black Atlantic

*Matthew Francis Rarey*

Enduring Zulu Labels: Apartheid Schools, Marketing Models

*Elizabeth Perrill*

Discussant

*Constantine Petridis*

---

Session 8.5 – *Round Table – Ghana's Glass Bead Arts in the Twenty-First Century*

*Amanda Gilvin, Suzanne Gott* – Syndicate Room 1 (G10)

Participants:
- Florence Asare
- Christa Dagadu
- Cedi Nomoda Djaba
- Kati Torda

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Session 8.6 – *Handling/Manipulating Photographs in Africa: New Perspectives in Photography History, I of II*

*Marian Nur Goni, Erika Nimis* – Syndicate Room 2 (G09)

Visualizing and Reinventing Ijo Histories through Painted Reproductions of a J.A. Green's Photos

*Lisa Aronson*

Photography and the Political Influence in Oyo Alaafin

*Stephen Folárànmí*
### Beyond the Photograph: Ekifananyi Kya Muteesa/The King Has Been Pictured

**Andrea Stultiens**

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### SESSION 9

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<td>11:00 – 12:30</td>
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**Session 9.1 – Collections as Networks, Artworks as Agents: African Modernism and Institutional Art Collections, II of II**

**Nadine Siegert** – Room 118 (Main Conference Room)

Nigerian Modernism and the Iwalewahaus Collection  
**Ugochukwu-Smooth C. Nzewi**

Trajectories of Modern Art Works and Collections: A Study on Links Between Uganda and Germany  
**Kathrin Peters-Klaphake**

Modern Art in Uganda in the Last 15 Years: Stretching the Boundaries  
**George Kyeyune**

Modern Aesthetics? A Study of the Work of Kamala Ishaq  
**Siegrun Salmanian**

Discussant  
**Chika Okeke-Agulu**

**Session 9.2 – Art and the Mechanical Landscape**

**Karen E. Milbourne** – Nketa Room

The Politics of Design in Postcolonial Kenya
Daniel Magaziner  
The Legacy of Lagos Roads: Akinbode Akinbiyi's All Roads

Kimberli Gant  
Picturing Leviathan: Mining Lives by David Goldblatt

Shannen Hill  
Heterogenite Landscapes, Neon Cityscapes: Sammy Baloji's "Kolowezi"

Dominique Malaquais

Session 9.3 – Aesthetic Reforms across Social Boundaries, II of II
Cynthia Becker, Jessica Winegar – Training Room (G07)

Mbari Mbayo Art Workshop in the Transformation of the Socio-Economic Life of the People of Osogbo
Abiodun Olasupo Akande
Subversive Synergies of Colonialism and Neo-colonialism on Contemporary Art and Art Sector Develop in Africa, Zimbabwe: A Case Study

Valerie Kabov
Margaret Trowell's School of Art: A Case Study in Colonial Subject Formation

Emma Wolukau-Wanambwa
Disciplining Creativity: Arts Programs for Disadvantaged Youth in Egypt

Jessica Winegar

Session 9.4 – Round Table – Excavating Ghana's Past
Rachel Ama Assa Engmann – Room 108

Participants:
- Raymond Agbo
- Frederick Kofi Amekudi
- Fritz Biverridge
- Rachel Ama Assa Engmann
Session 9.5 – *Shifting the Lens: Political Cartooning in West Africa*

**Janine Sytsma** – Syndicate Room 1 (G10)


**Janine Sytsma**

"What a Shock?" On 'Crisis Cartoons' as Critical Entertainment in Ghana's Fourth Republic

**Joseph Oduro-Frimpong**

Soja Go, Soja Come: A Semiotic Analysis of Visual Imageries in Nigerian Political Cartoons

**Ganiyu A. Jimoh**

Cartooning Social Realities: A Personal Account

**Mike Asukwo**

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Session 9.6 – *Handling/Manipulating Photographs in Africa: New Perspectives in Photography History, II of II*

**Marian Nur Goni, Erika Nimis** – Syndicate Room 2 (G09)

Priya Ramrakha and What's Possible

**Erin Haney**

Deriving Multiple Meanings from Nigerian Meme Pictures

**Deborah N. Dike**

Seriality and Collective Curation: Photographs as Printed Objects in West African Contexts

**Jennifer Bajorek**

Nuku Studio: A Strategic Mission to Establishing a Photographic Business and Archive

**Nii Obodai**

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<td>14:00 –</td>
<td><strong>Session 10.1 - Neither Temple nor Forum: What is a National Museum in Africa?, I of II</strong></td>
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<td>Raymond Silverman, Peter Probst – Room 118 (Main Conference Room)</td>
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<td>The Uganda Museum: Pasts and Futures</td>
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<td><strong>Nelson Abiti Adebo and Derek R. Peterson</strong></td>
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<td>La Musée National Boubou Hama du Niger: The Craft of Nation Building</td>
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<td><strong>Maki Garba and Amanda Gilvin</strong></td>
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<td>Does Morocco Have a National Museum?</td>
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<td><strong>Ashley V. Miller</strong></td>
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<td><strong>Session 10.2 – African Utopias, Afrofuturism, Afropolitanism: Imagining and Imaging African Futures</strong></td>
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<td>Liese Van Der Watt – Nketia Room</td>
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<td>Africans at the wax museum: staging cultural diplomacy in an era of decolonization</td>
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<td><strong>Darren Newbury</strong></td>
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<td>The Proto-Afropolitans: Representations of 20th Century Black Urbanisms</td>
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<td><strong>Pfunzo Sidogi</strong></td>
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<td>Estrangement seeping into the walls of home: Exploring “home” in an Afropolitan paradigm</td>
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<td><strong>Liese Van Der Watt</strong></td>
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<td>Afrofuturism and Contemporary African Music Videos</td>
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<td><strong>Annabelle Wienand</strong></td>
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<td>· Jean-Pierre Bekolo</td>
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<td>· Jordan Fenton</td>
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Session 10.4 – *Ghanaian-African Art and Diverse Poetic Interlace*

**Mantey Jectey-Nyarko** – Room 108

Adinkra: A Preclusive Agent of Internal Conflict Among the Asante of Ghana

**Mantey Jectey-Nyarko**

From Studio to Society: The Case for a Social Capital of Art

**Amarkine Amarteifio**

Transparencies: A Poetic Confluence of Painting and Sculpture with Photography

**Selasi Awusi Sasu**

Masked Unmasked: A Renascence of Semiology

**Cyril Senyo Kpodo**

Beads: Artistic Adornment for Men, Women, and Children

**Nancy Leoca Ackam**

Session 10.5 – *The Coronation of Ewuare II, the 40th Oba of Benin*

**Prince Kennedy Eweka** – Syndicate Room 1 (G10)

Echoes of an Ancient African Kingdom in the 21st Century: Transition and Coronation of an Oba of Benin, a Photographic Account of an Eyewitness and an Insider

**Kennedy J. Eweka**

Symbolism of the Benin Kingdom's Ekasa Royal Dance

**Felix Osagbovo**

Ekasa: History, Image, Music, and Dance

**Josephine Abbe and Jean Borgatti**

The Role of Women in the Coronation of an Oba in the Benin Kingdom

**Augustine Okwudili Afam and Etim Ekpenyong**
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**Session 10.6 – Other Issues**

**Robert Soppelsa** – Syndicate Room 2 (G09)

Some Functions and Contexts of Traditional Pottery in Naakpili Community in Northern Ghana

_Y. Iddrisu, V. Adu-Gyamfi, and K.K. Agyeman_

Sacred Art in Imagined Spaces: Exploring the Sacred Groves in Cameroonian Fiction

_Nkemngong Nkengasong_

Art Educator Can Play a Center Role in Responding To Child Abuse

_Siphe Potelwa_

Art is Art: Dialog and Dissent in Justine Gag and Beate Engl's ECHO

_Alex Moore_

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**Session 11.1 – Neither Temple nor Forum: What is a National Museum in Africa?, II of II**

_Raymond Silverman, Peter Probst_ – Room 118 (Main Conference Room)

The National Museum of Ethiopia and the Nation

_Bereket Zewdie Negas, Hiruy Daniel Tefera, and Raymond Silverman_

National Museums of Kenya—From Independence to the Present

_David Mbuthia and Rosalie Hans_

Giving the Ghana National Museum a New Life
Domnic Kuntaa and Kodzo Gavua
The Sudan National Museum and National Heritage in Sudan

Abdelrahman Ali and Geoff Emberling

Session 11.2 – Our 'Bon Vivant:' The Life and Impact of Scholar Marilyn Houlberg

Emilie Boone, Katherine Smith – Nketia Room

Travels with George: Reflections on an Interstitial Life
Lauren Derby
Remembering Marilyn

Henry John Drewal
Flags, Skulls, Altars: Marilyn Houlberg and the Performance of Things

Myron Beasley
Femina Obscura: Crediting Women's Roles in the Artistic Authorship of Their Twin Figures (ere ibeji)

Deborah Stokes
Research and Commerce in the Life and Work of Marilyn Houlberg

Katherine Smith
Calling on Péralte: Expanding Houlberg's Contributions to the History of Haitian Photography

Emilie C. Boone

Session 11.3 – Islamic Architecture and Contested Cultural Heritage in Africa

Michelle Apotsos, Barbara E. Frank – Training Room (G07)

Islamic Architecture in Northern Ghana, Ownership and Control

Mahmoud Malik Saako
Crises in Contesting Identities in Islamic Sacral Architecture: A Reflection on the 'Hagia Sophia' in Accra, Ghana

Nii-Adziri Wellington
Whose Heritage? Unpacking the Reality of Larabanga's Ancient Mosque

Michelle Apotsos
Session 11.4 – Localizing the Foreign
Brian Smithson, Carlee Forbes – Room 108

“A National and International Player:” King Hassan Jalloh and the Local Authority of Foreign Acclaim
Samuel Mark Anderson
Foreign Tastes, Local Styles: Situating Voania Muba within the Colonial Context
Carlee Forbes
Instrumentalizing the Foreign: Water Spirits, Migration, and Sacred Arts in Ghana and Togo
Elyan Jeanine Hill
“The World Doesn't Want the Truth:” Staging Yorùbá Religion in Béninois Video Films
Brian C. Smithson

Session 11.5 – Round Table – Focus on Studio Practice at the University of Benin, Department of Fine and Applied Arts, Ekehuang Campus, Benin City, Nigeria
Jean Borgatti – Syndicate Room 1 (G10)
Participants:
· Lugman Alao
· Esther Esizimetor
· Peju Layiwola
· Stephen Maku
· Freeborn Odiboh
· Mike Omoighe
· Titilayo Omoighe

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SESSION 12

Session 12.1 – Design Histories/Practices in Africa and Beyond
Kerstin Pinther, Barbara Plankensteiner – Room 118 (Main Conference Room)

Ladi Kwali, Michael Cardew and The Tangled History of African Studio Pottery
Susan Vogel
Designing Congolese Modernism in the Era of Authenticity
Ruth Sacks
Ade Bakare: Artist, Couturier, Entrepreneur
Jean M. Borgatti
Design as a Communal Process: The Works of Diébédo Francis Kéré
Marlene Rutzendorfer
Speculative Forms and Afrotech: Perspectives from the Exhibition Project "Flow of Forms/Forms of Flow: Design Histories between Africa and Europe"
Kerstin Pinther

Session 12.2 – Àsìkò: On the Future of Curating and Curatorial Pedagogies in Africa, I of II
Bisi Silva – Nketia Room

Presentations by Asiko 2017 Curators from eight African nations:
· Dana Whabira
· Igo Lassana Diarra
· Moses Serubiri
· Gadi Ramadhani
· Jabulani Pereira
· Fabiana Lopes
· Rose Jekprorir
Session 12.3 – Round Table – *Africa's Photographic Futures*

**Ian Bourland** – Training Room (G07)
Participants:
- Antawan Byrd
- Neelika Jayawardane
- Remi Onabanjo
- Paul Weinberg
- Jared Thorne

Session 12.4 – *Methodology/Interpretation*

**Phil Peek** – Room 108

What Difference Does it Make Who is Speaking

**Mbali Khoza**
Studio Photography as a Contemporary Genre: Resisting Historical and Discursive Legacy, Forging New Tropes

**Jean-Sylvain Tshilumba Mukendi**
The Lower Niger Bronzes: Some Conclusions

**Philip Peek**
Creative Welded Metal Art as a Means to Financial Sustainability

**Sobowale Tolulope and Johnson Oladesu**

Session 12.5 – *Indigenous, Imported, and Innovated Heraldry in Africa*

**Donna Pido** – Syndicate Room 1 (G10)

Omu Aro: The Modernity of Tradition in Aro Heraldry

**Eli Bentor**
Spoken Heraldry of Pang'odo Clan
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**Session 13.1 – Round Table – Graffiti Art and the Rise of Civil Society Across Africa**
Leslie Rabine – Room 118 (Main Conference Room)
Participants:
· Abdoulaye Niang
· Djibril Drame
· Lillian Shoroye
· Victor Gwande and Sylvester Dombo
· Thierno Moussa Sané (aka Big Key)
· Kevin Esendi Abwona (aka Bankslave)
· Leslie Rabine
· Sandra Klopper

Session 13.2 – Ásikò: On the Future of Curating and Curatorial Pedagogies in Africa, II of II

Bisi Silva – Nketia Room

Presentations by Asiko 2017 Curators from five African nations:
· Martha Kazunga
· Cliford Zulu
· Mifta Zeleke
· Ange Tchetmi
· Fabiana Lopes

Discussants

Nontobeko Ntombela
Antawan I. Byrd

Session 13.3 – Sustaining Traditions, Saving Black Lives: African Music and Dance Matters!

Ama Oforwiaa Aduonum – Training Room (G07)

We are Dying’: Should Sustainability of Asafo be an Issue for Black Lives Matter?

Ama Oforwiaa Aduonum
Improvisation-is-performance: The Centre of Practice

Sheron Wray
African Culture for Economic Development

Jeanette “Adama Jewel” Jackson
Investigating the African Aesthesis: The Urban Griot

Makeda Kumasi

Session 13.4 – Round Table – Creative Coalescing: Artists of KNUST and Ghana’s Contemporary Art Revolution

Rebecca Nagy, Susan Cooksey – Room 108
Participants:
- Alissa Jordan
- George Ampratwum
- Kwaku Boafo Kissiedu (Castro)
- Edwin Bodjawah
- Dorothy Amenuke
- Va-Bene Elikem Flatsi
- Adjo Kisser
- Tracy Naa Koshi Thompson
- Jeremiah Quarshie
- Ibrahim Mahama

Session 13.5 – Fieldwork vs the Archive: African Art History's Methodological Past, Present, and Future

Angie Epifano, Melanie Lukas – Syndicate Room 1 (G10)

Diaspora Connection in a 19th Century African American Archive: Dr. Georgia Patton-Medical Missionary to Liberia

Earnestine Jenkins
The Curious Case of the Baga and Dr. Maclaud: Scientific Fieldwork in Colonial Guinea

Angie Epifano
Writing History without Archives: The Case of the Johannesburg Biennale
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<tr>
<th>Time</th>
<th>Session/Activity</th>
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<tr>
<td>12:30 – 14:00</td>
<td>LUNCH</td>
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<tr>
<td>14:00 – 15:30</td>
<td><strong>SESSION 14</strong></td>
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<td><strong>Session 14.1 – <em>Gender as Metaphor in Africa and its Diaspora</em></strong></td>
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<td>Babatunde Lawal – Room 118 (Main Conference Room)</td>
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<td>Two Sides of the Same Coin: Gender Complementarity in African Visual Culture</td>
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<td>Babatunde Lawal</td>
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<td>The Power Behind the Throne: The Image of the Queen Mother (Iyoba) in Benin Art</td>
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<td>Ndubuisi C. Ezeluomba</td>
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<td>Subverting the Norm: Women and the Veil in Ghana and the African Diaspora</td>
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<td>Mikelle Omari Smith-Tunkara</td>
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<td>Mambo Cecile Fatiman and Oungan Boukman Douty in the Allegorical Painting “Ceremonie du Bois Cayman” by the Haitian-born artist Ulrick Jean-Pierre</td>
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<td>Bamidele Agbasegbe Demerson</td>
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<td>Suzanne Preston Blier</td>
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<td><strong>Session 14.2 – <em>Photography and Cosmopolitanism in Africa</em></strong></td>
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<td>Malcolm Corrigall – Nketia Room</td>
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<td>‘A Spirit of Cosmopolitanism Happily Prevailing in Art’: South African Camera Clubs in Transnational Networks of Photography</td>
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Malcolm Corrigall
Not a Mirage: Connectivity, Photographs, and the Sahara Desert

Michelle H. Craig
'London Reminds me of Fordsburg': Ernest Cole & World Photography

Candice Jensen
Cosmopolitanisms, Localities, and Audiences in the Work of Early West African Photographers

Charles Gore
Discussant

Erin Haney

Session 14.3 – On Nostalgia

Zamansele Nsele – Training Room (G07)

Congo Far West: Negotiating Memory and Meaning in Sammy Baloji’s Photomontages

Perrin Lathrop
The temporality of the image in Dakar

Branwyn Poleykett
On Afrofuturism and Prospective Nostalgia

Zamansele Nsele

Session 14.4 – Round Table – New Pedagogies and New Resources? Textbooks and their Alternatives for University Teaching

Monica Blackmun Visonà – Room 108

Participants:
• Elizabeth Perrill
• Kathy Curnow
• Joseph Adande
• Peri Klemm
• Martin Elouga
• Anitra Nettleton
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<th>Susan Gagliardi</th>
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<td>15:30 – 16:00</td>
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