



# ARTS COUNCIL OF THE AFRICAN STUDIES ASSOCIATION

The Arts Council of the African Studies Association  
 Newsletter, Volume 84, Winter 2010

## NEWSLETTER

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Membership information is available in the "Join ACASA"  
 section of this Newsletter.

The ACASA Newsletter is published three times a year:  
 Spring/Summer, Fall, and Winter. The Newsletter seeks  
 items of interest for publication, including news about con-  
 ferences and symposia, new publications, exhibitions, job  
 changes, fieldwork, and travel. The next ACASA Newslet-  
 ter will be Spring/Summer 2010. Please send news items  
 by May 12, 2010, to:

Joyce Youmans, Chief Newsletter Editor  
 joyceyoumans@yahoo.com

### Deadlines for Submission of News Items for the 2010 Newsletters:

Spring/Summer 2010 May 12, 2010  
 Fall 2010 September 15, 2010  
 Winter 2010 January 12, 2011

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Acknowledgement: Graphics featured in the head-  
 ings of this Newsletter were drawn by Tami Wroath  
 based on designs found on artworks in the collection  
 of the Harn Museum of Art, Gainesville, Florida.



## Presidential Notes

I would like to report on my meeting with the African Studies Association Board in November—a round table meeting with coordinate associations represented and members of the Board including the new President Charles Ambler (University of Texas at Austin) and Vice-President and President-Elect Judith Byfield (Cornell). Prepared to aggressively represent our needs (and their lack of fulfillment in recent years), I was armed with some suggestions for improving the situation: separating literature and “expressive culture” as categories to minimize overlapping panels; having someone from ACASA serve on the expressive culture committee, to prevent the kind of error that occurred this year with ACASA’s sponsored panel erroneously labeled and the panelists confused—a situation that resulted in our official panel being withdrawn; having ASA coordinate the “loaner” projectors—again, to minimize confusion; having ASA itself invest in several projectors for this use; and, most importantly, registering our discontent with the response time of ASA officers and staff to questions. In all fairness, after the debacle (with regard to audio-visual) that took place in New York City in 2007, the audio-visual situation has improved, with screens set up and rooms being wired appropriately for LCD projectors, making it relatively simple to bring a projector, plug, and play—in Chicago in 2008, in New Orleans in 2009. The Board listened to what I and others had to say and generally agreed with us about inappropriate response times and the need to improve scheduling and provide audio-visual services—though we will have to see how this plays out in future program committee formation, response, and audio-visual support.

Justifiably concerned about attrition in membership, the ASA Board sought information about how it could serve its coordinate societies better. One attempt to improve communication is the setting up of communities and discussion groups on the ASA website—accessible through the “my ASA” link. You do have to register, but you do not have to be an ASA member to participate here. To date, there do not seem to be many groups, although there is a community for the participants in the annual meeting.

Speaking of annual meetings, the 2010 meetings will be in San Francisco, November 18-21, at the Westin St. Francis. As a sponsored organization, we have the right to pro-

pose two panels that do not have to go through the program committee channels. The panel proposal deadline is March 15, 2010—and in order for us to propose 2 panels complete with papers and panelists, we would like your proposals to be in before or by February 15th. One of those panels, I suggest, should be a “New Research in African Expressive Culture” panel, and thus I will solicit those—and a panel chair—not only here, but through our own listserv and H-AfrArts. You must be a member of ACASA and ASA to give a paper.

The most exciting development in ASA Board potential initiatives is to financially support coordinate organizations to hold their own conferences on the African continent. In this context, we have tentatively locked in the 2014 date for the Triennial with ASA support. We have a committee working on a proposal to this end, and we would hope to have a date and location for the 2014 Triennial to announce in Los Angeles in 2011!

I urge you to renew your ACASA, ASA, and CAA memberships; take advantage of the subscription discounts; and, as always, to support the Triennial. We hope to have a theme and a logo for the 2011 Triennial in Los Angeles (and thus a change to our visual landscape on the website) by the next Newsletter.

—Jean Borgatti, President



## Message from the Editor

Happily, and as promised in the previous issue, a photo-filled ACASA logo graces the first page of this Newsletter. I would like to thank Courtnay Micots, David Spetka, and Deborah Stokes for contributing their images, and also my co-editor David Riep for adding them to the logo. This Newsletter includes a new section, “Member Contributions.” David and I invite all ACASA members to send research information, photographs, brief topical essays, etc. for this section. For details, please review the call for participation on page 20. Also, don’t miss the updated Triennial information on page 3. Finally, a “thank you” goes out to everyone who sent information for this Newsletter.

—Joyce Youmans, Chief Newsletter Editor



Kay Hassan. *Bus Ride*. 1996. Paper construction. Collection of the High Museum of Art.

**15th Triennial Symposium on African Art Announcement  
and a Call for a Conference Theme**

**\*\*\*Deadline extended to March 15, 2010\*\*\***

The 15th Triennial Symposium on African Art, founded by Richard Long in 1968 and now sponsored by the Arts Council of the African Studies Association (ACASA), will be hosted by the University of California, Los Angeles, beginning Wednesday, March 23, through Saturday, March 26, 2011.

To initiate planning for the conference, the program committee is inviting submissions to identify a central theme as a focus for a core group of panels. As with almost all conference themes, the attention should be directed towards the most compelling current issues in the field. To encourage submissions, the committee will award the individual who submits the selected theme an even dozen of the forty plus African and African American volumes published by the Fowler Museum at UCLA since its founding in 1963 (listed below). To encourage membership and participation in the sponsoring organization, this offer is only available to members of ACASA.

In addition to a thematic title, the committee requests a one hundred word development of the theme. Please direct your submissions to program chair Doran H. Ross at [dross@arts.ucla.edu](mailto:dross@arts.ucla.edu) by **March 15, 2010**. A formal call for panels and papers will follow in March 2010. As with past Triennials, we want to maximize participation and will invite panels and papers on any topic or theme. And as always, there will be room for papers that do not otherwise have a panel.

**The enticement:**

*Black Gods and Kings* (1971)

*The Arts of Ghana* (1977)

*Afro-American Arts from the Suriname Rain Forest* (1980)

*Igbo Arts: Community and Cosmos* (1984)

*Elephant: the Animal and Its Ivory in African Culture* (1992)

*Sacred Arts of Haitian Vodou* (1995)

*Beads Body and Soul: Art and Light in the Yoruba Universe* (1998)

*Ways of the River: Arts and Environment of the Niger Delta* (2002)

*A Saint in the City: Sufi Arts of Urban Senegal* (2003)

*Unwrapping Textile Traditions of Madagascar* (2005)

*Mami Wata: Arts for Water Spirits in Africa and Its Diasporas* (2008)

*Unmasking Central Nigeria: The Arts of the Benue River Valley* (2011)

In addition to ACASA, at UCLA the Symposium is co-sponsored by: the Fowler Museum at UCLA; *African Arts* and the James S. Coleman African Studies Center; the Department of Art History and College of Letters and Science, Division of Humanities; the Department of World Arts and Cultures; the School of the Arts and Architecture; and the Institute of American Cultures.

The ACASA Book Distribution Program sent the following publications to libraries in Africa from January 2008 through January 2010. Thanks to those individuals and institutions who have continued to support this initiative for the past twenty years!

Courtesy of the African Studies Center, UCLA:

*African Arts* 40.3 (Autumn 2007)  
*African Arts* 40.4 (Winter 2007)  
*African Arts* 41.1 (Spring 2008)  
*African Arts* 41.2 (Summer 2008)  
*African Arts* 41.3 (Spring 2008)  
*African Arts* 41.4 (Winter 2008)  
*African Arts* 42.1 (Spring 2009)  
*African Arts* 42.2 (Summer 2009)  
*African Arts* 42.3 (Autumn 2009)  
*African Arts* 42.4 (Winter 2009)

Courtesy of Kathleen Bickford Berzock and The Art Institute of Chicago:

*Benin: Royal Arts of a West African Kingdom* / by Kathleen Bickford Berzock. Chicago: Art Institute of Chicago; Yale University Press, 2008.

Courtesy of the Fowler Museum at UCLA:

*Mami Wata: Arts for Water Spirits in Africa and Its Diaspora* / by Henry John Drewal. Los Angeles: Fowler Museum at UCLA, 2008.

Courtesy of Lisa Aronson and the Hillwood Art Museum:

*Threads of Time: African Textiles from the Traditional to the Contemporary* / by Lisa Aronson. Brookville, NY: Hillwood Art Museum, 2007.

Courtesy of the National Museum of African Art:

*Artists in Dialogue: Antóntio Ole, Aimé Mpane* / by Karen E. Milbourne. Washington, D.C.: Smithsonian National Museum of African Art, 2009.

*El Anatsui: Gawu* [exhibition brochure]. Washington, D.C.: National Museum of African Art, 2008.

*Inscribing Meaning: Writing and Graphic Systems in African Art*. Washington, D.C.: National Museum of African Art, 2007.

*TxtStyles/Fashioning Identity*. Washington, D.C.: National Museum of African Art, 2008.

2007-2008 school calendar. Washington, D.C.: National Museum of African Art, 2007.

*Yinka Shonibare MBE* [exhibition brochure]. Washington, D.C.: Smithsonian National Museum of African Art, 2009.

Courtesy of Doran H. Ross and the Museum Liaunig:

*Royal Arts of the Akan: West African Gold in Museum Liaunig* / by Doran H. Ross. Neuhaus, Austria: Museum Liaunig, 2009.

Janet Stanley  
Warren M. Robbins Library  
National Museum of African Art  
January 2010



**SESSIONS of Interest: College Art Association (CAA)  
98th Annual Conference**

Hyatt Regency Chicago, Chicago, Illinois  
February 10 - 13, 2010

Please refer to issue number 83 of the *ACASA Newsletter* for a complete listing of sessions that may be of particular interest to ACASA members.

**University of Michigan Museum Studies Program Colloquium—Translating Knowledge: Global Perspectives on Museum and Community**

Winter Lectures/Workshops  
January 2009 – March 2010

What happens to the meaning, the knowledge, associated with an object as it moves from its community of origin to the museum? What role can the community play in this process of translation and transformation? Can partnerships between community and museum mitigate the social and ethical challenges of appropriating and interpreting other people's things and ideas?

"Translating Knowledge" considers strategies for engaging communities in the complex processes of interpreting and presenting their histories and cultures in the museum. This is the second part of a year-long series of lectures and workshops that brings to the University of Michigan ten international scholars whose work offers new models for confronting the social and political challenges of ownership and representation in museums and other cultural institutions.

Each participant will present a lecture that examines the theory and a workshop that explores the practice of their community-engaged scholarship.

Raymond Silverman  
University of Michigan  
"Locating Culture with/in a Ghanaian Community"  
Lecture: Tuesday, January 12, 7:00 pm, Helmut Stern Auditorium, U-M Museum of Art  
Workshop: Wednesday, January 13, 4-5:30 pm, Multi-Purpose Room, U-M Museum of Art

Paul Tapsell  
University of Otago (New Zealand)  
"Ko Tawa: Where Are the Glass Cabinets?"  
Lecture: Tuesday, January 26, 7:00 pm, Helmut Stern Auditorium, U-M Museum of Art  
Workshop: Wednesday, January 27, 4-5:30 pm, Multi-Purpose Room, U-M Museum of Art

Sheila Watson  
University of Leicester (United Kingdom)

"Communities and Museums: Equal Partners?"  
Lecture: Tuesday, February 9, 7:00 pm, Helmut Stern Auditorium, U-M Museum of Art  
Workshop: Wednesday, February 10, 4-5:30 pm, Multi-Purpose Room, U-M Museum of Art

Sven Haakanson  
Alutiiq Museum (Alaska)  
"Reversing the Loss of Traditional Knowledge through Museum Collections"  
Lecture, Monday, February 22, 7:00 pm, Helmut Stern Auditorium, U-M Museum of Art  
Workshop: Tuesday, February 23, 4-5:30 pm, Multi-Purpose Room, U-M Museum of Art

Aaron Glass  
Bard Graduate Center and American Museum of Natural History  
"Indigenous Ontologies, Digital Futures: Plural Provenances and the Challenge of Collaborative Museum Documentation"  
Lecture: Tuesday, March 9, 7:00 pm, Helmut Stern Auditorium, U-M Museum of Art  
Workshop: Wednesday, March 10, 4-5:30 pm, Multi-Purpose Room, U-M Museum of Art

Ivan Karp  
Emory University  
"Museums and Their Communities or Communities and Their Museums"  
Lecture: Tuesday, March 30, 7:00 pm, Helmut Stern Auditorium, U-M Museum of Art  
Workshop: Wednesday, March 31, 4-5:30 pm, Multi-Purpose Room, U-M Museum of Art

For additional information about the colloquium, please visit the University of Michigan Museum Studies Program website at [www.umich.edu/~ummstp/events/tk.htm](http://www.umich.edu/~ummstp/events/tk.htm) or call 734-936-6678.

**Africa on My Mind: Contemporary Art, Home and Abroad**

Savannah College of Art and Design, Savannah, Georgia  
February 26 - 27, 2010

The Savannah College of Art and Design will host its third biennial Art History Symposium, "Africa on My Mind: Contemporary Art, Home and Abroad." The goal of the symposium is to encourage representation by a variety of media and scholarship regarding cultural and geographical areas in Africa and the African Diaspora. Simon Njami, an independent curator, lecturer, art critic, novelist, and essayist, will deliver the keynote address on Friday, February 26, 2010, at 7 p.m. in SCAD's Arnold Hall, 1810 Bull St. The full "Africa on My Mind" symposium session schedule is available at [www.scad.edu/arthsymposium](http://www.scad.edu/arthsymposium).

## Let Spirit Speak! Cultural Journeys through the African Diaspora

The City College of New York  
April 22 - 24, 2010

In many traditional African cultures, there is unity in the material and the spiritual, in the seen and unseen. There is no difference between the sacred and the secular within this system of thought: everything is imbued with the spirit of God. Binaries that dominate Western thought (man/woman, mind/body, light/dark, good/evil) do not function in the same way within these cultures, as the emphasis is not on extremes but on balancing these radical differences, on reconciling them.

In this three-day conference, we wish to celebrate the myriad manifestations of life in the languages and literatures, the music and arts of the African Diaspora. We will rejoice in the multiple expressions of life, giving voice and paying homage to the ancestors.

For more information, visit  
[www.ccnycuny.edu/culturaljourneys](http://www.ccnycuny.edu/culturaljourneys).



### Calls for Papers & Essays

#### ***The South Eastern Regional Seminar on African Studies (SERSAS) and the South East Africa Network (SEAN)***

Theme: Faith, Art, and the Politics of Belonging in Africa  
University of North Carolina at Chapel Hill  
April 23 - 24, 2010.

This call for papers is open in terms of topics and methodologies to any aspect and region of Africa, though the general theme for the conference will be "Faith, Art, and the Politics of Belonging in Africa." SERSAS/SEAN invites the participation of advanced undergraduate and graduate students in addition to faculty. Multi-media presentations are welcome. SERSAS also awards the Jim Brown Prize for the best paper presented by a graduate student at the conference. This award is \$100. The program will include a welcome reception on Friday night and a full program of papers on Saturday, including a special roundtable discussion on the challenges of area studies in the 21st century.

Registration fees are \$20 for faculty and \$10 for graduate students. These fees can be paid at the conference. SEAN and SERSAS welcome participation from scholars outside of North America, but unfortunately cannot provide any financial support for travel and lodging.

The final deadline for submissions is **February 15, 2010**.

Interested scholars are invited to submit an abstract of approximately 250-500 words to each of the following members of the SEAN and SERSAS conference coordination committee:

Kea Gordon, [GordenK@cofc.edu](mailto:GordenK@cofc.edu)  
Christopher Lee, [cjlee1@email.unc.edu](mailto:cjlee1@email.unc.edu)  
Todd Leedy, [tleedy@africa.ufl.edu](mailto:tleedy@africa.ufl.edu)  
Aran MacKinnon, [amackinn@westga.edu](mailto:amackinn@westga.edu)  
Jeremy Rich, [jrich@mtsu.edu](mailto:jrich@mtsu.edu)

For more information about the African Studies Center at UNC-Chapel Hill, including accommodation, please visit [www.unc.edu/depts/africa/](http://www.unc.edu/depts/africa/).

#### **Third European Congress on World and Global History**

Theme: Connections and Comparisons  
London School of Economics & Political Science  
April 11 - 14, 2011

Recent decades have seen the re-emergence and, on an unprecedented scale, the further development of various interacting strands of world, global, and trans-national history, all sharing the aim of transcending national historiographies. Connections and comparisons have been central to these intellectual enterprises. The third European Congress on World and Global History, to be held in London at the LSE in April 2011, provides an opportunity for sustained reflection on these themes.

We cordially invite proposals for panels examining comparisons, connections, and entanglements between polities, societies, communities, and individuals situated in, or spanning, different regions of the world. The perspectives involved will range from interactions between humanity and the environment, including over the very long term, through the cultural and economic histories of material and social life, to empires, international organizations, oceans as spaces of sustained interaction between communities from different continents, the experience and consequences of migration, periods of "de-globalization" and "globalization", and the intercontinental sources and consequences of revolutions, whether political, technological, social or ideological. Not least, we encourage critical reflection on the methodological and conceptual issues involved in comparative, transnational, and entangled histories: whether in general, or in relation to specific areas of historical inquiry, from religions to real wages, from diasporas to epistemic communities. We look forward to contributions from scholars in various disciplines based both in Europe and around the world. Conference languages will be English, French, and German.

Proposals: We invite proposals for panels comprising 3-6 participants. In addition to the names, affiliations, and email and snailmail addresses of the participants, proposals should include titles and abstracts of the panel as a whole (200-600 words) and of each individual paper (100-300 words).

Please note that, at this stage, it is only proposals for panels, rather than for isolated papers, that are sought. However, panel proposers are welcome to leave one or two spaces for further papers. After the Steering Committee has selected panels in April 2010, there will be a second Call, inviting proposals for individual papers to take up any vacant slots in the already-accepted panels.

All LSE meeting rooms have Powerpoint facilities. When the time comes, it is hoped that all papers will be posted in advance on the congress webpage.

Submission: all proposals must be received by **February 28, 2010**. They should be submitted as email attachments to Katja Naumann at: [headquarters@eniugh.org](mailto:headquarters@eniugh.org)

#### Dates and deadlines

February 28, 2010: Call for Panels closes

April 28, 2010: Date by which proposers will be notified of the outcome. A Call for Papers will be issued, inviting proposals for individual papers, mainly to complete panels already accepted.

October 2010: Congress registration and reservation of accommodation opens (through the congress website). It will be possible to reserve accommodation to suit different needs and pockets, in a range of hotels and in a LSE hall of residence.

Inquiries: at this stage inquiries about the conference may be sent to Katja Naumann (as above) or to Gareth Austin, Department of Economic History, LSE ([g.m.austin@lse.ac.uk](mailto:g.m.austin@lse.ac.uk)), who chairs the ENIUGH Steering Committee and the LSE local arrangements committee.

For more information on ENIUGH, including on the earlier congresses, please visit [www.eniugh.org/](http://www.eniugh.org/).

The Editors of *African and Black Diaspora: An International Journal* (Routledge) announce a Call for Papers on Being Black and Becoming European: Un/Settled Migration and Hidden Histories to examine the intersection between Being Black and Becoming European in the context of a changing Europe.

In the last decade, the presence of African Diaspora populations has drawn increased attention from scholars and the public at large. Although the systematic study of the history of what is now generally referred to as Black Europe has just begun, the history African Diaspora populations in Europe remains neglected and hidden.

The Editors encourage a range of contributions that critically examine Being Black and Becoming European amid contestations, negotiations, and competing identity claims through a range of perspectives that touch on questions such as: What does it mean to be Black and Becoming European in a changing Europe? How have processes and dynamics of racialization and gendering of Black subjects materialized and been contested? What are the his-

torical legacies of European colonialism on Being Black and Becoming European? In what ways has Blackness been constructed and negotiated across Europe? What sort of state strategies has been deployed to police, regulate, and manage Blackness in Europe? What discursive frameworks are emerging to examine Being Black and Becoming European?

Contributors are encouraged to explore being Black and Becoming European: Unsettled Migration and Hidden Histories in Europe through various disciplinary and interdisciplinary approaches such as literature, history, music, performance and cultural studies, photography and visual art, and anthropology, etc.

*African and Black Diaspora: An International Journal* (Routledge) is devoted to a critical interrogation of the trans/national movement, locations, and intersections of subjectivity within the African Diaspora in the context of globalization as well as in different discourses, political, social, historical, and cultural contexts. The journal maps and navigates the theoretical and political forces set in motion by the nation-state and provides a counter-narrative of subject positions regarding resistance, negotiation, and cultural production of African descendant populations.

The aim of the journal is to advance the analytical and interrogative discourses that constitute the distinctive interdisciplinary field of African and Black Diaspora Studies in the production of knowledge about the deterritorialized and transnational nature of the African and Black Diaspora. Eschewing essentialist modes of theorizing, the journal situates the movement of African descended populations (geographic, cultural, social, political, and psychological) in the context of globalized and transnational spaces by emphasizing the centrality of African and Black Diaspora as a unit of analysis as well as the development of diasporic identities across time and space.

Abstracts should be 400-500 words in length. Authors should send their material with the abstract attached as a Word document. The abstract should also be included in the body of the message. Please be sure to include the following information in the e-mail as well: full name, university affiliation, and the title of your abstract.

Deadlines: submission of abstracts, **February 28, 2010**; submission of completed papers, July 30, 2010. Authors of accepted abstracts will receive e-mail notification no later than March 15, 2010.

Proposals should be sent to:  
Fassil Demissie, DePaul University  
[fdemissi@depaul.edu](mailto:fdemissi@depaul.edu)

## **Savage Thoughts: Interdisciplinarity and the Challenge of Claude Lévi-Strauss**

McGill University, Montreal, Quebec, Canada  
September 24-26, 2010

Claude Lévi-Strauss was one of the great interdisciplinary writers of the twentieth century whose influence has been felt far beyond his home discipline of anthropology. His inquiry illuminated the border lands between primitive and non-primitive, self and other, myth and history, human and animal, art and nature, and the dichotomies that give structure to culture. At the same time his method troubled those borders and dichotomies, through the bricolage he adopted that illuminated connections amongst literature, art, psychology, music, religion, and law.

Our call for “savage thoughts” seeks out new work influenced by this inquiry and these methods, and reflections on Lévi-Strauss’ legacy across the whole range of the humanities and beyond, including:

1) Recent interdisciplinary research in the reception, critique, and development of Lévi-Strauss’ work. How have these inquiries been transformed in recent years? Are the children of Lévi-Strauss as savage as he?

2) Consideration of Lévi-Strauss’ larger intellectual influence, explicit or otherwise, right across the humanities. Perhaps there is something savage at the heart of interdisciplinary thought itself—refusing to be tamed by the intellectual borders of a discipline, it forages at will. Where has Lévi-Strauss’ method spawned such wildness and hybridity?

3) Looking beyond the academy to consider how Lévi-Strauss’ ideas have embedded themselves in the culture, values, social organization, and framework of modern society. What is the public life and impact of these ideas? In what ways has our world been altered by his mode of apprehending it?

Conference organizers invite papers that address the borderlands between a wide range of disciplines including, but not limited to, Anthropology, Architecture, Art History, Communications, Development Studies, Education, History, Human Geography, Law, Linguistics, Literature, Musicology, Philosophy, Political Science, Psychology, Religious Studies, Semiotics, and Sociology. Proposals for single papers in English or French as well as for complete panels are welcome. In either instance, abstracts for 15-20 minute papers should be ca. 200 words, and accompanied by a brief (2-page) CV. Proposals for complete panels should also include a short explanation of the panel theme. Please send proposals as electronic files (in .doc, .docx, or .pdf format) to [savage.thoughts@mcgill.ca](mailto:savage.thoughts@mcgill.ca) no later than **March 15, 2010**.

Conference registration will open April 15, 2010. For more information on registration and fees, visit [www.mcgill.ca/iplai/savagethoughts/](http://www.mcgill.ca/iplai/savagethoughts/).

## **Kwame Nkrumah International Conference From Colonization to Globalization: The Intellectual and Political Legacies of Dr. Kwame Nkrumah and Africa's Future**

Kwantlen Polytechnic University, Richmond, BC, Canada  
August 19 - 21, 2010

This conference will commemorate the centenary of the birthday of Dr. Kwame Nkrumah, Africa’s Man of the Millennium, and bring scholars and students from Canada and from around the world to share research and ideas on Africa’s place in the global community, and to discuss the life, achievements, and shortcomings of Africa’s foremost Pan-Africanist. Distinguished scholar Molefi Kete Asante will provide a keynote address in celebration of the conference with other scholars in the context of Pan Africanism, post/neo-colonialism, and globalization via a cross-disciplinary, multi-centric, and international perspective.

Topics to be discussed include the following:

- \* Perspectives on African Decolonization and Development
- \* African Intellectuals and Decolonization and Development
- \* Leadership, Democracy, Citizenry, and African Development
- \* Armed Struggle and Decolonization in Africa and the “International War” on Terrorism
- \* Historical and Contemporary Perspectives on Pan-Africanism
- \* The Intellectual Traditions and the Many Stands of Pan-Africanism
- \* The 5th Pan-African Congress and the First All-African Peoples Conference: Continuity and Change
- \* The Architects and Pioneers of Pan-Africanism and Global (Pan) African Unity
- \* Liberation Wars, Contemporary Forms of Armed Resistance, and the US-led “War on International Terrorism”
- \* Failed Unions: The Cases of the Soviet Union, India, and Pakistan
- \* The Creation of “The Perfect Union”: Lessons from Canada, Europe, and the USA
- \* Dafur and Other Intercine Conflicts as a Test for the African Union’s Trans-Saharan Unity
- \* Global African Unity in the Age of Globalization: Strategies and Tactics
- \* Fifty years of Political Independence in Africa: Independent Africa in the Global Context
- \* The Obama Presidency and Africa’s Destiny
- \* African Youth, African Women, and Africa’s Future
- \* The African Personality and Identity in Continental and Trans-Continental/Diasporic Contexts
- \* Global African Dialogues: Factionalism as a Source of Strength
- \* Globalization: A Curse or a Nirvana—Breaking Africa’s Cycle of Underdevelopment

Abstracts of approximately 250 words for 20-minute papers and suggestions of panels consisting of 3 panelists each are welcome and should be e-mailed with a short



bio-note (50 words), contact address, and one to three keywords related to the area of research to Dr. Charles Quist-Adade at [knic@kwantlen.ca](mailto:knic@kwantlen.ca) no later than **March 15, 2010**. Final notification of selection will be communicated by April 30, 2010.

For more information, please visit <http://www.kwantlen.ca/knic>.

**Bamako Symposium on the Arts: Tapping Local Resources for Sustainable Development in the 21st Century** (2nd Bamako Summer School)  
L'Université de Bamako/ University of Mali, Bamako, Mali  
July 22 - 30, 2010

A call is made to arts professionals, researchers, and interested others for contributions addressing one or more of the symposium strands: Arts Education Practice, Studio Practice, Curatorial/Museum/Community Arts Practice, Arts History/Criticism, Arts Administration/Management/Marketing Practice, and Open Session. The symposium entails paper presentations and practical activities such as workshop sessions, mini-projects, and artistic interventions that will result in an exhibition or public performance. With the practical acts and theoretical presentations we aim to promote critical dialogues on the best practices around the world on how the arts as resource feeds civilizations in hopes that we will generate new initiatives to boost human capital development in Mali in the 21st century. Thus, the symposium asks: How are the arts worldwide feeding civilizations? What are the implications for tapping the abundant local resources in Mali in the 21st century? The symposium reckons a major issue is sustainability. Through the years, many developmental initiatives have continued to emerge but failed to roll out and be sustained. Interestingly, the symposium coincides with the celebration of the fiftieth year of Malian independence.

We define the arts broadly to include visual arts, literary arts, performing arts, design, new media/film production, arts history, arts criticism, arts education, arts administration and curatorship, and emerging others. We expect about 200 participants from around the world. The working language of the conference will be French and English. For paper presentation, all abstracts and short biographies (ca. 100-150 words) should be submitted electronically to [afriCOAE@gmail.com](mailto:afriCOAE@gmail.com). Abstract deadline for theoretical session/panel proposals is **March 31, 2010**, and **April 30, 2010**, is the deadline for individual paper abstracts. Late submission will be considered if space is available. The deadline for full paper (ca. 3000 words) submission is June 30, 2010. For workshops and artistic interventions (visual arts, music, and theatre), the proposals should be submitted to the Balani's Association at Bamako: [balanise@yahoo.fr](mailto:balanise@yahoo.fr). Applications for individual and team practical acts will be reviewed until space is filled.

The symposium is organized as a collaboration between

African Community of Arts Educators (AfriCOAE) and Balani's Association in conjunction with L'Université de Bamako, the National Museum of Mali, the Ministry of Culture in Mali, and the Conservatory of Arts and Craft. Additional information such as the symposium programme and Bamako hotels will be sent to all registered participants well in advance of the conference. Information on the symposium is on the project website at [afropoets.tripod.com/eta/](http://afropoets.tripod.com/eta/).

*Ufahamu* has been an important forum for the publication of materials addressing Africa and the African Diaspora for more than 30 years. Named after the Swahili word for comprehension, understanding, or being, *Ufahamu* is committed to views about social issues, addressing both the general reader and the scholar. Since its establishment in 1970, *Ufahamu* continues to challenge and correct misconceptions about Africa, thereby creating relevant criteria for African Studies. It publishes material supportive of the African revolution and socially significant works of African history, politics, economics, sociology, anthropology, law, planning and development, literature, and other topics about the continent and the African Diaspora.

We encourage our readers to submit poetry, fiction, scholarly articles, commentaries, political or economic analyses, review articles, and artwork to the Editors-in-Chief. You may submit your work to *Ufahamu* at [www.ufahamu.org](http://www.ufahamu.org). New users will need to create an account. *Ufahamu* is no longer accepting submissions via post or mail.

Our online submission process now requires that manuscripts be submitted in separate stages in order to ensure the anonymity of the review process and to enable appropriate formatting. The main text must be submitted as a stand-alone file (in Microsoft Word) without a title page, abstract, page numbers, or other headers or footers. The title, abstract, and author information should be input according to the directions on the site. Abstracts (400 words or less) should be submitted in plain text and should not include information identifying the author(s) or their institutional affiliations. All submissions except for book reviews must include an abstract before they will be considered for review.

Since we publish two issues per year, we continuously accept submissions. Though we occasionally publish special, thematic issues, most issues treat a broad range of topics. So, please, feel free to submit all of your Africa-related work.

If you have any further questions, you may contact the editors at [ufahamu@gmail.com](mailto:ufahamu@gmail.com) or access our website at [www.international.ucla.edu/africa/ufahamu/](http://www.international.ucla.edu/africa/ufahamu/).

The ***West Africa Theatre and Performing Arts Journal*** (WATPAJO) invites articles from scholars, researchers, theatre administrators, critics, and practitioners for publication in our newly established bi-annual journal.

Articles may be based on any of the following topics:

- \* Theory and concept of West African drama and theatre
- \* Theories and principles of West African performances
- \* Rites, rituals and festival performances in West Africa
- \* Theatre for development in West Africa
- \* Critical review of drama and theatre performances in West Africa
- \* Films, videos, television, and cinematography
- \* Performing arts management and business in West Africa
- \* Costumes, props, and make-up
- \* Technical theatre: sound, lighting, scenic design, and construction, etc.
- \* Directing, acting, choreography, and play writing
- \* Theatre in education
- \* Children's theatre in West Africa
- \* Forms, styles, concepts, and practice of theatre in West Africa
- \* African music, dance, and instrumentation
- \* Gender and West African theatre

Guidelines for submission of papers:

1. Articles must be original, properly researched, and must not have been submitted for publication elsewhere.
2. Articles for WAPAJJO should be at least 5,000 words, and technical reports should have a minimum of 2,500 words. All articles should be between 10 and 20 pages.
3. Articles should be presented with standard references, MLA/APA format. Articles with incomplete referencing will be rejected.
4. Submission must be in both hard and electronic copies (Microsoft Word document). At least 4 hard copies are required.
5. All articles should be submitted on A4 double spaced lines and single-spaced quotations, including endnotes.
6. Submission must include three stamped envelopes for postage as well as for acknowledgement of receipt of papers.

Note: Contributors are responsible for obtaining permission and paying the cost to reproduce any materials, including illustrations, for which they do not hold the copyright.

Abstract:

Each paper should contain an abstract of no more than two hundred words. The manuscript should indicate the title of the paper, author's name and address, e-mail address, and telephone numbers on a separate cover page.

The journal is currently being administered by the Theatre Studies Department of the University of Cape Coast and the Performing Arts Department of the University of Ilorin, Nigeria.

For more information, please contact:  
Prof. E.O Kofoworola, Editor-in-Chief  
West African Theatre and Performing Arts Journal (WAT-PAJO)

Faculty of Arts  
Performing Arts Department  
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victor.yankah@gmail.com

Intellect Books (Bristol) is launching the ***Directory of World Cinema***, which aims to bring a new, accessible dimension to the academic study of film. The *Directory of World Cinema: Africa* will provide an insight into the cinema of many African countries through reviews of significant films and case studies of leading directors, alongside explorations of the cultural and industrial motivations of key themes and genres.

Contributions will be first posted on a website and later collated into a hard copy version, to be updated every second or third year. The first edition will attempt to apprehend African reality in self-representation. Chapter headings will address the changing public sphere, Africans at work (including the rapport to money and the economic and political role of women), multiple aspects of migration (rural exodus, economic migration, refugees, diasporas), culture and religion, magic, representation of children, the choice of music and languages, and symbolic representation. The films from the different regions, which are usually defined by their official languages (anglophone, francophone, lusophone), will be entered under the selected theme or genre subheadings in order to avoid the partition between the linguistic regions. New genres (TV films and series, African made documentaries, musicals, independently produced films, etc.) are welcome.

Interested people can contribute film reviews in English or French (800 words or more) or longer essays (in English) on a theme, genre, or a representative director. There is no remuneration for contributors. The rewards will be exposure and a free copy of the volume.

For general information, consult the publisher's website at [www.worldcinemadirectory.org](http://www.worldcinemadirectory.org) (in particular, "Contribute").

If you want to write film reviews or to coordinate a chapter for the African volume, please contact Blandine Stefanson, editor of the volume on Africa, at [blandine.stefanson@adelaide.edu.au](mailto:blandine.stefanson@adelaide.edu.au).

**Islamic Africa** is a new peer-reviewed, multidisciplinary journal published online by Northwestern University Press in collaboration with the Institute for the Study of Islamic Thought in Africa (ISITA) at the Program of African Studies of Northwestern University. Incorporating the journal *Sudanica* and retaining its focus on historical sources, bibliographies, and methodology, *Islamic Africa* covers the field of Islam in Africa broadly understood to include the social sciences and humanities. The new journal seeks to promote the scholarly interaction among Africa-based scholars and those located institutionally outside the continent. The first issue will appear in Spring 2010.

*Islamic Africa* invites scholars to submit essays, or short pieces, notices, and reports on research in progress to be considered for publication. Such submissions should make original contributions to knowledge. The material must not have been previously published, or be currently under review elsewhere. Submissions are welcome from any discipline in the social sciences and the humanities; the geographic focus includes the entire African continent, as well as the adjacent islands and the diaspora. Submissions should be sent electronically in both Microsoft Word and PDF formats to: Gianna Mosser, Managing Editor, *Islamic Africa*, [islamicafrica@northwestern.edu](mailto:islamicafrica@northwestern.edu).

**Suomen Antropologi: Journal of the Finnish Anthropological Society** is a quarterly, peer-reviewed, English-language publication that invites the attention of scholars in anthropology and all related disciplines. It aims to offer an interface between scholarship in “small countries” and mainstream, English-language academia, with special attention being given to the work of non-native English speakers. Provided expression is of a readable standard, language editing of accepted texts is performed by the journal.

The autumn issue of *JFAS* contains—among other material—a transcribed conversation between Maia Green (Global Poverty Research Group and Department of Social Anthropology, University of Manchester) and Marja-Liisa Swantz (a Finnish veteran of half a century of anthropological and developmental work in Tanzania) on the application of participatory action research to development programmes in Tanzania and elsewhere in Africa. The regular Forum discusses healing and kinship in African contexts.

Previous issues have contained special sections on oral history, folklore, tourism, global governance, visual art, Africa, the Mediterranean, and Southeast Asia with articles, reports, and interviews that transcend the boundaries of discipline and research field. For further information on Society membership and submission procedures, see [www.antropologinenseura.fi/en/journal/](http://www.antropologinenseura.fi/en/journal/).

Our editorial policy is broad, eclectic, and very flexible—we welcome your contributions.



### **Artful Animals**

National Museum of African Art at the Smithsonian Institution, Washington, D.C.

[africa.si.edu/index2.html](http://africa.si.edu/index2.html)

July 1, 2009 - February 21, 2010

*Artful Animals*, an exhibition dedicated to young audiences, explores how African artists create striking works of art using images from an array of domestic and untamed animals. From rock art to contemporary painting, audiences will discover animals used as symbols of royal arts, in masquerades for the ancestors, and others rarely seen. Many of the elements of design are derived through direct observation of the animals in their natural habitat. It is the animal's conduct and distinct behaviors that carry the messages in performances, stories, and proverbs. The approximately 125 works capture not only the physical characteristics of animals but also the many ways that animals, from spiders to leopards, act out our human shortcomings and successes. Themes include notions of nurturing, power, wisdom, transformation, beauty, and aggression.

### **Contemporary Ugandan Art Exhibit**

Blackburn Center Ballroom, Howard University, Washington, D.C.

February 19 - 21, 2010

This exhibit will feature over 150 artworks by Ugandan artists. Artists include Mathias Tusiime, Kizito Fred Kakinda, James Nsamba, Hassan Mukiibi, Charles Mbazira, Farouk Mukwaya, and Kennedy Baguma. Two of the artists, Mathias Tusiime and Hassan Mukiibi, will be at the exhibition in person. They will also conduct workshops and lectures around the D.C. area, demonstrating and discussing their work. Exhibit sponsors include the African Students Association and African Studies Department at Howard University. Proceeds from the sale of artwork in the show will pay for art workshops for orphans and poor children and art therapy classes for Aids victims and hospital patients in Uganda. For more information, please visit: [www.ugandart.com/](http://www.ugandart.com/).

### **A Collective Diary, an African Contemporary Journey**

Herzliya Museum of Contemporary Art, Herzliya, Israel

[www.herzliyamuseum.co.il/english/homepage](http://www.herzliyamuseum.co.il/english/homepage)

January 9 - April 16, 2010

*A Collective Diary, a Contemporary African Journey* will encompass the entire museum, featuring photographs, video works, sculptures, collages, installations, and paintings by contemporary African artists from south of the Sahara.

In *A Collective Diary, a Contemporary African Journey*, the curators present the results of a thoughtful exploration into contemporary African art. It is a journey to the depths of the African "self" within contemporary globalism. Each and every artist in the exhibition deals with questions of identity and belonging, and in particular with national, familial, personal, and individual identity within the world of contemporary art and media.

The artists taking part in the exhibition are: El Anatsui, William Adjété Wilson, Samuel Fosso, Myriam Mihindou, Moshekwa Langa, Michèle Magma, Bili Bidjocka, Zwelethu Mthethwa, Aimé Ntakiyica, Dilomprizulike, Ingrid Mwangi, Robert Hutter, and Joël Andrianomearisoa. Simon Njami and Mikaela Zyss curated the exhibition.

***Africa on My Mind: Contemporary Art, Home and Abroad* exhibition series held in conjunction with Savannah College of Art and Design's Third Biennial Art History Symposium**

The series features *Wild is the Wind* at the Gutstein and Pei Ling Chan Galleries, *Hearts and Minds* at the Hall Street Gallery, and *I Live Within You* at the Alexander Hall Gallery.

The SCAD exhibitions department announces *Africa on My Mind: Contemporary Art, Home and Abroad*, an exhibition series held in Savannah in conjunction with the Third Biennial Art History Symposium organized by the SCAD Art History Department. Two group exhibitions, *Wild is the Wind* and *Hearts and Minds*, will be presented at Gutstein Gallery, Pei Ling Chan Gallery, and Hall Street Gallery, while *I Live Within You*, a solo exhibition featuring artist Youssef Nabil, will be held at Alexander Hall Gallery. All exhibitions and receptions are free and open to the public.

***Wild is the Wind:***

Gutstein Gallery, 201 E. Broughton St., January 8 - February 28, 2010 Reception: Friday, January 22, 6-8 p.m. Gutstein Gallery hours: Monday-Friday, 10 a.m.-6 p.m.; Saturday, 10 a.m.-5 p.m.; Sunday, 1-4 p.m.  
Pei Ling Chan Gallery, 322 Martin Luther King Jr. Blvd., January 22 - March 12, 2010 Pei Ling Chan Gallery hours: Monday-Friday, 10 a.m.-5:30 p.m.  
Paying homage to the 1957 American standard *Wild is the Wind*, made popular over several decades by musical icons including Johnny Mathis, David Bowie, George Michael, Cat Power, and Nina Simone, this exhibition brings together a collection of recently produced work that resonates in profound ways with the enduring tune. The song lyrics make an appeal for love, intimacy, escapism and transcendence as "love is like the wind, and wild is the wind." Similarly, each work in the exhibition offers poetic visual and emotive moments through the exploration of translation, fantasy, epic voyages, and deep engagements with melancholia. Artists include Ghada Amer, Lara Baladi, Kiluanji Kia Henda, Nicholas Hlobo, Odili Donald Odita, Zineb Sedira, and Penny Siopis.

***Hearts and Minds:***

Hall Street Gallery, 212 W. Hall St., February 19 - March 12, 2010 Reception: Friday, February 26, 5-6:30 p.m. Hours: Monday-Friday, 10 a.m.-5:30 p.m.  
Organized by Thomas Dry Barry, a renowned South African artist/curator invited by SCAD to guest curate the exhibition, *Hearts and Minds* investigates narratives and depictions of Africa in relation to America with an emphasis on the themes of absence and presence in contemporary art, media, and archival material. Artists include Clinton De Menezes, Anton Karstel, Cedric Nunn, and Ernestine White. A series of films from various African and African-American contemporary artists also will be featured.

***I Live Within You:***

Alexander Hall Gallery, 668 Indian St., February 19 - March 12, 2010 Reception: Friday, February 26, 5-6:30 p.m. Hours: Monday-Friday, 9 a.m.-5 p.m.  
An exhibition of alluring, hand-colored photographs by Cairo-born artist Youssef Nabil, *I Live Within You* focuses on three unique but interconnected series and brings together images that span more than 15 years of the artist's production. *I Live Within You* includes intimate portraits of notable artists, writers, actors, and filmmakers; glamorously staged cinematic stills; and haunting self-portraits. The collective imagery reflects Nabil's longing to displace time and immortalize his encounters via the seductive tropes of classical cinema.

***Yinka Shonibare MBE***

National Museum of African Art at the Smithsonian Institution  
<http://africa.si.edu/index2.html>  
November 10 - March 7, 2010

This exhibition is a major midcareer survey of work by the UK-based Nigerian artist Yinka Shonibare MBE. Shonibare's artwork explores contemporary African identity and its relationship to European colonialism through painting, sculpture, installation, and moving image. Shonibare is best known for his work with visual symbols, especially the richly patterned Dutch wax fabric produced in Europe for a West African market that he uses in a wide range of applications. His tableaux of headless mannequins costumed in this fabric evoke themes of history and its legacy for future generations. Through these works Shonibare explores the complex web of interactions, both economic and racial, that reveal inequalities between the dominant and colonized cultures of Europe, Asia, and Africa.

Yinka Shonibare MBE is organized and toured by the Museum of Contemporary Art, Sydney, Australia. The exhibition is curated by Rachel Kent.

***L'océan noir / The Black Ocean/ O Oceano Negro:  
A series by William Adjété Wilson***

Robert Hillestad Textiles Gallery, University of Nebraska-  
Lincoln

<http://textilegallery.unl.edu/>

April 5 - 30, 2010

*The Black Ocean* is a series of 18 tapestries—patchwork, appliqué, and embroidery—that narrates the history of the Gulf of Benin from the 15th to the 21st century. The series addresses an epic and tragic saga of the bonds and struggles fueled by slavery, spread on three continents, by an artist born from a Togolese father and a French mother.

For these tapestries, William Wilson used a traditional craft developed in the royal courts of Danxomé, located in present-day Benin. Two years were required to complete this work that mixed artistic, pedagogic, and historical purposes. For over 20 years William Wilson gathered information about his own African family; this personal quest adds original and sensitive insights that highlights the complexity of this history.

Black men are the main subject of the project: powerful African kings; slave dealers or captives carried away to the Caribbean islands and the American continent, taking their culture and traditions with them; maroon slaves who escaped upon arrival or later, living hidden in the forest, the educated elites of the Mina kingdom; royal hostages at the time of early colonization taken to Europe then brought back to their country in Africa; Black Americans united by Martin Luther King, Jr. under a peaceful banner or the most active branch of the Black Panthers; Black musicians; Black artists; Black freedom fighters. Each tapestry represents a historical time or event. From the encounter of African people with Portuguese sailors on the "Slave Coast" to the triangular trade, from colonization to the U.S. Civil Rights Movement in the 1960s, William Wilson aims to retrace the links between the African continent and the creation of the modern world. Fusing his artistic approach with a pedagogic one, William Wilson provides in his text the personal and historical background necessary to understand the full meaning and scope of his work.

The exhibition has already been shown in St. Malo, Rouen, and Paris, and is set to travel across the Atlantic Ocean. The American tour will begin at the University of Nebraska-Lincoln. *L'Océan Noir* is also a book published in April 2009 by Editions Gallimard, Paris, France. For additional information, please visit [www.williamwilson.fr](http://www.williamwilson.fr).

***Transitions: Contemporary South African Works on Paper***

High Museum of Art, Atlanta, Georgia

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

January 9, 2010–June 10, 2010

*Transitions: Contemporary South African Works on Paper* presents 13 works by eight artists, many on view for the

first time. The exhibition will explore how works of art act as visual narratives and testimonials to the remarkable changes in the political and social landscapes in South Africa from 1974 during the height of Apartheid to 2002, two years before a decade of democracy was widely celebrated.

"The works in the exhibition serve as beacons, charting a vision through the tunnel of the past," said Ugochukwu-Smooth Nzewi, a graduate student in art history at Emory University and the guest curator of the exhibition. "By revisiting the period of transition in South Africa, the exhibition highlights its significance to the present, but also bears witness to the traumatic memory of the years of Apartheid. In this sense, the exhibition helps to construct new historical narratives."

The artists featured in the exhibition include Kay Hassan, David Koloane, Rudzani Nemasetoni, Derrick Nxumalo, John Muafangejo, Billy Mandindi, and Sam Nhlengethwa. Also featured is a large-scale, rarely seen work by William Kentridge. The installation will complement the contemporary galleries on the Skyway Level as well as the Fred and Rita Richman Gallery of African Art.



Gourd lids. Haya, Tanzania. Museum of World Cultures Frankfurt/Main.

***Being Object. Being Art. Masterpieces from the Collections of the Museum of World Cultures Frankfurt/Main***

Museum of World Cultures, Frankfurt/Main, Germany

Cultures contribute to the richness of this world through their uniqueness and variety, as do their material products. This is reflected in the high-quality ethnographic collections from Africa, the Americas, Southeast Asia, Oceania, and East Asia at the Museum of World Cultures in Frankfurt/Main. For the first time, 130 ethnographica—everyday objects or ritual items from indigenous societies taken from the abundance of a collection with an inventory of 67,000 items—are publicly presented from the point of view of “the masterpiece” in an exquisite art project. The concept of “masterpiece” comes from the centuries-old tradition of craft education. While a journeyman completed his apprenticeship with a “journeyman’s piece”, only the one who was generally recognized as “master” because of his excellent craftsmanship—among many other requirements to be fulfilled—received the title of a master.

Selected from a personal point of view by the regional curators, the beholder is meant to discover the extraordinary, the elaborate, the different, the perfect, the harmonic, or even the disturbing in the objects concerned. Although the presentation of the works (the lack of space prevented showing more than 98 items in the exhibition) underlines the aspect of art, the objects are also interpreted in their ethnographic contexts.

The title *Being Object. Being Art. Masterpieces from the Collections of the Museum of World Cultures in Frankfurt/Main* thus clarifies the intention of the curators: the issue “art or context”, discussed over and over again in presentations of non-Western-art, cannot be answered with an apodictic “either/or” but with an “as well as”.

The encounter with the objects which incorporate the artistic, social, and political concepts of indigenous societies promises to be a unique and fascinating art experience. The latter is confirmed by the accompanying catalogue in which all 130 works are reproduced. For this project the objects have been freshly photographed, some even for the first time.

### ***Central Nigeria Unmasked: Arts of the Benue River Valley***

Fowler Museum at UCLA

[www.fowler.ucla.edu/incEngine/](http://www.fowler.ucla.edu/incEngine/)

February 13 – July 23, 2011

The Benue River Valley is the source of some of the most expressive and abstract sculpture in sub-Saharan Africa. Yet compared to the majority of populations living in northern and southern Nigeria, the many and diverse groups flanking the 650-mile-long Benue River—and their fascinating arts—are far less known and studied. *Central Nigeria Unmasked: Arts of the Benue River Valley* will be the first major international exhibition to present a comprehensive view of the arts produced in the region. Viewers will

see more than 150 objects used in a range of ritual contexts, with genres as varied and complex as the vast region itself—figurative wood sculptures, masks, figurative ceramic vessels, and elaborate bronze and iron regalia—in a groundbreaking exhibition that demonstrates how the history of central Nigeria can be “unmasked” through the dynamic interrelationships of its peoples and their arts.

*Central Nigeria Unmasked: Arts of the Benue River Valley* continues the Fowler’s long-standing commitment to exploring the arts of Nigeria, beginning in 1971 with *Black Gods and Kings: Yoruba Art at UCLA* and following with other notable exhibitions such as *Igbo Arts: Community and Cosmos* (1984); *The Essential Gourd: Art and History in Northeastern Nigeria* (1986); *Beads, Body, and Soul: Art and Light in the Yoruba Universe* (1998); and *Ways of the Rivers: Arts and Environment of the Niger Delta* (2002).

This exhibition is organized by the Fowler Museum at UCLA in association with the Musée du quai Branly, Paris. After the world premiere at the Fowler Museum, *Central Nigeria Unmasked* will travel to the Smithsonian’s National Museum of African Art, Stanford University’s Cantor Arts Center, and the Musée du quai Branly. The exhibition is co-curated by Marla C. Berns (Shirley and Ralph Shapiro Director, Fowler Museum at UCLA), Richard Fardon (Professor of West African Anthropology, University of London), Hélène Joubert (Chief Curator of African Collections, Musée du quai Branly), and Sidney Kasfir (Professor of Art History, Emory University, Atlanta).

### **Current Traveling Exhibitions from the Museum for African Art, New York:**

*Dynasty and Divinity: Ife Art in Ancient Nigeria* is a traveling exhibition co-organized by the Museum for African Art, New York, and the Fundación Marcelino Botín, Santander, Spain, in collaboration with the National Commission for Museums and Monuments, Nigeria. The works of art in the exhibition have been generously lent by the National Commission for Museums and Monuments, Nigeria.

After a European tour including the Fundación Marcelino Botín, Santander, Spain (June 16, 2009 - August 30, 2009) and the Real Academia de Bellas Artes de San Fernando, Ministerio de Cultura, Madrid (September 17, 2009 - December 13, 2009), the exhibition opens at the British Museum, London (March 4, 2010 - June 6, 2010). A North American tour follows and includes the Houston Museum of Fine Arts, the Virginia Museum of Fine Art, the Indianapolis Museum of Art, and the Museum for African Art, New York.

*Grass Roots: African Origins of an American Art* is an exhibition organized by the Museum for African Art in collaboration with the Avery Research Center for African American History and Culture at the College of Charleston and the McKissick Museum at the University of South Carolina. After closing at the Fowler Museum on January 10,

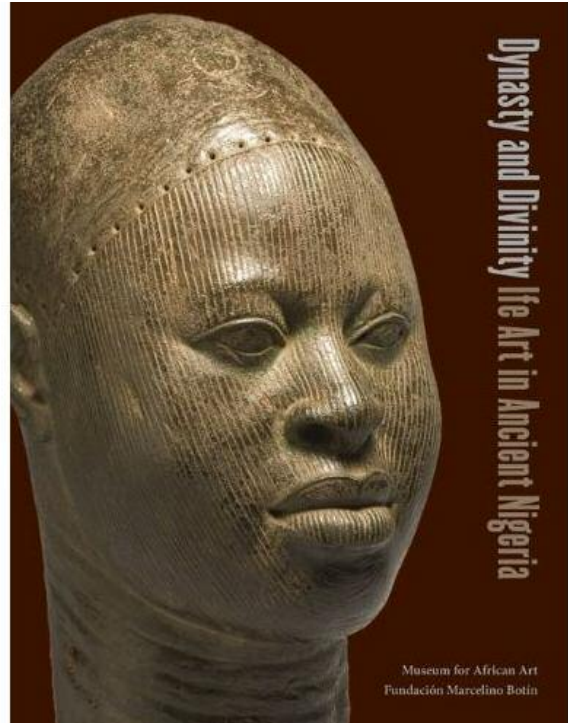


2010, the exhibition opens at the McKissick Museum on February 13, 2010, and runs through May 6, 2010. It then travels to the National Museum of African Art in Washington, D.C., before coming to New York as one of the Museum for African Art's inaugural exhibitions in the Museum's new building at 1280 Fifth Avenue, New York, New York. The catalogue of *Grass Roots: African Origins of an American Art* is available from the Museum for African Art or through the University of Washington Press.

*Desert Jewels: North African Jewelry and Photography from the Xavier Guerrand-Hermes Collection* will be on view at the Arab American National Museum in Dearborn, Michigan, from May 8 to August 8, 2010, followed by the Philadelphia Museum of Art from September 4 through December 5, 2010. The Museum for African Art welcomes inquiries about further bookings for this exhibition. The catalogue, by Cynthia Becker and Kristyne Loughran, is available from the Museum for African Art and the University of Washington Press.

*El Anatsui: When I Last Wrote to You About Africa*, the career retrospective of internationally renowned artist El Anatsui organized by the Museum for African Art, will begin its tour at the Royal Ontario Museum on October 2, 2010. The exhibition will then travel to New York as one of the inaugural exhibitions in the new Museum for African Art building on Museum Mile followed by the University of Michigan Museum of Art, the North Carolina Museum of Art, and the Denver Art Museum. The catalog for *El Anatsui: When I Last Wrote to You About Africa* includes essays by Olu Oguibe, Chika Okeke-Agulu, Robert Storr, Kwame Anthony Appiah, and Elizabeth Harney and will be available from the Museum for African Art or through the University of Washington Press.

*The Beautiful Time: Photography by Sammy Baloji* presents a suite of recent work by the young Congolese photographer and video artist Sammy Baloji. Baloji received a 2009 Prince Claus Award for his work highlighted in *The Beautiful Time*—an exploration of the colonial architecture and copper mines in Katanga province and the city of Lubumbashi in southeastern Democratic Republic of the Congo. The exhibition will open at Baruch College's Sidney Mishkin Gallery in New York on March 25, 2010. The Museum for African Art welcomes inquiries about further bookings for this exhibition.

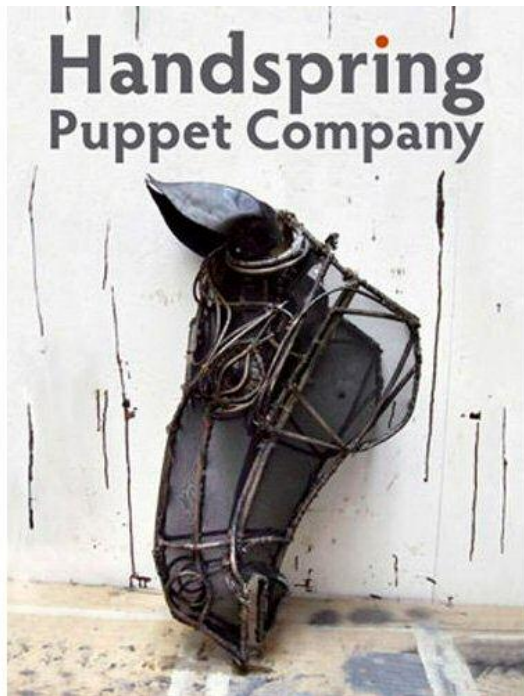


The Museum for African Art, New York, announces the publication of ***Dynasty and Divinity: Ife Art in Ancient Nigeria***, by Henry J. Drewal and Enid Schildkrout. Paper bound ISBN (English edition): 978-0-945802-53-2; Cloth bound ISBN (English edition): 978-0-945802-54-9. Distributed by the University of Washington Press and also available from the Museum for African Art. Also published in Spanish by the Fundación Marcelino Botín, Santander, Spain, *Dinastía y Divinidad: Arte Ife en la antigua Nigeria*, Paper bound ISBN: 978-84-96655-46-1. And in an edition co-published by the Museum for African Art and the British Museum as *Kingdom of Ife: Sculptures of West Africa*. Paper bound ISBN: 978-0-7141-2595-4.

***Africa and Archaeology: Empowering an Expatriate Life*** is a memoir by Merrick Posnansky, Professor Emeritus, History and Anthropology, UCLA, who was one of the original founders of ACASA and recipient of the 1998 Leadership Award. His memoir published in 2009 by Palgrave Macmillan in the United States (Radcliffe Press in the UK) is an account of his life in three continents and in particular of his archaeological contributions. He presently engages in Cultural Conservation in Africa and was in both Uganda and West Africa in 2009. In 1961, he began regular African art shows at the Uganda Museum where he was then curator and was responsible for much early research on African rock art in Uganda. He initiated an association of African Museums in 1959. His book describes his early career in England and has chapters on Religion and Race, and also a lengthy chapter on the Ghanaian village of Hani where he conducted ethno-archaeological research for nearly 30 years.

Kaya Press is proud to announce that we will be publishing Shailja Patel's *Migritude* in Fall 2010. Part poetic memoir, part performance tour-de-force, *Migritude* invokes the power and dignity of outsider status in telling the author's story of African and Asian roots. Patel, a second generation South Asian brought up in Kenya, draws upon letters from her mother, conversations with her father, slam poetry, meditations on anatomy and neurobiology, and Swahili children's songs to explore masculinity and mother tongues, migrants and race.

A portion of *Migritude* was published as a bilingual (Italian-English) poetry collection by Lietocolle (Italy) in 2008, and shortlisted for the prestigious 2009 Premio Letterario Camaione international poetry prize.



### **Handspring Puppet Company**

Edited by Jane Taylor, with essays by Jane Taylor, Adrienne Sichel, Adrian Kohler, William Kentridge, Gerhard Marx, Lesego Rampolokeng and Basil Jones  
 David Krut Publishing  
 Publishing date: 30 October 2009  
 Full colour, 280 pages, 250 photographs  
 Soft cover ISBN 978-0-9814328-3-0  
 Hard cover ISBN 978-0-9814328-5-4

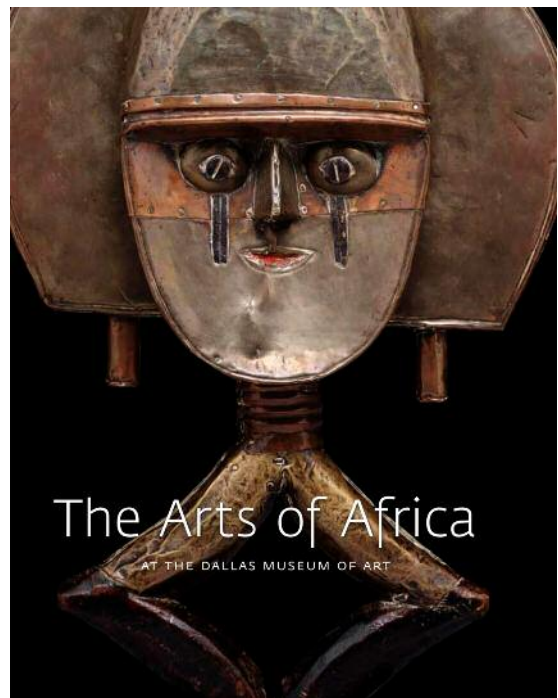
In 2007, Handspring Puppet Company's *War Horse*, based on the novel by Michael Morpurgo and commissioned by the National Theatre in London, won Olivier, Evening Standard, and Critics' Circle Awards. The extraordinary success of this production has drawn attention to Handspring's decades-long experiments and innovations in the art of puppetry and their remarkable contribution to theatre in South Africa.

Handspring Puppet Company was founded by Basil

Jones, Adrian Kohler, Jill Joubert, and Jon Weinberg in 1981. They have produced eleven plays and two operas, collaborated with many different artists—including Mali's Sogolon Puppet Troupe and South African artist William Kentridge—and opened in over 200 venues in South Africa and abroad. They have won numerous accolades, including the Olivier Award for *War Horse* at the National Theatre in London.

*Handspring Puppet Company* is the first full-length book on Handspring published in South Africa. It explores their work in adult puppet theatre, from *Episodes of an Easter Rising* (1985) to *War Horse*, providing insights into their philosophy of puppetry and their technical innovations. It is richly illustrated with images from the Handspring archive and includes essays by theatre practitioners and writers who have collaborated with the company over the years.

In support of this project, William Kentridge has made two limited-edition prints based on his work with Handspring. These are available from David Krut Projects. For more information, contact Bronwyn Law-Viljoen in Johannesburg at +27 (0)11 334 1209, [bronwyn@davidkrut.com](mailto:bronwyn@davidkrut.com), or Genevieve Lowe in New York at +1 212 255 3094, [genevieve@davidkrut.com](mailto:genevieve@davidkrut.com)



The Dallas Museum of Art presents a rich and comprehensive look at African visual culture through *The Arts of Africa*, the first catalogue dedicated to exploring the Museum's collection of nearly 2,000 objects—acclaimed as one of the top five of its kind in the United States. Commemorating the 40th anniversary of the collection, which began with a gift of more than 200 objects from DMA benefactors Eugene and Margaret McDermott, the catalogue draws from both historical sources and contemporary research to examine over 100 figures, masks, and other works of art that represent 52 cultures, from Mo-





rocco to South Africa. Both visually and intellectually compelling, *The Arts of Africa* celebrates the striking beauty and stylistic diversity of African art, as well as its social and historic significance.

The richly illustrated 320-page book was written by Dr. Roslyn Adele Walker, Ph.D., the DMA's Senior Curator of the Arts of Africa, the Americas, and the Pacific and The Margaret McDermott Curator of African Art.

***Encyclopedia of African American Artists: Artists of the American Mosaic*** by dele jegede was published last spring by Greenwood Press. This 293-page book includes narratives on 66 artists from the African Diaspora who have lived or continued to live in the United States. Among the featured artists are Skunder Boghossian, David Driskell, Melvin Edwards, Sonya Clark, Marcia Kure, Kara Walker, and Obiora Udechukwu. The book has an 11-page bibliography and an index.

***Made in Angola: Arte contemporânea, artistas e debates*** (2009) by Adriano Mixinge, published in Portuguese by L'Harmattan (Paris), assembles thirty-five essays written over twenty-years, between 1985 and 2005. A contribution to Angolan art criticism and history, *Made in Angola* seeks to map out Angolan art in relation to African and international contexts.

With a denouncing tone, without complacency, and posited against any form of tokenism, *Made in Angola* analyzes in six chapters the work of several artists, among them, Victor Teixeira (Viteix), Augusto Ferreira, Jorge Gumbe, Frederico Ningi, Antonio Ole, Eleutério Sanches, Afonso Massongui, Gongga, Francisco Van-dunem (Van), Kida, Fernando Alvim, Telmo Vaz Pereira, Kissanga, Domingos Barcas, Frank Lundangi, Alvaro Macieira, Henrique Abranches, Costa Andrade, and Edgardo Xavier. The book opens with an incisive point of view on the mechanisms of construction of the Nation, its utopias and ideas of citizenship. The second chapter explores a transversal perspective mapping the history and the parameters governing the perception of contemporary African art in Europe. In a third chapter, Mixinge looks at Angolan art history and the issues to which art has been confronted, be they war, ecology, culture economy, artistic education, or literature. The fourth chapter focuses on specific analyses of artistic projects and the aesthetic approach of Mixinge himself. After addressing Angolan cinema, he turns his criticism to Etonism, "a kitsch Angolan phenomenon"; challenges the selection processes of an exhibition like "Check List—Luanda Pop"; and concludes with a panorama of today's Angolan arts.

Adriano Mixinge is an art critic, historian, and Cultural Advisor at the Angolan Embassy in France.

*Made in Angola: Arte contemporânea, artistas e debates*, Paris, Edition L'Harmattan, 2009. 308 pages. ISBN: 978-2-296-08886-3.

### Short-term Residential Fellowships—African Studies Collection, Indiana University

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

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

\*The Liberian Collections (for more information, see [onliberia.org/](http://onliberia.org/))

\*The Somali Collection (for more information, see [www.indiana.edu/~libsalc/african/Digital\\_Somali\\_Library/](http://www.indiana.edu/~libsalc/african/Digital_Somali_Library/))

\*The H.K. Banda Archive (for more information, see [www.libraries.iub.edu/index.php?pageId=3D5261](http://www.libraries.iub.edu/index.php?pageId=3D5261))

Additional information about the IU Libraries and its African Studies Collection may be found at [www.libraries.iub.edu/index.php?pageId=3D322](http://www.libraries.iub.edu/index.php?pageId=3D322).

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

This faculty residency is intended for faculty members at Historically Black Colleges and Universities or at U.S. colleges/universities with limited Africa collections to use Indiana University's libraries and special collections for research in support of curriculum development or publications. Successful applicants will receive an award of up to \$2,500 to cover travel, accommodations in Bloomington, and a modest per diem for a 2-4 week period of research. Awards must be used before August 15, 2010, and recipients are expected to reside in Bloomington during the period of their awards.

There is no special application form. Applicants are asked to submit a curriculum vitae and a brief proposal. The proposal should include:

- a description of the project and its intended outcome
- demonstrate the relationship of the IU African Studies Collection and/or special collections to the project
- the length and preferred dates of the residency. The

deadline for applications is **February 22, 2010**. Awards will be announced by March 22, 2010.

Applications may be submitted electronically to Ms. Marilyn Estep (estepm@indiana.edu).

Paper applications should be sent to:  
Library Residency  
African Studies Program  
Woodburn Hall 221  
Indiana University  
Bloomington, IN 47405

### **OYASAF 2010 Fellowship Program**

As part of OYASAF program of activities for 2010, the Omooba Yemisi Adedoyin Shyllon Art Foundation (OYASAF), a non-profit organization in Nigeria established in the year 2007, welcomes applications for the 2010 Graduate Fellowship in Nigerian art history and culture for non-Nigerian scholars.

OYASAF is widely acknowledged as Nigeria's largest and most balanced private art collection and offers an opportunity to study and research Nigerian art. It contains over 6,000 works of art from Nigeria and other parts of the world. The Nigerian art ranges from antiques to contemporary and modern paintings and sculptures to traditional and neo traditional African art. The collection includes works by the earliest Nigerian contemporary artists from Aina Onabulu, Akinola Lashekan, Ugorgi, Ben Enwonwu, and Okaybulu, to Charles Shainumi, Okpu Eze, Clary Nelson Cole, Kolade Osinowo, David Dale, Simon Okeke, Isaka Osunde, Abayomi Barber, Moses Ajiboye, Olu Amoda, El Anatsui, Ben Osawe, Bruce Onabrakpeya, Lara Ige-Jacks, Susanne Wenger, Theresa Akinwale, Uzo Egonu, Jimoh Akolo, Lamidi Fakeye, Uche Okeke, Erhabor Emopkae, Kunle Filani, Tola Wewe, Adeola Balogun ,etc.

The foundation is not an NGO. It is self supporting and does not canvas for financial donations, nor does it engage in business contracts, but merely pursues the global propagation and promotion of Nigerian art and culture.

The terms and conditions of the OYASAF fellowship program are:

- (1) 30 days lodging in Lagos, in a room in a flat near the foundation
- (2) Stipend of N50,000 (about USD 300)
- (3) Open access to artworks and practicing artists
- (4) Airport pick-up and drop off
- (5) Office space with internet access and electrical power supply at all times
- (6) Library support for research
- (7) Transportation for research (as available)

Requirements:

Candidates must be enrolled as graduate students in accredited universities in Australia, Europe, Canada, USA, Latin America, and Asia, pursuing studies in Nigerian art

and culture.

Application:

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

Deadline for submission of applications:

Applications must be received by **February 28, 2010**. The Board of Trustees will thereafter review the applications and announce the winners on March 26, 2010, on its website.

2009 beneficiaries:

Two beneficiaries have concluded their 2009 program with us, namely:

- 1) Miss Janine Systma (PhD student in African Art at the University of Wisconsin: 20-day program)
- 2) Mr. Ian Bourland (PhD student in African Art at the University of Chicago: 25-day program)
- 3) The third beneficiary, Ms. Carmen de Michele from the University of Ludwig-Maximilians, Munich, Germany, will resume the program after sorting out her entry visa problems with the Nigerian Embassy officials in Germany.

Please send all correspondence to:

fellowship@oyasaf.org

Phone inquiries can be made to Nicolas Robertson, OYASAF Operations Consultant: 703-920-1483 (US)

### **Crossing Cultures Senegal Summer 2010**

Intercultural Dimensions (Intercultural Dimensions, Inc. is a tax-exempt 501(C)(3) educational organization) offers a stimulating travel and educational program focused on the French-speaking Republic of Senegal, West Africa. The program dates for the 2010 Crossing Cultures Senegal program are June 28 to July 13. It will be ID's 20th program to Senegal.

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

The Crossing Cultures Senegal group is small, no more than ten, allowing the leaders to tailor activities to the participants' interests. Many teachers, professors, and college students have been past participants. The cost is reasonable. Extended stays for volunteer work or field study can be facilitated.

For more information, contact:

Janet L. Ghattas, General Director

Intercultural Dimensions, Inc.  
PO Box 391437  
Cambridge MA 02139  
USA  
Voice: 617 864 8442  
E-mail: [janet.ghattas@gmail.com](mailto:janet.ghattas@gmail.com)  
Website: [www.interculturaldimensions.org](http://www.interculturaldimensions.org)

### **Artists and Arts Educators Workshop in Ghana, July 2010**

The workshop will be hosted by Cross Cultural Collaborative, Inc., an educational non-profit that encourages interaction between creative people from different cultures. It will be held from July 11 - 24 outside Accra, Ghana, and will bring together artists, designers, teachers, and indigenous and contemporary potters from around the world.

The workshop will be facilitated by Barbara Allen, an American potter, and Kwao Adipah, a Ghanaian educator.

The workshop itinerary will include:

- \* A visit to Vume, a traditional pottery village made famous by Michael Cardew
- \* A visit to a contemporary ceramic studio
- \* An opportunity to fire and build a paper kiln
- \* Visits to galleries and museums
- \* A rare opportunity to paint a mud house
- \* Papermaking in an open-air studio

Inquiries can be made to: [aba@culturalcollaborative.org](mailto:aba@culturalcollaborative.org)  
For more information, please visit  
[www.culturalcollaborative.org](http://www.culturalcollaborative.org).

### **Scholarships for Postgraduate Study on Africa**

The Centre of African Studies at the University of Edinburgh, now in its fifth decade, is one of the foremost research centres studying Africa in Europe and the world. The Centre's staff engages in research in every African region and a wide array of thematic areas.

Its original postgraduate degree, the MSc in African Studies, is a one-year degree that provides students with a combination of wide-ranging exposure to analyses of African politics, culture, and society with the opportunity to engage in structured, in-depth research on a topic of the students' choosing, leading to a 15,000-word dissertation. The degree's taught component entails two core courses on theoretical approaches to, and contemporary debates on, African studies, as well as six course options from a wide array of subjects, including Anthropology, Art, Economics, Education, Geography, History, Philosophy, Political Science, Religion, Sociology, Literature & Film, and Studies of Women and Gender.

Scholarships for U.S. students:

- 1) The University of Edinburgh will offer 20 Master's partial fee remissions under its Edinburgh Global Master's Scholarships scheme for postgraduate study in the 2010-11

session.  
Deadline: April 1, 2010

- 2) Scotland's Saltire Scholarships at the University of Edinburgh  
Deadline: June 11, 2010

- 3) Marshall Scholarships  
Deadline: October 1, 2010

US Student Loans are also applicable to this degree.

Scholarships for African and developing country students:  
1) The Homecoming Scotland Scholarships provides the best students from developing countries with the opportunity to come and study for a Master's degree at the University of Edinburgh.  
Deadline: April 1, 2010

- 2) The University of Edinburgh will offer 20 Master's partial fee remissions under its Edinburgh Global Master's Scholarships scheme for postgraduate study in the 2010-11 session.  
Deadline: April 1, 2010

- 3) The University of Edinburgh has recently inaugurated the new Julius Nyerere Scholarships for Tanzanian Master's students in any subject.  
Deadline: April 1, 2010

- 4) There are 3 fully-funded DfID Shared Scholarships for citizens of developing Commonwealth countries taking the MSc in African Studies. Scholarships provide tuition fees, a living stipend, and return air travel.  
Application deadline: April 20, 2010

For more information, please visit [www.cas.ed.ac.uk](http://www.cas.ed.ac.uk).

Contact name: Dr Andrew Lawrence, Programme Director and Postgraduate Advisor, MSc/PhD in African Studies  
Centre of African Studies  
Contact phone: +44 (0)131 650 8427  
Contact email: [Andrew.Lawrence@ed.ac.uk](mailto:Andrew.Lawrence@ed.ac.uk)



## Calls for Participation

### Call for Participation: ACASA Newsletter

The ACASA editorial staff invites all readers to get involved in the "Member Contributions" section of the Newsletter. This section features content submitted by members and is hoped to serve as an additional outlet for highlighting the current and past work of ACASA affiliates. The goal is for each Newsletter issue to include field- and object-related images, as well as a brief topical essay highlighting an aspect of the visual arts of Africa and the African Diaspora. It is hoped that your submissions will generate increased participation and intellectual exchange, as well as further expand the content of the Newsletter. All photos used will fall under the terms of Fair Use, and will include by-line information. Owners will maintain copyright of the images. If you are interested in submitting images or an essay, please contact David Riep at [dmmriep@gmail.com](mailto:dmmriep@gmail.com).

### Call for Student Participation: ACASA Newsletter

ACASA is also inviting student members to participate in the development of a new Student section of the Newsletter. The section will highlight current work and research topics by student members, and is hoped to function as a networking tool for students and professionals alike. If interested, please contact David Riep at [dmmriep@gmail.com](mailto:dmmriep@gmail.com).



## Announcements

### Message from Kate Ezra, CAA Reviews Editor

*CAA Reviews* is an online publication of the College Art Association for reviews of books on art and art history. In the entire ten-year history of *CAA Reviews*, only a handful of books on African art have been reviewed there. As Field Editor for African Art, I would like *CAA Reviews* to reflect the breadth and depth of the field of African art history. There are few scholarly outlets where reviews of African arts publications appear. *CAA Reviews* is one that has the potential to reach a broad spectrum of art historians. If you have published a book on African art, please encourage your publisher to submit your book to *CAA Reviews*.

Please visit [www.caareviews.org/categories/reviews/1](http://www.caareviews.org/categories/reviews/1) to view the African art reviews on *CAA Reviews*. Currently you must be a member of the College Art Association, or be affiliated with a CAA member library or institution, to have access to the full text of a review on *CAA Reviews*. Future plans include access to *CAA Reviews* through JSTOR.

For more information, please contact:

Kate Ezra

Nolen Curator of Education and Academic Affairs

Yale University Art Gallery

[kate.ezra@yale.edu](mailto:kate.ezra@yale.edu)

### Message from Henry John Drewal

I am pleased to offer two traveling exhibitions of African and African Diaspora textiles based on my work among Yoruba-speaking peoples of Nigeria and the Siddis (African Indians) of Karnataka, India.

To inquire about hosting one or more of these exhibitions, please contact Jody Clowes ([clowes@wisc.edu](mailto:clowes@wisc.edu)), who is working with me on these projects. Full information (history, images, fees, etc.) is available on my website at [www.henrydrewal.com/exhibits.htm](http://www.henrydrewal.com/exhibits.htm).

### Message from Elizabeth Morton, Assistant Professor of Art History at Wabash College

We are saddened by the passing of Yoruba woodcarver Lamidi Fakeye at age 81 on Christmas day, 2009. The Wabash College Art Department is completing a documentary about the life of Lamidi, told in his own words during his last visit to the United States in October and November last year. The premier of the film will take place at the African Network Conference at Denison University in April. The film's website is [www.wabash.edu/LamidiTheFilm](http://www.wabash.edu/LamidiTheFilm).

### Message from Prince Paschal N. Mebuge-Obaa II:

Enugu, the capital city of Enugu State, Nigeria, was 100 years old in 2009. The city is situated in the rocky and hilly topography of Enugu-Ngwo. Enugu began the journey of becoming a metropolis when a team of British geological explorers led by Engr. Kingston re-discovered coal in the city of Enugu in 1909.

The Enugu Centenary Celebration (ECC) began on September 7, 2009, and will continue through April 10, 2010. Events have included the unveiling of the centenary logo by the Executive Governor of Enugu State, His Excellency, Barr. Sullivan I. Chime; a "Mmanwu (masquerade) fiesta and Road show" on December 12, 2009; a panel with Chief Nnia Nwodo (ECC Chairman), VinMartin Obiora Ilo, (ECC Secretary-Coordinator), Mgrs-Prof. Obiora Ike, Hon. Chuks Ugwoke, (Egungu State Commissioner for Culture and Tourism), sculptor Obiora Anidi, and other experts.

More events will take place fortnightly until April 10, 2010. Tourists and adventurers should avail themselves to this unique opportunity which ECC presents to explore the cultural and business opportunities that abound in Enugu. For more information, contact Prince N. Mebuge-Obaa II at [pmebugeobaa2@yahoo.com](mailto:pmebugeobaa2@yahoo.com).

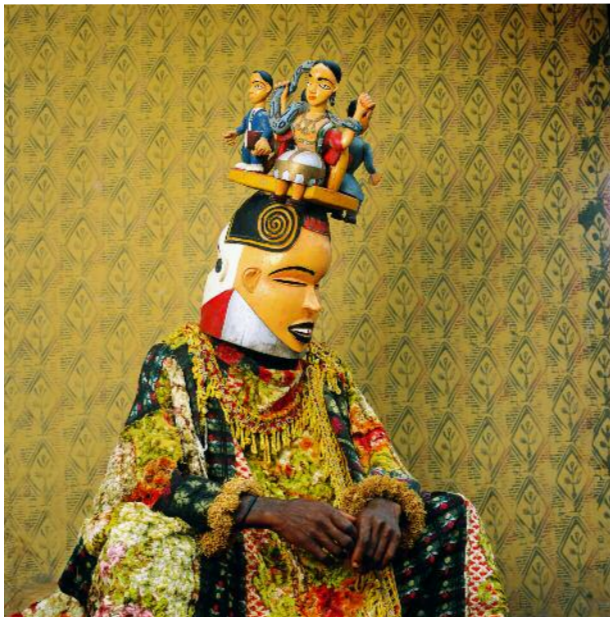
**Message from the Centre for Extra-Mural Studies:**

For this year's 60th Anniversary, a special exhibition has been designed for the Centre for Extra-Mural Studies by artist Gwen van Embden entitled *Bits, Bites and Tweets*.

The process of designing the project presented an opportunity for finding creative ways of thinking about commemoration in place of the conventions of collections and recollections of the past. It also engaged the staff of the Centre for Extra-Mural Studies in their plans to extend access to Summer School and to shift pre-existing expectations about its student body and how it participates in learning.

For further information, visit the exhibition website:

[www.ss60.uct.ac.za](http://www.ss60.uct.ac.za); e-mail the Centre for Extra-Mural Studies [ems@uct.ac.za](mailto:ems@uct.ac.za); or phone the office at 021-650 2888.



Phyllis Galembó. Mami Wata Mask, Cross River, Nigeria, 2004. Ifochrome print. ©Phyllis Galembó.

The George Eastman House seeks venues for the exhibition ***West African Masquerade: Photographs by Phyllis Galembó***. This exhibit explores the ways costumes magically transform their wearers, creating new personae of great cultural significance. As an artist, Galembó's primary concerns are with color and light; she carefully positions each subject on backgrounds that highlight the details of each costume. Her large-scale work allows for the careful study of the craftsmanship and creativity behind each participant's garments. For information about renting this exhibit, please contact:

Leeann Cuggan  
Coordinator of Traveling Exhibitions  
585-271-3361, ext. 320  
[travex@geh.org](mailto:travex@geh.org)

The not-for-profit corporation **World Music Center, Inc.** was founded in 1976 to provide a venue for the performance of cultural music and an associated world music library. At that time, "world music" was a new term, and there was no archive or resource center for preserving the audio and visual materials comprising this vast subject. WMC, Inc.-sponsored performances—including Japanese koto players, Indian music, Arabic ney, Egyptian music, a Griot from Ghana, Croatian music, Chinese music, African-American spirituals, and Cuban and Brazilian music—have taken place in libraries and cultural centers around Illinois. Programs have often included both music and dance. Director Carol Lems-Dworkin has also published several books about African music and set up an archive of scholarly materials and live musical recordings.

In 2009, with a new board and new energy, WMC, Inc. resumes its presentation of live cultural performances. We invite you to participate!

Membership benefits include notification of future events; an opportunity to meet and network with similarly-minded people; and the knowledge that you are helping yourself and others hear, be entertained by, and learn about music from around the world. For more information, please email Carol Lems-Dworkin at [lemsdworkn@ao-l.com](mailto:lemsdworkn@ao-l.com).



## Awards

**Laurie Ann Farrell**, Curator and Executive Director of Exhibitions at the Savannah College of Art and Design (SCAD), is working with Kader Attia on a project that is one of three Abraaj Capital Art Prize winners. After the project's unveiling at Art Dubai from March 17 - 20, 2010, it will become a permanent part of the Abraaj Capital Art Collection.

**Kim Miller** received a National Endowment for the Humanities fellowship to work on her book, *Selective Silencing and the Shaping of Memory in Post-Apartheid South African Visual Culture*. The book examines the visual representations of women political activists in South Africa both during and after the struggle against apartheid.

Professor **Sylvester Okwunodu Ogbechie** (University of California, Santa Barbara) received the 2009 Melville J. Herskovits Award for his book *Ben Enwonwu: The Making of an African Modernist* (University of Rochester Press, 2008). The award recognizes the best scholarly work on Africa published in English in the previous year and distributed in the United States.



Several thousand **photographs** taken by Christopher Roy in Burkina Faso, Ghana, Algeria, Niger, Togo, Benin, Cape Verde, and Nigeria from 1966 to 2007 are available in large definition on **ARTstor** ([www.artstor.org/index.shtml](http://www.artstor.org/index.shtml)). Click the "Go" button to enter the digital library, then search "Christopher Roy: African Art and Field Photography."

The **Maps of Africa to 1900** digital collection contains images of maps listed in the bibliography *Maps of Africa to 1900: A Checklist of Maps in Atlases and Geographical Journals in the Collections of the University of Illinois, Urbana-Champaign* (Bassett & Scheven, Urbana: Graduate School of Library and Information Science, 2000). As such, this collection mines not only the Library's map collections but also its extensive collection of 19th century atlases and geographical journals, including the *Journal of the Royal Geographical Society* (United Kingdom), the *Bulletin de la Société de Géographie de Paris* (France), and *Petermanns Geographische Mittheilungen* (Germany).

Bassett's and Scheven's original bibliography lists 2,416 maps, of which nearly 78 percent date from the 19th century. Africanists and historians of cartography are drawn to this century because the map of the continent changed so rapidly in the wake of European explorations, conquests, and colonization (Bassett & Scheven, p. iii). About a quarter of the collection dates from the sixteenth century, 9 percent from the seventeenth, and 13 percent from the eighteenth century.

The Library's Digital Content Creation Unit is digitizing as many of the maps as possible, condition permitting. Jessica Ephron in CAM is creating/inputting the metadata into ContentDM. Maps are added to the ContentDM collection as they are completed. Currently the collection has 512 maps. It can be browsed by geographic name and by year of publication. Keep checking back—eventually, the collection will contain over 2,000 images. Sometime early next year, the collection will also have a new image viewer that will enable users to better view and navigate the maps.

Visit the website at [images.library.illinois.edu/projects/africanmaps/index.asp](http://images.library.illinois.edu/projects/africanmaps/index.asp).

The first edition of the **Directory of African Libraries** (2010) provides essential details on thousands of libraries throughout Africa, including universities, public and special libraries, and the libraries of institutes and research centers.

Meticulously researched to provide the most up-to-date in-

formation, this new edition provides the most up-to-date information available and, to ensure accuracy and reliability, information is provided by the libraries and institutions concerned.

The countries covered are: Algeria, Angola, Benin, Botswana, Burkina Faso, Burundi, Cameroon, Cape Verde, Central African Republic, Chad, Comoros, Côte d'Ivoire, Congo, Democratic Republic of the Congo, Djibouti, Egypt, Equatorial Guinea, Eritrea, Ethiopia, Gabon, Gambia, Ghana, Guinea, Guinea-Bissau, Kenya, Lesotho, Liberia, Libya, Madagascar, Malawi, Mali, Mauritania, Mauritius, Morocco, Mozambique, Namibia, Niger, Nigeria, Réunion, Rwanda, Saint Helena, São Tomé and Príncipe, Senegal, Seychelles, Sierra Leone, Somalia, South Africa, Sudan, Swaziland, Tanzania, Togo, Tunisia, Uganda, Western Sahara, Zambia, and Zimbabwe.

For more information, visit [www.api-publishing.com/](http://www.api-publishing.com/).

Africa's film industry is one of the world's largest, third to only Bollywood and Hollywood. Women Make Movies' new release, **Nollywood Lady** by Dorothee Wenner, offers an insider's look into the vibrant film production hub of Lagos, Nigeria, and captures the vision of this thriving and innovative \$250-million industry.

Leading this all-access tour to film locations, markets, and sit-downs with Nollywood professionals is Peace Anyiam-Fibresima, an impresario of showbiz otherwise known as "Nollywood Lady." Anyiam-Fibresima is an ex-lawyer, producer, filmmaker, and the founder and CEO of the influential African Academy of Motion Pictures. In this revealing new release, she shares her vision for transforming the way Africans see themselves—and how the world sees Africans.

To view a clip:

[www.wmm.com/advscripts/wmmvideo.aspx?pid=14](http://www.wmm.com/advscripts/wmmvideo.aspx?pid=14)

To purchase or rent the DVD:

[www.wmm.com/filmcatalog/pages/c747.shtml](http://www.wmm.com/filmcatalog/pages/c747.shtml)

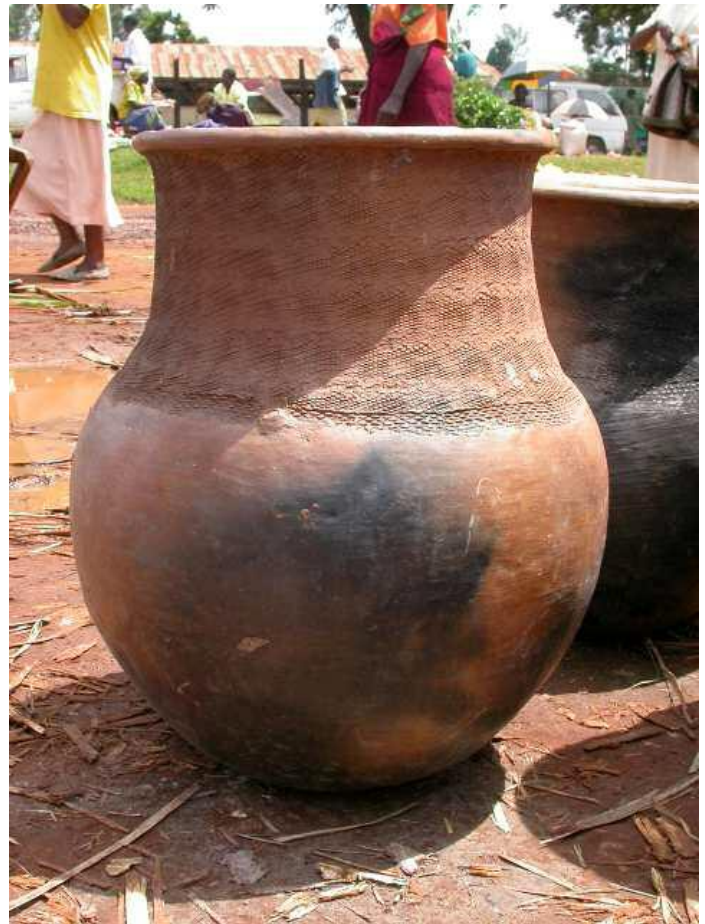
The **Archival Platform** is a networking, advocacy, and research initiative in the archive and heritage sector in South Africa. The December newsletter is now available at [www.archivalplatform.org/news/entry/](http://www.archivalplatform.org/news/entry/).

Submissions of relevant comments, blogs, news, and resources very welcome. Please send them to Dr. Harriet Deacon, Director, Archival Platform, at [director@archivalplatform.org](mailto:director@archivalplatform.org).

A new website devoted to the stays of **Emile-Louis Abbat** in the French Sudan from 1894 to 1898 has been launched. It includes 450 photographs by Abbat and transcriptions of letters and military documents.  
[web.me.com/catherine.abbat/](http://web.me.com/catherine.abbat/)

**History and Culture in (Diasporic) Africa** is a new website maintained by Dr. Kwasi Konadu. It is dedicated to Akan, African diaspora, and African world history. It provides resources for better understanding these areas of research, teaching, and discussion.  
[nkoso.com/diasporicafrica/index.html](http://nkoso.com/diasporicafrica/index.html)  
Contact: [kwasiini@yahoo.com](mailto:kwasiini@yahoo.com)

M-Net launched the **African Film Library** in late September. The site has feature films, shorts, and documentaries from the last 50 years and is available at [www.africanfilmlibrary.com](http://www.africanfilmlibrary.com). It's in beta. You can browse the site by a variety of factors, or you can search by keyword. Click on the title to get details about the film, including a synopsis, its length, language, and the date of production.



Large water pot for sale in the Kimilili (Thursday) Market in Bungoma District, Kimilili, Western Province, Kenya. May 2006. Photo courtesy of Deborah Stokes.



## Member Contributions

The following five images were used to create the ACASA logo at the beginning of the Newsletter:



"Barack Obama U.S.A." Adinkra stamp for sale in Ntonso, Ghana. July 2009. Photograph courtesy of Courtney Mitcots.



Ghanaian barbershop in Ouagadougou, Burkina Faso. Probably around 2005. Photo courtesy of David Spetka, [www.nigerbend.com](http://www.nigerbend.com).



Akomfodze No. 7 Company Flag Dancer performing at the Akwambo in Anomabo, Ghana, on July 24, 2009. Photograph courtesy of Courtney Micots.

ACASA member Roslyn Fassett created the following paintings. Fassett graduated from Cooper Union, NYC, and is a member of the Prince Street Gallery. She exhibited *Beyond the Fabric*, a selection of her "African-based" paintings, in 2009. Her love of wandering and fascination with African art has taken her to Mali and, recently, Nigeria. She has a graduate degree in non-Western art history from CCNY and teaches primarily non-Western arts at SUNY Purchase. She is particularly interested in African weavings and textile decorations and the secret meanings encoded within them.



Roslyn Fassett. *Bamana Wrapper*. 2009. Oil on canvas, 30 x 39 inches. This painting is based on Bogolanfini cloth from Mali.



An exquisitely crafted water pot created by Nekesa, handmade using the coil method. Homestead of Robai Nafuna, Banyala clan (Luhya sub-group), Bituyu Village, Bungoma District, Kimilili, Western Province, Kenya. May 2006. Photo courtesy of Deborah Stokes.



Roslyn Fassett. *Kuba Appliqué*. 2009. Oil on canvas, 60 x 40 inches. This work is based on Kuba textiles from the Democratic Republic of the Congo.





**Lamidi Olanade Fakeye**  
**1928 - December 25, 2009**

Lamidi Olanade Fakeye was a prominent Nigerian artist. A fifth generation member of a renowned wood-carving family, he became a carver at age 10. He was later apprenticed to the master carver George Bamidele Arowoogun. In 1960, he held his first solo exhibition in Ibadan. A second exhibition in 1961 resulted in forging links with Americans from Western Michigan University, who were then working in Ibadan. Fakeye's friendships and long associations with his colleagues in Kalamazoo, Michigan (his American home town), culminated in a 1996 retrospective exhibition in Kalamazoo.

Fakeye traveled to France for further studies at the École Nationale Supérieure des Beaux-Arts in 1962. In 1978, he became an instructor at Obafemi Awolowo University in Ile-Ife, where he unveiled his statue of Oduduwa nine years later. From 1989 to 1995, he served as artist-in-residence at several American universities.

Fakeye was the recipient of numerous national and international awards. Last year he won the UNESCO Living Human Treasure Award. The Omooba Yemisi Adedoyin Shyllon Art Foundation (OYASAF), which has the world's largest collection of his works, is currently completing a book on the artistic history and style of his work.

Fakeye died on December 25, 2009, in Ile-Ife from complications resulting from a cancer operation. He was buried at his home town Illa-Orangun.



**Claude Gustave Lévi-Strauss**  
**November 28, 1908 - October 30, 2009**

Claude Gustave Lévi-Strauss, one of the preeminent anthropologists and theorists of the 20th century, was born in Brussels on November 28, 1908, to a French Jewish family. His father was a painter, and his great-grandfather was composer Isaac Strauss. After attending the Sorbonne, Lévi-Strauss taught at a French high school until a chance conversation with a former professor in 1934 led to a journey to Brazil.

For much of World War II, Lévi-Strauss taught at the New School for Social Research in New York. He became acquainted with linguist Roman Jakobson, whose theories on the structure of language influenced his structuralist principles.

After the war, Lévi-Strauss was a cultural official at the French Embassy in Washington. He then returned to teaching, first at the Sorbonne and later at the Collège de France. He was elected to the National Academy of Sciences and the American Academy of Arts and Sciences. In 1973, he became a member of the French Academy, an elite society of literary and scientific figures.

Lévi-Strauss authored numerous articles and books, including *Tristes Tropiques* (1955), *The Savage Mind* (1962), and the four-volume *Mythologies* (1964-1971).

His marriages to Dina Dreyfus and Rose-Marie Ullmo ended in divorce. Survivors include his third wife, Monique Roman, whom he married in 1954; a son from his second marriage, Laurent; and a son from his third marriage, Matthieu.

Claude Lévi-Strauss died of cardiac arrest at his home in Paris on October 30, 2009. He was buried in the village of Lignerolles, in the Côte-d'Or region southeast of Paris, where he had a country home.



## Join ACASA

### ACASA:

- \* Sponsors the Triennial Symposium on African Art (the next one is 2011 in Los Angeles)
- \* Provides critical financial support that enables us to help colleagues from the African continent, and graduate students from everywhere, travel to the Triennial Symposium
- \* Sponsors annual panels at the African Studies Association (ASA) and College Art Association (CAA) conferences
- \* Publishes a Newsletter three times a year to help keep you up-to-date with the African art world

### ACASA membership allows you to:

- \* Connect with others around the world who share your passion for African arts and culture via a directory of members (not available online)
- \* Make a proposal for ACASA-sponsored conference panels and the Triennial Symposium
- \* Save 20% off subscriptions to *African Arts* and *The Drama Review*
- \* Save 10% off subscriptions to *Critical Interventions*, *Nka*, *Res*, *Art South Africa*, *Tribal Arts*, and the annual Barbier-Mueller publication

### ACASA membership rates:

2010 will bring a slight increase in membership rates, but along with that a new payment option. When you renew for a three-year period you'll receive a 10% discount off the renewal price.

- \* Individual (income under \$25,000 or student) \$25  
(3-year option \$65)
- \* Individual (income between \$25,000 and \$50,000) \$50  
(3-year option \$135)
- \* Individual (income over \$50,000) \$75  
(3-year option \$200)
- \* Institutional (including galleries and dealers) \$125  
(3-year option \$335)
- \* Patron \$175  
(3-year option \$470)
- \* Lifetime \$1,000.00  
(payable in 5 annual payments of \$200 each)
- \* Individuals resident in Africa, the Caribbean, Central and South America\*\* FREE
- \* Leadership Award Recipients FREE

\*\*This is a courtesy to those who because of income disparity and exchange would not otherwise be able to join our group. If you live in any of these regions but can afford to support us, we welcome your contribution.

Memberships run on the calendar year (January-December). Because we're almost through 2009, and because we want you to rejoin (or join) our group, we're presenting a special offer: Renew now at the 3-year rate listed above and you will get the remainder of 2009 for free. This means you can send a check today and participate in all the benefits that ACASA membership brings with it through 2012 (and the next Triennial). Anyone wishing to join ACASA or to renew a membership can access the form by visiting:

<http://www.acasaonline.org/downloads/membershipForm.pdf>



## About ACASA

The Arts Council of the African Studies Association (ACASA) was established in 1982 as an independent non-profit professional association affiliated with the African Studies Association (ASA). The organization exists to facilitate communication among scholars, teachers, artists, museum specialists, collectors, and all others interested in the arts of Africa and the African Diaspora. Its goals are to promote greater understanding of African material and expressive culture in all its many forms, and to encourage contact and collaboration with African and Diaspora artists and scholars.

As an ASA-sponsored association, ACASA recommends panels for inclusion in the ASA annual meeting program. ACASA is also an affiliated society of the College Art Association (CAA) and sponsors panels at its annual conference. ACASA-sponsored panels and roundtables focus on a broad range of topics concerning all aspects of African art, both historical and contemporary.

ACASA's annual business meeting is held during the ASA meeting each fall. Meetings are also held on an ad hoc basis at the CAA annual conference in February. ACASA is governed by a Board of Directors elected by its members.

ACASA sponsors the Triennial Symposium on African Art, which is the premier forum for presenting cutting edge research on the art of Africa and the African Diaspora. It features a rich program of panels, cultural activities, and workshops for museum professionals. At the Triennial Symposium, ACASA presents awards for leadership and the best books and dissertations in the field of African art.

ACASA publishes a Newsletter which is distributed to members and to colleagues in Africa and the Caribbean. The organization also sponsors initiatives to promote the advancement of African art scholarship. These have included a book distribution project to send publications to museums and libraries in Africa and the Caribbean, a textbook project that resulted in the widely-used college text *A History of Art in Africa*, and travel grants to African scholars and American graduate students to attend the Triennial Symposium.

ACASA members receive three newsletters yearly featuring news about upcoming conferences, exhibitions, research, and opportunities for scholars. An annual directory is published with the Spring/Summer issue. For more information, please contact:

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### ACASA Newsletter Back Issues

Back issues are available at no charge for members and for \$5.00 for non-members. They can be obtained by sending a request to:

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