



ARTS COUNCIL OF THE AFRICAN STUDIES ASSOCIATION

The Arts Council of the African Studies Association
Newsletter, Volume 91, Spring/Summer 2012

NEWSLETTER

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All correspondence regarding membership information
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Membership information is available in the "Join ACASA"
section of this Newsletter.

The ACASA Newsletter is published three times a year:
Spring/Summer, Fall, and Winter. The Newsletter seeks
items of interest for publication, including news about con-
ferences and symposia, new publications, exhibitions, job
changes, fieldwork, and travel. The next ACASA Newslet-
ter will be Fall 2012. Please send news items by Septem-
ber 12, 2012, to:

Joyce Youmans, Chief Newsletter Editor
joyceyoumans@yahoo.com

Deadlines for submission of news items:

Fall 2012	September 12, 2012
Winter 2013	January 16, 2013
Spring/Summer 2013	May 15, 2013

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



Presidential Notes

It's hard to believe that we're already into May, and that, at least for those members in academia, another school year is stubbornly coming to an end.

As you hopefully have already seen, the ACASA Board has sent all members a referendum question concerning a change in ACASA By-law, Article VI, Section 1. Under the current By-law, which concerns election to the Board of Directors, those who are not nominated by the Nominating Committee must send the signatures of 10 members in support of the nominated candidate to the Committee. The proposed change to the By-law takes away this requirement. It is the Board's hope that this simplification will encourage much broader participation in ACASA leadership. Voting to approve or deny this proposed change is currently underway, and members will have until June 1 to take part in this important referendum. Should this change win approval, it will become effective immediately. If you did not receive an email about the referendum, please contact me (nelsons@humnet.ucla.edu) as soon as possible.

The College Art Association's 100th Annual Conference took place in Los Angeles from February 22-25, 2012. ACASA sponsored a panel and roundtable at the event. Both Jean Borgatti's panel "Theorizing the Body," and Karen Milbourne's roundtable "What is What: Time and Variability in African Art" were quite successful, and each asked and engaged issues that are critical in our fields of endeavor. Beyond these events, CAA's Getty-funded international initiative brought four Africa-based scholars into intense and rewarding conversations with other attendees from all over the world. These discussions continue though a Google group created by the awardees themselves. I am also happy to report that ACASA member Suzanne Preston Blier was elected to CAA's Board of Directors for a four-year term.

ASA's annual meetings will be held in Philadelphia from November 29 - December 1, 2012. ACASA's sponsored panel is "The Body Theorized," moderated by Jean Borgatti. An extension on the intellectual issues raised by her 2012 CAA panel, this group of participants, including ACASA members Michelle Apotsos, Jordan Fenton, Meghan Kirkwood, crystal am nelson, and Sonia Silva, will look, from a number of geographic locations, at how the body has been, in Borgatti's own words, "represented, transformed, misrepresented, or absented for expressive purposes." I'm particularly pleased that Borgatti has assembled an impressive group of younger scholars for this exciting panel.

ACASA will also sponsor a panel as well as a business meeting at next year's CAA meetings, which will take place in New York from February 13-16. The sponsored panel, "Bodies of Knowledge," is chaired by Joanna Grab-

ski and Carol Magee, who are presently in the process of choosing participants.

While I have nothing concrete to report at the moment, plans for both the 2014 and 2017 Triennials are moving along. I will keep you posted.

Concerning technology, the most exciting move made on this front is the addition of a password-protected area for ACASA members on our webpage (www.acasaonline.org). Here, members can edit their profiles, renew memberships, and view their payment history (from 2011 onwards). There is also a searchable list of members (not to worry, any information you have designated as private remains private). You should have received your logon information from Carol Magee, ACASA Secretary/Treasurer. If you did not, contact her at cmagee@email.unc.edu. I would also like to thank Carol for shepherding this important project.

We are still working on improvements to our webpage (www.acasaonline.org), and I welcome any suggestions you have for it. In particular, I would love to hear ideas on material for the homepage, which still features our 2011 Triennial. It was lovely, but it's really, really, really old news. 194 people "like" the ACASA Facebook. If you're on Facebook, I urge you to "like" this page and to post to its wall, something anyone can do. It's also a venue for informal conversations and ideas that can lead to other kinds of fruitful collaborations amongst ACASA members.

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

—Steven Nelson, President



Message from the Editor

As always, I thank everyone who sent information to contribute to this Newsletter, and a special "thank you" goes to Assistant Editor David Riep for developing the ACASA header on the first page and the "Picture This" section on page 20.

Some changes are ahead: David and I will co-edit the Fall 2012 Newsletter, which will be the final issue published during my 3-year term as ACASA Newsletter Editor. David will replace me as Editor beginning with the Winter 2013 issue. David has been a reliable (and extremely cordial!) Assistant Editor, and I know he will make an excellent Editor.

I hope you have a nice summer!

—Joyce Youmans, Newsletter Editor



Calls for Papers and Proposals

Articles are invited from researchers for possible publication in the next edition of **Lagos Notes and Records: A Journal of the Faculty of Arts, University of Lagos, Nigeria** (Volume 18, 2012). *Lagos Notes and Records* is a member of the African Journals Online (AJOL). It publishes well-researched and peer-reviewed articles in all areas of the humanities broadly defined, including, but not limited to, Languages, Literature, Fine Arts, Theatre, Music, History, Philosophy, and Culture.

Articles submitted for publication consideration must satisfy the following conditions:

1. Each article must be an original work of the author.
2. The author should ensure that the article has not been submitted anywhere else for publication.
3. The article is within the scope of humanistic studies and makes significant contributions to the specific field of interest.
4. The article should be preceded by an abstract of not more than 200 words and 3–5 keywords.
5. The manuscript should be between 10 and 15 pages double-spaced on A4 paper, Times New Roman 12-point font size.
6. The author should ensure that there is a title page containing names (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.
7. 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.
8. All tables, figures and photographs are to be specially packaged and camera ready.
9. The author should submit the article electronically to lagosnotesandrecords@unilag.edu.ng and copy eaadedun@yahoo.co.uk or eaadedun@unilag.edu.ng. 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.
10. 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.
11. Deadline for submission of manuscripts is **June 30, 2012**.

The Kevin Carroll Conference on African Christian Art, The First Conference on the History of the Christian Art of Africa

Dromantine Conference Centre, County Down, Northern Ireland

October 5 - 7, 2012

Keynote speaker: John Picton, Emeritus Professor of

African Art, School of Oriental and African Studies, University of London

Guest artist: Bruce Onobrakpeya, Lagos, Nigeria, recipient of the Living Human Treasure Award (2006) given by UNESCO

Confirmed speakers/participants:

- Elisabeth Cameron, Professor of Art History, University of California, Santa Cruz
- Henry John Drewal, Professor of Art History, University of Wisconsin, Madison
- Bruce Haight, Emeritus Professor of History, Western Michigan University, Kalamazoo
- Sidney Kasfir, Emeritus Professor of Art History, Emory University, Atlanta, Georgia
- Elisha Renne, Professor of Anthropology, University of Michigan, Ann Arbor

Introduction: While the academic world has only recently become aware of the explosion of Christian membership in sub-Saharan Africa during the 20th century (from 10 million in 1900 to 400 million in 2000), scholarly study of the artistic response to this unparalleled development, that is, the new field of African Christian art history, is still little noticed, researched or written about. Under the sponsorship of the Society of African Missions, Irish Province, this conference will be the very first attempt to draw significant academic attention to this neglected field of study. Its name commemorates Father Kevin F. Carroll (1920–1993) of the Irish Province, who pioneered the indigenization (or inculturation) of Christian art within Yoruba culture and society through the Oye-Ekiti Workshop (1947–1954) and throughout the rest of his life in the broader field of Nigerian contemporary art. This conference and its concurrent art exhibition is sponsored by the Irish Province of the Society of African Missions (SMA) and the Kevin Carroll Collection (Archives) which are headquartered in Cork, Ireland.

Focus: Our general subject, African Christian art, is continentally vast and two millennia deep in time span. Impetus for this first conference is a combination of the first exhibition of Yoruba-Christian Art at Dromantine and this summer's launch of one of the first books in this new field (N. J. Bridger's *Africanizing Christian Art, Kevin Carroll and Yoruba Christian Art in Nigeria*, 2012). Scholarly presentations are invited to stimulate and contribute to building this new field of African Christian art. The main time period focus of the conference will be the spread and the development of African Christian art during the faith's dramatic expansion during our contemporary era (colonial and post-colonial) in the recent century. Important work on earlier developments (pre-colonial) in African Christian art will also be welcomed, given the constraints of time and space.

Themes: Researching Father Carroll's career suggests three important themes that papers may address (but are not limited to):

- A. The adaptation and development of Christian imagery in local African cultures
- B. The reception and use of African Christian art in local African contexts, and
- C. The circulation and fate of African Christian art in Western institutions.

Location: The conference will convene at Dromantine Conference Centre, County Down, Northern Ireland. Once serving as the SMA's seminary from the 1920s, Dromantine today is an historic 1820s manor house in a beautiful rural environment. (For more information, visit www.dromantineconference.com/sma.php).



In beautiful County Down, Northern Ireland, Dromantine Conference Centre, an 1820s manor house and former SMA seminary (Kevin Carroll graduated from here in 1942), hosts the first conference on African Christian Art, October 5-7, 2012. The Kevin Carroll Conference coincides with the opening of the first Yoruba-Christian Art exhibition (co-curated by Dr. Nicholas Bridger and Dr. Catie Cadge-Moore), which later will open in the New York City area at the African Art Museum of the SMA Fathers, Tenafly, New Jersey, in October 2013.

Proposal submission deadline: Please submit a 250-word abstract of scholarly presentations (to be about 15 minutes in length), accompanied by a 100-word biography, to the conference organizer, Dr. Nick Bridger: njbridger@gmail.com. The deadline for submission of proposals is **June 30, 2012**, but early submissions will be processed earlier. Acceptances (and conference brochures covering various details) will be sent as soon as possible, given the travel requirements. Acceptance in the conference implies commitment to attend.

Conference participation: Accommodation for presenters whose papers are selected will cost the participant approximately 100 pounds (UK) per person for a single room for two nights and meals, from the afternoon of Friday, October 5, through the morning of Sunday, October 7, 2012. Accommodation at the conference centre is limited, but all presenters will be accommodated. Transportation costs of participants to and from the conference must be born by the participants themselves or other sources. All presenters must complete their registration for the conference by August 1, 2012.

Conference sponsor/organizer: The conference sponsor is the Irish Province of the Society of African Missions, the Kevin Carroll Archive and Collection, and the Dromantine Conference Centre, Northern Ireland. The conference organizer is Dr. Nicholas J. Bridger, Department of Art, Ohlone College and Menlo College, California, author of the new release *Africanizing Christian Art, Kevin Carroll and Yoruba Christian Art in Nigeria* (August 2012).

The editors of **SAVVY Journal** issue a call for papers for its fourth edition, with the theme "Curating: Expectations and Challenges." Contemporary African art looks back at a vibrant history of 'presentation tactics' and curatorial conceptualization strategies within the different frameworks of biennials, independent projects, museum exhibitions, and even ethnographic collections. Over the last 100 years, the ways of exhibition-making changed profoundly and particularly within the field of non-Western art. One can perceive a change of parameters of curating—especially since a generation of non-Western curators decided to take over the reins and seize the sceptre, which was until the late 1980s mostly in the hands of some Western curators, the Western art market and its critique. The debate on "how, who, and where to show" has increased fiercely in the last 20 years. So we now pose the questions again in a bid to deliberate on current curatorial theories and practices in the framework of contemporary African art.

What are the prominent issues of display and curating that inform and condition exhibition making? Which curatorial concepts (past or current) do you consider seminal and which are improvable? Where and how do artists position themselves in exhibitions authored by curators, and can artistic knowledge be implemented as a method of curating? What are the relations between artists, curators, publics, and institutions? Is there a cognizable methodology in curating contemporary African art exhibitions with regard to Western or non-Western curators? How do non-governmental art project spaces on and beyond the continent influence and revolutionize the trajectories of curatorial practices? Can the curator effectively serve as broker or facilitator between art and audience?

The 4th edition of the *SAVVY Journal* will thus position itself as a knowledge-sharing platform, wherein ideologies and philosophies, sciences and economics, ethics and aesthetics of the curatorial practice discipline, and, in general, the semantics of exhibition-making will be elaborated upon. The Journal puts the finger on the pulse of time and wants to explore the contemporary expectations and challenges of curating in general and contemporary African art in particular.

Therefore, the editors of *SAVVY Journal* invite artists, curators, art historians, theoreticians, and other intellectuals to submit texts, not exceeding 3500 words in length, treating the above mentioned issues. Furthermore, they are interested in other articles such as artist features and exhibition reviews and previews of approximately 1500

words. Send submissions to editorial@savvy-journal.com by **July 1, 2012**. For more information, please visit www.savvy-journal.com

Critical Interventions invites submissions for a special issue on the theme “Emerging Platforms for Artistic Production in DRC, Angola, and Mozambique.” This issue will examine recent developments in arts institutions, their administrative infrastructures, and creative practices in the DRC, Angola, and Mozambique. These countries’ political and cultural profiles and influences have changed dramatically with expanding global demand for minerals and oil. Linguistically and geographically tied to older categorizations (i.e., Lusophone, Central, and Southern Africa), there are new alliances forming among these nations as well as with ascending cultural players, like Brazil and China. As a result of these engagements, new artistic platforms are constantly emerging: archives, state-funded spaces, independent spaces and workshops, a shifting and expanding pool of global funds for exhibitions, museums, programs, and scholarly engagement.

This issue of *Critical Interventions* will explore the changing and evolving relationships between artists, the state, and the local and global art markets, and particularly recent scenarios of art platforms as extensions and articulations of state, private, and individual power. We invite contributions that consider the formation and activities of these networks across media in the visual and performative arts. We are also interested in the processes of formation and politics of new artistic networks, and curatorial and exhibition strategies. Writing and work by artists, curators, scholars, activists and other observers, particularly those working on the continent, are sought.

We invite proposals to be submitted by **July 15, 2012**. The deadline for the final version of the paper is January 30, 2013. Proposals for articles should be no more than 400 words. Articles should be based on original research which is previously unpublished and may be up to 10,000 words inclusive of the bibliography and contain up to ten images. All rights for reproduction of images must be cleared in advance and submitted along with the final draft of each article.

Proposals of no more than 400 words should be sent to: Erin Haney, erinlhaney@gmail.com, and Drew Thompson, thom2429@umn.edu

Critical Interventions, a peer-reviewed journal, provides a forum for advanced research and writing on global African arts that investigates African and African Diaspora identities in the age of globalization as an arena for rethinking African art history and interrogating the value of African art/cultural knowledge in the global economy. The journal inaugurates a formal discourse on the aesthetics, politics and economics of African cultural patrimony as it affects African ownership of the intellectual property rights of its indigenous systems of knowledge and cultural practices.

Africa in Motion (AiM) 2012 Symposium: African Popular Culture in the 21st Century

Filmhouse, Edinburgh, Scotland
October 25 - November 2, 2012
www.africa-in-motion.org.uk

To link with the Africa in Motion (AiM) 2012 festival theme “Modern Africa,” we are inviting papers from scholars working in the field of African popular culture. The festival will focus on films and events that represent Africa as part and parcel of the modern, globalized world—the urban, the new, the provocative, the innovative and experimental. We regard “modern” not as belonging solely to the “West,” and through the Festival we want to emphasize Africa’s important role in the modern world. We are interested in discovering and exploring through this year’s Festival how modernity manifests in African cultures, and the symposium focus on African popular culture will further enhance this theme.

Suggested themes for papers include:

- What is African popular culture?
- How could Karin Barber’s pioneering work in African cultural studies be updated for the 21st century?
- How could African popular culture be regarded as manifestations of contemporary African identities?
- Questioning the myth of the “tradition-versus-modernity conflict” in African societies
- Globalization, hybridization, intertextuality and interdisciplinarity in the field of African cultural studies
- The digital revolution and the video-film industries in Africa: Ghanaian video-films, Nollywood and its followers, for example Bongowood in Tanzania, Riverwood in Kenya, Ugawood in Uganda
- Film spectatorship, audiences and sites of consumption in African popular film
- Popular music and youth culture in Africa, for example hip-hop, rap, kwaito and the political dimensions of these musical genres
- New fusions of traditional music and Western influences, for example Youssou N’Dour and Mbalax (Senegal/Gambia)
- Popular music and activism, for example Fela Kuti and the Afrobeat revolution
- Contemporary African dance as a fusion of styles, genres, and influences
- Popular dance as a tool to interpret and comment on history, for example Angolan kuduro
- Political cartooning as satire and subversion: Critiquing neo-colonialism and subverting colonial representations
- Comics and graphic novels as a reflection of urban landscapes and identities
- Street fashion: Alternative clothing styles and youth culture, for example “Geek chic”, hip hop, the Congolese Sapeurs
- African wax prints: The global economy of production
- Meaningful fashion: Patterns, imagery and slogans on African fabric, for example Swahili kangas
- Sport and development in Africa
- Football, fandom, and collective identities in Africa

- Street art, graffiti, and murals as popular expression and resistance
- Street art for awareness-raising, social change, and urban rejuvenation
- Posters and slogans on public transport as expressions of religious and social identities
- Yoruba travelling theatre and its influence on contemporary culture
- Street theatre and theatre for development
- Orality and performance in Africa: Masquerades, rituals, trance and possession, musical performances, comic and satiric sketches, dance theatre
- Contemporary African art as straddling “high culture” and “pop culture”
- Recyclia and contemporary sculpture in Africa
- African photography beyond *National Geographic*
- Beyond the tourist curios: Popular painting such as Tinga Tinga (Tanzania)
- Suggested elitism in the literary arts in Africa

Abstracts are solicited for individual 20-minute papers on the theme of the symposium. AiM is 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 visiting scholars. Presenters are encouraged to obtain sponsorship from their home institutions.

AiM invites abstracts of 250-300 words as well as brief biographical details (no more than 100 words) to be sent to the organizers at symposium@africa-in-motion.org.uk by **July 30, 2012**. Please include contact details, institutional affiliation, current appointment / stage of study, and main research interests.

(In)appropriated Bodies

Cornell University Annual History of Art Graduate Student Symposium

Keynote Speaker: Amelia Jones, Art History & Communication Studies, McGill University

November 16 - 17, 2012

Ithaca, New York

Merriam-Webster defines appropriation as taking exclusive possession of something; setting it apart; assigning it to a particular purpose or use; and taking or making use of it without authority or right. This definition begs the question of whether it is inappropriate to appropriate, particularly when it comes to bodies.

This symposium aims to address how bodies have been appropriated in seemingly inappropriate ways. We are interested in improper, incorrect, perverse, and unsuitable uses of bodies that figure as unexpectedly apt creative strategies and political interventions. Artists have appropriated bodies, visual and corporeal, as a strategy to subvert established norms and meanings. Curators have categorized, displayed, and reconfigured imagery of bodies. Fur-

thermore, scholars have appropriated concepts of race, gender, nation or culture onto bodies to develop the socio-political discourses that surround them. In all of these cases, questions of inappropriateness often arise. However, these (in)appropriations also reveal themselves to be alternative forms of inquiry or representation that encourage new ways of seeing and speaking about bodies.

We invite graduate students of all disciplines to present papers on the appropriation of bodies by artists, curators, scholars which have been (or could be) considered inappropriate, and how this aspect of their work proves useful in expanding the ways we look at art and understand its significance and purpose in culture, society, politics and history. Possible approaches to the topic include, but are not limited to:

- Negotiation of identities (race, gender, class, and so on) through appropriation
- Subversion of power dynamics by appropriating identities
- Grafting of theoretical approaches onto bodies
- Past or present collections and displays of bodies
- Loss or theft of corporeal identity, ownership or originality
- Reenactments and portrayals of bodies in film, dance, video and performance
- Caricatures, stereotypes, and other visual misrepresentations in art or performance
- Reuse/revision of ignored, avoided or dismissed theoretical approaches to bodies
- Mimicry, quotation or allusion as a creative strategy or concept
- Political and governmental co-optation of figural forms

Presentations for this two-day conference should be in English and 20 minutes in length. For those interested in participating, please email a 200-300 word abstract and c.v. by **August 15, 2012** to: cornellgradsymposium@gmail.com

The book project titled ***Interdisciplinary Nature of Tourism*** is expected to explore the conceptual and practical issues of its topic. Both theoretical and applied aspects of the multidisciplinary nature of tourism are to be considered in spatial and temporal contexts.

Contributors, including scholars and professionals from different backgrounds, are welcome. Manuscripts are to be prepared in accordance with APA (American Psychological Association) guidelines and should not exceed 20 A4 pages of 12-point font and double spacing. Case studies, evaluations and theoretical perspectives are all acceptable.

The theme is tourism in relation to various disciplines, i.e. tourism and other academic disciplines, including Arts and Humanities, Social Sciences, Biological Sciences, Physical Sciences, Education, Medical Sciences, Veterinary Medicine, Engineering, etc.

Contributions should not be sent later than **August 30,**

2012, to:

Emeka Okonkwo and Elochukwu Nwankwo

Email: emeka.okonkwo@unn.edu.ng

Address: Department of Archaeology and Tourism
University of Nigeria, Nsukka
Enugu State, Nigeria

Phone: 08038103599, 08037558675

SERSAS (The Southeastern Regional Seminar in African Studies) Fall 2012 Conference

Theme: The Modalities of Resistance

Armstrong Atlantic University, Savannah, Georgia

October 19-20, 2012

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

While African studies have come a long way since the binary of collaboration vs. resistance first emerged, there remain compelling questions about how people in Africa have challenged and continue to challenge the dominant forces in society. These include consideration of how class, gender, generation and culture inform agency in people's efforts to confront what were often the multiple forms of oppression they faced. These efforts spanned time and place, were directed at both internal and external forces, and included a wide array of actions. From the period of the establishment of complex states and societies through to the colonial period and into the present-day, Africans have sought to empower themselves against often seemingly insurmountable forces. In many instances, these efforts entailed ambiguous approaches and sometimes led to contradictory outcomes. People employed a range of responses from direct confrontation with arms and strike action or boycotts through indirect passive forms of disengagement from state demands to more subtle efforts such as oral, literary and artistic expressions of resistance. Thus, much of the creative dynamism of the continent is embodied in struggles for liberation.

SERSAS invites paper and panel proposals related to the theme of the modalities of resistance. Of particular interest are papers and panels that seek to explore and complexify the ambiguities related to "collaboration" and "resistance" and that employ multiple theoretical, epistemological and ontological approaches within African Studies to address common substantive problems.

SERSAS prides itself on providing a collegial and welcoming atmosphere to all and will provide for doctoral candidates' research presentations in a workshop format. Registration is \$20 and includes an annual membership in SERSAS.

Deadline for submission of proposals is **September 21, 2012**.

All proposals should be submitted online to:

- Hosting Chair, Dr. Cathy Skidmore-Hess, cskid@georgiasouthern.edu
- Dr. Aran MacKinnon, Georgia College,

aran.mackinnon@gcsu.edu

- Ms. Ante Sane, Howard University, antasane@yahoo.com
- Dr. Ken Wilburn, East Carolina University, wilburnk@ecu.edu

2013 Africa Conference on Social Movements, Religion and Political Expression in Africa

Theme: Social Movements, Religion and Political Expression in Africa

University of Texas at Austin

March 29-31, 2013

Scholars are invited to submit papers and panel recommendations for the 2013 Africa Conference on Social Movements, Religion and Political Expression in Africa. Africa is among the most socially and culturally diverse continents in the world and has traditionally been an economic and cultural highway of Europe and the Middle East. In addition to thousands of ethnic groups and languages, Africa is also a melting pot of world religion, resulting in emergent faiths and new interpretations of established religious beliefs and practices.

Furthermore, events since decolonization have shown that Africa is in a constant state of redefinition, with protest, dissent, and revolution a standard in political, cultural, and social spaces. Therefore, the goal of this year's conference is to generate an interdisciplinary dialogue about the historical and contemporary role of Africa in fostering social, cultural, and political change within the borders of its individual countries, throughout the continent, and around the world. It is also the goal of this conference to engage in a dialogue about the concept of social movements, their evolution through history, and their implications on modern political, social, and cultural issues.

Potential paper topics may include, but are not limited to:

- Expressions of Dissent and Protest
- Political Transformation
- Issues of Power and Authority
- Social and Cultural Imperialism
- The Impact of Islam, Christianity, and Judaism in Africa
- Religious Movements and Religious Expressions
- Indigenous and Syncretic Religions
- Sports, Leisure, and Cultural Expression
- African Popular Music and Culture
- World Music
- The Politics of Women's Movements
- Education and Mobilization
- Ethnicities and Identities
- Cultural Diasporas
- The Effects of Globalization on African Society and Culture
- Technology and Social Movements
- Nationalism
- Violence and Victimization
- Institutionalization of Social Movements

As in years past, participants will be drawn from around the world. Graduate students are encouraged to attend and present papers. The conference will provide time for scholars from various disciplines and geographical locations to interact, exchange ideas, and receive feedback. Submitted papers will be assigned to particular panels according to similarities in theme, topic, discipline, or geographical location. Additionally, selected papers will be published in book form.

The deadline for submitting paper proposals is **November 30, 2012**.

Proposals should include:

1. A 250-word abstract and title
2. The author's name (with last name underlined)
3. Postal address
4. Telephone number
5. Email address
6. Institutional affiliation

Please submit the proposal in Microsoft Word titled as Last Name_First Name. This will help in our organization of the proposals.

Please submit all abstracts to:

Toyin Falola (Convener), toyin.falola@mail.utexas.edu, and Ryan Groves & Lady Jane Acquah, africainconference2013@gmail.com

A mandatory non-refundable registration fee of \$150 must be paid immediately when an abstract is accepted. Graduate students must pay a reduced fee of \$100. Go to utdirect.utexas.edu/txshop/ and click on "Department of History Conference Registrations" to get the "Africa Conference 2012 registration" where you can pay with a VISA, Mastercard, or Discover card. If you prefer to send a check, select the pre-pay option. Write the check out to the "University of Texas" and enter "Conference" on the memo line. Please be sure that your name is somehow printed on the check so that we can easily correlate your payment with your abstract.

It is expected that all participants will raise the funding necessary to attend the conference. The University of Texas at Austin does not provide participants with any form of funding support, travel expenses, or boarding expenses. If the conference obtains outside funding this will be used to help subsidize graduate students' accommodation on a competitive basis, but this is not guaranteed.

The ***African Diaspora Archaeology Network and Newsletter*** works to provide a focal point for archaeological, cultural, and historical studies of African Diasporas, with news, current research, information, and links to other web resources related to the archaeology and history of the descendants of African peoples. The Newsletter also seeks contributions that facilitate a contextual bridge between material culture and social history to better under-

stand the textural footprints of African Diaspora culture. Through this engagement, the African Diaspora Archaeology Network (ADAN) seeks to connect an intellectual community that considers the historical processes of racialization, gender, power, and culture operating within and upon African descendant communities. ADAN's quarterly Newsletter reaches an international readership of at least several thousand for each issue.

Please contact either co-editors Whitney Battle-Baptiste at wbbaptiste@anthro.umass.edu, or Kelley Deetz at kdeetz@randolphcollege.edu, or Christopher Barton at tua94766@temple.edu if you have essays, articles, analysis papers, project reports, announcements, or news updates that you'd like to contribute to the *African Diaspora Archaeology Newsletter*. The Newsletter is published quarterly, in March, June, September, and December, and is available online: www.diaspora.uiuc.edu/newsletter.html

Shaun Grech (Manchester Metropolitan University) and Karen Soldatic (University of New South Wales) are pleased to announce that they will be guest editing a special edition of the established refereed journal ***Interventions: International Journal of Postcolonial Studies*** entitled "Disability and Colonialism: (dis)encounters and anxious intersectionalities." The aim of this special issue is to position disability within the colonial (the real and imagined), through which to explore a range of (often anxious) intersectionalities as disability is theorized, constructed, and lived as a post/neocolonial condition. While postcolonial theory and associated fields (e.g., critical theory, cultural studies, etc.) have engaged with race, gender and ethnicity in the exploration of themes of identity, representation, space, historicity and the neocolonial, they have almost wholly bypassed disabled people, having been paradoxically limited to the subjectification of the able-bodied, or rather disembodying, colonialism. Westerncentric fields of study such as disability studies often remain detached from the global South, the histories, contexts and cultures of these specific geopolitical spaces, and how disability is ontologically constructed and lived through a history replete with signifiers of power and empire and that frame the global. While some have adopted colonialism as a metaphor for the experience of disability (see for example Shakespeare, 2000) of colonized bodies by the medical profession, the colonial encounter per se—its creation of and implications for the disabled subject—remains inadequately theorised. In turn, disability is persistently removed from history and any contemplation of the post or neocolonial and efforts (discursive or material) at decolonizing these spaces and those within.

The special issue aims to transcend disciplinary, epistemological, methodological, spatial and historical boundaries. Engaging indigenous, post/neocolonial, disability studies, critical theory, psychology, Latin American cultural studies, and a range of other perspectives and literatures, and prioritizing voices from the global South, we invite authors to engage in critical debate around colonialism to ex-

plore a range of thematic concerns (not exclusively):

- Colonial representations and the construction of the disabled body and mind
- The violence and disablism of colonialism
- Intersections of race, ethnicity, culture, gender and disability
- Empire and the domestication of bodies: globalization, economics and beyond
- Disabled identities, metaphors and language, and their roles in subjugation
- From the colonial to the post/neocolonial: Disability and contemporary lineages of imperialism
- Social identities and visions of disability
- Colonial medicalization: Identifying, labelling and treating the disabled body
- The Christianizing mission, biblical renditions and the disabled subject
- Decolonizing epistemologies, practices and lives: Renegotiating power and contemplating global justice

We encourage authors to engage work on Southern theory and movements and approaches prioritizing and promoting Southern epistemologies and counter-hegemonic knowledges emerging from struggles for justice.

Those wishing to submit an article, please email your full manuscript to both Shaun Grech (S.Grech@mmu.ac.uk) and Karen Soldatic (ajks123@bigpond.com). Please insert "Submission for Disability and Colonialism Special Issue" in the subject line. Manuscripts will be sent anonymously for double peer review, and comments and recommendations will be relayed to authors through the editors.

Articles should not exceed 8,000 words in length, and include a 300-word abstract. The journal style guide is available at: www.tandf.co.uk/journals/

Manuscripts should be submitted no later than **January 1, 2013**.



Exhibitions

African Mosaic: Celebrating a Decade of Collecting

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

Ongoing

www.nmafa.si.edu/

A towering and visually striking sculpture of Haitian leader Toussaint Louverture by contemporary Senegalese artist Ousmane Sow is the centerpiece of a new exhibition of important acquisitions of the past decade at the Smithson-

ian's National Museum of African Art. *African Mosaic: Celebrating a Decade of Collecting* showcases museum purchases and gifts and provides a glimpse into the collecting opportunities and decisions that exist for art museums.

Walt Disney-Tishman African Art Highlights

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

Ongoing

www.nmafa.si.edu/

Donated to the museum in 2005, the Walt Disney-Tishman collection is known for its unique and rare works of traditional African art from throughout sub-Saharan Africa. The collection has been instrumental in defining the field of African art history in the United States and abroad.

The Beautiful Time: Photography by Sammy Baloji

National Museum of Natural History, Smithsonian Institution, Washington, D.C.

January 7, 2012 - January 6, 2013

www.mnh.si.edu/

Congolese photographer and videographer Sammy Baloji explores the time when the labor of hardworking Congolese built a flourishing copper mining industry in what is now the Katanga region of the Democratic Republic of the Congo. Following independence in the 1960s, this industry suffered greatly under mismanagement by corrupt governments, and this "beautiful time" ended. Baloji's collages and photographs bring together images from the past and the present day to interrogate this history and the meaning of memory. *The Beautiful Time* was organized by the Museum for African Art, New York.

Object Atlas—Fieldwork in the Museum

Weltkulturen Museum, Schaumainkai 29, Frankfurt am Main, Germany

January 25, 2012 - September 16, 2012

www.weltkulturenmuseum.de

For *Object Atlas*, seven artists were invited over the course of 2011 to undertake expeditions into the heart of the museum's stores in Frankfurt. Employing a contemporary approach to fieldwork and with a pronounced sensibility towards visual and material culture, each artist selected an assemblage of objects from the collection of over 67,000 artifacts. Working in close dialogue with the Weltkulturen Museum's research curators, image archivists, and librarians, the guest artists lived and worked in the newly established Weltkulturen Labor with its apartments, studios, seminar rooms, laboratory, and image bank. This unusual form of domestic fieldwork has resulted in an experimental set of new artworks, produced on site and directly related to the ethnographic collections of the museum. The exhibition presents these artworks together with objects from the collection in special vitrines

designed by Mathis Esterhazy.

Marc Camille Chaimowicz' installation *The Frankfurt Suite, 2011* is based on floral elements from Indonesia and Samoa as well as selected hats, headrests, and belts from Africa. Nigerian artist Otobong Nkanga shows weapons, jewellery and currency from West and Central Africa as well as new posters produced in Lagos and textiles woven in Tilburg. Antje Majewski shows a series of paintings related to mythical, prehistoric stones from New Guinea. Simon Popper examines historical inventory cards from the museum and uses these to develop a series of paintings exhibited together with Peruvian Moche ceramics dating back over 2,000 years, cult figures from West Africa, and betel lime containers from New Guinea. Thomas Bayrle selects finely woven fish traps from Indonesia and New Guinea and designs his own *Trap for Stupid Cars*. Helke Bayrle and Sunah Choi present a video filmed in the museum's stores that investigates the figurative detail on over one hundred artifacts. The exhibition's reading room features the Qumran Verlag, Frankfurt's seminal publishing house. Initiated in the 1980s by writer and anthropologist Hans-Jürgen Heinrichs, Qumran's books and artists' editions epitomize the fertile dialogue between anthropologists, artists, and writers in the twentieth century. In addition, field drawings and photographs of phallic megaliths made by artist Alf Bayrle (1900-1982, father of Thomas Bayrle) during an anthropological expedition to Ethiopia in the 1930s are shown for the first time together with the original stone and wood steles collected by the museum.

The exhibition is curated by Clémentine Deliss with artifacts from Angola, Brazil, Canada, the Democratic Republic of Congo,



Diving Goggles, Indonesia, and Snow Shader, Alaska. Collection of the Weltkulturen Museum. Photo: Wolfgang Günzel

Ethiopia, Ghana, Namibia, Nigeria, New Guinea, Peru, Samoa, and the Solomon Islands and artworks by Alf Bayrle (†), Helke Bayrle (D), Thomas Bayrle (D), Marc Camille Chaimowicz (UK/F), Sunah

Choi (Korea), Antje Majewski (D), Otobong Nkanga (Nigeria) and Simon Popper (UK).

The exhibition is accompanied by a two-volume catalogue (www.kerберverlag.com) in German and English with unpublished essays by Richard Sennett, Paul Rabinow, and the late Hubert Fichte; an in-depth discussion between Lothar Baumgarten and Michael Oppitz; texts by Clémentine Deliss, Hans-Jürgen Heinrichs, Richard Kuba, Eva Ch. Raabe, Mona Suhrbier, and Vanessa von Gliszczyn-

ski; and interviews with the participating artists, plus numerous facsimiles of early anthropological texts and images.

Object Atlas has been made possible with the kind support of the Hessische Kulturstiftung, Frobenius-Institut, and Kunsthaus Graz, Universalmuseum Joanneum. Media Partner: Frankfurter Allgemeine Zeitung.

Iqholo le Afrika (Her African Pride): A Centenary Celebration of the Life and Work of Barbara Tyrrell

Iziko South African National Gallery (ISANG), Cape Town
March 16 - July 8, 2012

www.iziko.org.za/museums/south-african-national-gallery

Iziko Museums, in collaboration with the Campbell Collections of the University of KwaZulu-Natal, presents *Iqholo le Afrika (Her African Pride): A Centenary Celebration of the Life and Work of Barbara Tyrrell*. An event marking Tyrrell's 100th birthday on March 15, 2012, launched the exhibition at the Iziko South African National Gallery.

This exhibition and re-evaluation of Tyrrell's work by curators Vusi Buthelezi and Yvonne Winters of the Campbell Collections at the University of KwaZulu-Natal honors this veteran Durban-born artist and author. Through her vision and character, Tyrrell is regarded as a heroine in certain rural Kwazulu-Natal communities. In 2008, the President of South Africa affirmed this status by bestowing on her the Order of Ikhamanga Silver (OIS).

A selection of over 150 of her highly decorative and accurate visual recordings of southern African costume will be exhibited. Also on display complementing the strong design aspect of her works will be items of adornment and costume from ISANG's own African art collections.

Tyrrell initially trained as a fashion designer. After giving up her career as a lecturer in fashion design at the Port Elizabeth Technical College, she acquired a makeshift caravan that gave her independence to roam gypsy-like around Southern Africa and receive the benevolence and hospitality of chiefs and rural communities in her quest to record African costume in situ.

Thus began a lifelong journey of travel, research, and recording of the spectacular costume traditions of southern Africa. Fluent in isiZulu, Tyrrell sketched only what her sitters permitted, drawing on her inherited knowledge of African etiquette in recording her subjects, all of whom she knew by name, and she paid for their time.

Iqholo le Afrika brings together the beauty and power of the work and relationships forged by Tyrrell. Celebrated by her sitters and their descendants, re-evaluated and rightfully acknowledged in a post-democratic society, Tyrrell has earned her centenary exhibition at last. What is even more remarkable is that she is still here to celebrate it with us.

Last Rites Niger Delta: The Drama of Oil Productions in Contemporary Photographs

Munich State Museum of Ethnology, Germany
March 17 - September 16, 2012
www.voelkerkundemuseum-muenchen.de/

Last Rites Niger Delta focuses on the extreme environmental pollution leading to vast human catastrophes in Nigeria's Niger Delta. Since 1956 numerous oil wells have been drilled in the Niger Delta with grave consequences to its human inhabitants, its flora, and its fauna. In spite of millions of barrels of oil transported above ground from thousands of wells through endless kilometers of pipelines, there is no data about the "estuaries" of leaking drilling wells and rotten technical equipment. Minimal attention has been paid to so-called collateral damages. To get the general public in touch with this, the exhibition developers chose an immediate approach: Only photography can depict the catastrophe's complete range.

Consequently, the project features impressive photos by the 20 best-known native and international photographers from the area. Examples by documenta XII artist George Osodi appear alongside photos created by Akintunde Akinleye, Akinbode Akinbiyi, Sunday Alamba, Crew Sandy Cioffi, Pamela Dore, Pius Utomi Ekpei, George Esiri, Jane Hahn, Tim Hetherington, Chris Hondros, Uche James Iroha, Michael Kamber, Ed Kashi, Kadir van Lohuizen, Sunday Ohwo, Emeka Okereke, Jacob Silberberg, Sven Torfinn, and Timipre Willis-Amah.

In the exhibition, documentary photographic material turns into artwork. This transformation creates a striking and effective tool to provide the visitor with intimate and exciting insights. Where words can never be enough to express feelings, pictures shock spectators into awareness. The photos' intensity is amplified by an elaborate new kind of presentation technique that makes the large-format-photographs literally shine from within. Their contraposition with objects from the Museum's African collection evokes a great deal of tension and extends the visitor's sensorial experience.

The catalogue for *Last Rites Niger Delta: The Drama of Oil Productions in Contemporary Photographs* (edited by Christine Stelzig, Eva Ursprung, and Stefan Eisenhofer; 112 pages; ISBN 9 783927 270657) provides an up-to-date overview on the topic. It includes pictures, statements, and relevant data on all circumstances of today's Niger Delta. The contributing authors come not only from the team of ethnological specialists but also include journalists, photo-artists, botanists, and ichthyologists who present their personal experiences from their specific viewpoints.

El Anatsui: When I Last Wrote to You about Africa

North Carolina Museum of Art, Raleigh
March 18 - July 29, 2012
ncartmuseum.org

This exhibition brings together the full range of Anatsui's work, from wood trays made in Ghana referencing traditional Akan symbols, early ceramics from the "Broken Pots" series, through chainsaw-carved wood, to his most recent luminous metal sculptures and wall hangings. It was organized by the Museum for African Art, New York.

Second Skins: Painted Barkcloth from New Guinea and Central Africa

Fowler Museum at UCLA, Los Angeles, California
April 1 - August 26, 2012
fowler.ucla.edu

Second Skins juxtaposes two separate traditions of fabricating vibrantly graphic clothing from the inner bark of trees: one shared by diverse peoples who live in and around the Ituri rainforest in the Democratic Republic of the Congo and the other produced by the Ömie of Papua New Guinea in the South Pacific. Focusing on twentieth-century and contemporary iterations of possibly ancient traditions, the exhibition will explore barkcloth's contemporary "migration" from the body to the gallery wall, highlighting the genre's artistic inventiveness and the differing ways the two traditions have interacted with the international art market.

BUNDU - Soweï Headpieces of the Sande Society of West Africa

QCC Art Gallery, Queensborough Community College, Bayside, New York
April 19 - June 29, 2012
www.qccartgallery.org

The Bundu or Sande Society is a pan-African Association of women found among several West African groups in Guinea, Liberia, and Sierra Leone. It educates and initiates young girls so as to enable them to assume their place in an adult society as wives and mothers and as social, economic, and political leaders. Entry into this society confers not only political power, but also introduces members to the Association's role in promoting wellness and treating disease. As a result, it is also a medicine society that employs both spiritual and physical therapies to help those in need, especially women and children.

The headpieces of the Sande Society, also known as *soweï* helmet masks, are unique in sub-Saharan Africa in that they are the only ones worn by women. This exhibition presents sixty sculptures that display the wonderful stylistic diversity of these masks among the Bassa, Gola, Mende, and Vai peoples of Africa.

The book that accompanies the exhibition is an outstand-

ing ethnographic contribution to the understanding of this society and its sculptural expressions. This volume is authored by two Africanist scholars, Gavin H. Imperato and Pascal James Imperato, both with extensive field research experience in Africa.

The QCC Art Gallery, an educational and cultural resource for the Queensborough Community College, as well as for all New York City and Long Island communities, boasts a superb permanent African Art collection that has received critical acclaim from *New York Times* art critic Holland Cotter, who states, "Queensborough Community College has quietly assembled an impressive collection of African Art ... with luck, other university galleries around the country will emulate it." Over the years, the QCC has installed world-class exhibits of wide-ranging interests such as Post-Modernism paintings, Pre-Columbian art, sculpture, and photography, as well as Chinese pottery and works of established and emerging artists.



Sowe helmet mask, Mende people, Sierra Leone. The three ridges represent a hairstyle once commonly worn by Mende women. Courtesy of the Imperato Family.

Creation Story: Gee's Bend Quilts and the Art of Thornton Dial

Frist Center for the Visual Arts, Nashville, Tennessee
May 25 - September 23, 2012
fristcenter.org/

Creation Story: Gee's Bend Quilts and the Art of Thornton Dial, a special exhibition organized by the Frist Center for the Visual Arts, brings together twenty stunning, visually complex quilts made by the acclaimed quilters of Gee's Bend, Alabama, with twenty-four masterful paintings and assemblages by self-taught Alabama artist Thornton Dial. The exhibition reveals the variety of ways in which both the quilters and Dial use cast-off materials to create works of profound beauty. Most of the works in the exhibition are on loan from Atlanta's Souls Grown Deep Foundation's distinguished collection of Southern African-American art.

The illustrated catalogue for *Creation Story: Gee's Bend Quilts and the Art of Thornton Dial* is distributed by Vanderbilt University Press. The catalogue features essays by Paul Arnett, curator of the Souls Grown Deep Foundation collection, and Joanne Cubbs, independent curator and curator of the exhibition *Hard Truths: The Art of Thornton Dial*. Catalogue entries were written by William S. Arnett, collector, scholar, founder, and chief curator of the Souls Grown Deep Foundation; Paul Arnett, a curator at the Foundation; and Phillip March Jones, an associate at the Foundation.

Bill Traylor: Drawings from the Collections of the High Museum of Art and the Montgomery Museum of Fine Arts

Frist Center for the Visual Arts, Nashville, Tennessee
May 25 - September 23, 2012
fristcenter.org/

Bill Traylor: Drawings from the Collections of the High Museum of Art and the Montgomery Museum of Fine Arts, a special exhibition on view this summer at the Frist Center for the Visual Arts, is devoted to the work of one of the most important self-taught American artists of the twentieth century. Traylor (1854–1949) was born into slavery and worked as a field hand on the Alabama plantation where he was born until the late 1920s, when he moved to Montgomery, Alabama. Although he only began making art at the age of eighty-two, he was extremely prolific, creating many of his compositions on discarded shirt-cardboard, cast-off signs, or other shaped supports whose unusual forms were frequently integral to his compositions. The exhibition presents sixty-five of his drawings and paintings on cardboard.

Bill Traylor: Drawings from the Collections of the High Museum of Art and the Montgomery Museum of Fine Arts has been co-organized by the High Museum of Art, Atlanta, Georgia, and the Montgomery Museum of Fine Arts, Montgomery, Alabama.



Lalla Essaydi, *Harem #4B* (from "Revisions"), 2009. Chromogenic print mounted on aluminum. Courtesy Edwynn Houk Gallery, New York

Lalla Essaydi: Revisions

National Museum of African Art, Smithsonian Institution, Washington, D.C.
May 9, 2012 - February 24, 2013
www.nmafa.si.edu/

Lalla Essaydi's elegant, creative work belies its subversive, challenging nature. Approximately 30 works of diverse media are drawn from each of Essaydi's photographic series, including the richly

hued "Silence of Thought" and the more widely known "Converging Territories" and "Les Femmes de Maroc." The exhibition, which is curated by Christine Mullen Kreamer, also includes a selection of new works, as well as rarely exhibited paintings and installations.

Bill Traylor: Drawings from the Collections of the High Museum of Art and the Montgomery Museum of Fine Arts is accompanied by a fully illustrated catalogue featuring an essay by Susan Mitchell Crawley, Curator of Folk Art at the High Museum in Atlanta and organizing curator, as well as Margaret Lynne Ausfeld, Senior Curator of Paintings and Sculpture at the Montgomery Museum of Fine Arts; Leslie H. Paisley, head of the Williamstown Paper Conservation Center, Williamstown, Massachusetts; television and film producer Fred Barron, who is working with Jeffrey Wolf on a documentary film on Bill Traylor; and filmmaker Jeffrey Wolf.

The Boston/Joburg Connection: Collaboration and Exchange at the Artist Proof Studio, Johannesburg. 1995-2011

Tufts University Art Gallery, Medford, Massachusetts
May 31- July 29, 2012
artgallery.tufts.edu/

This exhibition, curated by Pamela Allara (Visiting Researcher, Boston University), will trace the artistic exchange between American and South African artists at the community print studio in downtown Johannesburg. Founded in 1991 by South African activist artist Kim Berman after she completed her MFA in Printmaking at Tufts/The School of the Museum of Fine Arts in Boston, the Artist Proof Studio (APS) has trained many of South Africa's most important young talents. Over the past two decades, Berman's connection with her colleagues in Boston has remained strong, and over those same years, the many workshops that Boston artists taught in Johannesburg have introduced new skills to the emerging artists at the Studio. In turn their own work has been inspired by their experiences there.

This survey will be held during the same months as a major retrospective of APS, *Coming of Age: The Artist Proof Studio at 21* (May 5 - July 15, 2012), at the Johannesburg Art Gallery (JAG). Curated by Kim Berman and the staff at APS, the exhibit will have two parts in the 18 available galleries. The first, in the main galleries, will highlight the work of the founding artists and professional artist collaborations, as well as outreach and portfolio projects. The second, in the special exhibition spaces, will include an active project space with a press, and will exhibit the work of APS staff members, graduates and emerging new talent. An exhibition catalogue is planned.

MAKING WAY: Contemporary Art from South Africa and China

National Arts Festival, Grahamstown, South Africa
June 28 - July 8, 2012
www.nationalartsfestival.co.za/

MAKING WAY is about forging new pathways physically, socially and conceptually. In navigation terms, 'making way' suggests that a ship is moving through water with its

own power—a sail or an engine. In a time of unmoored geographies, this nautical term can suggest physical progress across land, too, for land is not as grounded as it used to be.

Movement is often represented in this exhibition through the body, which drags, scrapes and corporeally etches new trails. A number of artists based in South Africa refer to contemporary forms of global movement and southern African migration that fuel positive manifestations of cosmopolitanism as well as negative outbreaks of xenophobic violence. Social clusters of people are reshuffled as nations, governments and communities make way for new dispositions, new traditions, new accents and new outlooks. As such, 'making way' can be used as a metaphor for the making of socio-political, communal or personal progress. This progress is not necessarily linear with a clear goal ahead, but can simply be about movement, about progressing beyond stagnation.

A critical example of contemporary social rearrangement is the rise of China on the economic landscape. Rapid change is underway as the 'old China' makes way for swift construction, large-scale global reach and multiple variations of hybrid traditions. While revived China-Africa relations have piqued the interest of economists, little cultural understanding exists, and Sinophobia is hot on the heels of Afrophobia. This exhibition seeks ways of opening up new conversations about cultural diversity, social tolerance and human understanding at a time of intense movement and change in the Global South.

Artworks include installation, photography, print, painting, video, animated film, and new performances by Randolph Hartzenberg, Doung Anwar Jahangeer, Athi-Patra Ruga and Gerald Machona.

MAKING WAY is curated by Ruth Simbao, Associate Professor in the Fine Art Department at Rhodes University, South Africa. It takes place in three venues: the Alumni Gallery in the Albany Museum, the Provost Jail, and Fort Selwyn. It will travel to Johannesburg in early 2013.

ARTISTS:

Athi-Patra Ruga, Brent Meistre, Chen Qiulin, Dan Halter, Dotun Makun, Doung Anwar Jahangeer, Gerald Machona, Hua Jiming, James Webb, Kudzanai Chiurai, Lebogang Rasethaba, Maleonn, Qin Ga, Randolph Hartzenberg, Thenjiwe Nkosi, Vulindlela Nyoni, Wu Junyong

PERFORMANCES:

Randolph Hartzenberg: *Three Days*

A recurring theme in the works of visual and performing artist Randolph Hartzenberg is the impossibility of return. In *Road Zero* (1997), for example, Hartzenberg embarks on a circulatory journey to nowhere, as he returns to the 'salted land' of District Six erased by forced removals.

Three Days is an installation and performance in which Hartzenberg continues to explore the unease that results from humankind's misdirected acts. Engaging with his own experience of living in South Africa, he delves into the often dark places of an inner terrain that unravel situations of destabilization, exile and return so common to our perpetual coming and going.

Grappling with the psychological journeys of our contemporary times, this performance takes place inside Hartzenberg's installation at Fort Selwyn.

Athi-Patra Ruga in collaboration with Mikhael Subotzky: *Performance Obscura*

Well known for his provocative work poised between visual art and contemporary performance, Athi-Patra Ruga was included in the Phaidon book *Younger Than Jesus*, which features 500 of the world's best artists under the age of 33. Edgy with political backbone and often taking a stab at the fashion world, his interventionist approach slices open the 'Western art library'. Previous performances have dealt with themes of sexuality, the body politic, initiation, HIV/AIDS and the history of image making.

New site-specific works engage with the Provost—a jail based on a panopticon design—and the camera obscura at the Observatory Museum. A collaboration between Athi-Patra Ruga and Mikhael Subotzky will link two of the visual arts exhibitions of the festival Main programme: *MAKING WAY* and *Retinal Shift* (Mikhael Subotzky's Standard Bank young artist show). The shared concerns of these two exhibitions are brought together in a unique performance which can only be viewed through Grahamstown's Victorian camera obscura—a panoptic device par excellence and the 19th-century precursor to contemporary surveillance systems.

Doung Anwar Jahangeer: *A 'CityWalk'—The Other Side*

Doung Anwar Jahangeer is a Mauritian-born architect/artist/performer living in Durban, South Africa. Extending beyond his 'profession', he broadens his definition of architecture, developing the notion of anarchitecture without walls. In 2008 he co-founded the NPO *dala*, an organization that focuses on devising initiatives that engage art/architecture for social justice. His work is multimedia and includes live performance, film/video, sculpture, painting, installation and architecture. He engages with the urban fabric, often in an openly critical and sometimes provocative manner.

In 2000 Jahangeer conceptualized and implemented 'The CityWalk' initiative as a way of directly engaging with and observing the flux and mutability of his adopted city. The project now includes walks in Johannesburg, London, Belo Horizonte, Addis Ababa, Malmo, Marseilles, Amsterdam and Copenhagen. During the festival Jahangeer will lead his audience/participants on a CityWalk that grapples

with the site of Grahamstown—a city with a complex history of colonialism and violence—that is being recognized for its 200th anniversary this year.

Gerald Machona: *From China, with Love*

In 2011 Gerald Machona was selected by Business Day and the Johannesburg Art Fair as one of the top ten young African artists practicing in South Africa. Machona works with sculpture, performance, new media, photography and video, and the most notable aspect of his work is his innovative use of currency—particularly decommissioned Zimbabwean dollars—as an aesthetic material. Commenting on historical and contemporary migration patterns in southern Africa, he has produced a series of performances including *Ndiri Bouncer*, *Ndiri DJ* and *Ndiri Barber* that engage with constructions of national identity in relation to various occupations associated with African immigrants in South Africa.

In this new performance Machona explores China's rise as an industrial superpower, and its complex history of trade and new economic ties with African states. By stitching objects out of Zimbabwean dollars and then labeling them "Made in China", he raises important questions about China-Africa relations and global socio-economic shifts.

Performance times are available in the 2012 National Arts Festival book: www.nationalartsfestival.co.za/ on pages 96 (*MAKING WAY*), 108 (*Performance Obscura*), 109 (*A 'CityWalk'—The Other Side*), 107 (*From China, with Love*) and 110 (*Three Days*).

Generous support has been received from the National Arts Festival, the National Arts Council, Rhodes University and the National Research Foundation.

African Cosmos/Stellar Arts

National Museum of African Art, Smithsonian Institution, Washington, D.C., Second Level Gallery
June 19 - December 9, 2012
www.nmafa.si.edu/

Curated by Christine Mullen Kreamer, *African Cosmos* is the first major exhibition and publication that explores the historical legacy of African cultural astronomy and its intersection with both traditional and contemporary African arts. The exhibition of some 80 objects considers how the celestial bodies of the sun, moon, and stars, and celestial phenomena such as rainbows and eclipses, serve as sources of inspiration in the creation of African art. The exhibition project considers the continent's long and rich history of astronomical observations and the ways that celestial bodies and phenomena serve as inspiration and symbol in the creation of African arts dating from ancient times to the present.

The *African Cosmos* project will demonstrate that obser-

variations of the heavens are part of the knowledge that informs the construction of social institutions, artistic expression, and ritual practice in African cultures. Far from abstract, removed concepts, African notions of the universe are intensely personal and place human beings in relationships with earth and sky and with the celestial bodies of the sun, moon, and stars. Standing at the core of creation myths and the foundation of moral values, celestial bodies are often accorded sacred capacities and are part of the “cosmological map” that allows humans to chart their course through life. In their contexts of use, African works of art perform the moral universe, reinforcing through poetic imagery concepts about human morality as linked to the ideal and the divine.

African Art and the Shape of Time

University of Michigan Museum of Art, Ann Arbor
August 18, 2012 - February 3, 2013
www.umma.umich.edu/

African Art and the Shape of Time explores how African art gives material form to diverse concepts of temporality, history and memory. African art is often interpreted in Western analytical frameworks as expressions of timeless myths and rituals, interrupted only by the colonial encounter. *African Art and the Shape of Time* complicates such conventional views by considering diverse modes for reckoning time and its philosophical, social and religious significance. The exhibition, curated by Prita Meier (Wayne State University) and Raymond Silverman (University of Michigan), presents objects that were often created, activated and consulted to “move through” and engage the fundamental problem of understanding one’s place in an ever-changing world.

The exhibition includes thirty works from the University of Michigan Museum of Art, National Museum of African Art, Fowler Museum at UCLA, as well as several Detroit area private collections, and is organized around five themes that explore the multiplicity of time in Africa: The Beginning of Things, Embodied Time, Moving Through Time, Global Time, and “NOW.”

In Extremis: Death and Life in 21st-Century Haitian Art

Fowler Museum at UCLA, Los Angeles, California
September 16, 2012 - January 20, 2013
www.fowler.ucla.edu/

In Extremis: Death and Life in 21st-Century Haitian Art explores how leading Haitian visual artists have responded to a tumultuous 21st century, an era punctuated by political upheaval, a cataclysmic earthquake, devastating hurricanes, epidemics, and continuing instability. Consisting of approximately seventy mixed-media works by established artists and a rising generation of self-taught genre-busters, the exhibition offers unflinchingly honest and viscerally compelling reactions to Haiti’s contemporary predicament.



Didier Civil (b. 1973, Haiti), *Gede triptych*, 2006. Acrylic on canvas, each panel: 91 x 61 cm. Fowler Museum at UCLA. Gift of Marilyn Houlberg

In depicting stark realities of the Haitian (and human) condition, all of these pieces invoke the overarching presence of Baron Samedi, the Vodou divinity who presides over key aspects of mortality, sexuality and rebirth, and his trickster children the Gede, who are the Vodou divinities most beloved by the Haitian people. Sculptures by Grand Rue artists André Eugène, Jean Hérard Celeur, and Frantz Jacques Guyodo—crafted from used automobile parts, old computer components and other industrial cast-offs as well as incorporating human skulls and clothing—clearly bear his imprint. So too, do heavily beaded and sequined textiles by Roudy Azor and Myrlande Constant that depict the 2010 earthquake and its aftermath. Likewise, paintings by Mario Benjamin, Jean-Michel Basquiat, Didier Civil, Franz Zéphirin and Edouard Duval-Carrié and site-specific installations by Maksaens Denis and Akiki Baka all proclaim Baron Samedi and the Gedes to be paramount spirits for a nation, and perhaps a world, in extremis.

Earth Matters: Land as Material and Metaphor in the Arts of Africa

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

April 22, 2013 - January 4, 2014

www.nmafa.si.edu/

Curated by Karen Milbourne, this exhibition examines the ways in which Africans mediate their relationship with the land upon which they live, work, and frame their days. Currently, the exhibition is divided into five thematic sections: The Material Earth, Power of the Earth, Imagining the Underground, Strategies of the Surface, and Artists as Agents of Environmental Change. These categories will provide vantage points from which to examine the most poignant relationships that Africans have with the land, whether it be to earth as a sacred or medicinal material or to earth as something exploited by mining or claimed by burial.

An ivory work included in the exhibition was selected by Milbourne because it meets the Museum's criteria for having the most exceptional and finest works of African art in the exhibition and, thematically, because the representation of mudfish, which is both explicit and nuanced, will be part of a conversation about representing the "underground."

It is also noteworthy that this exhibition will be part of a much larger initiative at the Smithsonian that involves numerous other museums and institutions. For example, at the same time that *Earth Matters* is on view, the National Museum of Natural History will be hosting an exhibition about Mali's mud masons and providing an examination of earthen architecture that the National Museum of African Art cannot accommodate. As it is a Smithsonian-wide initiative and has garnered unprecedented support within the Smithsonian, *Earth Matters* will be an incredibly high-profile, signature exhibition. It will also be what is really the first scholarly, comprehensive examination of the subject of the role of and relationship to earth and land in African art.

ings of the Ojú Àbátá mural. This is with a view to creating an understanding of their significance to Yorùbá culture. Yorùbá oral literature such as stories, myths, folktales, proverbs, and *oríkì* provide useful means for the interpretation of the icons. The analysis and interpretation of the icons and imagery on the mural were done by developing a model visually illustrated by a chart which is aligned to the canons of Yorùbá traditions. The icons express symbolic representations and imagery of the Alààfin, attendants, chiefs, and Europeans who constantly visited the palace in the course of the history of Òyó. The study concludes that the mural added to the body of knowledge on Yorùbá images and symbols as a source of historical data and refutes that traditional African mural art generally was produced mainly for religious purposes.

Images Out of Africa: The Virginia Garner Diaries of the Africa Motion Picture Project

Garner, Virginia, and Reynolds, Glenn (ed.)

250 pages, University Press of America, 2012

9780761853817 Paperback

In 1938, Virginia and Ray Garner began making films in the Belgian Congo and French Cameroon. This book features Virginia Garner's diaries, which highlight the challenges of making films in Africa in the 1930s, and includes rich descriptions of cross-cultural interactions and micro-negotiations with chiefs, headmen, and villagers.

Daughters of Seclusion: The Revelation of the Ibibio "Fattened Bride" as the Icon of Beauty and Power

Imo Nse Imeh

336 pages, Peter Lang Publishing, 2012

ISBN-10: 143311531X

ISBN-13: 978-1433115318

Daughters of Seclusion maps the historical trajectory of a traditional sorority and institution of womanhood in south-east Nigeria known as *mbopo*.

The *mbopo* ritual is chiefly characterized by the seclusion of women into "fattening houses" as preparation for marriage. There a secluded maiden is believed to gain spiritual insight, invaluable knowledge about womanhood and life, and, most notably, body weight, which is in many ways a measurement of the wealth of her family, her physical and emotional fortitude, and ultimately her beauty. The book discusses the connections between "fat and beautiful" women and regional conceptions of power, gender construction, social critique, visual art, music, and the aesthetics of seclusion in Ibibioland and throughout the Cross River area.

The book also addresses contemporary artists such as Victor Ekpuk, Otobong Nkanga, and Tony Okonofua, who use their works to discuss many philosophical layers that comprise the identity of the ancient "fattened bride."



Current Publications

Mural Art in Òyó Palace

Stephen Foláránmí

160 pages, LAP LAMBERT Academic Publishing, 2012

ISBN-10: 3847329154

ISBN-13: 978-3847329152

This study identifies the icons on the mural on the Ojú Àbátá mural in Oyo Palace. Stephen Foláránmí examines the materials and techniques used in its creation, analyzes the icons in the mural, and interprets the intrinsic mean-

Malick Sidibe: The Portrait of Mali

Incardona, Laura, and Zannier, Sabrina
184 pages, Skira, 2012.
9788857211251 Paperback

When internationally recognized artist Malick Sidibe opened his studio in Bamako, he devoted himself to reportage and documentary photography. His famous black-and-white images portray youth culture and dance evenings in the Malian capital. During the 1970s he turned to highly studied studio portraits which appeared, nonetheless, extremely spontaneous and fresh. Since 1999, his work has been marked by a particularly poetic approach to portraying people from behind, managing to convey their character despite such an unusual perspective.

Africa in the American Imagination: Popular Culture, Racialized Identities, and African Visual Culture

Carol Magee
256 pages, University Press of Mississippi, 2012
ISBN-10: 1617031526
ISBN-13: 978-1617031526

In the American world, the presence of African culture is sometimes fully embodied and sometimes leaves only a trace. *Africa in the American Imagination: Popular Culture, Racialized Identities, and African Visual Culture* explores this presence, examining Mattel's world of Barbie, the 1996 *Sports Illustrated* swimsuit issue, and Disney World, each of which repackages African visual culture for consumers. Because these cultural icons permeate American life, they represent the broader U.S. culture and its relationship to African culture. This study integrates approaches from art history and visual culture studies with those from culture, race, and popular culture studies to analyze this interchange. Two major threads weave throughout. One analyzes how the presentation of African visual culture in these popular culture forms conceptualizes Africa for the American public. The other investigates the way the uses of African visual culture focuses America's own self-awareness, particularly around black and white racialized identities.

In exploring the multiple meanings that "Africa" has in American popular culture, *Africa in the American Imagination* argues that these cultural products embody multiple perspectives and speak to various sociopolitical contexts: the Cold War, Civil Rights, and contemporary eras of the United States; the apartheid and postapartheid eras of South Africa; the colonial and postcolonial eras of Ghana; and the European era of African colonization.

The Yale University Art Gallery is pleased to announce the publication of ***Accumulating Histories: African Art from the Charles B. Benenson Collection at the Yale University Art Gallery***.

New Haven: Yale University Art Gallery and Yale University Press, 2012. 328 pages, 619 color illustrations

Accumulating Histories specifies the object details, provenance, exhibition history, and bibliography of all 586 objects of African art in Yale's collection, including the famous Baga D'mba, Senufo rhythm boulder figure, Fang reliquary figure, and many other objects from across the continent. The history of the collection and the connected lives of those who made it happen is explored in three essays by Frederick J. Lamp, with Amanda M. Maples and Laura M. Smalligan; an essay by Michael Kan; and one by Susan Vogel, former YUAG director.

The essays draw heavily on the authors' interviews of the Benenson family, African art dealers, fellow collectors, and others who interacted with the objects before their donation to the Gallery, with personal stories about the market and intimate viewpoints about the art.

The journal ***Africultures***' new issue, "Perspectives africaines en photographie" ("African Perspectives on Photography") (n. 88), has been published.

Twenty years after African photography first hit the spotlight, and given the growing interest it is garnering around the world, what conclusions can be drawn today, and what perspectives can be distinguished in terms of production, distributions and archive? How has the advent of digital revolutionized existing practices?

This special edition coordinated by Érika Nimis and Marian Nur Goni will address all these complex questions in a series of articles by various contributors working in close collaboration with these photographers, including exhibition curators, researchers, gallery owners and collectors.

With contributions by Federica Angelucci, Jennifer Bajorek, Baudouin Bikoko, Julie Crenn, Dagara Dakin, Sarah Gilsoul, Erin Haney, Laurent Lafuma, Héric Libong, Marie Lortie, Rosario Mazuela Coll, Jeanne Mercier, C. Angelo Micheli, Siddick Minga, Allison Moore, Steven Lumière Moussala, Érika Nimis, Marian Nur Goni, John Pepper, Heli hanta Rajaonarison, Jürg Schneider, Aura Seikkula, Bisi Silva. Interviews with Jean-Philippe Aka, Vincent Godeau, Dr. Kenneth Montague, Guy Tillim.

Text in French, 256 pages
Published by L'Harmattan, France

Critical Interventions Issue No. 8, a special Issue on African Cinema, is now available online:
www.aachron.com/editions/critical_interventions/

Talking about politics and Africa is always crackling. Talking about politics and art is always a guarantee for a hot debate. Then, of course, talking about art, politics, and Africa is a recipe for an electrifying discourse. An objective and constructive critique without pledging any predetermined allegiance to a specific school of thought is an important ingredient in this recipe.

What is for certain is that arts and politics are not of different planets. They share the same playground, they are not antagonistic but complementary to each other and usually co-exist in a symbiotic relationship ... and that was evident in many of the texts SAVVY received. Surprisingly, the editors received no article claiming the independence of art from politics or propagating "l'art pour l'art." Is art for art's sake a blunt imagination or is it just not an African issue?

Art is known to be able to reflect, in one way or the other, consciously or unconsciously, the socio-political, physical, or psychological context in which an artist finds him-/herself. Art and the so-called "Schaffensdrang" have to do with a need to create, and often this need stems from a reaction to one's immediate or extended surroundings.

The authors in this edition tackled the issue from diverse perspectives, ranging from the economics of politics to humour as a tool for political expression. Emeka Okereke contemplates the usage of the terminology "Contemporary African Art"; Kangsen Wakai investigates the myth of the trans-atlantic Afro-Diasporic constellation Otabenga Jones and Associates; Sebastian Weier ironizes in his reflection on African art as a class struggle; and the poet Ezeiyo Chukwunonso gives a philosophical background to arts and politics. This edition also features enquiries into the works of Moridja Kitenge Banza, Robin Rhode, Steve Bandoma, Uche Okeke, and Guy Wouet's politico-economic quest. Apart from interviews with designer Serge Mouangue and photographer Dimitri Fagbohoun, readers will also find reviews on exhibitions by David Goldblatt, Leo Asemota, Jürgen Schadeberg, Temitayo Ogunbiyi, and many more.

Even though socio-political issues play a vital role in contemporary African art, it would be an enormous mistake for anyone to limit contemporary African art to political and social frames, thus neglecting the profound aesthetic value, twist of irony, and emotionality many do possess.

SAVVY offers a limited print version for collectors (50 copies)—acquirable for 50€/journal. The bike is in your court, ride it!



Media & Internet Resources

It is now possible to sign up with the **African Film Library** and rent African films for \$5. The Library has more than 100 films available, and intends to enlarge the collection to 600. This site is at: www.africanfilmlibrary.com

The **African Humanities Program** (AHP) is proud to announce that it has launched a new page on Facebook: www.facebook.com/ACLS.AHP

AHP will update the page regularly with news about their competitions and about their Fellows, as well as photos from meetings and other events. If you have any news or photos that you would like AHP to put on their Facebook page, please send Eszter Csicsai an email at ecsicsai@acls.org. The ACLS website is at: www.acls.org

Emory University recently launched an **online archive of Ivan Karp's (1943–2011) published papers** in order to keep his work widely available. Karp was a social anthropologist and a leading scholar of social theory, museum and heritage studies, and African studies. He began his long-term research with Iteso communities in western Kenya in 1969. Karp wrote extensively about power, personhood and agency, about African societies and systems of thought, and he published groundbreaking work about museums and exhibitions.

The new online archive includes complete lists of Karp's books and of the works published in the two book series for which he served as editor: the African Systems of Thought series at Indiana University Press and the Smithsonian Series in Ethnographic Inquiry at Smithsonian Institution Press. Downloadable links to Karp's published papers are an important feature of the archive, which also includes video clips from his presentations and an In Memoriam section with a praise poem written about him in Kenya and audio from the memorial held in his honor at the National Museum of African Art in November 2011. The archive organizes Karp's papers thematically, with sections devoted to Social Theory and African Systems of Thought; Museums, Exhibitions and Public Scholarship; African Philosophy; and the Iteso People of Kenya. The archive can be found online at: international.emory.edu/karp_archive/

Karp was the National Endowment for the Humanities Professor at Emory University before his death in September 2011. He served previously as the Curator of African Ethnology at the Smithsonian's National Museum of Natural History and as a professor at Indiana University and Colgate University. He founded the Center for the Study of Public Scholarship at Emory and for over a decade co-directed it with Corinne Kratz, fostering ongoing collaboration with colleagues in universities, museums, and other cultural institutions in South Africa through the Institutions

of Public Culture program. Plans are under way for Karp's unpublished papers to be deposited with the National Anthropological Archives at the Smithsonian Institution.

The **David Livingstone Spectral Imaging Project** announces the first edition publication of two digital resources that will be of significant interest to scholars of Victorian literature, the Digital Humanities, postcolonial studies, African history, and library science. Both resources focus on David Livingstone, the celebrated Victorian abolitionist, missionary, and explorer of Africa:

- Livingstone's 1871 Field Diary: A Multispectral Critical Edition, livingstone.library.ucla.edu/1871diary/
- The Livingstone Spectral Image Archive, livingstone.library.ucla.edu/livingstone_archive/

The beta publication of these resources last fall drew worldwide interest, with full-length articles appearing in *The New York Times*, *The Washington Post*, BBC News, and many other outlets. The UCLA Digital Library Program now presents these two resources in revised and expanded versions with enhanced functionality. Collectively the resources make the text of Livingstone's previously illegible diary available for the first time in 140 years. The resources also bring together the 1871 Field Diary with a variety of related manuscripts for the first time since the nineteenth century. Nearly all materials are published and licensed for use under the Creative Commons Attribution-Noncommercial 3.0 Unported License.

Livingstone's 1871 Field Diary: A Multispectral Critical Edition reveals for the first time the words of a unique diary kept by Livingstone in the months prior to his famous meeting with Henry Morton Stanley. The diary also records Livingstone's uncensored, first-hand impressions of a horrific slave trading massacre in the Congo. Thanks to a letter from Livingstone, the massacre would become an iconic rallying point for late-Victorian abolitionists and help spur the British-enforced closure of the notorious Zanzibar slave market. Livingstone composed the diary crosswise over old newspaper pages with ink concocted from the seeds of a local African plant—an expedient that has not stood the test of time. Today large portions of the text are illegible and nearly invisible to the naked eye. However, the David Livingstone Spectral Imaging Project (livingstone.library.ucla.edu/) has succeeded in restoring the full text of the diary by using advanced imaging technology and digital scholarship to produce a comprehensive critical edition. The edition also includes an extensive "Project History & Archive" that chronicles the journey of Livingstone's text from its rediscovery in 2009 to its publication. This section of the site contains over 60 downloadable documents and files that together provide a detailed account of the production of the critical edition and spectral image archive.

The Livingstone Spectral Image Archive enables easy and direct access to the images, transcriptions, and metadata of Livingstone's 1870 and 1871 Field Diaries as well as

select letters from the period, including the primary materials used for Livingstone's Letter from Bambarre (2010-2011, livingstone.library.ucla.edu/bambarre/). The archive, which consists of "flat" digital files not dependant on any graphical user interface (GUI), has been created to international library standards, and reflects the archival model established by the Archimedes Palimpsest Project (www.archimedespalimpsest.org/). The archive includes registered spectral TIFF images with metadata embedded in the header; TXT metadata files; XML TEI P5 transcriptions; MD5 checksum files to ensure data fixity; and extensive documentation. In most cases, the XML transcriptions also include spatial data linking lines of text to corresponding spectral image areas.

The publication of these two resources represents the culmination of a two-year collaborative, international endeavor that brings together scholars, scientists, archives, and educational institutions. The U.S. National Endowment for the Humanities and the British Academy have made the project possible through generous funding. Questions and comments about the project can be sent to project director Adrian S. Wisnicki, Indiana University of Pennsylvania, at awisnicki@yahoo.com.

Christopher Roy announces the release of a **new video titled "Men's and Women's Weaving in Africa."** This is a revised version of "African Weaving" that incorporates substantial footage of Igbo women weaving on vertical broadlooms in the town of Akwete, Nigeria, and new footage of a man named Eric Sanchez using multiple heddles to weave complex textiles called *panos* in the Cape Verde Islands. The video also includes extensive footage of Mossi, Marka, Ewe and Asante weaving, as well as of spinning and dyeing. The URL is: wwwcreatespace.com/328171
38 minutes, NTSC, UPC: 886470397846

Michael Conner has uploaded a video of the **"Shrine"** of objects and photos compiled by students and friends for **Roy Sieber's memorial service:** youtu.be/N5reGWjSSiA

Roy Sieber (1923-2001) was Rudy Professor of Fine Arts, School of Fine Arts, Indiana University, Bloomington, Indiana, 1974-, and Associate Director for Collections and Research, National Museum of African Art, Smithsonian Institution, 1983-. He earned a BA at the New School for Social Research, New York, New York, in 1949; a MA at the State University of Iowa, 1951; and a PhD at the State University of Iowa, 1957.

Unfortunately, the video is fairly poor in quality, as that was the state of digitization over a decade ago. The masters taken of the speeches and informal events are all on 8mm tape. Conner notes that it might be possible to get better copies from these today. He would like those who placed items on the "altar" to leave a statement about the significance of those items below the video on Youtube.



Picture This

This issue's "Picture This" features Nessa Leibhammer, curator of traditional southern African art at the Johannesburg Art Gallery. The edgy, interdisciplinary space of visual representation—which includes art history, anthropology, archaeology, and archives—is her area of concern. Through her writing and curating, she constantly refines her thinking on how museums and art galleries shape and determine perceptions of culture. Leibhammer is a research fellow of the Archive and Public Culture Research Initiative at the University of Cape Town and has been awarded a 2012-13 Cambridge/Africa Collaborative Research Fellowship by the University of Cambridge.



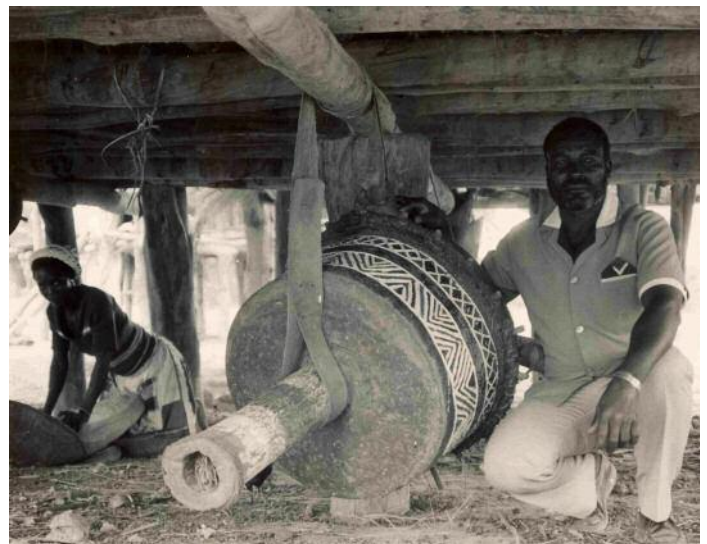
View into an inner courtyard at Maria Skosana's homestead, Roosenekal District, Mpumalanga. Photo: Nessa Leibhammer, December 16, 2003

Mrs. Skosana's home consists of a number of thatched dwellings with the whole surrounded by a long, low wall stepped on the outside to provide a continuous seat. All structures are decorated with Ndebele mural painting, and gabled entrances provide access into inner courtyards.



Traditional healer Mkuba Julius Baloyi in his consulting room, Giyani region, Mpumalanga. Photo: Nessa Leibhammer, August 2005.

On the floor are bottles and containers with medicines to treat patients. Five medicine gourds, or *nhunguvani*, with distinctive tops (two carved in the shape of human heads) can be seen in the front row.



Headman with a communally-owned *ngoma* (drum) that hangs suspended from the structure above. Binga Region, northwestern Zimbabwe. Photo: Nessa Leibhammer, December 1989



'New Jerusalem' site with Altar of God by Jackson Hlungwani, situated near his home at Mbhokota Village, previous homeland of Gazankulu (now part of Limpopo Province). Photo: Bernhard Leibhammer, 1989. Hlungwani, who passed away in 2010, was a well-known South African carver who founded his own syncretic church. The Johannesburg Art Gallery purchased this altar in 1991 and it is now on permanent display at the gallery.



Nyamunzhedzi Thathana of Manavhela Village, previous homeland of Venda (now part of Limpopo Province), learnt the craft of basket making from her mother. Photo: Nessa Leibhammer, April 21, 1992

Tshirundu baskets are used locally for carrying and storing *mielies* (corn). The inner core of the basket is woven from a *tsitsi* root dug up in the area, and the outer coils are made from the tendrils of a local *mupazhila* creeper.

Maria Luisa Ciminelli organized the International Symposium "Indigenous Peoples and the Biennale: Coevality and Contemporary Art" for the University Ca' Foscari of Venice. It took place on Monday, April 23, 2012.

Joanne B. Eicher, Editor-in-Chief, *Encyclopedia of World Dress and Fashion* (2010), presented "A Global Look at Dress, Beauty, and Fashion" at Michigan State University on May 3, 2012, in honor of Professors Margaret Bubolz and Linda Nelson who established the Human Ecology Legacy Fund. She was also given an Alumni Award of Distinction on May 5 at the College of Social Science graduation ceremony.



Stephen Folàránmí, *Kokoro*, 1999. Oil on canvas.

Stephen Folàránmí and Segun Ajiboye, artists and faculty members of the Department of Fine and Applied Arts, Obafemi Awolowo University, Ile-Ife, have an ongoing exhibition at the Institute of Cultural Studies Gallery at OAU, Ile-Ife. The show, titled *Man with Nature*, features paintings in various media, drawings, batik painting and terracotta. The exhibition opened on Friday, April 27, 2012, as part of the 40th anniversary celebration of the Nigerian Filed Society, Ile-Ife Branch, and the hosting of the 2012 ABM, also by the Branch. About 45 works are on display through May 27, 2012. As a traveling exhibition, the show will be moving to a yet-to-be-confirmed location in Lagos, Nigeria. Details can be found on Stephen Folàránmí's blog: stephenfolaranmi.blogspot.com

Suzanne Gott (Department of Critical Studies, University of British Columbia, Okanagan) has been awarded a 2012-2013 Fulbright Scholar Program grant, with the University of Ghana's Institute of African Studies as host institution. She will spend the first 5 months of the award period as guest lecturer in art history at the Institute of African Studies, followed by 5 months in Kumasi conduct-

ing research on the creation, performance, and reception of Asante women's funerary presentations.

Carol Magee was promoted to Associate Professor of Art History at the University of North Carolina at Chapel Hill.

Elisha P. Renne, professor of the Department of Anthropology and the Department of Afroamerican and African Studies, University of Michigan, has received a 2012 Guggenheim Fellowship for her project "Veils, Turbans, and Islamic Reform in Northern Nigeria."

MacKenzie Moon Ryan has been awarded an American Association of University Women's (AAUW) American Dissertation Fellowship for academic year 2012-2013. This fellowship affords Ryan \$20,000 in living expenses from July 1, 2012 - June 30, 2013 to enable her to complete her dissertation. Ryan is writing her dissertation on the manufacturing and design history of *kanga* textiles and spent this past year on fieldwork in Tanzania, the United Kingdom, and the Netherlands. A fourth year PhD candidate in African art history, Ryan studies with Dr. Victoria Rovine at the University of Florida.



News and Announcements

The **Association of Art Museum Curators** (AAMC) included two African shows in its finalists for Outstanding Exhibition awards for 2011. In the category "Outstanding Small Exhibition," Costa Petridis' *The Art of Daily Life: Portable Objects from Southeast Africa* was one of five finalists. In the category "Outstanding Permanent Collection New Installation (or Re-Installation)," Kevin Dumouchelle's *African Innovations* at the Brooklyn Museum was also one of five finalists.

For the entire list of finalists, visit:

www.artcurators.org/?page=2011_Ballot

For the list of winners, visit:

www.artcurators.org/news/91504/AAMC-Announces-2011-Awards-for-Excellence-Winners.htm

The Fowler Museum at UCLA book ***Central Nigeria Unmasked: Arts of the Benue River Valley*** (edited by Marla C. Berns, Richard Fardon, and Sidney Littlefield Kasfir) is a finalist for the book award for FILAF, the International Art Book and Film Festival. The award will be announced at the festival in Perpignan, in the south of France, at the beginning of July 2012.

The **2011-2012 Children's Africana Book Award (CABA) Winners** were announced at the awards ceremony that was held on Saturday, November 3, 2012, at the National Museum of African Art in Washington, DC. The award winners are:

Best Book for Older Readers:

In *Stones for my Father* (Tundra Books), novelist Trilby Kent reveals the way South African Boers were targets for large-scale extermination during the Anglo-Boer War (1899-1902), and how Africans were maligned and oppressed by the Boers. Through the eyes of twelve-year-old Corlie Roux, the narrator, we trace the suffering of Boer farmers; for example, the "scorched earth" strategy that allowed British troops to seize livestock, poison wells, destroy reservoirs, bury salt in the soil, and burn homes. The horrifying conditions in a British concentration camp make up the second half of the novel.

Author Trilby Kent was born in Toronto and grew up in London, Miami and Boston. Currently she lives in London. *Stones for My Father* is her second novel for young people.

Honor Book for Older Readers:

Street Level (Mkuki Na Nyota Publishers / African Books Collective, dist.) takes the reader on a tour of Dar es Salaam, Tanzania, the country's largest city located on the Indian Ocean coastline. The book is illustrated by author Sarah Markes and includes prose and poetry by various Dar residents. The book is organized along eight themes that highlight the city's architecture, multi-cultural influences and daily activities. *Street Level* is a unique and excellent resource for middle and high school students. The creative prose and appropriate illustrations will be helpful in teaching about urban life in East Africa.

Author Sarah Markes uses her knowledge and love for Dar to pay homage to the city's cultural and architectural elements while effectively capturing Dar's movement and energy.

The High Museum of Art has named artist **Rashid Johnson** as the 2012 recipient of the **David C. Driskell Prize**. Named after the renowned African American artist and art scholar, the Driskell Prize is an annual award that recognizes a scholar or artist in the beginning or middle of his or her career whose work makes an original and important contribution to the field of African American art or art history.

Based in New York, Johnson works in a variety of media, including photography, sculpture, painting, drawing, and printmaking. As the eighth Driskell Prize recipient, Johnson was honored at the Driskell Prize Dinner in Atlanta on Saturday, May 5, 2012.

A preeminent artist of the post-media generation, Johnson skillfully oscillates among several different media depending upon the conceptual needs of the work. Johnson's specific materials allude to alchemy, transformation, and

magic to undermine any sense of concrete understanding in favor of prompting a sense of wonder in the unknown, yet stem from the familiar and commonplace. His sculptures, photographs, and installations evoke an other-worldly idea, often incorporating found objects, plants, books, vinyl records, photographs, vessels, and Shea butter for their personal and universal connotations.

Rashid Johnson received a Bachelor of Fine Arts degree from Columbia College of Chicago in 2000 and attended the Art Institute of Chicago from 2004 to 2005 before moving to New York. In 2011 Johnson was named as one of the six finalists for the The Solomon R. Guggenheim Foundation's 2012 Hugo Boss Prize. Over the last ten years, Johnson's participation in numerous solo and group exhibitions has been met with critical success. Originally from Chicago, Johnson currently lives and works in New York City.

The **Ivan Karp Fund** was created to honor Ivan Karp's memory and work in anthropology, museum studies, African studies, social theory, and public scholarship. Founded soon after his death in September 2011, the Fund will continue his collaborative work with universities, museums, and other cultural institutions in Cape Town, South Africa, through workshops, lectures, programs, and student research support.

As plans for these activities took shape in 2012, the Fund was renamed to recognize the joint nature of Karp's work in South Africa and the continuing role that Corinne Kratz will play. It is now called the Ivan Karp/Corinne Kratz Fund. Generous contributions will help support the Fund's projects and activities. Please send your tax-deductible donation to:

Ivan Karp/Corinne Kratz Fund
P.O. Box 216
Tesuque, NM 87574 USA

African art scholar **Jessica Levin Martinez** has returned to Cambridge as the new Director of Academic Partnerships at the Harvard Art Museum. Martin previously served as Curator of Education at the National Museum of African Art, Smithsonian Institution. She earned a BA from Harvard College in 1995 and a PhD from Harvard University in 2004.

Odinani Museum Nri in the ancient Nri kingdom in Anaocha LGA of Anambra State, Nigeria, has collapsed. The Museum was established jointly by an anthropologist named M. A. Onwuejeogwu (Institute of African Studies, University of Ibadan) with the Nri community in 1972. The Museum was founded as a follow-up of the 1959 and 1960 archeological excavations led by Professor Thurstan Shaw at Igbo-Ukwu, a town south of Nri and within the Nri cultural area.

In October 2010, a few weeks after the launching of the Igbo Farm Village at the Frontier Culture Museum in Staunton, Virginia, USA, the top floor of the one-story building donated by Agbadani Village, Nri, which housed the Museum, collapsed. The collapse has exposed the Museum's artifacts and other valuables to the weather conditions found in the southeast zone (rainforest zone) of Nigeria. The Museum is in need of help.

In the 38 years of the Museum's existence, it had received no less than 200,000 visitors, approximately 5,000 visitors per annum. Its visitors included people from all walks of life—academics, students, tourists, etc. In 1999 it began a collaborative venture with Museum Piece International, a tourism, heritage, and museum organization based in Enugu, Nigeria.

In March 2012, during the Anambra State Day at the 23rd Enugu International Trade Fair, the Executive Governor of Anambra State, Mr. Peter Obi, said in his address delivered by the Honorable Commissioner for Transport and Special Duties that tourist attractions like Odinani Museum, Agulu Lake, and Ogbunike Cave in Anambra State are yearning for investors. He stated: "In-depth feasibility studies and perimeter surveys on these tourist attractions have been completed. Interested developers/investors are hereby called upon to join hands together to exploit this gold mine."

Therefore, this announcement offers extended opportunities to well-meaning groups like Igbo Farm Village at the Frontier Culture Museum, Igbo Studies Association (ISA) USA, ACASA, CAA, ASA, and notable individuals and distinguished scholars to help the Museum. Other interested individuals and bodies should take advantage of this offer created by nature in Anambra State to revive the tourist attraction industry to international standards. Odinani Museum Nri is no doubt the flagship of Igbo peoples' identity in Nigeria and in the Diaspora. So let us salvage this monumental vision of our forefathers, for us and for the future generation.

Prince Paschal N. Mebuge-Obaa II
CEO, Museum Piece International
08054092277

The U.S. Department of State's **smARTpower Sharing Culture** is a program that builds on U.S. Secretary of State Hillary Rodham Clinton's vision of "smart power diplomacy," which embraces the use of a full range of diplomatic tools—in this case the visual arts—to bring people together and foster greater understanding. Fifteen US artists under this initiative are to be sent to fifteen different countries across the globe. Brett Cook from Berkeley, California, was selected to carry out his community-based project titled *Sharing Culture in Nigeria*. He will lead a series of presentations and multi-faceted workshops including the collaborative creation of artifacts, celebrations, public art installations, and digital documen-

tation to foster new connections and build community.



smARTpower Sharing Culture Workshop, April 2012, All Saints College, Ibadan, Nigeria

Cook is visiting Nigeria for the first time under the joint partnership of the Bronx Museum of the Arts in New York and the Women and Youth Art Foundation in Nigeria as a part of The Sharing Culture Collaborative Project. He has produced installations, exhibitions, curricula, and events across the United States, the Caribbean, and Mexico. His prized collections can be found in the Smithsonian Institute's National Portrait Gallery in Washington, D.C., the Studio Museum of Harlem in New York, and at Harvard University in Cambridge, Massachusetts. He has also carried out extensive work at Duke University, the University of North Carolina at Chapel Hill, and Amherst College.



Closing celebration with participants of the smARTpower Sharing Culture Workshop, University of Lagos, Nigeria, April 2012

Cook's first visit to Nigeria was from April 9 - May 30, 2012. He conducted workshops with students, staff and people from the university community and also with the All Saints College, Jericho, Ibadan. Cook's project in Nigeria is organized by artist Peju Layiwola, who is a lecturer at the University of Lagos and the founder of the Women and Youth Art Foundation, Nigeria. Beyond leading collaborative workshops, Cook will be creating public artworks and community celebrations that express a variety of cultural

and aesthetic positions in Nigeria. He returns to Nigeria in May to install his public mural at the University of Lagos titled *Nurturing People and Ideas*, which reflects interconnectedness, dialogue, and the sharing of ideas and culture amongst people of diverse cultural and religious backgrounds. His mural derived from the workshop connects in a unique way to the vision of the University as it commemorates its 50th Anniversary.

smARTpower Sharing Culture is committed to creating an experience in which international participants transform themselves through creative collaboration, and then through the nature of that ongoing evolution, transform the world. To affect the future, heal the past, or transform the relationship to others is to be concerned with our own transformation in the present moment, and to change the way that we relate to each other in the world. Through the powerful mechanism for learning that is collaboration, smARTpower Sharing Culture will exemplify interconnect-edness in very tangible ways.



Opportunities

The **Fulbright Scholar Program** is offering teaching, research, or combination teaching/research awards in over 125 countries for the 2013-2014 academic year. Opportunities are available for college and university faculty and administrators as well as for professionals, artists, journalists, scientists, lawyers, independent scholars, and many others. There are awards in 45 specific academic disciplines as well as 167 awards open to all disciplines.

Interested faculty and professionals are encouraged to participate in one of the Program's weekly webinars. Each deals with a topic germane to the 2013-2014 competition, from regional and discipline information to how to fill out an application. For more information, visit the website at: www.cies2.org/redirect.aspx?linkID=3D910&eid=3D86413

The application deadline for most awards is **August 1, 2012**. U.S. citizenship is required. For other eligibility requirements and detailed award descriptions, visit the website listed above or contact the Fulbright Scholar Program at: scholars@iie.org.

Intercultural Dimensions, Inc. (a 501(c)(3) educational organization) offers a unique and stimulating travel and educational program focused on the French-speaking Republic of Senegal, West Africa. The program dates for the 2013 Crossing Cultures Senegal program are January 2 to January 18. It will be ID's 22nd program to Senegal.

Led by two former U.S. Peace Corps volunteers, this well-established cultural immersion program appeals to people

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

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

The cost is reasonable. Extended stays for volunteer work or field study can be facilitated.

The deadline for application is **September 15, 2012**.

Please visit ID's website for more information:
www.interculturaldimensions.org

The **Smithsonian's National Museum of African Art** in Washington, D.C., is preparing to open a new exhibition, *African Cosmos: Stellar Arts*, in June 2012 and they have created a photo-sharing site for the exhibit:
www.flickr.com/groups/africanstargazers/

Are there any photos of the African night sky you would like to share? The *African Cosmos* exhibit will emphasize that astronomy is a human and, therefore, global endeavor, and will place Africa as part of a broader global discourse on the artistic, cultural, and scientific dimensions of celestial observation. Key components: moon, stars, sun, and celestial phenomena. Let us know the time and the largest city near you so we can track them.

How your photos will be used:

- * All photos will be shared with our online community on this Flickr group page:
www.flickr.com/groups/africanstargazers/
- * Your photo will be automatically submitted to the photography contest
- * The top photos will be posted on video screens in the Museum

Also join in the conversations!

- * Read more about African Cosmos at the exhibition blog:
africancosmosdiary.wordpress.com/
- * Chat on Twitter: @AfricanCosmos
twitter.com/africancosmos
- * Friend the National Museum of African Art on Facebook:
www.facebook.com/ (Search for "National Museum of African Art")
- * National Museum of African Art website: africa.si.edu

The **Children's Africana Book Awards (CABA)** are presented annually to the authors and illustrators of the best children's and young adult books on Africa published or republished in the U.S. The awards were created by the Outreach Council of the African Studies Association (ASA) to encourage the publication and use of accurate, balanced children's materials about Africa. The awards are presented in two categories: Young Children and Older Readers. To learn more about the awards, please visit www.AfricaAccessReview.org (click on "Africana Awards").

Nominated books must meet the following criteria:

1. Books should be suitable for children and young adults ages 4-18.
2. A significant portion of the book's content should be about Africa. (Books with content primarily about African Americans and other parts of the African Diaspora are not eligible.)
3. Books must be copyrighted in 2012 to be eligible for the 2013 awards.
4. Books must be available for purchase in the U.S, and published in English. Bi-lingual books that include English are eligible. Translations are eligible in the year first published in English.

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

Nominations for the Children's Africana Book Awards are made directly by publishers, who may nominate as many separate titles for a given year's competition as they desire. Nominations should be submitted as soon as possible but no later than **February 2013**. Each book is read and evaluated by African studies scholars. Reviews of nominated titles are posted on the Internet at Africa Access Review, www.AfricaAccessReview.org. Selected printed reviews will be published in *Sankofa: A Journal of African Children's and Young Adult Literature*.

For complete information about the nomination process, visit:

www.africaaccessreview.org



Events

Summer 2012 educational programming at the National Museum of African Art, Smithsonian Institution, in Washington, D.C. related to the exhibition ***African Cosmos/Stellar Arts***:

Exhibition opening: June 20, 2012—Summer Solstice

July:

Be a Constellation

Friday, July 6, 1-3 pm, and Saturday, July 7, 1-3 pm
Pavilion

What you would look like in the sky above us? A constellation is a pattern formed by prominent stars visually linked to one another in the celestial sphere in Earth's night sky. The museum will help you connect the stars.

The Egyptian Scarab - Create Your Own Amulet
Saturday, July 21, 1-3 pm

Art Workshop, 2nd sub-level

In ancient Egypt, the scarab, a desert beetle, laid its eggs in little balls of dung to keep them safe, and then rolled the balls across the ground. Observing this in nature, ancient Egyptians recalled the sun moving across the sky, and, linked to the sun god, scarabs became a symbol of the never-ending cosmic cycle of life and departure.

Call to register: 202 633-4632

First come, first seated! Maximum 25 participants

Under African Skies: A Special Portable Planetarium Show
Saturday, July 28

20-minute shows from 10 am-2 pm

Pavilion

Spend an afternoon discovering the African sky that holds some constellations seen only in the southern celestial hemisphere. Begin with a special sky presentation guided by education specialists in Udvar-Hazy Center's inflatable planetarium in the museum's Pavilion.

Limit 30 per 20-minute presentation

The Art of Storytelling

July 30 - August 2, 10:30 am-12 noon

Lecture Hall, 2nd sub-level

Professional storyteller Diane Macklin will lead you through four days of memorable fun, exploring, creating and telling an African sky folktale. Become part of the story through a collaborative, hands-on approach, using props, dramatic techniques, and even script writing to discover your inner, cosmic storyteller!

Students will share their story on August 2nd at 11:00 am
Ages 7-10

Registration required: Call (202) 633-4632

August:

A Special Cosmic Performance by professional storyteller Diane Macklin

Friday, August 3, 11:00 am-12 noon

Lecture Hall, 2nd sub-level

All Ages. Free. No reservations required

The Egyptian Scarab - Create Your Own Amulet

Saturday, August 4, 1-3 pm

Art Workshop, 2nd sub-level

In ancient Egypt, the scarab, a desert beetle, laid its eggs in little balls of dung to keep them safe, and then rolled the balls across the ground. Observing this in nature, ancient Egyptians recalled the sun moving across the sky, and, linked to the sun god, scarabs became a symbol of the never-ending cosmic cycle of life and departure.

Call to register: 202 633-4632

First come, first seated! Maximum 25 participants

Under African Skies: A Special Portable Planetarium Show
Saturday, August 18

20-minute shows from 10 am-2 pm

Pavilion

Spend an afternoon discovering the African sky that holds some constellations seen only in the southern celestial hemisphere. Begin with a special sky presentation guided by education specialists in Udvar-Hazy Center's inflatable planetarium in the museum's Pavilion.

Limit 30 per 20-minute presentation

Saturday Stories: African Cosmos

Saturday, August 25, 12:30-2:30 pm

1st sub-level Mezzanine

Bring the family and listen to our museum docents read *Why the Sun and the Moon Live in the Sky* by Nigerian author Elphinstone Dayrell.

All ages



Gavin Jantjes (South Africa), *Untitled* (detail), 1989–90. Acrylic on canvas, 200 x 300 cm (78-3/4 x 118-1/8 in.). National Museum of African Art, purchased with funds provided by the Smithsonian Collections Acquisition Program, 96-23-1.



Join ACASA

ACASA:

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

ACASA membership allows you to:

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

ACASA membership rates:

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

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

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

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

<http://www.acasaonline.org/member/member.php>



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

The ACASA Newsletter digital archive is located at www.acasaonline.org/newsarchive.htm. Hard copies of 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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