



ARTS COUNCIL OF THE AFRICAN STUDIES ASSOCIATION

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*For more information, see "ACASA Election Report"*

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.

**Deadlines for submission of news items:**

Spring/Summer 2016: May 15, 2016

Fall 2016: September 14, 2016

Winter 2017: January 14, 2017

# President's Welcome

Dear ACASA members,

It is 2016, a new year with an almost completely new ACASA board to help us continue the journey ahead.

First of all, I would like to express my gratitude to the wonderful people that will be leaving the board or changing their roles within. John Pepper our outgoing past president, has been an involved and dedicated leader up until the very end of his mandate. Pam Allara, Cynthia Becker, Kevin Doumouchelle, Till Forster, Barbara Plankensteiner, David Riep, Karen von Veh have generously shared their talent and thoughtfulness keeping everything running smoothly and on track. It has been an honor and a pleasure to work with all of them. Dominique Malaquais has lead us to this point with grace and inspiring vision helping us broaden and internationalize the association's academic and intellectual partnerships. I very much look forward to our ongoing collaboration.



Silvia Forni, President

I am also thrilled to welcome our new board members: Yaelle Biro, Jordan Fenton, Cecile Fromont, Cory Gundlach, Liese Van Der Watt, Leslie Rabine, Deborah Stokes. Shannen Hill, with admirable dedication and commitment to the association, has been re-elected to the board and will transition from being our secretary-treasurer to her new role as president-elect. It is quite exciting to continue the journey with such an inspiring group of people.

As I am sure you all know very well by now, the big project in our hands is the planning of the next Triennial Symposium that will take place at the

**University of Ghana in Legon from August 8 to 13, 2017.** This will be our first Triennial on the African continent and we are all thrilled to see it come to life.

The executive and the board at large have worked diligently to define the scope of the conference in partnership with the University of Ghana's Institute of African Studies. Suzanne Gott has joined Kwame Labi as co-chair of the Triennial committee. Susan Vogel has accepted to lead ACASA's fundraising efforts, and we are ready to move forward with the organization and logistics.

In short, this is a very exciting moment for our association, but also one with unprecedented demands and challenges on our finances.

We would love this triennial to be special for all, and have that chance to support as many graduate students, untenured faculty, curators, scholars on the African continent and outside of it, and local students and colleagues as possible to make sure that cost is not a barrier for those who wish to attend.

To make this vision come to life, this time more than ever, we really need your help. Please consider con

tributing to one of our funds, but particularly to the Triennial Fund and Travel Fund as we really need to pull as many resources as possible in that direction. Remember that ACASA is a 501 (c) (3) tax-exempt organization, so members based in the US can deduct the donation as a charitable contribution to the extent provided by the law.

To donate, you can use our brand new credit card on-line system or mail in a cheque to our treasurer. Information and donation forms can be found on line at <http://www.acasaonline.org/donations/>

Thank you very much for supporting ACASA, the organization that brings us together!

—**Silvia Forni, President**



## From the Editors

### From the Editor

I want to thank the membership for appointing me and Leslie Rabine as the next editorial team to take the reins of the ACASA Newsletter beginning with this 102<sup>nd</sup> winter volume. We want to express our gratitude to the former editor, David Riep, and the assistant editor, Pam Allara, for all their hard work. Leslie and I are eager to continue the newsletter's mission as a platform for communicating key resources and opportunities. We are committed to reaching out to our readers around the globe and bringing current and exciting news about our colleagues' work, upcoming conferences, exhibitions, digital resources, new research and venues for professional growth and connections.

In this edition you will find news about the South African Visual Arts Historians (SAVAH) conference, graduate student symposium opportunities, and ACASA-sponsored panels at the 59<sup>th</sup> ASA meeting to be held in Washington, DC in December 2016. We are, also, highlighting deadlines for CfPs chronologically for easier reminders. In addition, there is a timeline of numerous exciting exhibitions on view around the world, including New York, Washington D.C., London, Spain, and South Africa.

The University of Ghana in Legon will be the official host for the 17<sup>th</sup> Triennial Symposium on African Art, August 8 – 13, 2017. We are urging members to read the newsletter for important information and updates on the conference - see the President's Welcome and a new section dedicated to Triennial News. Thanks to those of you who contributed to the information sharing for this edition.

—**Deborah Stokes, Editor**



In The Laib Wax Room, Wash DC, 2014.  
Photo by M. O'Neill

## From the Assistant Editor



Photo by Djibril Drame, Saint Louis, Senegal, 2015.

Starting a new journey is both exhilarating and daunting. Fortunately, on this new journey as ACASA Assistant Editor, so many thanks to Editor Deborah Stokes and past Editor David Riep for their help and support. And thanks to all of you who contributed to this issue. It's been moving to hear from so many of you, to correspond with valued colleagues, and to get news of your exciting conferences, exhibitions, research and creative projects.

Speaking of starting new journeys, we hope to make our first triennial in Africa a glorious occasion. The newsletter has added a new section to the table of contents dedicated to the 2017 ACASA Symposium in Ghana. We hope it will be a vehicle for planning, reporting, updating and fundraising. We hope you will all participate as we make our way together along this journey.

—Leslie W. Rabine, Assistant Editor



## Donor Recognition

ACASA thanks donors who enable our many programs, including the Triennial fund, the Roy Sieber Dissertation Award, our Travel Fund for members to attend meetings and conferences, and our Endowment Fund for long term planning:

### Recent Donors:

#### **Triennial Fund:**

William Dewey  
Henry Drewal  
Corinne Kratz  
Elizabeth Perrill  
Robin Poynor

#### **Roy Sieber Dissertation Award Endowment Fund:**

William Dewey  
Robin Poynor

#### **Travel Endowment Fund:**

William Dewey  
Henry Drewal  
Elizabeth Perrill  
Liese Van Der Watt

#### **ACASA Endowment:**

William Dewey  
Henry Drewal



# Calls for Papers, Proposals and Research Opportunities

## February 15, 2016 Deadline

### Graduate Students in the Humanities Symposium

The Bruce Museum welcomes submissions for its second annual graduate student symposium, this year organized in conjunction with the exhibition *Electric Paris* that explores works of art that record the ways in which Parisians experienced the city as it transitioned from old to new technologies.

Building on this central theme of the exhibition, the museum invites graduate students in the humanities to submit papers on the relationship between the arts and the advent of new technologies from a broad range of time periods, geographic regions, and theoretical approaches. From the invention of the printing press through to the popularization of social media, emerging technologies have had a profound effect on the arts.

This symposium seeks to address how artists, writers, musicians, and the like have responded to advancements in travel, communication, medicine, etc., which radically reshape the lived experience. Potential approaches to this topic include, but are not limited to: • Technology as subject matter • Using new technology in the process of art making • New technology as artistic medium • New technology as dissemination tool • Overt rejection of technology • History and reception of new technology • Gendered, racial, or social issues in relation to technological change • Exhibition of new technology • New technology and the built environment.

Graduate students chosen to participate in the symposium will present 20 minute papers, which will be followed by a discussion moderated by Dr. Gülru Çakmak, Assistant Professor of Nineteenth-Century European Art at University of Massachusetts, Amherst. All graduate speakers will receive an award of \$250 for participating. Please submit an abstract (maximum 300 words) for a twenty-minute paper and a one-page CV as a single PDF by February 15, 2016. Selected speakers will be notified in early March. Completed papers must be submitted by April 20th. Please email materials to Mia Laufer at [mlaufer@brucemuseum.org](mailto:mlaufer@brucemuseum.org)

## February 15, 2016 Deadline

### SAVAH Conference 2016

#### July 28 -32, 2016, Faculty of Art, Design & Architecture, University of Johannesburg

*Organising committee: Prof Federico Freschi (SAVAH President), Prof Karen von Veh (SAVAH President ex-officio), Prof Brenda Schmahmann (South African Research Chair in South African Art and Visual Culture, University of Johannesburg), Prof Judy Peter (University of Johannesburg), Landi Raubenheimer (SAVAH Secretary).*

*Confirmed keynote speaker: Prof Steven Nelson, Director, African Studies Center, UCLA, Los Angeles*

The 31<sup>st</sup> annual conference of the South African Visual Arts Historians (SAVAH) will take place at the University of Johannesburg on Friday 29 and Saturday 30 July 2015. It will commence with a welcoming event on the evening of Thursday 28 July and end with tours on the morning of Sunday 31 July.  
Rethinking Art History and Visual Culture in a Contemporary Context

In this conference we seek to take stock of what we do in art history (and related areas of exploration) in light of new calls for transformation and relevance. Some of the questions this might involve are the following:

What do we understand by an imperative to “decolonise” the university and/or our discipline/s, and are such agendas feasible and productive?

What kinds of topics, themes and areas of exploration are relevant to art history and visual culture studies in South Africa in the 21<sup>st</sup> century?

How have calls for transformation within the academy had a bearing on the perspectives we might adopt to understand art, architecture and visual culture – whether contemporary or historical – from outside the academy?

How might a politics of race and anti-imperialism inform not only what we explore but also how we go about the practices of research? In this regard, are there theorists whose work we ought to consider more than we do, and are there different methodologies we ought to employ?

If resistance associated with the Rhodes Must Fall campaign focused primarily on a politics of race, should equal attention not also be directed at the implications of gender or class on visual representation?

What might be the role of community engagement initiatives within the academic project?

How might a decolonising impetus as well as a drive towards promoting inclusivity affect not only curricula but also educational practices?

How might such transformative agendas affect curatorial initiatives, public art or the collecting of art?

To what extent have other kinds of changes in recent years – such as developments within the digital domain – offered new opportunities to facilitate such critical engagement with art historical practices?

Send inquiries to: [karenv@uj.ac.za](mailto:karenv@uj.ac.za). We invite presentations of 20 minutes that focus on particular examples or case studies that can contribute towards addressing the above questions or indeed any others which have a bearing on art history’s relevance and changing roles within the present.

Please send a title of your proposed paper, an abstract of between 300 and 400 words as well as your affiliation and contact details to [karenv@uj.ac.za](mailto:karenv@uj.ac.za) by 15 February 2016. Please write the words “SAVAH conference proposal” in the subject line of your e-mail.

### **15 February 2016 Deadline**

***Africa , Land of History and Culture History, Memory, and Future Challenges***

VIII International Conference

University of Oran 2, Mohammed Benahmed, Algeria

May 10- 11, 2016

<https://networks.h-net.org/node/73374/announcements/104997/africa-land-history-and-culture-history-memory-and-future>

### **February 29, 2016 Deadline**

**ACASA-Sponsored Panels or Roundtables**

**59th Annual Meeting of the African Studies Association**

December 1- 3, 2016 Washington, DC Marriott Wardman Park

*ACASA sponsors one panel and/or one roundtable at ASA’s annual meeting.*

Conference Theme: ***Imagining Africa at the Center: Bridging Scholarship, Policy, and Representation in African Studies***

We invite proposals for panels in all areas of the study of the arts of Africa, and we welcome submissions from professionals and scholars at all stages of their careers.

ADDRESS: Send proposals electronically to

Cécile Fromont, ASA Liaison, [fromont@uchicago.edu](mailto:fromont@uchicago.edu)  
and copy Liese Van der Watt ACASA Secretary, [liesevanderwatt@gmail.com](mailto:liesevanderwatt@gmail.com)  
ORGANIZED PANEL PROPOSALS

A panel has a chair, no more than four paper presenters, and a discussant.

A panel proposal consists of 1) the panel title and abstract; 2) names, email address, phone number, and institutional affiliation of each participant on the panel; 3) paper titles and an abstract for all the papers. The panel abstract should consist of a statement about the topic and a brief summary of the main argument(s) to be explored (approximately 250 words). The quality of the panel abstracts is the main criterion for acceptance.

#### ROUNDTABLE PROPOSALS

A roundtable consists of a chair and no more than five presenters.

A roundtable proposal consists of a title, abstract, and the proposed roundtable participants. The roundtable abstract should consist of a statement about the topic and a brief summary of the main issues to be explored (approximately 250 words). The quality of the roundtable abstract is the main criterion for acceptance.

#### AUTHOR MEETS CRITIC ROUNDTABLE PROPOSALS

An Author Meets Critic Roundtable consists of a chair and no more than five presenters.

One of the five presenters must be the author of the work being discussed. If someone other than the author is submitting the roundtable, they must confirm that the author will participate if the roundtable is accepted. Proposal must include the name and affiliation of the book's author(s), the complete title of the book,

the publication date and name of publisher, a brief statement on the significance of the book to African studies, and the names and affiliations of confirmed roundtable participants, and justification for why they were chosen.

Panel chairs must be members of ACASA. For those panels and/or roundtables accepted for ACASA sponsorship, all participants on a panel, including the chair and discussant, must be pre-registered to the ASA conference by May 31, 2016 in order to be accepted and listed in the program by ASA.

#### February 29, 2016 Deadline

##### ***Digital Publics and Counter-Publics in Africa***

Over the last decade Africa has been experiencing what has commonly been referred to as a 'digital revolution' driven, in no small measure, by the rapid spread of mobile telephony. However, scholarly research has struggled to keep pace with these fast changing and diverse developments, as well as their attendant social, political and economic impacts. This Special Issue, intended for submission to the Journal of Eastern African Studies, takes up this challenge to understand how the rapid spread of digital technology is reshaping social, political and economic life in Eastern and Central Africa. In particular, it focuses on the range of publics and counterpublics that have been convoked by means of digital media. We invite paper proposals from a range of disciplines, including (but not limited to) politics, media studies, history and anthropology. If you are interested in contributing to the special issue, please submit your proposed title, with an abstract of 300-500 words to [digitalpublics@gmail.com](mailto:digitalpublics@gmail.com).

#### March 2 Deadline

##### **North American Conference for British Studies Call for Presenters:**

*The Eighteenth-Century Transatlantic Britain*

November 11-13, 2016

Washington, D.C.

Call for Presenters: The North American Conference for British Studies

Panel Topic: The Eighteenth-Century Transatlantic Britain

Soliciting for paper proposals to be submitted as a full panel to this year's conference in Washington.

The panel will give focus to new scholarship on transatlantic Britain in the eighteenth century. As it strives to be interdisciplinary, scholars from all fields may submit an abstract.

<https://networks.h-net.org/node/73374/announcements/103268/nacbs-call-presenters-eighteenth-century-transatlantic-britain>

## **May 2, 2016 Deadline**

### **African Critical Inquiry Program: the Ivan Karp Doctoral Research Awards**

**For African Students Enrolled in South African Ph.D. Programs**

#### **Reminder: Call for Applications**

**The African Critical Inquiry Programme (ACIP)** is pleased to announce the 2016 Ivan Karp Doctoral Research Awards to support African doctoral students in the humanities and humanistic social sciences who are enrolled at South African universities and conducting dissertation research on relevant topics. Grant amounts vary depending on research plans, with a maximum award of ZAR 40,000.

ACIP seeks to advance inquiry and debate about the roles and practice of public culture, public cultural institutions and public scholarship in shaping identities and society in Africa. The Awards are open to African postgraduate students (regardless of citizenship) in the humanities and humanistic social sciences. Applicants must be currently registered in a Ph.D. programme in a South African university and be working on topics related to ACIP's focus. Awards will support doctoral research projects focused on topics such as institutions of public culture, particular aspects of museums and exhibitions, forms and practices of public scholarship, culture and communication, and the theories, histories and systems of thought that shape and illuminate public culture and public scholarship. Awards are open to proposals working with a range of methodologies in the humanities and humanistic social sciences, including research in archives and collections, fieldwork, interviews, surveys, and quantitative data collection.

For full information about this opportunity and how to apply, see the Call for Applications listed under "ACIP Opportunities" on our website:

<http://www.gs.emory.edu/about/special-programs/acip.html>

## **May 2, 2016 Deadline**

### **African Critical Inquiry Program**

<http://www.gs.emory.edu/about/special-programs/acip.html> for detailed information

**The African Critical Inquiry Programme (ACIP)** invites proposals from scholars and/or practitioners in public cultural institutions in South Africa to organize a workshop to take place in 2017.

Workshops might focus on particular notions and issues related to publics, visibility, museums and exhibitions, art, performance, representational or institutional forms from methodological, practical, and theoretical vantages. They might examine forms and practices of public scholarship and the theories, histories and systems of thought that shape and illuminate public culture and public scholarship. Workshops should encourage comparative, interdisciplinary and cross-institutional interchange and reflection that brings into conversation public scholarship in Africa, creative cultural production, and critical theory. Workshop budgets will vary depending on proposed plans; the maximum award is ZAR 60,000.

**Workshop Themes and Formats:** Proposed Workshop themes should focus on issues and questions that foster critical examination and debate about forms, practices and institutions of public culture. Themes should be addressed from multiple orientations and disciplines and include comparative perspectives. Workshops should be planned to engage participants across different institutions of public culture, including universities, museums, arts and culture organizations, NGOs or others appropriate to the topic.



**Examples of formats** that might be proposed or combined can be found at <http://www.gs.emory.edu/about/special-programs/acip.html> **Contact** [lameezlalkhen@gmail.com](mailto:lameezlalkhen@gmail.com)

**Who Should Apply:** Applications may be submitted by experienced scholars and cultural practitioners based in universities, museums, and other cultural organizations in South Africa who are interested in creating or reinvigorating interdisciplinary, cross-institutional engagement and understanding and who are committed to training the next generations of scholar-practitioners. Applications may be submitted by a single individual or a pair of individuals who have different institutional affiliations and bring different perspectives, approaches or specializations to the proposed Workshop theme.

**How to Apply:** Interested applicants should submit as a single file attachment with documents in the order listed at: <http://www.gs.emory.edu/about/special/acip.html>

Applications should be sent by email with the heading “ACIP 2017 Workshop Proposal” to [lameezlalkhen@gmail.com](mailto:lameezlalkhen@gmail.com). Supported by funding from the Ivan Karp and Corinne Kratz Fund <http://www.gs.emory.edu/about/special/acip.html> <https://www.facebook.com/ivan.karp.corinne.kratz.fund>

ACIP is a partnership between the Centre for Humanities Research at the University of the Western Cape and the Laney Graduate School of Emory University in Atlanta, Georgia (USA).

**July 6 to October 15, Period for proposing panels**

***Les 4ième Rencontres des Etudes Africaines en France***

July 5-7, 2016 Paris, France

<http://reaf2016.sciencesconf.org>

Hosts some panels on African art and museum studies



## Exhibitions

***Paul Emmanuel — Remnants***

January 29 – March 20, 2016

808 Gallery

Boston University, Massachusetts

**Opening Reception:** Thursday,

January 28, 6-8pm

The South African artist Paul Emmanuel employs various media to reveal layered visions concerned with his identity living in the post-apartheid nation. This solo exhibition features artworks related to the *The Lost Men France*, which was installed adjacent to the Thiepval Memorial to the Missing of the Somme in France during the summer of 2014.

*Paul Emmanuel: Remnants* underscores concepts of loss, memory, and processes of memorialization in an evocative installation centered around the literal “remnants” of the *The Lost Men France* banners, torn and battered by the summer winds of the Somme. Included are a series of ethereal drawings and prints as well as two video works.

<http://www.bu.edu/art/category/exhibition/>



Paul Emmanuel, installation, *The Lost Men France*, Authuille, France, 2014

### **Emeka Ogboh's Market Symphony**

Smithsonian's National Museum of African Art

Feb. 3, 2016 – Sept. 24, 2016

A site-specific commission by the museum, *Market Symphony* draws on the commercial cries and urban ambiance of Balogun, a sprawling open-air market in Lagos, Africa's largest and most populated city.

### **Capsule 03: Lynette Yiadom-Boakye**

Haus der Kunst, Munich, Germany

Closing February 14, 2016

[www.hausderkunst.de](http://www.hausderkunst.de)

### **Georges Adéagbo installation**

February 17, 2016-May 6, 2016

The Israel Museum has invited artist Georges Adéagbo from Benin to create a new installation for its Focus Gallery.

Adéagbo (\*1942 in Cotonou) has been a strong and distinctive voice in the contemporary art world since the mid-1990's. His floor- and wall-installations present a network of ideas and associations manifested in materials, that the artist collects during his extensive stays in Israel and in his home-country Benin. Using his own texts, found objects, books as well as paintings and sculptures that are executed by his studio colleagues, the artist detects visual and conceptual commonalities and relationships between distinctively separate cultures.



Georges Adeagbo (before installation) photo / Israel Museum Jerusalem 2/16 - June 2016.

A catalogue will be published on the occasion of this site specific exhibition with contributions from museum staff: Rita Kersting, Curator for Contemporary Art, Kobi Ben-Meir, curator at the Ruth Youth Wing and Dorit Shafir Curator of the Arts of Africa and Oceania. <http://www.imj.org.il/exhibitions/presentation/exhibit/?id=1079>.

### **Wondrous Worlds: Art & Islam Through Time & Place**

Newark Museum

February 12, 2016 - May 15, 2016

Featuring more than 100 outstanding works of art from the Newark Museum's extraordinary collections, *Wondrous Worlds* will showcase the long history, vast geographic expanse and amazing diversity of works of art in the Islamic world.

The exhibition includes works from Southeast Asia and East and West Africa, areas largely overlooked in most exhibitions of Islamic art; and modern and contemporary works featured side-by-side with historic objects. Works in the exhibition cover nearly all media, ranging from carpets to dress to jewelry, ceramics, glass, metal, paintings, prints, calligraphy and photographs spanning over 1,400 years of artistry.



*Decorated Wall Hanging. Egypt, early 20th century. Cotton. Newark Museum Purchase, 1929 29.1470*

***West Africa: Word, Symbol, Song***

British Library, London, England

Closing February 16, 2016

<http://www.bl.uk>

***Making Africa: A Continent of Contemporary Design***

Guggenheim, Bilbao Guggenheim, Bilbao, Spain

Closing February 21, 2016

<http://www.guggenheim-bilbao.es>

***Artists' Books and Africa***

Smithsonian's National  
Museum of African Art

Continuing through  
September 11, 2016.

*Artists' Books and Africa* is the first exhibition to focus on African artists' books from the Smithsonian Libraries' Warren M. Robbins Library and the National Museum of African Art.

<http://africa.si.edu/exhibitions/current-exhibitions/>



***Yto Barrada / LaToya Ruby Frazier***

Carré d'Art, Musée d'art contemporain, Nîmes, France

Continuing through March 13, 2016

***Black Georgians: The Shock of the Familiar***

Black Cultural Archives, London, England

Continuing through April 9, 2016

<http://bcaheritage.org.uk>

***50/50***

The New Church Museum, Cape Town, South Africa

Continuing through April 23, 2016

<http://thenewchurch.co>

***Chief S.O. Alonge: Photographer to the Royal Court of Benin, Nigeria.***

Smithsonian's National Museum of African Art

Continuing through July 31, 2016

This major exhibition showcases the photographs of Chief Solomon Osagie Alonge (1911–1994), one of Nigeria's premiere photographers and the first official photographer to the royal court of Benin. Alonge's historic photographs document the rituals, pageantry, and regalia of the court for more than half a century and provide rare insight into the early history and practice of studio photography in West Africa.

<http://africa.si.edu/exhibitions/current-exhibitions/>



Madame Ogiugo, Benin City, Nigeria.  
Hand-colored photograph by Solomon  
Osagie Alonge, c. 1960. 36 x 26 x .2 cm (14  
3/16 x 10 1/4 x 1/16 in.). Chief S.O. Alonge  
Collection. EEPA 2009-007-177

## ***A Labour of Love: Kunst aus Südafrika – die 80er jetzt***

Weltkulturenmuseum Frankfurt am Main, Germany

Continuing through July 24, 2016

<http://www.weltkulturenmuseum.de/>

## ***Encounters Beyond Borders: Contemporary Artists from the Horn of Africa***

Kennedy Museum of Art, Ohio University

Curated by Andrea, Frohne

Continuing through May 29, 2016

The exhibition focuses on encounters from crossing or leaving behind the borders of a nation-state because of political conflict. Artists' works are exhibited from several countries in the Horn of Africa, comprised of Ethiopia, Eritrea, Sudan, Djibouti, and Somalia along the Red Sea. Living today in North America and Europe, these artists express in their pieces multidirectional flows, frictions, networks, and mobilities within and between the continents of Africa, North America, and other world spaces.



Dawit L. Petros, Mahber Shaw'ate (Association of 7), "Number 8, Nazareth, Ethiopia," 2011

### **Featured Artists:**

Dawit L. Petros (Eritrea/Canada/NYC);  
Elsa Gebreyesus (Eritrea/Canada/Fairfax, VA)  
Salem Mekuria (Ethiopia/Boston)  
Yegizaw Michael (Eritrea/Seattle)  
Wosene Worke Kosrof (Ethiopia/Berkeley, CA)  
Mohamed Hamid (Sudan/Columbus, OH)  
Rashid Ali (Somalia/London) & Andrew Cross (England)  
Julie Mehretu (Ethiopia/NYC)

<https://www.ohio.edu/museum/art/exhibitions/upcoming.cfm>

## **Dada Afrika**

Museum Rietberg, Zurich (CH)

March 18, 2016 – July 17, 2016

An exhibition devoted to the Dadaists' preoccupation with non-European art and culture.

The exhibition marks the 100th anniversary of Dadaism and examines for the first time a hitherto little-researched topic: the Dadaists' preoccupation with non-European art and culture. Materials, forms, texts and music from Africa, Oceania, Asia and America served as sources of inspiration and a reference for abstraction and originality. The exhibition is a collaboration of the Museum Rietberg in Zurich and the Berlinische Galerie. [www.rietberg.ch](http://www.rietberg.ch)

## ***Kota: Digital Excavations in African Art***

Pulizter Arts Foundation, St. Louis, MO

Continuing through March 19, 2016

*Digital Excavations in African Art* is an exhibition exploring how data and technology offer exciting possibili-



ties for groups of artwork that lack deep provenance or contextual information. The exhibition is comprised of nearly 50 reliquary guardian figures produced between the 17th and 20th centuries in what is now Gabon and the Republic of Congo. These unique wood-and-metal sculptures were created to protect the bones of deceased ancestors, but due to missionary efforts and colonialism in the region, many of the Kota objects were subject to exportation and destruction by the early 20th century. Little is known about their original use or specific provenance. The Pulitzer's exhibition features the groundbreaking research of Frederic Cloth, a computer engineer who has created a database of over 2,000 extant guardian figures and a series of algorithms to detect previously unknown patterns and groupings within this corpus. A publication including essays and visual diagrams and a special issue of Tribal Art magazine dedicated to the exhibition including essays by the curators and African art scholars are available. For more details on the exhibition, residency, and related programs, please visit [pulitzerarts.org](http://pulitzerarts.org).



# KOTA

DIGITAL EXCAVATIONS  
IN AFRICAN ART

October 16, 2015 –  
March 19, 2016

## ***Cedric Nunn***

### ***Unsettled: 100 Years War of Resistance by Xhosa Against Boer and British***

#### **Solo exhibition**

Iwalewaha, University of Bayreuth, Germany.

March 24 – May 15, 2016

Curated by Lena Naumann and Siegrun Salmanian, Iwalewaha.

In cooperation with Gallery Seippel, Cologne.

<http://www.iwalewa.uni-bayreuth.de/de/index.html>

## ***Red Africa***

May 26 - August 21, 2016

A program on the legacy of cultural relationships between Africa, the Soviet Union and related countries during the Cold War.

In cooperation with Calvert 22, London.

<http://calvert22.org/red-africa/>

## **Senses of Time: Video and Film-Based Works of Africa**

Smithsonian's National Museum of African Art

May 18, 2016 – March 5, 2017

Five leading contemporary artists - Yinka Shonibare, Sammy Baloji, Berni Searle, Moataz Nasr and Theo Eshetu - explore temporal strategies to convey how time is experienced—and produced—by the body. Bodies climb, dance, and dissolve in six works of video and film, or “time-based” art. Characters and the actions they depict repeat, resist, and reverse any expectation that time must move relentlessly forward.

<http://www.lacma.org/art/exhibition/senses-time-video-and-film-based-works-africa>

<http://africa.si.edu/exhibitions/upcoming-exhibitions/>.

## **Collaborative exhibition of *Egungun* ensembles**

Summer 2016

Opening Date TBA

Professors Bolaji Campbell and Henry Drewal are co-curating a collaborative exhibition of *Egungun* ensembles and performances at Brown University and the Rhode Island School of Design to open in the summer 2016. They plan to travel the exhibition after this venue and welcome inquiries from interested colleagues/institutions [bcampbel@risd.edu](mailto:bcampbel@risd.edu) [hjdrewal@wisc.edu](mailto:hjdrewal@wisc.edu).

# **ACASA 2017 Triennial Symposium in Ghana**

## **Fundraising Appeal**

The big project in our hands is the planning of the next Triennial Symposium. As you all know, this will take place at the University of Ghana in Legon from August 8 to 13, 2017. This will be our first Triennial on the African continent and we are all thrilled to see it come to life.

The executive and the board at large have worked diligently to define the scope of the conference in partnership with the University of Ghana's Institute of African Studies. Suzanne Gott has joined Kwame Labi as co-chair of the Triennial committee. Susan Vogel has accepted to lead ACASA's fundraising efforts, and we have just elected a fantastic new board who will continue to move the planning forward.

In short, this is a very exciting moment for our association, but also one with unprecedented demands and challenges on our finances.

We would love this triennial to be special for all, and have that chance to support as many graduate students, untenured faculty, curators, scholars on the African continent and outside of it, and local students and colleagues as possible to make sure that cost is not a barrier for those who wish to attend. Please help us make this vision come to life by contributing to one of our funds, but particularly to the Triennial Fund and Travel Fund as we really need to pull as many resources as possible in that direction.

Remember that ACASA is a 501 (c) (3) tax-exempt organization, so members based in the US can deduct the donation as a charitable contribution to the extent provided by the law.

To donate, you can use our brand new credit card on-line system or mail in a cheque to our treasurer. Information and donation forms can be found on line at <http://www.acasaonline.org/donations/>

Thank you very much for supporting ACASA, the organization that brings us together!

Yours truly,

**Silvia Forni Shannen Hill Dominique Malaquais**  
**President President-Elect Past President**



# Conferences & Symposia

**February 5, 2016**

## **The Transformative Power of Art - Richard Wagner's Gesamtkunstwerk and Christoph Schlingensief's participatory experiment *Opera Village Africa***

The aim of this conference is to explore Christoph Schlingensief's participatory art project *Opera Village Africa* against the backdrop of Richard Wagner's idea of the Gesamtkunstwerk. The topic will be approached from the perspective of multiple disciplines including anthropology, art history, cultural studies, history, musicology, philosophy, postcolonial studies and theatre studies.

<https://networks.h-net.org/node/73374/announcements/102995/transformative-power-art-richard-wagners-gesamtkunstwerk-and>

**Friday, March 4, 2016**

## **Biennale Cultures in Africa: Lubumbashi, Dakar, Cotonou**

Schermerhorn 612, Columbia University

2:00-7:00, followed by a reception

Biennales are part of a global network that produces and disseminates contemporary art, as well as a platform for grappling with such issues as politics, race, identity, globalization, and postcolonialism. Since 1985, various African constituencies have organized biennales as a means to participate in the world dialogue on contemporary art and to nourish local imaginaries. The present symposium takes the 4<sup>th</sup> Biennale in Lubumbashi (Congo-Kinshasa) as a point of departure to explore "biennale cultures" from the original perspective of a group of artists who have developed an alternative platform to engage and re-author their post-colonial history. Why have biennales found so much more traction in the French-speaking countries? And what is their impact on global artistic practice? As Terry Smith asks, "Who gets to say what counts as contemporary art?"

Speakers include:

Toma Muteba Luntumbue (artistic director, 4<sup>th</sup> edition of the Biennale Lubumbashi);

Sammy Baloji (Artist and co-founder of Biennale Lubumbashi);

Ugochukwu-Smooth C. Nzewi (Curator, 11<sup>th</sup> edition of Dak'Art);

Maureen Murphy (University of Paris 1 Panthéon-Sorbonne);

Z. S. Strother (Columbia University).

Chika Okeke-Agulu (Princeton University) will lead a broader discussion on the nature and significance of "biennale cultures" in Africa. [www.ias.columbia.edu/event/biennale-cultures-in-africa](http://www.ias.columbia.edu/event/biennale-cultures-in-africa)



**May 22-25, 2016**

## **Abstraction Unframed**

Fourth Annual Conference of the Association for Modern and Contemporary Art of the Arab World, Turkey and Iran (AMCA) in partnership with Barjeel Art Foundation and NYUAD

Venue: NYUAD, Abu Dhabi and Barjeel Art Foundation, Sharjah

Our art historical account of modernism has long been rooted in an idea of dissatisfaction with representation, in a twentieth-century impatience with perceived distance from 'real' material, emotion, or knowledge. While Western scholarship privileges one network of European artists with the invention of abstraction in 1910, this dissatisfaction with representation permeated other disciplines as well. Modern architects ceased concerning themselves with historical styles as a *métier*, instead designing machines for living, and for knowing. By mid century, the methods of postwar sociology and planning shifted in the direction of producing data sets which, offering ways to manipulate experience apart from the singularity of good taste or the frame of the individual, became material to the art object (and its deconstruction) as well. For more information, see <http://amcainternational.org/category/conferences/>

## Events

In connection with the ***Paul Emmanuel: Remnants*** exhibition

**Boston University** College of Fine Arts, School of Music, School of Theatre, School of Visual Arts.

**Artist Talk:** Wednesday, February 3, 12:30pm, Room 500, 855 Commonwealth Avenue

**Panel Talk:** "Visual Memory in a Time of Endless War," Thursday, February 11, 4-6pm, 808 Gallery

**Panelists:** **Pamela Allara**, Associate Professor Emerita of Brandeis University; **Shannen Hill**, Associate Curator for African Art, Head of Department, Arts of Africa, the Americas, Asia and Pacific Islands, Baltimore Museum of Art; **Paul Landau**, Professor of History, University of Maryland; **Timothy Longman**, Director, Boston University African Studies Center; **Susan Werbe**, Co-Creator, *The Great War Theatre Project: Messengers of a Bitter Truth* and *Letters That You Will Not Get: The Great War Song Cycle*.

**February 18, 2016**

**Artist as Cultural Ambassador**

**Arturo Lindsay** Professor Emeritus, Spelman College and author of *Santeria Aesthetics* will give a talk as part of his Brittingham Fellow's program at the University of Wisconsin-Madison. Hosted by Henry Drewal, Evjue-Bascom Professor of Art History and Afro-American Studies.





# ACASA Election Results:

As Silvia Forni wrote in her welcoming remarks, we have a new Board, ready to plan our ACASA 2017 triennial in Ghana. We thank you all for voting in the 2015 election, and we are delighted to introduce the new Board members here:

President

**Silvia Forni**, Curator – Anthropology, Department of World Cultures, Royal Ontario Museum, Toronto

President Elect/VP

**Shannen Hill**, Associate Curator for African Art and Head of the AAAP Department, Baltimore Museum of Art; Senior Fellow, National Museum of African Art, Smithsonian Institution

Past President

**Dominique Malaquais**, Senior Researcher, Centre d'Etudes des Mondes Africains, C.N.R.S.

Secretary

**Liese Van der Watt**, Independent writer and researcher, Contemporary African Art, London

Treasurer

**Jordan Fenton**, Assistant Professor of Art History in the Department of Art, Miami University, Ohio

Website Editor

**Cory Gundlach**, PhD student (ABD) in African art history; Associate Curator of African and Non-Western art at the University of Iowa Museum of Art, Iowa City, Iowa

Newsletter Editor

**Deborah Stokes**, Curator for Education, National Museum of African art, Smithsonian Institution

Assistant Newsletter Editor

**Leslie Rabine**, Professor Emerita at the University of California, Davis

ASA Liaison

**Cécile Fromont**, Assistant Professor, Department of art history at the University of Chicago, Illinois

CAA Liaison

**Yaelle Biro**, Associate Curator for African Arts, Metropolitan Museum of Art, New York

**Eric Appau Asante**, Lecturer of African Art and Culture, Kwame Nkrumah University of Science and Technology

**Boureima Diamitani**, Executive Director of the West African Museums Programme, Niamey, Niger

**Sidney Kasfir**, Professor Emerita, Art History Department, Emory University, Atlanta, Georgia

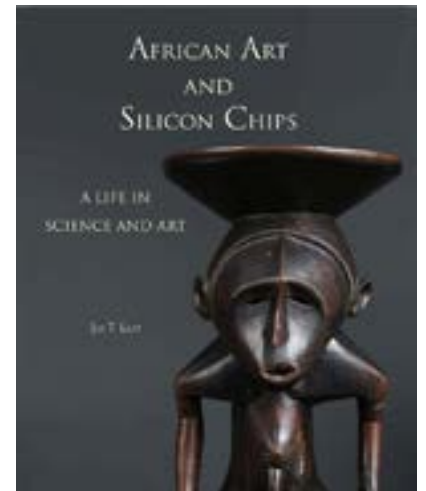


# Current Publications

**Jay T. Last, *African Art and Silicon Chips: A Life in Science and Art*, Santa Ana, CA, 2015: Sierra Vista Books. [SierraVistaBooks.com](http://SierraVistaBooks.com)**

Reviewed by Marla C. Berns, Director, Fowler Museum, UCLA

*African Art and Silicon Chips: A Life in Science and Art* is Jay T. Last's insightful and illuminating memoir of over four decades spent collecting African art. It is a must-read for collectors, dealers, scholars, students, and aficionados of the continent's rich and varied artistic genres. Those who contributed to the growth of a market for African art will find themselves chronicled in the chapters of this book, which highlights major milestones and trends—decade-by-decade—beginning in the 1950s and continuing to the present. Last focuses his narrative on the men and women, who like himself, formed a life-long passion for collecting the arts of Africa and who have given the enterprise its distinctive character and energy. He details his firsthand relationships with a veritable “who's who” of dealers and collectors in the United States and Europe and describes how these personal connections led to the many purchases that shaped his own extraordinary and idiosyncratic collection. Beginning with the acquisition of a Kuba cup in 1961 from the Ladislav Segy Gallery in New York, Last's adventure in collecting continued, with the 1960s and 1970s constituting the most fertile period. This highly readable text details stories of luck, serendipity, prescience, and tenacity in the focused search for objects that met Last's clearly defined aesthetic preferences and addressed his fascination with the serial image.

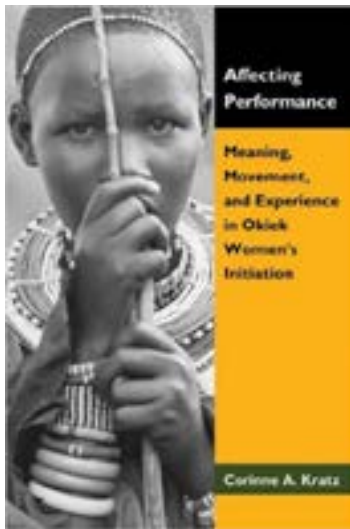


As the title of this autobiography suggests, the intersection of Jay Last's engagement with science and art offers insights into the man behind the collection. The highly inventive and entrepreneurial spirit that brought him such success in the fledgling tech industry in Northern California starting in the 1950s was matched by an appetite for intrepid excursions to remote locations across Africa and by his predilection for simple abstract forms, often featuring tough geometries, that attracted few others in the years of his most intense collecting. Beautiful full-page color images of more than a hundred key works from the Last collection, largely photographed by Scott McCue, are interspersed throughout and object close-ups help to demonstrate the collector's eye. Numerous snapshots document highlights of the author's travels (often with his wife, Deborah) and put faces to many of the individuals who were and still are key to the history of the collecting, affirming, and understanding of the vibrant arts of Africa.

## Back in Print

**Corinne Kratz, *Affecting Performance: Meaning, Movement and Experience in Okiek Women's Initiation*. Wheatmark Publishing, 2010.**

This reissue of “Affecting Performance” makes available a major work in performance studies, linguistic anthropology, ritual and symbolic studies, and African studies. A classic study widely used in the classroom,



the book examines how ceremonial performance works and the contradictory dynamics of gender and ethnicity in Okiek initiation ceremonies in Kenya. Combining discourse analysis, semiotics, history, political economy, symbolic interpretation, and gender studies, Corinne Kratz examines the power of ritual to produce social transformation and explores how children are made into adults through initiation rites. Taking girls' passage into womanhood as her topic, Kratz considers dramatic structure, costume, song, ritual space, and the discourse, rhetoric, and poetics of ceremonial performance. Based on decades of research with the Okiek of Kenya, "Affecting Performance" demonstrates how representations of the central themes of initiation--gender relations and cultural identity--probe the tensions and contradictions that characterize relations between women and men, young and old, and the Okiek and their neighbors. Long-term fieldwork and extensive interviews with Okiek women and men of several generations enable Kratz to situate Okiek ceremonies culturally and historically. She provides a rich description of changes in Okiek life and ceremonies from 1900 to 1990. Kratz's sensitive and detailed analysis of ritual language and ritual action provides an important synthesis and critical perspective for understanding ceremonial structure and performance and for interpreting the efficacy of ritual performance both from actors' and observers' viewpoints.

ies from 1900 to 1990. Kratz's sensitive and detailed analysis of ritual language and ritual action provides an important synthesis and critical perspective for understanding ceremonial structure and performance and for interpreting the efficacy of ritual performance both from actors' and observers' viewpoints.

***Maske* . Photographs by Phyllis Galembo; Introduction by Chika Okeke-Agulu, Aperture, 2016.**

For over two decades, Phyllis Galembo has documented cultural and religious traditions in Africa and among the African Diaspora. Traveling widely throughout western and central Africa, and regularly to Haiti, her subjects are participants in masquerade events—traditional African ceremonies and contemporary costume parties and carnivals—who use costume, body paint, and masks to create mythic characters. Sometimes entertaining and humorous, often dark and frightening, her portraits document and describe the transformative power of the mask. With a title derived from the Haitian Creole word maské, meaning “to wear a mask”, this album features a selection of more than one hundred of the best of Galembo's masquerade photographs to date organized in country-based chapters, each with her own commentary. The book is introduced by art historian and curator Chika Okeke-Agulu (himself a masquerade participant during his childhood in Nigeria), for whom Galembo's photographs raise questions about the survival and evolution of masquerade tradition in the twenty-first century.



From *Maske*, © Phyllis Galembo



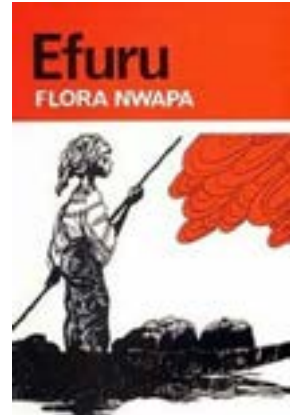
Ngar Ball Traditional Masquerade Dance, Eshinjok Village, Nigeria 2004 © Phyllis Galembo





# News & Announcements

***Efuru* 50<sup>TH</sup> Anniversary Celebration.** *Efuru* is the first novel published by Flora Nwapa, in 1966, and due to the intellectual deposit in the novel, which projected the author far beyond Nigeria boarder and earn her international recognition. She became black Africa's first internationally published female novelist in English Language, and by extension the mother of modern Africa literature. Museum Piece International (MPI), an independent socio-cultural organization, into local, national and trans-national promotion and presentation of Nigeria indigenous peoples' cultural heritage; material and expressive art forms is being consulted to help in packaging and organizing of *Efuru* 50<sup>th</sup> anniversary celebration project. For more information on this, you can contact the initiators of this project (founding members of FN Society) through these email accounts: [MsUmeh@aol.com](mailto:MsUmeh@aol.com), [sabinejb@aol.com](mailto:sabinejb@aol.com) and [ngigirl@yahoo.com](mailto:ngigirl@yahoo.com). Museum Piece International, No. 179 Agbani Road, Enugu Nigeria at the following phone numbers: 234-8054092277 or 234-8171622896 or email at [pmebugeoba2@yahoo.com](mailto:pmebugeoba2@yahoo.com) or [meseumpiafric@yahoo.com](mailto:meseumpiafric@yahoo.com)



## ***African Arts* journal inaugurates editorial consortium**



*UCLA International Institute, January 8, 2016* — *African Arts*, the quarterly journal published by the UCLA James S. Coleman African Studies Center, is partnering with the University of Florida and the University of North Carolina at Chapel Hill to create a consortium that will share editorial oversight and financial support for the journal, beginning with Volume 49 (2016). *African Arts* is particularly excited to include editorial representation from the African continent, which will commence with Volume 50 in 2017, when Rhodes University of South Africa becomes the fourth partner.

Steven Nelson, Director of JSCASC, observes that “The consortium is an exciting proposition that will bring new editorial viewpoints to *African Arts* and ensure its continued existence as the leading journal in its field.” Consortium publishing is a new way to share the duties of high-quality academic publishing in an era of decreasing academic financial resources and increasing administrative demands upon educators’ time. First instituted by *TDR: The Drama Review* under Richard Schechner at NYU in 2010, consortium editing allows for a

variety of editorial viewpoints within a single journal. At the same time, the consortium structure spreads the financial responsibilities of producing a high-quality illustrated publication across multiple institutions while maintaining the efficiency of a centralized management and production office.

The enhanced editorial board will now comprise teams based at UCLA—Marla C. Berns, Patrick Polk, Allen F. Roberts, and Mary (Polly) Nooter Roberts; University of Florida—Susan Cooksey, Fiona McLaughlin, Rebecca M. Nagy, and Robin Poynor, with MacKenzie Moon Ryan at Rollins College in Winter Park, Florida; and University of North Carolina-Chapel Hill—Carol Magee, David G. Pier, and Victoria L. Rovine, along with Lisa Homann at UNC-Charlotte. Ruth Simbao of Rhodes University in South Africa will join the edi-



torial consortium in 2017. The coordinating editorial and production office will remain at UCLA under the direction of Executive Editor Leslie Ellen Jones and Operations Manager Eva Howard. Each team will be responsible for the feature articles and “First Word” opinion column for one issue per year, while departmental and reviews columns will continue to be the responsibility of editors appointed by the consortium as a whole. Consortium members will review independently submitted articles as well as oversee themed issues proposed to the board by outside guest editors. Independent papers may be submitted through the journal’s [online system](#). Proposals (with abstracts and sample images) for guest-edited theme issues should be submitted to the Executive Editor at [afriartsedit@international.ucla.edu](mailto:afriartsedit@international.ucla.edu). More information about *African Arts* and links to author guidelines can be found at <http://www.international.ucla.edu/africa/africanarts>.

**John Out, *Rethinking the Cartooning Epistemology: The Female Cartoonist in Nigeria*.** Ph.D. Thesis, Department of Fine and Applied Arts, Federal College of Education, Zaria, Kaduna State, Nigeria Department of Fine Arts, Ahmad Bello University, Zaria, Nigeria. Out’s Ph.D. research established an exclusion of the works of female cartoonists from the cartooning scholarship, revealing seven women that had practiced the art form in seven different newspapers. Their practice spanned about thirty years of the over seventy years of cartooning practice in Nigeria.

## Newark Museum

### Recent Acquisitions

—Christa Clarke, Senior Curator, Arts of Global Africa, Newark Museum



Portraits de Famille (Family Portraits), 2013, Nenibe 3. Amalia Ramanankirahina. Chromogenic prints. Museum Purchase 2015 Felix Fuld Memorial Fund established by Arthur Lehman 2015.

his family fled from their home in Burundi to Rwanda due to civil war and then migrated again to escape genocide. Photographs by Amalia Ramanankirahina from her 2013 series *Portraits de Famille* (Family Portraits) digitally manipulate family photographs from colonial-era Madagascar, shrouding their faces in a symbolic gesture to traditional Malagasy cultural practices. These works are joined by earlier acquisitions of paintings, including Wosene Worke Kosrof’s *Berkeley III* (2003) and Sokey Edorh’s *Les Gendarmes d’Afrique* (1996-2006).

At the entrance to the galleries, you’ll also see another gift to the collection: a group of puppets representing the diversity of characters in

A new gallery dedicated to video art, featuring *A Land So Far* (2010) by artist Zak Ové, was acquired by the museum last year. Based on contemporary celebrations of Carnival in Trinidad, Ové combines footage in mirrored frames to create a kaleidoscopic landscape of intertwining masqueraders. The video begins with daytime parades of masked characters dancing through the streets of the city of Port of Spain, accompanied by the sounds of drumming. Shifting to the nighttime performances in the hills of Paramin, battling “blue devils” – performers with bodies covered in indigo blue dye – spout streams from lit cans of aerosol, ending with an explosion of flames in the sky.

*Present Tense*, our gallery devoted to the museum’s collection of contemporary arts of global Africa, now includes the tight rectangular geometry of Serge Nitegeka’s abstract painting *Fragile Cargo XV*, *Studio Study V* (2015) capturing the shapes and sharp lines of shipping crates, a metaphor for physical and psychological displacement, which he himself experienced when



Portraits de Famille (Family Portraits), 2013, Nenibe 2. Amalia Ramanankirahina. Chromogenic prints. Museum Purchase 2015 Felix Fuld Memorial Fund established by Arthur Lehman 2015.

*Sogo bò*, a puppet tradition performed in south-central Mali. *Sogo bò* – translated as “the animals come forth” – is inspired by the everyday world and examines the human condition, often in a humorous way, through performances organized and performed by young men in youth associations.

These changes in the galleries represent the work of the entire department, which includes Mellon Curatorial Fellow Kimberli Gant and Research Associate Roger Arnold.



Marionette puppet representing a leopard. Yaya Coulibaly (b. 1959, Mali). Early 21st century, Mali. Wood, cloth, paint, string, metal. Gift of Peter and Sue Rosen, 2013.



Puppet representing an elder man (Cèkòròba). Unrecorded artist. Late 20th century Mali. Gift of Peter and Sue Rosen, 2013.

## Nigerian Field Society

The Nigerian Field Society (est. 1930) is a society that studies and propagates the flora, fauna and culture of West Africa. Its flagship is the Nigerian Field Journal, one of the oldest journal publication in Nigeria. On November 21, 2015, members of the society gathered at the Lady Bank Anthony hall at the University of Ibadan to celebrate the 85th anniversary of the Society.

The first part of the celebration was a series of lecture presentations by four renowned Nigerian Artists and art historians with focus on the arts and architecture of Nigeria. The first lecture titled ‘*Yoruba Arts Forms and Motifs and the Dynamics of Transition in Contemporary Nigerian Arts*’ was delivered by Dr. Kunle Filani, of the Department of Fine Arts, Federal College of Education, Akoka Lagos. Dr Filani is a founding member of the Ona group of Artist from Ile-Ife. Professor Cordelia Osasona delivered a lecture titled ‘*The Changing Faces of Decoration on Nigerian Residential Architecture*’. Osasona is a Professor of Architecture at Obafemi Awólòwọ University, Ile-Ife. The third lecture by an ACASA member Dr. Peju Layiwola of the Department of Creative Arts, University of Lagos discusses the ‘*Whose Centenary Public Art Project as an Expression of Colonial Memory*’. While the Last lecture titled “was delivered by Dr. Babáṣẹhíndé Adémùlẹyá of the Department of Fine and Applied Arts, Qbáfẹmí Awólòwọ University, Ile-Ife (Also a member of ACASA).

The second part of the celebration was the Annual Business Meeting of the society where reports from branches, the journal, and the various organs of the society was given.

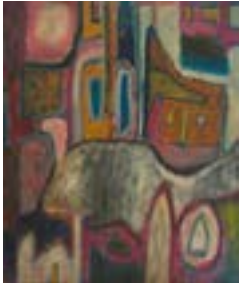
Nominations and election into offices also

took place. Stephen Fọláràn-A group of some members of the Nigerian Field Society. Photograph by Stephen Folaranmí, 2015.



mi a members of ACASA and of the Department of Fine and Applied Arts, Obáfémi Awólówọ University, Ile-Ife, was elected as the new National Secretary of the Nigerian Field Society.

## Iwalewahaus



Muraina Oyelami  
*Shrine*, c. 1980  
Collection Iwalewahaus,  
University of Bayreuth  
Place of origin: Nigeria,  
Oshogbo  
Oil on hardboard  
Measurements: 60.0 cm x  
82.0 cm  
Ex- collection of Ulli Beier

In 2015, Iwalewahaus, University of Bayreuth, Germany together with Weltkulturen Museum in Frankfurt and Makerere Art Gallery / Institute of Heritage Conservation and Restoration in Kampala began investigating African Modernisms in a trans- and interdisciplinary framework on the growing presence of modern and contemporary African art in German collections. The three institutions host particularly rich collections of paintings, sculptures and graphic art from the early 1940s to the late 1980s that are reflective of African Modernism and highly comparable and complementary.

The history of modern art in Africa is an entangled history that can only be understood by considering different encounters from a transcultural perspective. African Modernism has been defined by Western as well as African scholars as a distinct period in African art history, ranging roughly from 1940 through the 1980s.

The purpose is to re-think aesthetics in African Modernism from the viewpoint of today and fill the gaps of art historical research on this period through the collections. This second research field will not only enrich the study of aesthetics of artistic practice on the African continent but may also provide insights about their reception on the Ge

In a series of exchanges and workshops, the project brings together international scholars and museum professionals and art practitioners from Germany, Uganda, Kenya, Ghana, the UK and the USA, who work collaboratively across their respective areas of specialization that include art history, art studies, curatorial work, museum and archive studies and anthropology. This combination will allow for the cross-pollination of concepts and research agendas in an international and transdisciplinary setting and enable the development of an original research design for the examination of African modern art in the collections of the Global North and their interconnection with collections in the Global South.

The project is directed by Dr. Nadine Siegert, the deputy director of Iwalewahaus. Beside the senior experts, the research project also focuses on the promotion of junior researchers and the core team also includes doctoral and master students from both Uganda and Germany: Katharina Greven (Bayreuth), George Kyeyune (Kampala), Kathrin Peters-Klaphake (Kampala), Yvette Mutumba (Frankfurt), Lara Buchmann (Bayreuth), Hasifah Mukyala (Kampala), Lena Naumann (Bayreuth), Siegrun Salmanian (Bayreuth). Smooth NweziUgochukwu from the Hood Museum (Dartmouth College, Hanover, USA) serves as the associated Core Team Senior Researcher and will also curate the exhibition *Art, Africa and the Eighties* in the context of the research project. Major funding for the project is through the Volkswagen Foundation.

More information: [nadine.siegert@uni-bayreuth.de](mailto:nadine.siegert@uni-bayreuth.de) [http://www.iwalewa.uni-bayreuth.de/de/projects/300\\_VW-Projekt/index.html](http://www.iwalewa.uni-bayreuth.de/de/projects/300_VW-Projekt/index.html)

## Iwalewahaus, University of Bayreuth, Germany FAVT: Future Africa Visions in Time

FAVT: Future Africa Visions in Time was an exhibition project of the Bayreuth Academy of Advanced African Studies exploring the diverse areas of research and debates that had been generated by the Academy since its inception in 2013. The exhibition content derives from discursive collaborations between invited international artists and resident researchers resulting in innovative conceptual research that traverses aesthetic and scientific approaches. Positions generated through this collaborative process also questioned the results and processes of academic research by aesthetically complicating them.

Through intensive conversations, artworks and conceptual positions were developed that critically engaged with, reflected on, interpreted, imagined, intervened into, disturbed, translated or anticipated the theme of the exhibition, cutting across its five sub-projects:



Beyond Europe: Narratives of the Future in Modern African History

Visions of Nature Concepts of Appropriating and Conserving Nature

Middle Classes on the Rise: Concepts of the future among freedom, consumption, tradition and morality

Concepts of Future in Mediaspaces

Revolution 3.0-- - Iconographies of social utopia

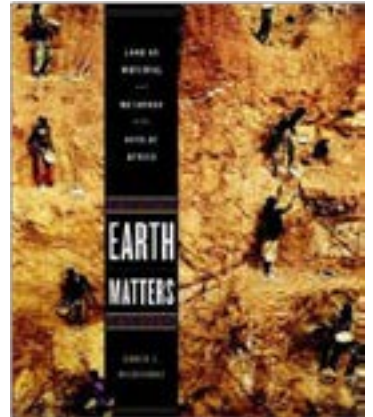
The exhibition included photography, installations, soundscapes, projections, text and performance and has been accompanied by a series of publications and programming such as guided tours and thematic talks.



## Awards

### Secretary's Research Prize, the Smithsonian Institution 2015

Karen Milbourne, with Allan DeSouza (Contributor), Clive van den Berg (Contributor), Wangechi Mutu (Contributor), George Osodi (Contributor), *Earth Matters: Land as Material and Metaphor in the Art of Africa*. Monacelli Press, 2013.



## Opportunities

### Opportunity to Donate Gently Used Equipment

Twenty-five scholars of African art, history, archaeology, and anthropology have agreed to contribute to an innovative online effort to catalogue the Musée des Civilisations in Abidjan, Côte d'Ivoire. Beginning with 5,000 objects that have never been displayed before, these scholars will use an Omeka-based platform to view



high-resolution images of the objects and add descriptive labels that will help the museum's staff organize future exhibits both in their exhibition hall and online. This cost-effective and labor-effective approach to cataloguing presents a potential model for other institutions, while training local museum staff in the latest online cataloguing software aims to shrink the technology gap between African and Western museums.

We are soliciting gently used digital cameras and laptops. We already have secured half of what we need, but two more cameras and one more laptop would allow us to proceed with maximum efficiency. So, if you have old equipment and have been wondering what to do with it, please consider donating it. Questions or comments about the project in general, or how to mail equipment, can be sent to the project director, Kenneth Cohen, Associate Professor of History and Museum Studies at St. Mary's College of Maryland and currently Fulbright Professor of American Studies at Université Félix Houphouët-Boigny in Abidjan. email [kcohen@smcm.edu](mailto:kcohen@smcm.edu).

**H-AfrArts** is looking for List Editors to join the team and share list moderation duties on a volunteer basis. Applicants must have demonstrated expertise in African Arts and have regular and reliable access to email. For a detailed description of the duties of list editors and the application process, please consult the H-Net guidelines at: <https://networks.h-net.org/node/905/pages/80260/editors> Interested applicants should send a cover letter and their CV by email to: [editorial-afrarts@mail.h-net.msu.edu](mailto:editorial-afrarts@mail.h-net.msu.edu). Applications will be accepted until the positions are filled. For more information please contact Helena Cantone ([yenacanta@gmail.com](mailto:yenacanta@gmail.com)).

**The Boston University African Studies Center** is offering six years of full funding for graduate students who study an African language. That is enough for coursework and funding for a year of fieldwork in Africa. Please keep Boston University in mind when you advise students who want to study African art history in graduate school.

**The Art Institute Of Chicago (AIC)** invites applications for the Anne Vogt Fuller & Marion Titus Searle Chair & Curator of Prints & Drawings. The Department of Prints and Drawings houses a distinguished collection of works on paper ranging in date from the 15th century to the present. With holdings of approximately 12,000 drawings and 55,000 prints, the collection includes particular strengths in French 19th-century prints and drawings; British, French, and Italian drawings; Old Master prints; extensive 20th-century holdings; and a constantly growing collection of contemporary works on paper, including prints and/or drawings made by artists from Africa and the diaspora. For full description of position and qualifications, please send all inquiries to <https://hrweb.artic.edu/recruit/applyjob.html>.

### **Invitation to review**

— Ellen Foley and Mwenda Ntarangwi

We are writing to invite reviewers for paper abstracts submitted for presentation at the upcoming AAA and ASA joint conference in Dakar, Senegal June 1-4, 2016. The success of this conference depends on the quality of papers, panels and workshops presented and your expertise will help us select the best pieces for inclusion. We have received a large number of submissions, and we would greatly appreciate it if you could commit to reviewing 10-15 abstracts. You can expect to receive your batch of abstracts, detailed instructions, and a link for submitting your reviews, no later than Friday January 28th. We would need your reviews back by February 7th. Contact Ellen Foley: 508-421-3815; E-mail: [efoley@clarku.edu](mailto:efoley@clarku.edu). <https://groups.google.com/forum/#forum/senegalese-studies-group>. The process is straightforward and all you do once you complete your review is "submit" it online. Thank you for your assistance!



# Picture This

The image filling our ACASA logo heading on the first page is from a graffiti mural by Senegalese graffiti artist Diablos. Building one of the strongest and most creative graffiti movements in Africa, the Senegalese *graffeurs* are distinct in several ways. Instead of forming a sub-culture, as in the U.S. and Europe, the *graffeurs* of Dakar feel a strong connection to their people.



Wildstyle “moy” (“is”), with mask, by Senegalese graffiti artist Diablos. Dakar, Senegal, April, 2014.

Having reinvented hip hop graffiti to make it harmonize with inherited values of community solidarity, the Dakar *graffeurs* see themselves fulfilling a mission to cleanse and beautify their dilapidated city, and to inspire their people with “positive messages” that “raise consciousness” about health, education, and civic responsibility. They usually work collectively. Although at each wall they send a unified inspiring message, each *graffeur* must write his or her word in a distinctive, original style.

In Dakar, graffiti has never been illegal. Anyone can openly do graffiti on a public wall.

Diablos painted his graff on a busy street in the popular neighborhood of Derkle, as part of a collective wall on education. The Senegalese *graffeurs*, along with writers from Togo, Benin, Burkina Faso, South Africa, France, Switzerland and the U.S, created this wall in 2014 during Dakar’s annual international graffiti festival, Festigraff.

Painting this graff during what Diablos calls his “Afro House” period, he expresses here his intention to “dig into our ancestral values” to create wildstyle graffiti.

I have been doing field work with the *graffeurs* of Dakar and West Africa since 2011.

—Leslie W. Rabine



Here are two more graffs from the same wall. Big Key has painted a *perso* (character) advocating “Education,” and Mad Zoo has painted the wildstyle word, “Xeex” (“combat”).





# 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 residing in Africa, the Caribbean, Central and South America\*\* FREE**

- **Leadership Award Recipients FREE**

*\*\* The ACASA board has adopted this policy to address income disparity, exchange rate fluctuations and wiring difficulties, and to promote exchange.*

Memberships run on the calendar year (January - December). Anyone wishing to join ACASA or to renew a membership can access the member area by visiting: <http://acasaonline.org/member/member.php>

ALL MEMBERSHIPS ARE RENEWABLE IN JANUARY

Please send queries regarding membership to

Liese Van der Watt,

Secretary

[liesevanderwatt@gmail.com](mailto:liesevanderwatt@gmail.com)

Please send correspondence about dues payment to

Jordan A. Fenton,

Treasurer

Department of Art

Miami University, Ohio

400 S. Patterson Ave., 124 ART Building

Oxford, OH 45156

[fentonja@miamioh.edu](mailto:fentonja@miamioh.edu)





# 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: Deborah Stokes, ACASA Newsletter Editor (Deborah.Stokes@icloud.com), or Leslie Rabine, Assistant Editor (lwrabine@gmail.com).

**ACASA Newsletter Back Issues** The ACASA Newsletter digital archive is located at [www.acasaonline.org/newsarchive.htm](http://www.acasaonline.org/newsarchive.htm). Hard copies of back issues are available at no charge for members and for \$5.00 for non-members. They can be obtained by sending a request to: Liese Van der Watt, Secretary, at [liesevanderwatt@gmail.com](mailto:liesevanderwatt@gmail.com).