



ARTS COUNCIL OF THE AFRICAN STUDIES ASSOCIATION

The Arts Council of the African Studies Association
Newsletter, Volume 89, Fall 2011

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 Winter 2012. Please send news items by Janu-
ary 18, 2012, to:

Joyce Youmans, Chief Newsletter Editor
joyceyoumans@yahoo.com

Deadlines for submission of news items:

Winter 2012	January 18, 2012
Spring/Summer 2012	May 16, 2012
Fall 2012	September 12, 2012

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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

First I would like to thank ACASA Secretary/Treasurer Carol Magee for her work in putting together the membership directory you all received at the beginning of the summer. Such a task is, quite frankly, pure drudgery. As I scanned this document, I realized that I had little idea of the scope of our membership, both in size and in geographic breadth. To correct this situation—and to assiduously avoid the book manuscript I'm supposed to be completing right now—I conducted an extremely unscientific analysis of the data supplied in this magnum opus. With the bump in membership that always results on the heels of our Triennials, ACASA, as of June 2011, has approximately 415 members. If this number is impressive (it is to me), even more striking is our geographic reach. ACASA members hail from 30 countries: 18 in Africa, the Caribbean and South America. The nations represented include: Austria, Barbados, Belgium, Republic of Benin, Botswana, Brazil, Burkina Faso, Cameroon, Canada, Côte D'Ivoire, Ethiopia, France, Germany, Ghana, Haiti, Italy, Japan, Kenya, New Zealand, Nigeria, Senegal, Serbia, South Africa, Switzerland, Tanzania, Uganda, United Kingdom, United States (and the US Virgin Islands), Zambia, and Zimbabwe. I hope that we can increase our international membership even further. To this end, please remind your friends and colleagues who reside in Africa, the Caribbean, and South America that membership for them is free.

Another valuable vehicle for attracting new members—as well as reconnecting with former ones—is Facebook. To that end and as a means to create a forum for ACASA members as well as people generally interested in the expressive arts of Africa and its Diasporas, I have created an ACASA Facebook page, which you can find under “Arts Council of the African Studies Association.” If you're a Facebook user, you can “like” this page, post information and initiate contact there. Only 38 of us “like” this page thus far (I'm fairly convinced that more than a few of those people are high school friends I have not seen in 30 years). If you're interested in contact with a global constituency, in finding links to other venues of interest, such as, for example, the South African Visual Arts Historians, or in initiating a conversation about a certain topic, this is a terrific place to visit.

As many of you already know, ACASA sponsors one panel at the CAA Annual Conference. For the 2012 Conference in Los Angeles, ACASA is the sponsor of Jean Borgatti's panel, entitled “Theorizing the body: The More You Look, the More You Have to Look.” Papers were submitted for this panel last spring. For the 2013 New York Conference, ACASA is pleased to sponsor Joanna Grabski and Carol Magee's panel titled, “Bodies of Knowledge.” Calls for papers for this panel will appear in Spring 2012. Thanks to all who submitted panel proposals and to Karen Milbourne, our CAA Liaison, for her help in making it all run

smoothly.

An important issue up for discussion is ACASA's Board of Directors nomination process. While our recent electronic elections ran smoothly, in the opinion of some members our nomination process is overly arduous and, as such, discourages broad participation. Over the next few months, we seek to devise a simplified process that will encourage more members to seek election to the Board. I am very interested to hear what you think about the current process and what changes you would suggest. You can see the current rules in ACASA's bylaws, Article VI. To access the document, visit www.acasaonline.org/about_miss.htm

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

—Steven Nelson, President



Message from the Editor

This Newsletter features continuing coverage of ACASA's Fifteenth Triennial Symposium on African Art that was held in Los Angeles in March 2011. On pages 3 through 8, you will find a list of all award recipients as well as the introductory remarks that preceded the awards which were presented at the Triennial. The previous Newsletter, Volume 88, includes an overview of Triennial proceedings.

I am pleased to report that the complete ACASA Newsletter archive is now housed at the Melville J. Herskovits Library of African Studies at Northwestern University in Chicago. I know I speak for all ACASA members when I say “Thank you” to Susan Cooksey, the previous Newsletter Editor, for completing the monumental task of gathering each and every ACASA Newsletter since the Association's inception in 1982. The digital archive also has a new permanent link, and each issue is searchable: ufdc.ufl.edu/UF00103115/00001

I want to thank Assisant Editor David Riep for compiling the “Picture This” section, and Javier López Piñón for submitting his photographs. I encourage all members to submit photographs for “Picture This” in the future.

The next Newsletter will be published in Winter 2012, with a January 18th deadline for item submissions.

—Joyce Youmans, Newsletter Editor

ACASA Fifteenth Triennial Symposium Awards

Getty Foundation Fellowship recipients:

Shadreck Chirikure, University of Cape Town, South Africa
Pamela Eze-Uzomaka, University of Nigeria, Nsukka, Nigeria
Mary Clare Kidenda, Kenya Polytechnic University College, Nairobi, Kenya
Yacouba Konaté, University of Cocody, Abidjan, Côte d'Ivoire
Jean Célestin Ky, University of Ouagadougou, Burkina Faso
Kwame Amoah Labi, University of Ghana.
Peju Layiwola, University of Lagos, Nigeria
Goddy Leye, The Art Bakery, Douala, Cameroon (passed away February 19, 2011)
William Bwal-ya Miko, Zambia Open University, Lukasa, Zambia
Andrew Mulenga, The Post Newspaper, Lusaka, Zambia
Riason Naidoo, South African National Gallery Cape Town, South Africa
Freeborn Odiboh, University of Benin, Benin City, Nigeria
Tochukwu Felicia Okpara, University of Nigeria, Nsukka
Tobenna Okwuosa, Niger Delta University, Bayelsa, Nigeria
Winifred Akin-yi O-yuko, Nairobi, Kenya
J. P. Odoch Pido, University of Nairobi, Kenya
Goddy Leye, The Art Bakery, Douala, Cameroon

ACASA Travel Award recipients:

Joseph Adande, Université d'Abomey-Calavi, Cotonou, Benin (could not attend the Triennial)
Carol Brown, Durban, South Africa
Federico Freschi, University of Witwatersrand, Johannesburg, South Africa
Erica de Greef, LISOF, Johannesburg, South Africa

Janet Stanley Travel Award:

Atta Kwami, Kumasi, Ghana, and England

This year, because of her long and selfless legacy of service to the fields of the arts and expressive formations of Africa and its Diaspora, ACASA inaugurated the Janet Stanley Travel Award. These funds are earmarked to support travel to ACASA Triennials for contemporary African artists in the same way that Janet herself has done over the years.

Awards presented Friday, March 25, 2011:

The **Roy Sieber Dissertation Award** recognizes a dissertation completed since the previous Triennial that is marked by its original scholarship, excellent presentation, and the significant contributions it makes to our understanding of the arts and expressive cultures of Africa and its Diasporas. This year's committee included John Picton, Sunanda Sanyal, and Susan Vogel. Chika Okeke-Agulu served as chair.



Jean Borgatti presents the Roy Sieber Dissertation Award to Alexander Bortolot. Photo by Tobenna Okwuosa, Niger Delta University.

The Roy Sieber Dissertation Award, in the category of dissertations completed between 2007 and 2010:

Alexander Bortolot, *A Language for Change: Creativity and Power in Mozambican Makonde Masked Performances, circa 1900-2004* (Columbia University, 2007; advisor: Natalie Kampen)

Award introduction written by Chika Okeke-Agulu and presented by Jean Borgatti:

"Alexander Bortolot wonderfully combines archival and oral history resources as well as fieldwork data to argue for the instability and polyvalency of the Makonde *Mapiko* as a symbolic form and practice. Bortolot offers a new, bold, and compelling account of the direct link between the formal and structural transfor-

mations in the Mapiko over the course of the 20th century, and its different uses for competing identity politics in colonial and independent Mozambique.”

Honorable Mention, The Roy Sieber Dissertation Award, in the category of dissertations completed between 2007 and 2010:

Nichole Bridges, *Contact, Commentary, and Kongo Memory: Perspectives on Loango Coast Souvenir Ivories, ca. 1840-1910* (University of Madison-Wisconsin, 2009; advisor: Henry Drewal)

Two **Arnold Rubin Outstanding Publication Awards** are awarded at each Triennial, one for a single authored text, the other for a volume by three or more authors. Like the Sieber Award, the Rubin Award recognizes work that expands in provocative ways our comprehension of the arts and expressive cultures of Africa and its Diasporas. This year’s committee included Kim Miller and Roland Abiodun. Elizabeth Harney served as its chair.

The Arnold Rubin Outstanding Publication Award, in the category of an original scholarly work by three or more authors published from 2007 to 2010:

Henry J. Drewal, editor, *Sacred Waters: Arts for Mami Wata and Other Divinities in Africa and the Diaspora* (Indiana University Press, 2008)

Award introduction written by Elizabeth Harney and Steven Nelson and presented by Jean Borgatti:

“This is arguably the most important and comprehensive study on Mami Wata arts and practices to date. It engages a wide range of responses to Mami Wata as an art form, a healing agent, and a source of wealth and power, in and outside of Africa. Practitioners, artists, and scholars of Mami Wata contribute to the volume; they treat the reader to rich and complex encounters with a subject that would not have qualified for a serious intellectual debate only a few years ago. This



Jean Borgatti presents the Arnold Rubin Outstanding Publication Award to Henry Drewal. Photo by Tobenna Okwuosa, Niger Delta University.

volume moves the scholarship on Mami Wata beyond Mami-Wata-the-cliché to Mami-Wata-an-ideal-subject in order to interrogate the traditional methodologies of African and African Diasporic art history and cultures. The essays present fresh and unique insights that argue strongly for the countless factors of socio-economic, religious, and artistic overlap.

“Contributors’ differing perspectives do justice to the multi-cultural definitions of Mami Wata in Africa and the Diaspora. They validate the central thesis of the book, namely that Mami Wata art affects people’s health, transforms lives, brings wealth, and even causes calamities. The images alluding to Mami Wata’s presence, power, and influence are as diverse as the people and the geographical locations where she is revered. In places with substantial bodies of water, Mami

Wata devotees imagine her as a fair-skinned, seductive, beautiful woman with long hair—half fish-half human; while for her priests and priestesses, shrine paintings, drawings, textiles, pottery, and objects used in everyday life become mnemonic devices which facilitate free communication with Mami Wata.

“Essentially, the volume demonstrates how religious beliefs and artistic processes are interdependent, supporting each other through mutual references and allusions. Rich in data and analysis, the contributors alert readers to new possibilities of re-animating the artistic impulse of images whose immediate origins have long disappeared from view. Privileging the voices of all those involved in the practice of Mami Wata and the incorporation of artifacts/objects, songs, narratives, places, and events for which there are no written records is commendable—a strong reminder that the inherent power of Mami Wata lies within its response to human experience.

"Most importantly, this trans-cultural and transatlantic study of Mami Wata pushes the boundaries of a traditional bias in the aesthetic foundation of the arts and serves as a model for the kind of interdisciplinary approaches which African humanities demand."

The Arnold Rubin Outstanding Publication Award, in the category of an original scholarly work by a single author published from 2007 to 2010:

Jessica Winegar, *Creative Reckonings: The Politics of Art and Culture in Contemporary Egypt* (Stanford University Press, 2006)

Award introduction written by Elizabeth Harney and Steven Nelson and presented by Jean Borgatti:

"In her engaging ethnography about Egyptian art making in the late 1990s, Jessica Winegar addresses the means through which contemporary artists negotiate genealogies of the modern, with its claims to universalism and production of difference. In particular she asks us to think about the "processes of reckoning" that artists may employ to situate their work within the complicated space of the nation and the enduring legacies of colonialism and its counter movements. Seeing the Egyptian art world as a highly variegated field of production, Winegar is able to bring prevalent theories of postcolonialism (with its discussions of hybridity, translation, and interstitiality) to bear on a local context that is at once cosmopolitan and inward looking, shaped by the legacies of Arab socialism, third world liberationism, primitivism, and colonialism. As such she also makes a critical and lasting contribution to theories of parallel modernisms and discussions of the cultural import of neo-liberal economic and political changes.



Jean Borgatti presents the Arnold Rubin Outstanding Publication Award to Jessica Winegar. Photo by Tobenna Okwuosa, Niger Delta University.

"By focusing on the discursive structures in which the artists operate, Winegar encourages us to think creatively about the role played by collectors, international curators, government ministries and bursaries, educational facilities, and public debate in shaping understandings of art's autonomy, the hierarchies of value and taste that surround it, and ultimately its critical role in society. With a keen sense of reflexivity, Winegar places herself within the lively networks of the artist-interlocutors. This rigorous reflection on her role within the worlds in which she moves serves not only as a reminder of the challenges of anthropological work but also provides much needed opportunities for her readers to acknowledge the hegemonic forces that operate within broader academic and curatorial practices.

"*Creative Reckonings* represents a major contribution, with significance beyond the national framework of Egypt, that enables us to draw critical parallels between the networks Winegar considers and those in need of study elsewhere on the African continent as we re-think histories of the modern and the artistic practices and interpretative frames of our contemporary moment."

Honorable Mention, The Arnold Rubin Outstanding Publication Award, in the category of an original scholarly work by three or more authors published from 2007 to 2010:

Christine Mullen Kreamer, Polly Nooter Roberts, Elizabeth Harney, and Allyson Purpura, *Inscribing Meaning: Writing and Graphic Systems in African Art* (5Continents, 2007)

Award introduction written by Steven Nelson and presented by Jean Borgatti:

"*Inscribing Meaning: Writing and Graphic Systems in African Art* by Christine Mullen Kreamer, Polly Nooter Roberts, Elizabeth Harney, and Allyson Purpura is another formidable work that advances significantly our understanding of the links between African arts and the continent's long and diverse histories of written languages and communicative systems. More specifically, it addresses quite convincingly the notion of alternative forms of literacy in Africa in both historical and con-

temporary moments that are encoded in ideographic systems, invented scripts, and mnemonic and symbolic systems. Moreover, this work represents the scholarly excellence that can be produced in the context of museums.”

Honorable Mention, The Arnold Rubin Outstanding Publication Award, in the category of an original scholarly work by a single author published from 2007 to 2010:

Steven Nelson, *From Cameroon to Paris: Mousgoum Architecture in and out of Africa* (University of Chicago Press, 2007)

Award introduction written by Elizabeth Harney and presented by Jean Borgatti:

“*From Cameroon to Paris: Mousgoum Architecture in and out of Africa* makes a major contribution to studies of built environments and the complex workings of the colonial gaze. Theoretically rich and eloquently written, the text explicates the multiple means through which the dome-shaped form of the Mousgoum *teleuk* has been inscribed and consumed across transnational frames as an indicator of “primitive genius” or ultimate otherness, from travel accounts to colonial exhibitions to Hollywood films to contemporary cultural tourism. Steven Nelson’s rigorous treatment of these histories of reception sets a new standard for understanding the tenor and texture of modernity’s modes of representation.”

The **Leadership Award of the Arts Council of the African Studies Association** recognizes individuals who have exhibited excellence, innovative contributions, and vision in the of the arts and expressive cultures of Africa and its Diasporas. This year’s committee includes Eli Bentor, Kate Ezra, Prita Meier, and Simon Ottenberg. The committee was chaired by Bill Dewey. We are especially pleased to present two Leadership awards this year.

The Leadership Award of the Arts Council of the African Studies Association:

Rowland Abiodun

Award introduction written and presented by Henry John Drewal and Susan Vogel:

Henry John Drewal: “Rowland Abiodun—his name means ‘one-born-on-a-festival-celebration’—is the one we celebrate today! I have known Rowland since 1970 when I first went to Ile-Ife to begin my PhD field research. He welcomed me with the joy he shows to everyone, a joy that became a deep and abiding lifelong friendship over these many years. He has been a mentor and a teacher to so many of us, much of it conveyed through Yoruba proverbs, those ‘words of wisdom’ that he loves to use to make his points and drive them home forcefully. These ‘words of wisdom’ are also, as Yoruba say, the ‘horses of speech’—the pithy insights that help to elevate and carry communication forward, that bring clarity and insights quickly and succinctly. Like the time he thought that I needed to focus my efforts on a particular problem in saying, ‘If you want your piss to foam, piss in one spot!’ Or another time when he counseled that in devising the appropriate approach to a delicate matter, ‘one does not take a cutlass to kill a flea that lands on one’s scrotum.’ But his two most important lessons for me, and for all of us, were about perspective and humility. With the former, he has continued to remind us to be sure to keep Africa and African wisdom and philosophy contained in African orature, as well as the knowledge gained from our own lived experiences, at the very center and foundation of our work in African arts. And on the latter, humility, he would always remind me that ‘it is more than seven, that follows six.’ So as we thank Rowland for all those lessons, we look forward to hearing many more in the years to come. His indelible mark on our field is like the immortality of cloth; he wrote in *Cloth Only Wears to Shreds* that it may wear out, but it never disappears, so to honor this thought we decided to give him a patchwork quilt—pieces of cloth worn to shreds yet given new life—from his distant Diaspora relations across the Indian Ocean, the Siddis (African Indians) of South Asia. A big ADUPE! Thanks to you, Rowland Abiodun.”

The Leadership Award of the Arts Council of the African Studies Association:

Doran H. Ross

Award introduction written and presented by Herbert M. Cole and Monica Blackmun Visonà:

“We were very honored yet humbled when asked to present a leadership award to Doran H. Ross. We’ve been given 7 minutes to roast this grand elephant, but sorry, it can’t be done.

“The statistics alone on Doran’s illustrious 38-year career are staggering: 9 books, mostly on Ghana, beginning with his collaboration on a brazen, ambitious project cooked up by his senior colleague here [Herbert Cole], which resulted in *The Arts of Ghana* (1977). Before moving to Santa Barbara, Doran studied with Ray Reichert at Fresno State and at UC Davis with Dan Crowley, whose passion for collecting rubbed off.

“Doran has devoted much of his career correcting and amplifying that effort on Ghana: first a monograph on Fante Asafo flags, *Fighting with Art*, then an edited book, *Akan Transformations*, and later the splendid, exhaustive *Wrapped in Pride* on kente in Ghana and its American Diaspora, then two books on Akan gold. A mark of his scholarly rigor is the fact that all the dozens of field photos in these two books are different. Doran also edited a volume on the Joss collection and, with

Joanne Eicher, shaped and edited the African volume of the huge, impressive *Berg Encyclopedia of World Dress and Fashion*, to which many of us here contributed.

“More statistics:

36 trips to Africa

37 plus articles, chapters, or essays

19 short articles

14 book reviews, 7 “First Words” in *African Arts*, and 23 years of editing and shaping that publication

Prefaces and forewords to 42 books

64 public lectures

Co-director, the Mali Textile Project, Fowler Museum at UCLA and National Museum of Mali, 1986-92—two matching collections, the best, if they are different, going to Mali

45 consulting or reviewing gigs at museums, foundations, publishers, exhibitions, and auction houses and many other honors.

“Doran took the job at UCLA rather than a doctorate, but he has since earned the equivalent of three or four PhDs. In the process he has helped raise money to design and build the new Fowler Museum, where nearly every space and program bears his stamp.

“Indeed, Doran has long been a shape-shifter, his innovative ideas applied to all his projects, which literally are too numerous to mention. He juggles six or ten projects at once—in part because he sleeps only 4 or 5 hours a night—why waste time on sleep? He says there’s too much to do!

“The big Africa and Diaspora projects on his watch, on which he was usually principal investigator, grant-getter, and often curator and author, is an amazing list and include:

Fighting with Art: Appliquéd Flags of the Fante Asafo

Cloth as Metaphor: Nigerian Textiles from the Museum of Cultural History

The Arts of Benin

Igbo Arts: Community and Cosmos

Afro-Bahian Arts of Candomblé and Carnaval

I Am Not Myself: The Art of African Masquerade

The Essential Gourd: Art and History in Northeastern Nigeria

Elephant: The Animal and Its Ivory in African Culture

Sleeping Beauties: The Jerome L. Joss Collection of African Headrests at UCLA

Crowning Achievements: African Arts of Dressing the Head

Sacred Arts of Haitian Vodou

Isn’t S/he a Doll: Play and Ritual in African Sculpture

Beads, Body, and Soul: Art and Light in the Yoruba Universe

Wrapped in Pride: Ghanaian Kente and African American Identity

Art of the Lega: Meaning and Metaphor in Central Africa

“The numbers and varieties of Doran’s shows are impressive, but even more so have been his unique strategies for developing exhibitions and books: catalytic and imaginative involvement and empathetic leadership, a sharp wit, a deep commitment to team efforts, and an uncanny ability to put great teams together, then listen to and respect their ideas, and often with generous encouragement to younger colleagues.

“Doran’s unfailing passion and generous team planning is manifest, especially in some where he took several staff members along to Haiti and Senegal and Ghana.

“That Doran is one of the best photographers in the field almost goes without saying—of his massive 30,000 slide collection, Doran took 20,000 himself.

“Doran is a meticulous scholar, a lover of archives and catalogues, from as-complete-as-possible personal catalogues of all things Akan: *forowa*, *kuduo*, *adinkra* stamps, Asafo flags and *posuban*, all types of Akan goldwork and other regalia, kente, proverbs, the work of Almighty God and other sign painters, and what we can call soccer-abilia.

“We’re told he can’t go to Kumase without stopping at every sign painting studio, following up earlier surveys, shooting more pictures, asking more questions—watch for a major show of sign paintings.

"And about Doran as collector: He added huge numbers of objects to the Fowler's collections. Many are the world's best.

"I'm amused when I recall our first trip to Ghana in 1974, when Doran declared that he was definitely NOT interested in collecting. Thankfully he got down off that horse fairly quickly. In fact, Doran lacks restraint in collecting. Two examples: first, his small apartment, which contains a mere 847,623 books, CDs, DVDs, artworks, vintage scotch brands, plants, and assorted miscellanea. There's no room for furniture or walking!

"Second, on the kente project, in a market, Doran decided he needed a whole stall of kente for the exhibition—about 200+ cloths and kente-related items and the table on which they were displayed. He bought everything. Knocked apart the table.... He made THAT seller's day.

"Finally, there is the inaugural New Fowler exhibition: *Elephant: The Animal and its Ivory in African Culture*, in 1992, with its elephantine volume.

"Doran Ross as elephant is the inevitable metaphor for this award:

- Like the elephant, Doran inspires wonder, is larger than life, is wise and powerful, big-hearted. fiercely loyal to his many friends, and has a prodigious memory.
- Doran has a huge appetite for work, is a voracious harvester of data.
- Only the elephant can uproot the palm tree—a proverb about Doran's strong leadership, his determination to get things done.
- Whichever way the elephant faces is the road:--Doran's creative, path-breaking work; he has paved the way for those who follow.
- No one knows what the elephant ate to make it so big—Doran's inscrutable nature. Do we really know him? I wonder. He is a very complex guy.
- Even if the elephant is thin (which Doran is not), its meat will fill 100 baskets—he has given us abundant and delicious food for thought, with more to come.

"Mr. Elephant, we salute you, we love you."

The **President's Award of the Arts Council of the African Studies Association** for Outstanding Service to ACASA as President, 2009- 2011:

Jean Borgatti



Steven Nelson and Jean Borgatti, who has been presented with a photograph that reads "Farewell from Benin City" as a thank-you gift for serving as ACASA President. Photo by Tobenna Okwuosa, Niger Delta University.



African Studies Association (ASA)

54th Annual Meeting

The Marriott Wardman Park Hotel, Washington, DC

November 17-19, 2011

www.africanstudies.org/

The ASA Annual Meeting is the largest gathering of Africanist scholars in the world. With an average attendance of 1,400 scholars and professionals, the conference offers more than 200 panels and roundtables, scholarly and professional plenary and institutional events, awards and prizes, as well as discussion groups, an international exhibit hall, and an on-demand film to appreciate the teaching, research, and professional results of Africanist scholars and that of their colleagues. The Annual Meeting is held in cooperation with major colleges, universities and museums in different regions of North America and attracts participants from North and South America, Africa, Asia and Europe.

Program Theme: "50 Years of African Liberation"

The period 1960-1961 marked a watershed in Africa, as the largest number of countries gained independence. These transformations signaled the beginning of five decades of struggle for democracy and development. There is much to celebrate: Today, Africa has the highest number of democracies since 1960; institutionalized apartheid has been eliminated in southern Africa; and women are emerging as political actors. There is much that we can learn from Africa's experiences. At the same time, the fifty year mark provides us with an opportunity to reflect critically on the complex ways that history has unfolded on the continent. ASA invites proposals to the 54th Annual Meeting to reflect on the many achievements, challenges and disappointments the past five decades have heralded.

Rethinking African Popular Culture and Performance: A Colloquium in Honor of Sola Olorunoyomi at 50

University of Ibadan, Nigeria

November 19, 2011

In spotlighting the contributions of Sola Olorunoyomi—author of the seminal *Afrobeat!: Fela and the Imagined Continent* and other influential texts—to literary and cultural studies, this colloquium intends to incite a debate around the ferment that Olorunoyomi has generated as an idea, a scholar, a teacher within and outside the classroom, a performer, a social activist, and a fifty-year-long insurrectionary event.

Popular culture and performance in Africa, more intently, are isolated as the hub around which the colloquium's sub-themes will revolve. We also want to look beyond the normative cultural forms at para-artistic sites such as television reality, telephony, virtual interaction (Facebook,

Twitter, etc.), open-market hawking, etc. The colloquium's immediate objective is to update critical engagements with popular modes of culture, taking into consideration the recent emergence of new forms such as hip-hop, on the one hand, and the transformation of other forms such as home video culture as exemplified by Nollywood, on the other.

Scholars are free to account for the itineraries of borrowed forms and explore the implications of such practices on indigenous cultural modes in relation to the global political economy of culture, as well as the double layers of local and Western cultural hegemony. In this regard, highlighting the role of virtual communication and cyberculture as rallying points of counterhegemonic sentiments in the mass revolutions recently witnessed on the continent will be pertinent, given Olorunoyomi's credentials as a site of transformative action.

While presentations are not restricted to any themes or art forms, we expect participants to adequately problematize existing debates on key issues of the theory of African popular arts, the question of aesthetics, ideology, reception, as well as the place/role of technology and the media in the ongoing reconfiguration of the field. In their investigations, participants are encouraged to explore any national, regional or virtual community model relevant to the colloquium's focus.

The colloquium will be held at the University of Ibadan in late November 2011. A festschrift of presented papers will be published afterwards.

Direct all enquiries to lorunoyomiat50@yahoo.com.

Culture and Society in Post-Colonial Nigeria

In Honor of Ulli Beier

University of Ibadan, Nigeria

November 28-30, 2011

This conference is organized in honor of Ulli Beier, not only to invoke his memorable role in the cultural production in Nigeria from the years immediately before and after independence, but also to incite robust discussion on his entire *oeuvre* as a cultural interventionist. In literature, in performance and in visual arts, the long list of artists that Ulli Beier's many fora (*Black Orpheus*, *Mbari*, *Mbari Mbayo*) fostered is a proof of his sterling contribution to African culture.

Culture itself encapsulates the dialogic production of meaning and aesthetics through a variety of practices. It also captures discourses associated with a mix of public and private institutions such as cinemas, the media, museums and other sites of socio-historical production. Discourses around such issues expose the mindset of a people; they mirror where a nation is coming from and the direction in which it is moving. After fifty years of independence, Nigeria requires looking back to assess itself. The project of evolving a new Nigeria has placed empha-

sis on political and economic factors rather than developing cultural potential for sustainable development. This is a huge lacuna given the fact that culture plays a significant role in the life of a nation.

The conference is intended to stimulate new dimensions of assessing the predicament of pre-colonial Nigeria, privileging cultural history and production. More specifically, we anticipate an interrogation of the double-bind of fusion and rupture of politics and culture. In an attempt to answer many questions that emanate from this, we expect that the conference will generate theses from a wide range of perspectives such as economics, art, and science, among others.

Keynote speakers:

Professors Akin Ogundiran and Wole Ogundele, Africana Studies Department, University of North Carolina, Charlotte

College Art Association (CAA) 110th Annual Conference

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

As the preeminent international forum for the visual arts, the CAA conference brings together over 5,000 artists, art historians, students, educators, critics, curators, collectors, librarians, gallerists, and other professionals in the visual arts. African art-related sessions will include the ACASA sponsored round table "What is the What: Time and Variability in African Art" organized by Karen E. Milbourne, a curator at the National Museum of African Art, Smithsonian Institution.

Registration for CAA's 100th annual conference opens in early October 2011.

- Nearly all disciplinary fields that intersect with African Studies are attendant to the complex set of group and national relationships that are shifting, whether melding or dividing. What particular border crossings are most informative for our understanding of the people, places, and processes that make up "Africa"?

We invite proposals for papers and panels that address these and other issues related to the problems of policies, histories and representations related to immigration, movements of people, refugees, labor issues, policing of borders, xenophobia, and which may bridge into questions of hybrid/border identities and Diasporic flows, historically and during the present period. We especially welcome proposals that intersect multiple theoretical, epistemological and ontological divides within African Studies to address common substantive problems.

SERSAS prides itself on providing a collegial and welcoming atmosphere to all and will provide for doctoral candidates research presentations in a workshop format. Participants are asked to join the organization and contribute the \$20 membership fee before or at the conference to help defray costs.

Deadline for submission of proposals is **October 14, 2011**.

All proposals should be submitted via email to:

Dr. Kea Gorden, College of Charleston:

GordenK@cofc.edu

Dr. Aran MacKinnon, University of West Georgia:

amackinn@westga.edu

Program Chairs contact information:

Dr. Kea Gorden, College of Charleston:

GordenK@cofc.edu

Dr. Aran MacKinnon, University of West Georgia:

amackinn@westga.edu

Dr. Ken Wilburn, East Carolina University:

wilburnk@ecu.edu

Local arrangements contact information:

Dr. Cathy Skidmore-Hess, Georgia Southern University:

cskid@georgiasouthern.edu

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

Point Sud, Centre for Research on Local Knowledge, Bamako, Mali

March 14-17, 2012

In most African countries, cultural institutions like museums and art galleries, archives, and art academies were established either by the colonial state or in the context of postcolonial nation building. Hence, the cultural field has often been shaped according to national aesthetics and/or thematic concepts and guidelines. Although many artists and activists have repeatedly criticized and distanced themselves from state-initiated cultural politics—as, for example, community archives and community art centres in



Calls for Papers

Southeastern Regional Seminar in African Studies (SERSAS) Fall 2011 Conference

Georgia Southern University, Statesboro, Georgia
October 28-29, 2011

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

Proposals are recommended to address one of the following workshop themes:

- How do we produce understandings of Africa, with consideration of the border crossings, migrations and interventions that have contributed to the patchwork of compelling concerns that face the Continent in the 21st century?

Apartheid South Africa or initiatives like the “Laboratoire Agit-Art” in post-independence Senegal—from early on, it seems that particularly during the last two decades a series of new spaces and initiatives were created. They set themselves apart from municipal and/or state-affiliated institutions as well as from commercial (art) markets and created alternative models and platforms for negotiating art (and) history, reflecting upon and archiving art, visual culture and (cultural) history. Cases in point are the Contemporary Image Collective (Cairo), Doula’art (Douala), the District Six Museums (Cape Town) or Zoma Contemporary Art Centre (Addis Ababa), to name but a few. Some of these initiatives aim to establish self-organized, non-hegemonic and experimental fields and orders of knowledge, others deliberately question institutions established by the postcolonial nation state, still others attempt at filling in where public institutions are undermined. In many cases, scholars, cultural practitioners, curators and artists as well as activists join to collaborate in these spaces. New forms of south-southcooperation and transnational networking—including diasporic communities—are developed. This inter- and transdisciplinary workshop intends to take these independent spaces and initiatives as a starting point to discuss and analyze the expanding and diversifying field of cultural production and reflection in African cities.

We invite scholars and practitioners (founders, members and users of such spaces as well as artists and curators) to present case studies or comparative analyses with one or more of the following (research) focuses:

- 1) Histories—Against which historical backgrounds must the emergence of such spaces be read in different countries? How did they develop in different fields (art, culture, history), and in which ways are their histories connected?
- 2) Modi operandi: approaches, (curatorial) practices and strategies—How are these spaces organized and maintained? What curatorial practices, scientific and/or aesthetic strategies do they employ? Which media do they work with?
- 3) Addressing and archiving the past—How do they reflect upon history? How and to what end do they acquire and work with (historical) collections and build (historical) archives?
- 4) Questioning canons—In what ways do such spaces comment on or even question canons of historical and art historical knowledge, e.g. established historical narratives or boundaries between art and (popular) culture etc.? Which theoretical and/or methodological debates do they draw upon or feed their work into?
- 5) Urban spaces and urban publics—How do these sites relate to the specific urban spaces and situations in which they have emerged? How do they engage with the broader urban public, with different audiences and groups of interested users and/or contributors? How do they affect the access and use of public space in African cities?
- 6) Revisiting state and municipal institutions—How do these initiatives position themselves vis-à-vis, relate to

or collaborate with municipal or national institutions?

At the end of the workshop, possibilities and perspectives for a long-term cooperation between the workshop participants in the field of African Studies, Visual Culture Studies, Art History, Museum and Archive Studies will be explored. A publication of the workshop proceedings is envisaged.

We particularly encourage younger scholars and practitioners to submit a short CV and an abstract of no more than 500 words by **October 31, 2011** to:

Dr. Kerstin Pinther, Art Historical Department, Arts of Africa, Free University Berlin (kerstin.pinther@fu-berlin.de) and Dr. Larissa Förster, Center for Advanced Studies, University of Cologne (larissa.foerster@uni-koeln.de).

Papers can be given in English or French. Contributors to the workshop will be asked to additionally chair one of the resulting 6 panels. Keynotes will be given by five invited speakers (t.b.a.) and will partly focus on alternative spaces in other regions than Africa. The project, which runs under the name “Programme Point Sud” of the German Research Foundation, will cover travel expenses and accommodation for all speakers.

Home/Land: Women, Citizenship, Photographies

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

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

We invite papers and presentations from theoreticians, historians and/or practising artists on the issues raised by this theme, which may include:

- how questions of sexual and other forms of difference impact upon the geopolitics of citizenship
- how the imaged communities formed through multiple modes of photographic practice inform, uniform or reform notions of “home”
- how women’s photographs redefine personal and communal identities in relation to the politics of “land”

Selected papers and photographic work will be included in an edited anthology following the event.

Abstracts of no more than 300 words accompanied by a brief biographical statement (150 words maximum) should be sent to Marion Arnold (M.Arnold@lboro.ac.uk) and Marsha Meskimmon (M.G.Meskimmon@lboro.ac.uk) by **November 11, 2011**.

Where presentations are focused upon artists' work or practice-led research, please include no more than 10 low-res images or a small quick-time file—maximum file size of total: 2MB.

The conference will be convened by the International Network Project, "Lens of Empowerment" (partner-members: School of the Arts, Loughborough University; Michaelis School of Fine Art, University of Cape Town, South Africa; The International Academy of Art, Palestine; University of the Fraser Valley, British Columbia, Canada).

The conference is facilitated in partnership with Iris, the international women's photography resource (www.irisphoto.org/) and Radar, Loughborough University Arts (www.arts.lboro.ac.uk/radar/).

The 10th Annual Conference of the Igbo Studies Association

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

The Igbo Studies Association (ISA) extends a special invitation to scholars and professionals working on all aspects of studies on the Igbo of southern Nigeria for its next annual conference to be held from April 12-14, 2012, at Howard University. In light of profound changes in recent decades and the serious challenges facing the Igbo and Igbo diasporic communities at the intersections of globalization, population movements, gender, science, technology, and socio-economic development, the 10th Annual Meeting will examine the general theme "Uwa Ndi Igbo" (the Igbo World) and its variations. We welcome both local and international specialists/intellectuals at all stages in their careers to facilitate discussion and dialogue across disciplines and between scholars and professionals.

For the panels and individual paper proposals, Uwa Ndi Igbo shall be conceptualized in the broadest possible ways so as to include history, culture, development, women, men, migration, childhood, and Igbo diasporic communities in historic and contemporary contexts. We assume that the Igbo world is intertwined with major global developments in interesting ways and participants will query these connections, to ask how the Igbo have influenced and have been influenced by a changing global world.

Panels will engage with a variety of topics on

- history, politics, economics
- diasporic Igbo communities
- language, law, scientific expressions
- environment, philosophy, development and human rights
- education, sports, development intervention
- dislocation, resilience and new social formations
- literature, film and the visual arts

Please include the following in your proposal: your name, current position and institutional affiliation, paper title, ab-

stract (150 words maximum), your mailing address, email, phone and fax number. You will be notified of acceptance and other program details by email. Selected papers will be considered for publication and inclusion in a post-conference edited book. We prefer presentations in English. However, those who would like to present in the Igbo language should make translations of their papers available in English. Participants are responsible for the conference fee and their travel and lodging costs.

The deadline for submitting paper, as well as panel, proposals is **November 30, 2011**. For information on the Igbo Studies Association, including membership, please go to igbostudiesassociation.org

Please email your proposal to Chima J Korieh, PhD, Conference Chair, at: chima.korieh@marquette.edu

Borders and Borderlands: Contested Spaces

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

The Berlin Roundtables on Transnationality are a conference series organized in cooperation between the Social Science Research Center Berlin (WZB), Humboldt-Universität Berlin, and the Irmgard Coninx Foundation.

Based on an international essay competition, we will invite approximately 45 applicants to discuss their research, concerns and agendas with peers and prominent scholars in Berlin. The competition is open to scholars (max. up to 5 years after PhD), journalists and professionals working on borderlands (e.g. government agencies and NGOs). The Irmgard Coninx Foundation will cover travel to and accommodation in Berlin.

In the tradition of previous Berlin Roundtables the 15th Berlin Roundtables will focus on borders and borderlands as contested spaces. Conference papers can address but are not limited to the following topics:

- social and cultural life in borderlands
- border cities
- constructing and undercutting borderland identities
- borders in art, literature, and film
- historical making and shifting of borders
- cultural, political, and economic blending and challenges
- legal, political and military border control systems
- creation of illegality and legality
- changing political, economic and social functions of borders
- historical contingency of border regimes
- struggle and cooperation over natural resources
- borders as a refuge for biodiversity and environmental protection
- conflicts over environmental pollution

Discussions will take place in three workshops:

- “The Social Life of Borders and Borderlands” chaired by Julie Y. Chu (Anthropology, University of Chicago) and Tatiana Zhurzenko (Political Science, University of Vienna)
- “The Politics of Borders: Security and Control” chaired by Mattias Kumm (Law, Humboldt-Universität Berlin, WZB and New York University) and Eric Tagliacozzo (History, Cornell University)
- “Natural Resources and the Environment along Borders and Borderlands: Conflicts and Solutions” chaired by Michael Redclift (Geography, King’s College London) and Maria Tysiachniuk (Environmental Unit, Center for Independent Research, St. Petersburg).

The conference will be accompanied by evening lectures. Guest speakers will be announced soon.

Please submit your paper (maximum 3500 words including footnotes and bibliography), an abstract (max. 300 words), a narrative biography and a CV using the online submission form and the style sheets for your abstract and essay. Submission deadline is **November 30, 2011**. Please note that co-authorship and already published papers will not be accepted. All participants are expected to actively participate during all days of this workshop.

Conference participants are eligible to apply for one of up to three three-month fellowships to be used for research at in Berlin at the WZB.

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

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

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

The 44th Annual meeting of the Liberian Studies Association will attempt to derive common lessons learnt, identify

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

Sub-themes of the meeting will include:

- Land Security and Tenure in Liberia: Problems, Challenges, and Solutions
- Approaches of Accountability to the Path to Peace: Restorative/Retributive Justice
- The Role of the Media in the New Liberia
- The Rule of Law and the Judicial System in Liberia
- Financing Liberia’s Development
- Role, Impact, and Sustainability of NGOs and Not for Profits in Liberia’s Development
- Natural Resources Development and Extractive Industries in Liberia
- Role and Reform of Education in Post-Conflict Liberia
- Youth and Development in Liberia
- Agricultural Development and Extension
- Health and Well-being in Post-Conflict Liberia
- Crafting a National Vision of Civil Society
- The Role of Government
- Corruption and Development
- Bridging the Disconnect Between the Urban/Rural Divide
- Entrepreneurship in the New Liberia
- Citizenship and Belonging in Liberia
- Liberian Literature
- Historical and Cultural Factors Related to Liberia’s Problems and the Solutions
- Expressive forms of Culture (music, art, folklore) Addressing Liberia’s Problems
- Strategies and Alternate Paths to Moving Ahead

Interested persons are invited to submit proposals for the symposium. Proposals must be no more than a page in length, single-spaced, and must have the name, title, and institutional or organizational affiliation and full contact details of the person or persons submitting the abstract.

Deadline for proposals/abstracts is **December 15, 2011**.

Presenters who have been accepted for participation must submit completed papers by February 10, 2012. The Institute will modestly assist a few presenters with travel or lodging expenses (for those whose abstracts are accepted and who submit completed papers by the deadline). Registration is required to attend and present papers at the conference. General registration is \$75.00/\$30.00 for registered students. There will also be on-site registration.

Guidelines for submitting panel, roundtable, and paper proposals:

Each individual may make only one presentation on a panel or roundtable. Individuals may serve as a discussant or chair on a panel or roundtable in addition to mak-

ing a presentation on a panel or roundtable. A panel typically will have three to four persons including the discussant/moderator. The panel abstract should consist of a statement about the topic and a brief summary of the main argument(s) to be explored (no more than 250 words). A roundtable typically consists of a chair and three to five presenters. A roundtable proposal consists of a title, abstract, and the names of proposed roundtable participants. The roundtable abstract should consist of a statement about the topic and a brief summary of the main issues to be explored (approximately 250 words).

Inquiries should be directed to Jackie Sayegh at jsb25@cornell.edu, (607) 255-6849. Papers and abstracts should be sent to jsb25@cornell.edu or by surface mail to:
44th Liberian Studies Association Meeting
Institute for African Development
190 Uris Hall
Cornell University
Ithaca, NY 14853

Interdisciplinary Conference on Multiculturalisms

Gragynog Hall, Cardiff University, United Kingdom
www.cardiff.ac.uk/encap/newsandevents/

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

Plenary Speakers:

Handel Wright, Department of Educational Studies, University of British Columbia
Charlotte Williams, Professor of Social Justice, University of Keele
Helena Appio, Documentary Filmmaker, Lecturer and Course Leader on the Scriptwriting and Production BA at Regent's College
Glenn Jordan, Cardiff School of Cultural and Creative Industries, University of Glamorgan, and Director of Bute-town History & Arts Centre
Sanjay Shama, School of Social Sciences, Brunel University

Papers are invited from people working in the areas of critical and cultural theory, cultural studies, religious studies, literature, the arts, media studies, film studies, political theory, sociology, social policy, the built environment and other relevant fields.

We will discuss cutting edge research that addresses the various ways in which multiculturalism has been theorized and how it works in practice in the social, political and cultural spheres. Papers that deal with multiculturalism from

historical perspectives are also welcome.

Prospective speakers are invited to submit a 500-word proposal along with a short CV to the conference organizers at: multiculturalism@cf.ac.uk. Please send in your proposals as soon as possible and no later than **December 15, 2011**.

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

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

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

We invite an exploration of these and similar topics, including, but not limited to:

- Narrating women's rights
- War and conflict
- Prisoners of conscience
- Philanthropy and humanitarianism
- Human rights as discourse
- Innocence and guilt
- Sovereignty and agency
- Religious rights
- Freedom of speech
- Freedom of the press
- Transgressive sexualities
- Refugee status
- Sovereign power and bio-politics in Africa
- Human Rights in theory and practice
- Human Rights as utopia
- Africa and global justice
- Colonization and Human Rights
- Religion and Human Rights
- Law and (dis)order in Africa
- Africa in Third World resistance

Following ALA tradition, papers and panels on all other aspects of African literature, arts, and film are also considered.

Proposals for papers or full panels should be sent to ALA2012dallastx@gmail.com by **December 30, 2011**.

Proposals for papers should be 1 page and should include name, email address, full mailing address, telephone, country and institutional affiliation.

Proposals for panels should include a one-page summary of the scope and focus of the panel in addition to 1-page summaries for each paper.

Panel proposals should also include the name, email address, full mailing address, telephone, country and institutional affiliation of each participant, and should designate a panel Chair.

ALA membership dues should be paid in full by December 30, 2011, in order to guarantee full consideration for inclusion in the conference.

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

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

The Princeton University Department of Art and Archaeology Graduate Program invites proposals for its 2012 graduate research conference, The End of the 'ist' and the Future of Art History. Including scholarship on European, American, Latin American, African, Asian and other areas of study, this year's conference will consist of an evening session and opening address on Friday, March 30th, followed by a series of three panels and a keynote address by Yaelle Biro (Assistant Curator of African Art, Metropolitan Museum of Art) on Saturday, March 31st.

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

The question of how academia will respond to this

methodological shift is of utmost concern for today's scholars, curators and graduate students studying. We therefore welcome papers from a variety of time periods and geographic areas, especially those that are underrepresented in the current canon of art history. Possible topics include diaspora, travel, interdisciplinarity, multiculturalism, and case studies of specifics of an object/location/style, as well as methodological concerns and museology.

Interested participants should submit a CV and one-page abstract for a twenty-minute paper as attachments to gradsymp@princeton.edu by **January 5, 2012**. Successful applicants will be notified by January 20, 2012, and should be available the weekend of March 30-31, 2012. Limited funds for travel and lodging are available for participants.

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

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

During this decade (2010s), many African countries are celebrating 50 years of independence. The Catholic University of Eastern Africa (CUEA) would like to take this opportunity to celebrate accomplishments in scholarship and development with scholars, researchers, academics, students and leaders in Africa and other parts of the world. This is an interdisciplinary international conference that seeks to highlight achievements for the last 50 years and lessons for the future.

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

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

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

Years of Under African Hands

- Symposium VII: Research and Development in Africa
Sub-theme: Research and Development in Africa
- Symposium VIII: Interdisciplinary and Multidisciplinary themes
Sub-theme: Five Decades of Interdisciplinary Research in Africa

We welcome abstracts on any relevant topic. Poster presentations, panel proposals and roundtables are welcome.

Abstracts must be between 300 and 500 words and include full contact details (title, name, address, email-address, and telephone) as well as institutional affiliation. Papers presented at the conference will be published in edited volumes and CUEA journals.

Registration Fees:

- Staff from the Catholic University of Eastern Africa (CUEA) and affiliate campuses and universities: KShs.2,500.00
- Staff from other universities in Kenya: KShs.5,000.00
- Students of the Catholic University of Eastern Africa (CUEA) and affiliate campuses: KShs.500.00
- Students from other Universities in Kenya: KShs.1,000.00
- Staff from East African Universities and Organizations: KShs.5,000.00
- Rest of Africa: US\$ 150.00
- Rest of the World (Europe, America, Asia, etc.): US\$ 200.00

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

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

Important deadlines:

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

Submission of full papers: May 30, 2012

Send abstracts and full papers to:

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

The editors are pleased to invite submissions to the newly established *Journal of Sufi Studies*. A bi-annual journal published by Brill, the Journal furnishes an international scholarly forum for research on Sufism. Taking an expansive view of the subject, the Journal brings together all disciplinary perspectives. It publishes peer-reviewed articles and book reviews on the historical, cultural, social, philosophical, political, anthropological, literary, artistic and

other aspects of Sufism in all times and places. By promoting an understanding of the richly variegated Sufi tradition in both thought and practice and in its cultural and social contexts, the *Journal of Sufi Studies* makes a distinctive contribution to current scholarship on Sufism and its integration into the broader field of Islamic studies. The Journal accepts submissions in English, French and German.

Submission guidelines and procedures may be found at www.brill.nl/jss. General queries may be addressed to Executive Editor Erik S. Ohlander (Indiana University-Purdue University Fort Wayne, USA) at ohlandee@ipfw.edu.

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

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

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

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

To contribute:

Send an abstract of 200 words to chukrydz@gmail.com. All contributions shall be in English and should not exceed 7000 words.

For further enquiries:

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

The *Journal of African Diaspora Archaeology and Heritage*, a new Left Coast journal, has been announced for 2012. Christopher C. Fennell (University of Illinois, Urbana-Champaign) is the editor.

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

Manuscripts submitted to the *Journal of African Diaspora Archaeology and Heritage* should typically be no longer than 35 double-spaced pages, or approximately 8,750 words, in length. Submissions should include a cover letter, an original manuscript, and any illustrations. All manuscripts should be submitted electronically in MS Word format for the manuscript text, and accompanying illustrations should be embedded in the manuscript in low-resolution format. Illustrations should also be provided in separate .tiff format digital files in higher resolution of at least 300 dpi. On the cover page of the manuscript, please include the title, your name, your affiliation, postal address, telephone number, and email address, and a one-paragraph abstract of no more than 200 words, followed by 4 keyword terms for potential use by indexing services. At the end of the manuscript, provide a biographical note of not more than 50 words about each author. Submissions should be sent to: Editor Christopher Fennell at cfennell@illinois.edu. Authors should contact the editor if unable to submit an electronic version of the manuscript.

More information about the Journal, subscriptions, and the full submission guidelines can be found at:
lcoastpress.com/journal.php?id=15

Journal being launched in 2011: **World Art**

Editors: Dr. George Lau, Lecturer, Sainsbury Research Unit for the Arts of Africa, Oceania, and the Americas, UK; Dr. Daniel Rycroft, Lecturer in the Arts and Cultures of Asia, School of World Art Studies and Museology, UK; and Dr. Veronica Sekules, Head of Education and Research, Sainsbury Centre for Visual Arts, UK (all at University of East Anglia, Norwich, UK)

World Art welcomes contributions which promote inter-cultural, inter-national, inter-practice, or inter-disciplinary concerns. Submissions can take the form of articles or artworks based on individual or collaborative research. Content is broadly themed according to a number of categories: Articles, Visual Essays, and Artworks: Original and Creative contributions to world art studies; Dialogues: Exchanges, reflections, and the balancing and sharing of alternative viewpoints; Interventions: Exploratory projects where critical interventions have been made across and

between cultures, art-forms, or media.

For more information: www.tandf.co.uk/journals/rwor



Exhibitions and Reinstallations

Artists in Dialogue 2: Sandile Zulu and Henrique Oliveira

National Museum of African Art, Smithsonian Institution, Washington, DC

February 2 - December 4, 2011

africa.si.edu/

Artists in Dialogue 2 is the second in a series of exhibitions in which artists (at least one of whom is African) are invited to a new encounter, one in which each artist responds to the work of the other, and that results in original, site-specific works at the Museum. The exhibition will also include a selection of works by each artist to reflect who they are coming into the encounter, and will be accompanied by a small, full-color publication.

In Artists in Dialogue 2, South Africa's Sandile Zulu meets Brazilian artist Henrique Oliveira.

People Apart: Cape Town Survey 1952 Photographs by Bryan Heseltine

Long Gallery, Pitt Rivers Museum, Oxford, England

July 19, 2011 - January 8, 2012

www.prm.ox.ac.uk/

Cape Town in the early 1950s was a city in the midst of profound transformation. Added to the social challenges of rapid urbanization were South Africa's unique set of political tensions and conflicts. The Nationalist Party, elected in 1948, was just beginning to implement its policy of apartheid, which extended existing segregation with the ultimate aim of a society based on total racial separation.

This striking collection of photographs by Bryan Heseltine, exhibited here for the first time in more than fifty years, offers a glimpse into the lives of South Africans who would feel the full force of apartheid through the 1950s and beyond. The images were made in the late 1940s and early 1950s and provide a rich and intimate description of life in a number of townships and areas of the city: Windermere, the Bo-Kaap, District Six, Langa and Nyanga. The photographs belie the official image projected by the South African government. They show some of the dreadful housing conditions that existed on the periphery of the city, but also testify to the vibrancy of social and cultural life, including the work of street craftsmen, beer brewing, music and dance. A number of photographs taken in Windermere focus directly on the physical environment, with both interior and exterior images of the shack dwellings, or

“pondoks,” that dominated the urban landscape. The collection includes some remarkably intimate portraits, illustrating the diverse styles and identities of Cape Town’s inhabitants.

The exhibition draws attention to the history of the images and how they were taken up, first by the South African Institute of Race Relations, in the cause of social reform and campaigns for better housing for some of the city’s poorest inhabitants, and later, in England, by the Society for the Propagation of the Gospel, bringing the work into the ambit of the emerging anti-apartheid movement. This was an early attempt to find a visual language with which to represent apartheid in South Africa to a British public. Underlying the exhibition is the question of what it means for both British and South African audiences to look at the images now, in the post-apartheid era.

Bryan Heseltine (1923-2008) grew up near Addo in the Eastern Cape, and inherited his enthusiasm for photography from his paternal aunt. He was educated in England at Dartington Hall School in the late 1930s, returning to South Africa in 1940. In Cape Town he learnt his photographic trade from a Jewish immigrant to South Africa and by the late 1940s had established his own photographic business. He was active in South Africa until the early 1950s when he returned to England.

Prof. Darren Newbury will be speaking about the exhibition in the PRM at a free public event on Saturday, November 19, at 2PM. A twenty-page exhibition booklet is available in the PRM shop and online. A BBC audio slideshow about the exhibition with commentary by exhibition curator Darren Newbury can be found at: www.prm.ox.ac.uk/heseltine.html

Expanding Views of Africa

Cantor Arts Center, Stanford University, California
Opens August 3, 2011
museum.stanford.edu

This enlarged and enhanced exhibition, which includes 200 works from the collection plus key loans, broadens conventional views of African art, from ancient cultures before the dynasties of the Egyptian Pharaohs to contemporary artists.

Before entering the African galleries, a niche off the lobby highlights a single object: a full-sized bush buffalo costume with mask from the Nunuma culture of Burkina Faso. Once in the first gallery, visitors encounter contemporary works made in a variety of media from the 1950s to the present, by artists living in Africa and the Diaspora. The next space presents African arts from the 16th to the mid-20th century. The final gallery features the oldest African arts in museum collections, ranging from pre-dynastic Egypt to 15th-century sub-Saharan cultures. The earliest antiquities on view, pottery from approximately 4000-3100 BCE, predate the emergence of a single powerful leader

and the unification of Egypt under the Pharaohs.

Curator Barbara Thompson uses a thematic approach to correlate objects throughout the ancient, historic, and contemporary sections of the exhibition. The theme “Fashioning the Body/Defining the Self” includes body adornment used to define gender, cultural affinity, age, and social status, such as contemporary Tuareg jewelry, 19th-century Nguni beadwork, and an ancient Egyptian necklace.

“Economies and Exchanges in Africa and Beyond” is exemplified by ancient Egyptian trade objects,



Artist unknown. Kuba peoples, Bushoong group, Democratic Republic of the Congo. *Mukenga mukyeem* mask, 20th century. Fabric, raffia, hide, cowrie shells, beads, and wood, 19-1/4 x 18-7/8 x 23-1/2 inches. Given in memory of Paul J.F. Schumacher by Marietta C. Schumacher, 1999.180

goldweights from the historic period, and a contemporary abstracted painting of a busy market. “Moments of Transformation” includes an Egyptian mummy mask, from the 7th-6th century BCE, which aids in transitioning to the afterlife, and a 19th-century *bocio* figure used in the Vodoun religion of the Fon peoples of the Republic of Benin. *Bocio* figures

help to bring about protection, wellbeing, wisdom, and balance. The Vodoun religion spread throughout West Africa and to the Americas with the trans-Atlantic slave trade, a troubled history that Beninese artist Gérard Quenum recalls in his *Night Watchman*, a sculpture from 2004 that promotes thought and social commentary.

Brave New World II

National Museum of African Art, Smithsonian Institution, Washington, DC
August 9, 2010 - November 27, 2011
africa.si.edu/

In *Brave New World II*, Theo Eshetu explores such universal tensions as the relationship between nature and technology and the idea of life as a spectacle. He does so with images that map his personal geography: scenes from a dance performance he filmed at a restaurant in Bali, footage from visits to New York City and Ethiopia, and even a cameo appearance by a box of Kellogg’s Corn Flakes. He collaborated with musician and sound designer Keir Fraser to produce the video’s seductive and meditative soundtrack.

Reinstallation: African Innovations

Brooklyn Museum, New York

August 12 - ongoing

www.brooklynmuseum.org/

The reinstallation at the Brooklyn Museum titled *African Innovations* is now open. It presents a long-term installation of 200 of the finest objects from the Museum's renowned collection of African art. The chronological and contextual reinstallation will be on view while the galleries in which the African collection has been installed since 1935 undergo large-scale renovation. The reinstallation has been organized by Kevin Dumouchelle, Assistant Curator, Arts of Africa and the Pacific Islands, Brooklyn Museum. [Editor's note: [Editor's note: For the original, extended announcement about the reinstallation, see ACASA Newsletter Volume 88, page 18.]



Royal messenger's headdress. Cameroon, North West Province, Bamileke peoples. 20th century. Raffia and dye. Lent by Michael and Shelly Dee, 10.2009

African Headwear: Beyond Fashion

Dallas Museum of Art, Texas

August 15, 2011 - January 1, 2012

www.dm-art.org/index.htm

African Headwear: Beyond Fashion explores the ways in which headwear signifies status in traditional African societies. Through their forms, materials, and imagery, African head covers communicate information about the wearer, including an individual's ethnic group, gender, age, marital status, social and economic status, military rank, role in the government, religious affiliation, and profession. This exhibition presents headwear from sub-Saharan Africa, where what one wears on one's head is both fashionable and meaningful.

African Headwear: Beyond Fashion includes approximately fifty objects from the Museum's internationally acclaimed collection of African art, as well as significant works from private collections, in a range of unusual materials such as the skin from a pangolin, wood and brass, various types of nutshells, lion mane, and human hair. Accompanying the exhibition is a brochure that examines the history, importance and artistry of headwear in African societies, highlights specific works in the exhibition, and includes an illustrated checklist.

This exhibition is curated by Roslyn A. Walker, Sr. Curator of the Arts of Africa, the Americas, and the Pacific and the Margaret McDermott Curator of African Art at the Dallas Museum of Art

Central Nigeria Unmasked: Arts of the Benue River Valley

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

September 14, 2011 - March 4, 2012

africa.si.edu/

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

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

Transcultural Pilgrim: Three Decades of Work by José Bedia

Fowler Museum at UCLA, Los Angeles, California

September 18, 2011 – January 8, 2012

www.fowler.ucla.edu/

Large-scale figurative paintings, drawings, and an installation by José Bedia come together in this major retrospective that explores the artist's spiritual genealogy as it relates to his Cuban-based religion and its central African source, as well as his explorations of the beliefs of indigenous American peoples. It is here that this "transcultural pilgrim" has found so much personal material for his spiritual and artistic practices. The exhibition also includes an altar created by Bedia and three alcoves that present selections from his vast collection of indigenous arts—ledger

drawings from the Southern Plains, peyote boxes, Yaqui masks, and Central African power figures—that are the wellspring of his creativity.

Transcultural Pilgrim: Three Decades of Work by José Bedia is organized by guest curator Judith Bettelheim and co-curator Janet Catherine Berlo.

Heroic Africans: Legendary Leaders, Iconic Sculptures

Metropolitan Museum of Art, New York, New York
(1st floor, Special Exhibition Galleries)
September 21, 2011 - January 29, 2012
www.metmuseum.org/

Over the centuries across sub-Saharan Africa, artists have drawn upon various media to memorialize for posterity eminent individuals of their societies. They have achieved this in an astonishingly diverse repertory of regional sculptural idioms, both naturalistic and abstract, that idealize their subjects through complex aesthetic formulations. The original patrons of such depictions intended for them to commemorate specific elite members of a given community. For more than a century, however, isolation of those creations from the sites, oral traditions, and socio-cultural contexts in which they were conceived has led them to be seen as timeless abstractions of generic archetypes.

This exhibition will consider eight landmark sculptural traditions from West and Central Africa created between the thirteenth and early twentieth century in terms of the individuals who inspired their creation. It will highlight the standardized aesthetic conventions apparent across a selection of 120 masterpieces that define particular regional genres, and will consider the cultural values that inform them.

Selected for their artistic importance that has generated a critical mass of scholarship are the Akan of Ghana; the ancient Ife civilization and the Kingdom of Benin of Nigeria; Bangwa and related chiefdoms of the Cameroon Grassfields; the Chokwe of Angola and Zambia; and the Luluwa, Hemba, and Kuba of the Democratic Republic of the Congo. This examination of major African forms of expression reveals the hidden meaning and inspiration of these great artistic achievements.

Ransome Stanley: Shake Your Monkey

Gallery MOMO, Johannesburg, South Africa
September 21 - October 17, 2011
www.gallerymomo.com/index.php

Ransome Stanley utilizes the media in its various forms with its flood of images as an archive from which he selects a combination of images, giving each image a new context. Within this process of transformation he speaks of mental contexts and the resulting revaluation of content. He sees his work not as a mere narration of a linear story-

line, "but about the design of complex areas of experience." His paintings are often populated with photo-realistic human figures either painted or drawn with his background images forming a kind of scribbled wall. He creates a dialogue between the human figure(s) and the background by combining patches of color with animals, writings, a picture within a picture, or sketch-like linear drawings with a collage-like or sometimes almost unrealistic overall impression.

In his artwork, he uses existing drawings, photographs, paintings and internationally recognized symbols and logos, such as promotional products or images from Western comics. Additionally, he draws from his own African roots as a London-born son of a German mother and Nigerian father, reflecting his own roots, staged in Western images of Africa as well as certain colonial embossed clichés of exoticism and adding them together to create new pictorial inventions. Ransome constantly expands his personal cultural background by integrating Asian and North American elements, thus developing a cross-cultural language in his works.

Stanley's current body of work is a collection of black and white images that either have no color or only a few color accents. The color "black" was historically regarded as a "non-color," it was not seen as significant within the traditional color palette. Expressionists were the first to legitimize the use of black in their art work. Before them there were discussions around "degenerate art" in the Nazi era and long before that Kasimir Malevich (1917) established his pioneer work of modernity: the "Black Square," where black was presented as a pure hue; this was revolutionary. Sixty years later Malevich's influence on the American painter Frank Stella was reflected in his seminal "black paintings." By using these non-colors Stanley generates discussion around the importance of the absence or presence of color, as black is visually seen as reflecting the least light. He references the Grisaille painting that is an example of a transitional phase from the Medieval to the Renaissance in terms of color palette in Western altars. The color black for Ransome embodies the following qualities: it has depth, it is impenetrable, it creates moods, and it is absence of light.

In his charcoal drawings, Ransome uses light as an economical counterpart to black. As a result, objects and people appear atmospherically dense, and light and shadow are mutually dependent, transitioning between his chosen mediums of pastel, charcoal and acrylic with a few soft-colored accents that seem almost ethereal. Stanley's images tell us stories in their restrained color, at the same time looking to gain importance as objects, people or events that seem so familiar. The images are presented in multiple levels: a clear view, an open door, a wall next to an open space. Ransome's images are complex and intentional. These projections create personal experiences and adventures; they trigger memories or awaken feelings. In our collective memories countless images are saved; a recognition, a familiarity that connects to and rec-

ognizes the motifs in his paintings. These familiar motifs and fragments are identifiable in Ransome Stanley's paintings, from human images to figurative elements of consumer goods, anatomical drawings, images of objects, events, political and social criticism. Considering his personal background, this series of works raises questions about race and identity, investigating the significance of the color black in the different cultural influences reflected in his paintings.

Hand Held: Personal Arts from Africa

Baltimore Museum of Art, Maryland
September 25, 2011 - February 5, 2012
www.artbma.org/

Hand Held: Personal Arts from Africa brings together more than 80 artworks from the Baltimore Museum of Art's collection that skillfully merge artistry with utility. The exhibition includes a variety of seats, vessels, blankets, combs, hats, and other objects created for individuals and households in 21 African countries. Each of these artfully crafted pieces was repeatedly handled or worn by their owners, suggesting that beautiful objects are essential to life. The exhibition also celebrates a facet of the Museum's rich and historic African art collection, which will be reinstalled as part of the Museum's major renovation project.

Hand Held begins by focusing on individuality through objects that transcended their basic purpose to also proclaim the wearer's personal style and identity. Often these artworks became so associated with their owners that they were retained by the family as heirlooms or as memorial objects. Highlights include dramatic and refined hats and combs, sculpturally crafted loom pulleys, and vibrant skirts and wrappers. There is also a selection of intricately carved and embellished staffs that proclaimed the ranks of royal officials and other leaders. The second half of the exhibition presents domestic objects that not only served but also beautified the household and its surroundings such as ceramic and fiber vessels that collected and safeguarded water, milk, and grains, or wood and brass containers that protected cosmetics and jewelry. Woven textiles and carved architectural elements offered comfort and protection while also adorning and delineating living spaces.

The exhibition is installed in galleries adjacent to the museum's African collection, providing a more expansive view of the Museum's remarkable holdings. The African countries represented by artworks in *Hand Held* are: Angola, Burkina Faso, Cameroon, Côte d'Ivoire, Democratic Republic of the Congo, Ethiopia, Ghana, Guinea, Kenya, Liberia, Mali, Malawi, Morocco, Niger, Nigeria, Sierra Leone, South Africa, Tanzania, Togo, Tunisia, and Zambia. Several works in the exhibition come from major recent acquisitions being shown for the first time. A selection of videos and photographs will show how the objects were created and used.

Hand Held: Personal Arts from Africa is curated by Nichole Bridges, Associate Curator for African Art. In 2014, the reinstallation of the Baltimore Museum of Art's African collection will open to the public. Increased gallery space will allow for dramatically improved displays of African masks, textiles, and other objects in ways that better convey their original scale and context.

Objects will be organized thematically rather than geographically to show cross-cultural connections. The reinstallation will also include a designated space for special thematic displays so that visitors can look forward to seeing more of the collection each time they visit.



Kuba peoples, Democratic Republic of the Congo. Figurative Palm Wine Cup. 19th century. The Baltimore Museum of Art: Gift of Alan Wurtzbarger, BMA 1954.145.110

African Conversations: Works from the Collection in Dialogue

Fitchburg Art Museum, Massachusetts
September 25 - January 1, 2012
www.fitchburgartmuseum.org/

African Conversations places African works in the Fitchburg's permanent galleries, juxtaposing them with objects from Asia, ancient Egypt, Classical Greece and Rome, and 19th and 20th century Europe and America, as well as in the Museum's special exhibitions—*LitGraphic: the World of the Graphic Novel* (a touring exhibition organized by the Norman Rockwell Museum) and *Discovery from the Air: Aerial Photography* by William Garnett.

The conversations may be formal (a Senufo bird staff shown with the images of flying Canadian geese) or conceptual (an Oron-Ibibio elder's portrait adjacent to a 19th-century New England deacon's portrait). The Museum delights in being able to place a Hubert Ogunde 1967 publication in English of *Yoruba Ronu! or Yoruba People, Think Again!* in the context of the world of the graphic novel. One exhibit in the Simons Building lobby features the Museum's newest major acquisition—Sokari Douglas Camp's *The Drummers*, which was last seen in the United States as part of her exhibition at the Smithsonian in 1988-1989.

Installation: Arts of Africa Gallery

Chazen Museum of Art, University of Wisconsin-Madison

October 22 - ongoing

www.chazen.wisc.edu/

The newly expanded Chazen Museum of Art at the University of Wisconsin-Madison (grand opening October 22-23, 2011) will include a permanent Arts of Africa gallery for the first time, the product of two years of research, planning, and writing by Henry Drewal and his undergraduate and graduate students. The gallery will include 43 artworks plus a video monitor showing creative processes and multisensorial performances.



Michele Fuller, *Carcass*, 2011. Mixed medium on canvas.

Reviewing Medium: Paint as Flesh

The Athenaeum, Port Elizabeth, South Africa

October 23 - November 11, 2011

The research question explored in this master's exhibition, which is a series of paintings by Michele Fuller, was how to use the specific medium, oil paint, to create art that reflects the conditions that lie in the critical analysis or rediscovery of vital knowledge. This encompasses knowledge critical of the increasingly invisible relations of interdependence, networks and patterns of social life and experience (Pollock 2007, 150), while not negating the importance of the consciousness of our corporeal, organic existence. This existence links contemporary humans with our primordial beginnings, negating the concept of seamless evolution into civilized beings severed from primordial mysteries. This critical knowledge becomes less visible at this time as a result of the relentless development of capitalist post modernity and is spontaneously unknowable by existing forms of imagining or formal knowledge (Pollock

2007, 148).

The exhibition consists of a series of paintings in which the objects or individual paintings used as the main elements engage with the conventional notions of craftsmanship and the use of the specific medium of oil paint. The subject matter is flesh. The work foregrounds the involvement and acknowledgment of the corporeal body, the hand of the artist, and of the organic material reality of our existence and objects that surround us.

The paintings reflect a series of interventions that resulted in abstracted images based on photographs of meat taken at the local abattoir. Once a detail had emerged in which the literalness of the subject had receded without losing the quality of the fleshiness, the image was printed by a professional printing company. The resulting visual image was then translated into oil paintings. What the artist was principally interested in exploring were the specific material qualities of the binding mediums traditionally associated with the use of oil painting to create expressive paintings where the paint literally becomes 'flesh'. In the creation of the series of paintings, the artist prepared binding mediums consisting of wax, stand oil, damar varnish, zel-ken liquin and acrylic paste medium mixed with manufactured readymade oil paints. Consequently the choice and exploration of the material possibilities of a specific medium becomes content—using art to explore the idea of art.

The paint is flesh-like, having congealed over the surface of the support. The "over layers" of medium do not conceal the under layers as there is the occasional bleed of the underlying parts, revealing the different mediums, i.e. wax, resin, oil paint or acrylic medium. It is this presence that reflects or refers to an original experience of viewing an oil painting as one that reveals and imitates an external reality. These paintings introduce the notion of an internal and an external reality simultaneously referenced through the flesh-like surface, pierced and cut to reveal multiple layers created on the supporting structure (wood and canvas) with the use of a specific medium, oil paint, combined with a variety of other mediums to create a "new object" which defies reification into any traditional category.

The notion of an exhibition site being neutral or given is contested and, as a result, the contemporary artist needs to be mindful of site specificity in relation to the installation (exhibition) of the artworks. Here the intended site for this exhibition is the reclaimed building, The Athenaeum in Port Elizabeth, which is germane as this series of paintings deal with the notion of "reclaimed" tradition of oil painting exploring the significance of actual material used in the crafting process. The artist's intention is to activate the viewer's heightened awareness and response to the conscious arrangement of the collection of canvases as each one represents a fragment or detail of a flayed carcass.



Roslyn Fassett, *Nisibidi Script*, 2010. Oil on canvas.

Roslyn Fassett: Dark & Light

Prince Street Gallery, New York, New York
November 1–26, 2011

www.princestreetgallery.com/

The mystery of the dark and hidden in contrast to the illumination of the light play off each other in the paintings of Roslyn Fassett. Subject matter varies from African-inspired textiles to watery reflections of lakes and marshes. Underlying Fassett's work is the search for insight and relationship between these two qualities, what is unknown and what is revealed.

Transforming imagery from African fabrics stems from Fassett's travels in Mali and Nigeria. Fluid, rhythmical paint strokes suggest intertwined woven layers, obscuring or perhaps protecting the feminine form beneath. What is seen, what is hidden? The darkness is offset by touches of rich earth colors emerging from below.

The emphasis on watery reflection in the landscapes suggests an unseen alternative to the fixed reality of earth. A grouping of oil pastel drawings vary from intensely radiant to a tonally muted radiance, but the contrast of profound dark and luminescent light lingers.

Fassett is a member of the Prince Street Gallery and lives in upstate New York. She is an independent scholar of African art and has taught non-Western art at SUNY Purchase.

Diane Victor

University of Johannesburg, South Africa
November 2–30, 2011

www.uj.ac.za/EN/artsacademy/Gallery/Exhibitions/

This solo exhibition will feature master draughtsman and graphic artist Diane Victor, and is arranged in collaboration with the Goodman Gallery. David Krut Publishing will present a new book on Victor's work that will update the TAXI

Art Book published in 2007:

www.davidkrutpublishing.com/1112/taxi-013-diane-victor

Victor had a retrospective exhibition in early 2010 at Grinnell College, Iowa. She will have a short residency in February 2012 at Washington University in St. Louis, Missouri, and she will remain in the USA for 3 months creating new work and also visiting other institutions where she has been invited to give presentations on her work.

African Mosaic: Celebrating a Decade of Collecting

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

Ongoing

africa.si.edu/

This exhibition features 112 works from the museum's permanent collections. It elegantly conveys the spectrum of Africa's arts, with objects ranging from gold jewelry and wooden figures to a whimsical coffin made in the shape of a cell phone. African Mosaic pays tribute to the variety of individual works of art that come into the museum as gifts or purchases. Together, these artworks represent 10 years of building a permanent collection that embodies the diversity and outstanding quality of Africa's arts.

Radcliffe Bailey: Memory as Medicine, organized by the High Museum of Art, Atlanta, is traveling and available for additional venues nationally and internationally between 2013 and 2015.

In 2011, the High Museum of Art organized and premiered the most comprehensive presentation of works by Atlanta-based artist Radcliffe Bailey to date. The exhibition *Radcliffe Bailey: Memory as Medicine* explores American history and memory to encourage healing and transcendence through art. It highlights the artist's ceaseless experimentation with diverse media, showcasing sculptures, paintings, modified found objects, a large scale installation, *Windward Coast*, made of piano keys, and works on paper such as *Notes from Elmina*. Comprising 37 works, *Memory as Medicine* includes new art created for the exhibition as well as works never before on public display.

Radcliffe Bailey: Memory as Medicine will travel to the Davis Museum at Wellesley, February 15 to May 6, 2012, and to the McNay Art Museum, San Antonio, June 6 to September 2, 2012. It is available for presentation at additional venues, both nationally and internationally from October 6 to January 6, 2012, and then beyond, into 2015. Please contact Carol Thompson, Fred and Rita Richman Curator of African Art, at 404-733-4399 or at carol.thompson@woodruffcenter.org for more information.

A full color, 160-page publication accompanies the exhibition with essays by Carol Thompson, René Paul Baril-leaux, Manthia Diawara, Michael Rooks, and Ed Spriggs, co-published by the High Museum and Prestel.



Editors Susanne Gehrmann, Flora Veit-Wild and Tobias Wendl (Humboldt University and Free University, Berlin) announce the launching of their new book series: **LuKA Series—Literaturen und Kunst Afrikas (Literatures and Arts of Africa)**.

The academic series LuKA publishes monographs and selected essay collections on African and European-language literatures and oratures, as well as on performing and visual arts in Africa and the African diaspora. The publications in the LuKA series draw on discourses from Literary, Art and Media Studies. It highlights the relevance of Africa's cultural production for contemporary theories and debates. Languages of publication are German, English and French. Publisher: Wissenschaftlicher Verlag Trier

Vol. 1 is available: Marion Pape, *Gender Palava: Nigerian Women Writing War*

Forthcoming volumes:

Vol. 2: Aderemi Raji-Oyelade, *Playful Blasphemies: Post-proverbials as Archetypes of Modernity in Yorùbá Culture* (Fall 2011)

Vol. 3: Dobrota Pucherova, *The Ethics of Dissident Desire in Southern African Literature* (Fall 2011)

Vol. 4: Thorolf Lipp/Tobias Wendl, *Media Performance and Memory in South Africa* (2012)

Vol. 5: Susanne Gehrmann/Flora Veit-Wild (eds.), *Conventions & Conversions. Generic Innovations in African Literatures/Innovations génériques dans les littératures africaines* (2012)

Vol. 6: Susanne Gehrmann, *Entgrenzungen des Autobiographischen—Durchquerungen des Ich. Serielles Schreiben bei Ken Bugul* (2012)

Vigilant Things: On Thieves, Yoruba Anti-Aesthetics, and the Strange Fates of Ordinary Objects in Nigeria

David T. Doris (University of Washington Press, 2011)
Cloth: 978-0-295-99073-6

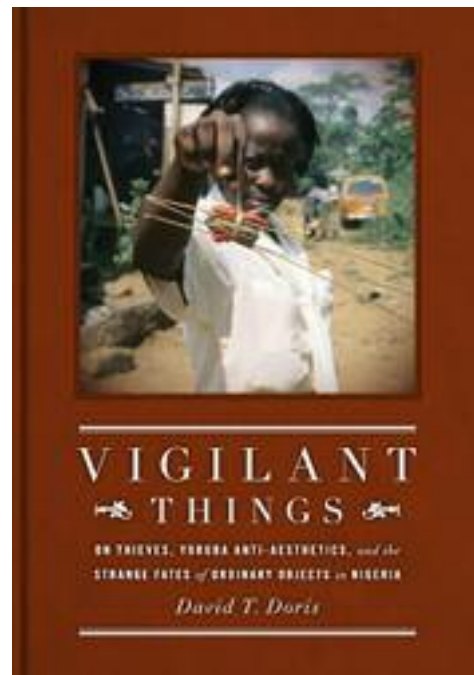
Throughout southwestern Nigeria, Yoruba men and women create objects called *aale* to protect their properties—farms, gardens, market goods, firewood—from the ravages of thieves. *Aale* are objects of such unassuming appearance that a non-Yoruba viewer might not register their important presence in the Yoruba visual landscape: a dried seedpod tied with palm fronds to the trunk of a fruit tree, a burnt corn cob suspended on a wire, an old shoe tied with a rag to a worn-out broom and broken comb, a ripe red pepper pierced with a single broom straw and set atop a pile of eggs. Consequently, *aale* have rarely been

discussed in print, and then only as peripheral elements in studies devoted to other issues. Yet *aale* are in no way peripheral to Yoruba culture or aesthetics.

In *Vigilant Things*, David T. Doris argues that *aale* are keys to understanding how images function in Yoruba social and cultural life. The humble, often degraded objects that comprise *aale* reveal as eloquently as any canonical artwork the channels of power that underlie the surfaces of the visible.

Aale are warnings, intended to trigger the work of conscience. *Aale* objects symbolically threaten suffering as the consequence of transgression—the suffering of disease, loss, barrenness, paralysis, accident, madness, fruitless labor, or death—and as such are often the useless residues of things that were once positively valued: empty snail shells, shards of pottery, fragments of rusted iron, and the like. If these objects share "suffering" and "uselessness" as constitutive elements, it is because they already have been made to suffer and become useless. *Aale* offer would-be thieves an opportunity to recognize themselves in advance of their actions and to avoid the thievery that would make them "useless" people.

David T. Doris is associate professor of the history of African art and visual culture at the University of Michigan.



Conversation Pieces: African Textiles from Barbara and Bill McCann's Collection

Published by Carleton University Art Gallery, Ottawa, Ontario, 2011

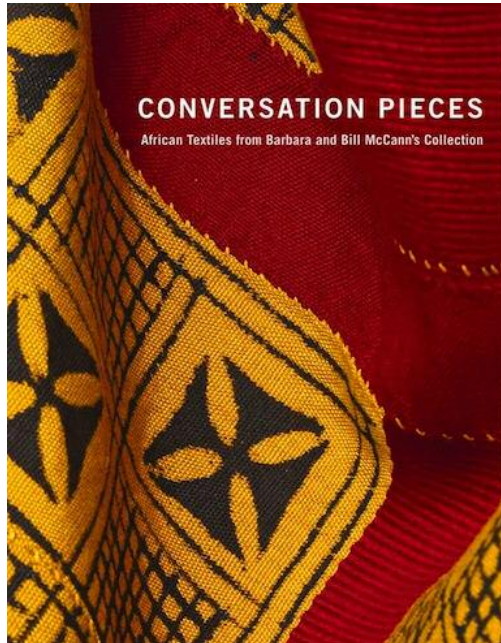
ISBN 978-0-7709-0544-6

Soft cover, 66 pages

Features texts by:

- Catherine Hale, curator of *Conversation Pieces* and newly-appointed Curator of African and non-Western Art at the University of Iowa Museum of Art
- Barbara McCann, the collector whose remarkable collection was presented in the exhibition
- Pius Adesanmi, winner of the inaugural Penguin Prize for *African Writing* (2010) for his book *You're Not a Country, Africa*, and Associate Professor of English and African Studies at Carleton University

Conversation Pieces explores the vital role played by conversation and, more broadly, communication, in the acquisition, appreciation, and exhibition of sixty-seven pieces selected by curator Catherine Hale from the collection of Barbara and Bill McCann. Whether created to commemorate



particular events or individuals, offer protection, identify a rite of passage, or as emblems of prestige, textiles and clothing are actively employed throughout the African continent to express concepts of identity, history, and community.

Accordingly, they are deeply embedded in African social and political lives. While certain common social, political, and aesthetic trends exist across this vast continent, it is essential to keep in mind the diversity of regions, cultures, climates, and geographies that constitute Africa. With communication as its theme, *Conversation Pieces* explores this diversity by considering the multitude of ways that African textiles initiate dialogue about and between people in Africa and elsewhere.

Obama in Mali

Janet Goldner

This photoessay book is available at:

www.lulu.com/spotlight/jgoldner

When Janet Goldner arrived in Bamako in May 2009, she saw evidence of Obama everywhere, stickers on cars and motorcycles, painted on stores, worn on T-shirts. She also saw an increased presence of American flags in these same places either alongside images of Obama or on their own. The variety was interesting and so was the context and the company as Obama was often depicted alongside other icons in popular imagination. These photographs document what Goldner found in 2009 and 2010.

Textile Design

Simon Clarke

Laurence King Publishing, April 2011

Paperback, 224 pages

ISBN 978-1856696876

Textile Design offers students and those wishing to enter a

career in textile design a basic grounding in its three main disciplines: printed, woven, and mixed media. Using a wealth of imagery and case studies from designers and studios at work today, the book looks at the basic principles of design and production, and gives practical advice on creating a collection. Education and employment are also discussed, giving an insight into the industry and helpful advice on finding a job.

Textile Design contains references to both African American textiles, such as those from Gee's Bend, Alabama, and African textiles.

Dr. Simon Clarke is a practicing textile designer and artist, specializing in digital design, who has exhibited his work internationally. He is a Senior Lecturer in Printed Textile Design on the BA (Hons) Textile Design course at University College Falmouth, UK, where he is also Pathway Leader for the MA in Textile Design. He has lectured at Kenyatta University in Kenya and Savannah College of Art and Design in the USA.

Clarke has been commissioned to write a new book, provisionally titled *Print*, which will aim to include a small number of references to innovative African printed textiles in design, art and craft contexts. He is also working on a book macquette to contain photographs from fieldwork and other experiences in Africa.



Media & Internet Resources

The University of Alberta, in a cooperative multi-faculty initiative involving faculty, staff, and students, is engaged in the production and distribution of a music CD, entitled ***Giving Voice to Hope: Music of Liberian Refugees***, featuring 16 Liberian musical groups who have resided as refugees in Buduburam, Ghana. The music CD, accompanied by a 28-page booklet providing historical, social, and musicological background, is a creative initiative to further explore the social impact and realities of civil war and refugees. Musical recordings represent life in Buduburam through several genres: traditional, gospel, hip hop, rap, R&B, and reggae. The project is being implemented in partnership with the Centre for Youth Empowerment (CYE), a Liberian NGO founded by war-stricken Liberian youth who sought refuge in Buduburam. CYE is committed to the pursuit of peace, development, education, good health, and sanitation, and has been an instrumental leader in the ongoing rehabilitation of Liberian refugees.

<http://bit.ly/buducd>

Kinka: Traditional Songs from Avenorpedo is an audio recording produced in Ghana in 2007, initially released as a cassette tape for the Ghanaian market (2007), and now available as a richly annotated CD for the North American

market (2010). Both feature the same recordings of traditional Ewe music from Ghana's Volta Region, especially Kinka songs of the celebrated Ewe composer Kwasi Norvor Afor norfe. The first cassette printing (1000 copies) sold out and a new one is in progress. The CD version includes a 40-page ethnographic booklet, containing ethnographic background, a map, interviews, photographs, song lyrics and translations.

The project—a collaboration between the University of Alberta and musicians in Ghana's Volta Region—aims to empower local performance culture-bearers, and to sustain local performance culture, together with its accompanying richly-woven socio-musical community, as well as to raise global awareness of these humanistic traditions, in the face of globalization and the gradual conversion of live Ghanaian music to a mediated production/consumption model with significant influence from abroad. The mediation of traditional performance genres, by contrast, does not displace its live socio-musical manifestations.
<http://kinkadrum.org>

A new website on **The African Diaspora in the Indian Ocean World** from the Schomburg Center for research in Black Culture can be found at:
exhibitions.nypl.org/africansindianocean/

Over the course of nearly 20 centuries, millions of East Africans crossed the Indian Ocean and its several seas and adjoining bodies of water in their journey to distant lands, from Arabia and Iraq to India and Sri Lanka. Called Kaffir, Siddi, Habshi, or Zanj, these men, women and children from Sudan in the north to Mozambique in the south Africanized the Indian Ocean world and helped shape the societies they entered and made their own.

Free or enslaved, soldiers, servants, sailors, merchants, mystics, musicians, commanders, nurses, or founders of dynasties, they contributed their cultures, talents, skills and labor to their new world, as millions of their descendants continue to do. Yet, their heroic odyssey remains little known.

Henry Drewal produced a 20-minute film called **Scenes of Siddi Life** for the exhibition *Soulful Stitching: Patchwork Quilts by Africans (Siddis) in India*, an exhibit of 32 quilts co-curated by Henry Drewal and Sarah Khan that was on view at the Museum of the African Diaspora in San Francisco from July 15 through September 25, 2011. The film is available through Drewal's website:
www.henrydrewal.com

Christopher Roy announces the release of a new video titled **Yaaba Soore: Continuity and Change in Mossi Art**. This is his first DVD about Mossi masks, although he has been studying the art of the Mossi people since 1976. Roy recently added extensive new digital video footage of masks at village performances in 2010 and 2011 to the film footage he made in 1976, so the video traces the con-

tinuity and change he has seen over thirty-four years. He has included a short section on the trip Leo Frobenius made through Mossi country in 1908, with the artist Fritz Nansen, who created a very large number of outstanding paintings, sketches, and photographs. This material provides evidence of continuity over a period of more than a century.

There is also video of Mossi masks in the FESTIMA mask festivals in the village of Dedougou in 2002 and 2006. Roy explains why Mossi art is so complex, why there are so many Mossi mask styles, and how those styles mirror the long and complex history of the creation of the Mossi peoples beginning in 1500 AD when they invaded from northern Ghana and chased the Dogon out of Yatenga and into the Bandiagara cliffs.

Information about the video can be found at:
wwwcreatespace.com/318192

Gwo Natan: Community Radio in Mali is a 4-minute video that shows the inauguration of a new radio station in Kourouma, Mali, in December 2010. Radio is an important way rural communities stay connected to each other and the world. The widespread blossoming of community radio in Mali is testimony to democracy and freedom of the press. www.janetgoldner.com/site/video/

Andrew Mulenga's Hole In The Wall is a visual arts blog that is a spin-off from a regular newspaper column published bi-monthly in *The Post Newspaper* in Lusaka, Zambia. It can be visited at: andrewmulenga.blogspot.com/



Picture This

This issue of the ACASA Newsletter features photographs by Javier López Piñón, a stage director and drama teacher with more than 30 years of international experience in music theater and opera.

Since 1999, Piñón has been stage struck by Africa. He works on a regular basis at the Ecole Internationale de Théâtre du Bénin and with the Compagnie Kadam-Kadam and Carrefour Artistique (Togo), and he has been invited several times by the Fédération Nationale du Théâtre in Abidjan (Côte d'Ivoire) for workshops and lessons with actors and directors. Piñón has participated in theatre projects in South Africa on HIV-AIDS related subjects. He teaches at the Dutch National Opera Academy and Amsterdam Theatre School. His website is located at:
www.javierlopezpinon.com



Parakou, Bénin, May 2008. The Musée en Plein Air de Parakou features a weaving gallery and workshop. Typically, men work on the small-band traditional looms, but this young woman did an equally good job. Photograph by Javier López Piñón.



Togoville, Togo, March 2011. In a private compound, Piñón was shown this huge shrine of Legba, every member of the family having his own Legba. Photograph by Javier López Piñón.



Parakou, Bénin, March 2008. A potter proudly exhibits her wares at the Parakou market, assisted by Piñón's friendly chauffeur and his brother who lives in Parakou. Photograph by Javier López Piñón.



Comé, Bénin, February 2009. This is the *Bokonon* (vaudou priest) in Comé that led Piñón through a ritual cleansing. The scars on his body show him to be adept in a specific rite of vaudou named *Kokou*. Photograph by Javier López Piñón.



North Bénin, near Parakou, May 2008. Piñón was introduced to one of the few women who still do their own spinning by hand. The charming lady was so shy that when he took her picture, she fell over laughing. Photograph by Javier López Piñón.



Member News

dele jegede (Miami University, Ohio) had a highly successful solo exhibition of paintings and drawings at the Nike Art Center in Lagos, Nigeria, from April 30 to May 12, 2011. Titled *Peregrinations*, jegede's first solo show in Nigeria in over 20 years showcased new paintings and drawings created between 1994 and 2011.

Steven Nelson, Associate Professor of African and African American Art History at the University of California, Los Angeles, is the 2011-12 Consortium Scholar at the Getty Research Institute. While in residence, Nelson will teach the 2012 Consortium Seminar, entitled "Making Work: Pacific Standard Time and Artistic Practice," and complete his current book project titled, *Dakar on Film: Modernity and Cinema in an African Metropolis*.

Christopher Slogar was promoted to Associate Professor of Art History at California State University, Fullerton.

Evjue-Bascom Professor **Freida High Wasikhongo Tesfagiorgis** received a Chancellor's Distinguished Teaching Award from the University of Wisconsin-Madison on April 27, 2011. She is Professor of African-American and African Art History and Visual Culture, Department of Afro-American Studies and Gender and Women's Studies, with affiliation in the Art Department and the African Studies Program. Beyond her departments, she is one of the founders of the program in Visual Cultures at the University that now has a Center for Visual Culture Studies and PhD minor. Her recent work includes the publication, "1897.com: Peju Layiwola's Metamonument," in the exhibition catalogue *Benin 1897.com: Art and The Restitution Question* (Lagos: Wy Foundation, 2010), and over the past several years, she has consulted for the Ford Foundation of West Africa (National Commission for Museums and Monuments and National Gallery, Lagos, Nigeria).

Susan Vogel is curating a large traveling exhibition on tents of the Sahara and the Arabian desert framed and mirrored by Zaha Hadid. It will open at the Museum of Islamic Art in Doha, Qatar, in February 2013 and tour internationally. She would welcome correspondence with interested colleagues.

This exhibition presents the tent as a work of architecture, an aesthetic object, and a marvel of efficient design. It focuses on portable dwellings created in the world's largest and most inhospitable deserts—the broad band stretching across Africa and the Arabian Peninsula. It is also an exhibition of work by British architect, Zaha Hadid, who frames and mirrors these nomad tents.

The only objects on view are original African and Arabian

nomad tents with their artfully made decorations and furnishings, period photographs, and expanded visions of these tents by Hadid. The exhibition has two parts: half is staged outside the museum where we find Hadid's oversized recreations of five specific traditional tents made in the materials and colors of our time. In the galleries, five whole, furnished nomad tents are installed on shaped "landscape" platforms created by Hadid who will also design galleries for objects related to tent architecture. Central to the exhibition concept is an interlocking juxtaposition of heritage and modernity seen together throughout. The exhibition bears no resemblance to an ethnographic display, though its topic is the ancient form of desert dwelling unseen, so far, in art museums.



Announcements

ACASA is pleased to announce that hard copies of its complete Newsletter archive is now housed at the Melville J. Herskovits Library of African Studies at Northwestern University in Chicago. The archive was collected over several years through a joint effort by many ACASA members who were gracious enough to find and mail issues to Susan Cooksey. Special thanks to Jean Borgatti, Janet Stanley, Skip Cole, Robin Poynor, and Bob Soppelsa for their help.

The digital archive has a new permanent link, and each issue is searchable: ufdc.ufl.edu/UF00103115/00001

African Arts is now accepting submissions through jOSS, an online submission and review system located at africa.international.ucla.edu

You will need to first sign up to become an active user and then submit your paper. The new system requires that papers be submitted in two parts, one a .doc file of the text and the other a .doc or .pdf file of the images and captions. Instructions on how to use the system are on the site, as well as a link to author guidelines.

African Arts hopes that using this system will smooth and speed up the review process. Authors will be notified when reviews are complete and a decision is made, but they can also check the site on their own initiative to see what progress has been made and to read the reviews.

Children's Africana Book Award Winners, 2011

Best Book for Young Children:

Seeds of Change is a frank and inspiring portrait of the life and work of Wangari Maathai, Noble Peace Prize Winner and founder of the Greenbelt Movement. Authored by Jen Cullerton Johnson, the book demonstrates the con-

nection between people's activities and nature. Cullerton is an educator and an environmentalist. She has taught in countries all over the world and now teaches in Chicago. She also conducts writing workshops. This is her first picture book.

Sonia Lynn Sadler, an illustrator and fine artist, focuses her work on the cultures, lives, and stories of peoples of African descent. A graduate of the Parsons School of Design, she has a unique style, employing a variety of techniques and drawing inspiration from quilts. This is her third children's book. It earned her the 2011 Coretta Scott King/John Steptoe Award for New Talent in Illustrations from the American Library Association.

Honor Book for Young Children:

S is for South Africa is organized alphabetically to convey information about this southern African nation. Author Beverley Naidoo grew up in South Africa and became involved in the struggle against Apartheid as a student during the 1960s. She was detained without trial when she was twenty-one and later went into exile in Britain, where she has since lived. She has three former CABA winners, *Burn My Heart* (2010), *Out of Bounds* (2004), and *No Turning Back* (1998).

Photographer Prodeepta Das was born in Cuttack, in eastern India and educated in India and the United Kingdom. He is a freelance photographer and author whose pictures have been published in over twenty children's books. He uses his photographic art to instill in young children an understanding of other countries and people as well as a spirit of inquiry.

The African Studies Association (ASA) has announced **Dr. Toyin Falola** as the recipient of the 2011 ASA Distinguished Africanist Award. The award was established in the 1980s to recognize and honor scholars who have contributed a lifetime record of outstanding scholarship in their respective field of African studies and service to the Africanist community.

Dr. Toyin Falola is currently a Distinguished Teaching Professor and the Frances Higginbotham Nalle Centennial Professor in History at the University of Texas at Austin and is a Fellow of the Nigerian Academy of Letters and Fellow of the Historical Society of Nigeria. Falola is the author or editor of more than 90 books, including *Violence in Nigeria: The Crisis of Religious Politics and Secular Ideologies*, *The Power and African Cultures*, and *Nationalism and African Intellectuals* and countless articles and book chapters. Falola received his BA and his PhD from the University of Ife where he began his teaching career, moving to the University of Texas in 1991. He has been the mentor and teacher to innumerable students and future scholars in the United States, Africa and elsewhere and a relentless supporter of linkages between North American and Africa-based scholars. Through his own very wide-ranging publications, and through various editorships, his

organization of conferences and symposia, and his teaching, Falola has made a powerful impact on African studies. A dedicated member of the African Studies Association, Falola currently chairs the Herskovits book prize committee. The recipient of many awards, his memoir, *A Mouth Sweeter Than Salt*, was a finalist for the Herskovits prize.

Please join ASA in honoring Dr. Toyin Falola, the 2011 ASA Distinguished Africanist, at the Annual Meeting Awards Ceremony on Thursday, November 17, from 12:30-1:30PM.

Catherine Hale has accepted the position of curator of African, American Indian, Pre-Columbian, and Pacific Islands art at the University of Iowa Museum of Art.

Hale has an undergraduate degree from Queen's University in Kingston, Ontario, a Masters degree from Carleton University in Ottawa, Ontario, where she studied with Ruth Phillips, and is completing her PhD with Suzanne Blier at Harvard University in Cambridge, Massachusetts. The subject of her dissertation research is a historical study of the stools of the Asante people in Ghana.

Intercultural Dimensions, Inc. (a 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 **2013** Crossing Cultures Senegal program are January 2 to January 18. It will be ID's 22nd program to Senegal. Escape the cold and experience the real story of Senegal. Led by two former U.S. Peace Corps volunteers, this well-established cultural immersion program appeals to people in and out of academia. It works well for those who want to experience family life and community projects in rural areas of this diverse nation and for those with special interests in dance and music training, teaching, literature, environment, medicine, government, NGOs, agriculture, language and health projects.

The Crossing Cultures Senegal group (three leaders and three participants) is small, allowing the leaders to tailor activities to the participants' interests. Many professors, teachers and students of French have been past participants.

The cost is reasonable. Extended stays for volunteer work or field study can be facilitated. This program is an eye-opener. For some it can be a stepping stone to their future; for others it can be an enrichment of the work they are already doing. Start now and apply early.

Deadline for applications is **September 15, 2012**.

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

The Museum for African Art (www.africanart.org), the country's preeminent museum devoted to the art and culture of Africa and the African Diaspora, had announced that it will open in its new building on Fifth Avenue and 110th Street in New York in late 2012, rather than in late 2011 as previously scheduled.

Fundraising for the building has been going well, with \$9 million raised in the past three months alone towards its \$95 million fundraising goal. (The goal, formerly \$90 million, has been raised due to increased construction costs.) Nonetheless, like many institutions during the economic downturn, the Museum has found fundraising to be slower than anticipated. It has therefore decided to delay the final stage of construction until it has raised \$92.5 million. As of today, it has reached \$86.3 million. It anticipates reaching \$92.5 million in the near future.

Museum President Elsie McCabe Thompson states, "The Museum for African Art is taking the most prudent action in delaying the final stage of construction until it is closer to its fundraising goal. The Museum remains very active, continuing to develop a full agenda of public programs, presented with partners throughout New York City, and organizing and circulating major exhibitions, which travel to museums internationally. We look forward to presenting many of these exhibitions in the Museum's new home." As it nears the completion of construction, the Museum is preparing to enter the public phase of its capital campaign. To date, gifts have come from foundations, businesses, and individuals, as well as New York City and State and the Federal government.

On August 5, 2011, the Board of Trustees of the Pulitzer Foundation for the Arts in St. Louis, Missouri, announced its unanimous decision to appoint Kristina Van Dyke as Director, following an intensive international search. Ms. Van Dyke, currently the Curator for Collections and Research at The Menil Collection in Houston, Texas, will begin working full-time at the Foundation on November 7, 2011. Joining the Pulitzer as it prepares to celebrate its tenth anniversary, she will work closely with Trustees and staff to oversee the exhibitions program, as well as other scholarly, artistic and community-related programming, including the contemporary chamber music series. Ms. Van Dyke succeeds Matthias Waschek, who served as Director of the Foundation for more than seven years.

NIHOTOUR Technical Study Tour 2011: Enugu City of Southeast Nigeria

On September 7, 2009, Barr. Sullivan I. Chime unveiled the logo of the centennial celebration of coal rediscovery by the geographical exploration team led by a British mining engineer, Mr. Kitson, in Enugu in 1909. Exactly 2 years after the centenary torch was ignited, the National Institute for Hospitality and Tourism (NIHOTOUR), Abuja, arrived in Enugu on September 8, 2011, on a technical study tour of the zone. The tour was named "Suitable Tourism Develop-

ment: A Catalyst for Socio-Economic Development of Tourism Destinations—The Enugu State Example." The trip was brilliantly packaged with the assistance of Museum Piece International through CEO Prince Paschal N. Mebuge-Obaa II.

The destinations visited were Timber Shed Enugu, NIHOTOUR Enugu, Nike Lake Resort, etc. The group also paid a courtesy call to His Royal Highness Igwe Julius Nnaji Odezuluigbo II of Nike in his palace. The Royal father was passionate about tourism and its benefits. He cited examples of tourism potential which included Nike Lake Resort Hotel, Ogbunike Cave, Okonko Festival of Nike, Nmanwu Festival, etc. He said that government should lead the way in this sector, which would ultimately curb the unemployment surge in Nigeria.

The goodwill messages of the director of NIHOTOUR, Abuja, Alhaji A.M. Sheriff, was conveyed through the lecturer/co-ordinator of the project, Mr. Edwin Enenta. Also, Trust H. Ogboi, Pastor Ayooluwa Olatunbosu and Rev. Sr. Ejimson Maureen on behalf of the 21 postgraduate student participants in the project thanked Museum Piece International (MPI) for her pro-activism and underpinning of the huge potentials inherent in tourism.

The CEO of MPI reciprocated by thanking the managers of the destinations visited, the Enugu state government and God the Creator for blessing the zone with wonderful tourism sites. Therefore, Nigeria government at all levels, cooperate bodies and international institutions need to support this campaign led by the promoters of this industries for its optimal utilization. Millennium Development Goals (MDGs), 20:20 vision, and peace and stability in the world in this turbulent time is attainable when we appreciate tourism as a bridge to globalization.



Opportunities

The **American Council of Learned Societies** is happy to announce that application materials for the 2011-12 African Humanities Program fellowship competitions are now available online.

To download the application documents, and for further information on this year's competition, please visit the program website at www.acls.org/programs/ahp. Queries can be directed to ahp@acls.org.

The application deadline has been moved forward this year to **November 1, 2011**. Applications may be submitted via email or by post. Late applications will not be accepted.

The African Humanities Program provides fellowships for

scholars in the humanities who are nationals of sub-Saharan African countries. Dissertation fellowships to support the final year of writing are available to scholars affiliated with institutions of higher education and research in Ghana, Nigeria, Tanzania, and Uganda. Postdoctoral fellowships are available to early-career scholars affiliated with institutions in Ghana, Nigeria, Tanzania, Uganda, and South Africa. The African Humanities Program supports research in any humanistic discipline, and invites applications from scholars working in any field in the humanities.

The **Metropolitan Museum of Art** announces the two-year **Andrew W. Mellon Postdoctoral Curatorial Fellowship**. This position will provide curatorial training and opportunities for scholarly research at the Metropolitan Museum. One of these fellowships is in the Department of Arts of Africa, Oceania, and the Americas, and it involves research and planning for a thorough curatorial survey of the Metropolitan Museum's African art collection, which is expected to result in a major publication on the permanent collection.

The Andrew W. Mellon Postdoctoral Curatorial Fellow is a full-time exempt employee of The Metropolitan Museum of Art. The position starts in September 2012. The Fellow receives an annual salary of \$46,590 plus research and travel expenses up to a maximum of \$6,000 and fringe benefits. This is a two-year fellowship. In rare instances, the Museum will consider an application for a third-year renewal.

Candidates must hold doctoral degrees in hand (or the equivalent in countries outside the United States) in art history or archaeology in a field related to one of the listed projects and conferred within five years from the start date of the fellowship (between September 1, 2007 and September 1, 2012). Candidates will be judged on their scholarly excellence and promise, as well as their interest in the museum profession.

There are no application forms. Applications must be submitted in English. Applicants must submit three complete unstapled application packages, each including the following in the order listed below:

- Name, home and present address, telephone number(s), and email address
- Cover letter addressing the applicant's interest in the fellowship position
- Full CV of education, professional experience, honors, awards, and publications
- A statement, not to exceed one thousand words, specifying the applicant's areas of research and their relationship to the Museum's collections and activities. Include relevant experiences related to the chosen curatorial project area.
- Copy of a published paper or recent writing sample
- Three letters of recommendation, at least one academic and one professional

All applications and letters of recommendation must be received by the deadline date of **November 4, 2011**. Email applications will not be accepted. Submit applications via postal mail to:

Attn: Marcie Karp

Andrew W. Mellon Postdoctoral Curatorial Fellowship Program

The Metropolitan Museum of Art

1000 Fifth Avenue, New York, NY 10028-0198

Letters of recommendation may be submitted via postal mail to the address above or emailed to

Education.Grants@metmuseum.org. Emailed letters of recommendation must be submitted on letterhead and must include the recommender's complete title and contact information. None of the letters may be from current Metropolitan Museum of Art staff. The Metropolitan Museum encourages recommenders to submit letters in English.

If you have any questions about the application procedures, contact Marcie Karp at Education.Grants@metmuseum.org

The **Metropolitan Museum of Art** is accepting applications for its 2012-13 **Art History Fellowships**. Possible African art-related fellowships include:

- The Sylvan C. Coleman and Pamela Coleman Memorial Fund Fellowships: Awarded to predoctoral and postdoctoral level scholars from the U.S and abroad for one year's study and research
- Annette Kade Fellowship: Awarded to French and German predoctoral art history students for one year's study or research at the Metropolitan Museum
- Andrew W. Mellon Fellowships: Provided by The Andrew W. Mellon Foundation for promising young scholars with commendable research projects related to the Museum's collections, as well as for distinguished visiting scholars from this country and abroad who can serve as teachers and advisors and make their expertise available to catalogue and refine the collections. Applicants should have received the doctorate or have completed substantial work toward it. Fellowships for senior scholars are also available for as short a term as one month.
- J. Clawson Mills Scholarships: Awarded for one year's study or research at the Museum or abroad in any branch of the fine arts relating to the Metropolitan Museum's collections. These scholarship are generally reserved for mature scholars of demonstrated ability.

There are no application forms. Applicants need not specify the name of a particular fellowship. Applications must be submitted in English. Applicants must submit three complete unstapled application packages, each including the following in the order listed below:

- Name, home and present address, telephone number(s), and email address
- Full CV of education, professional experience, honors, awards, and publications
- A two-part statement, not to exceed one thousand words, specifying what the applicant wishes to accomplish dur-

ing the fellowship period and detailing how the Museum's resources can be utilized to accomplish the applicant's goals

- Tentative schedule of work to be accomplished during the fellowship period with proposed starting and ending dates
- Tentative schedule of travel required during the fellowship period
- List of other fellowships or grants for which the applicant has applied in the same period
- For predoctoral applicants only: official undergraduate and graduate transcripts
- Three letters of recommendation, at least one academic and one professional

The number of fellowships awarded depends upon the funds available; the stipend amount for one year is \$40,000 for senior fellows and \$30,000 for predoctoral fellows, with up to an additional \$5,000 for travel and miscellaneous expenses. Health care benefits are included.

All applications and letters of recommendation must be received by the deadline date of **November 4, 2011**. Email applications will not be accepted. Submit applications via postal mail to:

Attn: Marcie Karp

Andrew W. Mellon Postdoctoral Curatorial Fellowship Program

The Metropolitan Museum of Art

1000 Fifth Avenue, New York, NY 10028-0198

Letters of recommendation may be submitted via postal mail to the address above or emailed to Education.Grants@metmuseum.org. Emailed letters of recommendation must be submitted on letterhead and must include the recommender's complete title and contact information. None of the letters may be from current Metropolitan Museum of Art staff. The Metropolitan Museum encourages recommenders to submit letters in English.

If you have any questions about the application procedures, contact Marcie Karp at Education.Grants@metmuseum.org

The Canadian Association of African Studies recognizes excellence in scholarship through an award established in 1989 in honor of leading demographer and one-time editor of the *Canadian Journal of African Studies / Revue canadienne des études africaines*, Joel Gregory. **The Joel Gregory Prize**, valued at \$1,000, is announced at the Annual Meeting of the Canadian Association of African Studies. Nominations are accepted in the two years preceding the conferring of the Prize. The winner of the 2010 competition (covering books published in the calendar years 2008 and 2009) was announced at the Africa Matters conference, May 5-7, 2010, Carleton University. Nominations are currently being accepted for the 2012 Prize, for books published (or to be published) in the years 2010 and 2011.

The Joel Gregory Prize is awarded to the best book published in African Studies in the social sciences and humanities, written by a Canadian, a landed immigrant, or an African who has completed a Ph D programme in Canada or has worked in a Canadian organization devoted to the promotion of knowledge of Africa.

A Committee of three distinguished scholars is appointed by the Canadian Association of African Studies to consider nominees. Publishers are expected to send three copies of their nominated book to the address below in advance of the deadline of **December 15, 2011** (for the 2012 prize).

Edited collections are excluded from the competition, but co-authored works which come under the criteria of paragraph two above are not. Multi-authored works cannot be considered, nor can textbooks, syntheses, or works which survey the field.

The criteria are as follows:

1. The work must be original and be deemed by the Committee to have a potential seminal impact on African Studies;
2. It must portray an innovative methodological approach or innovative analytical/theoretical perspective, preferably transcending individual disciplines;
3. It must be based on extensive research;
4. It must be written in a clear, accessible manner.

The address is:

Prix (2012) Joel Gregory Prize (2012)
Canadian Association of African Studies/
Association canadienne des études africaines
c/o Institute of African Studies
Carleton University
228 Paterson Hall
1125 Colonel By Drive
Ottawa, ON K1S 5B6 Canada

The Children's Africana Book Awards were established in 1991 by the Outreach Council of the African Studies Association to encourage the publication and use of accurate, balanced children's materials on Africa in U.S. schools and libraries. The jury includes Outreach Council members, specialists in K-12 curriculum development and university-based scholars. Visit the CABA webpage to learn more: www.africaaccessreview.org/aar/awards.html

Publishers of books on African themes copyrighted in 2011 are invited to review the Nomination Process Guidelines for the 2012 awards. Titles submitted for 2012 award consideration should be mailed to the award committee by **December 31, 2011**. Reviews of nominated titles are published online in *Africa Access Review*:

www.africaaccessreview.org/aar/Database.aspx

Essays on the winning titles and selected reviews are published each year in *Sankofa: A Journal of African Children's and Young Adult Literature*.

The Phillips Collection, in partnership with The George Washington University (GWU), offers a **Postdoctoral Fellowship** (www.phillipscollection.org/research) available to support research and teaching on topics in American, European, or non-Western art, including photography, from 1780 to the present. The fellow is expected to be in residence in Washington, DC, at The Phillips Collection during the fall and spring semesters throughout the term of the fellowship—July 2012 through June 2013. The Fellow will be expected to teach one undergraduate or graduate course at the Phillips' Center for the Study of Modern Art or at GWU's Foggy Bottom Campus, present at least one public lecture at the Phillips, and participate in other programs and discussions with scholars, critics, museum staff, and students at the Museum and the University during the fellowship.

The appointment carries a departmental affiliation with GWU's Department of Fine Arts and Art History and with The Phillips Collection. The Fellowship will carry a stipend. A generous benefits package is available. In addition, the fellowship will provide various university/museum privileges, including access to facilities, libraries of institutions, equipment, support staff, curators, and faculty. The Fellowship is open to untenured scholars who have received their Ph.D.s within the past five years. Preference will be given to applicants whose projects focus on subjects related to the museum's areas of collecting and reinterpret the topic via innovative methodological approaches or alternative perspectives that may cross national boundaries and art historical time periods.

Deadline for receipt of applications is **January 15, 2012**. Contact the Program Coordinator for application requirements and further details:

Program Coordinator
Center for the Study of Modern Art
The Phillips Collection
1600 21st Street, NW
Washington, DC 20009
CSMAprograms@phillipscollection.org, 202-387-2151 x286

Mobile Access to Knowledge: Culture and Safety in Africa, a research project on culture and safety in Douala, Johannesburg and Luanda, is looking for evaluators. Documenting and assessing the impact of cultural events and public art on urban safety is a pluri-disciplinary and comparative research project focusing on urban safety and security. The study is based on the analysis of innovative and reviewed cultural events and public art installations produced in three violent and unsafe African cities: Douala (Cameroon), Johannesburg (South Africa) and Luanda (Angola). Douala is the location of a major cultural event on public art and of a critical number of public installations conceived in over twenty years. Johannesburg is at the centre of a policy of urban renovation implemented through cultural initiatives. Luanda has assisted in the last seven years to a post-war cultural strategy. Informal stud-

ies have assessed the experimental capacity of those experiences of producing livability, civil cohabitation and social cohesion, among the main features of urban safety and security. Further knowledge and a pluri-disciplinary and comparative approach is needed to acknowledge the role and the impact of cultural events and public art on urban safety and security.

The research starts in December and ends at the end of 2013; it develops a methodological framework, it maps case studies in the three cities, and it produces a final comparative analysis.

The research team is looking for external evaluators (scholars, artists, researchers, policy-makers) who can offer their personal view on culture and safety and on the project outputs and who can contribute with their expertise to improve the development of the study and its application in policy making.

Please show your interest in the research project by visiting the website www.snis.ch/node/1100 and by writing an e-mail to the project coordinator Davide Fornari davide.fornari@supsi.ch

Mobile Access to Knowledge is promoted by SUPSI University of Applied Sciences and Arts of Southern Switzerland, it is conceived and supported by lettera27 Foundation, and it is co-funded by the Swiss Network for International Studies.



Obituaries

Justine Mayer Cordwell March 24, 1920 - June 27, 2011

Justine Mayer Cordwell was born in Berkeley, California. Her family moved to Chicago, and she graduated from Lakeview High School in 1938. She studied at the Art Institute of Chicago and at the University of California, Berkeley, and she worked on her doctorate at Northwestern University under Melville J. Herskovits, who founded the school's Program of African Studies. She graduated with a PhD in Anthropology from Northwestern in 1952.

As a young graduate student in 1948, Cordwell went to Nigeria to study and subsequently became a renowned expert on Yoruba art and culture. She won a Rockefeller Fellowship for her fieldwork in Africa.

Cordwell taught at Northwestern and the City Colleges. Among her many contributions to scholarship, she co-wrote the book *Fabrics of Culture: Anthropology of Clothing and Adornment* (1980) and edited the book *The Visual Arts: Plastic and Graphic* (1979). In 2011, she published a working paper titled "Melville Herskovits and the Visual

Arts” on Northwestern’s Program of African Studies website. She also donated thousands of photographs from her African sojourn to Northwestern. Into her late 80s, Cordwell helped curate exhibits on African art and textiles at Northwestern and Loyola University.

Cordwell died while reading in her Lincoln Park, Chicago home. She is survived by her sons Colin and Ian, and four grandchildren. Her daughter, Claire, died before her, as did her husband, John Cordwell.

Ekpo Eyo **1931 - May 28, 2011**

Professor Ekpo Eyo, OFR, PhD, eminent archaeologist and anthropologist, passed away on the evening of Saturday, May 28, 2011, in Maryland. He was 80 years old. He is survived by his wife Augusta, two sons, daughters-in-law, and grandchildren.

Eyo was the first and only Nigerian Director of the Federal Department of Antiquities (1968–1979); first Director General, National Commission for Museums and Monuments (1979–1986); and Professor of African Arts and Archaeology at the University of Maryland, College Park (1986–2006). During his years as a professor of art history and archaeology at the University of Maryland, College Park, he directed archaeological field work at three important Nigerian sites: Ile-Ife, Owo, and Ikom. He reported the findings of those expeditions and his further research in the *Unesco Courier*, the *West African Journal of Archaeology*, *Africa Heute*, *Insight: The Quarterly of World Affairs*, *African Arts* and other journals.

Eyo’s work involved the continuing on-site study of the monoliths of the Cross River region of eastern Nigeria, and he published several books on this, and other, topics. His most recent book, *From Shrines to Showcases: Masterpieces of Nigerian Art*, was published in 2010. His books also include *Two Thousand Years of Nigerian Art*, and, with Frank Willet, he co-authored *Treasures of Ancient Nigeria: A Legacy of Two Thousand Years*. Over the past few years, he completed a manuscript (unpublished to date) on the royal arts of Owo.

In his lifetime, Professor Eyo served as the Vice President of the Advisory Council of the International Council of Museums (ICOM) and of UNESCO’s Committee on the Creation of the Convention on The Illicit Transfer of Cultural Property (1970) and the Preservation of World Cultural Property (1974). He was a trustee of the Leakey Foundation for Research into the origins of man.

He was honored by the International Council of Museums (ICOM) in 1980 at its meeting in Mexico as a Fellow. In 1980, the Federal Government of Nigeria decorated him with the national award of Officer of Federal Republic (OFR). In 1984, Professor Eyo was named Smithsonian Regency Fellow, and in 2004 the Arts Council of African Studies Association (ACASA) presented him with a Lead-

ership Award at the 13th Triennial Symposium on African Art at Harvard University.

Norman Paul Hurst **July 23, 1944 - July 27, 2011**

Norman Paul Hurst, 67, of Cambridge and Newton, Massachusetts (AB Harvard ‘66), lost a lengthy battle with cancer at his home in Newton on July 27, 2011. Hurst was one of the foremost art dealers and certified appraisers of non-Western art and antiquities. He was nationally and internationally respected for his professional expertise and loved for his kindness and gentle nature.

For over 30 years, Hurst was the proprietor of Hurst Gallery in Cambridge, Massachusetts. The Gallery has been a unique fixture in Harvard Square, where Hurst introduced countless patrons to the beauty and significance of non-Western art. The scholarly catalogs of specialized exhibits published by Hurst Gallery, many of them authored by Hurst himself, have been circulated worldwide and constitute a significant contribution to the study of the field. In addition, Hurst served as a consultant to both museums and to private art collectors, providing appraisals, planning exhibitions, and advising on the development of collections. He was one of a handful of appraisers with expertise in the arts of Asia including China, India, and Japan; Graeco-Roman, Egyptian, and Middle Eastern antiquities; American Indian, Eskimo, and Pre-Columbian art; African art; and art and artifacts of the Pacific Islands.

Hurst was a member of the International Society of Appraisers and the Appraisers Association of America, organizations in which he earned special certification for his expertise in non-Western arts. Hurst was also an active member of the Antique Tribal Art Dealers Association (where he was one of four founding members), The Appraisers’ Registry of New England, LLC, the New England Museum Association, and the Pacific Art Association. He was a supporter of many museums and cultural organizations across New England.

Hurst was the devoted husband of Katherine Burton Jones, loving stepfather to Gregory Burton Garmil, and beloved son of Elaine Hurst and the late Jefferson Hurst of Albany, Oregon. Hurst is also survived by two sisters: Anne Dewey of Portland, Oregon, and Susan Derrickson of Lebanon, Oregon. He was a much admired and inspirational uncle to Alex Dewey of Palo Alto, California and Lydia Dewey of Portland, Oregon.

Ivan Karp **1943 - September 17, 2011**

Ivan Karp, a National Endowment for the Humanities Professor at Emory University, passed away on September 17. Ivan was a voracious reader and rigorous thinker, always open to new approaches and critical debates in the

fields of anthropology, museum studies, and beyond. For many of us he was an unfailing and generous mentor. Many more of us saw him as larger than life, but truth be told, that would be the petite view of him. His infectious laugh, his passion for ideas, and his love of food, drink and enlightened conversation embraced a large circle of friends and colleagues.

At Emory University Ivan and his partner in life, Professor Corrine Kratz, co-directed the Center for Public Scholarship, dedicated to the idea that intellectual work must engage not only academics, but larger publics as well. For over a decade the Center has fostered a dynamic and ongoing collaboration between Emory University and various museums, universities, and other institutions in Cape Town, bringing together students and faculty from South Africa and Atlanta in this shared enterprise.

Ivan's commitment to public scholarship was honed from 1984 to 1993 at the Smithsonian Institution prior to taking up his professorship at Emory. As Curator for African Ethnology in the Department of Anthropology at the National Museum of Natural History he further developed his passion for African arts and material cultures. In 1988 he conceptualized and convened a symposium on African material culture at the Rockefeller Center in Bellagio, Italy. This symposium brought together Africanists from the humanities and social sciences, from Africa, Europe, and the United States, to share new perspectives and theoretical approaches to these studies.

While at the Smithsonian Ivan began his systematic study of the representation of non-Western cultures in museum exhibitions and the interrogation of museum practices more broadly. He implemented many insights from this work as a key member of the team that developed the new permanent exhibition, *African Voices* (1999), at the National Museum of Natural History. Through the past two decades Ivan served as a consultant on many other museum projects across the United States.

At the Smithsonian Ivan was the intellectual catalyst and convener for two innovative international conferences that led to co-edited anthologies: *Exhibiting Cultures: the Poetics and Politics of Museum Display* (1991) and *Museums and Communities: The Politics of Public Culture* (1992), which continue to shape thinking in the field. Later at Emory he extended his work on museum cultures and practices, lectured widely, delivered papers and served as a discussant on conference panels, and published extensively in a rich variety of journals. The final co-edited volume of his museum trilogy, *Museum Frictions: Public Cultures/Global Transformations*, appeared in 2006. This book followed a series of meetings beginning in 2000 in New York, followed by Buenos Aires, Cape Town and Bellagio that looked at the place of museums in new global contexts and the frictions generated from globalizing processes.

Throughout his career Ivan maintained a serious commit-

ment to the study of African religions and systems of thought and to ethnographic inquiry worldwide. He co-edited two important book series: "African Systems of Thought" (with Charles Bird) for Indiana University Press, and the "Smithsonian Series in Ethnographic Inquiry" (with William Merrill) for the Smithsonian Institution Press. With his extraordinary intellectual prowess Ivan had that rare ability to recognize and engage new ideas and to support and encourage creative and innovative work in the field.

But for many of us in ACASA, the legacy rests with his thinking about museums and African art. When walking through an exhibition with Ivan we participated in a state-of-the-art clinic that injected praises for artists and cultures combined with potential cures for curators, designers, and educators. We all learned. His scholarship and friendship will be remembered.

Mary Jo Arnoldi and Doran H. Ross

Francine N'Diaye **1928 - July 25, 2011**

Ethnologist and historian Francine N'Diaye has passed away. From 1968 to 1994, she was in charge of the African Department at the Musée de l'Homme in Paris. She was formerly a professor of art history at the Ecole National des Beaux-Arts in Dakar, Senegal. Her publications about African art include *African Masterpieces from The Musée de l'Homme* (1985, co-authored with Susan Mullin Vogel).

Emmanuel Nsama **December 1941 - July 2011**

Zambian visual arts suffered a great loss when one of its iconic art lecturers and religious painters, Emmanuel Nsama, died at age 70 following a sudden bout of high blood pressure after a normal day of work (at home) and tending to his backyard garden in July. He was put to rest at Kitwe's Chingola Road cemetery after an artistic career spanning well over 50 years.

From 1964 to 1965, he was trained at the now defunct Africa Literature Centre (ALC) in Mindolo, Kitwe, alongside the fabled Akwila Simpasa of the "ntoba mabwe" fame in the traditional way of how artists used to aid the church's literature to communicate the scriptures graphically and convincingly. ALC was the art school where Nsama would later spend an illustrious career in the faculty. He became assistant lecturer under Canadian artist and director of the Art Studio, Marjorie Murray, before leaving for further studies in a two-year advanced art programme at Sheridan College in Canada from 1966 to 1968. Nsama returned to ALC as lecturer in 1970. Through the 70s he worked as a senior lecturer, and from 1979 to 1987 he was head of the art department. As a lecturer at ALC, Nsama was well-rounded; he taught painting, photography, graphic design

and textile design.

In the 60s, Nsama was among the first Zambians to depict Biblical characters with African features. He spent much of his later years dedicated to painting Bible scenes by commission in churches as well as teaching screen printing and batik techniques to willing apprentices. Still prolific until his untimely death, the artist has left over 200 Christian-themed paintings of which his daughter and administrator Mercy Mwansa, also an artist, intends to organize a retrospective exhibition.

Among some key figures that have passed through the tutelage of Nsama are the likes of graphic designer and logo maestro Tom Mbumba, the artist behind the last two Zamtel logos before the LAP Green Network takeover; Lawrence Yombwe, the influential Livingstone-based artist; and Roy Kausa, seasoned critic and contemporary Zambian art historian.

Nsama is survived by his wife Ireen whom he married in 1963, and with whom he has seven children and 16 grandchildren. Among his earliest collectors is hotelier, art patron, and formerly voracious art collector Gaudensio Rossi.

Twins Seven Seven 1944 - June 16, 2011

Artist, singer, musician, actor, writer, and poet Twins

Seven Seven has died at age 67. He passed away at the University College Hospital, Ibadan, Nigeria, where he was admitted after having a stroke.

Born Prince Taiwo Olaniyi Oyewale-Toyeje Oyelale Osuntoki in 1944, the artist chose the pseudonym Twins Seven Seven as a reference to his birth: He was the sole survivor of a line of seven sets of twins.

Twins Seven Seven's career began in the early 1960s, and he has since become the most famous representative of the renowned Oshogbo School. He first encountered the graphic arts and painting in 1964 when he met a group of artists known as the Mbare Mbayo Group. Twins Seven Seven began by drawing on paper; throughout his career, drawing and engraving remained central to his work. With the exception of a few paintings which represent "profane" themes, Twins Seven Seven's artistic production reflects the cosmology and mythology of Yoruba culture.

In recognition of his contribution to the promotion of dialogue and understanding among peoples, particularly in Africa and the African Diaspora, Twins Seven Seven was named a UNESCO Artist for Peace in 2005.

His work has been shown in numerous exhibitions throughout the world, notably at the Centre Georges Pompidou, the Contemporary Arts Museum Houston, the Museum of Modern Art in New York, the National Museum of African Art in Washington, DC, and the National Gallery of Modern Art in Lagos.



Triennial participants at the ACASA awards ceremony in Los Angeles on Friday, March 25, 2011.



Join ACASA

ACASA:

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

ACASA membership allows you to:

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

ACASA membership rates:

When you renew for a three-year period you'll receive a 10% discount off the renewal price.

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

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

Memberships run on the calendar year (January-December). Anyone wishing to join ACASA or to renew a membership can access the form by visiting:

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



About ACASA

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

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

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

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

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

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

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ACASA Newsletter Back Issues

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