



ARTS COUNCIL OF THE AFRICAN STUDIES ASSOCIATION

The Arts Council of the African Studies Association
Newsletter, Volume 86, Fall 2010

NEWSLETTER

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

The ACASA Newsletter is published three times a year: Spring/Summer, Fall, and Winter. The Newsletter seeks items of interest for publication, including news about conferences and symposia, new publications, exhibitions, job changes, fieldwork, and travel. The next ACASA Newsletter will be Winter 2011. Please send news items by January 12, 2010, to:

Joyce Youmans, Chief Newsletter Editor
joyceyoumans@yahoo.com

Deadlines for Submission of News Items for the 2010 Newsletters:

Winter 2011	January 12, 2011
Spring/Summer 2011	May 11, 2011
Fall 2011	September 14, 2011

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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

My presidential words look more like a drill sergeant's directive than a fireside chat, but it's the beginning of the semester and we are all busy. So...

If you are reading this, you are a current ACASA member. Thank you for supporting the preeminent organization for African expressive culture that embraces our collective fields. We are instituting a new policy of e-mailing our newsletter to members only, and archiving the previous ones on the website at intervals yet to be determined.

The annual African Studies Association (ASA) annual meeting is rolling around (November 18-21), and we have an ACASA business meeting scheduled (where and when will be listed in the final program). I look forward to seeing many of you then and recognize that every meeting is immeasurably improved with a glass of wine and a handful of nuts (unless it's at 7:00 am...).

We are coming into the run-up for the Triennial (March 23-25, 2011). Information is posted on our website (www.acasaonline.org). Panel proposals and calls for papers are sent out by email to members, posted on the H-AfrArts listserv, and updated weekly on the website (click the "ACASA CFP" button on the Triennial page). Doran Ross tells me that he has had numerous inquiries about the viability of panels that are currently under construction by their panel chairs, who will be submitting them as complete. Please continue to send Doran your panel or your individual paper proposals. The deadline for panel and roundtable proposals seeking participants is November 15, 2010, and the final deadline for fully composed panels, roundtables, and individual papers is December 15, 2010. Remember, you and your panelists must be ACASA members both to submit and to present at the Triennial.

We will be looking for three new board members between the ASA meeting in November and the Triennial in March, and we are experimenting with some form of electronic voting now that we have a members' listserv that enables a broader participation for our members. We have a nominating committee that will be working to develop a slate of officers. However, members who would like to serve on the board may self-nominate or nominate others, following the guidelines in the by-laws (permanently posted on the website) and outlined in this Newsletter.

We continue to seek funding for Triennial Travel Subsidies that go to African and Caribbean colleagues resident in Africa and the Caribbean respectively who are presenting papers, and also to graduate students presenting papers. First and foremost, we encourage our African and Caribbean colleagues to submit panel or paper proposals. We will try to get you funding. Although we cannot guarantee funding, we can guarantee you won't get it if you don't propose a paper or a panel! We also encourage our grad-

uate student colleagues in the U.S. and Europe to propose papers based on their research. Again, we can't guarantee funding ... but it's worth a try! Remember, you must be ACASA members to qualify. (Our African and Caribbean colleagues resident in their home countries have courtesy memberships. Our membership fees are also based on a sliding scale linked to income, so the fee for students is a modest one.) And you can now pay on-line.

In sum, be a member, propose a paper, make a donation. And I'll see you at ASA in San Francisco!

—Jean Borgatti, President



Message from the Editor

This Newsletter includes updated information about the 2011 Triennial in Los Angeles. Triennial-related calls for papers are listed in the "Calls for Papers & Essays" 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 "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 for details.)

The next Newsletter will be published in winter 2011, with a January 12th deadline for item submissions.

—Joyce Youmans, Chief Newsletter Editor



Figure, Hemba peoples, Democratic Republic of the Congo. Museum for African Art; Photo: Jerry L. Thompson. This work will be included in the upcoming exhibition *New Premises: Three Decades at the Museum for African Art* (see the "Exhibitions" section for details).



Civil Society in Africa, Past and Present: The South-eastern Regional Seminar for African Studies (SER-SAS) Fall 2010 Meeting

University of Tennessee, Knoxville

October 2, 2010

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

The South Eastern Regional Seminar on African Studies (SERSAS) and the South East Africa Network (SEAN) are pleased to announce a joint conference to be hosted by the University of Tennessee on October 2, 2010. The general theme for this conference will be "Civil Society in Africa, Past and Present." The program will include a welcome reception on Friday night and a full program of papers on Saturday, including a special roundtable discussion on the challenges of area studies in the 21st century.

Appropriating the Exotic: Cross-Disciplinary Perspectives

Sainsbury Research Unit for the Arts of Africa, Oceania and the Americas

University of East Anglia, Norwich, UK

October 8 – 9, 2010

www.sru.uea.ac.uk/exotica-symposium.php

This symposium provides the first comprehensive, cross-disciplinary study of the appropriation of the exotic in art and material culture as a cultural and material practice. The art-historical, anthropological and archaeological records abound with examples of objects, people, living creatures, materials, and technologies that have been regarded as exotic, i.e. seen as imbued with special powers because of their external origins or foreign nature, and therefore have been subject to appropriation in a variety of ways in order to channel or control such powers.

While the term "appropriation" acknowledges the rationale informing such practices, most research has focused on the political-economic circumstances that inform them. So far, little attention has been paid to appropriation as a cultural and material practice, and such practices have generally been considered misconceptions—"beliefs" or "superstitions." Likewise, the material and visual qualities that are handled, transformed, or created in acts of appropriation have been considered arbitrary and therefore inconsequential for understanding appropriation. Such specifics of material practices are a core focus of this symposium. It builds on the growing attention in the social sciences and humanities to the way in which the material world is an active force in social life, and to the embodied nature of cultural practices. Speakers will focus on the interrelatedness of cosmology, human agency, and material efficacy at given historical moments and situate these within political and economic contexts. They will examine

how and why Islamic prayers derived their efficacy when inscribed on polythetic power objects, why and how particular types of materials were used for personal ornamentation in Palaeolithic Africa and Europe, and what ends were pursued by high-status Chinese in adopting foreign materials and imagery.

Fourth Annual Michigan State University Africanist Graduate Student Conference: Emerging Perspectives in African Studies

Michigan State University, East Lansing, Michigan

October 8 - 9, 2010

africa.msu.edu/gradconference

This conference will focus on the theme "Emerging Perspectives in African Studies," which is meant to inspire graduate students focusing on African Studies to explore new methodological, theoretical, and topical directions among their peers and future colleagues. By doing so at MSU, one of the nation's first African Studies centers, the organizers hope graduate students will acknowledge their debt to those who have gone before them even as they work toward developing new perspectives in African studies. The purpose of the conference is to provide an opportunity for graduate students to discuss their research, receive constructive feedback, network with other students and scholars, and sharpen presentation skills in a comfortable and relaxed environment.

The **South African Visual Arts Historians (SAVAH)** will be holding a colloquium, "Other Views: Art History in (South) Africa and the Global South," under the aegis of the Comité International d'Histoire de l'Art (CIHA) at the University of the Witwatersrand, Johannesburg, January 12-15, 2011.

The colloquium will address concerns about the unequal distribution of resources around the globe and challenges from postcolonial societies to the older methods and concepts of Western art history. There has been a gratifyingly large response to the call for papers, with proposals coming from as far afield as Jamaica, India, New Zealand, Brazil, Chile, Nigeria, the United States, Australia, Cameroon and South Africa. The Getty Foundation has generously provided funding for scholars from the developing world. There will be several plenary and parallel panel sessions, opening with the panel "CIHA and Globalisation in Art History" to be chaired by the President of CIHA, Professor Jaynie Anderson, Herald Chair of Fine Arts, University of Melbourne. The keynote speaker will be Amareswar Galla, Professor of Museum Studies, University of Queensland, one of the leading experts in the world on museums, sustainable heritage development and poverty alleviation through culture.

For more information contact the SAVAHA Chairperson, Federico Freschi, at Federico.freschi@wits.ac.za.

**CALLS FOR PANELS AND PAPERS
DEADLINE APPROACHING (12/15/10)**

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.

****See page 5 for guidelines****

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.

REGISTRATION INFORMATION

THE ARTS COUNCIL OF THE AFRICAN STUDIES ASSOCIATION FIFTEENTH TRIENNIAL SYMPOSIUM ON AFRICAN ART LOS ANGELES MARCH 23 - 26, 2011

Registration for the Triennial will be exclusively online via a secure UCLA server and will open November 1, 2010. Prior to that date, the website address will be disseminated via email and linked to the ACASA triennial website. Once registered, you will receive confirmation within 24 hours.

Registration Fees:

Early Registration (November 1, 2010 – January 3, 2011):

ACASA Member: \$150.00

Non-Member: \$200.00

Student: \$75.00

Regular Registration (January 4, 2011 – February 28, 2011):

ACASA Member: \$175.00

Non-Member: \$225.00

Student: \$85.00

Onsite Registration (Member or Non-Member): \$75.00 per day (\$300 for the entire conference)

Closing Banquet at the Luxe Hotel Sunset Blvd (March 26): \$60.00 (\$30.00 for graduate students)

Payment: Payments may be made with VISA, Mastercard, Discover, American Express, check or money order payable to The Regents of the University of California. All payments must be in U.S. dollars and drawn on U.S. banks. In order to receive early registration rate, payment must be received on/before specified dates.

Please direct any inquiries to acasa@international.ucla.edu

HOTEL INFORMATION

THE ARTS COUNCIL OF THE AFRICAN STUDIES ASSOCIATION FIFTEENTH TRIENNIAL SYMPOSIUM ON AFRICAN ART LOS ANGELES MARCH 23 - 26, 2011

UCLA has negotiated special rate rooms at the Hotel Angeleno. It has also reserved limited special rate rooms at the UCLA Guest House and the Luxe Hotel. Shuttles will be provided for transportation from the Angeleno and Luxe to the UCLA campus. In order to take advantage of these group rates, please make your reservations as early as possible. Any unbooked rooms at the Angeleno and Luxe will be released after February 21, 2011, and, as a result, the rates below will be subject to change.

Hotel Angeleno

170 N. Church Lane, Los Angeles, CA 90049

<http://www.jdvhotels.com/angeleno/>

The Angeleno, the main conference hotel, is offering a group rate of \$139.00/night for a room featuring either one king or two double beds (add 14% occupancy tax). This rate is valid for hotel stays from Monday, March 21 - Monday, March 28.

To make reservations, book online at <http://tinyurl.com/3xggj8x>. This is a direct link to a dedicated reservations page for the Triennial. You may also call the hotel directly 1-310-476-6571 and mention the ACASA 2011 Triennial.

Luxe Hotel Sunset Blvd.

11461 Sunset Blvd., Los Angeles, CA 90049

<http://www.luxehotelsunsetblvd.com/>

The Luxe, located across the street from the Angeleno, is holding a limited number of rooms for ACASA participants at the group rate of \$159.00/night for a room featuring one king or two double beds (add 14% occupancy tax).

To make reservations, please call the hotel directly 1-310-476-6571 and mention the UCLA Center for African Studies Conference or book online using the code UCLAAFRICAN.

UCLA Guest House

330 Charles E. Young Drive East, Los Angeles, CA 90095-1466

<http://map.ais.ucla.edu/portal/site/UCLA/>

(enter "Guest House" in the search box in the upper right hand corner)

The UCLA Guest house, located on the campus, is holding 30 rooms for ACASA participants at the rate of \$143.00/night for a room featuring a queen bed, \$148.00/night for a room with one queen bed and a kitchenette, and \$148.00/night for a room with a one queen and one twin bed (the UCLA Guest House is not subject to occupancy taxes). This venue is a short walk from Dodd Hall, where the Triennial's panels will take place, as well as the Fowler Museum, the site of Museum Day and the Triennial keynote lecture.

To make reservations, contact Maydene Balasal by phone 1-310-267-5427 or email mbalasal@ha.ucla.edu. Her office is open from 6am-2:30pm PST. Be sure to mention the 15th Triennial Symposium on African Art / Group # 101060. Any unbooked rooms will be released after February 15, 2011.



Calls for Papers & Essays

ACASA Triennial, 2011, Los Angeles

Panel: "Cultural Authentication" and Commercial Images: The Process and Meanings of Visual Appropriations

New iconographies for African art are continually created through the appropriation of images from mass-produced commercial imports—product labels, posters, books, magazines, and cinema. Terms such as “hybrids” (Karin Barber, 1987) or “creolized” (Ulf Hannerz, 1987) do not adequately describe the process of such transfers. Textile specialists Tonye Victor Erekosima and Joanne Bubolz Eicher used the term “cultural authentication” in 1981 to examine the creative adaptation of imported materials, tools, and motifs by Kalabari women. They wrote that “cultural authentication” consists of four stages: selection, characterization, incorporation, and transformation. Their analysis may be a useful framework to examine the process through which African artists borrow images and ideas from imported objects, making them part of the local culture. This panel welcomes papers that examine how specific motifs, forms, or technologies are selected from a variety of images tied to international commerce, and transformed according to the personal and cultural preferences of the artists. It hopes to assemble papers that cover a variety of cultures and art forms, and that include appropriations of the 19th, 20th, and 21st centuries.

Deadline for 200-word abstracts: **November 1, 2010.**

Proposer and contact: Courtney Micots
courtnaymicots@gmail.com

ACASA Triennial, 2011, Los Angeles

Panel: Feminist(s) Approach(es): Feminism and the Shaping of African Art

Modernist and contemporary African artists are generally overlooked in the field of feminist art history despite the burgeoning number of recent scholarly texts on global feminist art. Remarking on the latter, *New York Times* critic Holland Cotter recently described the world-wide impact of feminism on the visual arts. In the January 29, 2007, article “Feminist Art Finally Takes Center Stage,” he writes, “Both curators and critics have increasingly come to see that feminism has generated the most influential art impulses of the late 20th and early 21st century. There is almost no new work that has not in some way been shaped by it.” And yet very few texts consider the ways in which feminism and gender theory has shaped work by recent African artists (male or female), despite the wealth of creativity across the vast continent and among African artists living overseas. Viewing feminism as both critical discourse and creative practice, we welcome proposals that consider curatorial strategies, academic analysis of visual culture, and presentations by artists whose work has

been impacted by, or depicts, feminist or gender-specific issues. Panelists might also consider visual representation in relation to gender construction, issues of gender as they relate to local political contexts, women’s or men’s choice and treatment of subject matter, the politics of gender as they intersect with questions of race, sexuality, economics, and the impact of feminism on the production, display, and reception of African art.

Deadline for 200-word abstracts: **November 1, 2010**

Please send abstracts to both panel co-chairs:

Kim Miller: miller_kim@wheatoncollege.edu

Lisa Aronson: laronson@skidmore.edu

ACASA Triennial, 2011, Los Angeles

Panel: The artistry of African/Diaspora blacksmiths

This is an open call for scholars to present on the topic of the artistry of African blacksmiths as part of a major traveling exhibition/publication project tentatively entitled *STRIKING IRON: The Art of African Blacksmiths*. We envision an exhibition of approximately 250 pieces of the very finest iron artwork from the entire continent, from earliest times to the present. Some objects may be combinations of iron and other metals, or smelting/forging related objects in other media, but the central emphasis will be on forged forms. Smelting, its histories, technologies, and cultural contexts will also be included. The publication will be a substantial edited volume of essays accompanied by a DVD. Topics may include, but are not limited to the following:

The Histories and Cultures of Iron in Africa – Origins; places; techniques/technologies of smelting and forging; independent inventions/diffusions; iron, trade, and state-formation; social/spiritual aspects of earliest iron-working sites, hunter-gatherers, herders, agriculturalists, complex societies; first Afro-Euro-Arab-South Asian contacts; trade in goods and humans; colonial impact; post/neo-colonial influences and realities; the arts of blacksmiths’ societies, including masking, songs, musical instruments, dance regalia, etc.; others?

Forms/Intentions – Studies of object types according to purposes/significances from all parts of the continent: a) Figures of Ascendancy; Forms of Descent; b) Lamps and Illumination; c) Iron and Authority; d) Musical Iron – Shapes and Sounds; e) Currency and Forging Value; f) Tool Artistry; g) Iron Ornament - Prestige and Presence; h) Artful Weaponry; i) Smelting/Smithing Related Forms (copper anvils, wood/clay bellows, brass pokers, etc.); j) others?

Forging the Future - Works by contemporary African/Diaspora artists and issues of changing technologies/resources; others?

This project and the Triennial sessions are being forged by the team of Tom Joyce, Allen Roberts, Bill Dewey, and Henry Drewal and we hope to include essays on specific

topics by scholars and artists from Africa, Europe, Asia, and the Americas.

We are excited about this project and look forward to receiving at your earliest convenience the following:

1) Title; 2) Abstract (200 words); 3) Media requirements (PowerPoint, video, etc.); 4) Full contact information including mailing address, phone, and email address.

Please send this to all team members not later than **November 1, 2010**:

wtjoyce@earthlink.net, aroberts@arts.ucla.edu,
wj14@psu.edu, hjdrewal@wisc.edu

ACASA Triennial, 2011, Los Angeles
Proposal: Bodyscapes: Land and Contemporary
Framings of Place

For visual theorist Nicholas Mirzoeff, the term “Bodyscapes” framed an inquiry into the countless representations of the human body and their symbolic corollaries. This panel seeks to explore a particular “scape,” or scenic view, as it relates to the body. Papers are invited that address visual interrogations of the complex relationship between land and body. How, and why, do artists frame bodies in relation to the land? From Minette Vari’s trompe l’oeil landscapes, to Marco Cianfanelli’s topographic family portraits and Christine Dixie’s self-portrait set against the horizon of the Eastern Cape, artists create meaning through sophisticated interplays of figure and land. These three artists are from South Africa, but what of artists from elsewhere in the continent? How is land and its representation deployed to create personal or collective identities? To situate memory? Papers might explore a single artist or region, address a land-based theme like the symbolic power of burial, or engage in a dialogue between historic and contemporary practices. Proposals are welcome from artists, scholars, curators and critics.

Deadline for 200-word abstracts: **November 5, 2010**

Please send abstracts and contact information to:

Karen E. Milbourne, Curator
National Museum of African Art, Smithsonian Institution
950 Independence Avenue SW
MRC 708, PO Box 37102
Washington DC 20013-7012
(202)633-4622
milbournek@si.edu

ACASA Triennial, 2011, Los Angeles
Panel: African Art, Slavery, and the Market Place

“African Art, Slavery, and the Market Place” explores the world of trade and its impact on the arts, resulting from commerce in the regional, Saharan, and Atlantic realms. The profound instrumentality of African art, based on its relationship to invisible forces, limns this most remarkably disturbing period of human history through embedded memories made manifest by materials and commodities,

techniques, rituals, ideologies, social organization, settlement patterns, and contemporary discursive thought.

Images of captives, sacrificial victims, and porters in sculpture tell part of the story as do depictions of slavers and warriors on horseback bearing weapons. African art depicting animals including leopards, chameleons, and duikers, and animal parts (also human) like bones, skins, horns, and quills, contain the spiritual power necessary for marshalling effective defensive and offensive actions. Imbedded memories of slavery exist in the very trade goods of which the arts have been made, including red coral, cowrie shells, metals, glass and glass beads, cloth, and images of trade good such as firearms, locks, keys, and wood barrels containing gunpowder, liquor, and other forms of wealth. African shrines and related accoutrement (masks and ritual suits) of the Bamana Komo, Igbo Okonko, and the Efik Ekpe secret societies, for instance, convey the experience of slavery as do leadership arts at the state level. Today, among many others, artists Yinka Shonibare and El Anatsui explore slavery through narrative, materials, and symbols. Hunter/warrior power objects persist in Niger Delta disputes over oil, and in Sierra Leone’s recent civil war.

Deadline for 200-word abstracts: **November 15, 2010**

Proposer and contact: John W. Nunley
7633 Lindbergh Drive, St. Louis, MO 63117
314-646-8736 / nunley.ventures@att.net

ACASA Triennial, 2011, Los Angeles
Proposal: Marketing African Contemporary Art: The
Role of Commercial Galleries in the Shaping of Artistic
Careers and Discourse

It is a truism that the art market exemplifies capitalism in its purest form. Newer commercial galleries on the African continent have generally adopted the model of established art galleries in major Western cities: individual artists are brought into the “stable,” provided with one-person or group exhibitions, and promoted through networking, gallery publications, and paid announcements in the media. This panel will explore the influence of commercial galleries on the identification and shaping of the careers of African artists. What sorts of pressures are brought to bear on artists after they join a gallery? How do galleries articulate their roles? In what ways do the forces of the international art market, including powerful patrons, influence the selection of new talent and the artist’s own direction? What is the influence of the critical analyses in gallery-funded publications on the art journals in which they advertise? Are the non-commercial sectors of the African art world dependent on this system, and if so, how?

This panel welcomes proposals from artists, journalists/critics, cultural historians, and gallery directors/curators; the latter may be associated with either for-profit or non-profit galleries.

Deadline for 200-word abstracts: **November 15, 2010**
Proposer and contact: Pamela Allara
Associate Professor Emerita, Contemporary Art and Visual Culture
Brandeis University
60 Glen Road, Apt. 202
Brookline, MA 02445
617-730-9447 (home); 617-319-0803 (cell)
allara@brandeis.edu

ACASA Triennial, 2011, Los Angeles
Panel: Documentary/Archive?

In an essay entitled "Documentary and Corporate Violence," Allan Sekula states: "A political critique of the documentary genre is sorely needed." Since Paul Weinberg's seminal essay on documentary photography in *Staffrider* magazine in the late 1980s, there have been few, if any, sustained statements on post-apartheid documentary practice in South Africa. The conditions for the contemporary production and circulation of photographs in exhibitions and books has been influenced by an archival turn in the second half of the 1990s which still remains a substantial influence on the constitution of contemporary art making in South Africa. This panel is interested in the intersection of the different "factual" possibilities of both documentary and archive. The panel seeks to explore the extent to which contemporary South African documentary practices might be trapped in a social-realist mode in which the archive plays a central mediating role. We are seeking papers that examine the different "documentary" or "factual" modes in post-apartheid South African photography, as well as how archival and other factors have ameliorated stasis and change within the genre.

Deadline for 200-word abstracts: **November 15, 2010**
Proposers: Rory Bester (School of Arts, Wits University)
Sean O'Toole (Editor, Art South Africa)
Contact: Rory Bester at rory.bester@wits.ac.za

ACASA Triennial, 2011, Los Angeles
Panel: African Art and the Market Place

The notion of "art" (versus material culture) includes the proposition that true masterpieces exist and that these have the potential to transcend time, place, and culture in significance and value.

This panel encourages the submission of papers that explore how the public and private sectors value traditional and contemporary African art, and how value is justified by both tangible properties (materials of construction, utilitarian value as a functional object, its completeness and condition), and intangible properties (supply and demand, the legal right to own, provenance, artistic/aesthetic merit, symbolic significance, and the potential to appreciate over time).

Papers that explore internal and external forces that affect evaluation and valuation are welcome, including discussions of technological advances (advent of digital media, online auctions, and new buying and authentication options) that have helped to secure a global interest in African art.

Deadline for 200-word abstracts: **November 15, 2010**
Proposer and contact: Michael W. Conner PhD, ISA-AM
ArtConsul Collections Management & Appraisal
4002 Turnberry Drive, Champaign, IL 61822
217-369-9875 (cell); 217-352-5641 (fax/phone)
mwconner@artconsul.com

ACASA Triennial, 2011, Los Angeles
Panel: Historical Perspectives on the Market for African Arts

The history of art dealing is intimately intertwined with a chronicle of collectors and collecting, exhibitions, museums, and auction houses. This panel seeks to explore different aspects of the early market for African arts and elucidate the foundations upon which later markets were built.

The turn of the twentieth century marked a critical moment in the shaping of the Western history of African arts and its commercial platform. At that time, most commercial transactions of African works relied on the preexisting networks instituted for the commerce of ethnographic objects. In parallel, as modernism spread within Europe and from Europe to the United States, art galleries and collectors were responsible for facilitating the establishment of new diffusion paths for African arts. Close examination of the development of a market for Africa's material culture from the 1880s through the 1930s provides for more precise definitions and understanding of the underlying mechanisms that led to the creation of an international market place.

Papers on this panel may investigate specific dealers, galleries, famous sales, commercial practices, or any historical subject illuminating the early commercial history of African arts.

Deadline for 200-word abstracts: **November 15, 2010**
Proposer and contact: Yaëlle Biro, PhD
Assistant Curator for the Arts of Africa
The Metropolitan Museum of Art
1000 Fifth Avenue
New York, NY 10028
Tel: 212 650 2593
yaelle.biro@metmuseum.org

ACASA Triennial, 2011, Los Angeles
Panel: The Visual Imagination: Divinely Inspired Artists in Africa

African artists claiming a personal relationship with super-

natural beings have been both championed and vilified in recent discourse on contemporary arts. Foreign collectors and curators have presented these divinely inspired artists as paragons of African creativity, as innovators and inventors uncorrupted by the arid intellectualism of the West. Critics have refrained from engaging such artists in serious dialogue, while art historians have been hesitant to situate them within the artistic traditions of their communities. Yet in some African regions, most sacred arts are created by individuals who acknowledge no artistic training, and who prefer to work in isolation. This panel thus seeks to sidestep the customary scholarly interest in groups of African artists (in workshops or in societies) to focus upon the individual artist, particularly upon the individual who creates installations, performances, and objects in response to divine directives. Papers may address the implications of the varied receptions of the visionary artist's work in the global art market, or examine the commodification of sacred images. They may also interrogate the nature of personal spirituality in image-making, bringing African perspectives to bear upon global understandings of artistic creativity.

Deadline for 200-word abstracts: **November 15, 2010**

Proposers and contacts:

Monica Blackmun Visona, M.B.Visona@uky.edu

Courtney Micots, courtneymicots@gmail.com.

ACASA Triennial, 2011, Los Angeles

Double panel, the first chaired by ACASA President Jean Borgatti: **Art History and the Academy in Anglophone Africa: Reports from the Continent**; the second chaired by ACASA Board Member Monica Visona, **L'Histoire de l'Art et les Instituts Supérieurs en Afrique Francophone: Les Témoignages du Continent**, focusing on Francophone Africa.

Each of these panels seeks to determine how academic institutions throughout the African continent are teaching the history of art, and how they are supporting art historical research. Panel #1 will include papers in English, and French translations of each presenter's abstract will be circulated. Papers for Panel #2 will be given in French, and English translations of the abstracts will be circulated. Participants will be administrators and faculty from African universities, art institutes, and research centers that offer courses on the history of art. Funding to cover presenters' travel from African cities to Los Angeles is currently being sought through a grant proposal. Foreign academics who have been associated with African institutions as visiting faculty, and scholars who have left positions in Africa to teach in Europe and North America, are invited to serve as discussants on the panels; however they will not be included in the grant proposal.

Presenters should address both practical and philosophical concerns in their reports. How are instruction and research programs in art history at the presenter's institution related to programs in archaeology, history, architectural

history, anthropology or sociology, material culture, visual studies, and contemporary art criticism? How have the content and theoretical approaches of art history courses been modified in recent years, and how will the curriculum change in the near future? Is the study of art history available to the general student population, or only to graduate students? What are the professional goals and scholarly interests of students engaged in art historical research? What materials (books, periodicals, computer hardware/software) and resources (databases, libraries, classrooms) are currently being used, and what changes are anticipated in plans for future instruction and research?

The goals of this panel are threefold:

- 1—to share successful pedagogical and institutional practices that have encouraged African students and African researchers to conduct scholarship in the history of art
- 2—to identify ways that outside support (for technical training, for new instructional materials and for scholarly expertise), would improve African programs where art history is taught
- 3—to develop short-term and long-term collaborations, both personal and institutional, with other African colleagues, and with colleagues on other continents.

Proposals must include: (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 number, and email of the presenter.

Presenters must be ACASA members. However, ACASA membership is available as a courtesy to our colleagues in Africa. Please join or update your membership at http://www.acasaonline.org/join_ben.htm. Full details on the Triennial theme are also available on the website. Proposal abstracts in English should be sent to Jean Borgatti (jborgatti@gmail.com); in French to Monica Blackmun Visona (M.B.Visona@uky.edu).

The deadline for proposals is **November 15, 2010**. All presenters who are selected for these panels must be prepared to send the organizers additional materials (such as CV, curriculum materials, and an expanded abstract) to enable us to apply for grant funding.

The Editors of ***African and Black Diaspora: An International Journal*** are pleased to announce a special issue on Feminism and the African Diaspora, which will present various perspectives on the ways in which Black and African descendant women think about their identities, the politics of location, their engagement with feminist and gender discourses, as well as issues related to agency and activism.

Women in the African and Black Diaspora have historically been engaged in examining their identities, their relationships with others and their communities, and their partici-

pation in social movements, resistance, and activism regarding struggles against racism, sexism, classism, and other oppressions. They have been involved in struggles for independence, women's liberation, human rights, and development. Their perspectives and world views have necessarily been grounded in intersectionality and contending with multiple systems of domination regarding race/ethnicity, gender, sexual orientation, class, and national (as well as other dimensions of) identity, which demarcate differences between and among them. While they have acted in solidarity with other women across difference, in this regard there have been and continue to be tensions and contentions, particularly regarding the foci and priorities of the Western women's movement, Western feminisms, as well as the concerns of other women of color. There are also differences between and among Black and African descendant women—on the continent of Africa, in the Caribbean, in Europe, in the US, as well as other places where they live. And there are differences between and among women and men of the Black Diaspora regarding issues of equality, power, and the privileging of race, etc. This special issue will be devoted to exploration and critical examination of these and other issues regarding feminism in the African Diaspora.

This special issue invites submissions from a variety of perspectives, disciplines, and fields, including theoretical works, literary and cultural studies, the arts, and popular culture. Suggested topics regarding Women of the African and Black Diaspora may include but will not be limited to the following:

- Engagement with feminisms
- Identity, belonging, and community
- Activism and agency in social movements
- Gendered discourses and gendered identities
- Critiques of the mass media and popular culture
- Feminism in daily life

Prospective contributors are invited to submit proposals for articles in the form of a 400-500 word abstract by **November 30, 2010**. Authors will be notified regarding acceptance of abstracts by January 15, 2011. Authors of accepted abstracts will be expected to submit articles by a strict deadline of August 30, 2011. Abstracts submitted should be titled and accompanied with the following on a separate page: the full name of the author, university affiliation, title of the abstract, mailing address, and telephone number.

All queries regarding the special issue should be directed to the Guest Editor, Dr. Sandra Jackson (DePaul University, Chicago, Illinois) by e-mail at: sjackson@depaul.edu.

37th Annual Conference of the African Literature Association (ALA): African Literature, Visual Arts, and Film in Local and Transnational Spaces

Ohio University, Athens

April 13 - 17, 2011

www.ohio.edu/conferences/ALA_CFP.cfm

Critical studies of African literature and arts in the past few decades have primarily focused on the categories of "post-coloniality," "hybridization," and "syncretization" in their methodology and theorization of the fields. While these notions have been salient and useful, there is a wide recognition that they may not be adequate to map the contemporary concerns and forms of African literature and arts in a time chiefly defined by proliferating dynamics of trans-boundary cultural and material formations. According to contemporary critical thought, it is no longer possible to think of the "local" simply as a fixed entity within a nested global hierarchy or as an enclosed space, event, or cultural expression, just as it is impossible to imagine the "global" without recognizing (at least) its "partial embeddedness" (Saskia Sassen, 2003: 4) in the "local," which itself is complex, specific, and "thick" with its own particular conditions and histories of "struggles" (Samir Amin, 2002). The success or failure of impacting transnational forces, images, ideas, artistic genres, cultural products, and globalizing technologies, etc., generally depend on the structure and scale of the linking fostered and/or forced upon "those more local communities, tactics, and symbolic strategies of cultural location that confront and challenge them in the production of locality, local subjects, national situations, and the making of everyday space and public spheres of existence" (Rob Wilson and Wimal Dissanayake, 1996: 1).

The conference aims to initiate important academic and intellectual conversations about the complex interconnections of local and transnational practices and articulations, as inscribed in African literary, visual arts, and filmic representations. It particularly invites scholars and practitioners to identify and address the varied strategies of how local variants, contingent contexts, influences, agencies, or even trans-local and neo-global power circuits, reconfigure themselves to recast, facilitate and, sometimes, contest the effects, limitations, and excesses of the economy of material, social, and cultural production. At the same time, presuming that the "local" is more than an ossified or silent victim of the "global" but instead a space in motion, the conference encourages nuanced and engaging/provocative contributions on the historical and continued structural (material, cultural, and political) hegemony of the global on the local, and the consequences thereof for the future material and cultural well-being of the African continent as we, hopefully, move from a monocentric world-system to a polycentric world-space.

The sub-themes of the conference include, but are not limited to:

- Globalization and effects of denationalization of the African nation-state
- African memoirs and autobiographies (including narratives of conflict and reconciliation, writings by and on child soldiers, war children, orphans, street children, and by children parenting children, etc.)
- African film and images of global incorporation/disputation/local contestation
- Border-crossing of bodies, borderzone identities

- Politics and aesthetics of writing in local/transnational languages
- Translation as transnationalization
- Gender in the local/transnational
- Class, culture, and specific environments as elements of localization and/or transnationalization
- Ecological degradation/disasters
- Urban and rural space subjectivities
- African literature and arts in cyberspace
- Cultural practices of mobility and new African identities in world cities
- Translocal agents and spaces (NGOs, tourism, religious movements, solidarity groups, refugees, migrant hostels, diasporic neighborhoods, etc.)
- Aesthetics of local violence, memory and forgiveness
- Cre'olite'/transculturality
- Diasporic incarnations/interventions as sites of alternative normative visions
- Production, reception, and teaching of African texts and images in local and transnational contexts
- Local and transnational flows of texts, arts, narratives, ideas, memories, cultures, symbols

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

Please send panel proposals or individual paper abstracts as a Word Document or PDF attachment by the deadline (**December 1, 2010**) to the convener, Ghirmai Negash, at: ala2011AthensOH@gmail.com. The email must include: name, affiliation, complete mailing address, country, telephone, and email. If proposing a panel, please also include: panel chair, panel title, panel members, affiliations, and paper titles.

3rd Annual NCCU African Diaspora Studies Symposium: Conspicuously Unseen: Invisibility and Denial in Diasporic Communities

North Carolina Central University, Durham
March 19 - 20, 2011

North Carolina Central University invites proposals for the third annual African Diaspora Studies Symposium, to be held March 19-20, 2011. The theme for this year is "Conspicuously Unseen: Invisibility and Denial in Diasporic Communities." The symposium seeks to explore the ways that Diasporic communities see themselves and the ways that they are perceived by the dominant cultures that surround them. Special attention will be given to the Afro-Latin American, Afro-European, and Afro-Asian experience, though any topic within the Diaspora will be considered. In keeping with the breadth of the Liberal Arts, we seek proposals for papers, panels, performances (music or theater), film, and graphic art from any branch of Diaspora studies. The symposium has typically brought together scholars, activists, and artists, representing disciplines as varied as Public Health and performance art. We look forward to continuing this tradition, bringing together academics, community members, and creative artists to

engage with each other on issues facing the African Diaspora and African Diaspora Studies.

This two-day symposium is free and open to the public. North Carolina Central University, located in the heart of Durham, was founded in 1910 and is the first state-supported liberal arts institution to serve the black community. The University prides itself on its relations with the Durham community, and the NCCU African Diaspora Studies Symposium encourages input and participation from both academics and the community.

Individual abstracts should be 250 words or less, and panel abstracts should be 750 words or less. Abstracts should be submitted by Wednesday, **December 15, 2010**. Please include, for all participants, a five-line biography with institutional/organizational affiliation and contact information.

Please direct all submissions to Youssef J. Carter at youssefcarter@gmail.com and Joshua Nadel at jnadel@nccu.edu.

Critical Interventions: Journal of African Art and History invites contributions for a special issue on Fractals in Global African Art to be published in Spring 2012.

As an arena for rethinking African arts and exploring the nature and value of African art/cultural knowledge, *Critical Interventions* is interested in how the recent work on fractal structures in African arts and culture can be extended, discussed, contested, and theorized in domains such as aesthetics, politics, philosophy, and economics, as well as applied to practical matters such as education and design.

We are therefore interested in receiving proposals for substantial articles on all areas in which global African creativity—painting, sculpture, architecture, dance, film, and other cultural productions—intersects with fractals, networks, complexity, self-organization, and other nonlinear models.

Locations could include any African-influenced culture around the globe as well as continental Africa.

Possible topics could include any of the following in relation to Africa or the African Diaspora:

- Fractals in art
- Fractals in design and education
- Scaling and recursive patterns in the arts
- Fractal routes/roots
- Visual metaphors of branching (e.g. the Baobab, the arabesque)
- Scaling or self-organization in traditional or contemporary architecture
- Fractal social networks and the arts
- Cycles within cycles in expressive media

We also welcome significant work by artists who work with

fractals in classical formats or new media.

We invite proposals to be submitted by **February 28, 2011**. The deadline for the final version of the paper is July 31, 2011.

Articles should be based on original research which has not been published before.

Proposals should be no more than 500 words. Articles may be up to 7,500 words (not inclusive of the bibliography) and contain up to ten images. All rights for reproduction of images must be cleared in advance and submitted along with the article.

Critical Interventions, a peer-reviewed journal, provides a forum for advanced research and writing on African and African Diaspora identities and cultural practices in the age of globalization.

Proposals of no more than 500 words (or queries) should be sent to:

Audrey Bennett, Guest Co-Editor (bennett@rpi.edu)
Associate Professor of Graphics
Department of Language, Literature, and Communication
School of Humanities, Arts, and Social Sciences
Rensselaer Polytechnic Institute
110 8th Street
Troy, NY 12180-3590

The **University Press of America** invites emerging and established scholars to submit their proposals for new books on African film and literature. Innovative proposals in other disciplines will also be considered. Interested scholars should submit CV, proposal outline, and sample chapters to:

Lindsay Macdonald
lmacdonald@univpress.com
Acquisitions Editor
University Press of America (www.univpress.com)



Exhibitions

Indépendance! Congolese Stories

Royal Museum for Central Africa, Tervuren, Belgium
June 11, 2010 - January 9, 2011
www.africamuseum.be/home



This cloth, "Belgique Congo," belongs to Queen Fabiola, the widow of King Baudouin who is represented and who visited the Congo for the first time in 1958; she deposited it at the Royal Museum for Central Africa but it remains her property.

During the 100th anniversary of the Royal Museum for Central Africa in Tervuren and the 50th anniversary of the independence of the Democratic Republic of the Congo, this exhibition tells how Congolese anticipated, experienced and remember independence. In addition to interviews that evoke the era, music and various objects illustrate the evolution of Congolese public opinion from the colonial era to the present day.

Grass Roots: African Origins of an American Art

National Museum of African Art, Smithsonian Institution, Washington, DC
June 23 - November 28, 2010
africa.si.edu/

Grass Roots: African Origins of an American Art examines the history and contemporary practice of coiled basketry, which originated in rice kingdoms in West Africa and was brought to the American South by enslaved Africans more than three centuries ago. With more than 200 objects—including baskets made in Africa and the American South, African sculptures, paintings from the Charleston Renaissance, historic photography, and new video—the exhibition demonstrates how the rice fanner and market basket may be viewed simultaneously as an object of use, container of memory, and work of art.



Beauty Ngxongo, Basket, South Africa. Acquired in 1991. D. 48.5cm. Durban Art Gallery, SC 448.

Grass Roots traces the parallel histories of coiled basketry in Africa and America from the 17th century to the present day, starting from the domestication of rice in West Africa, through the transatlantic slave trade, to the migration of African rice culture to America. It addresses the history of the Carolina rice plantation and highlights the technological innovations brought to American agriculture by people from Africa, while also telling the compelling story of the survival of African-American basketry over three hundred years.

While the need for agricultural forms has declined on both sides of the Atlantic, the art of basketry continues to be passed down from generation to generation. In South Carolina and Georgia, as in many parts of Africa, virtuoso basket makers invent forms, experiment with new materials, and perfect the techniques they have learned from their parents and grandparents. The exhibition features baskets made by contemporary American and African basket makers as well as historic examples, some dating to the early 19th century, from both Lowcountry rice plantations and African villages.

Grass Roots also includes five short films by videographer Dana Sardet that feature basket makers demonstrating their techniques and telling their stories. The exhibition is accompanied by a richly illustrated full-color catalogue with essays by acclaimed scholars of African and American history and art.

Grass Roots: African Origins of an American Art is curated by Enid Schildkrout, chief curator and director of exhibitions and publications at the Museum for African Art, New York, and Dale Rosengarten, curator and historian, special collections, College of Charleston Library, with input from an advisory board of eminent social historians, art historians, anthropologists, and contemporary basket makers.

After being on view in Washington, DC, *Grass Roots* will open at the Museum for African Art, New York, in April 2011, where it will be one of the inaugural exhibitions in the Museum's new building.

Artists' Choices: Zvi Goldstein, Susan Hiller, Yinka Shonibare

The Israel Museum (Harry and Bella Wexner Gallery), Jerusalem

July 26, 2020 - January 2011

www.english.imjnet.org.il/htmls/home.aspx

The Israel Museum, Jerusalem, is celebrating the completion of its renewed campus with three special exhibitions curated by renowned contemporary artists and drawn from the Museum's encyclopaedic collections. This three-part presentation provides a fresh look from each artist's perspective at the Museum's permanent holdings in archaeology and the fine arts, including works from the department of the arts of Africa, Oceania, and the Ameri-

cas, and Jewish art and life. Unique in its scope and character, the project showcases masterpieces from the Museum's collections and presents dialogues between the collections and the artists themselves, each of whom is also represented in the Museum's contemporary art collection.

Four new works were also created by Yinka Shonibare for his exhibition, *Yinka Shonibare: Earth, Wind, Fire, and Water*. Themes of cultural identity dominate the exhibition curated by Nigerian-born, London-based artist Yinka Shonibare, who has chosen over 300 works from the Museum's collections to examine the ways in which cultures influence one another. Grouped according to the organizing principle of the four elements—earth, wind, fire, and water—the objects are linked by associative and aesthetic relationships, as well as by the artist's signature focus on cultural hybrids.



Yinka Shonibare, MBE, *Fire*, 2010. Mannequin, Dutch wax printed cotton textile, leather, wood, brass lamp stand, glass lamp shade, circuit board, and LED.

Shonibare is creating four new works especially for the exhibition, each representing one of the four elements and reflecting Shonibare's emblematic style of dressing figures in Victorian-era garments made from colorful, African-identified batik textiles. The resulting installation, highlighting human commonalities above and beyond conflict, includes: prehistoric stone tools, Roman-period Egyptian figurines, and a South African ceremonial initiation and fertility doll, and other African art objects, alongside works by Yasumasa Morimura, Pablo Picasso, Man Ray, Andres Serrano, and Ettore Sottsass.

Benin1897.com: Art and the Restitution Question

Museum, The Institute of African Studies, University of Ibadan, Oyo State, Nigeria

August 20 - October 10, 2010

benin1897.com/

The internationally acclaimed artist and scholar Peju Layiwola, a Lecturer in the Department of Creative Arts, University of Lagos, will be showing recent works in a solo exhibition entitled *Benin1897.com: Art and the Restitution Question*. This exhibit marks the 50-year anniversary of Nigeria.

Benin1897.com provokes viewers to step into a triple-layer discursive event: as seen through the exhibition of the artist, *Benin1897.com* refers to the British "Punitive" Expedition and also presents an artist's impression of this cul-

tural rape of Benin. It seeks to recontextualize the event of the invasion, during which the nascent British imperialists sacked an ancient government and its monarch, Ovonramwen (ruled c.1888-1897), and looted its (largely bronze and ivory) art works over a schism that seems more orchestrated than real. To date, families from the old kingdom still speak of their losses, in human and material terms, yet Nigerians speak tongue-in-cheek.

Over the years, Peju Layiwola has been experimenting with forms and media ranging from terracotta, copper, bronze, and gold, among others. The current exhibit could be described as her most ambitious; it is at once affective and deeply contemplative. The pathos expressed by the Omo N'Oba's foreword in the catalogue is unmistakable: "The year 1897 means much to me and my people; it was the year the British invaded our land and forcefully removed thousands of our bronze and ivory works from my great grandfather, Oba Ovonramwen's Palace."

Such rendering also runs through Peju Layiwola, herself a scion of the Benin kingdom; she is a granddaughter of Oba Akenzua II (1933-1979) and a daughter of the sculptress Princess Elizabeth Olowu. Early sneak reviews suggest that, besides its intellectual content, this exhibition could equally be read as an exercise in filial cultural intervention, a result not of professional obligation but an anxiety to fill an autobiographical void. Through this cultural action for freedom, the past seems to be indicting the present, as one offspring of a brutish encounter is beginning to throw barbs of indictment at a past abuse of power. Speaking in a tone quite similar to HRM, Peju in relation to the stolen artifacts remarks sharply that: "They who once enjoyed the splendor of the palace are now trapped behind glass walls in foreign lands."

Benin1897.com premiered in Lagos on April 8, 2010. It will be on view in Benin after its showing in Ibadan.

A 244-page publication and catalogue with 154 color illustrations accompanies the exhibition. It includes essays by Kwame Opoku, Commentator on Cultural Affairs; Folarin Shyllon, Former Dean of Law, University of Ibadan, Nigeria; Professor Sylvester Okwunodu Ogbechie, University of California, Santa Barbara, USA; Professor Freida High, University of Wisconsin, Madison, USA; Mimi Wolford, Director, Mbari Institute for Contemporary African Art, Washington DC, USA; Professor Mabel Ewrierhoma, University of Abuja, Nigeria; Benson Eluma, Cambridge University, UK; Akinwale Onipede, University of Lagos, Nigeria; Dr Victor Osaro Edo, University of Ibadan, Nigeria; Dr Peju Layiwola, University of Lagos, Nigeria; and Dr Sola Olorunyomi, University of Ibadan, Nigeria, Co-Editor and Curator.

African Masks: The Art of Disguise

Dallas Museum of Art, Dallas, Texas

August 22, 2010 - February 13, 2011

www.dallasmuseumofart.org/index.htm

This exhibition explores the beauty, function, and meaning of African masks, a highly developed and enduring art form, through seventy masks from sub-Saharan Africa. The masks, which serve as physical supports for intangible spirits, are depicted as humans, animals, or fantastic composites of both and appear at various stages of the life cycle. Masked performances, held on various occasions in the cycle of life, often entertain while they teach moral lessons.



Egbukele masquerade headdress, Abua peoples, Nigeria, mid-20th century. Wood, pigment, and paint. 20-1/2 in. (52.07 cm) high. Dallas Museum of Art, General Acquisitions Fund.

In *African Masks: The Art of Disguise*, a variety of masks from sub-Saharan Africa offers a range of types, styles, sizes, and materials and the contexts in which they appear. Carved wooden masks are featured along with masks made of other materials including textiles, animal skin, and beads. The exhibition features masks from the DMA's permanent collection

and significant loans from the High Museum of Art (Atlanta), Cantor Center for the Visual Arts, Stanford University (California), Indianapolis Museum of Art (Indiana), Hampton University (Virginia), and several local and national private collections. Because the mask is frequently only one part of an ensemble, full masquerade costumes are displayed, and the masks come to life in performances recorded on film and in contextual photographs. The exhibition celebrates not only sculptors, but also costume makers, dancers, musicians, spirits, and audiences.

African Masks is accompanied by a smARTphone tour highlighting 19 masks in the exhibition and a visit "behind the scenes," e.g., interviews with the curator, designer of the exhibition, Alan Knezevich, one of the lenders, James Ledbetter, and Bafut performers. The tour can be accessed at <http://dallasmuseumofart.mobi/>.

African Masks is organized by the Dallas Museum of Art and curated by Roslyn Adele Walker, Senior Curator, the Arts of Africa, the Americas, and the Pacific, and The Margaret McDermott Curator of African Art. The exhibition is presented by the Sara Lee Foundation.

Ere Ibeji: Yoruba Twin Figures from the Collection of J. Richard Simon

University of Iowa Museum of Art (on view on the third

floor of the Iowa Memorial Union's Black Box Theater),
Iowa City
September 2 - October 2010
uima.uiowa.edu/

Ere Ibeji: Yoruba Twin Figures from the Collection of J. Richard Simon features the extraordinary 300-piece twin figure collection of UI Professor Emeritus of Psychology and Industrial Engineering J. Richard Simon. In the Yoruba culture of southwest Nigeria, twins are believed to be spirited, unpredictable, fearless, and agents of good luck. However, there and elsewhere in Africa, twins suffer a high mortality rate. With fragile health, one or both twins may fail to survive and after a death, the mother commissions a six-to-eight-inch ere ibeji, or twin figure, to be cared for just as a family member for generations to come.

Professor Simon has been collecting ere ibeji for over two decades and currently has one of the largest collections in the world. He has generously promised his figures to the University of Iowa Museum of Art.

A symposium, *Images of Twins: Ere Ibeji in Yoruba African Culture* will be held on October 8. The symposium features three of the world's experts on ere ibeji: Professor John Pemberton, Amherst College; Professor Marilyn Houlberg, School of the Art Institute of Chicago; and George Chemeche, artist and collector, New York.

Ere Ibeji: Yoruba Twin Figures from the Collection of J. Richard Simon is curated by Christopher Roy, UI art history professor and Elizabeth M. Stanley, Faculty Fellow of African Art.

Dynasty and Divinity: Ife Art in Ancient Nigeria

The Museum of Fine Arts, Houston
September 19, 2010 - January 9, 2011
www.mfah.org/

Dynasty and Divinity features more than 100 extraordinary brass, terra-cotta, and stone sculptures, ranging in date from the ninth to the fifteenth centuries, many of which have never been on display outside of Nigeria. All of the objects in the exhibition are on loan from the Nigerian National Commission for Museums and Monuments.

Dynasty and Divinity reveals the extraordinarily creative range of Ife art through a diversity of objects that includes handsome idealized portrait heads, exquisite miniatures, expressive caricatures of old age, lively animals, and sculptures showing the impressive regalia worn by Ife's kings and queens. Together, these illuminate one of the world's greatest art centers and demonstrate not only the technological sophistication of Ife artists, but also the rich aesthetic language they developed in order to convey cultural concerns.

Among the exhibition's many masterpieces are a group of life-size copper portrait heads, carved stone animals, and

the spectacular seated male figure found in the town of Tada, Nigeria, shown dressed in an elaborate textile.

Dynasty and Divinity has been co-organized by the Fundación Marcelino Botín and the Museum, in collaboration with the Nigerian National Commission for Museums and Monuments. The exhibition (with the title *Kingdom of Ife: Sculptures from West Africa*) was on view through July 4, 2010, at the British Museum, London. After being on view in Houston, the exhibit will travel to the Virginia Museum of Fine Arts, Richmond (February 19 – May 22, 2011); the Indianapolis Museum of Art (July 10 – October 9, 2011); and the Museum for African Art, New York (November 11, 2011 – March 4, 2012), where it will be among the inaugural exhibitions in the Museum's new building which opens in April 2011.



Tada, Seated figure, Late 13th-14th century C.E., Copper. © National Commission for Museums and Monuments, Nigeria. Photo courtesy Museum for African Art/Fundación Marcelino Botín. (Photo: Karin L. Willis)

The exhibition catalogue has been written by Henry John Drewal, Evjue-Bascom Professor of Art History and Afro-American Studies at the University of Wisconsin-Madison and Adjunct Curator of African Art at the University's Chazen Museum of Art,

with an introductory essay by Enid Schildkrout, Chief Curator and Director of Exhibitions and Publications at the Museum for African Art. Published in both English and Spanish editions, it has 200 pages and 147 illustrations.

El Anatsui: When I Last Wrote to You About Africa

Institute for Contemporary Culture at the Royal Ontario Museum, Toronto, Canada
October 2, 2010 - January 2, 2011
www.rom.on.ca/icc/index.php

The Ghanaian-born El Anatsui, who lives and works in Nigeria, is widely known for monumental wall sculptures made from discarded bottle tops, and is recognized as one of the most original and compelling artists of his generation. This exhibition encompasses work in wood, ceramic, and metal, as well as drawings and paintings. It is curated by Lisa Binder, assistant curator at the Museum for African Art, New York.

Throughout his career, Anatsui has transformed often-overlooked materials such as recycled metal and discarded wood into forceful visual statements that refer to global, local, and personal histories. *When I Last Wrote to You About Africa* brings together the full range of the artist's work, from early wood trays, to ceramics and

wooden sculptures, to the luminous metal wall sculptures of recent years which have brought the artist international acclaim.

In his most recent metal wall sculptures, Anatsui assembles thousands of Nigerian liquor-bottle tops into moving patterns of stunning visual impact, transforming this simple material into large shimmering forms.

When I Last Wrote to You About Africa includes the

largest number of Anatsui's works in metal ever assembled: massive wall pieces, large-scale floor installations, and a major new work created specifically for the retrospective.



El Anatsui, *Sacred Moon*, 2007 Aluminum and copper wire, 103 x 141 in. Photo courtesy: Jack Shainman Gallery

After being on view at the Institute for Contemporary Culture and the Museum for African Art, Houston (April 2011), the exhibition will travel to the University of Michigan Museum of Art, Ann Arbor (November 12, 2011 – February 5, 2012); the North Carolina Museum of Art, Raleigh (March 8 – June 17, 2012); and the Denver Art Museum (September 2, 2012 – December 1, 2012).

The exhibition is accompanied by the richly illustrated catalogue *El Anatsui: When I Last Wrote to You About Africa*, with contributions by Kwame Anthony Appiah, Laurance S. Rockefeller University Professor of Philosophy at Princeton University; Lisa Binder, Assistant Curator at the Museum for African Art, New York; Elizabeth Harney, Associate Professor of Art History at the University of Toronto; Olu Oguibe, Professor of Art and Art History at the University of Connecticut; Chika Okeke-Agulu, Assistant Professor Art and Archaeology at Princeton University; and Robert Storr, Dean of the Yale School of Art. The catalogue will be published in October 2010.

Man Ray, African Art and the Modernist Lens

Museum of Anthropology, University of British Columbia, Vancouver

October 29, 2010 - January 23, 2011

www.moa.ubc.ca/

The exhibition *Man Ray, African Art, and the Modernist Lens* completes its tour this fall at the University of British Columbia Museum of Anthropology. Featuring many never before exhibited photographs of African art—some reunited for the first time with the actual objects they depict—the exhibition explores how images by Man Ray and his contemporaries in the Harlem Renaissance and the international avant-garde influenced the perception and re-

ception of African art in the decades between the two World Wars. It vividly illustrates the way that African art and artifacts were appropriated and integrated into Western culture, especially through the practices of Surrealism and the world of fashion. The side-by-side display of the African objects

and their photographic images offers a unique opportunity to see how lighting, camera angle, and cropping radically influence the interpretation of a subject. Revealed in these juxtapositions is the manner in which modernist photographic practices mediated ideas about such objects and continue to shape the way African art is seen today.

The accompanying exhibition catalogue authored and edited by curator Wendy A. Grossman provides extensive documentation of both the images and the objects. This enterprise is enhanced by contributions by leading African art scholars that bring new insight into the historical inter-relationship between object and image.

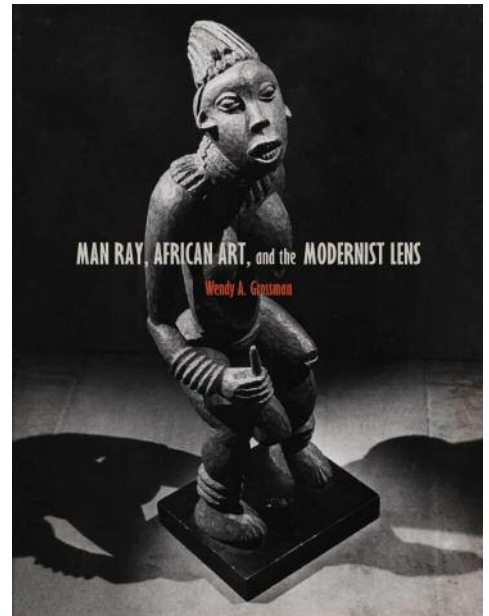
His Masters' Tools: Allan deSouza's Recent Work

Fowler Museum at UCLA, Los Angeles, California

Opens January 23, 2010

fowler.ucla.edu

This exhibition highlights Allan deSouza's work from the past decade that engages with the effects of Euro-American empire and the racial underpinnings of colonial power. Along such lines, deSouza's studies raise provocative new questions about the ways that primitivizing notions of race continue to shape contemporary public and political discourse. Drawing on themes of travel and tourism, genealogy and family history, historical issues of diaspora and changing patterns of migration, deSouza frames fraught questions of otherness and cultural stereotyping in ways that are variously cerebral and wickedly playful and irreverent. DeSouza is equally at ease probing the layers of white male privilege that lie embedded in Modern art as he is exploring the pop cultural languages that give form to some of the more egregious instances of casual racism in everyday life. Running the gamut from large-scale, gorgeously colored and sensuous abstractions to modestly-sized photographic prints, deSouza's recent work plays with notions of artistic and technological mastery, and blurs the unstable boundaries between fact and fiction,



and photography and painting.

DeSouza was born in Nairobi, Kenya, in 1958, and now lives in San Francisco, where he is Professor of New Genres at the San Francisco Art Institute.

New Premises: Three Decades at the Museum for African Art

Museum for African Art, New York

Part 1: April - August 2011

Part 2: September 2011 - February 2012

www.africanart.org/

New Premises: Three Decades at the Museum for African Art is one of three exhibitions to be presented by the Museum for African Art (MfAA) on the occasion of the opening of its new building in April 2011. It will reflect on the Museum's rich exhibition history, highlighting the major themes explored and examining the ways in which the MfAA has expanded the definition of African art to include not only historical masterpieces but also contemporary performance art, photography, design, puppetry, and the art of the everyday. The exhibition will be presented in two parts, the first on view April – August 2011, and the second September 2011 – February 2012.

Each part of *New Premises* will comprise some 35–40 works, including many major pieces that were loaned to early MfAA exhibitions as well as important works of art that have been generously donated to the Museum in recent years, including *Machinehead*, a 2003 photomontage by Kenyan artist Wangechi Mutu; a Benin bronze head dating from second half of the 16th century; and a rare early wooden mortuary figure from northern Nigeria. The exhibition has been curated by Enid Schildkrout, Chief Curator and Director of Exhibitions and Publications, with Lisa Binder, Assistant Curator, and Constance Smith, Curatorial Assistant.



Wangechi Mutu, *Machinehead*, 2003. Museum for African Art; Photo: Jerry L. Thompson



Current Publications

The ***Encyclopedia of World Dress and Fashion***, ten volumes (including *Volume 1: Africa*, co-edited by Joanne Eicher and Doran Ross), has now been published. Nine volumes are organized geographically and the tenth is global. The table of contents can be accessed through the Berg Fashion Library: www.bergfashionlibrary.com. The set is available through Oxford University Press for the United States and Canada and through Berg Publishers for the rest of the world. Articles will be added to the online version yearly.

ISBN-10: 0195377338

ISBN-13: 978-0195377330

Price: \$1,995.00

To order, call 800-451-7556 or visit Oxford University Press online at www.oup.com/us.

Affecting Performance: Meaning, Movement, and Experience in Okiek Women's Initiation

Corinne A. Kratz

490 pages

Publication Date: October 2010

Suggested Retail Price: \$32.95

ISBN: 978-1-60494-498-3

Wheatmark ordering information:

www.wheatmark.com/bookstore/

1-888-934-0888 ext 3

This reissue of *Affecting Performance* makes available a major work in performance studies, linguistic anthropology, ritual and symbolic studies, and African studies. A classic study widely used in the classroom, the book examines how ceremonial performance works and the contradictory dynamics of gender and ethnicity in Okiek initiation ceremonies in Kenya.

Combining discourse analysis, semiotics, history, political economy, symbolic interpretation, and gender studies, Corinne Kratz examines the power of ritual to produce social transformation and explores how children are made into adults through initiation rites. Taking girls' passage into womanhood as her topic, Kratz considers dramatic structure, costume, song, ritual space, and the discourse, rhetoric, and poetics of ceremonial performance.

Constructing African Art Histories for the Lagoons of Côte d'Ivoire

Monica Blackmun Visonà

December 2010 234 x 156 mm

216 pages (hardback)

978-1-4094-0440-8

includes 38 b&w illustrations and 2 maps

Ashgate ordering information:

www.ashgate.com/isbn/9781409404408

Constructing African Art Histories for the Lagoons of Côte

d'Ivoire is an investigation of the methods employed by art historians who study creative production in Africa. While providing insights into the rich visual arts of the Lagoon Peoples of southeastern Côte d'Ivoire, this study is one of the few attempts by an Africanist to situate local and regional artistic practices in the context of the global art market, and to trace the varied receptions an African art work is given as it leaves a local context and enters an international one.

Drawing on her three seasons of fieldwork among Akan populations in Côte d'Ivoire, Monica Blackmun Visonà provides a comprehensive account of a major art-producing region of Africa, and explores such topics as gender roles in performance, the role of sculpture in divination, and the interchange of arts and ideas across ethnic boundaries. The book also addresses issues inherent in research practices, such as connoisseurship and participant observation, and examines theoretical positions that have had an impact on the discipline of African art history.

Landscape of Memory: Commemorative monuments, memorials and public statuary in post-apartheid South Africa

Sabine Marschall

December 2009

ISBN 978 90 04 17856 4

Paperback (xiv, 410 pp.)

Afrika-Studiecentrum Series; 15

Brill ordering information: www.brill.nl/

Under the aegis of the post-apartheid government, much emphasis has been placed on the transformation and democratisation of the heritage sector in South Africa since 1994. The emergent new landscape of memory relies heavily on commemorative monuments, memorials and statues aimed at reconciliation, nation-building, and the creation of a shared public history. But not everyone identifies with these new symbolic markers and their associated interpretation of the past. Drawing on a number of theoretical perspectives, this book critically investigates the flourishing monument phenomenon in South Africa, the political discourses that fuel it; its impact on identity formation, its potential benefits, and most importantly its ambivalences and contradictions.

Reflecting on Begho and Hani 1970-1998 reproduces three previously published chapters that provide a summary of archaeological and ethno-archaeological work conducted by Professor Emeritus Merrick Posnansky at this important archaeological and historical site in Brong Ahafo, Ghana. The 69-page booklet also contains an introduction and an abbreviated version of the final conclusions that synthesize the historical evidence extracted from the final and full publication on Begho in active preparation. The booklet also includes three photo albums, comprising 93 color and 11 black and white photographs that illustrate Hani and the excavators, the

archaeology, and the ethnography of Hani. An appendix lists the volunteers from seven different countries who participated in the excavations and some of the publications on Begho/Hani by other scholars.

Begho existed as important urban center from the 12th until the 19th century. At its peak it contained at least 6 quarters and may have had a population of up to 10,000 people, making it the largest town at the time that the Portuguese reached Ghana in the late 16th century. One of its quarters, still known as the Kramo, was home to the Mande speaking Islamic traders who had come down from the middle Niger area. Trade consisted of gold, kola nuts, ivory products, and probably shea butter and hides going north in return for items of brass, beads, and ceramics coming south. As well as merchandise, technology of brass casting and textiles presumably also came south. Close by the town there existed a large iron smelting complex at Dapaa, and one of the quarters, the Dwinfuor, was an artisan's quarter where brass workers used crucibles for melting scrap brass to make small brass items. Blue beads were probably made from slag. Begho was noted in the Arabic sources for its indigo narrow strip textiles. Spindle whorls and dye pits testify to that textile industry. On the Brong quarters were found the paraphernalia of leadership including decorated ivory side blown trumpets and offering vessels that probably formed part of an abandoned shrine room. These latter are illustrated in the photo album.

The site was excavated by researchers from the University of Ghana from 1970-79, and a long term study of changes in the material culture was carried out from 1970-98.

Copies of the volume can be obtained from Merrick Posnansky, 5107 Rubio Ave., Encino, CA 91436-1124 for \$45 post free in the USA and \$55 in Europe and Africa.

Arts, Politiques et Pouvoirs: Les productions artistiques du Dahomey: fonctions et devenir

Marlène-Michèle Biton

September 2010

ISBN 978 2 296 11744 0

178 pages

L'Harmattan ordering information:

www.editions-harmattan.fr/index.asp

Through an investigation of various forms of plastic expression, the articles in this book address various aspects of the Kingdom of Dahomey from the perspective of the consequences of its relationship with France and colonization. The circulation of Dahomean objects outside their places of production—and in the West, into cabinets of curiosity—reveals the origin of their integration into a universalist (and fixed) idea of the culture.

Recent titles from the AfricaFocus Bulletin:

William Worger, Nancy Clark, and Edward Alpers, eds.,
Africa and the West: A Documentary History, Vol. 1: From the Slave Trade to Conquest, 1441-1905. Oxford University Press, 2010 (2nd edition).
ISBN-10: 0195373480
ISBN-13: 978-0195373486

William Worger, Nancy Clark, and Edward Alpers, eds.,
Africa and the West: A Documentary History: Volume 2: From Colonialism to Independence, 1875 to the Present. Oxford University Press, 2010 (2nd edition).
ISBN-10: 0195373138
ISBN-13: 978-0195373134

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

India-South Africa Relations : Political, Economic and Strategic Perspectives / Dr. Surya Narain Yadav. 1st ed.
New Delhi, Global Vision Publishing House. 2010. xii, 255 p. ill. 23 cm.
List Price: \$ 53.10 Your Price: \$ 47.80
ISBN: 9788182203082 KK-83174

Selected recent titles from Continental Press:

Zambia: The Land and Its People
Godfrey Mwakikagile
Paperback: 196 pages
Publisher: Continental Press (31 May 2010)
ISBN-10: 9987932258
ISBN-13: 9789987932252
Price: \$16.95 USD

Life in Tanzania Today and Since The Sixties
John Ndembwike
Paperback: 168 pages
Publisher: Continental Press (31 May 2010)
ISBN-10: 998793224X
ISBN-13: 9789987932245
Price: \$14.95 USD

Life in Kenya: The Land and The People, Modern and Traditional Ways
Godfrey Mwakikagile
Paperback: 168 pages
Publisher: Continental Press (18 June 2010)
ISBN-10: 9987932274
ISBN-13: 9789987932276
Price: \$14.95 USD



Media & Internet Resources

The recently launched website LiberiaPedia.com provides internet users around the world free access to several rich collections of facts and stories on Liberia. The site features four databases, with others to be added; a collection of 100+ folk tales from the 1950s; an index of actions taken by the Liberian legislature between 1847 and 1940; a glossary of Liberian slang and idioms; and a database on 15,000+ African-Americans who emigrated to Liberia between 1820 and 1904.

Third World Newsreel recently released two new documentaries. *L'Esprit: Prêt-à-Partager* (2009, 28 minutes), directed by Jamika Ajalon, documents an art workshop held in Dakar, Senegal, in 2008, where artists from Africa and Europe explored issues surrounding fashion, sport, and diasporic art and identities. *Promised Land* (2010, 57 minutes) is directed by Yoruba Richen. Though apartheid ended in South Africa in 1994, economic injustices between blacks and whites remain unresolved. As revealed in this film, the most potentially explosive issue is land. *Promised Land* follows two black communities as they struggle to reclaim land from white owners, some of whom have lived there for generations. Amid rising tension and wavering government policies, the land issue remains South Africa's "ticking time bomb," with far-reaching consequences for all sides. The film captures multiple perspectives of citizens struggling to create just solutions. To learn more about these documentaries, visit the Third World Newsreel website: www.twn.org/. For questions about purchase or rental, write distribution@twn.org or call (212) 947-9277 ext. 17.

Khalifa A. Khaliq, who has taught in China, Japan, and Taiwan, has developed a website dedicated to Blacks in Asia: www.blackjadeworld.com.

The website africanwomenincinema.blogspot.com/ provides a space to discuss diverse topics relating to African women in cinema—filmmakers, actors, producers, and all film professionals. The blog serves as a public forum of the Center for the Study and Research of African Women in Cinema.

The Association of Caribbean Historians (ACH) is pleased to announce the launch of its new website: www.associationofcaribbeanhistorians.org. It's the best place to learn about the history, structure, and activities of the organization.

CoolCite (www.coolcite.com/) is a CV-based academic portal. It aims to support researchers and allow the sharing of ideas while supporting collaborations with peers.

Users can access updated and relevant information for conducting innovative research. The portal supplies links to scientific associations, departments, disciplines, and various forms of publications. The portal allows scholars to update their CV online; to manage forums with invited peers; to run public blogs; and to respond to posts of other scholars. Users can “follow” scholars whose work interests them and get a notice when they update their CV.

Critical Studies in Expressive Culture

(www.chreculture.blogspot.com/) is a consortium of scholars aimed at assessing the place of anthropology—especially the anthropology of music, dance, art, or other expressive media—in ameliorating social inequalities and contributing to cultural and ethical debates. As an online discussion network, CSEC acts as a digital space for the assembly of international scholarly dialogues and research on expressive culture and human rights discourses, while fundamentally working to analyze, critique, and build upon this scholarship.

The importance of development, globalization, ethno-national conflicts, and human rights to contemporary anthropology has revealed itself in the recent theoretical and methodological concerns of scholars and researchers. Especially within the context of contemporary wars, anthropologists struggle with ethical concerns due to the strategic and political weight of anthropological knowledge in foreign policy. The consortium will address these concerns, examining the role that students of expressive culture fulfill within the social context of their study. The project explores how anthropology may orient itself toward public use via the study of cultural expression, and attempts to refine current theory and methodology in order to answer such central questions as:

1. How does the study of expressive culture impact our understanding of contemporary issues such as development, globalization, ethno-national conflicts, and human rights, especially in conflict zones?
2. How can ethnographic fieldwork methods affect the way in which both academia and the public see warfare and violence?
3. What is the role of expressive media in shaping nationalist movements and defining geopolitical space?
4. What is the place of expressive culture for communities in flux (i.e., migrants to urban areas, refugee populations, ethno-national diasporas)?
5. How can expressive culture act as a mediating device in conflict zones and during periods of political unrest?

Participation in the Critical Studies in Expressive Culture discussion network is open to students and scholars of any discipline. Members of the consortium contribute to themed online discussions through the Google Groups

discussion page on a monthly basis, and are encouraged to submit editorials, reviews, announcements, and to initiate discussions via the Google Groups discussion page and the consortium blog. We emphasize that this is a research group and discussion network, requiring its members to perform textual and ethnographic analyses, and to submit writings to the discussion page and blog on a regular basis.

Students and scholars who wish to participate in the consortium should send an email to pseddon@hunter.cuny.edu, with a description of your research interests, as well as a statement that explains your interest in the consortium.

Independent Curators International (ICI),

<http://www.ici-exhibitions.org/>, produces exhibitions, events, publications, and training opportunities for diverse audiences around the world. A catalyst for independent thinking, ICI connects emerging and established curators, artists, and institutions to forge international networks and generate new forms of collaboration. Working across disciplines and historical precedents, the organization is a hub that provides access to the people, ideas, and practices that are key to current developments in the field, inspiring fresh ways of seeing and contextualizing contemporary art.

InAfrica (www.inafrica.com/) is a privately held company based in Zambia whose aim is to report news and to portray the true image of Africa. The website sources data from African villages. As teachings were passed down from generation to generation by storytelling over camp fires, those at InAfrica are in constant contact with senior citizens. InAfrica also looks at how Western culture has affected art and the modern African way of life.

African Views (AV), africanviews.org, is a new nonprofit organization based on “people participation” rather than contract obligations. AV is launching a framework that brings people of African ancestry, both on the mainland and in the African Diaspora, to one platform. The website is often referred to as the AV Framework. It was designed specifically to facilitate three main services: an information clearinghouse, human communication, and strategic collaboration between all African communities in all countries.

Our mission is to attract the contribution of African issue-related information from individuals, organizations, and governments and arrange them into meaningful categories for public use. We believe that we can encourage improvement by combining intelligence and wisdom from various professional disciplines and scholastic departments.



Artist B. M. Ilutombi at work in Nalikwanda (Western Province), Zambia, 1999. Photo Courtesy of Karen E. Milbourne, Curator at the National Museum of African Art, Smithsonian Institution.



Bamileke, Roslyn Fassett (50 x40 inches, oil paint and ink). Photo courtesy of Roslyn Fassett.

Roslyn Fassett has traveled to Africa, and teaches about the coding and meaning of symbols. She is a graduate from Cooper Union and CCNY graduate school and has taught at SUNY New Paltz and Purchase. Since her early exposure to African art at the Brooklyn Museum, the themes of her prints and paintings relate to this imagery. She explains, "Bamileke is a culture from Cameroon in central Africa. The imagery in this piece speaks of the mountains and contour fields of the land. The symbols in the painting are influenced by resist indigo dyed tapestries that include insects, reptiles, humans, and signs of power and leadership." *Bamileke* is from the series "Beyond the Fabric," and will be on exhibit at the Prince St. Gallery in New York City from September 7 - October 2, 2010.



Ebonko masquerade by Ekpenyong Bassey Nsa and apprentices, photographed by Jordan A. Fenton in Calabar, Cross River State, Nigeria, 2010. Photo courtesy of Susan Cooksey, Curator of African Art, Harn Museum of Art, University of Florida.

Fenton worked with Bassey from 2009-2010 as part of his doctoral research funded by the Fulbright-Hays program on Ekpe/Mgbe nsibidi and masquerade performances in Calabar. The mask was acquired by the Harn Museum of Art, University of Florida and will be featured in an upcoming exhibition, *Africa Interweave: Textile Diasporas*, opening Feb. 8, 2011.



Installation photo from the Bamako biennale, 2009. Photo courtesy of Ozolua Uhakheme, associate member of ACASA from Lagos, Nigeria, who works as an Assistant Editor (Arts) at *The Nation* newspaper, Lagos.



Installation photo from the Bamako biennale, 2009.
Photo courtesy of Ozolua Uhakheme



Member News

Pamela Allara has been appointed as a Visiting Researcher in the African Studies Center at Boston University from August 2010 through July 2012. A focus of her research and writing will be on the politics of whiteness in South Africa's globalized art world. She also is organizing the panel "Marketing African Contemporary Art: The Role of Commercial Galleries in the Shaping of Artistic Careers and Discourse" for the 15th ACASA Triennial Symposium in March 2011.

Kevin Dumouchelle was recently promoted to Assistant Curator for the Arts of Africa and the Pacific Islands at the Brooklyn Museum. Kevin joined the Museum in spring 2007 and contributed to the writing and editing of a major catalogue of works in the African collection, *African Art: A Century at the Brooklyn Museum*. He has been curating the African and Pacific collections on an interim basis since winter 2009.

Barbara Frank has been awarded two fellowships to continue her research on the Fologa potters: a Fulbright-Hays Faculty Research Abroad Fellowship and a National Endowment for the Humanities (NEH) Fellowship. She expects to be in Mali with her daughter Myra for the spring semester 2011, with trips to Cote d'Ivoire, Ghana, and Burkina Faso over the next year.

Bridget Nwanze was recently nominated to represent the University of Port Harcourt (where she lectures) at the African Week Fair in Thailand from September 16-19, 2010. She also will be curating *Nigeria at 50*, an arts exhibition featuring Nigerian women.

Abayomi Ola, PhD recently (fall 2009) accepted a tenure-track position as Assistant Professor of Art History at Spelman College, Atlanta, Georgia.

Visual Traditions of Eastern Africa: Report on a Colloquium

Jeremy Coote and Christopher Morton
Pitt Rivers Museum, University of Oxford

On Friday, July 23, 2010, a one-day colloquium entitled "Tatu: Visual Traditions of Eastern Africa" was held at the University of Oxford's Pitt Rivers Museum. Attended by some 30 delegates, the colloquium was the third in an occasional series founded and organized by a loose association of researchers based in the United Kingdom with interests in the visual traditions of Eastern Africa. The first meeting, organized by Hassan Arero and Zachary Kingdon, was held in October 2003 at the Horniman Museum under the title "East African Visual 'Traditions': New Perspectives" and led to the publication of *East African Contours: Reviewing Creativity and Visual Culture* (Arero and Kingdon, eds., 2005). The second meeting, organized by Chris Spring and Elsbeth Court, was held in September 2006 at the British Museum (in conjunction with the inaugural conference of AEGIS [Africa-Europe Group for Interdisciplinary Studies] held at SOAS) under the title "Mbili: Sharing Visual Traditions of Eastern Africa."

The third meeting was organized to take advantage of the full reopening of the Pitt Rivers Museum's permanent displays (May 1, 2010) after ten years of redevelopment work at the Museum and its associated facilities, as well as the opening of two relevant special exhibitions: *The Burial of Emperor Haile Selassie: Photographs by Peter Marlow* which opened in the Museum's Long Gallery on April 22, and *Wilfred Thesiger in Africa: A Centenary Exhibition* which opened in the Museum's Special Exhibition Gallery on June 4, 2010 (see Morton and Grover, eds., 2010). The call for papers was a general one for presentations on any topic relating to current research into the historic or contemporary visual traditions of the region, but we did express a particular interest in receiving proposals for papers and presentations relating to visual representations of Eastern Africa in photographs and other media.

After words of welcome from the Museum's Director, Michael O'Hanlon, the conference organizers Jeremy Coote and Christopher Morton provided a brief overview of "Visual Traditions of Eastern Africa at the Pitt Rivers Museum: Collections, Exhibitions, and Projects." The first session, chaired by Chris Spring (Curator of the Sainsbury African Galleries, Department of Africa, Oceania and the Americas, The British Museum), then featured two papers. Elsbeth Court (Lecturer in World Art: Africa, School of Oriental and African Studies, and BM-Birkbeck College, University of London) spoke on "The Akamba Carving Movement on Approaching its Centenary," and Jackie Guille (Associate Dean, School of Design, Northumbria University) spoke on "Design, Health, and Community:

Creative Approaches through Craft in Uganda.” The second session, chaired by Zachary Kingdon (Curator of African Collections, National Museums Liverpool) comprised a single paper: Tamas Regi (Leeds Metropolitan University) spoke on “From Travelogues to Tourism Blogs: The Popular Image of the ‘Nomads’ in South Ethiopia.” Unfortunately, at the last minute, Kibny’aanko Seroney (KASS Media Group), who was to speak on “An Exploration of Nandi Material Culture and Language” was unable to attend.

After a safari to the University Parks for a picnic, session three, chaired by Julie Hudson (Africa Programme Coordinator, Department of Africa, Oceania and the Americas, The British Museum) comprised a series of short “work-in-progress” reports: Malika Kraamer (Curator of World Culture, New Walk Museum and Art Gallery, Leicester) spoke on “The Role of East African Asians in Global Fashion Connections between Britain and India: Report on a Research Project and Prospective Exhibition,” Tony Eccles (Curator of Ethnography, Royal Albert Memorial Museum & Art Gallery, Exeter) spoke on “The Unwin Collection of East African Beadwork and Ornaments: A Preliminary Report,” and Stef Van den Heuvel (Tingatinga “Ambassador” to the UK) spoke on “The Tingatinga Cooperative.” The penultimate session was chaired by Jeremy Coote and comprised two papers: William Beinart (Rhodes Professor of Race Relations, University of Oxford) spoke on “Joy Adamson’s Lion Photographs,” and Sam Hopkins (Artist and Co-Founder of Slum TV in Nairobi) spoke on “Slum TV: Exploring the Potential of Self-Representation.” The final session, chaired by Christopher Morton, also comprised two papers: Ivan Vander Biesen (Katholieke Universiteit Leuven, Belgium) spoke on “Swahili Architecture: Some Examples of African Architecture on the Shores of the Indian Ocean,” and Simon Clarke (The Design Centre, University College Falmouth) spoke on “Vernacular, Transitional and Modern Architecture in East Africa: A Selection of Photographic Encounters and Assessments.”

The formal presentations were followed by a reception and guided tour of the special exhibitions *The Burial of Emperor Haile Selassie: Photographs by Peter Marlow* and *Wilfred Thesiger in Africa: A Centenary Exhibition* with curators Chris Morton and Philip Grover.

References and Links

Arero, Hassan and Zachary Kingdon, eds. 2005. *East African Contours: Reviewing Creativity and Visual Culture* (Contributions in Critical Museology and Material Culture). London: The Horniman Museum and Gardens.

Morton, Christopher, and Philip Grover, eds. 2010. *Wilfred Thesiger in Africa*. London: HarperPress.

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www.harpercollins.co.uk/Titles/49563/



Announcements

The Museum for African Art will reopen to the public in its new facility in April 2011. Designed by the renowned New York City firm Robert A.M. Stern Architects, LLP, the new building is located at 1280 Fifth Avenue, at East 110th Street, in Manhattan. There it will join “Museum Mile,” linking this prestigious row of museums with Harlem, one of the country’s most important centers of historic and contemporary African-American culture.

The Museum for African Art’s new home comprises four floors (one below grade) of a nineteen-story residential tower and encompasses approximately 75,000 square feet of space. With a major increase in public space, the new location will make possible significant growth in the number and scope of exhibitions, public programs, and educational initiatives, enabling the Museum to serve larger audiences than previously possible.

The new Museum, which faces Central Park to the west, is distinguished on its north and west facades by trapezoidal windows with bronze-finished aluminum mullions that create a dynamic allover pattern. Visitors will enter the new Museum through a soaring glass atrium. This will lead to a forty-five-foot-high lobby in which curving expanses of African etimoe wood form one of the walls and the ceiling. The lobby, which provides 5,000 square feet of informal exhibition space, will contain the Museum’s ticketing and information services, and will lead to a shop and a restaurant, as well as to a 245-seat theater and a multimedia education center. A grand staircase near the east end of the lobby will lead to the galleries and other public spaces above.

The Museum’s second floor will provide some 15,000 square feet of flexible gallery space. This will typically be configured as three rotating exhibition galleries that may be installed individually or as a group.

The third floor of the Museum will house the library, offices, and a gracious event space with a roof terrace overlooking Central Park. Plans for this floor include the Mandela Gallery, the first phase in the creation of the Museum’s Mandela Center for Memory and Dialogue, devoted to programs exploring social justice and humanitarian issues.

Space for storage, conservation, and documentation will be located on the below-grade level.

The Museum will inaugurate its new space with three special exhibitions, all of which it has organized or co-organized: *El Anatsui: When Last I Wrote to You About Africa*; *Grass Roots: African Origins of an American Art*; and *New Premises: Three Decades of Exhibitions at the Museum for African Art*. Also opening in the Museum’s inaugural year is *Dynasty and Divinity: Ife Art in Ancient Nigeria*, which will conclude its European and U.S. tours at the Mu-

seum in late 2011.

For additional information about the Museum and its exhibitions, visit www.africanart.org.

On November 7, 2010, **NFUNGOTAH** will host a “free dance day” in New Orleans, Louisiana, to promote cultural literacy about African Diaspora music and dance forms. Based in New Orleans, NFUNGOTAH is a nonprofit corporation dedicated to the survival, education, and promotion of music and dance culture rooted in the African Diaspora. NGFUNGOTAH furthers its mission by collaborating with local, national, and international artists and cultural institutions in conducting workshops/master classes, cultural exchanges, arts integration in schools, touring engagements, lecture/demonstrations, and community mobilization projects. For more information, visit www.nfungotah.com

During August, the **Bonani Africa 2010 Festival of Photography** presented a three-day conference after the opening of the *Bonani Africa* exhibition in Cape Town. The conference featured a photo exhibition and contest and presentations by: Federica Angelucci, Rui Assubuji, Omar Badsha, Gabeba Baderoon, Rory Bester, Mary Corrigan, Tamar Garb, David Goldblatt, Thembinkosi Goniwe, Kwezi Gule, Patricia Hayes, Ashraf Jamal, Premesh Lalu, Bronwyn Law-Viljoen, Zen Marie, Peter McKenzie, Santu Mofokeng, Riason Naidoo, Darren Newbury, Juan Orrantia, John Pepper, Mario Pissarra, Jo Ractliffe, Ciraj Rassool, Lize van Robbroeck, Ari Sitas, Jon Soske, Drew Thompson, and Mduduzi Xakaza.

Select proceedings and papers are available online via: www.sahistory.org.za/

On September 1, 2010, the first edition of the bilingual art journal **Savvy—Art. Contemporary. African.** was launched. The aim of the journal is to revitalize an open and academic discourse on contemporary artistic positions and art projects related to Africa and its diaspora.

With the first issue entitled “Where do we go from here?” the journal strives, on the one hand, at partaking in and steering the current debate on contemporary African art, and on the other hand at formulating and instigating new critical questions, positions, and discourses. The terms “African art” and “contemporary African art” are fiercely debated upon with regards to their “contemporaneity” and what position can/ should/ must African art claim for itself in the current art world. This journal aims, with zeal and zest, not only at shading light on these issues but also at paving the way for a new generation, as well as a shift in the subject matter from the defensive colonial, post-/ Neo-colonial focus to an offensive, self-confident and interdisciplinary cultural, fine art, and art historical nucleus.

“Where do we go from here?” is a call for participation in

this discussion.

A further focal point lies in the art scene in the German-speaking countries. In the last decades there have been big international and spectacular as well as small innovative exhibitions in these countries with artists from Africa and its diaspora. The differences in the quality of these exhibitions, the perspectives of art and artists, as well as the methodologies of curating contemporary African art have been of enormous divergence.

Savvy—Art. Contemporary. African. aims at establishing a platform, wherein a vent can be created in these deadlocked structures of dealing with contemporary African art.

Contact: editorial.savvy@googlemail.com

The editorial board is Dr. Bonaventure Soh Bejeng Ndikung, Simone Kraft, Sophie Eliot, Dorina Hecht, and Andrea Heister.

OYASAF (Omooba Yemisi Adedoyin Shyllon Art Foundation) is pleased to announce the first beneficiary of the 2010 research fellowship program. Rachel Engmann is a PhD student in the Department of Anthropology at Stanford University. She began the program on June 10, 2010.

The OYASAF Graduate Fellowship is awarded annually to applicants who are doctoral students from anywhere outside of Nigeria for research on Nigerian art and culture.

The fellowship program is fashioned to provide deserving graduate students in highly rated universities the opportunity to conduct research on Nigerian art using the extensive OYASAF collection. Preferences are also given to young or mid-career scholars who have not had the opportunity to spend time in Nigeria. The program allows recipients to experience the beauty and richness of Nigerian culture, art, and traditions, and to spread word of Nigeria's positive attributes to the world at large.

Engmann's planned program with OYASAF includes comprehensive documentation of artworks in the OYASAF collection that will add to her body of evidence and enable exploration of ways in which her research on Islamic talismans can be informed by and relevant to other forms of traditional and contemporary apotropaic material culture and African material culture/art in general.

She will apply archaeological evidence to contribute to the creation of a West African dialogue on West African Islam. The insight and guidance of Dr. O. I. Pogson (OYASAF Curatorial Consultant) will be utilized for developing the theoretical and methodological intervention of her project-related pursuits.

Her exposure to OYASAF will assist her in translating academic research—particularly the role of museums for development in Africa—to a wider audience and one that is

relevant in the West African context. Her experience with OYASAF and its references will provide her with a pragmatic grasp of the on-the-ground dynamics of museum exhibition processes. OYASAF will connect her with institutions in Lagos for developing the necessary skills for museum research work.

OYASAF looks forward to benefiting from Ms. Engmann's international professional knowledge and experience through her work with the foundation.

RACHEL ENGMANN'S BIOGRAPHY:

Rachel Engmann is currently a PhD student at Stanford University. She has a BA in Anthropology and a MA in Anthropology from Columbia University. Her research interests include Islamic archaeology, slavery, museums, heritage, and development. Her professional background includes working on several heritage projects in Ghana, Togo, Benin, Kenya, South Africa, and Zimbabwe. Engmann is co-director of Jifunza (an NGO working with literacy), a member of several professional organizations, and serves on the board of several NGOs.

OYASAF (Omooba Yemisi Adedoyin Shyllon Art Foundation) is pleased to acknowledge the arrival of the second beneficiary of its 2010 research fellowship program. Andrea Bauer is a postgraduate student in the Department of Anthropology and African Studies at the University of Vienna, Austria. She began with OYASAF on July 5, 2010.

Bauer's planned program with OYASAF includes an understanding of the changing perception of Yoruba traditional religion in its historical process. In doing this, Bauer will study the wide range of literature provided in the OYASAF library. She also will have the opportunity to interact with Yoruba priests who will provide her with additional information and better insight into Yoruba traditional religion.

Additionally, she will conduct a close study of the art works in the OYASAF collection with a view to analyzing their religious foundation and generating information for her thesis. She will also be exposed to the Lagos and Ibadan museums that belong to the National Council of Museums and Monuments and to the collections of the Institute of African Studies, the University of Ibadan, and others. OYASAF also will connect her with galleries, private collectors, artists, and institutions in Lagos and Ibadan to assist her in obtaining further materials for her research.

Bauer's research will help show how Africans themselves perceive their religion. She will try to compare the results obtained in Nigeria with European sources.

OYASAF looks forward to benefiting from Ms. Bauer's work with the foundation.

ANDREA BAUER'S BIOGRAPHY:

Andrea Bauer is a postgraduate student of Anthropology and African Studies at the University of Vienna, Austria.

She is currently working on a postgraduate thesis on Yoruba traditional religion and culture. Bauer's research interests also include museums and African art in general. Her professional experience includes working in the Museum of Anthropology in Vienna and in the community-based organization Edirisa in Uganda.

The **Children's Africana Book Award program** is pleased to announce two winners and two honor books for 2010.

- The 2010 Best Book for Young Children is *Pharaoh's Boat* written and illustrated by David Weitzman (Houghton Mifflin Books for Children)
- The 2010 Best Book for Older Readers is *Nelson Mandela: The Authorized Comic Book* by the Nelson Mandela Foundation and Umlando Wezithombe (W.W. Norton & Co.)
- 2010 Honor Books for Older Readers are *Trouble in Timbuktu* by Cristina Kessler (Philomel imprint, Penguin Young Reader's Group) and *Burn My Heart* by Beverley Naidoo (Amistad imprint, Harper Collins Children's Books).

The Outreach Council of the African Studies Association annually honors outstanding authors and illustrators of books about Africa published for children and young adults in the United States. The formal announcement of the 2010 winners was made on June 16, 2010, the International Day of the African Child.

The 2010 Children's Africana Book Awards will be presented in Washington, DC on November 6, 2010, at the Smithsonian Institution's National Museum of African Art. The 2010 honorees will also take part in a special program at the Library of Congress on November 5, when their award-winning books will be presented for inclusion in the permanent collection of the new Young Readers Center at the national library.

The four 2010 titles will join the 10 CABA honored books from 2007, 2008, and 2009 which were presented to John Cole, LOC Director of the Center for the Book, for inclusion in the Young Readers Center collection on June 1, 2010. These fourteen books represent the breadth and variety of CABA selections. They cover ancient and contemporary Egypt; non-fiction on contemporary entrepreneurship in Ghana; the conservation movement that brought a Nobel Peace Prize to Kenya; the life of Nelson Mandela who brought full democracy to South Africa; folktales and stories for young children from Morocco, Somalia, Nigeria, and Mali, all illustrated by well known artists native to those countries; and stories for young adult readers set in the Ivory Coast, Sierra Leone, Kenya, and Mali that depict contemporary and earlier 20th-century life of teenagers in those countries and their countries' problems as well as aspirations.

For more information, please visit the Africa Access web-

site, www.AfricaAccessReview.org, or contact Harriet McGuire, Publicity Director, Africa Access/Children's Africana Book Awards, by email at harrietmcguire@earthlink.net or by phone at 703.549-8208 (if busy, call 703-298-9759).

Books published in 2010 are eligible for the 2011 Children's Africana Book Awards.

The American Council of Learned Societies (ACLS) announces the selection of the 2010 awardees of the ACLS African Humanities Program (AHP) fellowships.

The selection committee, composed of senior scholars from universities in Africa and the United States, met in New York to select the awardees. In 2010 the selection committee recommended 39 total awards: 29 awards for the AHP postdoctoral fellowship and 10 awards for the dissertation fellowship. The official announcement of the awards, including the list of awardees, their institutional affiliations, and the titles of their projects, can be found online at:

www.acls.org/grants/Default.aspx?id=3210

Museum Piece International (MPI), a pan-Nigerian socio-cultural organization devoted to the preservation, propagation, and presentation of Nigerian indigenous cultural heritage, as well as the promotion of research, tourism, arts and crafts, and museum activities, is positioning itself to partner with institutions in the holding of a pre- or post- 50-year Nigerian independence exhibition from a nationalist point of view. This planned exhibition will help MPI in preparing for a similar presentation and panel during the 15th Triennial Symposium on African art organized by ACASA at the University of California, Los Angeles, from March 23-26, 2011. Therefore, MPI calls for sponsorship and participation in actualizing these goals. For further information, please call or email the coordinator, Prince Paschal N. Mebuge-Obaa II at 0805-409-2277 or pmebugeobaa2@yahoo.com

For over a decade, Igbo women of Nigeria have been pursuing cultural, political, and religious ideologies and emancipation through the annual August general meeting held from August 1-31 every year. The August meeting is a platform for women to lend their voices to the administration of the church, town, and community. The women embark on tangible developmental programs such as building projects for churches, schools, and homes for the underprivileged. They also tackle intangible projects like seminars on health, sanitation, and reproductive issues; gender mainstreaming; political and voter's education; skill acquisition; and social conduct as it affects women and children. This year's August meeting was unique in that Nigerian women, and Igbo women in particular, vowed to be the drivers of change in an unsettled political atmosphere and general insecurity in Nigeria before the coming

general election in early 2011.

On October 1, 1980, Nigeria declared its independence from Great Britain. To reinforce Nationalist ideology in the celebration of Nigeria at 50, on August 4, 2010, the Federal Executive Council (FEC)—the apex of the decision-making body in Nigeria—granted a contract to publish a Nigerian compendium (20,000 books and 5,000 CDs). The compendium will feature Nigerians' achievements, challenges, governances, arts and crafts, monuments, tourist attractions, and celebrities, as well as future goals.



Opportunities

The deadline to submit applications for the **Francois Manchuelle awards** is **October 15, 2010**.

This annual award was established by the Association of African Studies Programs (AASP) of the United States at their annual meeting in Washington DC, April 6-8, 2000. It honors the memory of the late Francois Manchuelle, a distinguished Africanist who lost his life in the TWA 800 air crash off New York in the summer of 1996. Francois dedicated his scholarly life to the teaching and popularizing of African studies at the undergraduate level in four-year colleges and within small communities in the United States—groups normally overlooked by large, research-oriented universities and foundations.

The Francois Manchuelle Award is awarded for innovative work in expanding the domain of African studies at undergraduate and/or K-12 levels, and for promoting novel and effective outreach initiatives to American communities with an interest in Africa. In more precise terms, the AASP would like to honor distinguished innovative work in the following areas: elementary and high school instruction on Africa; undergraduate programs about Africa; public education programs about Africa; outreach activities about African societies directed to communities in the US; or campus-wide activities dealing with Africa in four-year colleges and high schools.

The AASP is an organization made up of the Deans, Directors, Chairpersons, Committee Heads, or individuals who have the responsibility for organizing or leading the African Studies program at their college or university. The purpose of AASP is to keep all members informed of major national developments that impact African Studies programs.

To find out more about these awards and how to apply, please visit our website at aasp.asrc.cornell.edu. If you

have any questions, please contact Dr. Amadou Fafona at afafana@willamette.edu.

The International Dissertation Research Fellowship (IDRF) Program supports the next generation of scholars in the humanities and social sciences pursuing research that advances knowledge about non-U.S. cultures and societies. IDRF accepts applications for research that is situated in a specific discipline and geographical region and is informed by interdisciplinary and cross-regional perspectives, as well as research on multiple countries and/or multiple world regions. While proposals may cover all periods in history, they must demonstrate relevance to contemporary issues and debates.

The program is open to graduate students in the humanities and social sciences—regardless of citizenship—enrolled in doctoral programs in the United States. Applicants must complete all PhD requirements except on-site research by the time the fellowship begins. Proposals that identify the US as a case for comparative inquiry are welcome; however, proposals which focus predominantly or exclusively on the United States are not eligible.

The IDRF program provides support for nine to twelve months of continuous dissertation research outside of the United States for seventy-five fellows annually. Fellowship amounts vary depending on the research plan, with a per fellowship average of \$18,750. The fellowship includes participation in an interdisciplinary workshop upon the completion of IDRF-funded research.

The 2011 IDRF Competition Deadline is **November 3, 2010**. For more information, please visit www.ssrc.org/fellowships/idrf-fellowship/. Questions can be sent to the IDRF staff at idrf@ssrc.org.

The IDRF Program is funded by the Andrew W. Mellon Foundation and administered in partnership with the American Council of Learned Societies.

The African Humanities Program (AHP) at the American Council of Learned Societies (ACLS), with financial support from the Carnegie Corporation of New York, announces competitions for:

- Early career postdoctoral fellowships in Ghana, Nigeria, Tanzania, Uganda, and South Africa
- Dissertation completion fellowships in Ghana, Nigeria, Tanzania, and Uganda (there are no dissertation fellowships in South Africa)

Both fellowships provide one year of support for research and writing to scholars based on the continent and affiliated with institutions of higher learning in Ghana, Nigeria, Tanzania, Uganda, and South Africa. Scholars working in any humanistic discipline normally supported by the ACLS are encouraged to apply. In addition to one year of stipend support, each ACLS AHP fellow is also eligible to apply for

a three-month residency as a visiting scholar at one of several select institutions for advanced research on the continent. The formal announcement of the competition is available for download in PDF format from the ACLS website at: www.acls.org/grants/Default.aspx?id=3210.

The deadline for applications for the 2010-2011 fellowship competition is **December 1, 2010**. Applications may be submitted electronically (via email) or by post.

Crossing Cultures Senegal Summer 2011

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 2011 Crossing Cultures Senegal program are June 27 to July 13. It will be ID's 21st program to Senegal.

Led by two former 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 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.

For more information, contact:
Janet L. Ghattas, General Director
Intercultural Dimensions, Inc.
PO Box 391437
Cambridge MA 02139
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Website: www.interculturaldimensions.org

The **Maryland Institute College of Art** invites applications for a full-time Curatorial Studies & Practice faculty with a multi-year renewable contract in a non-tenure institution.

Begins: Fall, 2011. MICA seeks a candidate to teach and develop curriculum in the field of curatorial studies and practice at an art school nationally known for its dedication to teaching excellence, a rigorous liberal arts curriculum, and the importance of the fine arts. The position will teach 12 credits per year (2 courses/semester) including the undergraduate two-semester "Exhibition Development Seminar: The Curatorial Experience" which focuses on the organization and execution of a major student-produced

exhibition. The candidate will coordinate all aspects of the project management and teaching. The other responsibility will be team teaching the first year in the new MFA in Curatorial Practice. Students in this graduate practicum will collectively research, propose and plan an exhibition of a solo, group, or thematic exhibition which includes regional, national, and international artists. For more information, visit the "Careers at MICA" webpage:

mica.interviewexchange.com/.



Calls for Participation

Call for Participation: ACASA Newsletter

The ACASA editorial staff invites all readers to get involved in the "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 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.



Obituaries



Teshome H. Gabriel

September 24, 1939 - June 14, 2010

Teshome H. Gabriel, a UCLA School of Theater, Film and Television professor and internationally recognized scholar of Third World cinema, died of sudden cardiac arrest at Kaiser Permanente Panorama City Medical Center on Monday, June 14, 2010. He was 70.

Gabriel was born on September 24, 1939, in the small town of Ticho, Ethiopia, and came to the United States in 1962.

He received a bachelor's degree in political science from the University of Utah in 1967, followed by a master's of education in educational media two years later. At UCLA, he earned a master's degree in theater arts (film/television) in 1976 and his doctorate in film and television studies in 1979.

Gabriel began as a lecturer at UCLA in 1974 and received his doctorate in film and television studies there before becoming an assistant professor in 1981. He was the author of the 1982 book *Third Cinema in the Third World: The Aesthetics of Liberation*.

Gabriel co-edited the 1993 book *Otherness and the Media: The Ethnography of the Imagined and the Imaged* and most recently wrote the book *Third Cinema: Exploration of Nomadic Aesthetics and Narrative Communities*.

His many other accomplishments included serving as editor-in-chief of *Emergences: Journal for the Study of Media and Composite Cultures*. He also was founder and an editorial board member of *Tuwaf (Light)*, a fine arts journal published Amharic, Ethiopia, from 1987 to 1991.

He is survived by his wife, Maaza Woldemusie; daughter, Mediget; and son, Tsegaye.



ACASA By-Laws, ARTICLE VI: ELECTIONS

Section 1: The Board of Directors will designate two Board members and two ACASA members who are not Board members to form a Nominating Committee, which will nominate candidates to stand for the Board of Directors. The Chair of the Nominating Committee will be one of the two Board members. The Nominating Committee will present to the Board for approval sufficient candidates to fill vacancies on the Board due to completion of terms. Two additional candidates may be proposed, in accordance with Article III. The Nominating Committee will also notify ACASA members in a timely fashion of the procedure for self-nominating or nominating others. Such nominations from members-at-large can be made by the signatures of ten members in good standing in support of a candidate, sent to the Chair of the Nominating Committee. All nominees must be members in good standing. All nominees must send the Nominating Committee a letter indicating that he or she is willing to serve and a brief statement of qualifications and intentions. This must be submitted in time for inclusion in the issue of the ACASA Newsletter to appear prior to the election and for posting on the ACASA website.

Section 2. The Board will nominate the Vice-President/President-Elect from the incoming Board members, to be ratified by the membership, either by secret ballot at the Business Meeting or by such electronic means deemed reasonable and fair by the Board of Directors.

Section 3: In fulfilling its responsibilities, the Nominating Committee will pay due attention to the diversity of ACASA's membership.

Section 4. Election shall be by secret ballot at the Business Meeting at the ASA annual meeting, or at the Triennial Symposium on African Art, whenever the election takes place, or by such electronic means deemed reasonable and fair by the Board of Directors. The results will be tabulated by the Secretary/Treasurer and announced at the Business Meeting. In the event of a tie, a runoff election for the two candidates by secret ballot will be carried out at this meeting. Only members in good standing may vote in elections.

Section 5. Vacancies occurring on the Board of Directors through resignation will be filled by majority vote of the Board of Directors, with a replacement elected at the next Annual Business Meeting to fill out the remainder of the term in question.



El Anatsui, *Three Continents*, 2009. Aluminum and copper wire, 98 x 191 in. Photo courtesy: Jack Shainman Gallery. This work will be included in the upcoming exhibition *El Anatsui: When I Last Wrote to You About Africa* (see the "Exhibitions" section for details).



Join ACASA

ACASA:

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

ACASA membership allows you to:

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

ACASA membership rates:

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

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

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

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

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



About ACASA

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

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

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

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

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

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

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ACASA Newsletter Back Issues

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

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