



ARTS COUNCIL OF THE AFRICAN STUDIES ASSOCIATION

The Arts Council of the African Studies Association
 Newsletter, Volume 85, Spring 2010

NEWSLETTER

ACASA Board of Directors

- Jean Borgatti, President (term ends 2011)
- Bill Dewey, Past President (term ends 2011)
- Steven Nelson, Vice-President (term ends 2011)
- Carol Magee, Secretary/Treasurer (term ends 2012)
- Joyce Youmans, Chief Newsletter Editor (term ends 2012)
- Karen Milbourne (term ends 2012)
- Monica Visona (term ends 2011)
- Chike Okeke Agulu (term ends 2012)
- John McCall (term ends 2011)
- Allen F. Roberts (term ends 2011)
- Ruth Simbao (term ends 2012)

All correspondence regarding membership information and payment of dues should be directed to:

Carol Magee
 ACASA Secretary/Treasurer
 Dept. of Art
 University of North Carolina
 CB 3405
 Chapel Hill, NC 27599-3405
 Email: cmagee@email.unc.edu

















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 conferences and symposia, new publications, exhibitions, job changes, fieldwork, and travel. The next ACASA Newsletter will be Fall 2010. Please send news items by September 15, 2010, to:

Joyce Youmans, Chief Newsletter Editor
 joyceyoumans@yahoo.com

Deadlines for Submission of News Items for the 2010 Newsletters:

- Fall 2010 September 15, 2010
- Winter 2011 January 12, 2011
- Spring/Summer 2011 May 11, 2011

Presidential Notes		2
Message from the Editor		2
Triennial 2012 Theme and Guidelines		3
Calls for Papers & Essays		5
Exhibitions		8
Current Publications		10
Media & Internet Resources		12
Picture This		14
Member News		15
Awards		16
Announcements		16
Opportunities		19
Calls for Participation		21
Obituaries		21
Join ACASA		22
About ACASA		23

Acknowledgement: Graphics featured in the headings 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

This month the official call for panels and papers for the 2011 Triennial will be going out, and, from the planning point of view, we are coming into the homestretch. Committees are in place and President-Elect Steven Nelson and his cohorts in Los Angeles have been hard at work to organize the venue, the accommodations, the transportation, the speakers (not to be announced just yet), the program....

The most important remaining ingredient? You. The Triennial has been a rallying point for those of us interested in expressive culture for the last 45 years, although not many who were at the inaugural Triennial in 1968 will be traveling to Los Angeles in 2011. There will be a few more who attended the 1971 Triennial in Cambridge, Massachusetts, at Harvard's Peabody Museum (with its wonderful, but since renovated-out-of-existence, Victorian-era oak commodes with overhead flushing mechanisms)—my first Triennial—and still more of those who attended the next one hosted by Columbia University. (I was in Africa that time around.) I have not missed a Triennial since then and have watched our field grow, morph, metastasize....

What impressed me most about African art history when I was a neophyte was how much respect younger scholars were given by the veterans (and this contrasted rather sharply with other areas of art history at the time—I can't speak for the anthropologists), and certainly it is our goal today to continue a tradition of being welcoming to our graduate students and our younger scholars.

ACASA (not necessarily representing the field, though we might like to think it does) has also tried to be inclusive of African and Diaspora scholars, providing courtesy memberships to those resident in Africa, Latin America, and the Caribbean in particular, and, though it was 'a hard row to hoe' (from both sides), to those scholars who stretched the boundaries of the field from what is now euphemistically referred to as 'canonical' African art to modern tradition-based art (even if made with plastic dolls and lurex) and African modern/contemporary art.

I don't think anyone would question our support of the total African art scholarly community these days, in all its diversity. In Triennial terms, however, we have to make that support actual rather than theoretical and provide funding to help our African and Diaspora colleagues and students attend. Steven Nelson estimates \$3,500 as the funding needed to cover all expenses for a colleague coming from Africa. We are not likely to be able to fund many individuals at this level. However, we will try to give at least partial subventions to assist people giving papers, as we have done in the past. And that is the point of this message: We need everyone's help. I have personally raised approximately \$750 through the sale of duplicate copies of difficult-to-find books and cultural artifacts. Phyllis Galembo

has created an edition of 50 digital prints (Haitian subject, 10 x 10") that she is selling to raise money to assist Haitian programs. She is willing to offer 5 of the prints for \$100 each to ACASA members, as a donation to ACASA. I've already committed myself to buy one!

Are there other individuals who would like to help us raise travel funds for colleagues through such in-kind efforts? At the Boston Triennial, graduate students opened their homes to fellow graduate students. Is this a possibility in Los Angeles? Are there public-spirited citizens—Africanists at the University—who would be willing to host an African colleague to help defray expenses?

Current members, past members, friends, collectors and dealers—all of you who are part of the community interested in African expressive culture—expect to get a request from ACASA asking for your help. Keeping as many members participating as we can is an important goal for our organization. Visit our website, www.acasaonline.org, for details about how to donate as well as the various funds we maintain: an endowment, the Sieber Dissertation Award Endowment, the Triennial travel fund, and a general Triennial fund. Donations earmarked for these funds may be sent to Carol Magee, our Secretary/Treasurer, at her university address: Department of Art, University of North Carolina, CB 3405, Chapel Hill, NC 27599-3405.

—Jean Borgatti, President



Message from the Editor

This Newsletter includes updated information about the 2012 Triennial in Los Angeles. Other items that may be of particular note are details about the Arts Council of the African Studies Association Sieber Dissertation Award and the 2011 Arnold Rubin Outstanding Book Award (both located on page 19 in the "Opportunities" section).

Thank you, as always, to everyone who contributed items to this Newsletter. I also would like to thank those who sent photos for the new "Picture This" section, and David Riep for gathering the photos and designing the ACASA logo featured on the first page. David and I encourage members to submit photos for future Newsletters. (Please see the "Calls for Participation" section on page 21 for details.)

The next Newsletter will be published in the fall, with a September 15th deadline for item submissions. I hope everyone has a nice summer.

—Joyce Youmans, Chief Newsletter Editor

FIFTEENTH TRIENNIAL SYMPOSIUM ON AFRICAN ART

AFRICA AND ITS DIASPORAS IN THE MARKET PLACE: CULTURAL RESOURCES AND THE GLOBAL ECONOMY

The ACASA Triennial program committee of Rowland Abiodun, Christa Clarke, Carol Magee, Doran Ross (chair), and Jessica Winegar has selected the proposal of Pamela Allara as a core theme for the Fifteenth Triennial Symposium on African Art to be held at the University of California, Los Angeles, March 23 to 26, 2011.

The core theme of the 2011 ACASA symposium examines the current status of Africa's cultural resources and the influence—for good or ill—of market forces both inside and outside the continent. As nation states decline in influence and power, and corporations, private patrons and foundations increasingly determine the kinds of cultural production that will be supported, how is African art being reinterpreted and by whom? Are artists and scholars able to successfully articulate their own intellectual and cultural values in this climate? Is there anything we can do to address the situation?

Within this broad sweep the Triennial Program Committee has identified a number of potential panel and roundtable topics that might provoke interest. They include:

- Publications and market driven scholarship
- The museum industry, the branding of artists, and creating a canon
- Funding of research initiatives: opportunities and challenges
- Selling contemporary art in Africa: artists, galleries, patrons
- Forging traditions: the mass production and commodification of classic genres
- Auctioning Africa from the 19th c. to the present day: cultural property and the market place
- Hiring, promotion, and tenure in downsizing economies
- Public vs. private sectors in the valuation of African art
- Copyrights and fees for intellectual and cultural property
- Tourism and the packaging of African expressive culture

Of course, this list is meant to be suggestive and not exhaustive, and submissions on any topic beyond the core theme are also welcome.

GUIDELINES FOR SUBMISSIONS FOR THE FIFTEENTH TRIENNIAL ON AFRICAN ART

The program committee encourages the submission of panels with four twenty-minute papers plus a discussant and roundtables with a maximum of eight ten-minute presentations. Proposals for panels and roundtables seeking participants will be posted on the ACASA listserv as they are received. Proposals for individual papers seeking a panel will be matched appropriately or will be grouped in general panels. Regardless of panel, roundtable, or paper, all proposals must include the following:

1. Title
2. A proposal abstract not to exceed two hundred words
3. Media requirements (Powerpoint, video, etc.)
4. Full contact information including mailing address, phone, and email address of the presenter

Participants may present one paper only but may serve as a discussant on another panel or serve as a presenter on a roundtable. All proposals should be sent to program chair Doran H. Ross at dross@arts.ucla.edu. The deadline for panel and roundtable proposals seeking participants is November 15, 2010, and the final deadline for fully composed panels and roundtables and individual papers is December 15, 2010. As a reminder, all presenters at the Triennial must be members of ACASA prior to acceptance of their proposal.

TRAVEL SUPPORT AND STIPENDS

A limited number of grants for up to \$2,000 will be awarded to presenters who apply and are traveling from Africa and the Caribbean. Likewise, a limited number of \$500 travel stipends will be awarded to graduate students. To apply, simply indicate with your paper proposal your interest in travel support and your point of departure for Los Angeles.



Dialogues: A Postgraduate Symposium on Visual Arts and Culture

University of Johannesburg
October 1 - 2, 2010

The South African Visual Arts Historians (SAVAH) is pleased to announce a postgraduate student symposium to be held at the Faculty of Art, Design and Architecture at the University of Johannesburg from Friday, October 1, to Saturday, October 2, 2010. Recent SAVAH conferences have served as platforms for critical debates on the disciplines of art history and visual arts studies by interrogating the ways in which these essentially Western disciplines are being (re)written and studied in South Africa in relation to South Africa's status within a wider African and global discourse. SAVAH would like to extend this enquiry by gauging the field of play as it relates to the research postgraduate students are doing. The symposium thus aims to serve as a platform for postgraduate students to present their research in a supportive environment in order to stimulate intellectual and creative dialogue, and to network and exchange ideas with other students and academics.

We invite proposals based on current or planned research from postgraduate students in the fields of history of art, visual culture studies, fine arts, architecture, design, heritage studies and related fields which are relevant to the topic of the symposium. There are various possibilities in terms of the format of presentations, including formal papers (max. 20 min.), short seminars, poster presentations, and round-table discussions relating to current research, proposed research, or research work-in-progress. The call is open to students working both with theoretical and practice-led research.

Short proposals (max. 500 words) indicating the preferred format of presentation (paper, seminar, poster, round-table discussion) must be submitted via email in WORD or PDF to n.makhubu@ru.ac.za or r.simbao@ru.ac.za by **July 30, 2010**. Please include your institutional affiliation and degree for which registered. The organising committee will send out acceptance notifications and more information by early August 2010.

Organizing Committee:

Dr. Federico Freschi (SAVAH Chairperson; Senior Lecturer, History of Art, Wits School of Arts, University of the Witwatersrand)

Karen von Veh (SAVAH Ex-Officio Chairperson and Membership Secretary; Senior Lecturer, History/Theory of Art, University of Johannesburg)

Nomusa Makhubu (SAVAH Student Network Co-ordinator; Lecturer, Art History and Visual Culture, Rhodes University)

Prof. Ruth Simbao (SAVAH Student Network Co-ordinator; Associate Professor, Art History and Visual Culture,

Rhodes University)

Landi Raubenheimer (SAVAH Secretary; Senior Lecturer, Theory of Art, University of Johannesburg)

20th Annual Conference of Archaeological Association of Nigeria (AAN)

Theme: Archaeology, Creativity, and Heritage Management in Nigeria

University of Nigeria, Nsukka

November 21-24, 2010

Sub Themes:

1) Archaeology

- * Archaeology in Diaspora: Origin, Development, Norms and Practices
- * Stone Age Archaeology
- * The Domestication of Plants and Animals
- * The Age of Metals
- * Quaternary Geology and Paleo-environmental Studies
- * Settlement Patterns and Urbanization
- * Public Archaeology, Information Technology and Communication
- * Ethno-archaeological Studies

2) Creativity

A. Indigenous Knowledge

- * Sociology of Knowledge
 - * Indigenous Plants and Their Medicinal Values/Properties
 - * Indigenous Medicare system
 - * Indigenous Life-Stock Production and Management
 - * Traditional Music and Dance (Ethno- Musicology)
- ###### B. Indigenous Technology
- * Iron-working Technology, Food-processing and Wine Tapping, Traditional Building Technology and Aesthetics (Mural Paintings)
 - * Indigenous Film Making
 - * Traditional Communication

3) Heritage Management

- * Heritage Conservation and Management
- * Cultural/Heritage Management and Preservation
- * Tourism

In view of the recognition that the above sub themes are not exhaustive of the broad theme of the conference, the organizers welcome papers in other related issues of Archaeology, Creativity and Heritage Management as well.

Send abstracts of not more than 200 words to aanc2010nsukka@yahoo.com

Extended deadline for submission of abstracts and panel proposals: **July 30, 2010**

Submission of conference paper: October 29, 2010

For further inquiries, do not hesitate to contact us:
Archaeological Association of Nigeria, 2010
University of Nigeria

Nsukka – NIGERIA
aanc2010nsukka@yahoo.com
mec_okonkwo@yahoo.com
www.tournija.blogspot.com

Michigan State University Press is pleased to announce that the journal **Northeast African Studies** will resume publication in 2010.

The journal seeks to publish scholarly articles on all aspects of Northeast African studies, including but not limited to works in the social sciences and humanities, and we invite submissions to be considered for publication. We particularly welcome contributions that rethink established debates and paradigms in the field, address issues with comparative implications for scholars of other world regions, or draw upon new or underutilized source materials and disciplinary methodologies. For information on upcoming issue themes, please visit msupress.msu.edu/journals/neas/

We consider Northeast Africa to include the Nile Valley, the Red Sea, and the lands adjacent to both, and so invite articles on patterns and processes that characterize the region as a whole. We hope to make Northeast African Studies an essential journal not only for other area specialists but also for those engaged in comparative and transnational studies.

We will actively encourage submissions from Africa-based researchers, as well as papers based on collaborative research by African and overseas scholars.

For submission details, please visit msupress.msu.edu/journals/neas/

Published by Kentucky State University on a bi-annual basis, a new peer-reviewed journal titled **Notes and Records: An International Journal of African and African Diaspora Studies** has been launched.

The journal is primarily devoted to publishing original studies related to the linkages and relationships between Africans and the African Diaspora. The journal aims to focus on the varied webs of connections between Africans and the African Diaspora in an interdisciplinary approach. Studies related to history, politics, culture, literature, gender, music/dance, globalization, war, resistance, and civil rights movements that illuminate the varied experiences of Diasporic people are welcome.

Submission and review process: *Notes and Records* is solely a peer-reviewed journal. Manuscripts should be prepared double-spaced, using font size 12 Times New Roman. Our in-house referencing and citation style is the Chicago Manual format.

Article submissions on topics related to African Studies

should be sent to electronically to:
Raphael Chijioke Njoku
Department of History/Dept. of Pan-African Studies
University of Louisville
Louisville Kentucky, USA
Email: rc.njoku@louisville.edu

Article submissions on topics related to African Diaspora Studies should be sent to:
Matt Childs
Department of History
University of South Carolina, USA
Columbia, SC 29208
Email: childsmd@mailbox.sc.edu

All book reviews and review articles should be sent to:
Tiffany F. Jones
Department of History
California State University, San Bernardino
5500 University Parkway, SB335
San Bernardino, CA=AO 92407-2397, USA
Email: tjones@csusb.edu

All correspondence should be addressed to:
Notes and Records
Managing Editor
Division of Behavioral Sciences and Social Sciences
Kentucky State University
Frankfort, KY
Email: egbunam.amadife@kysu.edu

Please visit our website which is still under construction at: www.kysu.edu/NotesAndRecordsJournal

The University of Chicago Press and the Bard Graduate Center (BGC) have announced a partnership to publish **West 86th: A Journal of Decorative Arts, Design History, and Material Culture**.

The new biannual journal, which takes its name from the BGC's New York City address, will be an international forum for research exploring the content, meaning, and significance of objects in their cultural and historical frameworks. It replaces *Studies in the Decorative Arts*, which the BGC had published for 17 years.

As with its predecessor, *West 86th* will maintain the highest standards of scholarship and technical production. It will present an open and interdisciplinary approach, seeking the valuable input of design, art, and architecture historians; scholars of film, fashion, and material culture; as well as archaeologists, sociologists, and anthropologists. The aim is to analyze objects from a wide variety of perspectives in a forum where shared and differing approaches are respected. Content will include scholarly articles, review articles, and primary source translations, along with book, catalogue, and exhibition reviews.

"The visual and material history of all cultures has never

been more prominent in academic life, yet this field of study remains fragmented and problematic,” said Dr. Paul Stirton, Associate Professor at the BGC, who will serve as the journal’s editor-in-chief. “It is the aim of *West 86th* to be an inclusive forum that encourages scholarship from across disciplines of objects from all cultures and all time periods.”

Scholars interested in the decorative arts, design history, and material culture are invited to submit material that explores the content, meaning, and significance of objects in their cultural and historical frameworks. The journal embraces all aspects of design, including engagement with:

- Designers, artists, craftworkers, and makers
- Style, taste, and consumption
- Design, technology, and industry
- Dress and fashion
- Customs, manners, and rituals
- Architecture and landscape design
- The vernacular and popular culture

There are no restrictions as to media, culture, era, or geographic location.

West 86th will publish in print and online twice yearly, beginning in spring 2011 with volume 18:1 (picking up where *Studies in the Decorative Arts* terminated). The online edition will incorporate supplemental digital material integral to the articles. Online subscriptions will include recent back issues of *Studies in the Decorative Arts*.

West 86th has an international advisory board of consulting editors and a rigorous double-blind review system. For more submission information, visit:

www.bgc.bard.edu/west86th or
www.journals.uchicago.edu/page/wes/instruct.html.

Contact: Kevin Stacey / 773-834-0386 /
kstacey@press.uchicago.edu

Early Modern Women: An Interdisciplinary Journal (EMWJ), www.emwjjournal.umd.edu/index.shtml, invites submissions to an interdisciplinary Forum on Early Modern Women and Memory, slated for publication in Volume 6 (2011).

What is the relationship between women and memory? Are there gendered ways of remembering and forgetting the past? How were women’s memories represented in early modern culture by men and by women? Which aspects of women’s history have not been remembered? How did members of different religions, classes, and ethnicities shape both their own individual memories and also cultural memory? How does the gendered experience of their religious customs influence the relations of women and memory? How did women’s material culture – their writings or their commissions for tombs – produce public and private memory? Which memory guides did women

use? Which memories were privileged? Did women have special, perhaps secret, places – lockets, combs, cabinets, receipt collections – where they kept memories of past events, relationships, or even religious experiences? Do different genres - autobiography, portraiture, and chronicles, among others – secure different types of memory? Did women record false memories? Do their memories conflict with those of others? What were the perils for women of looking back? Did early modern memories differ from medieval or modern ones? Were early modern memories fragmentary, like collages? Did they conform to certain preexisting genres? How have modern scholars dealt with the memories of early modern women?

We invite submissions that address these issues, structured in the form of a brief essay. Forum contributions should not exceed 1300-1500 words for the body of the text (and should not exceed 2500 words with footnotes). Please refer to the Journal’s style guide (see submissions page) for the correct footnote form. We accept analyses in all disciplines, but those with an innovative approach that cross disciplines and national borders are especially welcome. Editors will accept submissions as e-mail attachments to emwjjournal@umd.edu.

The deadline for submissions is **September 24, 2010**.

Please feel free to contact the journal at emwjjournal@umd.edu with any questions.

Early Modern Women:
An Interdisciplinary Journal
Center for Renaissance & Baroque Studies
Taliaferro Hall 0139
University of Maryland
College Park, MD 20742-7727 USA tel: 301-405-6830
fax: 301-405-0956

Preternature: Critical and Historical Studies on the Preternatural is currently accepting manuscripts and book review requests/suggestions. *Preternature* is an interdisciplinary, peer-reviewed journal housed at The Pennsylvania State University, and published in Oxford, England.

Formerly known as the *Journal for the Academic Study of Magic*, *Preternature* publishes original scholarship and texts in edition/translation on magics, the occult, spiritualism, demonology, monstrophy, and the “preternatural” in all its cultural, historical, anthropological, artistic, literary, and folkloric iterations. Submissions pertaining to any time period and to any geographic area are welcome, though the language of publication is English.

Contributions should be roughly 8,000-12,000 words, including all documentation and critical apparatus. If accepted for publication, manuscripts will be required to adhere to the Chicago Manual of Style, 15th edition (style 1, employing footnotes).

For more information, consult www.preternature.org.

Queries about submissions, queries concerning books to be reviewed, or requests to review individual titles may be made to the Editors:

Peter Dendle
Department of English
The Pennsylvania State University, Mont Alto
pjd11@psu.edu

Kirsten C. Uszkalo
English and Digital Humanities
University of Illinois at Urbana-Champaign
circe@ufies.org

Richard Raiswell
Department of History
University of Prince Edward Island, Canada
rraiswell@upei.ca

Preternature is sponsored by the Office of the Vice President for Commonwealth Campuses and the Department of Anthropology, College of the Liberal Arts, at The Pennsylvania State University.

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

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

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

must include an abstract before they will be considered for review.

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

If you have any further questions, you may contact the editors at ufahamu@gmail.com or access our website at www.international.ucla.edu/africa/ufahamu/.

Africa Spectrum seeks articles for publication. The journal recently has undergone major changes, and is now published open access (with a printed issue still available) and 'English only'. It is ISI/SSCI rated. The last special issue on power sharing has been particularly well received. Individual articles are now downloaded over 1,000 times, something difficult to achieve via more traditional journals.

For more information about *Africa Spectrum*, visit hup.sub.uni-hamburg.de/giga/afsp



Exhibitions

Through African Eyes: The European in African Art, 1500 to Present

Detroit Institute of Arts

www.dia.org/

April 18 - August 8, 2010

This exhibition explores the artistic consequences of the variations and dynamics of cultural exchanges between Africans and Europeans over 500 years, making it the broadest analytical overview on the subject to date. *Through African Eyes* will illustrate how African artists from diverse cultures have used and continue to use visual forms to reflect their particular societies' changing attitudes toward Europeans, as the latter evolved from stranger to colonizer to the more inclusive Westerner.

The exhibition features 100 of Africa's finest three-dimensional artworks and utilitarian objects executed in wood, ivory, metals, and textiles in diverse materials from the holdings of the Detroit Institute of Arts (DIA) and other leading American and international museums and private

collections. The DIA is the opening venue.

Through African Eyes will offer broad insights into various strategies that diverse African cultures have employed to engage the European outsider. In particular, it will explore Africans' delicate balancing of assimilation and confrontation of European culture when stimulated by shifts in the relationship. Moreover, the exhibition will show that dynamic cultural exchanges that occurred not only produced new African art forms but also stimulated new social values and modes of governance.

Through African Eyes rests on the premise that African perceptions of the European over time were neither monolithic nor static. It recognizes that many African societies alternately incorporated, rejected, and transformed elements of European cultures. By examining evolving trends in African use of European objects in particular cultures, the exhibition addresses the complexity of African responses to the European presence, presenting exciting new interpretations of this cultural dialogue.

By contextualizing African works that imitate, distort, criticize, or poke fun at the white "other," *Through African Eyes* will raise compelling questions: for instance, when is parody humor, and when is it a form of resistance against Western domination? The exhibition casts the European as the cultural "other" and this reversal of the usual Eurocentric perspective suggests the exhibition will be sobering and thought-provoking. African voices will permeate the exhibition and its interpretive strategies to insure that its intellectual conclusions are reinforced by opinions expressed by Africans.

A 200-page exhibition catalogue will include essays by recognized experts and numerous color and black-and-white illustrations that will expand on the ideas conveyed by the exhibition.

Transitions: Paul Emmanuel

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

www.nmafa.si.edu/index2.html

May 12, 2010 - August 22, 2010

In *Transitions*, South African artist Paul Emmanuel employs various media, including photography and film, to reveal layered visions concerned with his identity as a young white male living in post-apartheid South Africa. It comprises a series of drawings made with a blade on photographic paper that contemplate manhood and the transitions an individual goes through in society. An adjacent video installation explores the liminal moments of transition, when a young man either voluntarily or is forced to let go of one identity and take on a new identity as property of the state. The exhibition raises questions about what one actually witnesses in such rites of passage and how these and similar "rituals" help to form and perpetuate identities and belief systems throughout history. Why is one so powerfully drawn to and transfixed by these dra-

matic spectacles of subtle change and moments of suspended possibility and impossibility?

Who knows Tomorrow?

Nationalgalerie, Berlin

June 4 - September 26, 2010

Who Knows Tomorrow? organized by Chika Okeke-Agulu, Britta Schmitz, and Udo Kittelmann for the Nationalgalerie, Berlin, consists of independent art projects by five internationally renowned African artists at four museums of the Nationalgalerie (El Anatsui at the Alte Nationalgalerie; Pascale Marthine Tayou at the Neue Nationalgalerie; Yinka Shonibare MBE at the Friedrichswerdersche Kirche; Zarina Bhimji and António Ole at the Hamburger Bahnhof).

Conceived to reflect upon the European/African (post)colonial entanglement inaugurated by the Berlin-Congo Conference (1884-85), the large scale projects--mostly installed in the museum exteriors--prompt a dialog on questions that are, in the face of the current radical changes in global political, social, and economic systems, more relevant than ever: Is uncertainty regarding the future the greatest certainty we now possess? Which and whose histories are to be told and discussed today? How can contemporary art contribute to overcoming (art)historical constructions, clichés, and stereotypes about nations, peoples and societies? The invited artists reflect on these questions in the context of four museums historically linked with the forging of German national identity. Their artworks contemplate fraught historical links and interrelationships between Africa and Europe and address the charged question of cultural and national identities in the age of globalization.

The exhibition is accompanied by a major English-German edited volume published by König. The book consists of eighteen commissioned texts by art historians, writers, cultural and literary critics, economists and historians, as well as art portfolios in which the five artists reimagine their museum projects as images. It also includes several historical maps of Africa.

Who Knows Tomorrow? is produced under the patronage of the German Federal President, Prof. Dr. Horst Köhler.

Central Nigeria Unmasked: Arts of the Benue River Valley

Fowler Museum at UCLA

www.fowler.ucla.edu/incEngine/

February 13 – July 23, 2011

The Benue River Valley is the source of some of the most expressive and abstract sculpture in sub-Saharan Africa. Yet compared to the majority of populations living in northern and southern Nigeria, the many and diverse groups flanking the 650-mile-long Benue River—and their fascinating arts—are far less known and studied.

Central Nigeria Unmasked: Arts of the Benue River Valley will be the first major international exhibition to present a comprehensive view of the arts produced in the region. Viewers will see more than 150 objects used in a range of ritual contexts, with genres as varied and complex as the vast region itself—figurative wood sculptures, masks, figurative ceramic vessels, and elaborate bronze and iron regalia—in a groundbreaking exhibition that demonstrates how the history of central Nigeria can be “unmasked” through the dynamic interrelationships of its peoples and their arts.

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

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

pretation and analyses to present the most complete and authoritative volume since Johnson’s work of the early twentieth century. The author traces the origins of the Yoruba from the legendary mythical beginnings, development of early Yoruba society, the revolution and primacy of Ife from the tenth to fifteen centuries, the founding of Yoruba kingdoms and the power of frontiers, and the rise and fall of Oyo empire. With this intelligible narrative backdrop, Akintoye then takes the reader through agencies of change in the nineteenth century and the rise of new kingdoms, and the emergence of transcontinental diaspora communities, down to the colonial and post-colonial political histories of the twentieth century and the socio economic and political transformations of the present day.

This exceptionally lucid account gathers and imparts a wealth of research and discourses on Yoruba studies for a wider group of readership than ever before.

About the Author

Professor S. Adebajji Akintoye has been in the front line of African and Yoruba history studies for four decades and was former Director of the Institute of African Studies at Obafemi Awolowo University, Ile-Ife, Nigeria. Akintoye has taught in universities in Nigeria and the United States, has written three books, chapters in many joint books, and several articles in scholarly journals. He served on the Nigerian Senate from 1979 to 1983.

Publisher: Amalion Publishing

ISBN 978-2-35926-005-2 (Hard Back)

Release Date: February 2010

Size: 234 x 156 mm, Extent: 512 pp, photographs, maps

For more information, www.amalion.net



Current Publications

A History of the Yoruba People by S. Adebajji Akintoye is a comprehensive exploration of the founding and growth of one of the most influential groups in Africa. With a population of nearly 40 million spread across Western Africa and diaspora communities in Europe, the Caribbean, Latin America and North America, the Yoruba are one of the most researched groups emanating from Africa. Yet, to date, very few attempts have tried to grapple fully with the historical foundations and development of a group that has contributed to shaping the way African communities are analysed from prehistoric to modern times. In this commendable book, S. Adebajji Akintoye deploys four decades of historiography research with current inter-

Contemporary African Art Since 1980 by Okwui Enwezor and Chika Okeke-Agulu is the first major survey of the work of contemporary African artists from diverse locations and generations who engage the complexities of that continent since the last thirty years. The text and images (respectively organized in thematic and chronological order), cover all major media—painting, sculpture, photography, film, video, installation, drawing, collage—as well as genres, from the popular to the visionary, conceptual to formalist, abstract to figurative, and seek to erode the prevailing (and increasingly irrelevant) binaries of center and periphery, vernacular and academic, urban and non-urban, local and diasporic forms. The book’s structure essentially pivots on Africa’s many transitions, from the end of the postcolonial utopias during the 1980s to the economic, technological and cultural shifts catalyzed by globalization since the 1990s. Among the 157 artists presented in the book are Georges Adeagbo, Tayo Adenaike, Ghada Amer, El Anatsui, Kader Attia, Luis Basto, Candice Breitz, Moustapha Dime, Marlene Dumas, Victor Ekpuk, Samuel Fosso, Osahenye Kainebe, William Kentridge, Abdoulaye Konate, Atta Kwami, Julie Mehretu, James Muriuki, Iba Ndiaye, Odili Donald Odita, Richard Onyango, Robin Rhode, Cheri Samba, Yinka Shonibare, Pascale Marthine

Tayou, Barthélémy Togo, Obiora Udechukwu, Hentie Van der Merwe, Sue Williamson, and Lynette Yiadom-Boakye. The book includes a comprehensive bibliography compiled by Bukola Gbadegesin.

Contemporary African Art Since 1980
Okwui Enwezor and Chika Okeke-Agulu
Damiani Editore (Published October 30, 2009)
368 pages; 470 color plates; soft cover
ISBN 978-88-6208-092-7

Defiant Images: Photography and Apartheid South

Africa by Darren Newbury is the first book-length historical study of photography in apartheid South Africa and a significant contribution to research on documentary photography in the twentieth century.



The chapter on Ernest Cole is the first major account of the life and work of one of Africa's most important photographers. Other chapters contribute to an understanding of the photographers Constance Stuart Larrabee

and Leon Levson, the Drum magazine school of photography and the struggle photography of the 1980s.

Defiant Images develops a critical historical method for engaging with photographs of South Africa during the apartheid period, considering the photographs in their original contexts and their relationship to the politics of the time, listening to the voices of the photographers to try and understand how they viewed the work they were doing, and examining the place of photography in a post-apartheid era.

Defiant Images is based on substantial primary research, including interviews with photographers, editors and curators, and analysis of photographs held in collections and displayed in museums. The book is extensively illustrated, with close discussion of many photographs.

About the author

Darren Newbury is Professor of Photography at Birmingham Institute of Art and Design, Birmingham City University. He is also current editor of the international journal *Visual Studies*.

Published by University of South Africa (UNISA) Press, December 2009

345 + xxiii pages

144 black & white illustrations

Laminated softcover

ISBN 978-1-86888-523-7

Available worldwide from: Eurospan Bookstore

www.eurospanbookstore.com

Susanne Wenger. Artista et sacerditessa/Susanne Wenger. Artist and priestess [Text in Italian and English] Florence: Firenze Atheneum (Collezione Mercator, 95), 2009. By Paola Caboara Luzzatto, with a foreword by Bernardo Bernardi, former Professor of Cultural Anthropology, University of Rome. 181 pp. [Italian text pp. 5-77, b&w photographs pp. 80-99, English text pp. 100-181] Euro 15.20 ISBN 978-88-7255-358-9 pap.

Susanne Wenger. Artist and priestess tells the story of a very special woman: Susanne Wenger. Born in Graz, Austria, she died on January 12, 2009, in Oshogbo, Nigeria, where she lived since 1949. Susanne built shrines to the local divinities and performed the role of priestess in some Yoruba cults. In 2005, UNESCO included the Sacred Groves of Oshogbo in the list of the monuments of the World Heritage Center. Several books have been written about Susanne, but the intimate story of her life has never been told.

Author Paola Caboara Luzzatto has a doctorate in Comparative Religion. She lived for ten years in Nigeria with her husband Lucio Luzzatto, a hematologist, and their two children: Stefano and Fatima. In 1974, she met Susanne Wenger and started to write her story that she completed years later, when she was Wegner's guest in Oshogbo. Luzzatto has worked as an art therapist in London and in New York. She has written two books for children and a book on art therapy. She now lives in Florence, Italy.

Ngo, Vigan, 2009, ***Who is African American? Crossing Racial Barriers***, Bianco Publishing, 294 Albert Street, Suite 103, Ottawa, Ontario, Canada K1P 6E6. xxiii, 308 pages. ISBN 978-1-897449-5141

Ngo, Viban, 2009, ***Origins of African Place Names: An Introduction to Toponyms in Cartography and Politics in Africa***. Bianco Publishing, 294 Albert Street, Suite 103, Ottawa, Ontario, Canada K1P 6E6. ISBN 978-1-897449-86-8. X, 699 P.

Dumas Ly, Notué Jean-Paul, Gacha Doös Brigitte, Vormèse Francine, 2009. ***Beads: Colors of Africa/Perles: Couleurs d'Afrique***. Paris, Gourcuff Gradenigo Ed. 200 Pages- Bilingual (French and English) texts, ISBN 978-2-35340-074-4. Edited in December 2009.

Professor Jean-paul Notué supervised the texts and wrote the introduction and the 3 of the 5 chapters/items of the book: *Beadwork and Tradition: Beadwork for everyday. Beadwork for wearing.*

Abstract:

At the frontiers of design, fashion and art, Africa reveals her treasures in a sumptuous journey. Through fashion designs, accessories and everyday objects, by turns mysterious and sensual, sophisticated and naïve, the authors

introduce the reader to Ly Dumas' creations in beadwork. Traditional African beadwork, as revisited, displays not only consummate skill but also a powerful aesthetic and subtle humour.

African tradition and magnificent images come together in these pages to echo the motto of the kingdom into which Ly Dumas was born: Notability, Dignity and Elegance

Distributed by Libroco
Order enquiries: donatella@libroco.it

Notué Jean-Paul, 2010. "Le mégalithisme au Grassland (Cameroun occidental) : état de connaissances, nouvelles découvertes et perspectives." In *Afrique, Archéologie & Arts, Recherches sur l'Afrique*, UMR7041 (CNRS-Université de Paris1, Université de ParisX), Nanterre, pp. 27-64.

Abstract:

Megalithism, which appeared in prehistoric times and has been extinct for years in various regions, is still practiced in Cameroon. All over the world and in many domains, it presents, on the one hand, disturbing similarities and, on the other, differences according to cultures. It still contains many mysteries, raising outstanding scientific debates and questions. This paper emerges from this context, and presents the first research result and the perspectives of work carried out in the Grasslands (Cameroon) as part of the research project in partnership between IRD and the University of Yaounde I concerning megalithism. The work analyses, interprets, and leads one to discover new megaliths (fundamentally standing stones) of the Grasslands in a multidisciplinary and interdisciplinary approach. It shows that megaliths of vast Grassland areas and those of Cameroon in general are not well known, though, still in practice; and that standing stones have been part of an intense social, spiritual, and political life in the kingdoms for centuries. It explains the context in which megaliths are realized and used and also the building techniques, the history, forms, significances and functions of monuments, boosting documentary and field research relating to megalithism as significant deficiencies exist.

Publications from K. K. Agencies, Online Store of Indian Publications (www.kkagencies.com):

Dubey, Ajay, *Trends in Indo-African Relations* / Prof. Ajay Dubey. 1st ed. New Delhi, Manas Publications. 2010. 356 p. ill. 23 cm. In collaboration with African Studies Association of India, New Delhi.
List Price: \$ 50.00 Your Price: \$ 45.00
ISBN: 9788170493594 KK-78291

Mathews, A. P., *African Culture and Tradition* / A. P. Mathews. 1st ed. New Delhi, Sumit Enterprises. 2009. vi, 258 p. ill. (col.). 23 cm.

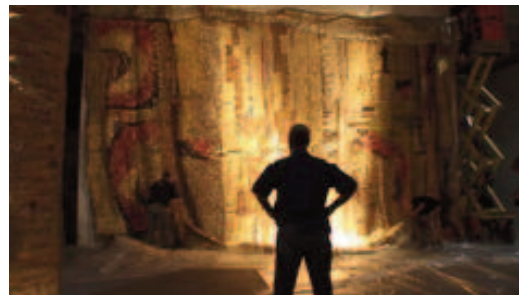
List Price: \$ 50.00 Your Price: \$ 45.00
ISBN: 9788184201604 KK-78893

Mathews, A. P., *Art of Negro People* / A. P. Mathews. 1st ed. New Delhi, Sumit Enterprises. 2009. vi, 229 p. ill. (col.). 23 cm.
List Price: \$ 48.00 Your Price: \$ 43.20
ISBN: 9788184201598 KK-78859



Media & Internet Resources

Filmed in Venice, Nsukka, and the US, ***Fold Crumple Crush: The Art of El Anatsui***, a film by Susan Vogel, is a



lively portrait of Africa's most widely acclaimed artist today. *Fold Crumple Crush* gives an insider's view of the artist's practice and

the elaborate means through which thousands of hours of labor transform used bottle tops into vast, shimmering wall hangings. Here El Anatsui offers manifold ways of understanding the hangings that are neither painting nor sculpture, but partake of both—and speaks of his aspirations for artworks he has yet to make.

Behind the charming, easy going artist the film reveals a man who remains mysterious even to his dearest friends. The film circles around Anatsui, drawing ever closer to a deep understanding of the man and his art. We see the artist installing work on the great world stage of the Venice Biennale, in the small town of Nsukka as he goes about his daily life, then inside the hive of his studio directing assistants who piece together a huge metal hanging. Finally, Anatsui admits us to his home and tells us of his formative years, and about a youthful discovery that clouded his life.

Co-Produced by Prince Street Pictures, and the Museum for African Art, New York, 53 minutes
To schedule a screening please contact Susan Vogel at prinstpic@igc.org

The National Museum of African Art, Smithsonian Institution, has created a **downloadable pamphlet about African ivory**. Originally conceived to accompany the National Museum of African Art's 2008 *Treasures* exhibit of ivory masterworks, "Ivory: Identification and Regulation of a Precious Material" is now accessible via the Museum's website at africa.si.edu/research/ivory.pdf.

Dr. Uwe Seibert has launched **Karin Magana**, karin-magana.wordpress.com, a collection of proverbs in Hausa. Like Hausa Online (hausonline.wordpress.com), it is a weblog and occasionally will be updated. In some cases, Dr. Seibert will add a translation or some information on how these proverbs are used, but they typically will be presented without any comments. However, readers are welcome to add comments to the proverbs: possible uses, translations, and any other interesting facts.

The goal is for *Karin Magana* to become an online resource that both Hausa speakers and learners will find helpful. Dr. Seibert (u.seibert@googlemail.com) encourages feedback about how the site can be improved.

The preliminary release for **World Newspaper Archive - African Newspapers** is now available for your preview: www.crl.edu/collaborative-digitization/

Episode 37 of **Africa Past and Present**—the podcast about African history, culture, and politics—is now available at: afripod.aodl.org

This episode is dedicated to African photography. Candace Keller (Michigan State Univ., Art and Art History) shares her research on West African photographers, cultural histories, identities and aesthetics from the 1940s up to the present. Dr. Keller describes and explains the rich and varied photographic scene in Mali, its historical roots, aesthetic, and technological components. She then discusses leading photographers such as Malick Sidibe and Seydou Keita, and examines recent global expressions of this fine art.

Africa Past and Present is hosted by Michigan State University historians Peter Alegi and Peter Limb. It is produced by Matrix -- the Center for Humane Arts, Letters, and Social Sciences Online (matrix.msu.edu).

The **French Institute for Research in Africa in Nigeria** (IFRA Nigeria) is delighted to announce the reopening of its website at the following address: www.ifra-nigeria.org.

It will enhance IFRA's capacity to make its work more widely available both within Nigeria and internationally. Please have a look at it for more information about IFRA's calls for papers, fieldwork grants, research programmes and publications. You can also have access online to tran-

scripts of events organised by the institute, past issues of the IFRA Newsletter and to a database of the Nigerian press in Hausa.

The information portal **Culture for Development** (C4D), portals.kit.nl/smartsite.shtml?id=7949, provides access to a resources database with more than 500 free, full-text internet resources on the role of culture for and in development and cultural heritage, both as a concept and as a development tool, with a particular focus on the role of museums and theatre.

The resources include e-publications, websites, weblogs, e-newsletters, audiovisuals, and bibliographic, and project databases. They are selected by information specialists and provided with keywords and short summaries.

New information resources are added regularly, as well as news, upcoming events, and dossiers, i.e. information guides on themes related to the portal.

You can make use of the RSS and e-mail alerts services to keep you informed of the latest additions. You can also follow C4D on Twitter (twitter.com/PortalC4D).

Comments and suggestions are welcome! Please send them to:

Minke Valk (m.valk@kit.nl)

Editor 'Culture for Development'



Picture This

The images in this section are featured in the ACASA logo at the beginning of the Newsletter.



This image shows one of the bas-reliefs on the façade of King Angonglo's royal palace. Agonglo, who ruled the kingdom of Dahomey, located in the present day Republic of Benin, from 1789-97, facilitated a flourishing of the arts. While bas-reliefs adorning interior Dahomean palace buildings often visually depicted historical events, the

exterior entry hall, or *hounwa*, would be the first structure entered by visitors to the king and would therefore be adorned by clear, stark reliefs significant to that king's strengths and/or his royal name. This bird is accompanied by reliefs of pineapples, Agonglo's royal icon.

Photo by Lynne Ellsworth Larsen, who is a PhD student of Art History at the University of Iowa. Her research has focused on royal architecture in the West African Kingdom of Dahomey, and her current research explores how the pre-colonial architecture of Dahomey transformed through the colonial and post-colonial periods both physically and in significance.



Kevin Dumouchelle at the Artist's Alliance Gallery outside Accra during a *trotro* trip to see the coffin workshops and the gallery in August 2009.

Photo by Monica Blackmun Visonà, Ph.D., Assistant Professor, Art History, The University of Kentucky



Christopher Roy (on the right) with his friend Yroko Gnamou, discussing a new mask Mr. Gnamou recently had carved to replace a much older and heavily damaged mask. March 20, 2010, village of Ouri, Burkina Faso.

Photo by Christopher D. Roy, Professor of Art History, The University of Iowa



This photo of Simonet Biokou's sculpture *Joueur de Djembe* (2005) was taken in the artist's studio in Porto-Novo, Benin, during the summer of 2008. Biokou, who comes from a family of blacksmiths, uses pieces of discarded metal objects such as gears, bicycle chains, nuts, and axels to create imaginative, mostly figurative art.

Joueur de Djembe portrays a man

playing the djembe, a traditional, West African drum. Though music-making is a common theme in Biokou's art, his subjects range from scenes as ordinary as a man on a mobile phone or a child walking to school, to religious and supernatural subjects, such as portrayals of Ogun, the vodun god of iron.

Photo by Lynne Ellsworth Larsen, PhD student of Art History at the University of Iowa



Christopher Roy and the earthpriest of the village of Ouri, March 2010. Each village has a political chief who is in charge of social relations among the villagers and an earthpriest who is in charge of relations with the spirits.

Photo by Christopher D. Roy, Professor of Art History, The University of Iowa

American art and architecture and continue to work on her book project about the Christian arts of the Kingdom of Kongo from the fifteenth to the eighteenth century.

Candace Keller, Assistant Professor, Department of Art and Art History and the Residential College in the Arts and Humanities, Michigan State University, is preparing a Mali study abroad trip for 2011 and will be traveling to Bamako this summer for a preparatory visit and to continue her research on the histories of photography in that country. Also, in November, she and Elizabeth Perrill will be co-chairing a panel at ASA on contemporary African art and global markets.

Kim Miller, Associate Professor at Wheaton College (in Norton, MA), received the Carrie Chapman Catt Award for Research on Women and Politics for her research that examines the extent to which women's participation in the struggle for democracy is represented and remembered, and in many cases forgotten, in contemporary South African visual culture and commemorative sites.

Professor **Jean-Paul Notué** was appointed as the first Director of the new Institute of Fine Arts (AFAF or IBAF in French) of the University of Dschang (Cameroon). He continues to be an academic Member of the University of Yaounde1 where he was the head of the Plastic Arts and Art History Section for fifteen years. He is also Director of Research at IRD a French institute of research and qualified Professor of the French universities.

Makinde Olakunle is now the Curator and Heritage Site Manager of Osun Grove, one of the two UNESCO heritage sites in Nigeria.

Amy L. Powell, a Ph.D. Candidate in the Department of Art History at the University of Wisconsin-Madison, has been awarded a 2010-2011 appointment as a Smithsonian Predoctoral Fellow at the National Museum of African Art in Washington, D.C. Amy also received a Vilas Travel Grant for International Research from the Graduate School at UW-Madison for travel to the Dak'Art 2010 biennial in Dakar, Senegal.

Photographs of in-situ works by Senegalese street artists Pape Diop and "Papisto" Samb taken by **Polly and Al Roberts** as well a painted portrait of Cheikh Amadou Bamba by Assane Dione are featured in the *La Fabrique des Images* exhibition that is on view through 2010 at the Musée du quai Branly of Paris. The Roberts' essay, "La répétition pour elle-même": les arts itératifs au Sénégal" appears in the exhibition book edited by Philippe Descola. Through generous funding from the Wenner-Gren Foundation for Anthropological Research, Polly conducted re-



Member News

Bill Dewey (currently serving as Past-President of ACASA) is moving from the University of Tennessee in Knoxville to The Pennsylvania State University (Penn State), State College, PA, where he will join the Art History Department.

Henry Drewal has recently completed his two-month Visiting Scholar residency at the Sainsbury Research Unit for the Arts of Africa, Oceania and the Americas of the University of East Anglia, Norwich, UK, where he worked on his latest book and exhibition projects. He spoke at the SRU Symposium "Ancient and Modern: Exhibiting the Past in the Present" on audience interactivity in the Mami Wata exhibition. While in the UK he gave a public lecture and exhibit tour at the British Museum for "The Kingdom of Ife: Sculptures from West Africa" (he wrote the catalogue essay) which will open at the Houston Museum of Art in September after closing at the British Museum in July. Drewal will be Senior Fellow at the National Museum of African Art-Smithsonian Institution, Washington, D.C., during the summers of 2010 and 2011.

Cécile Fromont will be leaving the Michigan Society of Fellows and joining the faculty of the Art History Department at the University of Chicago this fall as an assistant professor. She will be teaching African and Colonial Latin

search in Mauritius, India, and Germany in 2009 for a new project on visual devotions to the South Asian saint, Shirdi Sai Baba (d.1918). AI has nearly completed a manuscript tentatively entitled "A Dance of Assassins: Performing Early Colonial Hegemony in the Congo." The book concerns the contested histories of an *nkisi* figure associated with the Tabwa chief Lusinga, seized during a Belgian punitive expedition in 1884 and now considered a "treasure" of the Royal Museum of Central Africa in Tervuren, Belgium.

Stephen Wooten was recently promoted to Associate Professor and tenured at the University of Oregon.

Janine Sytsma, a research scholar in African art of the University of Wisconsin and beneficiary of the OYASAF (Omooba Yemisi Adedoyin Shyllon Art Foundation) 2009 fellowship program sponsored by OYASAF for Fulbright Scholarship, has been awarded a Fulbright Scholarship for study with OYASAF on Nigerian art beginning early next year.

OYASAF is pleased to be associated with her progress and success and looks forward to receiving her in 2011.



Awards

Joanna Grabski (Dennison University) won the 2010 *Art Journal* Award, one of CAA's Awards for Distinction, for her essay "Urban Claims and Visual Sources in the Making of Dakar's Art World City." This fascinating and ambitious essay, published in *Art Journal* in Spring 2009, is rich in first-hand information from Grabski's years of experience with the artists and institutions that make up this West African metropolis. Understanding the Senegalese capital as both site for innovative art practices, research, and international exchange, the author effectively demonstrates that in the hands of the city's artists found objects have produced artworks and environments that meld their histories with languages of local form that reverberate with each other to piercing levels of impact. For additional information: www.collegeart.org/awards/2010awards.

The **High Museum of Art**, Atlanta, Georgia, named artist Renee Stout as the 2010 recipient of the David C. Driskell Prize. Based in Washington, D.C., Stout works in a variety of media including photography, sculpture, painting, drawing and printmaking. As the sixth Driskell award recipient, Stout was honored at the Driskell Prize Dinner in Atlanta on Monday, April 19, 2010.

Named after the renowned African American artist and art scholar, the Driskell Prize is an annual award that recognizes a scholar or artist in the beginning or middle of his or her career whose work makes an original and important contribution to the field of African American art or art history.



Announcements

Gemma Rodrigues will join the staff of the Fowler Museum at UCLA this July as Curator of African Arts.



Gemma is currently at Harvard University where she is finishing her doctoral dissertation entitled "Guns and Rhodes: Land Memory and Modernity in Harare." While at Harvard, she has

been an Andrew M. Mellon Intern at the Fogg Art Museum where her work included developing exhibition proposals, participating in the planning of the reinstallation of the African collections, organizing conferences and workshops, and working on fundraising projects. She also worked on African collection-related cataloging projects at the Peabody Museum.

Gemma holds a Masters in Art History from the University in Saint Andrews in Scotland, which included a year of study at U.C. Berkeley. She is a native of Zimbabwe where she established, managed, and handled fundraising for the Batapata Artists' Trust, an organization that created exhibitions, workshops, and lecture series.

Henry Drewal and Jody Clowes have curated two traveling exhibitions of African/Diaspora textiles which they hope to show in museums and cultural centers in the US. One is *Stitching History: Patchwork Quilts of the Siddis (Africans) of India*, and the other is *Joyful Blues: Indigo Dyed Textiles of the Yoruba*. For details and booking information, see Henry Drewal's website and the link to "exhibitions" at: www.henrydrewal.com.

(THANKSTHANKSAFRICA) Inc. has been invited to participate in this year's FOCUS10 in Basel. FOCUS10 is a young vibrant artist-run organization and exhibition that features the contemporary African art scene. It is an addition to Art Basel, the prestigious art show world-wide. (THANKSTHANKSAFRICA) Inc. was born this year 2010 as a response to dire politico-socio needs concerning the relationship between the continent of Africa and the country, China. (THANKSTHANKSAFRICA) Inc. is both entity and a 'collective' whose existence is intended to support artistic enquiries and expand space for commentary and intervention.

The curatorial board are excited to have (THANKSTHANKSAFRICA) Inc. participate in FOCUS10 Basel 16th - 20th of June.

This exhibition will act as a launch of our starting manifesto, !Founding Public Announce!

Contacts:
FOCUS10
Seraina Müller, sm@focus10.ch

(THANKSTHANKSAFRICA) Inc.
isoje chou, isojechou@gmail.com

2010 Children's Africana Book Award winners:

Best Book for Young Children: *Pharaoh's Boat*, written and illustrated by David Weitzman

Best Book for Older Readers: *Nelson Mandela: The Authorized Comic Book*, created by the Nelson Mandela Foundation and Umlando Wezithombe, a comic production company

Honor Book for Older Readers: *Burn by Heart*, by Beverly Naidoo

Honor Book for Older Readers: *Trouble in Timbuktu*, by Cristina Kessler

Details on the award ceremony, to be held in October or November 2010, at the National Museum of African Art in Washington D.C., will be announced at a later date.

Anyone interested in hosting any of the awardees on campus after the award ceremony should contact Harriet McGuire to explore possibilities. Please send an e-mail to: HarrietMcGuire@earthlink.net.

The London-based **International African Institute** (IAI) promotes the scholarly study of Africa's history, societies and cultures primarily by means of scholarly publishing.

Its flagship journal, *Africa*, is the premier journal devoted to the study of African societies and cultures giving atten-

tion to African production of knowledge and offering theoretically informed analysis of African realities. Published quarterly, each issue contains six or seven major articles, a review article and book reviews.

The editorial team has been strengthened with the recruitment of a co-editor. Since 2006, *Africa* has been edited by Karin Barber, Professor of African Cultural Anthropology at the University of Birmingham. Dr David Pratten, lecturer in social anthropology at the University of Oxford, has joined the journal as co-editor. Dr Nicolas Argenti has also joined the journal as Reviews Editor.

We have established an active Editorial Advisory Board. Editorial advancements include the 'African intellectuals' editorial strand, through which annotated texts are published as supplementary material in the electronic edition of the journal. The scope of the reviews section of the journal is being expanded to include reviews of films and exhibitions.

We are pleased to announce that from 2011 the journal will be published for the IAI by Cambridge University Press. The associated publications *Africa Bibliography* and the International African Library book series will also move to Cambridge. *Africa Bibliography* is being digitized into a single searchable online database that will include over 125,000 bibliographic records dating from 1984. *Africa* is being digitized in entirety from 1928 into a sophisticated searchable publication with online reference linking.

If you would like to receive more information about the digitized *Africa Bibliography* or register for a free trial later in the year, then contact Martine Walsh at mwalsh@cambridge.org

For further details, contact
Stephanie Kitchen, sk111@soas.ac.uk
Chair of the Publications Committee
International African Institute
School of Oriental and African Studies
Thornhaugh Street, Russell Square
London WC1H 0XG

www.internationalafricaninstitute.org

The ***Journal of Colonialism and Colonial History***, an online-only journal published by the Johns Hopkins University Press, has announced it will award a prize for an outstanding article by a young scholar. The Tamerlane Award will be given every three years to a contributor who has never published a full book or monograph. Academics from Africa, the Middle East, Latin America, the Caribbean and Southeast Asia will be eligible for the honor.

For more information, visit
<http://www.press.jhu.edu/journals/>

The new **Institute of Fine Arts** (IFAF or IBAF in French) of the University of Dschang (Cameroon) was created in the new campus of Foumban at the beginning of this year. The institute opened its doors on January 27, 2010. Professor Jean-Paul Notué was appointed as the first Director.

The primary aim of IFAF is to offer higher education training courses of the LMD (Bachelor, Master and Doctorate/PHD) system in the following areas/domains:

- Plastic Arts (painting and drawing, sculpture, carving, ceramics, art history and contemporary arts).
- Decorative Arts (style, design and textile arts)
- Arts, Technology and Heritage (technology of wood and fibres, heritage and museum studies, technology of clay and metal)
- Theatre Arts (choreographic arts and dance, musical arts, cinematographic arts and audio-visual arts, theatre)
- Architecture and Engineering Art

Fine arts, applied arts and architecture courses have a professional orientation which gives the student, upon completion, possibilities of self-employment, more specialized training for professionals, and further research and specialization geared towards social, economic, and cultural development.

Degrees:

- Bachelor of Arts (GCE Advanced Level/ Baccalaureate + 6 semesters)
- Master of Arts (GCE Advanced Level/ Baccalaureate + 10 semesters)
- Doctorate/PHD (GCE Advanced Level/ Baccalaureate + 16 semesters)

The IFAF will have strong relationships with institutes and universities in Africa, America, Europe and China.

Examination into the first year of the Institute of Fine Arts Foumban (IBAF) of the University of Dschang for the academic year 2010/2011 will take place on August 2-4, 2010, in the following Centers: Foumban, Bamenda–Bambui, Yaounde–Nkolbisson and Dschang. This examination has been launched for the recruitment of 200 new students in the areas indicated above.

Contact:

Institute of Fine Arts of Foumban, BP 31 Foumban
00 237 33 14 76 75 (portable) and (00) 237 75 88 77 51
jnotue@yahoo.fr

OYASAF Global Annual Fellowship Program - 2010 Awardees

OYASAF (Omooba Yemisi Adedoyin Shyllon Art Foundation), the largest private collection of Nigerian traditional and contemporary art, is committed to global research, preservation, and exhibition of Nigerian art.

In line with this, the OYASAF Graduate Fellowship is awarded annually to applicants who are doctoral students of non-Nigerian origin from anywhere in the globe for research in Nigeria Art and Culture.

The fellowship programme is fashioned to provide deserving graduate students in highly rated universities throughout the world the opportunity to conduct research on Nigerian art using the extensive OYASAF collection. Preference is given to young or mid-career scholars who have not had the opportunity of spending time in Nigeria with a view to experiencing the beauty and richness of Nigerian culture, art, and traditions for the purpose of selling the positive attributes of the Nigerian Nation to the world at large.

In 2009, the following were the beneficiaries of the program:

- (1) Mr. Ian Bourland (PhD Student in African Art at the University of Chicago: 25-days programme)
- (2) Miss Janine Systma (PhD Student in African Art at the University of Wisconsin: 20-day program)

In its 2010 fellowship program, OYASAF is hosting four other awardees. The successful candidates among the large number of applications received are:

- 1) Ms. Rachel Engmann (PhD Student, Dept. of Anthropology, Stanford University, USA), who is expected to participate from June 14 to July 8, 2010.
- 2) Ms. Nomusa Makhubu (PhD Student, Art History and Visual Culture Department of Fine Art, Rhodes University, South Africa), who is expected to participate from July 19 to August 19, 2010.
- 3) Ms. Laura Smalligan (PhD Candidate, History of Art, Yale University, USA).
- 4) Ms. Andrea Bauer (Scholar in Cultural Anthropology, the Dept. of African Art at the Museum of Ethnology in Vienna, Austria).

Centenary Events of Catholicism in Enugu, Nigeria

In 1909, British geographical explorers led by Engineer Mr. Kitson rediscovered a rich seam of coal to mine in Enugu Ngwo, East of the River Niger. Not long before, in 1885, Irish missionary priests had arrived and established themselves in Onisha. (Onisha, which is in the present Anambra state with Asaba, Igbozo, Ubulu-ukwu, Enugu, Nsukka, Okigwe, Orlu, etc., falls within the royal priestly domain and cultural orbit of Nri Kingdom and civilization.) In 1910, these Irish priests followed the trail of the British explorers with the help of Chief Daddy Onyeama of Eke to find a new outstation at Eke town near Enugu. It was speculated that the reason behind the Irish setting sail for a new station was to join forces with the colonial masters to subdue Nri culture and thwart hegemony and civilization in Enugu, which was becoming a metropolis.

IN 1911, EzeNri of Nri Kingdom was compelled by the

British colonial administration to denounce its ritual ties and public diplomacy that held sway on the Igbo nation. The compelling of EzeNri to Awka district headquarters was largely assisted by the Irish missionary priests who thought Nri was an obstacle, and, therefore, they cast aspersions on Nri culture as "the headquarters of juju and voodoo and pagan priesthood for the whole of Igbo nation."

The Igbo tribe, having witnessed a series of violence in the past—during the trans-saharan slave trade, trans-atlantic slave trade, constabulary forces of the British colonial rule, etc.—were given a lot to ponder, and then they turned to the new religion. It is becoming an axiomatic fact that people searching for inner peace quickly turn to religion.

The centenary events of Catholicism in Enugu continues until November 2010. Rev. Fr. Prof. Nicholas Omenka, who is the chair of the centenary committee, presented a paper entitled "Church State Relationship" on the 2nd day of a 2-day conference held on May 11, 2010. Rev. Fr. Omenka was systematic in his presentation which unraveled the positive and negative relationship that existed between the church and the state. The conference was attended by both the religious and the laity, including sculptor Obiora Anidi, who is the Chair of the Board of the Enugu State Council for Arts and Culture.

At the close of the conference, there was a call for a review of history and the reexamining of the role and impact of Irish priests, Nri priesthood, traditional cultures, education, and the government/state as proselytizers of Catholicism in Enugu and Igboland as well the extension British colonial rule in southeast Nigeria.

By: HRH. Prince Paschal N.Mebuge-Obaa II,
Chair/CEO-Museum



Opportunities

Arts Council of the African Studies Association Sieber Dissertation Award

Nominations for the third Sieber Dissertation Award are requested from primary Ph.D. advisors for outstanding dissertations on some aspect of African and/or African diaspora art, in any discipline. The Sieber award was established to honor the memory of Professor Roy Sieber who, through his research, writing, and mentoring of many Ph.D. students, made a lasting contribution to the study of

African art. Dissertations completed in the period from September 1, 2006 – September 1, 2010 are eligible for consideration by the award committee. Advisors may nominate one dissertation only. Dissertations should be submitted in English. The award will be given at the 15th ACASA Triennial, to be held in Los Angeles, CA in Spring 2011. Dissertations (a CD-ROM copy, with text in Microsoft WORD) should be sent by the author to the chair of the Sieber Dissertation Award Committee at the address below, along with a letter indicating author's name, university affiliation, current address, e-mail address, telephone, fax and the name of the nominating PhD advisor. In special cases when CD-ROM copies are not possible, dissertation chapters may be sent by email. Advisors should ask their students to send their completed dissertations as soon as possible, but no later than **September 15, 2010**.

Committee Chair
Chika Okeke-Agulu
Department of Art & Archaeology
305 McCormick Hall
Princeton University
Princeton, NJ 08544
Tel: 609: 258-7456

The Arnold Rubin Outstanding Book Award 2011

This award is given for excellence in scholarship on the arts of Africa and the African Diaspora. It is offered triennially, by the Arts Council of the African Studies Association (ACASA) to a work of original scholarship and excellence in visual presentation that makes significant contribution to our understanding of African arts and material culture.

Eligible books are those published on African expressive culture from January 1, 2007, through December 31, 2010, in English. The first award is for a book written by one or two authors, and the second for a book with three or more authors.

ACASA's 2011 book award committee is composed of Dr. Elizabeth Harney, Associate Professor, Department of Art, University of Toronto (chair); Dr. Kim Miller, Associate Professor, Department of Art History, Wheaton College; and Rowland Abiodun, Professor, Department of Art and the History of Art, Amherst College.

ACASA members with qualifying books are encouraged to give publishers an additional reminder. Deadline for nominations is **September 1, 2010**. Exceptions will be made for books published from September - December 31, 2010. Please direct any questions to Elizabeth Harney by email (e.harney@utoronto.ca). One copy of each nominated book should be sent to each committee member below:

Dr. Elizabeth Harney
Department of Art
University of Toronto

100 St. George Street, 6th Floor
Toronto, Ontario
Canada M5S 3G3

Dr. Kim Miller
Department of Art History
Wheaton College
26 East Main Street
Norton MA
02766 USA

Rowland Abiodun
John C. Newton Professor of Art and the History of Art and
Black Studies
Amherst College
Amherst, MA
01002 USA

**Each book must be marked with a declaration stating:
“Donation of no commercial value-for review and li-
brary.”**

Publishers are invited to nominate titles for the **2011 Chil-
dren’s Africana Book Awards**.

The Children’s Africana Book Awards are presented annu-
ally to the authors and illustrators of the best children’s
books on Africa published or republished in the U.S. The
awards were created by the African Studies Association
(ASA) to encourage the publication and use of accurate,
balanced children’s materials about Africa. The awards
are presented in two categories: Young Children and
Older Readers.

To learn more about our awards, please visit our web
page at: www.AfricaAccessReview.org (click on Africana
Awards)

Nominated books must meet the following criteria:

1. Books should be suitable for children ages 4-18;
2. A significant portion of the book’s content should be
about Africa (books with content primarily about African
Americans are not eligible);
3. Books must be copyrighted in 2010 to be eligible for
the 2011 awards;
4. Books must be available for purchase in the U.S.
5. Books must include English language text.

The Children’s Africana Book Awards (CABA) are given
under the auspices of the Outreach Council of the African
Studies Association, a non-profit corporation founded in
1957 and open to all persons and institutions interested in
African affairs. The Outreach Council aims to share and
disseminate resources about Africa; exchanges experi-
ences on best practices in conducting outreach activities;
serves as the ASA membership in educating the public
about Africa; and facilitates the exchange of ideas, infor-
mation and research findings on Africa.

Nominations for the Children’s Africana Book Awards are
made directly by publishers, who may nominate as many
separate titles for a given year’s competition, as they de-
sire. Nominations should be submitted as soon as possi-
ble but no later than **February 2011**. Each book is read
and evaluated by African studies scholars. Reviews of
nominated titles are posted on the Internet at: *Africa Ac-
cess Review*, www.AfricaAccessReview.org. Selected
printed reviews will be published in *Sankofa: A Journal of
African Children’s and Young Adult Literature*,
jewel.morgan.edu/~english/sankofa.

2011’s award ceremony will be a high profile event, cele-
brating the 20th anniversary of this award coincident with
the annual meeting of the African Studies Association in
Washington, D.C.

Please send a copy of each book(s) that you wish to nomi-
nate for the 2011 awards to each member of the Awards
Committee at the addresses below:

Dr. Barbara Anderson
Associate Director, African Studies Center,
University of North Carolina
117 Creekview Circle
Carrboro, NC 27510
Tel: (919) 962-1406
Email: b_anderson@unc.edu

Dr. Patricia Kuntz
317 Farley Ave
Madison, WI 53705-3723
Tel: 608-238-4329
Email: pskuntz@uwalumni.com

Dr. Osayimwense Osa, Editor
JACYL - Journal of African Children’s & Youth Literature
15126 Alderwood Terr.
Chester, VA 23831
Tel: (804) 454 0958
Email: osayimwense@gmail.com

Ms. Brenda Randolph, Chair of CABA
Africa Access
2204 Quinton Rd.
Silver Spring, MD 20910
Tel: 301-585-9316
Email: AfricaAccess@aol.com

Dr. Vivian Yenika-Agbaw
365 Hillside Dr.
Bloomsburg, PA 17815
Email: sihshu@hotmail.com

Dr. Meena Khorana, Senior Editor
*Sankofa : A Journal of African Children’s and Young Adult
Literature*
11611 Wave Lap Way
Columbia, MD 21044

Tel.: 410-740-8022
Email: Meenakh@aol.com

Ms. Harriet McGuire (for transmittal to external reviewer)
3007 Russell Rd.
Alexandria, VA 22305-1719
Tel: 703-549-8208
Email: harrietmcguire@earthlink.net

Questions may be addressed to:
Harriet McGuire, Media Relations
Africa Access
Tel: (703) 549-8208
Email: harrietmcguire@earthlink.net

Brenda Randolph
Director - Africa Access
K-12 Editor - H-AfrTeach
301-562-5239; 301-585-9316
Email: AfricaAccess@aol.com

We will be announcing the winning authors and illustrators for the 2010 Children's Africana Book Awards this spring, with our media event scheduled for June 16, the International Day of the African Child.

beginning of each Newsletter. It is hoped that your submissions will generate increased participation and intellectual exchange, as well as further expand the content of the Newsletter. All photos used will fall under the terms of Fair Use, and will include by-line information. Owners will maintain copyright of the images. If you are interested in submitting images or an essay, please contact David Riep at dmmriep@gmail.com.

Call for Student Participation: ACASA Newsletter

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



Calls for Participation

Makinde Olakunle, Curator and Heritage Site Manager of Osun Grove (one of two UNESCO heritage sites in Nigeria), requests that all Africa 2009 Network and AFRICOM members email him all current and relevant documents that can assist him. He particularly seeks documents about sustainable management of world cultural properties and information about how he can continuously ensure the best global practices about site/stakeholders' participation. Osun Grove faces many challenges, including encroachment and visitor pressure/crowd control during the annual Osun Festival, etc.

Call for Participation: ACASA Newsletter

The ACASA editorial staff invites all readers to get involved in the new "Picture This" section of the Newsletter. This section features content submitted by members and is hoped to serve as an additional outlet for highlighting the current and past work of ACASA affiliates. The goal is for each Newsletter issue to include field- and object-related images, as well as a brief topical essay highlighting an aspect of the visual arts of Africa and the African Diaspora. These images will be used in the ACASA logo at the



Obituaries

Jackson Xidonkani Hlungwani 1923 - January 20, 2010

Jackson Xidonkani Hlungwani, the South African sculptor, priest, and healer, was born in 1923 in Nkanyani, Northern Province. He was a member of the African Zioist Church and later formed his own denomination known as "The New Jerusalem" in Mbhokota, Limpopo Province. He began producing sculptures in the 1960s and for years sculpted in his hometown before being sought out by curator Ricky Burnett, who first brought Hlungwani's work to the gallery space in a 1985 show titled *Tributaries*.

Hlungwani rose to fame at a 1989 retrospective held in Newtown, Johannesburg. His sculptural forms, which encapsulated his particular vision and individual theology, initially were used to teach his version of the Christian mission to his followers. Hlungwani eventually set up a workshop in his home village to train other sculptors.

Hlungwani died on Wednesday, January 20, 2010, in Limpopo. He was 87 years old. He is survived by his wife Magdalena and 12 children.



Join ACASA

ACASA:

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

ACASA membership allows you to:

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

ACASA membership rates:

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

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

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

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

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



About ACASA

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

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

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

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

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

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

Joyce Youmans
Chief Newsletter Editor
384 Oakland Ave. SE
Atlanta, GA 30312-2233
Email: joyceyoumans@yahoo.com

ACASA Newsletter Back Issues

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

Carol Magee
ACASA Secretary/Treasurer
Dept. of Art
University of North Carolina
CB 3405
Chapel Hill, NC 27599-3405
Email: cmagee@email.unc.edu