



ARTS COUNCIL OF THE AFRICAN STUDIES ASSOCIATION

The Arts Council of the African Studies Association
Newsletter, Volume 88, Spring/Summer 2011

NEWSLETTER

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

The ACASA Newsletter is published three times a year: Spring/Summer, Fall, and Winter. The Newsletter seeks items of interest for publication, including news about conferences and symposia, new publications, exhibitions, job changes, fieldwork, and travel. The next ACASA Newsletter will be Fall 2011. Please send news items by September 14, 2011, to:

Joyce Youmans, Chief Newsletter Editor
joyceyoumans@yahoo.com

Deadlines for submission of news items:

Fall 2011	September 14, 2011
Winter 2012	January 18, 2012
Spring/Summer 2012	May 16, 2012

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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

As our enormously successful 15th Triennial Symposium on African Art becomes a not-so-distant memory, I'm delighted to assume the role of ACASA President. I welcome the opportunity to work with the Board of Directors and the membership on advancing ACASA's roles both in the study of and advocacy for the arts of Africa and its Diasporas as well as in fostering communication among our Association's broad constituency.

Our Triennials mark a transition in the make up of the Board of Directors. It is my pleasure to welcome the following new Board members: Lisa Binder, Vice President and President Elect, Shannen Hill, Kinsey Katchka, and John Pepper. Their energy will most certainly invigorate the Board and our association as a whole. I would also like to acknowledge those whose terms have come to an end: Bill Dewey, Past President, John McCall, Allen F. Roberts, and Monica Visonà. I am grateful for their tireless service and unwavering commitment. I would also like to thank in particular Jean Borgatti, who moves from President to Past President. Jean contributed enormously to ACASA and was the driving force behind many of our recent accomplishments. I am pleased to continue working with her. I am very fortunate as I have the privilege of ongoing collaboration with continuing Board members Carol Magee, Secretary/Treasurer, Joyce Youmans, Chief Newsletter Editor, Karen Milbourne, College Art Association liaison, Chika Okeke-Agulu, and Ruth Simbao.

In the afterglow of the 15th Triennial Symposium, plans are already underway for the 16th and 17th Triennial symposia. The 16th Triennial will take place in New York City in 2014, and a committee, spearheaded by Lisa Binder and Enid Schildkrout, is already under formation. The 17th Triennial will take place in Ghana in 2017, and its committee, led by Mikelle Omari Smith-Tunkara and Kwame Amoah Labi, has been at work for over a year. I look forward to exciting developments on these fronts.

Over the past couple of years, ACASA has made significant steps in terms of technology. Our website is running well, the Newsletter has largely transitioned to an online publication, we have had our first online elections, and our Board meetings are now conducted via Skype. I am invested in exploring the possibilities of technology even further, particularly as our membership increasingly includes colleagues from Africa, the Caribbean, Latin America, and Europe. As my own work and research becomes increasingly digital in nature, I am excited to experiment with the possibilities of new technologies and media and how they can advance ACASA's mission.

I also think that ACASA can grow in other ways, and I will work with the Board on creating new avenues for the Association. This said, I welcome the opportunity to hear from you. How can ACASA better serve your needs? What

kinds of ideas do you have? Please feel free to contact me at nelsons@humnet.ucla.edu.

Again, I am very pleased to serve as ACASA's President, and I look forward to hearing from you.

—Steven Nelson, President



Message from the Editor

This Newsletter features coverage of ACASA's Fifteenth Triennial Symposium on African Art. I would like to thank Assistant Editor David Riep for writing the article about the Triennial that begins on page 3 and also for designing the logo on the first page.

The introductions to the awards that were presented during the Triennial will be published in the Fall 2011 Newsletter. I encourage those who took photos at the Triennial to email them to me (joyceyoumans@yahoo.com) so I can include them in the next Newsletter. I also encourage Triennial participants to send me written pieces—short essays, anecdotes, panel summaries, etc.—based on their experiences at the Triennial.

While collecting information for this Newsletter, I noted that several curators have been busy reinstalling the permanent collections at their museums. Thus, I expanded the "Exhibitions" section to include reinstallations. Interspersed among the list of exhibitions that begins on page 13, you will find information about the newly installed African art collections at the Art Institute of Chicago, the Brooklyn Museum of Art, and the Israel Museum.

As always, thank you to those who contributed information and photographs to this Newsletter. I encourage everyone to submit materials in the future.

The next Newsletter will be published in Fall 2011, with a September 14th deadline for item submissions.

Enjoy the summer!

—Joyce Youmans, Chief Newsletter Editor

Market Forces and Cultural Resources: An Overview of ACASA's 15th Triennial Symposium

Wednesday, March 23 through Sunday, March 25, 2011



Virginia M. Fields, Senior Curator of Art of the Ancient Americas at LACMA, discusses an object in the collection with Triennial participants. Photo by Tobenna Okwuosa, Niger Delta University. [This photo appears in the ACASA logo on the first page.]

that addressed art historical inquiry; modes of exhibition and funding; and the art gallery and teaching scene on the African continent. The result was a vibrant dialog that focused on the (re)interpretation of classical and contemporary arts and the increased importance of cultural and intellectual mediation in a global society that is increasingly driven by economics.

The relevance of this discussion was reflected in the scholarship presented in the various panels which began with Wednesday's Museum Program at the Fowler Museum at UCLA. The program, which opened with remarks by Jean Borgetti, Steven Nelson, and Marla C. Berns, included three dynamic panels that addressed new paradigms in contemporary curatorial practice; the complex and often controversial issues surrounding object provenance and cultural heritage; and approaches to classical African art display in the 21st century. The Museum Program included 14 presenters from three continents and provided new and diverse frames of reference for issues of display and meaning.

Thursday marked the start of the sessions that took place throughout the week at UCLA's Dodd Hall. The overwhelming number of participants attested to the growing interest in the global economy and art production as an area of inquiry.

Session 1 comprised five dynamic panels and included a film component. Papers addressed the influence of commercial galleries and patrons in the marketing of contemporary art; the complex relationship between market forces and art production in Africa-based platforms of exhibition; social progress and dynamic visual transformation in southern Africa; and the role of public funding in the promotion and mediation of African arts and artists. The session, which included 22 presenters from three continents, offered a wide array of perspectives from both academic and commercial perspectives.

The panels in Session 2 continued this discussion, turning to issues of cultural authentication and "hybridity" in a world where international commerce holds increasing sway on local culture. Participants ad-

After 25 years, the Fifteenth Triennial Symposium on African Art returned to Los Angeles with overwhelming success, hosting some 300 registered participants—more than thirty of whom were Africa-based scholars—and 46 panels. Our continually expanding network points to the increasing relevancy of Africa-based dialogue in global art production, and increased sponsorship further reflects this importance. In fact, 40 scholars were supported by various grants and travel subventions made available through the Getty Foundation as well as ACASA, providing professionals and graduate students the opportunity to participate in the growing discussion of African art in our present global community.

The intersection of culture and economics on a world-wide scale became the core theme of the Triennial, as proposed by Pamela Allara. This theme inspired panels



Andrew Mulenga and a work by Yinka Shonibare at LACMA. Photo by Tobenna Okwuosa, Niger Delta University. [This photo appears in the ACASA logo on the first page.]

dressed artistic production in object- and performance-based media and offered new interpretations of images, objects, and actions as they relate to travel, trade, and distance. In addition, participants explored the presence—or lack—of gender-specific analysis in the creative process and the resulting significance on the production and display of contemporary African art across the globe. The session ended with the screening of two films by Christopher Roy that addressed continuity and change in contemporary performance arts in Burkina Faso and the mediating role of gender among the Wodaabe of southern Nigeria.

Thursday's afternoon session featured a wide array of topics. It included scholarship from 16 participants whose inquiries marked the end of a full and successful day. Although much of the research addressed focused topics such as the ongoing work of the Benue River Valley project, the session also included two open panels that introduced discussions about the role of the Catholic church in Africa and the resulting influences and exchanges, as well as a number of case studies on the topic of display and cultural heritage in both the museum setting and local communities. Furthermore, the session featured a panel on photography that presented new approaches in the discussion of this medium and the related ideas of spatial belonging. The day ended with the screening of Sandrine Loncke's film *Dance with the Wodaabes* and the ACASA Triennial Keynote Presentation by Corinne Kratz entitled "Recurring Wodaabe: Proliferating Images of Pastoralists, Gender and Performance." This was followed by a well-attended reception at the Fowler Museum.



Rochelle LeGrandsawyer and William Bwalya Miko. Photo by Andrew Mulenga, Arts Journalist, Lusaka, Zambia. [This photo appears in the ACASA logo on the first page.]

Friday's first session included several multi-session panels that set the stage for an engaging day. The first panel introduced the topic of African blacksmiths, which continued throughout the day, and was organized in conjunction with an upcoming traveling exhibition and publication project entitled *Striking Iron: The Art of African/Diaspora Blacksmiths*. The various contributors addressed a wide array of subjects related to the artistry of metalworking. These included detailed examinations of the histories of iron in Africa; object types and their significance; and contemporary issues regarding new technologies and shifting resources. The morning session also included the first component of a three-part panel focusing on photographic studies in Africa that featured in-depth looks at the theory and practice behind photography, photojournalism, and commercial photographic practice.



Ugochukwu-Smooth Nzewi, Tumelo Mosaka, Nomusa Makhubu, and Elvira Dyangani Ose at the Ernie Wolfe Gallery reception after the ACASA awards presentation. Photo by Tobenna Okwuosa, Niger Delta University.

In addition, the initial element of a two-part panel on African art and the market place examined the notion of "art" versus material culture and the powerful yet ambiguous concept of value and its role in a global marketplace. Other panels in the morning session included focused studies on revised approaches to visual expression and meaning in Tanzanian art through extended fieldwork experiences and the role of cultural heritage in local economies, including the frictions that often result from such intersections.

Session 5, which began the second part of the multi-paneled discussions, featured regional case studies on the artistry of African/Diaspora blacksmiths as well as continued discussion on the role of photography and the expression of power and authority. In addition, the two-part session on African art and the market place was con-

cluded, offering rich discussion on the role of web-based information retrieval; the position of the Africa-based collector; and the maintenance of social and symbolic value in both classical and contemporary art production.

Other panels included focused topical discussions such as the negotiation of artistic practice in contemporary Kenya within the guise of new global standards and historical belief systems. In addition, several panels featured object-based discussions, such as the exploration and significance of new inductive approaches in the study of Songye power objects as well as the broader theme of the negotiation of meaning in the transient life of objects and personal expression.

Upon the conclusion of Session 5, conference attendees were invited to an open house at the *African Arts* editorial offices that ran through the remainder of the afternoon. While many participants took advantage of this event, the afternoon was equally enjoyed by those who attended Session 6. The afternoon panels consisted of the concluding elements of the three-part discussion on African blacksmiths as well as the final component of the ongoing discussion of photography and the new directions being explored through documentary practice and market (re)organization.



Panel for "Beyond the Naked Eye": Tricia Gilson, Woods Davy, Dunja Hersak, Georges Dewispelaere, and Richard McCoy. The panelists are holding traditional Songye wood working tools (adzes and burning tools). (Panel discussant Susan Vogel is not present.) Photo submitted by Richard McCoy.

The afternoon also offered a diverse range of topics spread across three additional panels, including an insightful roundtable on art historical practice and the Academy in Africa that included presenters from African universities, art institutes, and research centers. Other topics included the exploration of the slavery experience and the impact of commerce on the visual arts, and Susan Vogel's film entitled *Fold Crumple Crush: The Art of El Anatsui* was screened.

The conclusion of the final panel of the day ushered in two more events: the ACASA awards presentation and the subsequent reception at Ernie Wolfe Gallery. While the quality of work across the field makes for a challenging and rewarding review process, the following nominees were honored as the 2011 recipients [editor's note: the remarks presented before each award will be published in the Fall 2011 Newsletter]:

- The Arnold Rubin Outstanding Publication Award: Henry J. Drewal, editor, *Sacred Waters: Arts for Mami Wata and Other*



Pat Peek, Christopher Roy, Corinne Kratz, Doran Ross, Woods Davy, and Jean Borgatti at the Ernie Wolfe Gallery reception after the ACASA awards presentation. Photo by Ernie Wolfe.

Divinities in Africa and the Diaspora, in the category of an original scholarly work by three or more authors published from 2007 to 2010

- Honorable Mention, The Arnold Rubin Outstanding Publication Award: Christine Mullen Kreamer, Polly Nooter Roberts, Elizabeth Harney, and Allyson Purpura, *Inscribing Meaning: Writing and Graphic Systems in African Art*, in the category of an original scholarly work by three or more authors published from 2007 to 2010

- The Arnold Rubin Outstanding Publication Award: Jessica Winegar, *Creative reckonings: The Politics of Art and Culture in Contemporary Egypt*, in the category of an original scholarly work by a single author published from 2007 to 2010

- Honorable Mention, The Arnold Rubin Outstanding Publication Award: Steven Nelson, *From Cameroon to Paris: Mousgoum Archi-*

texture in and out of Africa, in the category of an original scholarly work by a single author published from 2007 to 2010

- The Roy Sieber Dissertation Award: Alexander Bortolot, *A Language for Change: Creativity and Power in Mozambican Makonde Masked Performances, circa 1900-2004* (Columbia University, 2007), in the category of dissertations completed between 2007 and 2010
- Honorable Mention, The Roy Sieber Dissertation Award: Nichole Bridges, *Contact, Commentary, and Kongo Memory: Perspectives on Loango Coast Souvenir Ivories, ca. 1840-1910* (University of Madison-Wisconsin, 2009), in the category of dissertations completed between 2007 and 2010
- The Leadership Award of the Arts Council of the African Studies Association: Doran H. Ross and Rowland Abiodun
- The President's Award of the Arts Council of the African Studies Association: Jean Borgatti, for Outstanding Service to ACASA as President, 2009-2011

Although Saturday marked the final day of the 2011 Triennial, its full schedule did not disappoint. The morning session, which included four engaging presentations from leading museum professionals, began with a panel that explored various aspects of collecting and the early market for African arts. Discussions about the role of African cities in the global flow of art and the effect of dynamic social spaces on the works and careers of contemporary artists followed this panel. Several two-part panels were introduced, one of which featured the topic of technology, transnationalism, and fashion. This panel explored how African fashion is viewed both inside and outside the continent. The second multi-panel topic addressed the positioning of African Diasporas and their art-related practices in an intra-continental, local, and national paradigm. The final, open panel of the morning session wrapped things up with discussion on current studies of Yoruba art. It concluded with the screening of a film by Joe Reese and Elizabeth Morton entitled *Lamidi Olonade Fakeye: Life of a Master Carver*.



Susan Vogel and Doran Ross at the Ernie Wolfe Gallery reception after the ACASA awards presentation. Photo by Richard McCoy.

Session 8 combined the work of museum professionals in the (re)evaluation of the burgeoning African art market in the early- to mid-20th century. This session offered discussion on the instrumental role of dealers and collectors regarding connoisseurship and the development of "taste" in the refinement of an African "canon" and its resulting legacy. In addition, an open panel addressed the topic of public art, bringing into the discussion such settings as the World Cup stadium in Durban, South Africa, as well as North Korean influences on public commissions in Namibia. Several other discussions considered the role of public art and architecture in North and East Africa.



Bisi Silva, Nomusa Makhubu, Peju Layiwola, and Monica Blackmun Visonà at the closing reception. Photo by Tobenna Okwuosa, Niger Delta University. [This photo appears in the ACASA logo on the first page.]

In addition to the singular panels, the concluding component of the two-part discussion on African fashion took place. Participants addressed the challenges of design concept in developing countries and the intersection of tradition and modernity in contemporary clothing. In addition, the final component of the two-part panel on African Diaspora arts continued the discussion on defining and identifying African-ness from a global perspective through diverse media. This led to a number of invigorating interchanges regarding history and identity. An open discussion on African contemporary art and its Diasporas followed this panel. It included a number of nuanced presentations by four scholars from two continents.

The final session of the 2011 ACASA Triennial was not only dynamic in content but also addressed the broader issues of this year's



Marguerite Heckscher, Henry John Drewal, Sarah Kahn, and Nomusa Makhubu at the closing reception. Photo by Tobenna Okwuosa, Niger Delta University. [This photo appears in the ACASA logo on the first page.]

central theme, thereby producing a favorable point of departure for all of the panels and presentations. The first panel examined the complex relationship between urban spaces and the marketplace by addressing such topics as network practices, urban life, and the negotiation of worldliness. These discussions were followed by a panel which positioned the body as a particular "scape." It considered the varied strategies employed by African artists in seeking one's sense of place and the relationship between self and one's physical landscape.

Other panels addressed the tension between global influences and local uses in regard to the production and innovation of African textiles and the varied messages that are communicated on a personal and social level. This session concluded with two open panels, one of which addressed current studies on African film, and the other

which presented specific case studies on the contemporary arts of Africa and the Diaspora. The panels consisted of a combined seven scholars from two countries. They inspired lively discussions and left the attendees with ample material for further discourse.

With the official program completed, attendees enjoyed a well-attended closing reception at the Luxe Hotel which provided a suitable end to such a successful—and full—set of proceedings. Discussions about the engaging content of this year's Triennial continued throughout the evening, and many were engrossed in conversations about the Fowler Museum's Benue Valley exhibition that attracted attendees throughout the proceedings. As the Triennial came to a successful close, both organizers and participants already were looking forward to the upcoming Triennials in New York (2014) and Ghana (2017—ACASA's approximate 50th anniversary) which will continue the great successes and engaging content of the 2011 event.

Text by David Riep, Assistant Editor, ACASA Newsletter



Triennial participants enjoy the closing reception at the Luxe Hotel in Los Angeles. Photo by Tobenna Okwuosa, Niger Delta University.



Aura and Effect: The Media of Religion

Institute of Advanced Cultural Studies (IFK), Vienna, Austria

June 16 - 17, 2011

The distance and its conceptual grasp may vary, yet the insight that men are separated from the gods is common to all religions. Equally universal is the quest to bridge this distance with the help of media. Whether through music, words, dance or images—without media the aim to transcend the distance and communicate with the gods cannot be realized. But how does this process work? What cultural practices can be identified, and what are the media-theoretical models on which the various practices are based? Guided by these questions, the conference brings together scholars from different disciplines to discuss and determine similarities and differences in the media-theoretical exploration of religion.

Convener: Peter Probst (Tufts University)

The Challenge of the Object

Germanisches Nationalmuseum, Nürnberg, Germany

July 15 - 20, 2012

www.ciha2012.de

From July 15 to 20, 2012, the Germanisches Nationalmuseum is hosting the 33rd Congress of the International Committee of the History of Art in Nürnberg and invites art historians from all over the world to attend and discuss "The Challenge of the Object." The object and how it is perceived in art history is a question that is currently very highly charged, the result of increasing globalization and digitalization. Art and cultural historians from all over the world, from a vast cross-section of disciplines and fields of professional interest, are called upon to discuss the role and the theory of the object in art history.

The Congress will be rounded off with an extensive supporting program with excursions, for example to Documenta in Kassel, and a wide-ranging program for young academics. At the same time the Germanisches Nationalmuseum will be presenting the important special exhibition *The Early Dürer*.



Calls for Papers & Artworks

Articles are invited from interested researchers for possible publication in the next edition of **Lagos Notes and Records: A Journal of the Faculty of Arts**. *Lagos Notes and Records* is a member of African Journals On Line (AJOL). It publishes well-researched and peer-reviewed articles in all areas of the humanities broadly defined, in-

cluding but not limited to Languages, Literature, Fine Arts, Theatre, Music, History, Philosophy, and Culture.

Articles submitted for publication consideration must satisfy the following conditions:

- Each article must be an original work of the author.
- The author should ensure that the article has not been submitted to anywhere else for publication.
- The article is within the scope of humanistic studies and makes significant contributions to the specific field of interest.
- The article should be preceded by an abstract of 200 words and 3–5 keywords.
- The manuscript should be between 10 and 15 pages double-spaced on A4 paper, Times New Roman 12 point font size.
- The author should ensure that there is a title page containing name (no initials), address, current status, institutional affiliation, email address, and phone number. All other parts of the article, including the abstract, should not contain the author's name.
- Copyright of the article accepted for publication belongs to *Lagos Notes and Records*. It is, however, the responsibility of the author to obtain due permission of copyright material used in the article.
- All tables, figures, and photographs are to be specially packaged and camera ready.
- The author should submit the article electronically to lagosnotesandrecords@unilag.edu.ng and copy eaadedun@yahoo.co.uk or emmanuel.adedun@kcl.ac.uk. In addition, one hard copy should be sent to: Dr. E. A. Adedun, The Editor, *Lagos Notes and Records*, Faculty of Arts, University of Lagos, Akoka-Yaba, Lagos, Nigeria.
- Documentation of references should be done in accordance with the current American Psychological Association Style (APA) Sheet which is the Journal's in-house style.
- Deadline for manuscript submission is **June 30, 2011**.

Africa in Motion (AiM) 2011 Symposium: Myths and Fairy Tales in African Art

Filmhouse Cinema, Edinburgh, Scotland

October 29, 2011

africa-in-motion.org.uk

The Africa in Motion (AiM) Film Festival 2011 will focus on films and events that open doors to children and youth in Africa. Throughout the Festival and at this one-day symposium, we will look at artistic representations for, by, and about children and young people in Africa. Since a vital aspect of children's lives is their education both within and outside of the family structure, we will look at how (his)stories and myths are told, changed, and exchanged through time, and how they influence the form, style, and structure of film in the relatively young cinema from Africa.

The symposium invites renewed interpretations of stories, myths, and tales as a means of reflecting on and inheriting

Africa's past, present, and future. Storytelling is an essential aspect of African cinema and literature as the role of the African griot has deeply influenced writers, poets, and filmmakers such as Ousmane Sembène and Férid Boughedir.

The symposium seeks to interrogate the dramatic, poetic, and visual character of culturally foundational stories (fairy, mythic, classical, religious, etc.), the formal operations and cultural forces of their diverse tellings and showings across media, and the ways in which their psychological, social, political, and aesthetic functions have been interpreted and employed.

Papers could include themes such as: the identity of the African griot, the performativity of stories and myths, the intervention of tales and myths in the narrative structure, adaptation from story to screen, fairy tales for children, fairy tales for adults, anti-tales, and the transculturing of inherited myths. Contributors are welcome to submit with these proposed themes in mind, or in any other field that speaks to the theme of the symposium.

Abstracts are solicited for individual 20-minute papers on the theme of the symposium. We are looking for submissions from scholars at all levels (postgraduate students are most welcome) and invite contributions from as wide a scope of research areas and disciplines as possible. Unfortunately, AiM is unable to sponsor any flights or accommodation for the speakers. You are encouraged to obtain sponsorship from your home institution.

We invite abstracts of 250-300 words as well as brief biographical details to be sent to the symposium organisers at symposium@africa-in-motion.org.uk by **June 31, 2011**. The bio-sketch (not more than 100 words) must include institutional affiliation, current appointment/stage of study, and main research interests. We will contact all contributors by August 2011.

2nd Kumasi Biennial Symposium: Community Arts in Focus

Kumasi and the Nearby Village of Abetenim, Ashanti Region, Ghana

July 16 - August 6, 2011

www.nkafoundation.org

This 3-week event will focus on community arts practice as a response to the growing problem of the widening gap between contemporary African artists and rural communities. The symposium will use Kumasi City and Abetenim rural sites such as market places, local schools, village centers, and other places as laboratories for workshops, artistic interventions, site-specific installations, lectures, and other community-based approaches from around the world. Thus, symposium organizers invite individual or group submissions for community theatre, media arts, readings, film screenings, slide shows, open studios, visual activism, musical performances, community design,

social architecture, and others to allow the rural community to become acquainted with international contemporary artistic practice.

The symposium is organized by Nka Foundation in cooperation with the Center for Cultural and African Studies at Kwame Nkrumah University of Science & Technology (KNUST) and the Center for National Culture in Kumasi. For additional information or registration, send an e-mail to info@nkafoundation.org and/or nkaprojects@gmx.com. Submissions will be received until **July 8, 2011**.

2011 All Africa Music and Dance Festivals on Peace in Nairobi, Kenya, and Calabar, Nigeria

The All Africa Music and Dance Festival on Peace will be held in Calabar, Nigeria, on December 3 to 5, 2011. The Build-up Festival will be held on Saturday, August 27, and Sunday, August 28, in Nairobi, Kenya. Please check detailed updates at www.africadancefestival.com.

The Festival is a global celebration of Music and Dance for Peace in Africa. The programme will be compiled from proposals that are reviewed by a committee by the deadline. The participation selection has no set criteria and is open to all artists, choreographers, dance troupes, and peace educators who register to present their artistic work.

Proposals for consideration for the Main Festival Programme need to be submitted in writing to reach the Festival Director no later than **July 30, 2011**.

Detailed proposals for the Main Programme should include:

- Background of the institution, organization, or individual submitting the proposal
- A narrative description of the production, exhibition, or performance
- Brief narrative biographies of the principal artists in/proposed for the production/exhibition
- An artistic statement stating why the work should be presented at the 2011 Festival

Entrance for festival and conference delegates is free, but the Festival budget unfortunately does not cover international flights. Artists from outside Kenya and Nigeria are requested to raise funding for these costs themselves.

Artists are also advised to enquire from their government departments if their country's embassy in Kenya or arts and peace foundations in their home countries can fund their participation as a cultural exchange program in the All Africa Dance Festival on Peace.

Participants in the All Africa Music and Dance Festival can also seek support from Art Moves Africa to participate in the festival: www.artmovesafrica.org

Email: info@artmovesafrica.org

Applications and inquiries about AMA grants should be sent to: applications@artmovesafrica.org

In the RFP, state whether you want to participate in the Build-up Festival in August in Nairobi or in the main Festival in Calabar in December 2011.

For more details, contact: Karegwa Muchiri, Festival President, at info@africadancefestival.com or +254-20-4452674/ 4450937.

Celebrating Tragedy: Funeral as Art and Theatre Among African Communities

Book project: The Art Republic (Centre for Arts and Cultural Democracy)

Funerals in Africa have never been a mere act of interment marked by rites of passage, but an important performance on the social stage conditioned by the incident and social perception of death. Like much art, a funeral aims to solve a social problem. It is a creative exercise that complements the incident of death and mediates the physical and spiritual realms. As African societies become more sophisticated and “developed,” so also have funerals become more complicated. The attempt by churches, chiefs, and communities to curtail excesses in burial have yielded very little, as animist and Christian funerals continue to be marked by great vitality against the usual “concealment and modesty” common in Western societies.

Throughout history, what has distinguished burials and funerals in Africa is their heightened artistry and theatricality. There is art in every death and funeral insofar as both involve a renegotiation of reality and the re-invention of being on transcendental terms. In Africa, these factors are not merely suggested in funerals but are usually enacted and affirmed in concrete terms as part of cultural visibility. To this extent, death is the spin-off of a chain artistic performance/activity that is consummated in the rituals of burial. It is the initiator of a sombre theatre whose principal goal is a denial of death itself, what Grainger (1998) has described as “the refusal to die.”

This book seeks to re-interrogate the phenomenon of death and burial in Nigeria and other parts of Africa and to re-inscribe death and burial as agencies of art and theatre in the face of the ever-widening meaning and definition of both genres in the postmodern world.

To be able to do this, the book will deal with its theme from three standpoints: a) It will attempt a definition of art from perspectives that redraw the contours of organised symbols, performance, and ritual as constituents of art with a view to accommodating the combination of spontaneity and preconception that surround actions in a burial arena. b) It will examine the meaning and dimensions of theatre from traditional African and postmodern perspectives and locate actions and reactions in the funeral arena within the bounds of the emergent interpretations. c) It shall look at the influence of technology on the art and theatre of burials in Africa and also appraise the influences of modernity and the church and Islam on the content and scope of

such art and theatre. This methodology will result in a composite book that addresses its subject from a clearly eclectic position.

The book will break new grounds in the study and definition of art and theatre in this part of the world and also re-image funeral and burial in Africa. It will re-examine the apparent folly and frivolity associated with funerals and burials in these parts, especially as seen through non-African eyes, and find a place for them within the realms of art, performance, and entertainment. Thus, the book will be useful to artists, anthropologists, theatre artists, and sociologists, among others.

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

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

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

To contribute, send an abstract of 200 words to chukrydz@gmail.com before **October 30, 2011**. Full papers will be due by February 28, 2012. All contributions shall be in English and should not exceed 7000 words.

For further enquiries: C. krydz Ikwuemesi, chukrydz@gmail.com

The Editor, C. Krydz Ikwuemesi, painter and theorist, studied art at the University of Nigeria, Nsukka, graduating in 1992 with First Class Honours. He is the founder of the Pan-African Circles of Artists (PACA) and Emeritus President of The Art Republic. He has participated in workshops and creative residencies in Europe and America and is the Director of Afrika Heritage (the PACA Biennale), Overcoming Maps (PACA Study Tour of Africa), and the annual Mmanwu Theatre. Ikwuemesi has researched and published on aspects of traditional arts of the Igbo of eastern Nigeria and is presently engaged in a comparative study of Igbo and Ainu arts and cultures. He is a Senior Lecturer at the University of Nigeria and was recently a Visiting Associate Professor at the National Museum of Ethnology, Osaka, Japan. He has also researched Ainu arts and aesthetics as a Japan Foundation Fellow in Hokkaido in 2009.

Fifty Years of Nsukka School

a critical appraisal

A Book Proposal by C. Krydz Ikwuemesi

The Department of Fine and Applied Arts, University of Nigeria, Nsukka, is 50 years old. Established at the behest of Nnamdi Azikiwe, former President of Nigeria and founder of the University of Nigeria, the Art Department at Nsukka, otherwise known as the Nsukka School, has begot many of Nigeria's art greats and maestros, with a good number of them very active in the international area.

The mention of "school" here is very important and needs to be explained a bit for clearer perspectives. Very often the word is used, in Nigerian parlance, to refer to art training centres and departments in Nigerian universities and polytechnics. This is a rather bastardized usage if school is rationally to refer to a group of artists or creative people sharing commonalities in ideology, style, and vision. If this notion is upheld, then "Nsukka School" stands out as a classic exemplar in its experimentation with *uli*, not only for its own sake, but in conjunction with the wider concept of "natural synthesis" which I personally interpret as a variant of "glocalization" (the creative and instrumental fusion of self and other in the quest for new challenges at the frontier). This is the centralizing philosophy on which the Nsukka magic has depended.

Owing to the immense contribution of the Nsukka School to the development of art in Nigeria, and its well known international accolades, it has been the subject of numerous studies. Monographs have also been produced on some of its most interesting activities and personages. However, most of these have been done by intimate outsiders.

This proposal, therefore, is for a homebrewed study of Nsukka School from 1960-2010. The study will cover four broad areas: History, Philosophy, Personages, and Interviews. The resulting book will aim to highlight the contributions of the school to art and knowledge production in Nigeria and beyond.

Part I: History

This introductory part of the book will embody several chapters dealing with the founding moments of the school and its trajectory through historical time in the course of the last 50 years. Such historical appraisal should also try to interrogate the school's achievements against the reality of the contributions of other art departments in other institutions in Nigeria.

Part II: Philosophy

This section of the book will engage the philosophy of the school from the time it was set up by Ben Enwonwu in 1960, through the electrifying period of Uche Okeke and company down to the present time. Effort should be made by contributors to this section to x-ray how the philosophy has been useful or otherwise to the school, how it has been sustained or lost, and how it has been aligned to extraneous ideas and influences for optimum results.

Part III: Personages

The third part of the book shall contain critical portraits of selected important artists of the Nsukka School. The component essays here will use the works and activities of the selected artists as data for appraising their role in the development of the school in particular and art in general.

Part IV

The fourth and final part of the book will contain interviews with relevant artists and critics on important issues in the history, development, and significance of the Nsukka School and art in Nigeria. Such interviews can deal with any of the issues outlined in Parts I, II, and III above.

Contributors:

Contributions are solicited from artists and critics of the Nsukka School and from other sources in Nigeria and elsewhere. Send all correspondences or contributions to: chukrydz@gmail.com.

Editor:

The book will be edited by C. Krydz Ikwuemesi (painter, theorist), Senior Lecturer, University of Nigeria, Nsukka.

Deadline for submission of article proposal/abstract:

October 30, 2011

Deadline for submission of approved/final article:

January 31, 2011

The book will be published in June 2012.

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

Cornell University, Ithaca, NY

March 29 - 31, 2012

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

The 44th Annual meeting of the Liberian Studies Association

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

Sub-themes of the meeting will include:

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

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

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

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

Guidelines for submitting panel, roundtable, and paper proposals:

Each individual may make only one presentation on a panel or roundtable. Individuals may serve as a discus-

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

Inquiries should be directed to Jackie Sayegh at

jsb25@cornell.edu, (607) 255-6849

Papers and abstracts should be sent to jsb25@cornell.edu or by surface mail to:

44th Liberian Studies Association Meeting

Institute for African Development

190 Uris Hall

Cornell University

Ithaca, NY 14853

The new Routledge journal **World Art** encourages critical reflection at the intersections of theory, method, and practice. It provides a forum for redefining the concept of art for scholars, students, and practitioners; for rethinking artistic and interpretive categories; and for addressing the cultural translation of art practices, canons, and discourses. It promotes innovative and comparative approaches for studying human creativity, past and present.

In addition to issues in world art generally, upcoming themes include: future heritage; museums and marginalization; visualizing the exotic.

World Art welcomes contributions which promote inter-cultural, inter-national, inter-practice, or inter-disciplinary concerns. Submissions can take the form of articles or artworks based on individual or collaborative research.

Content is broadly themed according to a number of categories:

- Articles, Visual Essays, and Artworks: original and creative contributions to world art studies
- Dialogues: exchanges, reflections, and the balancing and sharing of alternative viewpoints
- Interventions: exploratory projects where critical interventions have been made across and between cultures, art forms, or media

For more information on this journal and for submission instructions, visit www.tandf.co.uk/journals/rwor.



Exhibitions and Reinstallations

African Mosaic: Celebrating a Decade of Collecting

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

Ongoing

africa.si.edu/

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

Reinstallation: African Art Gallery

Israel Museum, Jerusalem

Ongoing

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

The newly installed Faith-dorian and Martin Wright Gallery of African Art allows an in-depth view of the Department's most significant holdings, from the Western Sudan and the Guinea Coast in West Africa to the Cameroon Grasslands and the cultures of central, eastern, and southern Africa. 250 unique artworks have been chosen for display, from an expansive collection of over 4,000 objects.



A view of the newly installed African art gallery at the Israel Museum, Jerusalem. Photo © The Israel Museum, Jerusalem, by Elie Posner

In order to facilitate a clear understanding of the arts of Africa, the display has been arranged geographically. Within each region focus has been placed on ceremonial sculptures and masking traditions as well as personal ornaments and daily functional objects. The works address recurrent themes of fertility, initiation, and social status, offering a comprehensive view of the various cultures. The exhibition highlights the artistic ingenuity invested in an-

thropomorphic, figurative, and abstract ritual sculptures and in status symbols.

Stone and clay objects from as early as the 6th century CE are on display, alongside carved wood objects dating to the 19th century or later. A selection of Ethiopian Christian Orthodox material, which includes processional and hand crosses as well as icons and illuminated manuscripts, new to the collection, has recently been incorporated into the display.

Artists in Dialogue 2: Sandile Zulu and Henrique Oliveira

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

February 2, 2011 - December 4, 2011

africa.si.edu/

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

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

Environment and Object: Recent African Art

The Frances Young Tang Teaching Museum and Art Gallery at Skidmore College, Saratoga Springs, New York
February 5 - July 31, 2011

www.skidmore.edu/tang

Environment and Object presents work by contemporary African artists living in Africa and elsewhere. In sculpture, photography, painting, video, and installations, the exhibit's artists engage the environment in varied ways. Some create conceptually resonant images and objects that register the impact of urbanization or critique the human and ecological costs of resource extraction. Others employ strategies of accumulation and "recuperation," fashioning dense, lyrical works that combine a love of abstraction with a commitment to the use of found materials.

Artists in the exhibition: El Anatsui; Lara Baladi; Sammy Baloji; Jerry Buhari; Sokari Douglas Camp; Viyé Diba; Bright Ugochukwu Eke; Romuald Hazoumé; Garth Meyer; Zwelethu Mthethwa; Nnenna Okore; George Osodi; Georgia Papageorge; Chéri Samba; Yinka Shonibare, M.B.E.; Barthélémy Toguo

Environment and Object is curated by Lisa Aronson, Skidmore Art History, and John S. Weber, Dayton Director of the Tang Museum. The exhibition will be accompanied by an extensive catalogue.

The Tang Museum's website will feature extensive material about *Environment and Object* as the exhibition unfolds, including slide shows of the works on view; a special interactive feature providing historical background and quotes from the artists; video of public programs and interviews with artists and others; and panoramic views of the exhibition itself. Site visitors are encouraged to check back regularly over the course of the exhibition as new materials are added.

Central Nigeria Unmasked: Arts of the Benue River Valley

Fowler Museum at UCLA, Los Angeles, California
February 13 - July 24, 2011
www.fowler.ucla.edu/

The Benue River Valley is the source of some of the most abstract, dramatic, and inventive sculpture in sub-Saharan Africa. Yet compared to the majority populations living in northern and southern Nigeria, the many and diverse groups flanking the 650-mile-long Benue River—and their fascinating arts—are far less known and studied. *Central Nigeria Unmasked: Arts of the Benue River Valley* is the first major international exhibition to present a comprehensive view of the arts produced in the region. See more than 150 objects used in a range of ritual contexts, with genres as varied and complex as the vast region itself—figurative wood sculptures, masks, figurative ceramic vessels, and elaborate bronze and iron regalia—in a groundbreaking exhibition that demonstrates how the history of central Nigeria can be “unmasked” through the dynamic interrelationships of its peoples and their arts.

Reconfiguring an African Icon: Odes to the Mask by Modern and Contemporary Artists from Three Continents

Metropolitan Museum of Art, New York, New York
(1st floor, in the gallery between the Michael C. Rockefeller and Lila Acheson Wallace wings)
March 8 – August 21, 2011
www.metmuseum.org/

Works featured in this installation are highly creative re-imaginings of the iconic form of the African mask. Among them are sculptural assemblages made of incongruous combinations of discarded materials by two contemporary artists from the Repub-



Romuald Hazoumé (Beninese, b. 1962). *Ear Splitting*, 1999. Plastic can, brush, speakers. Courtesy CAAC—The Pigozzi Collection, Geneva. © Romuald Hazoumé

lic of Benin, Romuald Hazoumé (b. 1962) and Calixte Dakpogan (b. 1958). These ironic tributes to the mask as the African form of expression most renowned in the West are considered within a wider art historical context through their juxtapositions with works in a variety of media by modern and contemporary American artists. Among these are the celebrated photograph by Man Ray (1890–1976), *Noire et Blanche*; recent interpretations in glass by influential sculptor Lynda Benglis (b. 1941); and composite creations by Willie Cole (b. 1955).

The installation is a collaboration between the Museum's departments of Nineteenth-Century, Modern, and Contemporary Art and Arts of Africa, Oceania, and the Americas.

Nubia: Ancient Kingdoms of Africa

Institute for the Study of the Ancient World (ISAW) at New York University, New York, New York
March 11 - June 12, 2011
nyu.edu/isaw

Nubia: Ancient Kingdoms of Africa provides an unparalleled overview of Nubia's rich culture, from its earliest kingdoms (3200–3000 BC) to the Kushite period (ca. 900–400 BC). More than 120 objects, ranging from statues portraying Nubian kings to military weapons, jewelry, pottery, and more, reveal the remarkable and distinctive aesthetics of Nubian art and, through it, the societies that produced it.

Nubia—which flourished in present-day Sudan and southern Egypt—was Egypt's major rival, and the relationship between the two, including their frequent military engagements, is among the topics illuminated by the exhibition.

The exhibition was organized by the Museum of Fine Arts, Boston, and conceived by Jennifer Chi, ISAW's associate director for exhibitions and public programs, and independent curator, scholar, and archaeologist Geoff Emberling. Supplemental material has been loaned to ISAW by The Metropolitan Museum of Art, New York.

Nubia: Ancient Kingdoms of Africa has been made possible through the support of the Leon Levy Foundation.

The exhibition will be supplemented by a 56-page publication containing brief essays by Dr. Emberling that provide a historical overview of Nubia and recent scholarship on it. It will also include a map and timeline of the region, a checklist of objects in the exhibition, and a selected bibliography. It will be available for purchase at ISAW.

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.

J. D. 'Okhai Ojeikere: Moments of Beauty

Centre for Contemporary Art, Lagos, Nigeria

April 15 - November 27, 2011

ccalagos.org/

The Centre for Contemporary Art, Lagos presents *Moments of Beauty*, a groundbreaking exhibition of work by the Nigerian artist J. D. 'Okhai Ojeikere. Occasionally elegiac, but invariably elegant, the photographs in this exhibition reflect what the artist deems as "moments of beauty," referring to the ebullience of Nigerian life engendered by independence and decolonization. The exhibition highlights the breadth and depth of Ojeikere's practice, chronicling his experiences as a visual artist and commercial photographer by presenting works that cover a range of subjects including architecture, education, fashion, social life, and cultural festivals. This first comprehensive survey of Ojeikere's work to date, with over 150 works, marks the beginning of rigorous scholarship and engagement with the artist's practice, which spans more than half of a century. As such, *Moments of Beauty* provides in-depth perspectives into the practice of an artist whose formidable archive has become an important anthropological, ethnographic, and artistic treasure.

J.D. 'Okhai Ojeikere (b. 1930) documented significant moments in Nigerian history with great passion and discernment. Throughout his career, he has focused on the social, political, and cultural transformations that occurred during Nigeria's transition from a colonial state to an independent republic. His formal investigations, documentary work, and various commercial endeavors captured the unique atmosphere and élan of Nigeria during a period of

great euphoria and ambivalence. Practicing since the early 1950s, Ojeikere is a leading artist of his generation, devoted to the art of image making, the history of his country, and the critical possibilities of the photographic medium.

Moments of Beauty is curated by Aura Seikkula and Bisi Silva. It has been organised by the Centre for Contemporary Art, Lagos in collaboration with Foto Ojeikere. It is co-produced with the Museum of Contemporary Art, Kiasma as an independently curated part of the ARS 11 exhibition, Helsinki, Finland. ARS 11 is curated by Pirkko Siitari, Arja Miller, and Jari-Pekka Vanhala from Kiasma.

A substantial monograph of Ojeikere's life and work is currently in production and being co-ordinated by CCA, Lagos. The richly illustrated exhibition catalogue of ARS 11 includes an insightful essay on Ojeikere's practice by Aura Seikkula and Bisi Silva.

Taking "Africa" as its focal point, this year's edition of ARS 11, Finland's largest international exhibition of contemporary art, will feature work by approximately thirty artists whose practices engage with Africa from various perspectives. Among the participating artists are Georges Adéagbo, El Anatsui, Samba Fall, Laura Horelli, Alfredo Jaar, Nandipha Mntambo, Otobong Nkanga, Odili Odita, Emeka Ogboh, Abraham Oghobase, and Barthélémy Toguo.

For inquiries, please contact info@ccalagos.org or info@kiasma.fi.

The Art of Daily Life: Portable Objects from Southeast Africa

The Cleveland Museum of Art, Ohio

April 17, 2011 - February 26, 2012

www.clevelandart.org/

The Art of Daily Life features a selection of about 75 personal and household objects from southeast Africa. Aside from loans from more than 20 American private collections and the Smithsonian Institution's National Museum of African Art in Washington, DC, the exhibition will highlight a varied group of 15 objects which the Cleveland Museum of Art recently acquired for addition to its permanent collection.

The Art of Daily Life celebrates the stunning formal diversity and deep cultural meanings of southeast Africa's artistic heritage. Despite some growing interest and appreciation over the past three decades, the art of traditional southern African societies have long been neglected. Portable in nature and generally of small size, works created by peoples such as the Zulu, Nguni, Tsonga, Ndebele, Sotho, and Swazi in the 19th and 20th centuries were typically related to the privacy of the home or the intimacy of the person. The makers and users of many of these works were cattle-herders with a complex history of

migrations. This nomadic existence has contributed to the emergence of fluid regional artistic styles which often defy specific ethnic attributions.

Snuff containers, pipes, headrests, staffs, sticks, beer vessels, beadwork, and the various other works featured in this exhibition were primarily intended for daily use. Their continuous manipulation over time resulted in softened edges and lustrous patinas. However, whether figurative or abstract, naturalistic or geometric, carved out of wood, ivory, or horn, or made of cloth, glass beads, or clay, these prized possessions were much more than exquisitely designed functional objects. While some signaled status, gender, or age, others played a critical role in religious practices, serving as symbolic intermediaries between humans and ancestors.

The Art of Daily Life is the very first loan exhibition dedicated to the arts of southeast Africa to be presented at a major art museum in the United States. Many of the works included in the show have never been published before. The exhibition will be accompanied by a catalogue co-published with 5 Continents Editions, which will contain an essay by Karel Nel, an associate professor at the University of the Witwatersrand, Johannesburg, and one of the leading scholars of southern African art, and entries by Constantine Petridis, the Cleveland Museum of Art's Curator of African Art and organizer of the exhibition.

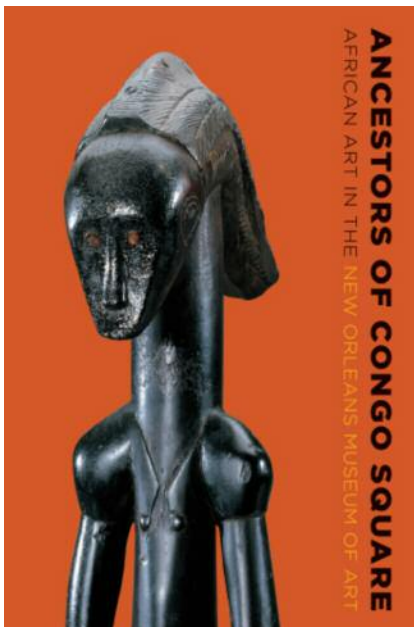
Ancestors of Congo Square: African Art at the New Orleans Museum of Art

New Orleans Museum of Art, Louisiana

May 13 - July 17, 2011

www.noma.org/

As part of the celebration of the New Orleans Museum of Art's centennial year, the Museum is highlighting its vast and diverse permanent collection. One of the most impressive areas of the museum's holdings is an extensive



African collection. *Ancestors of Congo Square* highlights the collection as well as the connection between New Orleans and Africa.

On the occasion of the exhibition opening, a 376-page book of NOMA's African collection, produced by the New Orleans Museum of Art and published by Scala Publishers of London, will be available. Curator and editor William Fagaly has

been the African curator at NOMA for over four decades.

Gallery displays will feature a 38-second loop of a CT scan that reveals the interior contents of an 11th-17th century terra cotta sculpture. There will also be short video loops of tribal dances in Africa that feature works similar to the ones on view. Nearly a dozen photographic blow-ups will show Africans dancing masks similar to those featured in the exhibition.

The title of the exhibition is a nod to the historic Congo Square right outside the French Quarter in New Orleans where African American slaves were given a day off to gather. In Congo Square they could socialize, dance, and sing freely. The exhibition is a metaphor for the people who came together, representing different areas of Africa, to create one common spirit.

Exhibition events:

Friday, June 3, 6 p.m.

Kristina Van Dyke, Menil Collection: "Making Mute Objects Speak: New Approaches to Malian Antiquities"

Friday, June 17, 6 p.m.

Roslyn Walker, Dallas Museum of Art: "Olowe of Ise: A Yoruba Sculptor to Kings"

Friday, June 24, 6 p.m.

Freddi Williams Evans, "New Orleans' Congo Square: A Cultural Landmark"

7 p.m. - Conversation with Lolis Eric Elie and Jessica B. Harris

Friday, July 8, 6 p.m.

David Binkley, "Kuba Art and Loyola University's Frère Joseph-Aurélien Cornet Archives"

Friday, July 15, 6 p.m.

Walk-through of the exhibition by art history professor Dr. Sarah Hollis of Southern University

Senzeni Marasela & Louise McCagg: New Traditions in Beauty Queens

A.I.R (Artists In Residence) Gallery, Brooklyn, New York

May 25 – June 19, 2011

www.airgallery.org

New Traditions in Beauty Queens showcases the collaboration between long-time A.I.R artist Louise McCagg and South African artist Senzeni Marasela. Their partnership started when mutual friends introduced McCagg and Marasela in 2008, and they discovered common interests on issues of identity and politics. In the exhibition, the artists' duo is presenting an installation of dolls, a video projection, and a series of interviews on beauty queens.

The exhibition will consist of a collection of dolls by Marasela and a series of doll sculptures by McCagg. Marasela's dolls are bought in stores around Johannesburg, her native city. The doll sculptures by McCagg are casts of Marasela's face. Each doll carries McCagg's signature form: shrunken head casts. The heads, hands, and feet are made of Sculptey; the bodies and clothes are

made of fabric. Both artists' doll installation will be part of Marasela's performance that will take place in the gallery.

McCagg lives and works in New York City and has exhibited her work throughout the United States and internationally. Exhibitions have included The 2009 Venice Biennale, The Sculpture Center (New York), and Sejong Arts Festival (Seoul). McCagg's work has been acquired by collections including Lyman Allyn Museum, New London, CT; The New York Public Library Collection; Kresge Art Museum, East Lansing, MI; Yale University Library, New Haven, CT; Museum of Fine Art, Budapest, Hungary.

Senzeni Marasela is represented by Axis Gallery and has exhibited internationally. Her work is currently on view in MoMA's *Impressions from South Africa, 1965 to Now* and in The Newark Museum's *Present Tense: Arts of Contemporary Africa*. She is featured in *DARKROOM: South African Photography and New Media 1950-Present*, organized by the Virginia Museum of Fine Art, which recently closed at the Birmingham Museum of Art, AL. Marasela is interested in new readings of the identity of black women, their relationship to motherhood, and the entanglement of these issues with the creation of black dolls.

Reinstallation: New Gallery for the Permanent African Collection

Art Institute of Chicago, Illinois
early June - ongoing
www.artic.edu/

The Art Institute of Chicago is opening a new gallery for its permanent collection of African art in early June. The gallery is designed by California-based architectural firm *wHY* (Workshop Hakomori Yantrasast). The new installation features a significantly broader selection of artworks than previously seen, including works from each of the major regions of the African continent in diverse mediums including ceramics, metal work, textiles, and wood sculpture. The gallery features new interpretive materials, including a comparative timeline and an innovative video installation by Susan Vogel and edited by Harry Kafka.

Curator Kathleen Bickford Berzock and Susan Vogel worked closely to address the special problems of the medium and its context: This is the first video ever presented in the Museum's permanent galleries, and they did not want it to compete with the still, silent artworks.

Berzock and Vogel decided to site the video in its own visual field near the ceiling, separate from the artworks, and they chose endogenous sound only, editing out intelligible voices and peaks of sound. The picture is produced to have a feathered edge, and a slightly transparent, soft cast, giving it some of the aesthetic quality of a watercolor.

To escape associations with the banal experience of watching TV, Berzock and Vogel chose a three-channel

projection thrown on the bare white wall, without a frame or screen. The side-by-side triptych format invites a choreography of opposing and echoing movement, color, and form. The videos do not run continuously, but play for two minutes then, leaving no shadow on the wall, they disappear completely for four or five minutes before the next sequence begins. There are currently three different sequences; Berzock and Vogel hope to make two more.

Deciding on content, Berzock and Vogel recognized that even approximately representing the whole of Africa in six minutes is impossible, so they opted for three topics that broadly represent some important areas, art forms, and concepts related to the collection. The art forms are: wood sculpture, gold regalia, painting, and architecture. The contexts are: ritual performance in a rural setting, kingship and regalia in a town, and a deep-rooted connection with world religions in an ancient sanctuary. The time is now, and the regions are: the Sahel (Mali), the Guinea Coast (Kumasi), and East Africa (Lalibela). The first video centers on a *Ci wara* performance in Dyere village; the second on the Adae Kesie festival, and the busy streets of Kumasi; the last on a Christmas Eve mass attended by thousands. Each sequence interweaves images of works of art in the Museum's collection, and the museum context itself, into the theme and broadens toward the end to show people and daily life today.

The three-channel triptych allowed Berzock and Vogel to suggest contrasts and connections, and to show multiple aspects of a given thing. It also permitted a playful, almost musical use of imagery, bringing the texture of daily life into the gallery. Footage for the videos was shot by Susan Vogel, Prince Street Pictures, and by the late Robert Rubin.

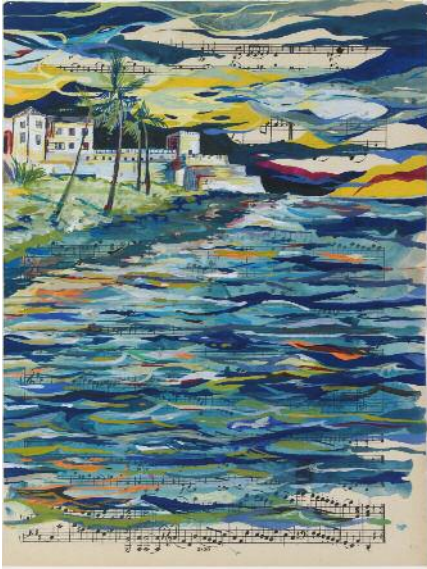
Radcliffe Bailey: Memory as Medicine

High Museum of Art, Atlanta, Georgia
June 26 – September 11, 2011
www.high.org/

Radcliffe Bailey: Memory as Medicine will feature the most comprehensive presentation of works by Atlanta-based artist Radcliffe Bailey to date. The exhibition will highlight the artist's experimentation with diverse media, showcasing sculptures, paintings, installations, works-on-paper, glass works, and modified found objects. Comprising more than 25 works, *Memory as Medicine* will include new art created for the exhibition as well as works never before on public display. The exhibition will also juxtapose Bailey's work with classic African sculptures from the High's permanent collection and selected loans to show the influence of African aesthetic practices on the artist's work.

Radcliffe Bailey: Memory as Medicine is organized by the High Museum of Art. The exhibition will travel to the McNay Art Museum, San Antonio (June 6, 2012– September 2, 2012), and the Davis Museum and Cultural Center, Wellesley College (February 15, 2012 – May 6, 2012).

The exhibition presents Bailey's work in three thematic sections: "Water," "Blues," and "Blood." Works included in the "Water" group will feature the artist's references to the



Radcliffe Bailey, American (b. 1968). *Notes from Elmina I*, 2011. Gouache and ink on paper. 12 x 9 inches. High Museum of Art, Atlanta. Purchased with the Lambert Fund, 2011.7

TransAtlantic Passage as a site of historical trauma, as well as an artistic and spiritual journey. "Blues" will present works that illustrate music as a transcendent art form. The third theme, "Blood," will feature works focusing on the ideas of ancestry, race, memory, struggle and sacrifice. This section will further explore the artist's engagement with African sculptures in tandem with his investigation of his own family's DNA.

Brave New World II

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

August 9, 2010 - November 27, 2011

africa.si.edu/

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

Reinstallation: African Innovations

Brooklyn Museum, New York

August 12 - ongoing

www.brooklynmuseum.org/

Beginning August 12, 2011, the **Brooklyn Museum** will present a long-term installation of 200 of the finest objects from its renowned collection of African art in the recently renovated gallery space on the first floor. *African Innovations*, a chronological and contextual reinstallation, will be on view while the galleries in which the African collection has been installed since 1935 undergo large-scale renovation.

African Innovations, in which works from the collection will

be arranged historically for the first time, will be framed on either end by two displays. The first, containing masterpieces from the seventh century b.c.e. to 1800 c.e. by artists ranging from those of ancient Nok and Hellenistic North Africa to the Sapi of Sierra Leone and sculptors of the ancient kingdom of Benin, will establish a pattern of Africa's ongoing interaction with other parts of the world. The concluding display, with a selection of contemporary works, will bring this story up to the current moment and represents the Museum's first dedicated space for works from present-day Africa. Selections from the African collection's largest portion, which dates from the early nineteenth to the mid-twentieth century, will be installed between these two end displays and organized by five themes: protection, transitions, authority, performance, and personal beauty.

Among the works on view will be the sculpture *Figure of a Horn Blower*, an important example of Benin's history of stylized naturalism; *Mother with Child (Lupingu Lua Luimpe)*, a Lulua sculpture from the Democratic Republic of the Congo that is considered to be one of the great masterpieces of African art; *Snake Pendant*, a small, delicate work in gold by an unknown Ebrié or Baule artist; and *Skippping Girl* by Yinka Shonibare, a contemporary artist whose figures examine the history of interaction between Europe and Africa, making particular use of Dutch wax fabric, a commodity created in Europe and sold in West Africa.

The Brooklyn Museum was the first museum in America to display African objects as works of art and has one of the largest and most important collections in the country. *African Innovations* continues the Museum's pioneering history in the field, inviting the visitor to examine the Museum's world-famous collection with new eyes and to celebrate centuries of African creativity.

This reinstallation has been organized by Kevin Dumouchelle, Assistant Curator, Arts of Africa and the Pacific Islands, Brooklyn Museum.

Central Nigeria Unmasked: Arts of the Benue River Valley

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

September 14, 2011 - March 4, 2012

africa.si.edu/

The Benue River Valley is the source of some of the most abstract, dramatic, and inventive sculpture in sub-Saharan Africa. Yet the many, diverse peoples flanking the 650-mile Benue river and their fascinating arts are far less known and studied than the populations living in northern and southern Nigeria. *Central Nigeria Unmasked* is the first major international exhibition to present a comprehensive view of the arts produced in the region. The more than 150 objects include full-bodied maternal images, sleek columnar statues, helmet masks adorned with naturalistic

human faces, horizontal masks designed as stylized animal-human fusions, imaginatively anthropomorphized ceramic vessels, and elaborate regalia forged in iron and cast in copper alloys.

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

Transcultural Pilgrim: Three Decades of Work by José Bedia

Fowler Museum at UCLA, Los Angeles, California
September 18, 2011 – January 8, 2012
www.fowler.ucla.edu/

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



José Bedia, *MAMA QUIERE MENGA, MENGA DE SU NKOMBO* (*Mama Wants Blood, Blood of His Bull*), 1988. Acrylic on canvas. Collection of Robert and Diane Moss.

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

Heroic Africans: Legendary Leaders, Iconic Sculptures

Metropolitan Museum of Art, New York, New York
(1st floor, Special Exhibition Galleries)
September 20, 2011 – January 29, 2012
www.metmuseum.org/

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

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

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

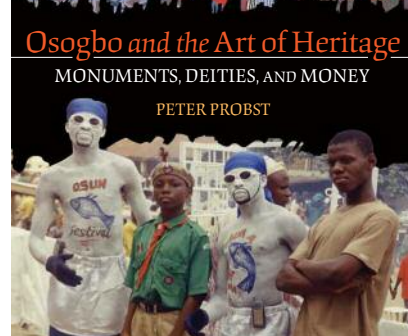


Current Publications



Osogbo and the Art of Heritage: Monuments, Deities, and Money

Peter Probst
Bloomington: Indiana University Press, 2011
ISBN 9780253222954



Why has the home of a Yoruba river goddess become a UNESCO World Heritage site and a global attraction? Every year, tens of thousands of people from around the world visit the sacred grove of Osun, Osogbo's guardian deity, to attend her festival. Peter Probst takes readers on a riveting journey to Osogbo. He explores the history of the Osogbo

He explores the history of the Osogbo

School, which helped introduce one style of African modern art to the West, and investigates its intimate connection with Osun, the role of art and religion in the changing world of Osogbo, and its prominence in the global arena.

Peter Probst is Professor of Art and Art History at Tufts University.

Along an African Border: Angolan Refugees and Their Divination Baskets

Sónia Silva

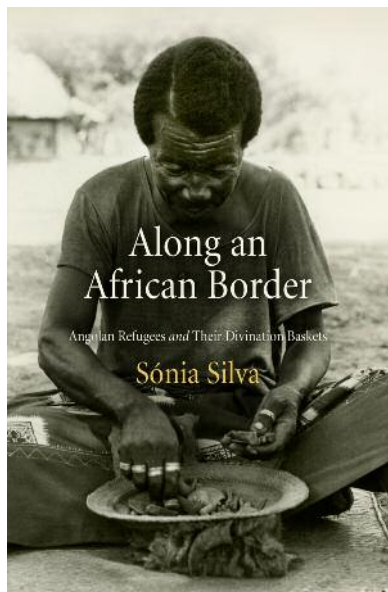
188 pages | 6 x 9 | 37 illus.

Cloth Feb 2011 | ISBN 978-0-8122-4293-5

A volume in the Contemporary Ethnography series

The divination baskets of south Central Africa are woven for a specific purpose. The baskets, known as *lipele*, contain sixty or so small articles, from seeds, claws, and minuscule horns to wooden carvings. Each article has its own name and symbolic meaning, and collectively they are known as *jipelo*. For the Luvale and related peoples, the *lipele* is more than a container of souvenirs; it is a tool, a source of crucial information from the ancestral past and advice for the future.

In *Along an African Border*, anthropologist Sónia Silva examines how Angolan refugees living in Zambia use these divination baskets to cope with daily life in a new land. Silva documents the special processes involved in weaving the baskets and transforming them into oracles. She speaks with diviners who make their living interpreting *lipele* messages and with their knowledge-seeking clients. To the Luvale, these baskets are capable of thinking, hearing, judging, and responding. They communicate by means of *jipelo* articles drawn in configurations, interact with persons and other objects, punish wrongdoers, assist people in need, and, much like humans, go through a life course that is marked with an initiation ceremony and a special burial. The *lipele* functions in a state between object and person. Notably absent from *lipele* divination is any discussion or representation in the form of symbolic objects of the violence in Angola or the Luvale's relocation struggles—instead, the consultation focuses on age-old personal issues of illness, reproduction, and death. As Silva demonstrates in this sophisticated and richly illustrated ethnography, *lipele* help people maintain their links to kin and tradition in a world of transience and uncertainty.



Sónia Silva teaches anthropology at Skidmore College.

The second issue of the journal **SAVVY/art.contemporary.africain.**, Edition 1 with the theme “(Re-) Mapping the field: a bird’s eye view on discourses,” is now available at: www.savvy-journal.com. This edition features an overview of ongoing discourses in academic and non-academic circles by renegotiating and reflecting on some of the terminologies, spaces, concepts, and contexts at stake in the field of contemporary African art.

Simon Njami recounts the incentive behind and beginnings of *Revue Noire* in “Ancient guilt, new tool”; Sylvester Okwunodu Ogbechie asks “Where is Africa in Global Contemporary Art?”; and Riason Naidoo recounts a historical milestone in “Reflections on 1910-2010: *From Pieterseef to Gugulective*, An exhibition on a century of South African Art.” Missla Libsekal and Ilpo Jauhainen interview Odili Donald Odita in “Chromatic Symphony”; Andrea Heister interviews Maimuna Adam; and Alcha Diallo spends time “Re-Imagining...” with Ntone Edjabe, who publishes *Chimurenga Magazine*, a literary journal of arts, culture, and politics. Edition 1 also includes retrospective glimpses of exhibitions, including *Make Yourself at Home* at the the Kunsthall Charlottenborg; *The Idea of Africa (re-invented) #1* at the Kunsthalle Bern; *AFROPOLIS* at the Rautenstrauch-Joest Museum, Cologne; the Addis Foto Fest 2010; and Okwui Enwezor’s *The Short Century*.

You are welcome to subscribe to the journal free at: savvy-journal.com/subscribe.php. This will make it possible for **SAVVY/art.contemporary.africain** to keep you informed about the schedule of the next edition.



Media & Internet Resources

The Black Atlantic Resource is a new online scholarly platform. The main site can be found at www.liv.ac.uk/csis/blackatlantic. The blog is at blackatlanticresource.wordpress.com/. And, to follow The Black Atlantic Resource on Twitter, @blackatlantic1.

The Black Atlantic Resource is a collaborative project between the University of Liverpool and Tate Liverpool. It originally was constructed on the occasion of Tate Liverpool’s exhibition *Afro Modern: Journeys through the Black Atlantic*. It seeks to promote the study of black Atlantic cultures by providing a hub for access to current research, debates, and online materials, and also a space for scholarly exchange.

The Black Atlantic Resource provides free access to current research, artworks, and chronological and bibliographic information in this area. It also provides

information on key historical and current figures working within the flows of the Black Atlantic.

The Black Atlantic Resource publishes posts about new publications in relevant fields of study as well as book reviews and information about other online resources. If you would like to contribute your research or take advantage of this opportunity to publicize, please contact Wendy Asquith at w.j.asquith@liv.ac.uk.

Christopher Roy's new video titled **Nigerian Pottery: Igbo, Yoruba, Gwari, Benin** (60 mins.) is available for \$24.95: www.createpace.com/301497

The Igbo footage was filmed in a town named Inyi south of Onitsha in 2010 by Roy's colleague Chris Echeta, an artist and teacher at the technical college in Calabar. The slides of Yoruba are from Roy's research in 1991 just south of Ibadan, and in Ilorin. He also took slides of Gwari potters near the confluence, and of potters in Benin City. Chris Echeta and Roy narrated the video.

Other *Art and Life in Africa* videos are available at: www.uiowa.edu/~africart/List_of_DVDs/Index.html

Christopher Roy has created a short presentation on **YouTube** that describes the art of the **Mossi peoples of Burkina Faso**. His intention is to help students and teachers who are interested in the great diversity of Mossi mask styles, thus the title *One Tribe One Style: A Text With an Agenda*. The presentation includes numerous slides and videos of objects in each of the styles being used in village context. It is available at www.youtube.com/user/CDROYburkina (look for *One Tribe One Style: A Text With an Agenda*).

Christopher Roy has completed a new DVD titled **The Path of the Ancestors: The Funeral of the Diviner of Dablo**: www.createpace.com/305785

This DVD is a vivid and detailed document of the prayers and offerings made at the funeral of a "traditional" African religious leader—Mr. Sawadogo, the Baga, or chief diviner, of the Mossi village of Dablo, in northern Burkina Faso. Roy interviewed Mr. Sawadogo in 2004, and he appears in his video *Speaking With God*. He passed away in the fall of 2010 and was buried three days later. In the spring of 2011 the village held his formal funeral, attended by six other diviners, when his successor was chosen by the ancestors and numerous chickens and goats were sacrificed in his honor.

Viewers will see all of the fascinating performances of the diviners as they carry out the honors for the deceased Baga. The joking relatives (*rakire*) mime the otherwise serious events of the funeral. The women of the family back through the broken door of his home over the corpse. The corpse is carried through the streets of the village, bouncing and swaying over the heads of the mourners.

WARNING: There are bloody scenes of animal sacrifice. Numerous goats and chickens made the ultimate sacrifice in the celebration of this funeral.

Christopher Roy announces the completion of a second new DVD about mask performance in West Africa. It is titled **The Dance of the Spirits: A Funeral in the Village of Oulo**: www.createpace.com/307341

In the spring of 2010, the masks of the village of Ouri, in central Burkina Faso, travelled ten kilometers south along the road to Oulo to attend the funeral of an elder named Illa Karfa. The mother of the deceased had come from Ouri, and had moved to Oulo when she married. When he lay on his deathbed, Illa Karfa asked that the masks of his mother's village travel to Oulo to attend his funeral and to honor him.

The video is remarkable for the large number of ancient masks that perform. These are the oldest, most sacred masks that belong to senior men, and they only appear for the most important occasions. The characters that the masks represent include the bush buffalo, the very dangerous Winiama horned masks, and several complex plank masks. In one scene all of the masks perform in front of the conical earth shrine of the earthpriest of Ouri.

Third World Newsreel (twon.org) has released a new film, **L'Esprit Prêt-À-Partager** by Jamika Ajalon (28 min.), that documents an artist workshop held in Dakar, Senegal, where artists from Africa and Europe explore issues surrounding fashion, spirit, and diasporic art.

Yale University has announced a new **"Open Access"** policy, allowing scholars, artists, and other individuals around the world to enjoy free access to images of millions of objects housed in the University's museums, archives, and libraries.

The goal of the new policy is to make high quality digital images of Yale's vast cultural heritage collections in the public domain openly and freely available without restrictions on use. This new University-wide Open Access policy offers high quality digital images free of charge for all purposes, including both scholarly and commercial publications.

To search digital images of Yale's collections, visit: discover.odai.yale.edu/ydc/

With a hope to bring together scholars and students of postcolonial studies, the community website **Postcolonialities** (postcoloniality.org) has just been relaunched.

Postcolonialities is a member-supported community website with the sole purpose of enabling bloggers to share

their writings with the global community of bloggers. As a community-themed website, Postcolonialities offers members a twofold advantage: They gain access to quality content and develop relationships and alliances with a community of fellow scholars.

All those who sign up and create an account will have free access to the community features of the website, and they can also use the content, according to the Usage Rules, for free.

All members are automatically registered as “subscribers,” which means they will have access to all protected areas on the front end of the blog. If you would like to contribute to our blog, please contact us and we will upgrade your account to “contributor” level, which will enable you to post blog entries, announcements, and articles.



Member News

In 2009, **Esther Amrad Dagan (EAD)**, in memory of her daughter Halit and in homage to the unknown African artist, donated to the **Royal Ontario Museum (ROM)** 400 African art works, her Africana library, and her archives. In return, the ROM committed to conduct scholarly research on the Amrad collection, publish a catalogue, and have an exhibition of the collection in 2012.

The Amrad African art collection is a combination of various mini-collections previously curated by EAD and exhibited in Israel, Canada, and also at the Amrad Gallery in Montreal that she owned between 1981 and 1991. The collection includes masks, puppets, musical instruments, fertility dolls, stools, house-posts, textiles, terra-cotta pots, ancestral shrine and mother-and-child figures, and more. All the donated works appear in EAD's thirteen books which were published in conjunction with different exhibitions in and out of the Amrad gallery.

The Africana multi-disciplinary library of more than 2,000 volumes includes many rare, out-of-print books published since the late 1950s.

The archive includes photographs, films, recordings, and documentation of all EAD's trips to East, West, and Central Africa (which took place between 1961 and 1998), as well as her published articles, stamps, maps, and more.

EAD graduated from a dance academy in Paris in 1962, and then completed her master's in theatre and drama at the Tel Aviv University. Between 1968 and 1977, she taught various courses on African art at Tel Aviv University and other institutions in Israel. Since immigrating to Canada in 1978, she also has taught at Concordia University and the University of Montreal.

Since the early 1980s, EAD has been a member of ACASA and has participated in their conferences, except the last. For more information, she can be contacted at esther.dagan@sympatico.ca.

Elizabeth Perrill (University of North Carolina at Greensboro) was awarded an American Council of Learned Societies Fellowship for the 2011-2012 academic year. The title of her project and abstract are below:

Zulu Surface and Form: The Aesthetics of South African Ceramic Economies

During six months of research sponsored by an ACLS Fellowship, Perrill will finalize the primary research and writing on a book-length manuscript, *Zulu Surface and Form: The Aesthetics of South African Ceramic Economies*. This publication documents the complex signification of Zulu beer pots as traditional vessels of hospitality, commodities in a chain of intercultural exchange, and vehicles for the bodily expression of gender. Historically, in the context of beer-drinking ceremonies, Zulu pots signal group membership in a clan or political division; from the early colonial to the post-apartheid eras pots increasingly expressed Zulu nationalism. Today ceramics serve increasingly diverse markets and audiences in South Africa and abroad, and ceramics sold in galleries are symbols of both transforming Zulu identities and a nuanced performance of artistic self-expression. The forms and surfaces of these vessels have literally transformed and acquired new metaphorical connotations. Likewise, from the 1950s onwards the roles and identities of Zulu artists who interact with expanding markets diversified. Artists are expected to be sales people, cultural interpreters, and aesthetic connoisseurs in their own right. The relationship between objects, sales people, and the art of the exchange will be the primary focus of Perrill's monographic project.

Amy L. Powell, Ph.D. Candidate in the Department of Art History at the University of Wisconsin-Madison, has been awarded a Dana-Allen Dissertation Fellowship from the Institute for Research in the Humanities at UW-Madison and a UW-Madison Chancellor's Fellowship for 2011-12.



Announcements

While the largest and most comprehensive collection of African material culture in Japan is at the National Museum of Ethnology in Osaka, Merrick Posnansky notes that, in terms of aesthetics, the best African art collection in that country is at the **Tohoku Fukushi University Serizawa Keisuke Art and Craft Museum** in Sendai. Sendai is one of the cities affected by the earthquake and tsunami that devastated parts of Japan on March 11,

2011. Dr. Posnansky lectured in Sendai in 1993 and has been in correspondence with his hosts from that time. They report that the Museum, a stone building situated on a hill, was not damaged.

The Museum's African art collection comprises more than 500 items, most of which are from the collection of Serizawa Keisuke (1896-1984), Japan's foremost printmaker. The collection is eclectic and idiosyncratic rather than comprehensive in its geographic coverage or types of material, and it includes a concentration of masks and textiles, particularly from Cameroon, Burkina Faso, Mali, Nigeria, Democratic Republic of the Congo, Côte d'Ivoire, and Liberia. More details about the collection can be found in *African Arts* 27.2 (April 1994) on page 12 in the "Dialogue" section.

The Berg Fashion Library (BFL) and core text, *The Encyclopedia of World Dress and Fashion*, have been awarded the 2011 Dartmouth Medal for outstanding reference. The American Library Association also listed both on the 2011 Outstanding Reference Source List. Additionally, Berg was honored with the Frankfurt Book Fair Digital Award awarded by The Independent Publishers Guild as well as the FutureBook Digital Innovation Award. Judges commended the Berg Fashion Library for being "an amazing project that has been carefully developed and beautifully executed." *Volume 1, Africa*, co-edited by Doran Ross and Joanne B. Eicher, includes several articles by ACASA members. Information about the encyclopedia and BFL can be accessed at www.bergfashionlibrary.com. Eicher was also Editor-in-Chief of the ten volumes, which are geographically organized.

The High Museum of Art has named scholar **Valerie Cassel Oliver** as the 2011 recipient of **The David C. Driskell Prize**. The Driskell Prize is an annual award that recognizes a scholar or artist in the beginning or middle of his or her career whose work makes an original and important contribution to the field of African American art or art history. As the seventh Driskell Prize recipient, Cassel Oliver was honored at the Driskell Prize Dinner in Atlanta on Saturday, April 16, 2011.

In March 2011, the **Museum for African Art** received a major contribution of \$3 million from the Ford Foundation. The grant supports the final stage of construction of the Museum's new building, which is located on Fifth Avenue at 110th Street and has been designed by the New York City-based Robert A.M. Stern Architects, LLP.

In recognition of the Foundation's generosity, the Museum will name the lobby of the building—which opens in fall 2011—the "Ford Foundation Lobby." With its contribution, the Foundation joins other generous private donors to the Museum, including David Rockefeller, John Tishman, and the Walt Disney Company, among others, and brings to

\$76 million the total raised for the \$90 million project.

New journal: *Journal of African Culture & New Approaches* (JACANA)

The African Jacana (*Actophilornis africana*), also known as the lily-trotter or lotus bird, is considered a miracle of creation; clever and never too heavy, it is perfectly

adapted to walk across shallow tracts, stepping gracefully between yielding lily pads.

While we adopt this resourceful creature as a mentor, and embrace its characteristics, JACANA is an acronym for the journal's scope. As the *Journal of African Culture & New Approaches*, we showcase fresh writing on Africa's innumerable cul-



tural traditions, and under the rubric of "new approaches" embrace discourses about African contributions within the contemporary global cultural arena.

Today, JACANA takes its first flight. It aims to soar to great heights with scholarly contributions to this field and earn a place in the sun.

Correspondence and subscription requests should be directed to jacana@qcc.cuny.edu

Haus der Kunst is pleased to announce the appointment of **Okwui Enwezor** as its next director. Enwezor will take up the position in October 2011. He will succeed Chris Dercon, the outgoing director who will take over as director of the Tate Modern in April.

In October 2010, **John Otu** left the Demonstration Secondary School of the Ahmadu Bello University, Zaria, Nigeria, to become Lecturer III at the Department of Fine and Applied Arts, Federal College of Education, Zaria.



Opportunities

Students of Dutch and African universities who have recently finished their Masters thesis based on research in/on Africa can participate in this year's **Africa Thesis Award**. The African Studies Centre (ASC) in Leiden and Radio Netherlands Worldwide (RNW) will present the writer of the best thesis with a prize of €1000 and a publication in the ASC African Studies Collection. RNW will also interview some of the best participants for publication on their website. The deadline for the submission of theses is **June 17, 2011**.

The flyer for the Africa Thesis Award is available at: www.ascleiden.nl/Research/Award/Default.aspx. Here you can find all the necessary information about requirements and submission. For further information, please contact Inge Ligtoet, secretary to the jury (ligtoetijgc@ascleiden.nl / +31 71 527 3372).

The **Museum for African Art** is accepting applications for a Curator of Traditional African Art. Applicants should have experience working in a museum and have completed a Ph.D. in Art History or Anthropology with an emphasis on African Art.

The Museum for African Art has a history of presenting art exhibitions of the highest aesthetic quality and scholarly content. The Museum's commitment to education has always emphasized the presentation of African art in its cultural and historical context. The Museum is recruiting candidates who are committed to this dual ideal.

The Curator of Traditional African Art will work in collaboration with the museum's curator of contemporary African art in conceiving, developing, and organizing approximately 6-9 exhibitions each year in approximately 21,000 square feet of gallery space throughout the building. The Curator of Traditional African Art is expected to conceive and develop exhibitions of traditional African art that have both intellectual depth and popular appeal.

Candidates will be expected to assist with grant writing and fund-raising activities for exhibitions and with the preparation of the accompanying catalogues. The Museum's emphasis on educational programs and community relations will require the ability to work with staff in these departments. Developing and maintaining relationships with collectors, dealers, and scholars in the field and acquiring objects for the museum's permanent collections are an important part of curatorial responsibilities. Working in a department where responsibilities are often shared will require a collaborative attitude and a willingness to work with a team.

Salary for this position is commensurate with experience. A Master's degree is required and Doctoral degree is preferred. The Museum for African Art offers a competitive

benefits package and is an equal opportunity employer.

For a more detailed job description, please email Kenita Lloyd at klloyd@africanart.org.

To be considered for this position, please submit a letter of interest, curriculum vitae, and three references to klloyd@africanart.org with the subject "Traditional Curator."

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

The appointment carries a departmental affiliation with GWU's Department of Fine Arts and Art History and with The Phillips Collection. The Fellowship will carry a stipend. A generous benefits package is available. In addition, the fellowship will provide various university/museum privileges, including access to facilities, libraries of institutions, equipment, support staff, curators, and faculty.

The Fellowship is open to untenured scholars who have received their Ph.D.s within the past five years. Preference will be given to applicants whose projects focus on subjects related to the museum's areas of collecting and reinterpret the topic via innovative methodological approaches or alternative perspectives that may cross national boundaries and art historical time periods.

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

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

Visit the website at: www.phillipscollection.org/research

The Canadian Association of African Studies recognizes excellence in scholarship through an award established in 1989 in honour of leading demographer and one-time editor of the *Canadian Journal of African Studies / Revue*

canadienne des études africaines, Joel Gregory. **The Joel Gregory Prize**, valued at \$1,000, is announced at the Annual Meeting of the Canadian Association of African Studies. Nominations are accepted in the two years preceding the conferring of the Prize. The winner of the 2010 competition (covering books published in the calendar years 2008 and 2009) was announced at the Africa Matters conference, May 5-7, 2010, Carleton University. Nominations are currently being accepted for the 2012 Prize, for books published (or to be published) in the years 2010 and 2011.

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

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

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

The criteria are as follows:

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

The address is:

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

Intercultural Dimensions, Inc. (a 501(c)(3) educational organization) offers **Crossing Cultures Senegal**, a stimulating travel and educational program focused on the French-speaking Republic of Senegal, West Africa. The program is conducted once a year in June/July.

Led by two former Peace Corps volunteers, this well-established cultural immersion program (since 1994) appeals to people in and out of academia. It works well for

those who want to experience family life and community projects in rural areas of this diverse nation and for those with special interests in dance and music training, teaching, literature, environment, medicine, government, NGOs, agriculture, language, and health projects.

The Crossing Cultures Senegal group (three leaders and three participants) is small, allowing the leaders to tailor activities to the participants' interests. Reasonable cost. Extended stays for volunteer work or field study can be facilitated.

For more information, contact:

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Events

Summer 2011 Events at the National Museum of African Art, Smithsonian Institution, Washington, D.C.:

Lecture: Babatunde Lawal

Friday, June 3, 12pm (Lecture Hall)

Babatunde Lawal (Virginia Commonwealth University) will discuss his recent studies in African and African Diaspora art with a research focus on the ancient and contemporary arts of Nigeria, particularly the visual culture of the Yoruba and its influences in the Americas. Dr. Lawal is currently Senior Fellow at the Smithsonian National Museum of African Art.

Artist Talk: Clive van den Berg

Thursday, June 23, 4pm (Lecture Hall)

Clive van den Berg of South Africa is an artist, curator, designer, and cultural activist. His paintings, prints, multimedia sculpture, landscape installation, and videography address questions of the body, challenge assumptions about media, and explore anxieties about environmental degradation. The artist discusses his recent work and current projects while visiting the Smithsonian as an Artist Research Fellow.

Africa in Motion: Artificial Afrika, featuring Vernon Reid
Saturday, June 25, 6:30 pm to 8:30 pm

In celebration of Black Music Month, songwriter and guitarist Vernon Reid (Living Color and Black Rock Coalition) presents *Artificial Afrika*, a multimedia work based on the

various ways that the West has mythologized and invented an image of “African culture” through appropriation of mythology, religious traditions, and visual and musical forms. The work includes a multi-screen video exhibit that is itself a kind of appropriation, using digitally manipulated images as genuinely African and music that is a hi-tech, up-tempo blend of guitar and electronic sounds.

Africa in Motion: Al Najoom Troupe

Thursday July 14, 2:00 pm (Pavilion)

In collaboration with the Sultanate of Oman and the Sultan Qaboos Cultural Center, the National Museum of African Art is proud to present The Al Najoom Dance Troupe (literally translated as “stars”) who are on tour in the US from Oman. The troupe hails from Ja’alan Bani Bu Ali, an oasis market town. Ja’alan is famous for its singers and dancers. Traditional Omani music has a long legacy, where the indigenous Arab Islamic culture has combined with external influences from Oman’s trading partners in East Africa and Asia. They are recognized not only for the skill of their musicians and the quality of their singing, but also for the energy and exuberance that they bring to each performance.

Africa in Motion: Elikeh

Saturday, July 16, 4:00 pm

Mixing Afro-beat with traditional Togolese poly rhythms, Elikeh churns out tunes that are as listenable as they are danceable. Elikeh’s captivating, anthemic funk surfaces from its roots as triumphantly unique, while being a force for collective unity. The group’s leader, Massama Dogo, was born in Togo and developed his deft singing and songwriting ability performing with several local bands. He also acted as musical director of the University Orchestra in Togo from 1998 to 2000.

Film: Africa10

Saturday, August 20

Africa10 documents the lives of a group of Africans in the run-up to, during, and after the FIFA 2010 World Cup. From kids kicking a homemade ball in the street, to passionate fans, community activists, world leaders, aspiring young players, and African legends of the game’s past and present, the film depicts the rich—and at moments heartbreaking—story of life and football in Africa. Each of the lives depicted in the film tells the story of the transformative power of soccer, transforming the fortunes of individuals, of nations, and perhaps even of a continent itself. Soccer stars featured in the film include Steven Pienaar (South Africa), Roger Milla (Cameroon), John Obi Mikel (Nigeria), Emmanuel Adebayor (Togo), Sulley Muntari (Ghana), Kolo Touré (Cote d’Ivoire), Yaya Touré (Cote d’Ivoire), Abedi Pele (Ghana) and others. Soundtrack by will.i.am. Discussion to follow with producer Victor Bueller.

2011 Anambra State Peoples Assembly (ASP) Enugu Cultural Day Celebration

Throughout the federal republic of Nigeria, including Enugu City of Enugu State—the domain of the Anambra State Peoples Assembly (ASP) Enugu—it has never been in doubt that Anambra State citizens everywhere are very enterprising people. They have distinguished themselves in all facets of human endeavour and as such attracted these names to themselves, “Onye Anambra” or “Ndi Anambra,” due to their industrious lives. In the political, economic, religious, and socio-cultural landscape of Nigeria and Enugu, they have paid their dues adequately.

ASP Enugu, a union of the 177 town unions of Anambra State resident in Enugu, by empirical accounts would be adjudged the closest and largest Diaspora community of Anambra State within and outside of Nigeria. Indeed, it is in the true spirit of the ASP Enugu motto “Onye Aghana Nwanneya,” translated to mean “Be your brother’s keeper,” that the 2011 ASP Enugu cultural day celebration organizing committee (chaired by Chief Temple Onuigbo and Prince Paschal N. Mebuge-Obaa II as secretary) is completing arrangements for the event. The occasion is aimed at re-orientating Enugu State’s cultural value and enterprising spirit for the younger generation to emulate. It will also voice support of the robust infrastructure development foundation laid in Enugu by Governor Sullivan I. Chime for tourism to thrive in Enugu State and the south-east zone of Nigeria.

The celebration will begin with a one-day conference to be delivered by an astute professor from the groves of academe east of the Niger. It will be followed with a float road show on the eve of the grand finale being June 17, 2011. June 18th is the ASP cultural day celebration. All forms of expressive culture from the 177-town union and the host state’s guest cultural troupes will display in turns. This cultural exposition will include a traditional wrestling match, a masquerade performance, and an exhibition of artifacts and contemporary art works by Museum Piece International (MPI) with assistance from the Museum of National Unity Enugu. The exhibition will be unveiled by the special guest of honor, Mr. Peter Obi, the executive Governor of Anambra State.

Notable men and women from Enugu and Anambra State, foreign envoys, and diplomats are expected to attend the event. The two-term governor elect of Enugu State, Barr. Sullivan I. Chime, will be the chief host. Others to attend include members of the national assembly elected from both states. The Grand Patron of ASP Enugu Prince Arthur Eze (Ozoigbondu) will be the distinguished guest of honor during the occasion. Trade unions, welfare associations, professional bodies, and captains of industries from both states are expected. It is going to be a folk festival like no other in the annals of history of ASP Enugu.



Claude Daniel Ardouin **1950 - 2011**

Claude Daniel Ardouin, curator and Head of the Africa Section at the British Museum, first Director of the new National Museum of Mali, former Executive Director of the West African Museums Programme (WAMP), and Founding Member of International Council of African Museums (AFRICOM), has passed away.

Ardouin studied anthropology and history at the State University of Leningrad, USSR. In 1981, already the Director of the National Archives of Mali, he became the first Director of the new National Museum of Mali, Bamako, shortly before the Museum was inaugurated in 1982. He also served as Head of the Department of Ethnology and Sociology at the Institut des sciences humaines, Mali.

While at the National Museum of Mali, Ardouin hosted and facilitated the first two courses organized by ICCROM in Africa in partnership with Philip Ravenhill, Director of WAMP, and the International African Institute (IAI), with funding from the Ford Foundation. Shortly after the success of these courses, Ardouin, as Executive Director of WAMP, assisted ICCROM with the pre-planning and launch of the first PREMA course "Prevention in Museums in Africa" in 1986, in collaboration with the University of Paris and the Pigorini Ethnographic Museum in Rome. In 1989, he joined Catherine Antomarchi on a six-week mission to several sub-Saharan African countries to carry out a feasibility study in order to launch the innovative, decade-long PREMA programme.

Ardouin participated in the first PREMA national course in 1989 in Accra, Ghana, which he helped organize and to which he contributed with a lecture on collection management and conservation. As Executive Director of WAMP, he directed projects in over fifteen African countries, until succeeded by Professor Alexis Adandé in 1995.

From 1994, Ardouin branched out as a free-lance consultant, coordinating museum development studies and programmes throughout Africa, including a master plan for the National Museum of Burkina Faso. These projects were funded by the World Bank and the European Commission, and culminated in a major museum restructuring and development programme (between 2002 and 2005) at the National Museums of Kenya.

By 2005, Ardouin moved to the United Kingdom where he became Head of the Africa Section at the British Museum. While there, he drew on his experience and vast network of contacts to coordinate and develop the British Museum international partnership programme with African museums, along with related activities in collection management, research and exhibition programming, and publications.

Ardouin's career was notable for the range of museum projects that he completed and for the collaborative style of his efforts. Aside from launching the "Museums in West Africa" book series at WAMP, he authored journal articles on illicit traffic; museum vitrines and alternate protective means; communication and the use of African languages in the museum setting; and many other topics.

Horst Ulrich (Ulli) Beier **July 30, 1922 - April 3, 2011**

Renowned Yoruba scholar Ulli Beier was born in Glowitz, Germany, in 1922. After earning a degree in Phonetics from the University of London, he accepted a faculty position at the University of Ibadan, Nigeria. While at the University, Beier transferred from the Phonetics Department to the Mural Studies Department, where he became interested in Yoruba culture and arts.

In 1956, after visiting the First Congress of Negro Artists and Writers organized by Presence Africaine at the Sorbonne in Paris, France, Beier returned to Ibadan and, in 1957, founded the journal *Black Orpheus*. The journal quickly became the leading space for Nigerian authors to write and publish their work. In 1961, Beier co-founded the Mbari Mbayo Club in Ibadan. It provided a place for writers, dramatists, and artists to meet and perform. In 1962, he helped open a second Mbari Mbayo Club in Osobgo. In the early 1980s, Beier founded and directed the Iwalewa Haus, an art centre at the University of Bayreuth in Germany.

Beier was known for his efforts in translating African literary works. He was one of the scholars who introduced African writers to a large international audience.

After Beier left Nigeria in 1968, he worked in Papua New Guinea and intermittently returned to Nigeria for brief periods. While in Papua New Guinea, he and his wife Georgina Beier co-organized the country's first art exhibition at the University of Papua New Guinea's Centre for New Guinea Cultures. Beier also created the literary periodical *Kovave: A Journal of New Guinea Literature*.

Beier lived in Sydney, Australia, with his wife, artist Georgina Beier. He died at his home in Annandale.

Goddy Leye **November 24, 1965 - February 19, 2011**

Goddy Leye was a visual artist who lived and worked in Bonendale, Douala, Cameroon. In 2002 he founded Art Bakery, a center concerned with the promotion of media-related artworks and practices in Cameroon and throughout Central Africa. Leye is best known as a video artist, but he also created paintings, installations, performances, and drawings.

Before Leye began working as an independent artist in 1992, he joined historian and artist Pascal Kenfack in his private studio in Yaoundé, Cameroon, for extensive training that lasted five years. He had numerous solo exhibitions in cities including Fribourg, Switzerland; Douala and Yaoundé, Cameroon; and Santa Monica, California. He showed in group exhibitions throughout Africa, America, and Europe. He took part in various residency programs, including those offered by the Rijksakademie van Beeldende Kunsten in Amsterdam, Holland (2001 – 2002), the Alliance Franco-Camerounaise in Dschang, Cameroon (2000), the 18th Street Arts Complex in Santa Monica, California (1999), the National Institute of Arts in Bamako, Mali (1994), and the School of Fine Art in Grenoble, France (1993).

Leye's artwork received prizes from UNESCO, the Rockefeller Foundation, and the Dutch Foreign Ministry of Affairs. He was a member of the Africa Centre's think tank in Cape Town, South Africa, and he was an ambassador for the Creative Africa Network (CAN).



ACASA Meeting Minutes

ACASA Business Meeting at the Triennial, March 26, 2011

Minutes prepared by: Carol Magee

Opening remarks: Jean Borgatti

I welcome you all to the Fifteenth Triennial Symposium on African Art. The holding of the Triennial in Los Angeles, ACASA's role in sponsoring the Triennial, the opening of the Benue Valley exhibition at the Fowler, and my own ACASA presidency is a splendid coincidence. I received my MA and PhD in Art History from UCLA, and spent much of my graduate career here working in the Museum and Laboratories of Ethnic Arts and Technology—now the Fowler Museum at UCLA. The late Arnold Rubin, one of my advisors, was a founder of ACASA, an organization that I have been associated with for most of my professional life, and have found myself heading for the last three years. This organization devoted to the promotion of African expressive culture provided support for the Triennial before coming to assume formal responsibility for it. Arnold Rubin's research is the core of the Benue Valley exhibition now at the Fowler, and, though we did not always see eye to eye on things, Arnold Rubin is the individual who set me on the path of my own research among the northern Edo.

It is forty-three years since the first Triennial was held in 1968 at the Hampton Institute under the direction of Richard Long and it has been twenty-five years since UCLA hosted a Triennial. Once again, we have surpassed ourselves, turning out in force—some 300 registered participants and forty-six panels, twice the number of 25

years ago.

More than thirty Africa-based scholars joined us in dialogue this year, many (15) supported by a generous grant from the Getty Foundation as well as ACASA funds (4), with an additional 15 US-based African scholars presenting as well. We were also able to support 21 graduate students from the U.S. and Europe with travel subventions.

Our theme—Africa and Its Diasporas in the Market Place: Cultural Resources and the Global Economy—has inspired panels that range widely across areas of art historical inquiry (whether aimed at the historic arts or the contemporary), modes of exhibition and funding, as well as the art gallery and teaching scene on the African continent. The number of panels focused on photography attests to the growing interest in this field as an area of inquiry.

I thank everyone who has worked to make this Triennial not just happen, but succeed wildly—Board members, the local steering committee, all ACASA members, all the people at UCLA—detailed by Steven Nelson in his remarks, but particularly those in the James S. Coleman African Studies Center, the Department of Art History, and the Fowler Museum. I acknowledge specifically the Triennial Steering Committee comprised of Steven Nelson (Chair), Doran Ross, Allen Roberts, Marla Berns, Polly Roberts and Gemma Rodrigues. Doran Ross chaired the program committee, ably assisted by Rowland Abiodun, Christa Clarke, Carol Magee, and Jessica Winegar. Elizabeth Harney, book award winner at the last Triennial, chaired the book award committee, assisted by Rowland Abiodun and Kim Miller.

Chika Okeke-Agulu, both a Board member and a former dissertation award winner, oversaw the Sieber Dissertation Award with Susan Vogel, Sunanda Sanyal, and John Picton. William Dewey led the leadership award committee with Kate Ezra, Susan Vogel, Eli Bentor, Prita Meier, and Simon Ottenberg. Bill Dewey also worked with me and everyone else on fundraising. Here, I am most grateful to Monica Visona and Steven Nelson for their work with the Getty Foundation to bring 15 colleagues from the African continent to the Triennial. To all those who contributed to the Triennial fund (travel), the endowment, and the Sieber dissertation award fund—I give my heartfelt thanks. Pam Allara deserves special recognition for her “global markets” suggestion (and its careful articulation) adopted as the Triennial theme as does Program Chair Doran Ross for his able negotiation of the influx and flux of panel and paper proposals, not to mention his ability to make us laugh. Without question, thanks go to all the participants who support the discussion that is the basis of the Triennial by coming to this gathering.

If Steven Nelson is delighted to welcome you to Los Angeles, I am thrilled to invite you to New York in 2014 and to Ghana in 2017—our approximate 50th anniversary. In New York, the core committee consists of Enid Schild-

krout, Lisa Binder and Erika Gee. For Ghana, the committee put together by Mikelle Omari Smith-Tunkara includes a Ghanaian wing (Akosua Adomako Ampofo and Kwame Labi of the University of Ghana, Legon, and Nana Opoku-Asare of KNUST—the Kwame Nkrumah University of Science and Technology in Kumasi) along with an American wing comprised of Dennis Laumann, E. Nii Quarcoopome, Doran Ross, Ray Silverman, and Monica Visonà. I thank not only the current group(s) working on these but also Robert Nicholls and Polly Nooter Roberts for pioneering our first Caribbean-located Triennial in 2001, and former ACASA president Sylvester Ogbechie for beginning the process of seriously working toward an African venue.

Reports on upcoming Triennial Symposiums:

New York (2014) report: Lisa Binder

The Museum for African Art in New York will be hosting in their new building (110th and Fifth Ave).

Ghana (2017) report: Mikelle Omari-Smith Tunkara, Kwame Labi

Hosted by Institute of African Studies, Legon, Ghana
Preliminary figures: Housing \$40 per night including breakfast, \$200 for 5 nights; Airlines \$1300.00 r/t from Atlanta

Total: \$1500.00, which is close to current costs

Treasurer report:

Submitted via listserv to members prior to the Triennial by Carol Magee. Steven Nelson moved to accept; Henry Drewal seconded it. Approved.

Announcement about changes in the Board:

Outgoing Board members: Al Roberts, Monica Visonà, John McCall, Bill Dewey

Current Board members: Steven Nelson, Ruth Simbao, Chika Okeke-Agulu, Karen Milbourne, Joyce Youmans (who has done a spectacular job with the newsletter), Carol Magee

New Board members: Lisa Binder—president elect, John Pepper, Kinsey Katchka, Shannen Hill

Next November we will need new nominations for incoming Board members for Nov 2012. Let us know if you are interested in serving.

Jean officially turns the presidency over to Steven Nelson, who thanks her for her service of past three years and for stepping in when she was needed. He presented her with an award and photograph as a thank you gift.

Announcements:

- Patrick McNaughton (President-elect) and Jean Borgatti (Board) have been nominated to serve on the Board of ASA
- Carol Magee: ACASA has begun a new alliance with the South African Visual Arts Historians (SAVAH); Karen von Veh is the president of that organization
- Monica Visona: We will be nominating ACASA members to serve on the board of CAA ; please support them.
- Sidney Kasfir: ASA program chair for arts; unprecedented number of papers submitted
- Jean Borgatti: We have two ACASA-sponsored panels that have been submitted to ASA this year.
 1. Examining Mozambican Visual Culture: Political Implications in Distinct Artistic Expressions, chaired by Amy Schwartzott
 2. Converging Pedagogies in African Art Education: Colonial Legacies and Post-independence Aspirations, chaired by Amanda Gilvin
- Henry Drewal: Editorial board of *African Arts* encourages submissions
- William Miko: Give Janet Stanley a hand for all the work that she has done for us; Thanks on behalf of Getty awardees; Please send copies of publications to him in Lusaka so that they can make these available as a resource.
- Marla Berns: Congrats to the Board for taking us into 20th century and improving lines of communication.

Motion to adjourn: Al Roberts, second: Susan Vogel. All approve.



Thomas Gaetgens, Director of the Getty Research Institute, addresses Triennial participants. Photo by Tobenna Okwuosa, Niger Delta University.



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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