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# **16TH ACASA TRIENNIAL SYMPOSIUM ON AFRICAN ART**

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MARCH 19–22, 2014

**ACASA**

ARTS COUNCIL OF THE  
AFRICAN STUDIES ASSOCIATION

Hosted by

**Brooklyn Museum**



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### Symposium Chair

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### Program Committee Chair

Gary van Wyk

### Program Committee

Kathleen Bickford Berzock

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### Special Thanks

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Noemi Tracy

Devyn Tyler

Kai Walks

Hilary Whitham

Kristen Windmuller-Luna

Emma Wingfield

Allison Young

Joao (Juno) Zago

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## Welcome from the ACASA President

On behalf of the ACASA Board of Directors, I welcome you to the Sixteenth Triennial Symposium on African Art.

With over fifty panels and more than two hundred presentations, this gathering in Brooklyn, New York, promises to be a milestone in our organization's history. In recent years our membership has increased to include more participants from Africa and Europe. The scope of our collective work has likewise continued to expand, with intensive scholarship in North and East Africa, and on topics of study as varied as photography, performance, and contemporary art. We have also seen a resurgence of research into aspects of history and traditional cultures.

The Triennial has always been the forum where we share the most up-to-date results of these endeavors, and the diversity of panels this year speaks to the liveliness of our field in a fast-changing world and a transitioning academic landscape. I am pleased to announce that, even during this time of economic scarcity, we have been able to offer travel awards to ten graduate students and to thirteen scholars and artists from Africa and the Diaspora.

The strength of the student research to be presented this year is yet another sign of the health of African art studies today. Kudos to Amanda Rogers, recipient of the Roy Sieber Dissertation Award, and to those others who made a strong showing and give us hope for the next generation of scholars.

My congratulations to Jean Borgatti and Henry Drewal, recipients of this year's ACASA Leadership Award. Both Jean and Henry have each done so much to both sustain and give direction to the study of African art over many years. Congratulations also to Allen Roberts, Peter Probst, Marla Berns, Richard Fardon, Sidney Kasfir, Gitti Salami, and Monica Visonà, all recipients of the Arnold Rubin Outstanding Publication Award.

Thank you to the Brooklyn Museum for agreeing to host us this year. Kevin Dumouchelle, our indefatigable Symposium Chair, Gary van Wyk, our Program Chair, and Shannen Hill, Secretary/Treasurer, must each be praised for the tireless work they have done to bring this event into being.

I send my thanks also to all of those who, at the early stages of planning, helped make this gathering a success, including Steven Nelson, Christa Clarke, Chika Okeke-Agulu, Pam McCluskey, and Ray Silverman. I also wish to thank the members of the Triennial Program Committee—Aimée Bessire, Kathleen Bickford Berzock, and Suzanne Blier—and the Local Arrangements Committee—Yaëlle Biro (Volunteer Coordinator), Christa Clarke, Ed DeCarbo, Dana Elmquist (Outreach Coordinator), Kate Ezra, Barbara Frank, Frederick Lamp, Jerry Vogel, Susan Vogel—and especially Roger Arnold, our Symposium Coordinator.

And to you, ACASA members and symposium attendees, welcome to New York and thank you in advance for a stimulating week of meetings, discussions, intellectual debates and planning. I look forward to the conviviality of meeting old friends again.

John Peffer  
*ACASA President*





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## Message from the Symposium Chair

It is my distinct pleasure to welcome you to Brooklyn on behalf of the planning committees for the Sixteenth Triennial Symposium on African Art, the ACASA Board of Directors, and the Brooklyn Museum. I am honored that the Symposium is taking place here in my home institution, amid one of the world's great collections of African art.

It is particularly gratifying to have the opportunity to share the Museum's installation *African Innovations* with you over the course of our meetings. Marking the first time that Brooklyn's African collection has been arranged chronologically, as well as the debut of our first dedicated space for contemporary African art, *African Innovations* invites the visitor to examine the continent's long record of creativity, adaptation, and artistic achievement from antiquity through the present day. A first step in a planned long-term effort to draw our visitors into a deeper engagement with the richness of African art history, the installation shifts the presentation of so-called traditional art away from a presentation that could be read as static and remote, focusing instead on how these masterworks are dynamic and expansive solutions to both local and universal problems.

The three-headed figure (*sakimatwemtwe*) by an unidentified Lega artist, which serves as our conference logo, could be considered emblematic of this new approach—with one large head seen as rooted in the sculpture's own nineteenth-century moment and two additional faces looking back toward the past and ahead to the future, respectively. This perspective certainly informed the manner I shaped our presentation of El Anatsui's monumental works last year, in that artist's first monographic museum exhibition in New York. It will continue to drive future exhibitions, installations, acquisitions, and programs here at the Brooklyn Museum, and I hope it will frame our discussion over the course of the ACASA Symposium.

Organizing this gathering would have been impossible without the support of a large number of dedicated individuals and groups. I am deeply grateful for the resolute support of John Pepper and Dominique Malaquais, ACASA President and Vice President; the counsel and candor of Steven Nelson, Past President; the patience and kindness of Shannen Hill, Secretary / Treasurer; and the camaraderie and guidance of the entire ACASA board. I am deeply grateful for Gary van Wyk's dedication as Program Chair in shaping the intellectual content of the Symposium and in organizing the work of his committee, and I extend my thanks to Kathleen Bickford Berzock, Aimée Bessire, and Suzanne Blier for their work with Gary in vetting papers and travel awards. I would like to thank ACASA for raising funds to bring colleagues and graduate students to Brooklyn as well.

These meetings could not have been realized without the amazing resourcefulness of our Local Arrangements Committee members and the hard work of Yaëlle Biro (Volunteer Coordinator), Dana Elmquist (Outreach Coordinator), Roger Arnold (Symposium Coordinator), Christa Clarke, Ed DeCarbo, Kate Ezra, Barbara Frank, Frederick Lamp, Gary van Wyk, Susan Vogel, and Jerry Vogel. Yaëlle and Dana count as heroes in my book for taking on their additional, essential volunteer responsibilities with cheer and skill. Kathryn Wysocki Gunsch took the initiative to organize a fantastic and much-appreciated Museum Day poster session. Linda Florio provided us with an attractive and intelligently designed program, and Kristin Maffei's careful editorial eye improved our end result. I also wish to extend additional thanks to Christa Clarke, Kathleen Bickford Berzock, Pamela McClusky, Chika Okeke-Agulu, and Ray Silverman, in addition to Lisa Binder, Mamadou Diouf, and Kristina Van Dyke, for their contributions to our planning efforts.

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Special thanks are also due to colleagues at the Brooklyn Museum who made these meetings possible. I am grateful for the enthusiastic backing of our Director, Arnold Lehman, and for the counsel of our Chief Curator, Kevin Stayton. I also thank Stephanie Latscu (Development), Jim Kelly (Security), Alisa Martin, Kevin Wonder, and Clarissa Delap (Visitor Services), Alexa Fairchild and Elisabeth Callihan (Education), Osaro Hemenez (Audio/Visual), Samantha Strassberg (Restaurant Associates), Christina White (Technology), Deirdre Lawrence (Library), Jae-eun Chung (Design), Sallie Stutz (Merchandising), Joanna Ekman (Editorial), George Williams (Community Affairs), Deborah Wythe (Digital Lab), and Jessica Palmieri (Chief Curator's Office), among a wider number of in-house colleagues whose continued forbearance and support I appreciate.

Finally, I am expressly indebted to Roger Arnold, Symposium Coordinator (and Curatorial Assistant, Arts of Africa, the Pacific Islands, Asia, and the Islamic World), for his sustained commitment, thoughtfulness, and good humor while providing crucial assistance with nearly every aspect of this project. Taking on this role over the course of a single year would not have been possible without his help, for which I am most deeply grateful.

Kevin D. Dumouchelle  
*Triennial Symposium Chair*  
*Associate Curator, Arts of Africa*  
*and the Pacific Islands,*  
*Brooklyn Museum*



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### Message from the Brooklyn Museum Director

I am pleased to welcome ACASA to our extraordinary borough of Brooklyn, and I am delighted that you will be convening your Sixteenth Triennial Symposium on African Art here at the Brooklyn Museum. As I am sure many of you know, the Brooklyn Museum was the first public art museum in the United States to present African objects as art and now boasts one of the most important public collections of its kind in the world. Although I am clearly biased, I could not imagine a more appropriate place for this important meeting of the world's leading curators, scholars, and creators of African art.

The Brooklyn Museum's historic role in introducing Americans to African art began with its pioneering first Curator of Ethnology, Stewart Culin, who set out to build a permanent collection of African art at the Museum in the 1920s. In 1923 Culin organized the largest exhibition of African art ever assembled—the first major presentation to emphasize the aesthetic qualities of African objects. Although the collection has grown to include works representative of all areas of Africa, its greatest strength continues to be the art of Central Africa, with an emphasis on figurative sculpture and masks. The past years have broadened the scope of the holdings, which now include art forms such as textiles and ceramics, as well as the arts of contemporary Africa.

I am pleased that you will have the chance to view *African Innovations*, the initial stage in a large-scale revitalization of our African galleries, during your visit here. The works included—a small portion of the more than six thousand African objects in the collection—have been chosen to represent its breadth and strengths, within a landmark reappraisal of the way we tell the story of African art in our galleries. I hope that you will also explore *Connecting Cultures*, adjacent to *African Innovations*. This new introductory gallery offers various (and sometimes provocative) ways of looking at art, including outstanding African works, by making connections between the many disparate cultures represented in the Brooklyn Museum's vast collections.

African art has long held a central place in the Brooklyn Museum's identity and mission, and we have extended this tradition with a series of recent exhibitions that have critically examined work by some of the leading artists of African descent working today—from Ghada Amer to Yinka Shonibare, from the critical and popular triumph of our El Anatsui show last year to, most recently, Brooklyn's own Wangechi Mutu.

I offer my sincere thanks to Kevin Dumouchelle for his continued efforts to enhance the Brooklyn Museum's leadership in both historical and contemporary African art, and for bringing all of you together here in Brooklyn.

I extend my sincere wishes for a thoroughly engaging, thoughtful, and exciting conference. I invite you to make the most of all that Brooklyn has to offer.

Arnold L. Lehman  
*Director*  
*Brooklyn Museum*

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## Award Recipients

### ACASA Leadership Award

Jean Borgatti

Henry Drewal

### Roy Sieber Dissertation Award

Amanda Rogers

“Politics, Gender and the Art of Religious Authority in North Africa:  
Women’s Henna Adornment”

Emory University, Art History, 2013

### Arnold Rubin Outstanding Publication Award

#### SINGLE AUTHOR

Allen Roberts. *A Dance of Assassins: Performing Early Colonial Hegemony in the Congo*.

Bloomington: Indiana University Press, 2012

#### HONORABLE MENTION

Peter Probst. *Osogbo and the Art of Heritage: Monuments, Deities, and Money*.

Bloomington: Indiana University Press, 2011

#### MULTIPLE AUTHORS

Marla C. Berns, Richard Fardon, and Sidney L. Kasfir (eds.) *Central Nigeria Unmasked: Arts of the Benue River Valley*. Los Angeles: Fowler Museum at UCLA, 2011

#### HONORABLE MENTION

Gitti Salami and Monica B. Visonà (eds.) *A Companion to Modern African Art*.

Hoboken, N.J.: Wiley-Blackwell, 2013

### Janet Stanley Artist Award

Emeka Ogboh

### Scholar Travel Grants

Laura de Becker

Esther Esmiol

Wendy Gers

Kwame Labi

Atta Kwami

Courtney Micots

Dingani Mthethwa

Andrew Mulenga

Tobenna Okwuosa

Ozioma Onuzulike

Ciraj Rasool

Karen von Veh

### Graduate Student Travel Grants

Rachel Baasch

Kim Bagley

Sandra Boerngen

Emilie Boone

Maria Claudia Christofano

Catherine Elliot

Katharina Greven

Kiprop Lagat

Marie Lortie

John Lovejoy

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## David Adjaye, Keynote Speaker



*David Adjaye will address the Sixteenth Triennial Symposium on Saturday, March 22nd at 5:00 PM in the Cantor Auditorium*

David Adjaye leads an architectural practice that now has offices in Accra, Berlin, London, New York, and Shanghai, with projects throughout the world. These include a 130-story tower in Shanghai, a shopping and cultural complex in Beirut, a concept store in Lagos (due to open in 2014), and a new headquarters building for the International Finance Corporation in Dakar. In 2009, Adjaye led a team that was selected to design the National Museum of African American History and Culture, a new Smithsonian museum opening on the National Mall in Washington, DC, in 2015.

Adjaye was born in Tanzania to Ghanaian parents, and his influences range from contemporary art, music, and science to historical African art and the civic life of cities. The material from Adjaye's ten-year study of the capital cities of Africa was shown in *Urban Africa*, an exhibition at the Design Museum, London (2010) and published as *African Metropolitan Architecture* (New York: Rizzoli, 2011). He was the artistic director of *GEO-graphics: A Map of Art Practices in Africa, Past and Present*, an exhibition at the Centre for Fine Arts, Brussels (2010). The last exhibition of his architectural work, *David Adjaye: Output*, was held at Gallery MA, Tokyo (2010), with a forthcoming exhibition planned for 2015.

Adjaye frequently collaborates with contemporary artists on art and installation projects. Examples include *The Upper Room*, with thirteen paintings by Chris Ofili (2002), *Within Reach*, a second installation with Ofili in the British pavilion at the Venice Biennale (2003), and the Thyssen-Bornemisza Art for the 21st Century Pavilion that was designed to show a projection work by Olafur Eliasson, *Your Black Horizon*, at the 2005 Venice Biennale.

Adjaye has taught at the Royal College of Art, where he previously studied, and at the Architectural Association School in London, and has held distinguished professorships at University of Pennsylvania, Harvard University and Princeton University. He is currently visiting professor of architecture and design at Yale University. He was awarded the OBE for services to architecture in 2007, the Design Miami/Year of the Artist title in 2011, and the *Wall Street Journal* Innovator Award in 2013.



### Wednesday, March 19 (Museum Day) | 9:00 AM – 8:00 PM

Registration, <i>Lobby</i>	9:00 – 4:00 PM
Opening Remarks, <i>Cantor Auditorium</i>	9:15 – 9:30 AM
Museum Day Panels (Session 1), <i>Cantor Auditorium</i>	9:30 – 11:15 AM
Museum Day Panels (Session 2), <i>Cantor Auditorium</i>	11:30 – 1:30 PM
Lunch, <i>Beaux-Arts Court</i>	1:30 – 2:45 PM
Poster Session, <i>Beaux-Arts Court</i>	1:30 – 2:45 PM
Museum Day Panels (Session 3), <i>Cantor Auditorium</i>	3:00 – 4:45 PM
Reception at <i>Renee and Chaim Gross Foundation, 526 LaGuardia Pl, New York, NY 10012</i>	5:30 – 8:00 PM

### Thursday, March 20 | 9:00 AM – 7:30 PM

Registration, <i>Lobby</i>	9:00 – 4:00 PM
Panels (Session 4)	9:15 – 11:00 AM
Panels (Session 5)	11:15 – 1:00 PM
Lunch, <i>Beaux-Arts Court</i>	1:00 – 2:45 PM
Film Screening, <i>Cantor Auditorium</i>	1:00 – 1:55 PM
Technology Presentation, <i>Cantor Auditorium</i>	2:00 – 2:45 PM
Panels (Session 6)	3:00 – 4:45 PM
Awards Ceremony, <i>Cantor Auditorium</i>	5:00 – 6:00 PM
Awards Reception, <i>Beaux-Arts Court</i>	6:00 – 7:30 PM

### Friday, March 21 | 9:00 AM – 8:00 PM

Registration, <i>Lobby</i>	9:00 – 4:00 PM
Panels (Session 7)	9:15 – 11:00 AM
Panels (Session 8)	11:15 – 1:00 PM
Lunch, <i>Beaux-Arts Court</i>	1:00 – 2:45 PM
Film Screening, <i>Cantor Auditorium</i>	1:00 – 2:40 PM
Technology Presentation, <i>Board Room</i>	1:30 – 2:15 PM
Panels (Session 9)	3:00 – 4:45 PM
Gallery Night at <i>Upper East Side and Chelsea Galleries</i> (See page 58 for details)	5:30 – 8:00 PM

### Saturday, March 22 | 9:00 AM – 7:30 PM

Registration, <i>Lobby</i>	9:00 – 2:00 PM
Panels (Session 10)	9:15 – 11:00 AM
Panels (Session 11)	11:15 – 1:00 PM
Lunch, <i>Beaux-Arts Court</i>	1:00 – 2:45 PM
Film Screening, <i>Cantor Auditorium</i>	1:00 – 1:40 PM
ACASA Business Meeting, <i>Cantor Auditorium</i>	1:45 – 2:45 PM
Panels (Session 12)	3:00 – 4:45 PM
Keynote address by David Adjaye, <i>Cantor Auditorium</i>	5:00 – 6:00 PM
Send-off Reception, <i>Rubin Pavilion and Lobby</i>	6:00 – 7:30 PM





## SESSION 1 | 9:30–11:15 AM

### Cantor Auditorium

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#### 1.1 Mining the Series: Establishing Art Historical Contexts for African Art.

Convener: Kathryn Wysocki Gunsch, Baltimore Museum of Art, [kgunsch@artbma.org](mailto:kgunsch@artbma.org)

This panel will present recent scholarship that uses the concept of the “series” as a method for investigating individual artworks. The field has productively established the fragmentary nature of African art as it is displayed in Euro-American collections, but it is also useful to contextualize art objects within a series, whether defined by artist, period, patron, current collection, or object type. Comparisons within a series can provide new information that sharpens knowledge of individual artworks, artist’s careers, or the influence of patronage. Both “traditional” and “contemporary” art will be discussed.

##### *Presenters:*

##### **Kota Quota: How Digital Tools can Help Assess and Discover New Information**

Frederic Cloth

Yale-van Rijn Archive

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

##### **The Aku Queen Victoria Portrait Figures: Reassessing Krio/Saro (Euro-African) Material Culture**

Zachary Kingdon

World Museum, Liverpool

[zachary.kingdon@liverpoolmuseums.org.uk](mailto:zachary.kingdon@liverpoolmuseums.org.uk)

##### **Patterns of Authorship: Finding Series within the Benin Bronze Plaque Corpus**

Kathryn Wysocki Gunsch

##### **Sorting Benin’s Neglected Bronze “Loop Figures”**

Barbara Blackmun

San Diego Mesa College (Emerita)

[bwblackmun@earthlink.net](mailto:bwblackmun@earthlink.net)

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**2.1 ROUNDTABLE: New Directions in the Display and Interpretation of African Art.**  
 Convener: Kevin D. Dumouchelle, Brooklyn Museum, [kevin.dumouchelle@brooklynmuseum.org](mailto:kevin.dumouchelle@brooklynmuseum.org)

The last several years have witnessed the announcement or opening of a significant number of new exhibition spaces and strategies for the display of permanent collections of African art in museums around the world. This roundtable will aim to present and critically engage with a number of these recent experiences. How, for example, are European ethnographic museums adjusting and interpreting histories of colonial-era collecting and ethnographic display for 21st century audiences? How are curators in encyclopedic art museums challenged to interpret African art in relation to other collections? What new interpretative concepts and practices are emerging from these projects, and how might they inform both future museum projects and the writing and teaching of African art history and related disciplines?

*Additional Participants:*

Kathleen Bickford Berzock  
 Mary and Leigh Block Museum of Art,  
 Northwestern University  
[kathleen.berzock@northwestern.edu](mailto:kathleen.berzock@northwestern.edu)

Anne-Marie Bouttiaux  
 Royal Museum for Central Africa  
[anne-marie.bouttiaux@africamuseum.be](mailto:anne-marie.bouttiaux@africamuseum.be)

Jan-Lodewijk Grootaers  
 Minneapolis Institute of Arts  
[jlgrootaers@artsmia.org](mailto:jlgrootaers@artsmia.org)

Anitra Nettleton  
 Centre for the Creative Arts of Africa,  
 University of the Witwatersrand  
[anitra.nettleton@wits.ac.za](mailto:anitra.nettleton@wits.ac.za)

Barbara Plankensteiner  
 Weltmuseum Wien  
[barbara.plankensteiner@weltmuseumwien.at](mailto:barbara.plankensteiner@weltmuseumwien.at)

**BREAK FOR LUNCH | 1:30–2:45 PM**

**1:30–2:45 PM**

**Beaux-Arts Court.**

**POSTER SESSION: Current Practice in Museum Labels for African Art.**

Organized by Kathryn Wysocki Gunsch, Baltimore Museum of Art, [kgunsch@artbma.org](mailto:kgunsch@artbma.org)

Conference participants working in museums will post labels currently used in their galleries to allow for comparison between institutions. Labels will be uploaded to the ACASA website for future reference.

**3.1 ROUNDTABLE: African Art and the University Museum: Challenges and Goals in the 21st Century.**

**Convener: Matthew Francis Rarey, University of Wisconsin–Madison, [mrarey@wisc.edu](mailto:mrarey@wisc.edu)**

This roundtable will seek to think critically about the challenges and goals of permanent displays of the arts of Africa at university museums across the United States. In such spaces, the research and teaching goals of the university necessarily inform curatorial decisions. Yet African objects and displays may be uniquely positioned to answer questions applicable across the entire museum. As such, this roundtable will take up the following questions: How does the presence of African art impact the university and its museums? What is the relationship between current scholarship, practices of collecting and display, and teaching and social engagement? And how are these challenges informed by histories of African objects and contemporary displays?

***Additional Participants:***

Allyson Purpura  
Krannert Art Museum, University of Illinois at  
Urbana-Champaign  
[purpura@illinois.edu](mailto:purpura@illinois.edu)

Rebecca M. Nagy  
Samuel P. Harn Museum of Art,  
University of Florida  
[rnagy@ufl.edu](mailto:rnagy@ufl.edu)

Marla C. Berns  
Fowler Museum at UCLA  
[berns@arts.ucla.edu](mailto:berns@arts.ucla.edu)

***Discussant:***

Henry Drewal  
University of Wisconsin–Madison  
[hjdrewal@wisc.edu](mailto:hjdrewal@wisc.edu)

#### 4.1 South African Photobooks: A Continuously Changing Narrative.

Convener: Michael Godby, University of Cape Town,  
mgodby@vodamail.co.za

Originally comprising hand-printed, tipped-in photographs of seemingly arbitrary scenery, the South African photobook soon came to celebrate the colonial achievement in civilization and industry. Around the middle of the twentieth century, photographers, still marginalized by the art world, turned to the photobook as a vehicle for artistic expression on given themes—of landscape, for example—and others, notably Black photographers, used it for expressly political ends. Currently, South African photographers, confident of their position in the art world, use the form routinely as part of their artistic expression. This panel will explore case studies from these three chapters of South African photobook history.

##### *Presenters:*

**The Royal Edinburgh Album of Cape Photographs, 1867**  
Michael Godby

**Reissuing the Narrative: David Goldblatt's**  
*On the Mines* 1973/2012

Amy Halliday

*ArtThrob: Contemporary Art in South Africa*  
amy.s.halliday@gmail.com

**A Tale of Two Cities: Luanda in the Photobooks**  
of Jo Ractliffe and Michael MacGarry

Liese van der Watt

University of Johannesburg

liesevanderwatt@gmail.com

**Blinding the Truth: Mikhael Subotzky's "Retinal Shift"**

Federico Freschi

University of Johannesburg

ffreschi@uj.ac.za





**4.2 African Art and Postcolonial Cultural Politics.**

Convener: Sarah Van Beurden, Ohio State University, [van-beurden.1@osu.edu](mailto:van-beurden.1@osu.edu)

This panel will explore the role of the arts in postcolonial cultural politics in sub-Saharan Africa. Although they often have colonial roots, museums, art schools, workshops, and other cultural institutions were—directly or indirectly—involved with the construction of postcolonial cultural agendas. Participants included artists but also curators, scholars, teachers and government officials. How did they interpret their role as cultural agents or brokers of a postcolonial condition? Did the colonial roots of many African cultural institutions shape their postcolonial agendas? The cultural practices that interest this panel include artistic, educational, and curatorial practices, but also political and commercial strategies (in the form of African art galleries, for example).

**Presenters:**

**Imagining the Post-Colonial and Post-Genocidal Rwandan Nation in the National Museum of Rwanda, Butare**  
 Laura De Becker  
 Wits Art Museum, University of the Witwatersrand  
[laura.debecker@wits.ac.za](mailto:laura.debecker@wits.ac.za)

**Interventions: Postcolonial Cultural Practices at the University of Ife-Ife, Nigeria (1965–1975)**  
 Janine Sytsma  
 University of Wisconsin–Madison  
[jsytsma@wisc.edu](mailto:jsytsma@wisc.edu)

**The Zairian Institute for National Museums, the Mobutu Regime, and the Nationalization of Traditional Culture (1970–1982)**  
 Sarah Van Beurden

**Discussant:**

Sylvester Okwunodu Ogbechie  
 University of California, Santa Barbara  
[ogbechie@arthistory.ucsb.edu](mailto:ogbechie@arthistory.ucsb.edu)

**4.3 Artistry in Industry: New Research on African Manufactured Textiles.**

Conveners: Amanda Gilvin, Mount Holyoke College, [agilvin@mholyoke.edu](mailto:agilvin@mholyoke.edu) and MacKenzie Moon Ryan, Rollins College, [mmryan@rollins.edu](mailto:mmryan@rollins.edu)

Industrially manufactured textiles serve as trade commodities, cherished garments, wealth storage, and affectionate gifts across the continent of Africa and in the African Diaspora. Individuals and families shape their lives through participation in the design, production, and sale of these fabrics, but research on mass-produced textiles often overlooks the role of people who contribute their specific knowledge and expertise in production. The papers that comprise this panel will negotiate the space that links artistry with industry in the creation of manufactured textiles.

**Presenters:**

**Gossamer to a Beaver: Establishing “Authenticity” in East African Textile Imports From Oman, ca. 1800–1900**  
 Sarah Fee  
 Royal Ontario Museum  
[sarahf@rom.on.ca](mailto:sarahf@rom.on.ca)

**The Social Space of Looms: Labor, Artistry, and Design in the Tunisian Textile Industries of the *Parti Socialiste Dusturien***  
 Jessica Gerschultz  
 University of Kansas  
[jgersch@ku.edu](mailto:jgersch@ku.edu)

**The Hirji and Peera Families: *Kanga* Textile Designers and Traders with Global Links in the Colonial Era**  
 MacKenzie Moon Ryan

**“Bringing Fabrics to Life:” Akosombo Textiles Limited of Ghana**  
 Stephan Miescher  
 University of California, Santa Barbara  
[miescher@history.ucsb.edu](mailto:miescher@history.ucsb.edu)

**Fashion Forward: African Wax-Print and the Aesthetic Turn to Fashion**  
 Olajumoke Warrityay  
 Cornell University  
[otw2@cornell.edu](mailto:otw2@cornell.edu)



## Board Room

## Mezzanine Gallery

**4.4 ROUNDTABLE: Africa/China.**

Conveners: Gemma Rodrigues, Fowler Museum at UCLA, [grodrigues@arts.ucla.edu](mailto:grodrigues@arts.ucla.edu) and Ruth Simbao, Rhodes University, [r.simbao@ru.ac.za](mailto:r.simbao@ru.ac.za)

Africa's relationship with China is often viewed as double-edged and has become a space of contention both in the academy and mainstream discourses. Is it a curse or a cure? Re- or de-colonization? What of new questions of race and racism, migration, and miscegenation? The roundtable explores Africa and China's evolving relationship as mediated through visual culture, including film, contemporary art, photography, map-making, and political ephemera. We will approach this from multiple disciplinary and temporal standpoints, paying particular attention to the historical and multifaceted nature of China's ongoing ties to Africa, from Ming dynasty trade routes, to nineteenth-century labor migration, to mid-century liberation struggles.

***Additional Participants:***

Duncan McEachern Yoon  
University of California, Los Angeles  
[dmyoon@ucla.edu](mailto:dmyoon@ucla.edu)

Lebogang Rasethaba  
Independent Filmmaker, Johannesburg  
[unlandedfilms@gmail.com](mailto:unlandedfilms@gmail.com)

Michelle Yun  
Asia Society  
[myun@asiasociety.org](mailto:myun@asiasociety.org)

Allen Roberts  
University of California, Los Angeles  
[aroberts@arts.ucla.edu](mailto:aroberts@arts.ucla.edu)

**4.5 Architecture and Landscape in Africa: Real and Imaginary Spaces in the Past and Present.**

Convener: Randall Bird, University of the Witwatersrand, [randall.bird@wits.ac.za](mailto:randall.bird@wits.ac.za)

In recent years, there has been an emergence of interest among scholars in the relationship between architecture and the physical and conceptual shaping of the landscape in Africa. This panel will feature papers that address, but are not limited to, the following topics: the relationship between African architecture and landscape; landscape heritage in Africa; the incorporation of concerns for environmental sustainability into African architectural and landscape design; and the physical and imaginary aspects of the African landscape and architecture. Papers will focus on historical and contemporary topics and may also originate from the author's own design work and/or exhibitions.

***Presenters:***

**Dialogues of Place through Place-Making in Indigenous Communities: A Deep-History Study of Wonderwerk Cave as Place**  
Sechaba Maaape  
University of the Witwatersrand  
[Sechaba.maaape@wits.ac.za](mailto:Sechaba.maaape@wits.ac.za)

**Dynamics of Domestic Architectural Production in Southern Cameroon: Spatial Structuring, Social Representations and Functions of Works of Art in the Beti Cultural Area**  
Martin Elouga  
University of Yaounde I  
[martelo12@yahoo.fr](mailto:martelo12@yahoo.fr)

**New Saro Holy Lands: Buildings and Revised Autobiographies in the Transformation of Lagos' Urban Landscape (1894–1913)**  
Adedoyin Teriba  
Princeton University  
[ateriba@princeton.edu](mailto:ateriba@princeton.edu)

**Decorum and Drapery: Mediating 'Africa' through Materiality at the South African Embassies in Addis Ababa and Berlin**  
Jonathan Noble  
University of the Witwatersrand  
[jonathan.noble@wits.ac.za](mailto:jonathan.noble@wits.ac.za)

#### 4.6 ROUNDTABLE: Focus on Benin—Recent Research. Convener: Jean M. Borgatti, jborgatti@gmail.com

The focus of this panel will be recent scholarship on art in Benin (Nigeria) as well as by scholars associated with the University of Benin, in order to give them a forum with international exposure to express their scholarly concerns. Given problems of access to international material and limited exposure to active discussions with scholars of African art working outside Nigeria, their focus will be local, on issues and art practice within Nigeria. This local focus will reveal work that is being done in African universities, which is not well-known or understood in the West.

##### *Additional Participants:*

##### **Bronze Work from Benin City—Market Realities and Civic Identity**

Frank Ugiomoh

University of Port Harcourt

ugiomohfrani@yahoo.co.uk

##### **Interrogating the Co-Relationship Between Idealism in Benin's Historical Art and Contemporary Sculpture**

Nics O. Ubogu

University of Port Harcourt

nubogu@yahoo.com

##### **Woodcarving in Benin Today: The Impact of Training on the Style of Four Artists: Jerry Owie, Sunday Owie, E.O. Effionayi, and Enofe Omozuwa**

Efemena I. Ononeme

University of Benin

efeononeme@yahoo.com

##### **Benin 'Things of The River': The Art of Margaret Omoragbon and Rose Igbinoba**

John Ogene

University of Benin

ogenej@yahoo.com

##### **Metal Gates of Benin City: Fences of Fancy or Fear?**

Freeborn Odiboh

University of Benin

freeby1121@justice.com

#### 5.1 African Diasporas/Photography.

Convener: Kris Juncker, De Montfort University,  
juncker@gmail.com

The discourse on Africa's many diasporas, both inside and outside of the continent, is complicated. However, the artists and accounts presented in this panel will reveal how photography offers means to critically engage such movements across geographic boundaries. Taking advantage of problems in the theorization of African diasporic expression as well as issues in theorizing photography, artists creatively offer audience new perspectives on diasporic identity. Photographic representations engage ideas of the diaspora and challenge long-held paradigms of strict regional cultural identification, asking audiences not only to consider the individuals appearing in the photograph, but those not featured in the image.

##### *Presenters:*

##### **Contemporary Photography in Southern Africa: Theorizing Formative Realism**

Raél Jero Salley

University of Cape Town

rael.salley@uct.ac.za

##### **Perceiving the Foreign: Images of African Diasporic Identities by Thandile Zwelibanzi and Ade Adekola**

Jessica Williams

University of Maryland, College Park

jessica.rachelle.williams@gmail.com

##### **The Harlem Rooftop of Diasporic Practice: One Photograph, Many Worlds**

Emilie Boone

Northwestern University

emilie.boone@gmail.com

##### **The Performative Photograph in Conversation with Maria Magdalena Campos-Pons**

Maria Magdalena Campos-Pons with Kristine Juncker

School of the Museum of Fine Arts

magdalenastudio@gmail.com

##### *Discussant:*

Elisabeth L. Cameron

University of California, Santa Cruz

ecameron@ucsc.edu

**5.2 ROUNDTABLE: The Lower Niger Bronzes: A Review.**

Convener: Philip M. Peek, Drew University,  
ppeek@drew.edu

Southern Nigerian arts have always been highlighted by the exceptional copper-alloy lost-wax castings from Igbo-Ukwu, Ife, and Benin City, but there are also lesser-known—though highly compelling—cast objects grouped under the rubric of “Lower Niger Bronzes” that have received little critical comparative study. A review of these works, including bells, humanoid figures, and ritual objects, will answer a variety of questions about the history and arts of southern Nigeria. By bringing together scholars with relevant expertise this roundtable will address some of these questions with an eye towards future exhibitions and publications.

***Additional Participants:***

Kathy Curnow  
Cleveland State University  
curnowcsu@gmail.com

Perkins Foss  
Pennsylvania State University  
perkinsfoss@gmail.com

Christine Kreamer  
National Museum of African Art  
kreamerc@si.edu

Nancy Neaher Mass  
Independent Scholar  
nancyart.mass@gmail.com

Daniel Mato  
University of Calgary  
dmato@ucalgary.ca

John Picton  
SOAS, University of London (Emeritus)  
johnpicton@waitrose.com

**5.3 ROUNDTABLE: Global Threads: Africa’s Textile Trade in Historical Perspective.**

Conveners: Genevieve Hill-Thomas, Independent Scholar, gmhill@indiana.edu and Stephanie Beck Cohen, Indiana University, beckse@indiana.edu

This roundtable will explore Africa’s historical position in the global textile trade. Focusing on intercontinental and trans-oceanic networks, this roundtable will elucidate cross-cultural cooperation in the design, production, and exchange of woven art. These papers will re-examine textile histories to explore new methods of analyses, and will address the following topics: How can the study of cloth be used to uncover complex and vibrant historical views of Africa’s role in global trade? Likewise, how can scholarship move beyond center-periphery and global north/south analyses? Lastly, how can we characterize the interplay between aesthetics and economics within Early Modern and Modern global textile networks?

***Additional Participants:***

**A Re-Examination and Revolution of a Nigerian Woven Textile for Global Textile Trade-Case Study of the Tiv Cloth**  
Umana Ginigeme Nnochiri  
Cross River University of Technology  
meffins@yahoo.com

**African Textile Design Diasporas and Industrial Textile Trade**  
Elisha P. Renne  
University of Michigan  
erenne@umich.edu

**A Spidery Web: Global Textile Connections of 18th-century Danish Trade between India, Guinea and Europe**  
Vibe Maria Martens  
European University Institute/University of Copenhagen, Denmark  
vibe.martens@eui.eu

**A Quilt on Three Continents: Liberian Coffee, Trade, and Textiles in London, Chicago, and Atlanta 1892-1895**  
Stephanie Beck Cohen

**Global Trade of 19th-century Textiles on the Gold and Slave Coast**  
Marika Kraamer  
De Montfort University/Leicester Arts and Museum Service  
malika.kraamer@gmail.com

**A Beautifully Complex Network: “Exotic” European Export Cloth in 19th-century African and American Markets**  
Genevieve Hill-Thomas

**5.4 Africa Eastward.**

Convener: Gary van Wyk, Queens Community College Art Gallery, CUNY/Axis Gallery, [vanwykgary@aol.com](mailto:vanwykgary@aol.com)

This panel will examine historical and contemporary links between Africa and the Indian Ocean Rim and Asia, especially ties reflected in visual culture. A eurocentric historiography of African Studies skews constructions of Africa by viewing Africa through Western encounters, but alternate epistemologies (e.g. Chinese, Arabic, African) reflect historical African relationships with regions to the east. Today, with globalization, new cultural and artistic links are being lived, forged, reflected—and represented by contemporary artists. Re-interpretations of historical links can be instrumental in cementing new relationships between Africa and partners to the east.

*Presenters:*

**Not Katanga Business: Sammy Baloji's Kolwezi Series**  
Dominique Malaquais  
Institut des Mondes Africains, CNRS  
[dmalaquais@gmail.com](mailto:dmalaquais@gmail.com)

**Spirit-Scapes of the Indian Ocean World: Reorienting "Africa" through Transcultural Devotional Practices**  
Mary (Polly) Nooter Roberts  
University of California, Los Angeles  
[proberts@arts.ucla.edu](mailto:proberts@arts.ucla.edu)

**"World on the Horizon:" Exhibiting the Arts of the Swahili Coast and Western Indian Ocean**  
Allyson Purpura  
Krannert Art Museum, University of Illinois at Urbana-Champaign  
[purpura@illinois.edu](mailto:purpura@illinois.edu)

**Holocaust in the Indian Ocean: Jewish Exile in Mauritius and the Exotic Other of Africa**  
Kirk Sides  
University of California, Los Angeles/*Ufahamu: A Journal of African Studies*  
[ksides@ucla.edu](mailto:ksides@ucla.edu)

**Cementing Ties: The Map, the Found Fragment, the Gene**  
Gary van Wyk

**5.5 African Architecture and the West.**

Convener: Suzanne Preston Blier, Harvard University, [blier@fas.harvard.edu](mailto:blier@fas.harvard.edu)

From global trade to colonial interventions to world fairs to the broader legacy of early empire interventions, the architectures of Africa and the West have long intersected. This panel will explore a range of issues framed around the interrelationship between African architecture and the West, addressing not only issues of history but also questions of how associated research questions are framed and help us to understand both sides of this engagement. In addition to examining specific contexts in which related issues come into play, the papers on this panel will also address some of the deeper issues of how and why architecture figures so prominently in associated exchanges.

*Presenters:*

**Porcelain as Exotic Ornament: The "Global" Surface of Swahili Coast Architecture**  
Prita Meier  
University of Illinois at Urbana-Champaign  
[spmeier@illinois.edu](mailto:spmeier@illinois.edu)

**The Medical Complex at Befelatanana: Medicine and Public Health in French Colonial Madagascar**  
Randall Bird  
University of Witwatersrand  
[randall.bird@wits.ac.za](mailto:randall.bird@wits.ac.za)

**King Njoya's Palaces and German Style Architecture in Cameroon**  
Mark Dike DeLancey  
DePaul University  
[mdelance@depaul.edu](mailto:mdelance@depaul.edu)

**Architecture, Modernity, and the Image of Africa at German Colonial Exhibitions**  
Itohan Osayimwese  
Brown University  
[itohan\\_osayimwese@brown.edu](mailto:itohan_osayimwese@brown.edu)

**Architecture, Africa, at the 1958 Brussels World Fair**  
Suzanne Preston Blier

## Conference Room

## LUNCH SESSION

**5.6 Contestation, Conflict, and Environmental Issues: Contemporary Art and Photographs on the Niger Delta.**

Convener: Tobenna Okwuosa, Niger Delta University, [descrollstudio@gmail.com](mailto:descrollstudio@gmail.com)

Well-known Niger Delta artists—such as Sokari Douglas Camp, George Osodi, and Bright Ugochukwu Eke—along with many students of fine arts and art history in the region's universities have created work on the problems and crises of oil exploration within the matrix of the postcolonial and neoliberal order.

*Presenters:***Emblematics of the Niger Delta: Focus on Students' Projects/Dissertations**

Harrie Bazunu

Delta State University, Abraka

[h.bazunu@gmail.com](mailto:h.bazunu@gmail.com)

**Art, Politics, and the Environment in Zina Saro-Wiwa's Port Harcourt Project**

Amy Powell

Blaffer Art Museum, University of Houston

[apowell2@central.uh.edu](mailto:apowell2@central.uh.edu)

**Environmental Infraction and the Locusts of the Niger Delta**

Timipre Willis Amah

Niger Delta University

[ixl8t2000@yahoo.com](mailto:ixl8t2000@yahoo.com)

**The Burden of Oil and the Neoliberal Order: Contemporary Niger Delta Photographs as Grisly Testimonial**

Tobenna Okwuosa

Niger Delta University

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

*Discussant:*

Frank Ugiomoh

University of Port Harcourt

[ugiomohfrani@yahoo.co.uk](mailto:ugiomohfrani@yahoo.co.uk)

**BREAK FOR LUNCH | 1:00–2:45 PM**

**1:00–1:55 PM**

**Cantor Auditorium.**

**FILM SCREENING: *Market Imaginary* (2012).**

53 minutes. Directed by Joanna Grabski, Denison University, [grabski@denison.edu](mailto:grabski@denison.edu)

Documentary film featuring Senegalese artists, including Viyé Diba, Ndary Lo, Cheikh Ndiaye, Fally Sene Sow, and Abdoulaye Ndoeye. Dialogue in Wolof, French, and English. Subtitles in English. DVD distributed by Indiana University Press.

**2:00–2:45 PM**

**Cantor Auditorium.**

**TECHNOLOGY PRESENTATION: Exploring African Art and Architecture through WorldMap / AfricaMap.**

**Presenter: Suzanne Preston Blier, Harvard University, [blier@fas.harvard.edu](mailto:blier@fas.harvard.edu)**

WorldMap is a free online resource that brings together the best available mapping on the continent (and the world) using the GIS technology also found in platforms such as Google Earth, Bing, and MapQuest. The site also allows users to create and publish their own unique mapping projects, embedded images, video, and text. This live demonstration will show, among other things, how one can upload and copy plans or maps from any source (from field note drawings to historic maps) and export mapping data from the site.



**6.1 Africa and the Moving Image.**

Convener: Amy Powell, Blaffer Art Museum,  
University of Houston, apowell2@uh.edu

This panel seeks to frame an African history of the moving image dating from multiple origins to the present. Soliciting artists, filmmakers, curators, art and film historians, and historians of science, panelists will consider: the ways Africa has been imagined through magic lantern, optical toys, cinema, and contemporary film and video installation; questions of form alongside questions of history and theory; current issues in African cinema; contemporary artworks that use “dead” moving image technologies in new ways; and analysis of cinematic ways of seeing across a range of media. Comparative, interdisciplinary, and trans-historical case studies will be encouraged.

*Presenters:***Back to the Future: Imaginations of Africa in Video Films from Tanzania**

Claudia Boehme  
University of Leipzig  
claudia.boehme@uni-leipzig.de

**Black Skin, White Snow: Abderrahmane Sissako’s Octobre (1993) and the End of the Peoples’ Friendship**

Kate Cowcher  
Stanford University  
katecowcher@gmail.com

***A Peculiar Family Album, 2012***

Amina Menia  
Independent Artist  
aminamenia@hotmail.com

**6.2 ROUNDTABLE: Performance and Transformation.**

Convener: Aimée Bessire, Bates College,  
abessire@bates.edu

Performance and masquerade open the possibilities for transformation. This roundtable will consider the power of performance to shift physical and metaphysical perceptions through disguise and ritual. We will consider the performative actions of two distinct yet sometimes complementary traditions: masking the body and healing practices. How do masquerade and disguise transform performer and spectator? How is performance integrated into healing practices? Participants will present on healing in Tanzania and on contemporary artists who use disguise to provoke and disrupt reality. Oscar Mokeme, Ugo Oji of Oba, Nigeria, will discuss his spiritual practice during the roundtable and perform a masquerade during the Triennial.

*Participants/Presenters:***Electrocultures: Masks, New Media and Contemporary Transformations**

Erika Dalya Massaquoi and Pamela Z. McClusky  
Seattle Art Museum  
erika@erikadalya.com; pamm@seattleartmuseum.org

**Singing the Way to ‘Rock Mentally Universe’: Healing Transformation through Performance**  
Aimée Bessire

Oscar Mokeme  
African Center for the Sacred Arts  
africart@museumafricanculture.org

Simon Ottenberg  
University of Washington  
otten@u.washington.edu

## Sackler Center Forum

## Board Room

**6.3 Rethinking Methodology of African Art for Productive Knowledge.**

Convener: Osa D Egonwa, Delta State University, Abraka, [egonwa1@yahoo.com](mailto:egonwa1@yahoo.com)

Eclectic methods danced in the West to study African art history do not derive from the contextual epistemology of African art and, as such, they only moderately unearth inherent truths. Frequently, Western scholarship wrongly views the heterogeneity of African Art as defying Western concepts. A more revealing method might synthesize art and historical principles of African descent for more productive interrogations. This panel will explore alternative methodological approaches.

*Presenters:*

**Rethinking Methodology of African Art History for Productive Knowledge**

Osa D. Egonwa

**An Art Historical Approach to the Work of Those Who Call Themselves “Artists:” Creativity in Ile—Ife**

Shirabe Ogata

The Graduate University for Advanced Studies, Japan  
[shirabeo@yahoo.com](mailto:shirabeo@yahoo.com)

**Working Towards an Authentic African Art Historiography**

Cliff Nwanna

Nnamdi Azikiwe University  
[cliff\\_nwanna@yahoo.com](mailto:cliff_nwanna@yahoo.com)

**Rethinking South African Art History**

Jillian Carman

Wits School of Arts, University of the Witwatersrand  
[jillianc@bellatrix.co.za](mailto:jillianc@bellatrix.co.za)

*Discussant:*

Blossom Enamhe

Cross River University of Technology  
[blossomenamhe@yahoo.com](mailto:blossomenamhe@yahoo.com)

**6.4 ROUNDTABLE: African Christian Arts: New Fields Opening.**

Conveners: Nicholas J. Bridger, Ohlone College, [njbridger@gmail.com](mailto:njbridger@gmail.com) and John Picton, SOAS, University of London (Emeritus), [johnpicton@waitrose.com](mailto:johnpicton@waitrose.com)

While Africa’s Christian demographic has exploded during the 20th-century, little notice has been taken of this tectonic cultural shift, including that in the arts. This roundtable will continue to open-up the study of Christian art by African peoples, especially of the process by which art is adapted to local cultures. Papers will concern areas or topics whose religious art is little known or studied.

*Additional Participants:*

**Church Architecture After the Missionaries Leave in Kasai Occidental, DRC**

Elisabeth Cameron

University of California, Santa Cruz  
[ecameron@ucsc.edu](mailto:ecameron@ucsc.edu)

**From Yorubaland to County Down: The Kevin Carroll Collection of Yoruba Christian Art (Northern Ireland)**

Catie Cadge-Moore

DeAnza College  
[cadgemoorecatie@fhda.edu](mailto:cadgemoorecatie@fhda.edu)

**Indigenous Images and Liturgy: The Splendour of Nigerian Catholicism**

Chinyere Ndubuisi

Yaba College of Technology  
[chinyerendubuisi@yahoo.com](mailto:chinyerendubuisi@yahoo.com)

**Francis Musangogwantamu: The Bridge Between Missionary Art and Younger Artist Generations**

Margaret Nagawa, Independent Artist  
[margaret.nagawa@gmail.com](mailto:margaret.nagawa@gmail.com)

**Indigenized Christian Art of Zambian Painter Emmanuel Nsama**

Andrew Mulenga, Independent Journalist  
[dremulenga@yahoo.com](mailto:dremulenga@yahoo.com)

**Engelbert Mveng, an Artist/Curator in Cassock**

Annette Schemmel

Free University of Berlin  
[a.schemmel@googlemail.com](mailto:a.schemmel@googlemail.com)

*Discussant:*

Rowland Abiodun, Amherst College  
[roabiodun@amherst.edu](mailto:roabiodun@amherst.edu)

## 6.5 Layered Object: Contemporary Approaches to Built Form in Africa.

Convener: Michelle M. Apotsos, Williams College

This panel will examine how collaborations and contestations between architectural traditions and modern realities are inscribing new layers of identity onto the contemporary built environment in Africa. It will examine how these negotiations complicate established readings of architectural form and how the various stakeholders in this process, ranging from inhabitants and preservationists to tourists and government entities, manipulate interpretations of architectural structures, complexes, and landscapes towards making them an amalgam of classic forms and contemporary agendas.

### *Presenters:*

#### **The Tangibility of Nostalgia: Zanzibar Stone Town as a Site of Intangible Heritage**

Amanda H. Hellman

Michael C. Carlos Museum, Emory University  
amandahellman@gmail.com

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#### **Post-colonial Identity and Architectural Preservation: The Royal Palace of Dahomey**

Lynne Ellsworth Larsen

University of Iowa  
lynne-larsen@uiowa.edu

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#### **'Never Expect Power Always': The Impact of National Electric Supply and Foreign Markets on Lagosian Houses**

Itohan I. Osayimwese

Brown University  
itohan\_osayimwese@brown.edu

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#### **Constructing Culture in Northern Ghana: Modernity and the Larabanga Mosque**

Michelle M. Apotsos

### *Discussant:*

Peter Probst

Tufts University  
peter.probst@tufts.edu



### 7.1 Moments of Artistic Articulation in African Cities: Between Politics and Imagination (Part 1 of 2).

Fiona Siegenthaler, University of Basel,  
fiona.siegenthaler@unibas.ch

Recently, African cities have been the place of art practices that are event-like and processual rather than object-based and that aim at socio-political change. These socially informed and politically engaged artistic articulations involve and address diverse publics in the process. This panel will be interested in this very moment of articulation in African cities that is both, artistic and political: How is it (in)formed, what actors does it involve, and what is exactly its modus? The panel will present research in art practices and articulations that address both the political and the social.

#### *Presenters:*

#### **Moments of Artistic Articulation in African Cities: Between Politics and Imagination**

Fiona Siegenthaler

#### **Nai Ni Who Festival: Exploring Urban Identity, Place, and Social (Re)Construction in Nairobi**

Joy Mboya

GoDown Arts Center, Nairobi

info@thegodownartscentre.com

#### **Impilo Mapantsula: A Manual of Movements and Styles to Survive the Hostile World of the Township**

Daniela Goeller

University of Johannesburg

daniela.goeller@gmx.net

#### **Sanctifying Senegal: A Study of the Muridiyya and the Visual Transformation of Public Space**

John Lovejoy

Western Washington University

lovejoy.jf@gmail.com

## 7.2 ROUNDTABLE: Temporal Dialogues: Historicizing Cross River Art.

Conveners: Jordan Fenton, Kendall College of Art and Design of Ferris State University, [jordanfenton@ferris.edu](mailto:jordanfenton@ferris.edu) and Eli Bentor, Appalachian State University, [bentore@appstate.edu](mailto:bentore@appstate.edu)

The complexity of constructing Cross River art historical narratives reflects the region's long and layered history of interactions. The forces of global and regional trade, migration, and ethnic diversity fostered a relentless dialogue of artistic and cultural complexity. As a result until recently this multiethnic region—where each locality has its own distinct configuration of a broader cultural practice and institution (such as the Ekpe society)—escaped rigorous art histories in favor of broader, region-wide constructions fraught with oversimplification. This panel will forge a dialogue between specific locations and/or groups' art historical narratives and a wider yet nuanced art history of the region.

### *Additional Participants:*

#### **The Materiality of Concrete in Sculptural Expressions of Modernity in Ugep, Southeastern Nigeria**

Gitti Salami

Pacific Northwest College of Art  
[gsalami@pnca.edu](mailto:gsalami@pnca.edu)

#### **The Interplay of Visual and Performing Arts in Moninkim Maiden Dance of Cross River State, Nigeria**

Bojor Enamhe

Cross River University of Technology  
[blossomenamhe@yahoo.com](mailto:blossomenamhe@yahoo.com)

#### **Calabar Carnival: Performing Local History**

Amanda Carlson

University of Hartford  
[amcarlson@hartford.edu](mailto:amcarlson@hartford.edu)

#### **Cross River Art: The Influence of Cultural Dialogue on the Ekpe Tradition**

Emekpe Okokon-Ita Omon

Cross River State University of Technology  
[mepstus@yahoo.com](mailto:mepstus@yahoo.com)

#### **Memorializing the Fathers of Old Calabar: The Funerary Installations of Ekpenyong Bassy Nsa**

Jordan A. Fenton

#### **History vs. Memory in Aro Performance:**

##### **Heterotopia in Aro Ikeji Festival**

Eli Bentor

## 7.3 Controversial Visual Culture in Africa: The Politics of Displeasure and Censorship.

Conveners: Brenda Schmahmann, University of Johannesburg, [brendas@uj.ac.za](mailto:brendas@uj.ac.za) and Karen von Veh, University of Johannesburg, [karenv@uj.ac.za](mailto:karenv@uj.ac.za)

Panelists will explore controversies that have arisen in response to works of art, exhibitions or other examples of visual culture from anywhere in Africa. It will feature papers that examine strong or controversial responses to examples of visual culture in light of competing values and ideals in the societies in which the objects or images concerned were produced or displayed. It will also feature papers that, where relevant, examine endeavors to proscribe works of art, imagery or exhibitions and which thus consider issues around censorship and its implications.

### *Presenters:*

#### **Depictions of Trauma and the “Innocent Eye:” Some Tensions Surrounding the Commemoration of Pain and Suffering from the Apartheid Past**

Kim Miller

Wheaton College  
[miller\\_kim@wheatoncollege.edu](mailto:miller_kim@wheatoncollege.edu)

#### **Pleasure and Displeasure: Brett Murray's *The Spear* and the Firestorm it Ignited**

Steven C. Dubin

Columbia University  
[sd2188@columbia.edu](mailto:sd2188@columbia.edu)

#### **Dressing the “Undressed”**

Andrew Mulenga

Independent Journalist  
[dremulenga@yahoo.com](mailto:dremulenga@yahoo.com)

#### **Religion and Social Critique: Two Irreverent Cartoons at the University of Cape Town**

Brenda Schmahmann

#### **The Sacred as Secular: Responses to Transgressive Christian Imagery in a South African Context**

Karen von Veh



## Board Room

## Mezzanine Gallery

**7.4 Art in North Africa: Contemporary Trends in Recent Scholarship.**

Conveners: Cynthia Becker, Boston University, [cjbecker@bu.edu](mailto:cjbecker@bu.edu) and Jessica Winegar, Northwestern University, [j-winegar@northwestern.edu](mailto:j-winegar@northwestern.edu)

In the last decade, exciting new work has emerged on traditional, modern, and contemporary art in North Africa—a region once seen as existing on the periphery of African art studies. The textbook *A History of Art in Africa* includes sections on art of the Sahara and the Maghreb as well as Egypt. Several conferences, monographs and dissertations on North African art pay attention to sub-Saharan links, both historical and contemporary. In 2012, a special edition of *Critical Interventions* explored the idea of Africanity and North Africa. In the last decade, links between North African and sub-Saharan artists have grown significantly as a result of biennales, gallery initiatives, and grassroots collectives. This panel will feature scholars working in the region of northern Africa, from Morocco to Egypt, to critically address current issues, including: artistic links between North Africa, Europe and sub-Saharan Africa; the influence of pan-Arab and pan-African ideologies on North African art; artists complicating what is meant by “Islamic” and “Middle Eastern” and “African” art; artists grappling with ethnic and religious divisions, as well as issues of race.

**Presenters:****Morphing Modernisms: Representing Women, Cultural Identity and Class in Modern Egyptian Art, 1933–1973**

Lara Ayad  
Boston University  
[layad@bu.edu](mailto:layad@bu.edu)

**Early Decorative Programs of the École de Tunis and Artistic Networks in the 1950s**

Jessica Gerschultz  
University of Kansas  
[jgersch@ku.edu](mailto:jgersch@ku.edu)

**Theorizing States of Exception: Historically-Contingent Media and Algerian Cultural Production**

Amanda Rogers  
University of Wisconsin–Madison  
[boxingpandora@gmail.com](mailto:boxingpandora@gmail.com)

**A New Contemporary Islamic Art in Egypt**

Jessica Winegar

**Discussant:**

Cynthia Becker

**7.5 Collecting, Archives, and Display in West Africa.**

Conveners: Charles Gore, SOAS, University of London, [cg2@soas.ac.uk](mailto:cg2@soas.ac.uk) and David Pratten, Oxford University, [david.pratten@sant.ox.ac.uk](mailto:david.pratten@sant.ox.ac.uk)

“Collecting” is usually embedded in Eurocentric trajectories of display, most notably the museum and gallery. It is imbricated in the deployments of the archive that stores, re-orders and hierarchizes the production of value. This panel will focus on localized practices within West Africa to consider how assemblages and displays are conceptualized and deployed to offer other modes of collecting and archiving to offer alternative paradigms. The panel will focus on West Africa, locally and within the Atlantic and other wider networks, and also address present-day circumstances, including the shift to new media that offer innovative discursive possibilities.

**Presenters:**

**Art, Power and Public: M.D.W. Jeffreys and the Masking Traditions of Old Calabar Province**  
David Pratten

**Sub-Saharan Animation: The Internet as a Living Digital Archive**

Paula Callus  
Bournemouth University  
[pcallus@bournemouth.ac.uk](mailto:pcallus@bournemouth.ac.uk)

**A Refiguring of African American Artists in West Africa**

Noah Jemison with Luke Houston  
Independent Artist; SOAS, University of London  
[www.dotluke@yahoo.com](mailto:www.dotluke@yahoo.com)

**Making the Archive: Intertextuality and the Early West African Photographer**

Charles Gore

**7.6 ROUNDTABLE: Focus On Benin—Recent Graduate Student Research.**

Convener: Michael A.O. Omoighe, University of Benin, [mikeck27@hotmail.com](mailto:mikeck27@hotmail.com)

The focus of this panel will be recent scholarship by graduate students from Nigerian universities on art in Benin, in order to give them a forum with international exposure. Given problems of access to international material and limited exposure to active discussions with scholars of African art working outside Nigeria, their focus will be local, on issues and art practice within Nigeria. This local focus will reveal work that is being done in African universities, which is not well-known or understood in the West.

*Additional Participants:***Benin Royal Art: Evolution or Revolution?**

Titilayo Omoighe  
Yaba College of Technology  
[omoighetiti@yahoo.com](mailto:omoighetiti@yahoo.com)

**Evolution in the University of Benin Art School: From Solomon Irein Wangboje to Freeborn Oziengbe Odiboh**  
Michael A.O. Omoighe

**The Plight of Benin City's Art Market**

Etim Ekenyong  
Etim Paste Research Studio  
[etimopaint@gmail.com](mailto:etimopaint@gmail.com)

**Waste to Wealth: Material Exploration for Casting in Fine Art, University of Benin**

John Oshoke Anabui  
National Museum, Benin City  
[oshoworld74@gmail.com](mailto:oshoworld74@gmail.com)

**8.1 Moments of Artistic Articulation in African Cities: Between Politics and Imagination (Part 2 of 2).**

Convener: Fiona Siegenthaler, University of Basel, [fiona.siegenthaler@unibas.ch](mailto:fiona.siegenthaler@unibas.ch)

Recently, African cities have been the place of art practices that are event-like and processual rather than object-based and that aim at socio-political change. These socially informed and politically engaged artistic articulations involve and address diverse publics in the process. This panel is interested in this very moment of articulation in African cities that is both, artistic and political: How is it (in)formed, what actors does it involve, and what is exactly its modus? The panel will present papers based on research in such art practices and articulations that address both the political and the social.

*Presenters:***Douala: The Social, Political, and Artistic Value of Public Art**

Iolanda Pensa  
University of Applied Sciences/Arts of Southern Switzerland  
[io@pensa.it](mailto:io@pensa.it)

**Beyond the Activist Position: Artists and Political Articulation in Stateless Spaces**

Till Förster  
University of Basel  
[till.foerster@unibas.ch](mailto:till.foerster@unibas.ch)

**Artists in Revolutionary Cairo, 2011–2013**

Monica Blackmun Visonà  
University of Kentucky  
[m.b.visona@uky.edu](mailto:m.b.visona@uky.edu)

**The Space of Things: Urban Fragments and Disjuncture in the Work of Dineo Seshee Bopape**

Lynne Cooney  
Boston University  
[lcooney@bu.edu](mailto:lcooney@bu.edu)

## 8.2 Investors, Auction Houses, Art Dealers, Critics, and Curators: Creating Relevance and Value in Contemporary Nigerian Art in the 21st-century.

Convenor: Francine Kola-Bankole, Independent Scholar, francinek2@msn.com

Investors, curators, auction houses, the occasional art historian, and writer/critics have changed the ways in which contemporary Nigerian art has entered the global market, significantly at the beginning of the twenty-first century. What changed? How did the discourse change, or has it? Ultimately who is behind the new surge of acceptance of contemporary Nigerian art? If this surge is solely for financial gain, how then does the rest of the art market respond? Should the art historian take a close look at the artist and not context—do traditional forms of art remain the major litmus test of relevance?

### *Presenters:*

**The Lagos Art World Since the 2000s: Collecting Practice and Market Consciousness: Preliminary Observations**  
Ugochukwu-Smooth C. Nzewi  
Hood Museum of Art, Dartmouth College  
ugochukwu.c.nzewi@dartmouth.edu

**Critical Disengagements: Dystrophic Regime in the Nigerian Culture Space**  
Dele Jegede  
Miami University  
jegeded@muohio.edu

**The Impact of Auction Houses, Galleries, Dealers in Positioning African and Nigerian Art in the 21st-century**  
K. Chellaram  
ArtHouse Contemporary Ltd  
kavita@arthouse-ng.com

**Disparate Realities, Contentious Confluences: Financial Paradigms, Western Intellect Relevancy within Contemporary Nigerian Art**  
Francine Kola-Bankole  
Rowan-Cabarrus Community College  
francinek2@msn.com

### *Discussants:*

Nana Sonoki  
ArtHouse Contemporary Ltd  
nana@arthouse-ng.com

Christopher B. Steiner  
Connecticut College  
christopher.steiner@conncoll.edu

## 8.3 ROUNDTABLE: Global Zulu.

Conveners: Lisa Brittan, Axis Gallery, lbrittan@aol.com and Gary van Wyk, Queens Community College Art Gallery, CUNY/Axis Gallery, vanwykgary@aol.com

This roundtable will present the conceptual framework of the “Global Zulu” exhibition and publication project, curated by Lisa Brittan and Gary van Wyk. “Global Zulu” is a trans-historical, multidisciplinary, cross-cultural project that investigates what “Zulu” means and has meant to both insiders and outsiders, and how this is reflected in a range of visual representations, including Zulu cultural objects; images in engravings, photographs, and mass media; film; museum displays and public spectacles; contemporary art; and commodities. The roundtable will showcase contributions by participating scholars, and will invite dialogue and discussion with colleagues in African Arts.

### *Additional Participants:*

Siemon Allen  
Virginia Commonwealth University  
sallen3@vcu.edu

Catherine Elliot  
University of East Anglia/British Museum  
catherine\_elliott@hotmail.com

Sandra Klopper  
University of Cape Town  
sandra.klopper@uct.ac.za

Hlonipa Mokoena  
Columbia University  
ham2101@columbia.edu

Dingani Mthethwa  
Virginia Commonwealth University  
dmthethwa@yahoo.com

#### 8.4 Trans-Saharan Trade in the Age of Empires: Expansion and Reverberations.

Convener: Kathleen Bickford Berzock, Mary and Leigh Block Museum of Art, Northwestern University, [kathleen.berzock@northwestern.edu](mailto:kathleen.berzock@northwestern.edu)

This panel will be devoted to the far-reaching artistic and cultural legacy of trade across the Sahara Desert. For millennia, trans-Saharan connections have influenced the development of art forms by fostering the movement of commodities, ideas, materials and people. The panel will focus on the most intense period of trans-Saharan trade from the 9th–16th centuries, as well as the continuing legacy of trade networks on artistic forms, iconography, techniques, and cultural practices into the present.

##### *Presenters:*

##### **Monetary cultures: Import and Local Production of Coinage in Medieval West Africa**

Sam Nixon  
University of East Anglia  
[sam.nixon@uea.ac.uk](mailto:sam.nixon@uea.ac.uk)

##### **The Horse and Rider in the Age of Trans-Saharan Trade: An Image with Local Roots and Cross-Regional Influences**

Kathleen Bickford Berzock

##### **Trans-Saharan Trade at the Crossroads:**

##### **North African Jewelry**

Kristyne Loughran  
Independent Scholar  
[tinabini@mac.com](mailto:tinabini@mac.com)

##### **Trans-Saharan Trade and Transcultural Engagement in the Development of Ghana's Glass Beadmaking Arts**

Suzanne Gott  
University of British Columbia Okanagan  
[suzanne.gott@ubc.ca](mailto:suzanne.gott@ubc.ca)

##### **Material Biographies: Saharan Trade and the Lives of Objects in 14th- and 15th-century West Africa**

Ray Silverman  
University of Michigan  
[silveray@umich.edu](mailto:silveray@umich.edu)

#### 8.5 Seeking Sacred Ground: African Sacred Sites in the Americas.

Conveners: Robin Poynor, University of Florida, [rpoynor@ufl.edu](mailto:rpoynor@ufl.edu) and Susan Cooksey, Samuel P. Harn Museum of Art, University of Florida, [secook@ufl.edu](mailto:secook@ufl.edu)

Africans and their descendants living in the Americas have re-appropriated various types of environments, transforming them into sacred places. This panel will address the processes of defining such spaces within the context of ethnic identity, religious beliefs, and aesthetic concepts originating in Africa. It will also seek to elucidate the histories of these sacred places and practices, and objects associated with them. This panel will encourage cross disciplinary approaches in considering how Africans have used and continue to use natural forms, objects, architecture, and images to demarcate sacred ground.

##### *Presenters:*

##### **African Resources, African American Burials, and Problems of Interpretation**

Grey Gundaker  
College of William & Mary

##### **From Symbols to Shrines: Linking West African Religions to a South Carolina Slave Village**

Nicole Isenbarger and Andrew Agha  
Archeological Research Collective, Inc. and  
Charles Towne Landing State Historic Site

##### **Re-Articulating Entangled Pasts at the St. Peter Street Cemetery, New Orleans, Louisiana**

D. Ryan Gray  
University of New Orleans

##### **Re-Africanization as Manifested in an Obatala Shrine in Northern Florida**

Robin Poynor

**BREAK FOR LUNCH | 1:00–2:45 PM**

1:00–2:40 PM

Cantor Auditorium.

**FILM SCREENING: *IN/FLUX #2* (2013).**

100 minutes. Directed by Dominique Malaquais and Silke Schmickl

*IN/FLUX* is a series of three DVDs centering on experimental film and video from the African world. The works included in the second volume address the dual theme of urban history and memory. They consider ways in which past and present intersect in the city, interrogating, destabilizing and at times radically shifting perceptions of one another. Includes interviews with artists Zineb Sedira, Theo Eshetu, Bofa da Cara, Sammy Baloji, Aryan Kaganof, Fayçal Baghrich, Nina Barnett, and Berni Searle. Dialogue in English, Arabic, French. Subtitles in English. Distributed by Lowave, Paris.

1:30–2:15 PM

Board Room.

**TECHNOLOGY PRESENTATION: Searching by “Image” through the World Wide Web: Applications in the Domain of Traditional African Sculpture.**

**Presenter:** Paul Nieuwenhuysen, Vrije Universiteit Brussel, paul.nieuwenhuysen@vub.ac.be

Searching for images on the world wide web allows us to find relevant images, as well as the document and context in which each of these images occur. This presentation reports on an investigation of systems that allow us to search through image, free of charge, not by submitting a query in the form of text, but by the more recent and less well-known method in which even the query consists of an existent image file. The subject domain of the tests is traditional African sculpture. The results and conclusions lead to recommendations for applications.

## 9.1 A Sense of Place: Urban Contexts and the African Artist.

**Conveners:** Jordan Fenton, Kendall College of Art and Design of Ferris State University, jordanfenton@ferris.edu and Amy Schwartzott, Coastal Carolina University, aschwartz@coastal.edu

This panel will highlight connections between African artists and urban centers that inspire or provoke their work. Complexities include: artistic media, economics, identity politics, generational tension, geo-political conditions and globalization. Our central aim is to engage with the ways in which the multivalent complexities of the city shape individual and collective artistic sensibilities.

### *Presenters:*

#### **The Graffiti Arts Movement in Dakar**

Leslie W. Rabine

University of California, Davis (Emerita)

lwrabine@gmail.com

#### **Photographs of Home: Omar Chennafi’s “Invisible Fes”**

Michelle H. Craig

International Journal of Islamic Architecture

mh\_craig@yahoo.com

#### **Specters in the City: Kiluanji Kia Henda and Luanda Past and Present**

Rachel Nelson

University of California, Santa Cruz

rachelnelson19@gmail.com

#### **Addis Art: The Urban Evolution of the Modern and Contemporary Ethiopian Artists Zerihun Yetmgeta and the Netsa Group**

Kristen Windmuller-Luna

Princeton University

kwindmul@princeton.edu

#### **What’s Old is New—Recyclia as Media: A Case Study of Three Contemporary Artists in Maputo**

Amy Schwarzott

## 9.2 Uhuru @ 50: The Emergence of Contemporary Visual Arts in Kenya Since Independence.

Convener: Elsbeth Court, SOAS, University of London, [ec6@soas.ac.uk](mailto:ec6@soas.ac.uk)

This panel will address the uneven development of contemporary visual arts in Kenya on the nation's 50th anniversary of freedom: Uhuru. After an extended neo-colonial, if elitist, phase with minimal cultural independence, the last two decades have brought tremendous growth and enhancement in gallery-based art (in commercial and public spaces), craft traditions, the heritage sector, public art, collective/social art projects, new media—often generating free and compelling expressions of “Kenyan-ness.” Development is a dynamic process that involves efficacious networking between art worlds in Kenya and beyond. Networking may modify the ongoing asymmetry of the Kenya imaginary and the project of symbolic nationhood that is the responsibility of state institutions.

### *Presenters:*

**Art in Kenya @ 50: Convener Introduction**  
Elsbeth Court

**Representations of Nationalism in the Displays of the National Museums of Kenya, with Focus on the Nairobi National Museum**

Lagat Kiprop  
Nairobi National Museum/University of East Anglia  
[klagat@museums.or.ke](mailto:klagat@museums.or.ke)

**Political Independence, Personal Independence: An Art-Historical Perspective on Contemporary Kenyan Art and the Avant-Gardes**

Pierre-Nicolas Bounakoff  
Bayreuth International Graduate School of African Studies  
[mail@pierrenicolas.fr](mailto:mail@pierrenicolas.fr)

**Contemporary Art and Art Studies in Kenya**

Kwame Amoah Labi  
University of Ghana  
[kacklabi@ug.edu.gh](mailto:kacklabi@ug.edu.gh)

### *Discussant:*

Joy Mboya  
GoDown Arts Center, Nairobi  
[info@thegodownartscentre.com](mailto:info@thegodownartscentre.com)

## 9.3 Revisiting “Resistance” Art in the African Context.

Conveners: Juliette Leeb-du Toit, University of Johannesburg, [leebdutoitj@gmail.com](mailto:leebdutoitj@gmail.com) and Anitra Nettleton, Centre for the Creative Arts of Africa, University of the Witwatersrand, [anitra.nettleton@wits.ac.za](mailto:anitra.nettleton@wits.ac.za)

This panel will explore the ways in which artists in Africa, under both colonialism and the contemporary condition of coloniality (Mignolo), developed forms of resistance art through their engagement with modernity. Their production of artworks in a number of modernist modes confounded colonial attempts to remainder them as backward. Their disregard for “contemporary” art market conditions that rendered them as irrelevant to, or derivative of, mainstream modernist developments, could be argued to have constituted subversive strategies for defining an African modernity. The papers selected will interrogate modes of broadly conceived resistance. These include both apparently “traditional” and “modern” works made by artists in South Africa, at different times in the last 100 years—from colonialism through apartheid to democracy.

### *Presenters:*

**Reframing Parameters of Resistance: The Embrace of Pre-Conceptual and Process Creativity in the Work of Select South African Artists**

Juliette Leeb-du Toit  
University of Johannesburg  
[leebdutoitj@gmail.com](mailto:leebdutoitj@gmail.com)

**Michael Zondi: Dissent as a Creative Process**

Kirsten Nieser  
University of KwaZulu-Natal  
[kirsten.nieser@gmail.com](mailto:kirsten.nieser@gmail.com)

**The Necessity of Subversive Acts: A Socio-historical Review of the Expression of “Rebellion” in the Works of KwaZulu-Natal Indigenous Praise-poets and Artists**

Yvonne Winters  
University of KwaZulu-Natal  
[wintersy@ukzn.ac.za](mailto:wintersy@ukzn.ac.za)

**State of Resistance: International Solidarity and Cultural Policy in Mozambique**

Polly Savage  
Royal College of Art, London  
[ps52@soas.ac.uk](mailto:ps52@soas.ac.uk)

### *Discussant:*

Anitra Nettleton



## Board Room

## Mezzanine Gallery

**9.4 Tents: Users as Makers in Nomadic Architecture.**

Conveners: Risham Majeed, Columbia University, [risham@gmail.com](mailto:risham@gmail.com) and Susan Vogel, Qatar Museums Authority, [svogel@igc.org](mailto:svogel@igc.org)

This panel will examine portable dwellings created in the world's largest and most inhospitable desert region, the Sahara, and the adjacent desert of Eastern Africa. We will consider the fully nomadic tent as a work of architecture, an aesthetic installation, and a marvel of efficient, environmentally adaptive design. Papers will focus on recent advances in the study of these structures and their changing status as nomadic desert dwellings and museum exhibits. Presentations will address the tent after sedentarization, post-feminist discussions of the tent as architecture by women, new approaches to the study and museum presentation of tents as objects, and an examination of African nomadic structures and their engineering with respect to wind, heat, mobility, and available resources.

*Presenters:*

**Changing Gendered Spaces and the Semiotics of Nomadic Memory and Forgetting in Tuareg Sedentarization and Urbanization**

Susan Rasmussen  
University of Houston  
[anth2a@central.uh.edu](mailto:anth2a@central.uh.edu)

**"Women's Work:" Labelle Prussin's African Nomadic Architecture in a post-Feminist Age**  
Risham Majeed

**The Architecture of Saharan Tents: Design Considerations and Implications for Practice**  
Samuel Roche  
University of Miami School of Architecture  
[r.roche@miami.edu](mailto:r.roche@miami.edu)

**Saharan Tents in Museums**  
Susan Vogel

*Discussant:*

Steven Nelson  
University of California, Los Angeles  
[nelsons@humnet.ucla.edu](mailto:nelsons@humnet.ucla.edu)

**9.5 Performing Personalities in Africa.**

Convener: Susan Elizabeth Gagliardi, Emory University, [susan.e.gagliardi@emory.edu](mailto:susan.e.gagliardi@emory.edu)

In his generative publication, "I Am Not Myself," Herbert M. Cole posits that full-body coverings often result in "spirit-associated transformations, which cancel or obliterate the wearer's personality, even his humanity" (1985: 16). More recently, Patrick McNaughton (2008) analyzes masquerade performances as reflections of individuals' personalities and their effective agency, framing masquerades as events that highlight rather than obliterate individuals and their humanity. This panel will explore spaces between annulling and celebrating individual personalities. Papers presented on this panel will offer focused examinations of a single event or performance genre to explore how individuals shape the creation, execution, or reception of masquerades.

*Presenters:*

**Ambiguous Agency: An Ontological Comparison of Dan/Mau Stilt Mask Practice in Cote d'Ivoire and the US**

Daniel B. Reed  
Indiana University  
[reedd@indiana.edu](mailto:reedd@indiana.edu)

**'It's a Photo in Wood': Controversy and Human Agency in K. André Sanon's Portrait Masks**

Lisa Homann  
University of Pennsylvania  
[lahomann@gmail.com](mailto:lahomann@gmail.com)

**Letting the Mask Slip: Exception, Fame, and the Gongoli in Sierra Leone**

Samuel M. Anderson  
University of California Los Angeles  
[smanderson@ucla.edu](mailto:smanderson@ucla.edu)

**Seeing the Unseeing Audience: Women and Power Association Masquerades on the Senufo-Mande Cultural "Frontier"**

Susan Elizabeth Gagliardi

*Discussant:*

Patrick McNaughton  
Indiana University  
[mcnaught@indiana.edu](mailto:mcnaught@indiana.edu)

## 9.6 Crossings: Collaborations and Transregional Influences.

Convener: Robert Nicholls, University of the Virgin Islands, [rnicholl@live.uvi.edu](mailto:rnicholl@live.uvi.edu)

This panel will theoretically reflect on the relation between culture and space in a non-terrestrial context and will also consider re-contextualization from one discourse to another as a tool for new meanings. The Indian Ocean is a contact zone for transcultural memory and transregional discourses between South Asia and Southeast Africa; ideas may be found in the works of South African visual artists. West African ritual art dynamically enhances Caribbean performance, is modified by multicultural influences of modern media and globalization, and reappears in Barcelona. Contemporary art is re-contextualized in the long term collaboration between Malian and American artists working together as colleagues and partners.

### *Presenters:*

#### **"I nice, thank you merci:" An Artistic Collaboration**

Janet Goldner

Independent Scholar and Artist

[art@janetgoldner.com](mailto:art@janetgoldner.com)

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#### **The Metaphor that is Meant: Play and Non-play Among Atlantic Rim Masquerades**

Robert Nicholls

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#### **Peter Minshal Mas Man: From Africa, Trinidad to Barcelona**

John Nunley

Independent Scholar

[nunley.ventures@gmail.com](mailto:nunley.ventures@gmail.com)

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#### **Study the Indian Ocean: An Approach for the Visual Arts in South Africa?**

Sandra Börngen

Frankfurt University

[sandra.boerngen@gmail.com](mailto:sandra.boerngen@gmail.com)

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#### **Out of the Western Archive: Early 20th-century Photographs of Women from Rural Sierra Leone as Sources for Local History**

Nanina Guyer

University of Basel

[nanina.guyer@unibas.ch](mailto:nanina.guyer@unibas.ch)

**10.1 The Senses of the Medium:****What is the Medium? (Part 1 of 2).**

Conveners: Till Förster, University of Basel,  
[till.foerster@unibas.ch](mailto:till.foerster@unibas.ch) and John Pepper,  
 Ramapo College, [j\\_pepper@yahoo.com](mailto:j_pepper@yahoo.com)

Media place images into the world, transmit images across space/time, and translate them into cultural forms. Media—whether sculpture, dance, music, or photographic print—are carriers of images and are themselves carriers of meaning. Art historians often describe the meaning of images and their social context but neglect to address the significance of the media upon which the sensuous experience of images depends. This double-session panel will address the significance of “medium” in African and Diaspora cultures. Part I will explore the movement of image-ideas through different states of embodiment in various media, and the implications in the social and political realms resulting from the creation and transmission of new types of picture-objects. How is the medium understood or defined in each case?

*Presenters:***From Skin to Skin: Video Light in Postcolonial Jamaica**

Krista Thompson

Northwestern University

[krista-thompson@northwestern.edu](mailto:krista-thompson@northwestern.edu)

**Media Primitivism at the Dawn of Late Capitalism:****Diamang's Flagrantes da Vida na Lunda (1958)**

Delinda Collier

School of the Art Institute of Chicago (SAIC)

[dcollier@saic.edu](mailto:dcollier@saic.edu)

**Competing Technologies: Glass Painting and Photography in 20th-century Senegal**

Giulia Paoletti

Columbia University

[giu.paoletti@gmail.com](mailto:giu.paoletti@gmail.com)

**After Work, After Colonialism: Gardening, Photography, and the Arts of Retirement in Western Kenya**

Liam Buckley

James Madison University

[bucklelm@jmu.edu](mailto:bucklelm@jmu.edu)

*Discussant:*

Till Förster



**10.2 Reconsidering the Grassfields.**

Conveners: Jonathan Fine, Princeton University, [jfine@princeton.edu](mailto:jfine@princeton.edu) and Mark DeLancey, DePaul University, [mdelance@depaul.edu](mailto:mdelance@depaul.edu)

Because of its history as a crossroads where indigenous, Islamic, and different colonial regimes have met, the Cameroon Grassfields has been an extraordinarily productive site for creating knowledge about African art and architecture. Yet how the history and historiography of the Grassfields have shaped knowledge about Africa has remained largely unexplored. This panel will consider these relations through specific examples drawn from the colonial and postcolonial eras.

*Presenters:*

**Collecting Practices in Bandjoun, Cameroon:  
Thinking about Collection as a Research Paradigm**

Ivan Bargna  
Milano Bicocca University  
[ivan.bargna@unimib.it](mailto:ivan.bargna@unimib.it)

**The Invention of Images in the  
Bamun Kingdom, 1895–1940**  
Jonathan Fine

**Made in Foumban: African Art and  
Narratives in the Marketplace**  
Silvia Forni  
Royal Ontario Museum  
[silviaf@rom.on.ca](mailto:silviaf@rom.on.ca)

**Reconsidering Patrimonialization in the Bamun  
Kingdom (1920–2013): A Theoretical Perspective**  
Alexandra Galitzine  
Fondation Maison des Sciences de l'Homme  
[galitzine@msh-paris.fr](mailto:galitzine@msh-paris.fr)

**Shaping Narratives: Inventing Tradition and  
Community Response in Grassfields Museums**  
Erica Jones  
University of California, Los Angeles  
[ericapj@gmail.com](mailto:ericapj@gmail.com)

**10.3 Objects and Stories: Exploring Colonial Contexts.**

Convener: Victoria L. Rovine, University of Florida, [vrovine@ufl.edu](mailto:vrovine@ufl.edu)

The papers on this panel will employ a deliberately narrow focus: each is centered on a single object or a pair of related objects, which the author explores as a window onto the complex interactions between African and European cultures in the context of colonial governance. These objects were shaped by the desires and interpretations of artists, patrons, scholars, collectors, and officials on both sides of the colonial encounter. By focusing on singular objects rather than genres, these papers will investigate the meanings and motivations of artistic expressions in the relationships between Africans and Europeans at specific nodes across the history of colonial-era encounters.

*Presenters:*

**Portraits of Hubris: The Ongoing Histories of  
a Congolese Nkisi and a Belgian Watercolor**  
Allen F. Roberts  
University of California, Los Angeles  
[aroberts@arts.ucla.edu](mailto:aroberts@arts.ucla.edu)

**Assembled “Zulu” Headrests from the 1970s:  
Reconfiguring the Art of Carving at the Mai Mai  
Migrant Workers’ Market in Johannesburg**  
Sandra Kloppe  
University of Cape Town  
[sandra.kloppe@uct.ac.za](mailto:sandra.kloppe@uct.ac.za)

**King Msiri’s Departing Gift to Rev. Frederick Stanley Arnot,  
1888: A Luba Staff at the Cleveland Museum of Art**  
Constantine Petridis  
Cleveland Museum of Art  
[cpetridis@clevelandart.org](mailto:cpetridis@clevelandart.org)

**A Weaver from Banamba: French Colonial Expositions  
and the Selection of Artists from the Soudan Français**  
Victoria L. Rovine

*Discussant:*

Barbara Plankensteiner  
Weltmuseum Wien  
[barbara.plankensteiner@ethno-museum.ac.at](mailto:barbara.plankensteiner@ethno-museum.ac.at)

## Board Room

## Mezzanine Gallery

**10.4 Artistic Practice and Patronage.**

Convener: Katharina Greven, Bayreuth International Graduate School of African Studies, [k.greven@gmx.de](mailto:k.greven@gmx.de), and Alexander Oppen, University of Johannesburg, [alexo@uj.ac.za](mailto:alexo@uj.ac.za)

This panel will combine case studies of how patterns of art patronage and concepts of identity have shaped and continue to influence the production and consumption of certain art forms in Nigeria and South Africa.

*Presenters:*

**Images of European Art Patrons in Africa:  
A Turn toward Self-staging and Mediation**  
Katharina Greven

**Art Patronage, Promotion, and Publication:  
A Focus on Omooba Yemisi Adedoyin**  
Shyllon Art Foundation (OYASAF)  
Tobenna Okwuosa  
Niger Delta University  
[descrollstudio@gmail.com](mailto:descrollstudio@gmail.com)

**Separ(n)ation \***  
Alexander Oppen

**Visualizing Ijo History through J. S. Green's Photographs**  
Lisa Aronson  
Skidmore College  
[laronson@skidmore.edu](mailto:laronson@skidmore.edu)

**10.5 Art from the Archive: Archival Art (Part 1 of 2).**

Convener: Ferdinand de Jong, University of East Anglia, [f.jong@uea.ac.uk](mailto:f.jong@uea.ac.uk)

Over the last few decades, contemporary artists have increasingly been inspired by the archive. Often attributed to the publication of *Archive Fever* by Jacques Derrida, this turn to the archive has a longer history than is often acknowledged. However, in more recent trends to watch the archive, formidable questions are raised about truth and testimony, authority, history, and memory. Especially pertinent in post-conflict societies, such questions about the archive are equally relevant to postcolonial contexts. The first part of this panel presents an occasion to examine some of the questions raised above in the work of individual artists.

*Presenters:*

**The Transcultural Archive of George Adéagbo**  
Kerstin Schankweiler  
Freie Universität  
[kerstin.schankweiler@fu-berlin.de](mailto:kerstin.schankweiler@fu-berlin.de)

**Black Box: William Kentridge's Multi-Directional Archive**  
Ferdinand de Jong

**The Archives of the Future: Revisiting Iconographies of Revolution and Utopia in Contemporary Art Practice**  
Nadine Siegert  
Africa Center of the University of Bayreuth  
[nadine.siegert@uni-bayreuth.de](mailto:nadine.siegert@uni-bayreuth.de)

**Archive, Art, and Anarchy: Challenging the Praxis of Collecting at Iwalewa-Haus**  
Ulf Vierke  
Africa Center of the University of Bayreuth  
[ulf.vierke@uni-bayreuth.de](mailto:ulf.vierke@uni-bayreuth.de)

*Discussant:*

Elizabeth Harney  
University of Toronto  
[e.harney@utoronto.ca](mailto:e.harney@utoronto.ca)

**11.1 The Senses of the Medium: Senses and Sensibilities (Part 2 of 2).**

Conveners: Till Förster, University of Basel, [till.foerster@unibas.ch](mailto:till.foerster@unibas.ch) and John Pepper, Ramapo College, [j\\_pepper@yahoo.com](mailto:j_pepper@yahoo.com)

This double-session panel addresses the significance of “medium” in African and Diaspora cultures. Part II will explore how other senses besides the visual have informed the perception and creation of art. If the body is art’s primary medium for expression and perception, beyond the visual what are the other senses of art and their roles in the experience of culture? What is the embodied politics of African art? How can the broader study of the significance of the range of senses inform critical questions of mediality in African art studies? After iconology and after post-structuralism, we turn to touchy subjects of feelings, affect, other senses, and the political in everyday life through art.

*Presenters:***The Sounds of Silence: Quiet Photography and the Sonic Registers of the Image**

Tina Campt  
Barnard College  
[tcampt@barnard.edu](mailto:tcampt@barnard.edu)

**Artist Talk**

Senzeni Marasela  
Independent Artist  
[samkeleikwezi@gmail.com](mailto:samkeleikwezi@gmail.com)

**Pictures and the Media: Senses and Sensibilities Regarding *The Spear* by Brett Murray**

Fiona Siegenthaler  
University of Basel  
[fiona.siegenthaler@unibas.ch](mailto:fiona.siegenthaler@unibas.ch)

**Just Paper and Glue?**

Julie McGee  
University of Delaware  
[mcgee@win.udel.edu](mailto:mcgee@win.udel.edu)

*Discussant:*

Henry Drewal  
University of Wisconsin–Madison  
[hjdrewal@wisc.edu](mailto:hjdrewal@wisc.edu)

**11.2 Performing Place: Psychological Environments and Contingent Sites.**

Conveners: Gemma Rodrigues, Fowler Museum at UCLA, [grodrigues@arts.ucla.edu](mailto:grodrigues@arts.ucla.edu) and Ruth Simbao, Rhodes University, [r.simbao@ru.ac.za](mailto:r.simbao@ru.ac.za)

Performance is contingent, and ontologically it becomes itself through disappearance. Typically, though, place is viewed as less contingent, and its being-ness seems to rely on presence rather than absence. Through an analysis of performance, this panel interrogates the being-ness and live-ness of place, opening up a reciprocal engagement between people and places. Sites are not simply locational but are psychological, conceptual and discursive, manifesting their own agency. This panel will raise questions about performance, materiality and the senses, exploring touch and transformation, “blindness” and privileged perspective. It unpacks new questions about the relevance of site-specificity in a time of nomadic fluidity and reflects upon intimate processes of localization.

*Presenters:***Architecture and Autochthony in Postcolonial Zimbabwe**  
Gemma Rodrigues**Site-Situational Performance in Cosmolocal Places: Athi-Patra Ruga and Anthea Moys**  
Ruth Simbao**CityWalk: The Cartography of Poetry and Politics of the Urban**

Doung Anwar Jahangeer  
‘dala’ NPO, South Africa  
[doung@dala.org.za](mailto:doung@dala.org.za)

**Grounding Robin Rhode**

Leora Maltz-Leca  
Rhode Island School of Design  
[lmaltzle@risd.edu](mailto:lmaltzle@risd.edu)

**Walls and Divisions in South African and Palestinian Aesthetics**

Rachel Baasch  
Rhodes University  
[rmbaasch@gmail.com](mailto:rmbaasch@gmail.com)



**11.3 Colonial Uncannies.**

Conveners: Z. S. Strother, Columbia University, zss1@columbia.edu and Debora L. Silverman, University of California, Los Angeles, silverma@history.ucla.edu

This panel will examine the exchange of ideas, objects, images, and fantasies that (despite asymmetrical power relationships) changed the practice of art making in Africa and in Europe. There are many surprises. For example, Central Pende masquerading flourished in the 1920s and its style became radically more naturalistic. In Belgium, some 1890s art nouveau architects adapted Congolese scarification patterns as they invented modernist ornament. Scholars and contemporary audiences alike have often repressed the attraction for difference. We take up Shaden Tageldin's question to ask: "not what makes [colonial enemies] 'hate' each other so but what makes them 'love' each other so."

*Presenters:*

**A Cloth for a Crown: Gender, Wealth, and Masquerade Performance in Early Colonial Nigeria, Otta 1884–1921**  
Thabiti Willis  
Carleton College  
jcwillis@carleton.edu

**'Breaking Juju': Between Destruction and Preservation in Southern Nigeria**  
Z. S. Strother

**African Colonial Architecture in Coastal Ghana: Loving or Hating Britain?**  
Courtney Micots  
Independent Scholar  
courtneymicots@gmail.com

**Whips, Ships and Scars: Henry van de Velde's Congo Style in Belgium 1885–1908**  
Debora L. Silverman

**Colonial Distance Abolished: Visual Attractions in Photography of the Belgian Congo**  
Sandrine Colard  
Columbia University  
sandrine.colard@gmail.com

**11.4 Art and the Digital Revolution in Africa.**

Conveners: Sylvester Okwunodu Ogbechie, University of California, Santa Barbara, ogbechie@arthistory.ucsb.edu and Julie L. McGee, University of Delaware, mcgee@udel.edu

The panel will investigate how digital technology is altering the production of art in global Africa and the divergent locations and positions of digital art practice in global Africa. African artists working with digital media and interactive technologies are creating new protocols of visual representation that both celebrate and problematize questions of ethno-cultural and geo-spatial specificity. Digital technologies provide artists with new tools and protocols of artistic practice that are now just being integrated into the global African culturescape. The panel will therefore provide a critical space to review the impact of new media technologies on the production of digital art in Africa broadly defined as art that uses digital technology either as the product, as the process, or as the subject.

*Presenters:*

**Digital Technology and Visual Aesthetics**  
Tegan Bristow  
University of the Witwatersrand  
teganbristow@gmail.com

**Signwriters in Ghana: From Handmade to Digital**  
Mariaclaudia Cristofano  
Sapienza Università di Roma  
mc.cristofano@gmail.com

**Obsolescing Analog Africa**  
Delinda Collier  
School of the Art Institute of Chicago  
dcollier@saic.edu

**Opening-Up Place through Sound**  
Carol L. Magee and Emeka Ogbob  
University of North Carolina, Chapel Hill;  
Independent Artist  
cmagee@email.unc.edu

**11.5 Art from the Archive: Archival Interventions (Part 2 of 2).**

Convener: Ferdinand de Jong, University of East Anglia, [f.jong@uea.ac.uk](mailto:f.jong@uea.ac.uk)

What is especially interesting in the current turn to the archive is that many researchers revisit colonial archives in order to establish their relevance in the present. Such revisiting of the archive is not gratuitous, but displays a serious engagement with the past (as represented by the archive), and the possibility it opens to intervene in that past and invent an alternative history. The archive is revisited to articulate a postcolonial critique and imagine an alternative future. Work within the archive enables visitors to the archive to move back and forwards in time and address perceived problems in the present through a return to the archive.

*Presenters:***Going and Coming Back: Redisplaying the Bryan Heseltine Collection**

Darren Newbury  
University of Brighton  
[d.m.newbury@brighton.ac.uk](mailto:d.m.newbury@brighton.ac.uk)

**Exposing the Contours of Photographic Archives in Mozambique**

Drew Thompson  
Bard College  
[drew.a.thompson@gmail.com](mailto:drew.a.thompson@gmail.com)

**Sankofa (Go Back and Pick): The Daily Graphic's Archives and Accra's Fashionable Elite**

Christopher Richards  
University of Florida  
[clrichards@ufl.edu](mailto:clrichards@ufl.edu)

**Congo Far West: Artists in Residence at the Royal Museum for Central Africa**

Mathilde Leduc  
Royal Museum for Central Africa  
[mathilde.leduc@gmail.com](mailto:mathilde.leduc@gmail.com)

*Discussant:*

Elizabeth Harney  
University of Toronto  
[e.harney@utoronto.ca](mailto:e.harney@utoronto.ca)

**BREAK FOR LUNCH | 1:00–2:45 PM**

**1:00–1:40 PM**

**Cantor Auditorium.**

**FILM SCREENING: *Africanizing Christian Art* (2013).**  
40 minutes. Directed by Catie Cadge-Moore

Documentary film on Christian art in Africa, focusing upon Yoruba carving from the Ekiti region in collaboration with Fr. Kevin Carroll, Society of African Missions. The film includes interviews with John Picton, Nicholas Bridger, Babatunde Lawal, and others.

**1:45–2:45 PM**

**Cantor Auditorium.**

**ACASA Business Meeting**

All ACASA members are invited to attend a brief meeting to hear updates on ongoing business, recent elections to the board, and to discuss future plans.

**12.1 Red, White, Black and More: Sensing, Defining and Performing Color.**  
Convener: Dunja Hersak, Université Libre de Bruxelles, [dvhersak@gmail.com](mailto:dvhersak@gmail.com)

The panel will explore the dynamic lives of colors by examining their materiality and their multi-sensory and performative significance through time and space. It will bring into view varying and shifting perceptions, groupings and evocations of color in different contexts and culture areas, and will look at how people, past and present, have talked about, staged and experienced color in Africa. It will seek to extend beyond purely visual and fixed cultural constructs by looking at how regional contacts and exchanges, local and distant trade networks and globalizing forces have impacted in different ways on transformations and temporalities in the coloring of secular and ritual spaces, objects, bodies, performances and other creative and lived expressions.

*Presenters:*

**The Multiple Lives of Color: Opening Considerations**

Dunja Hersak  
Université Libre de Bruxelles  
[dvhersak@gmail.com](mailto:dvhersak@gmail.com)

**Feel the Color, Play with Power: Orisa**

**Color in Africa and its Diaspora**  
Bolaji Campbell  
Rhode Island School of Design  
[bcampbel@risd.edu](mailto:bcampbel@risd.edu)

**After-Image: Exploring the Tangible and Intangible through Color**

Osi Audu  
Independent Artist  
[osi@osiaudu.com](mailto:osi@osiaudu.com)

**Amadee: Yellow, Red, and Another Yellow**

Atta Kwami  
Independent Scholar and Artist  
[attakwami@hotmail.co.uk](mailto:attakwami@hotmail.co.uk)

**White Sufis, Black Beasts and Yellow Coquettes: the Performance of Race and Gender in Gnawa Possession Trance**

Cynthia Becker  
Boston University  
[cjbecker@bu.edu](mailto:cjbecker@bu.edu)

**12.2 International Collaborations in Contemporary African Art.**  
Convener: Pamela Allara, Boston University, [allara@comcast.net](mailto:allara@comcast.net)

Contemporary art is now global and artistic “collaborations” take place routinely on both institutional and individual levels. What kinds of visual arts collaborations have emerged over the past several decades and how have they shaped the discourse of contemporary African art? How are such collaborations generated and funded, and what are the outcomes? This panel will address specific projects and also the theoretical frameworks guiding them.

*Presenters:*

**Engaged Pedagogy and Collaboration at Artist Proof Studio and the Boston Arts Academy**

Kim Berman and Linda Nathan  
University of Johannesburg and Boston Arts Academy  
[kimb@uj.ac.za](mailto:kimb@uj.ac.za) ; [lnathan@boston.k12.ma.us](mailto:lnathan@boston.k12.ma.us)

**Public Scholarship: The Isithunzi Writing Project**

Julie Ellison (in collaboration with Rangoato Hlasane, University of the Witwatersrand)  
University of Michigan  
[jeson@umich.edu](mailto:jeson@umich.edu)

**Situating Contemporary Video Art Practice in Angola:**

***My African Mind* (2010) by Nástio Mosquito**  
Joseph Underwood  
Stony Brook University  
[joseph.underwood@stonybrook.edu](mailto:joseph.underwood@stonybrook.edu)

**French-funded Collaborations in the *Francophonie*: Neoliberal Policies and Expressions of Cosmopolitanism**

Marie Lortie  
University of Toronto  
[marie.lortie@mail.utoronto.ca](mailto:marie.lortie@mail.utoronto.ca)

*Discussant:*

Pamela Allara

### 12.3 Realms of Alterity: Curating Cultures, Memories and Places.

Convener: Mary (Polly) Nooter Roberts, University of California, Los Angeles, [proberts@arts.ucla.edu](mailto:proberts@arts.ucla.edu)

This panel will explore the creation and curation of realms of alterity, as places of contestation and counter-hegemonic discourse. Such realms may also possess potency as places of retreat amidst the madness of this world, even as they offer opportunities to explore, excavate and manifest marginalized cultural narratives, expressions, and artistic creativity. Five papers will offer new ways of understanding artistic and curatorial agency in the creation of alternative spaces for reinscriptions of the past in museums and memory worlds of the 21st century. Recent research addresses case studies in Cape Town, Elmina, Lagos, Los Angeles, and Lubumbashi.

#### *Presenters:*

#### **Aesthetic Contestations and Curatorial Debates in the Formation of the District Six Museum in Cape Town**

Ciraj Rassool

University of the Western Cape  
[cirajrassool@gmail.com](mailto:cirajrassool@gmail.com)

#### **Excavating Memory: Shrines for African Spirits along the Malabar Coast, India**

Neelima Jeychandran

University of California, Los Angeles  
[neelima@ucla.edu](mailto:neelima@ucla.edu)

#### **“Like Tongues of Fire:” The Symbolic Significance of Pentecostal Architecture**

Adedamola Osinulu

University of Michigan  
[dosinulu@umich.edu](mailto:dosinulu@umich.edu)

#### **Palimpsest Memories, Ancestral Legacies, and Diasporic Identities in Eve Sandler’s “Mami Wata Crossing”**

Elyan Jeanine Hill

University of California, Los Angeles  
[ejhill@ucla.edu](mailto:ejhill@ucla.edu)

#### **Reimagining the City: Mapping Art Spaces of Lubumbashi**

Elaine Sullivan

University of California, Los Angeles  
[eesullivan@ucla.edu](mailto:eesullivan@ucla.edu)

### 12.4 African Ceramics on Display: Beyond Didactics and Demonstrations.

Conveners: Elizabeth Perrill, University of North Carolina at Greensboro, [eaperril@uncg.edu](mailto:eaperril@uncg.edu) and Wendy Gers, University of Johannesburg, [wgers@sfr.fr](mailto:wgers@sfr.fr)

When included in museum exhibitions, African ceramics displays have historically employed norms used within broader ceramic exhibition practices, that is to say stale, contextually detached, and didactic. “Ethnic” or social typologies, geographical studies, chronological narratives and visual affinities are the primary thematic devices employed within the curatorial lexicon of displays of African ceramics. While a few museums have tried to invent new scenographic, contextual, or textual means to display African ceramics, such as visually striking tower of ceramics at the British Museum, there is a widespread lack of discourse underpinning these experiments.

#### *Presenters:*

#### **African Pottery, Studio Pottery, and Contemporary Ceramics on Display: Sankofa, Ceramic Tales from Africa**

Maira Vincentelli

Aberystwyth University.  
[mov@aber.ac.uk](mailto:mov@aber.ac.uk)

#### **Unpacking the Practice of Developing and Displaying National Ceramic Collections at Iziko Museums of South Africa**

Esther Esmyol

Iziko Museums of South Africa  
[eesmyol@iziko.org.za](mailto:eesmyol@iziko.org.za)

#### **Nigerian Contemporary Ceramics and Voiceless Displays: Reflections on the National Exhibitions of Craft Potters Association of Nigeria, 1996–2006**

Ozioma Onuzulike

University of Nigeria, Nsukka  
[ozoma.onuzulike@unn.edu.ng](mailto:ozoma.onuzulike@unn.edu.ng)

#### **Suspended Tents: a Personal Strategy for Installing New Ceramics in the Gallery**

Kim Bagley

University for the Creative Arts (UCA)  
[icanbendmindswithmyspoon@yahoo.com](mailto:icanbendmindswithmyspoon@yahoo.com)

#### *Discussant:*

Robert T. Soppelsa

Art in Embassies, U.S. Department of State  
[soppelsaRT@state.gov](mailto:soppelsaRT@state.gov)

## Mezzanine Gallery

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### 12.5 Photography: After the Archival Turn.

Convener: Jennifer Bajorek, Tisch School of the Arts at NYU, [jennifer.bajorek@nyu.edu](mailto:jennifer.bajorek@nyu.edu)

At a moment when formal academic discourse of “the archive” has begun to seem rather stale—philosophers, historians, artists, and curators have been turning to the archive since the 1980s—the resources of archives for postcolonial narratives of liberation, contestation, and struggles for autonomy and self-determination appear to be limitless. In photography in particular, archival energies show no sign of waning, and the number of scholarly and artistic projects and initiatives that are drawing on the archive to re-assess official histories, contest dominant narratives, and make new claims for alternative histories, hidden pasts, and brighter futures continues to grow. This panel will bring together case studies of photographic archives in Africa to interrogate these new archival energies.

#### *Presenters:*

**Challenging Ruins: Thoughts on West African Archives via Édouard Glissant**  
Jennifer Bajorek

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**Fixated on the Past in the Post-Conflict Present: Photographs in Sierra Leone’s National Archives**  
Julie Crooks  
SOAS, University of London  
[zacfilms@sympatico.ca](mailto:zacfilms@sympatico.ca)

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**From Intimacy to History: Algerian Memories in Visual Arts Today**  
Érika Nimis  
Université du Québec à Montréal  
[erikanimis@hotmail.com](mailto:erikanimis@hotmail.com)

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**“Artistic research” on the Archive: Case studies from Algiers and Cairo**  
Kerstin Pinther  
Freie Universität  
[kerstin.pinther@fu-berlin.de](mailto:kerstin.pinther@fu-berlin.de)

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#### *Discussant:*

Erin Haney  
George Washington University  
[erinlhaney@gmail.com](mailto:erinlhaney@gmail.com)

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## Illustrated Works

### COVER

#### THREEHEADED FIGURE (*sakimatwemtwe*)

Unidentified Lega artist  
19th century  
South Kivu or Maniema Province,  
Democratic Republic of the Congo  
Wood, fiber, kaolin  
5 1/2 x 2 x 1 1/8 in. (14 x 5.1 x 2.9  
cm)  
Museum Expedition 1922, Robert B.  
Woodward Memorial Fund,  
22.486

### PAGE 4

#### RED ESCAPE II

Viyé Diba (Senegalese, born 1954)  
1999  
Dakar, Senegal  
Cotton strip cloth, paint, sand,  
wood, metal  
67 x 55 in. (170.2 x 139.7 cm)  
Gift of Elliot Pickett, by exchange  
and Alfred T. White Fund, 2011.30

### PAGE 10

#### FIGURE OF A HORNBLOWER

Unidentified Edo artist  
Circa 1504–50  
Benin, Edo State, Nigeria  
Copper alloy  
24 1/2 x 8 1/2 x 6 in.  
(62.2 x 21.6 x 15.2 cm)  
Gift of Mr. and Mrs. Alastair B.  
Martin, the Guennol Collection,  
55.87

### PAGE 12

#### NDOP PORTRAIT OF KING MISHÉ MÍSHYÁÁNG MÁMBÚL

Unidentified Kuba artist  
Circa 1760–1780  
Mushenge, West Kasai Province,  
Democratic Republic of the Congo  
Wood (crossopterix febrifuga),  
camwood powder  
19 1/2 x 7 5/8 x 8 5/8 in.  
(49.5 x 19.4 x 21.9 cm)  
Purchased with funds given by  
Mr. and Mrs. Alastair B. Martin,  
Mrs. Donald M. Oenslager, Mr. and

Mrs. Robert E. Blum, and the Mrs.  
Florence A. Blum Fund, 61.33

### PAGE 15

#### OVERSKIRT (*ncak*)

Unidentified Kuba artist  
Late 19th or early 20th century  
West Kasai Province, Democratic  
Republic of the Congo  
Raffia  
75 1/2 x 22 in. (191.8 x 55.9 cm)  
Purchased with funds given by  
Frieda and Milton F. Rosenthal,  
1991.72

### PAGE 25

#### DOUBLE BELL (*egogo*)

Unidentified Edo artist  
Early 16th century  
Benin, Edo State, Nigeria  
Ivory  
14 1/8 x 3 3/4 x 2 1/4 in.  
(35.9 x 9.5 x 5.7 cm)  
A. Augustus Healy Fund and Frank  
L. Babbott Fund, 58.160

### PAGE 35

#### BEADED CROWN (*ade*) OF ONIJAGBO OBASORO ALOWOLODU, ÒGÒGÀ OF IKERE (r. 1890–1928)

Unidentified Yoruba artist  
Late 19th or early 20th century  
Ikere, Osun State, Nigeria  
Glass beads, cloth, basketry  
22 3/4 x 8 1/2 in. (57.8 x 21.6 cm)  
Caroline A.L. Pratt Fund, Frederick  
Loeser Fund, and Carl H. de Silver  
Fund, 70.109.2

### PAGE 45

#### WELCOME IN OUR PEACE WORLD Johannes Mashego Segogela, (South African, born 1936) 1993

Sekhukhune district, Limpopo  
province, South Africa  
Wood, paint, wire, synthetic fiber  
Gift of Ellen and Jerome L. Stern,  
2010.42



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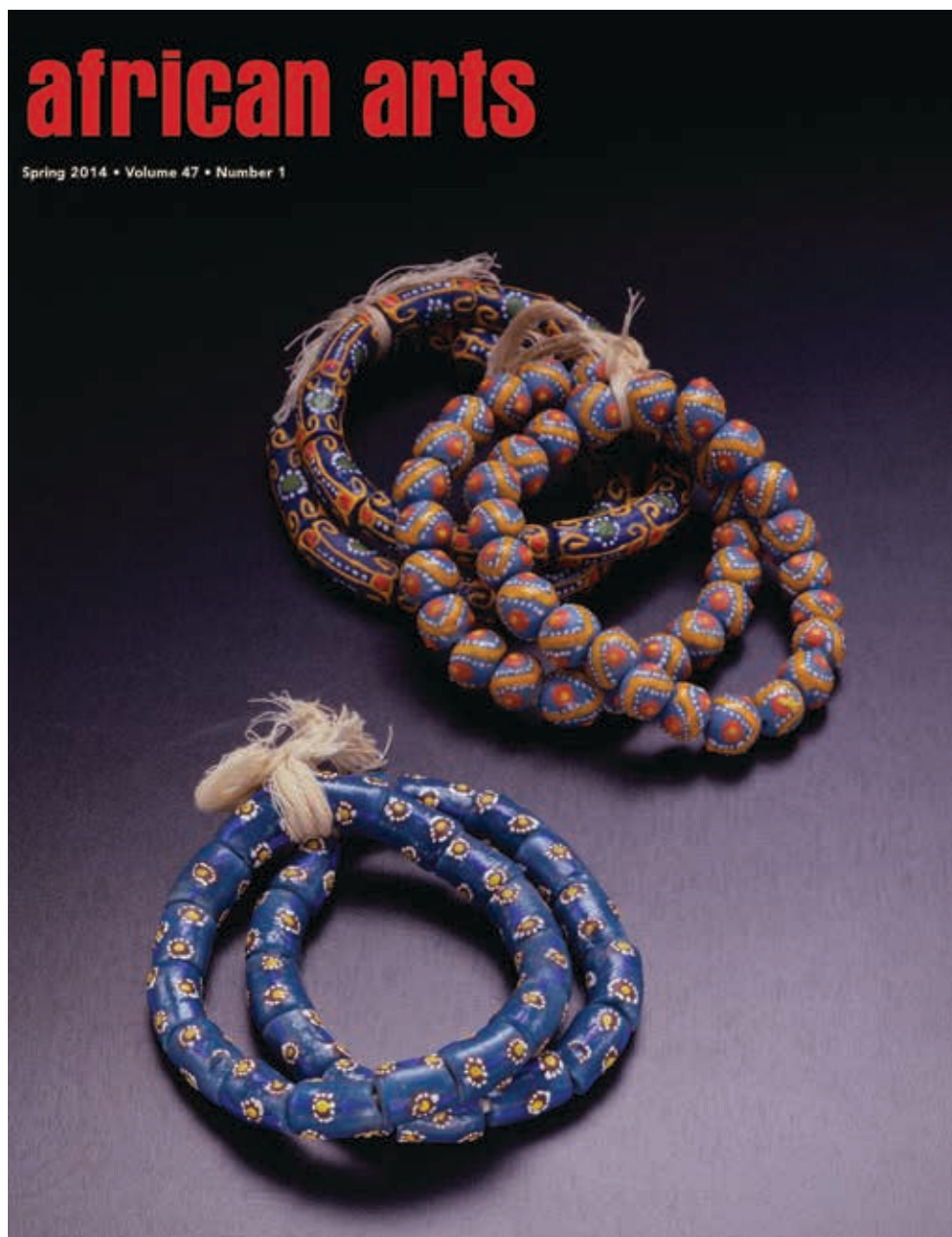
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Reception for ACASA attendees  
Wednesday, March 19, 5:30–8:00 pm

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## Earth Matters: Land as Material and Metaphor in the Arts of Africa

April 23–September 14, 2014

*Earth Matters*, organized by the Smithsonian's National Museum of African Art, examines the conceptually complex and visually rich relationship between African artists and the land upon which they live.

Sammy Bading  
Portrait # 2: Femme Unu sur fond d'assemblée de Dardonne, 2011  
Collection of the artist, courtesy Axis Gallery, New York and New Jersey



## World Share: Installations by Pascale Marthine Tayou

November 2, 2014–March 1, 2015

Using sculpture, two-dimensional work, and recorded sound, the Cameroon-born, Belgium-based artist's first solo museum exhibition in the U.S. mines the aesthetic principles of traditional Central African art and African and European popular culture to address contemporary global concerns. Please contact the Fowler if you are interested in the exhibition's tour: (Bridget Dulong, [bdulong@arts.ucla.edu](mailto:bdulong@arts.ucla.edu)).

Artist's rendering of installation, Bend Sin.

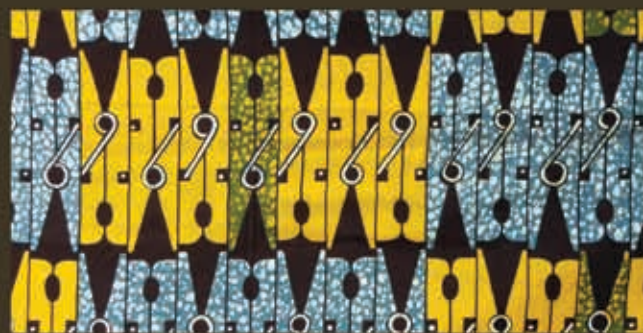


## Embroidery as Activism in Post-Apartheid South Africa

September 7–December 7, 2014

This exhibition explores how women from two creative collectives—the Mapula Embroidery Project outside Pretoria and Kaross Workers in Tzaneen—have used embroidery to comment on current affairs and other issues that impact their communities.

Details: Mapula embroidery and African-print cloth, Fowler Museum.



## Fowler in Focus: Yards of Style, African-Print Cloths of Ghana

Opening August 24, 2014

Eye-catching cloths from the Fowler's collection explore international visual vocabularies, changing style preferences, and the ever-increasing tensions of the global marketplace.

# Where else but the Fowler?

310/825-4361 [fowler.ucla.edu](http://fowler.ucla.edu)

# FOWLER AT FIFTY

FOWLER MUSEUM AT UCLA



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**Senufo Seated  
Female Figure** *tugbele*  
Ivory Coast · wood  
Height: 9 ¾ inches (25 cm)

# SKOTO GALLERY



*Deities*, 2011, rope and steel armature, 72x55x53 inches, Installation, variable dimensions.

## Osaretin Ighile

*Sculpture*

March 6 – April 12, 2014

Next Exhibition:

**Ibrahim El Salahi.** *Selected Works*, April 17 – May 24, 2014



David Krut Projects is active in New York, Johannesburg and Cape Town. In the early 1990s Krut facilitated a residency for Sam Nhlengethwa at the College of DuPage in Glen Ellyn, Illinois. Following which in 1992 he collaborated with William Kentridge on a major series of etchings, followed in 1997 by a pioneering CD-ROM. In 1999 the TAXI-Art Book series was initiated on contemporary South African artists. The series of fifteen books concluded with titles on Helen Sebidi and Paul Stop-

forth. These books with their educational supplements created an art history platform. In 2001 a gallery space was established in New York, attached to an etching studio which facilitated collaborations with local artists and artists from Africa. The gallery regularly shows works from artists of the African Diaspora which have included El Anatsui's first New York show, and also Christopher Cozier, Nnenna Okore, Chakaia Booker and Cedric Nunn. David Krut Print Workshop (DKW) in

Johannesburg is today a resource for projects which go beyond the publishing of editions and is a centre for many creative collaborations. Young artists such as Senzo Shabangu and Mongezi Ncaphayi are mentored by creatives such as William Kentridge, Diane Victor, Vusi Khumalo and Stephen Hobbs. The 2014 artist residence programme at the Workshop will host Godfried Donkor (UK/Ghana), Endale Desalegne Chmisso (Ethiopia) and Wycliffe Munda (Zimbabwe).



Senzo Shabangu working at DKW Johannesburg



David Krut Projects Gallery, New York

## DAVID KRUT PROJECTS

526 W. 26th Street, Suite 816  
New York, NY 10001  
212.255.3094 info@davidkrut.com  
www.davidkrut.com  
www.davidkrutprojects.com  
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## VISIONS FROM THE FORESTS THE ART OF LIBERIA AND SIERRE LEONE

April 9–August 17, 2014

ORGANIZED BY THE  
MINNEAPOLIS INSTITUTE OF ARTS

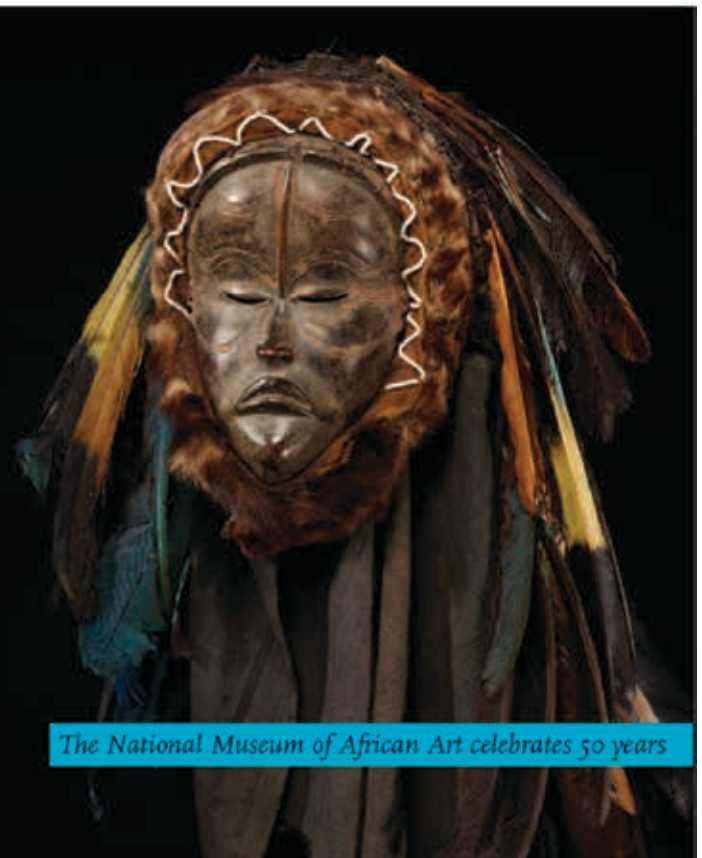


Smithsonian  
National Museum of African Art

950 INDEPENDENCE AVENUE SW, WASHINGTON, D.C. | AFRICA.SI.EDU



Dan or Mano artist, Liberia  
Mask with shoulder cloth (detail), early to mid-20th century  
Wood, animal fur, feathers (of the great blue turaco, *Coryphæa cristata*), cotton, beads  
Minneapolis Institute of Arts, gift of William Siegmund 2011.70.1



The National Museum of African Art celebrates 50 years



Charles Moreau

(by appointment only)  
120 East 73rd street, apt 6b  
New York, NY, 10021  
Tel. 646.599.6520  
[moreau.charles@yahoo.com](mailto:moreau.charles@yahoo.com)



# Brooklyn Museum

## AFRICAN ART COUNCIL

Become part of the New York community supporting and sharing a passion for African art. The African Art Council brings interested collectors and connoisseurs closer to the Brooklyn Museum's outstanding African collections.

For more information about the African Art Council at the Brooklyn Museum, please call (718) 501-6589 or email [collectionscouncils@brooklynmuseum.org](mailto:collectionscouncils@brooklynmuseum.org).

Unidentified Ebré artist. *Snake Pendant*, 19th century. Gold alloy, 3 9/16 x 1 5/16 in. (9.0 x 3.3 cm). Brooklyn Museum, Frank L. Babbott Fund, 54.161





# Sotheby's

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## YORUBA ART AND LANGUAGE: SEEKING THE AFRICAN IN AFRICAN ART

with author Prof. Rowland Abiodun,  
Amherst College & Prof. Henry Drewal,  
University of Wisconsin

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### SEEKING THE AFRICAN IN AFRICAN ART



Rowland Abiodun

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# CRITICAL INTERVENTIONS

Journal of African Art History and Visual Culture

**EDITOR:**  
**Sylvester Okwunodu Ogbechie**

*Critical Interventions*, is a peer-reviewed journal of advanced research and writing on African art history and visual culture. The journal aims to provide a forum for cutting-edge scholarship in African art history and for sustained analysis of issues of urgent concern for the discipline that foregrounds both the history of Africa's modernity and the historiography of African Art History. The journal proposes a critical intervention at a moment of great contradiction, when there are diminishing opportunities for new and in-depth scholarly research on African arts but also a parallel rise in interest in Africa's modernity among scholars and students. We believe that studies grounded in research in Africa and based on deep knowledge of historical and contemporary experiences of African art and visual culture can illuminate the fields of modern and contemporary art history in ways that are otherwise invisible to specialists in contemporary art in general.

Image credit: Bernard Akoi-Jackson, *Dutchman*, 2012.  
Digital Photograph. Photo by Lawrence Nii Aja Quao.



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## The National Museum of African Art celebrates 50 years with a year of special exhibitions and programs



Smithsonian  
National Museum of African Art

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WE WELCOME YOUR SUPPORT AT [AFRICA.SI.EDU/50YEARS/](http://AFRICA.SI.EDU/50YEARS/)

### LEFT TO RIGHT

Tompierre  
Active 1960–80, Dan artist,  
Nyor Diaple town, Liberia  
Bagle mask, called *Sia* ("Hawk")  
c. 1965  
Wood, metal, feathers  
Bequest of William Siegmann  
in memory of Philip Ravenhall,  
2012-11-2

Solomon Osagie Alonge  
1911–1994, Nigeria  
Notable woman wearing a style  
of woven cloth with written text  
Benin City, Nigeria  
c. 1950  
Hand-colored photograph  
Chief S.O. Alonge Collection  
Eliot Elisofon Photographic  
Archives, EFA 2009-007-1771

Nontsikelelo "Lolo" Veleko  
b. 1977, South Africa  
*Kepi in Bree Street*  
2006  
Digital print with pigment  
dyes on cotton paper  
Purchased with funds provided  
by the Annie Laurie Aitken  
Endowment, 2011-7-14

*Visions from the Forests: The Art  
of Liberia and Sierra Leone*

April 9–August 17, 2014  
Organized by the Minneapolis Institute of Arts

*Chief S.O. Alonge: Photographer  
to the Royal Court of Benin, Nigeria*  
September 17, 2014–September, 2015

*Conversations: African and African  
American Artworks in Dialogue*  
November 5, 2014 through 2015

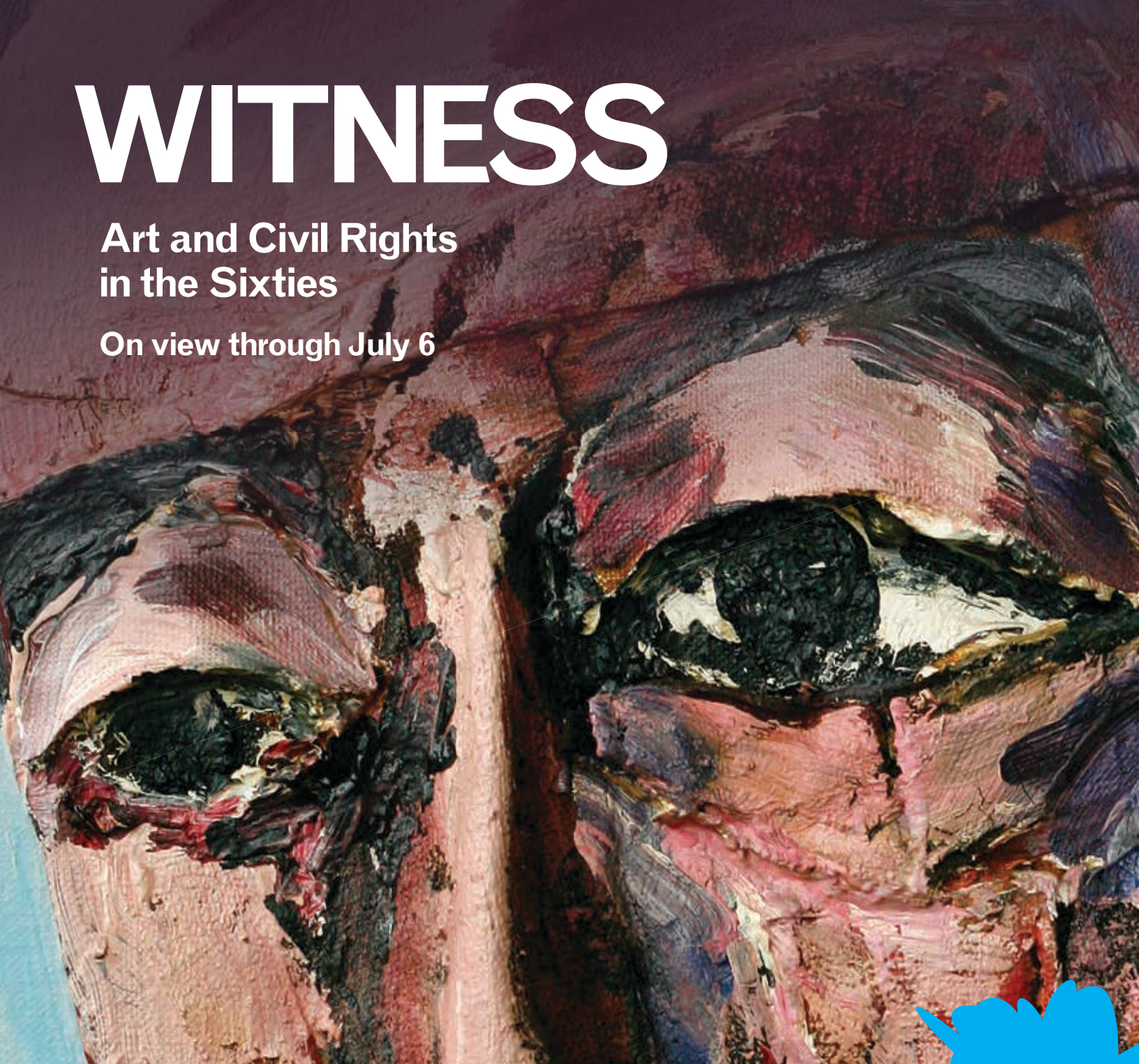




# WITNESS

Art and Civil Rights  
in the Sixties

On view through July 6



## Brooklyn Museum

718-638-5000

[www.brooklynmuseum.org](http://www.brooklynmuseum.org)

Expanded hours – open until 10pm every Thursday



Major support  
for this exhibition  
is provided by the  
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FORD  
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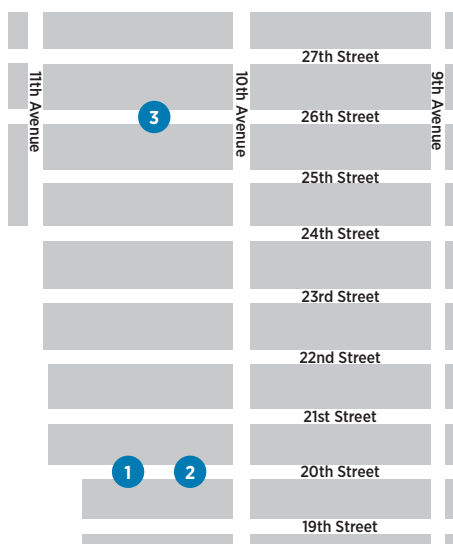
BARNEYS  
NEW YORK

Benny Andrews (American, 1930–2006). *Witness* (detail), 1968. Oil on canvas with painted fabric collage, 48 x 48 in. (121.9 x 121.9 cm). © Estate of Benny Andrews/Licensed by VAGA, New York, NY. Photo: Matthew Newton, courtesy of Michael Rosenfeld Gallery LLC, New York, NY

## Gallery Night | Friday, March 21 5:30–8:00 PM

The Local Arrangements Committee is pleased to welcome Triennial Symposium participants to receptions being held at the following selection of art galleries that regularly show African art to the public in two of the city's dominant gallery neighborhoods—Chelsea and the Upper East Side. Visit as many as you can!

### CHELSEA GALLERIES



#### 1 Skoto Gallery 529 West 20th Street, #5W

Osaretin Ighile's work is informed by a sophisticated discourse on traditional philosophical concepts, a deep understanding of the aesthetic and cultural character of the African continent, and an invigorating inclination towards various materials and methods. By inventively handling his material within a formalist sculptural framework, he creates work that is unorthodox, persistently innovative, and ignores boundaries between different cultural heritages and socially constructed constraints. Osaretin Ighile was born in 1965 in Nigeria. Lives and works in NYC.

#### 2 Jack Shainman Gallery 513 West 20th Street

Throughout 2012, Richard Mosse and his collaborators Trevor Tweeten and Ben Frost travelled to Eastern Congo and inserted themselves as journalists within armed rebel groups. The resulting installation, *The Enclave*, employs a discontinued military reconnaissance film that registers invisible infrared

light, which Mosse uses to reveal an unseen humanitarian tragedy through a disturbing psychedelic palette.

#### 3 David Krut Projects 526 West 26th Street, #816

The New York space of David Krut Projects will be presenting a solo exhibition by Australian artist, Locust Jones, including a series of prints Jones created with David Krut Print Workshop (DKW) Master Printer, Jillian Ross. Also on view will be works by William Kentridge, Diane Victor, Christopher Cozier, Stephen Hobbs, Cedric Nunn and Senzo Shabangu.

#### 3 The Walther Collection Project Space 526 West 26th Street, #718

Christine Meisner's "Disquieting Nature" is a video meditation on blues music and the landscapes of the Delta region in Mississippi. A commission of The Walther Collection, "Disquieting Nature," broadens the collection's ongoing focus on African photography and video by tracing histories of the African Diaspora in North America.

### UPPER EAST SIDE GALLERIES



#### 1 Pace Primitive 32 East 57th Street, 7th Floor

Pace Primitive will mount an exhibition featuring several museum-quality pieces of historical relevance from American collections. A rare Bafut stool, from Cameroon, which was exhibited at the Museum of Modern Art, New York in the 1935 exhibition, *African Negro Art*, and was previously in the collections of Pierre Loeb, Charles Ratton, and Helena Rubinstein, will be on view. An exceptional Mitsogho couple, from Gabon, will also be on view. These large, polychrome figures once belonged to Armand Arman.

#### 2 Tambaran Gallery 5 East 82nd Street

Tambaran is one of New York City's oldest galleries specializing in museum quality pieces from Africa, Oceania, and the North-West Coast. Founded in 1979 by Maureen Zarembler, the gallery offers expertise to private collectors and museums all over the world.

#### 3 Metropolitan Museum (open until 9pm) 1000 Fifth Avenue



## How to Get Around

Please use these maps to orient yourself around the Museum. Volunteers are stationed throughout all marked staircases and elevators to provide navigational assistance. In addition to attending panels and roundtables, we hope you have the chance to visit a number of engaging exhibitions on view, including *African Innovations*.

For sessions in Auditorium (.\_1), use any staircase or elevator

For sessions in Library Reading Room (.\_2), please use Elevator A or Staircase 1

For sessions in Sackler Center Forum (.\_3), please use Elevator A or Staircase 1

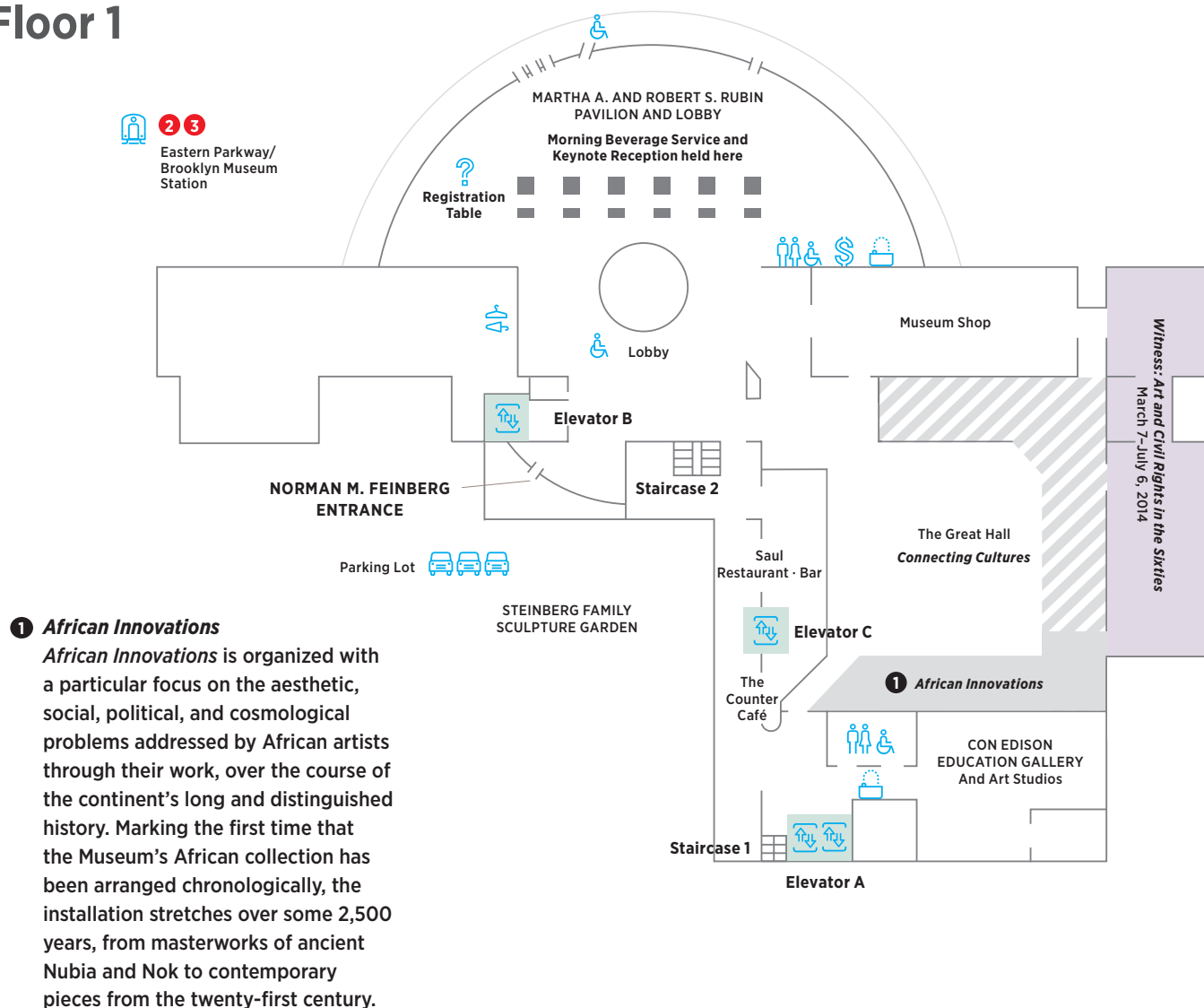
For sessions in Board Room (.\_4), please use Elevator C, or take Staircase 3 from 5th Floor

For sessions in Mezzanine (.\_5), please use Elevator B or Staircase 2

For sessions in Conference Room (.\_6), please use Elevator C, or take Staircase 3 from 5th Floor

For lunch in Beaux-Arts Court, use any staircase or elevator

## Floor 1



Special Exhibitions

Temporarily Closed

Permanent Collection

Information

ATM

Wheelchair Access

Coat Check

Rest Rooms

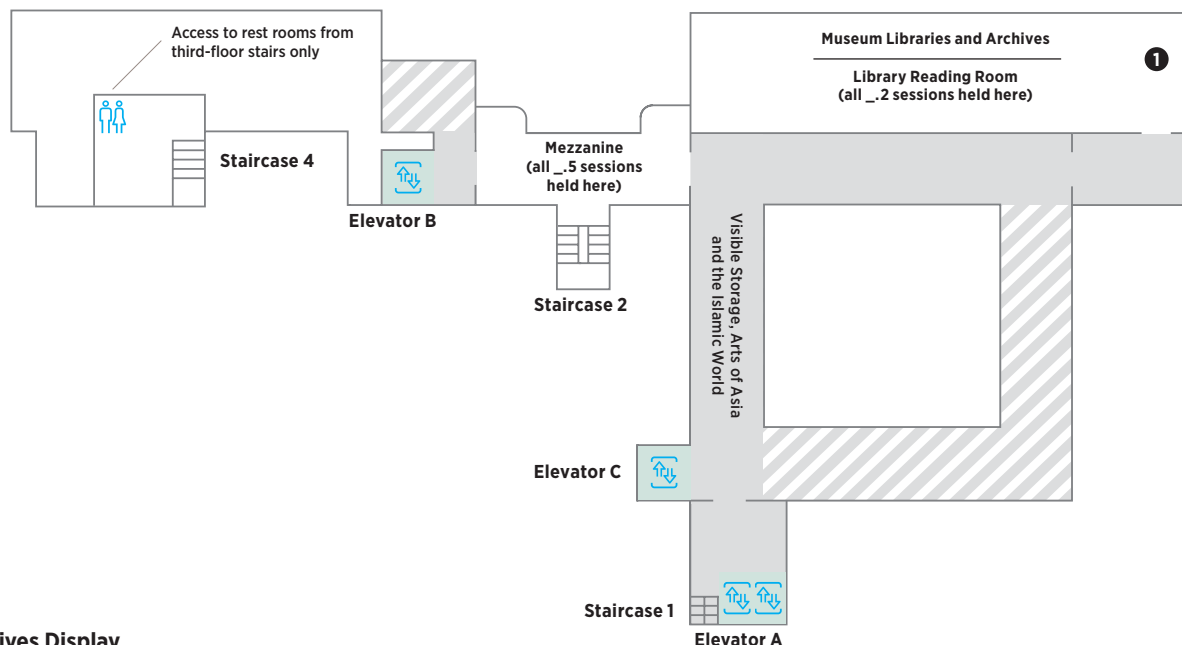
Subway

Elevator

Telephones

Water Fountain

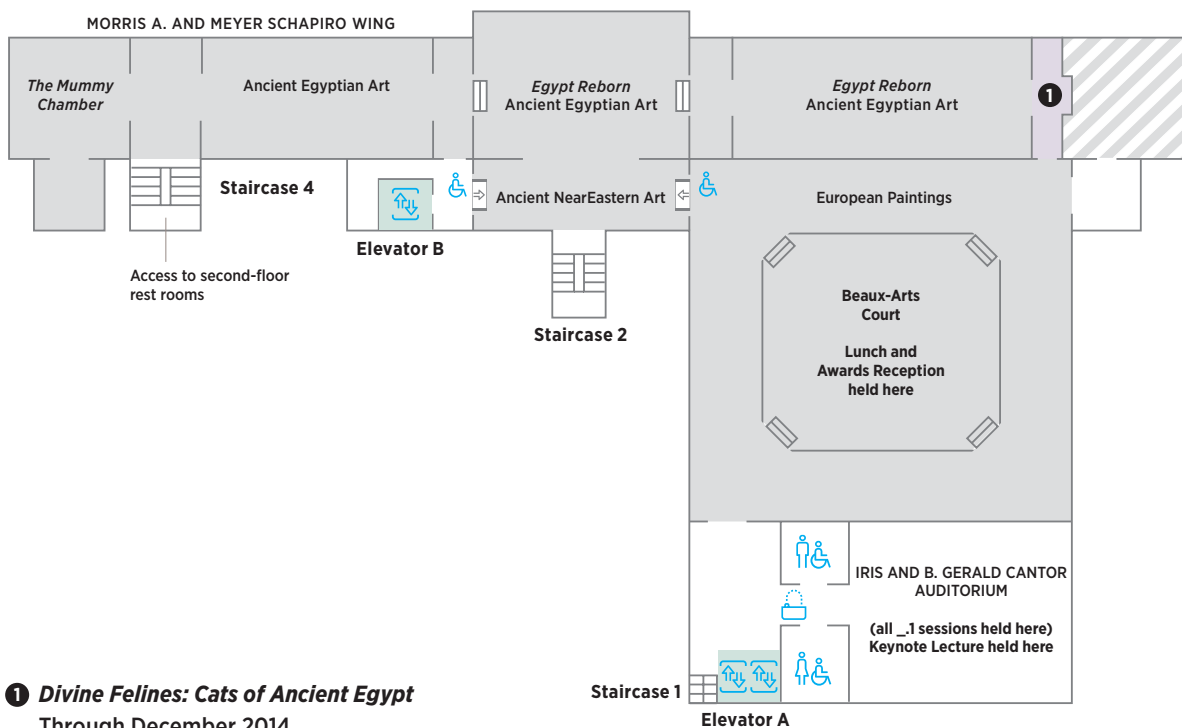
## Floor 2



### 1 Library and Archives Display

On display in the Brooklyn Museum Library will be a selection of rare books from the personal library of William C. Siegmann (1943–2011), Curator Emeritus of the Arts of Africa and the Pacific Islands at the Brooklyn Museum. The bequest of his personal library of approximately 1,000 books, periodicals, and documentary photographs enriched the Brooklyn Museum Library's collection.




## Floor 3



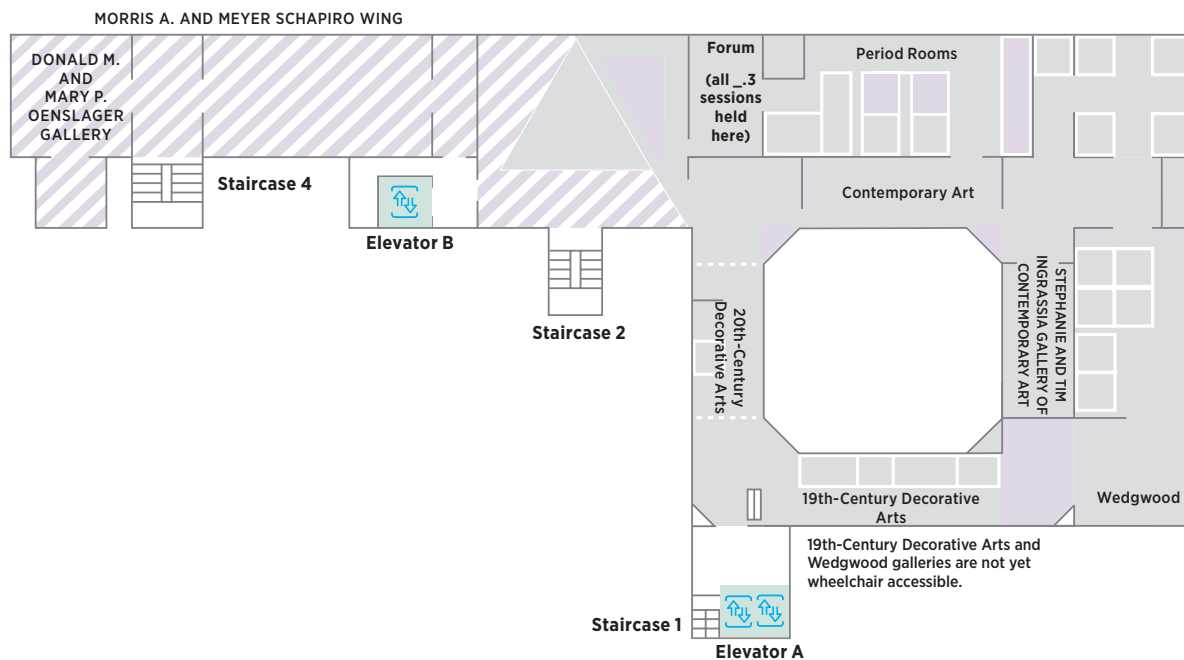
### 1 Divine Felines: Cats of Ancient Egypt

Through December 2014

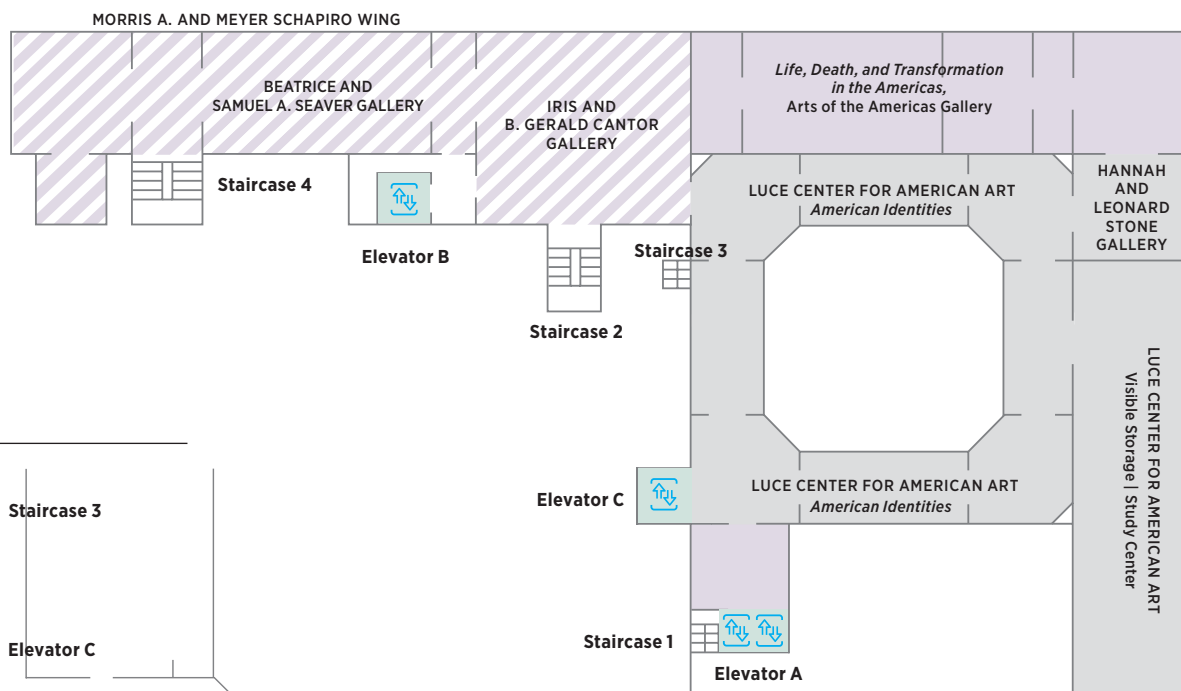
*Divine Felines* features representations of various cats and feline divinities from the Brooklyn Museum's collection. By exploring the complex nature of felines, as perceived by the ancient Egyptians, the exhibition examines the roles of cats and lions in Egyptian mythology, kingship, and everyday life.

-  Special Exhibitions
-  Temporarily Closed
-  Permanent Collection

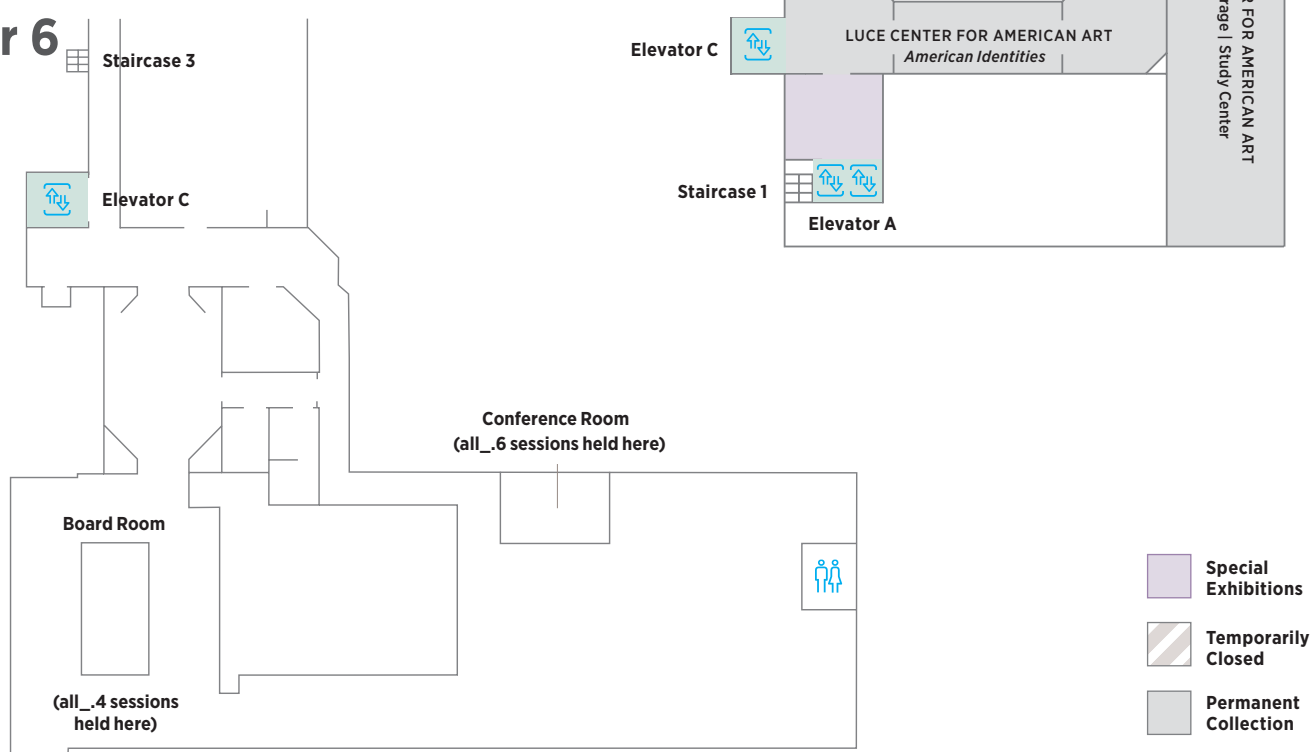
# Floor 4



# Floor 5



# Floor 6



## Bobson Sukhdeo Mohanlall



Untitled. c. 1970..

On view at Skoto Gallery during ACASA  
529 W 20th Street, 5th flr. New York  
March 11 - April 12, 2014  
Tue. - Sat. 11-6