



ARTS COUNCIL OF THE AFRICAN STUDIES ASSOCIATION

The Arts Council of the African Studies Association
Newsletter, Volume 92, Fall 2012

NEWSLETTER

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

The ACASA Newsletter is published three times a year:
Spring/Summer, Fall, and Winter. The Newsletter seeks
items of interest for publication, including news about con-
ferences and symposia, new publications, exhibitions, job
changes, fieldwork, and travel. The next ACASA Newslet-
ter will be Winter 2013. Please send news items by Janu-
ary 16, 2013, to the next Newsletter Editor, who will be
announced in late November.

Deadlines for submission of news items:

Winter 2013	January 16, 2013
Spring/Summer 2013	May 15, 2013
Fall 2013	September 11, 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

I hope that September finds you all in good spirits.

I had the pleasure of attending the 33rd Congress of the Comité International d'Histoire de l'Art (CIHA), sponsored by the Germanisches National Museum and held in Nürnberg, Germany, from July 15-20. While the majority of conference presentations were focused on historical and contemporary Western art and architecture, ACASA member Joseph Adandé co-chaired a session entitled "Missing Links: Object Manipulations in (Post) Colonial Context," and member Federico Freschi co-chaired a panel titled "Cultural Clearings: The Object Transformed by the Art Market." In addition, Africanist scholars from Benin, Germany, South Africa, Sweden, and the United States gave papers on topics ranging from Dak'Art to art pedagogy to reconsiderations of artists vis-à-vis the market to the role of the Virgin Mary in the work of South African artist Diane Victor to the meeting of new media and the Osun Grove in Osogbo. As a fly on the wall and a new member of CIHA's General Assembly, it was terrific buzzing around the conference simply to hear other scholars' work (for those of you wondering, I did not give the Dak'Art paper). Congratulations go to Federico, who was appointed as a CIHA Vice-President. I was also pleased to meet with ACASA member and current President of South African Visual Arts Historians (SAVAH), Karen Von Veh, in Nürnberg. Karen and I discussed how ACASA and SAVAH could foster communication and collaboration. I look forward to seeing what our two groups can do together. And I joined SAVAH. You should all join, too.

I am very happy to report that ACASA's referendum question to change ACASA By-law, Article VI, Section 1, which concerns the nomination process for elections, was nearly unanimously approved by the membership. As such, ACASA members can now nominate themselves or another member for election to the Board of Directors without having to gather signatures of support from 10 other members.

On the heels of this change, ACASA is also about to hold elections for the Board of Directors. The nomination process has been completed, and we have an unusually strong and diverse pool of candidates. I urge you to read their statements, published in this issue of the Newsletter, and make your choices once voting opens. As in the last election and recent referendum, voting will take place electronically and only current ACASA members will be eligible to vote. Election results will be announced at the ACASA Business Meeting at the ASA Annual Meeting in Philadelphia (time and place to be determined). We will notify those not in attendance at the business meeting via email. I would like to thank Shannen Hill, Nominating Committee Chair, and committee members Federico Freschi, Kinsey Katchka, and Kim Miller for their hard work in the election process thus far.

Plans are moving along for our next two Triennial Symposia. For 2014, The Museum of African Art has partnered with Columbia University to host the Triennial in New York. Spearheaded by ACASA Vice-President Lisa Binder, the 2014 Triennial Committee has reserved rooms for Triennial events at Columbia, is currently pursuing arrangements for affordable accommodations that are convenient to the Triennial venues, and is identifying sources of funding for expenses not covered by registration fees. In addition, Lisa has met with Kristina Van Dyke, 2014 Program Chair, to discuss programming. Although the dates are not yet set in stone, it's very likely that the New York Triennial will take place in mid-March 2014. I am very excited to see what this group will create, and I humbly thank Lisa, Kris, Kate Ezra, who has served as their adviser, and the committee members for the work they have done thus far.

The Ghana Triennial committee, chaired by Kwame Labi, is developing a proposal for the 2017 Triennial, hosted by the University of Ghana, Legon, that will outline facilities, infrastructure, target dates for the meetings, and possible funding sources for expenses not covered by registration fees. While we would not normally begin Triennial planning so early, given our desire to not only hold a Triennial on the African continent but also to ensure its success, the Board of Directors felt that it was incumbent to begin this process to support our Ghanaian colleagues and to start planning drives for monies in order to help fund travel (in full or in part) for those who cannot afford the trip to Ghana. This includes ACASA members from other parts of Africa as well as those in the US and Europe—especially graduate students—for whom travel to Ghana would be a financial hardship. My thanks go to Kwame and his colleagues, for they have already put a lot of work into realizing this important event.

I would also like to remind everyone that ASA's annual meetings will be held in Philadelphia from November 29th through December 1st. ACASA's sponsored panel is titled "The Body Theorized," and will be moderated by Jean Borgatti.

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 13th through 16th. The sponsored panel, "Bodies of Knowledge," is co-chaired by Joanna Grabski and Carol Magee.

For the 2014 Chicago Conference, ACASA is pleased to sponsor Monica Visonà's panel titled "African Artistic Centers and Distant Metropolises: Intersecting Modernisms of the Twentieth Century." Calls for papers for this panel will appear in spring 2013. Thanks to all who submitted panel proposals and to Karen Milbourne, our CAA Liaison, for her expertise in making it all run smoothly.

With the upcoming ASA Annual Meetings, the Board of Directors will welcome new members into its fold. That also means, however, that the Board will bid others adieu. Leaving in November are Jean Borgatti, Past President;

Carol Magee, Secretary/Treasurer; Joyce Youmans, Newsletter Editor; Karen Milbourne, CAA Liaison; Chika Okeke-Agulu; and Ruth Simbao. Working with these individuals has been nothing short of extraordinary, and I am grateful for their commitment to ACASA. Joyce has done a spectacular job with the Newsletter, and for that I thank her. Jean has been a wonderful interlocutor, and without her help, I would have been a sad and tragic President. From taking care of the books to keeping minutes to spearheading vital improvements on the ACASA website, Carol has been, quite simply, a miracle worker, and I am indebted to her for her years of service. I also thank those who are staying on the Board for their dedication and hard work. These include: Lisa Binder, Shannen Hill, Kinsey Katchka, and John Pepper. With our remaining and new Board members, ACASA is in excellent hands.

As my term as ACASA President ends with the upcoming ASA Meetings, these will be my last set of notes. I am very grateful for the opportunity to have served as President. Lisa Binder, my esteemed Vice-President, will take over the reins in late November, and I can't wait to see what she and her Board of Directors will have in store for us.

—Steven Nelson, Preside



Message from the Editor

In addition to the information that appears in each ACASA Newsletter, this issue features news about ACASA's November election. Voting details and candidate statements begin on this page and continue into page 10.

My own term as an ACASA Board member ends this November. I have enjoyed my time as Newsletter Editor, and I look forward to the ideas and innovations of the next Editor. On a related note, please don't miss the announcement on page 29 about how to submit news items for the Newsletter. Be sure to send all items specifically to the Editor's email address, and not to the person who runs the ACASA listserv; this person is the Secretary-Treasurer, not the Newsletter Editor! (In other words, don't simply hit "Reply" when responding to listserv messages.)

At no less than 38 pages, this Newsletter is filled with an impressive array of African art-related information. Thank you to everyone who submitted news items, and especially to Assistant Editor David Riep, without whom this Newsletter would look much less interesting. For the past several years, David has done an excellent job finding photographs to feature in the "Picture This" section and to spruce up the ACASA logo on the first page.

Happy voting!

—Joyce Youmans, Newsletter Editor



ACASA Election Information

With the current election of individuals to the Board, ACASA will be implementing the newest feature of its website. To vote for your choice of 8 new Board members, plus a new Secretary/Treasurer, sign in to the member area and choose the "Latest Vote" tab. This will allow you to vote; our system will record that you have voted, but no one will have access to how you vote; your vote remains anonymous at all times. Voting will be open from November 1 - November 28.

ACASA members Federico Freschi and Kim Miller joined Shannen Hill and Kinsey Katchka to form the Nomination Committee for the 2012 election cycle.

Candidate Statement: Pamela Allara
Associate Professor Emerita, Contemporary Art and Visual Culture, Brandeis University
Visiting Researcher, African Studies Center, Boston University

I am pleased to accept the nomination of ACASA's Nomination Committee for a member-at-large position on the Board of Directors. I have been a member of ACASA for nearly a decade, but have yet to contribute to the organization in any substantial way other than conference presentations. As an art historian trained in Western art history and self-taught as an historian of contemporary South African art, I am grateful to the many colleagues and members of ACASA who have provided new insight and knowledge through the scholarship presented at the Triennial and published in scholarly journals or exhibition catalogues. As I am now retired from full-time teaching, I have the time to give back some of what I owe to this organization.

As for the specific role I would play, I would take direction from the current leadership. Having served on several Boston-area boards in the past (Rose Art Museum, the Photographic Resource Center and the Institute of Contemporary Art), I am generally aware of the responsibilities required. I am happy to work in any capacity, but would be especially interested in working on maintaining and expanding membership, as well as supporting scholarship through serving on awards committees or other means.

My own research continues to consist of curatorial projects and critical writing. In 2012, I have worked with Artist Proof Studio in Johannesburg on "Coming of Age: 21 Years of Artist Proof Studio," a monumental survey at the Johannesburg Art Gallery, as well as curated a second, corollary exhibition, "The Boston-Jo'burg Connection: Collaboration and Exchange at Artist Proof Studio, 1983-2012" at the Tufts University Art Gallery. Forthcoming articles include "Zwelethu Mthethwa's 'Post-Documentary' Portraiture: Views from South Africa and Abroad" (Blackwell, *A Companion to Modern African Art*) and "Diane Vic-

tor and Paul Emmanuel: *Lost Men/Lost Wor(l)ds*" (*African Arts*).

I thank ACASA for considering my application to the organization's Board, and hope to have the opportunity to serve.

Candidate Statement: Cynthia Becker
Associate Professor of Art History, Boston University

I am pleased to be considered for a position on the Arts Council of the African Studies Association Board. I received my PhD in the history of art from the University of Wisconsin-Madison and taught at the University of St. Thomas in St. Paul, Minnesota, for five years before moving to Boston University where I am currently Associate Professor of Art History. I teach undergraduate and graduate courses on the arts of Africa and its diaspora. I serve as my department's Director of Undergraduate Studies and, in addition to my participation in BU's African Studies Center, I am extremely involved in the West African Research Association (WARA) and the American Institute of Maghreb Studies (AIMS).

Most of my research concentrates on material culture in the Maghreb, where I have been working for more than twenty years, including archaeological excavations in Carthage (Tunisia) and Sijilmassa (Morocco). My BA and MA in anthropology and my hands-on experience in archaeology contributed to my interdisciplinary approach to the field of art history. I am addicted to travel and am drawn to topics that take a trans-national perspective, such as the arts created by Amazigh political activists, which led me to do research Morocco, Algeria and Niger. I am finishing a book on the history of visual and performing arts of the Gnawa (descendants of enslaved Sahelian Africans brought to Morocco). This project is the result of research in North Africa as well as Senegal, Mali, and Niger.

My trans-national perspective led me to organize (along with a team of African and American scholars) the first international conference, "Saharan Crossroads: Views from the North," in association with WARA and AIMS. This conference, held in Tangier, Morocco, in 2009, brought together thirty scholars and artists who reflected on the cultural and historical ties between North and West Africa and the richly diverse aesthetic expressions that developed along trans-Saharan trails. I assisted with the organization of the second conference, "Saharan Crossroads: Views from the South," in Niamey, Niger, in July 2011. We are planning a third conference, "Views from the Center," to be held in the Sahara (either southern Morocco or Algeria) in the summer of 2013.

My involvement with these conferences gave me a great deal of practical experience that I can share with ACASA. As a member of the Board, I would be eager to help organize our first conference on the African continent. One

of the goals of the Saharan Crossroads conference series has been to open communication between scholars from West Africa, North Africa and the Americas. Another is to encourage dialogue between French and English-speaking scholars, since the colonial legacy has made travel between Francophone and Anglophone Africa a challenge. If elected to the ACASA Board, I would be eager to expand on ACASA's strength as an interdisciplinary organization and encourage dialogue and scholarly exchange across national and international borders.

Candidate Statement: Kevin Dumouchelle
Associate Curator, Arts of Africa & the Pacific Islands, Brooklyn Museum, New York

I am honored to have been nominated to the Board of Directors of ACASA. The mission and activities of ACASA have been central to my experience of the field from the beginning of my career, and I consider it a great duty and privilege to return its support through service as a member of the Board.

I am currently the Associate Curator and Head of Collections for the Arts of Africa and the Pacific Islands at the Brooklyn Museum. I joined the Museum in 2007 and became the Assistant Curator in charge of both collections the following year. I have had the chance to curate a number of exhibitions in this time and publish on issues ranging from architecture and canonical African sculpture to contemporary photography. I have also overseen and contributed to the writing and editing of a major catalogue of works in the African collection, *African Art: A Century at the Brooklyn Museum* (2009). Last year I had the opportunity to conceive and curate *African Innovations*, Brooklyn's first chronological and contextual installation of its African collection. I am currently preparing a major exhibition of the recent work of El Anatsui as well as reinstallations of both the Pacific Islands and African collections in the coming years.

I received an M.A. and M.Phil. in Art History and Archaeology from Columbia University, where I have taught art history and am currently completing my dissertation. Previously, I was awarded a first-class master's degree in African history from Oxford University and a B.S. in Foreign Service from Georgetown University. Over the past decade I have had the good fortune to make repeated research trips to Morocco, Mali, and Ghana. My dissertation documents the history of architectural adaptation and innovation in Kumasi, Ghana, beginning at the apex of the Asante Empire in the early nineteenth century and continuing through the end of the colonial era. To that end, my research is aimed at the interstices between the art-historical study of the African past and the present—between disciplines classically labeled "traditional" and "contemporary" African art. This ethos informs much of my current work, which frames the public perception of African art in terms of a narrative of ongoing cross-cultural creativity and exchange. To this end, while I am motivated by the vi-

tality and volume of work being produced on topics related to contemporary art, I would aim to see to it that issues relating to historical art receive adequate representation in ACASA's activities as well.

I am deeply committed to ACASA's mission and consider its interdisciplinary nature and commitment to facilitating communication within and about the field essential to its identity. The planning and execution of a critically engaging Triennial—ideally, one which could include a greater number of colleagues from beyond North America—must be a top priority. I am also eager to explore the further activation and broadening of the Council's website. It has the potential to serve as an archive for relevant materials for practitioners in the field and as a clearinghouse of connections to and information about exhibitions, collections, jobs, fellowships/internships, and research resources in the arts of Africa and the African diaspora. Finally, I am well aware of the many challenges that recent and rising graduates face in our field, and would look to encourage the Council to explore new ways to connect and support the future of our shared discipline in this regard.

Candidate Statement: Till Förster
Head, Institute of Social Anthropology, University of Basel, Switzerland

Trained as a social anthropologist and as an art historian, I have worked and published on the arts of Africa since the beginning of my academic career in the mid 1980s. My regional specialisation is on West and Central Africa, where I conducted long-term field research. I have worked at several museums in Germany and elsewhere. Today, I am head of the Institute of Social Anthropology at the University of Basel, Switzerland, where I am also heading a research group on visual culture, in particular the visual culture of Africa. Six PhD students are currently writing their PhD dissertations in that field, and two post-doc scholars are conducting research on themes within the field of African arts.

I am familiar with African studies in Europe and in particular with African art studies. As a Board member, I would invite more European scholars to become members of ACASA and to attend the Triennial Symposia on African Arts. This will certainly enhance the exchange between American and European researchers, universities, museums and, perhaps to a lesser degree, galleries. I represent Switzerland as a country at the AEGIS board (Africa-Europe Group of Interdisciplinary Studies) and regularly participate in the planning of the European Conferences on African Studies. I would propose a closer cooperation between ACASA and AEGIS, which is already a partner organisation the US African Studies Association. For instance, a regular ACASA panel at the ECAS conferences could foster such an exchange.

In a long-term perspective, I would try to build up similar partnerships with African organisations, though there are

currently only very few organisations that have a scholarly interest in the arts of the Continent. CODESRIA (Council for the Development of Social Science Research in Africa) could become one. I know from their directors that many researchers in Africa regret that the arts and culture are not sufficiently covered by that organisation and that there is no other regional institution that covers this field so far.

With regard to themes and topics, I am particularly interested to bridge the gap between studies of so-called "traditional" and "contemporary" arts in Africa. I believe that the current trend to look more at the contemporary led to a neglect of long-term studies in local settings that were once—also when I started my academic career—so typical for African art studies. Many of us are fascinated by the presence of the global in Africa, but we tend to forget that globalisation has to be appropriated by local actors in order to become meaningful. I believe that one has to focus more on the entanglement of the global and the local, even in apparently remote spaces. Of course, such questions of interaction are relevant wherever this entanglement becomes visible, in rural settings as well as in big cities. I work on both sides and believe that this interaction is a fascinating field of research.

Candidate Statement: Cécile Fromont
Assistant Professor, Department of Art History, University of Chicago

I would be happy to serve on the ACASA Board of Directors. I am an Assistant Professor in the Department of Art History at the University of Chicago. I received my doctorate in 2008 from Harvard before becoming a postdoctoral scholar at the Michigan Society of Fellows. My work focuses on central Africa between 1500 and 1800 and its relationship with the wider early modern world. My research takes me to Angola, Congo, and Brazil as well as to archives and museums in Europe and the Americas.

I have been fortunate to benefit greatly in the past from the activities and resources of ACASA and I would like to work as a Board member to help ensure the continued growth of the Association and of the opportunities and services it provides its members.

As a member of the Board I would work towards ACASA's goal to create and reinforce the links between its members through the possibilities offered by new technologies such as web-based roundtables, seminars or discussion boards. I would like to work towards new ways to showcase the research of early career Africanists, for example with the creation of ACASA-sponsored "emerging scholars" panels at CAA or ASA. Finally, I know that many of us travel at least on occasion with our families to these professional meetings, and I would like the Board to support the creation of modest but useful "family and companions resource lists" that could include local family-friendly attractions or to propose a family-oriented activity during the meeting.

Secretary / Treasurer Candidate Statement:**Shannen Hill****Assistant Professor, Art History of Africa, University of Maryland, College Park**

I am honored by and accept the nomination of Secretary / Treasurer to the Arts Council of the African Studies Association. Our body is now three hundred and fifty in number, and we come from some thirty countries around the world. More than half of us reside in nations in Africa, the Caribbean, and South America. Administering records and accounts for our ever-growing international organization is a job that requires attention and accuracy, qualities that I possess. Further, professional circumstances now allow me to devote these to ACASA. (I recently filed for tenure at the University of Maryland, College Park.)

I presently sit on ACASA's Board of Directors, but without an executive post. I was elected in 2011; my most significant contribution thus far has been as Chair of this year's Nominating Committee. The robust roster of candidates for the Board attests at least two things: members are invigorated and eager to pitch in, and your Board is working hard to make this so. (Subsequently nominated myself, I recused myself from the committee.)

As an Assistant Professor of Art History at two universities—presently at the University of Maryland (UMD), formerly at the University of Denver (DU)—I have directed two programs, or “spaces,” of being. At UMD I served as Interim Director of Graduate Studies in Art History for my department for one year (2007–2008). More significant was my work in Denver where I was Director of the Victoria H. Myhren Gallery on campus for six years (2000–2006). In that both these posts included advanced record keeping and financial planning skills, they have prepared me well for assuming the role of ACASA's Secretary / Treasurer.

I hope that in me you will find a colleague worthy of this honor. I promise to do my very best.

Candidate Statement: Kwame Amoah Labi**Art Historian, Curator, and Deputy Director of the Institute of African Studies, University of Ghana, Legon**

I am an Art Historian, Curator and the Deputy Director of the Institute of African Studies, University of Ghana, Legon. I welcome my nomination to the ACASA Board. As someone born, trained and working in Ghana with international experience, I believe my candidature is aligned to ACASA's objective of ensuring that the membership of its Board reflects diverse backgrounds and experiences to enrich its work.

My research interests have been in Fante *asafo* art, burial and funerary art, and contemporary art (including a comparative study on contemporary art instruction in Kenya and Ghana). Other research interests have been in the

artistic changes and continuities in other Ghanaian ethnic groups such as Akuapem and Asante. My research findings have been published locally and in international journals. Additionally, two visual documentary DVDs have also been produced out of my research, namely *Kuduo: The Akan Art of Brass Casting* and the funeral of the late Nana Wereko Ampem III. I am currently engaged in the digitization and analysis of still photographs taken by the Institute during the 1960s documenting Ghana's heritage.

As Deputy Director, I am responsible for the academic aspect of the Institute's programmes. I am particularly committed to the development of the Institute's African Art History program and the fostering of African art studies on the African continent. At the Institute, I have developed and teach graduate courses in African art history and an undergraduate course in African art history now offered as part of the University's new undergraduate African Studies initiative.

At the University, I have served and continue to serve on various Institute Committees and University Boards. I have served as an independent consultant to heritage institutions locally and internationally, including the Prevention in Museums for Sub-Saharan Africa (PREMA), assessing the state of conservation in Africa, the training of museum professionals, and the World Bank-Asanteman Council project on the identification of Asante heritage.

Over the years I have led teams in mounting exhibitions for the National Museums of Ghana, Malawi and Zimbabwe, and taught heritage management to museum professionals from English-speaking African countries at the Centre for Heritage Development in Africa (CHDA), formerly Programme for Museum Development in Africa (PMDA). I served on the Board of CHDA and was also a member of the Scientific Committee of AFRICOM, responsible for organising the 3rd Conference and General Assembly in Burkina Faso. Unfortunately, funding problems did not allow this to take place. I have also attended and facilitated several heritage training workshops and management courses and presented papers on heritage issues at conferences in Ghana, Africa, Europe, and the United States.

It is against this background that I submit my application for consideration to be elected to serve on the ACASA Board. I am committed to developing the discipline and scholarship of African art history on the Continent and promoting intellectual exchange between institutions, and I look forward to the University of Ghana's hosting of the first ACASA Triennial on African soil. If offered the opportunity to serve on the Board, I shall strive to increase the awareness and participation of African scholars in ACASA, and I believe that my election would enrich the Board's discussions and decisions by including a voice on the African continent.

Candidate Statement: Dominique Malaquais
Senior Researcher, Centre National de la Recherche Scientifique, France
Co-Director of SPARCK (Space for Pan-African Research, Creation and Knowledge)

I am honored to have been nominated to run for a position on ACASA's Board of Directors. A Franco-American scholar based in Paris and a member of ACASA since my days as a graduate student, I am keenly aware of ACASA's importance as a vibrant multidisciplinary space for the study and the appreciation of African and Diaspora arts. To serve on the Board of this unique organization would be a privilege and a deeply enriching experience.

My professional trajectory and interests, I believe, would allow me to make a positive contribution to ACASA. Trained in the United States (B.A. Art History, Yale University, 1986; Ph.D. Art History, Columbia University, 1997), I taught for fifteen years in the American university system before joining France's Centre National de la Recherche Scientifique (www.cemaf.cnrs.fr), where I have held the position of Senior Researcher since 2005. Concurrently, with artist/activist Kadiatou Diallo, I co-direct SPARCK (Space for Pan-African Research, Creation and Knowledge), a program of artist residencies, exhibitions, performances and publications based in South Africa and founded in 2007 (www.sparck.org).

Conducting research, publishing and curating exhibitions on three continents have played a key role in shaping who I am as a scholar and an administrator. It has exposed me to a wide range of approaches to knowledge and representation and has allowed me to build networks, both formal and informal, linking people and institutions representing multiple interest groups. As a result of these experiences, I have developed skills well suited to ACASA's central mission of facilitating communication among varied constituencies, promoting greater understanding of African material and expressive culture, and encouraging contact and collaboration with scholars and artists hailing from the Continent and its Diaspora.

With members in thirty countries, ACASA is today a resolutely international platform. As participation in the 2011 Triennial meeting and preparations for the 2014 and 2017 meetings suggest, a key focus of the Board, in coming years, will be the further expansion of this platform. A practitioner who has worked extensively in both the Anglophone and Francophone worlds, with research interests in Central and Southern Africa (Cameroon, Democratic Republic of Congo, South Africa) and, increasingly, the Lusophone world (Cape Verde, Mozambique), I believe I can bring a useful perspective to this process. A particular focus, for me, would be the construction of networks linking ACASA with emergent artists', scholars' and writers' collectives on the Continent and in the Diaspora, the goal being to develop research, publication and exhibition projects that explore innovative, out-of-the-box approaches to form, meaning and, most importantly, ethically engaged

reflection on the place of art in the world. So too, I would be keen to expand ACASA's presence in Asia, at a time when Africa-Asia relations are growing by leaps and bounds. In so doing, I would find it of particular interest to build on recent experiences that have brought me to work with African artists in Asia—China (2009) and Pakistan (2011)—and with African and Asian artists in the Caribbean (in progress).

Candidate Statement: Barbara Plankensteiner
Curator of Sub-Saharan African Art, Chief Curator, and Deputy Directory, Museum of Ethnology, Vienna, Austria

It was a great surprise for me to be asked if I would be interested to serve on the Board of Directors for the Arts Council of the African Studies Association (ACASA) and if I would be willing to accept a nomination for the election. I felt duly honored and am delighted to accept my nomination. It would be a great honor and indeed pleasure to contribute to this Association to which I feel strongly attached. I have been a member of ACASA since the early 1990s and have benefitted enormously through this membership. ACASA as a network has brought me together with so many colleagues who enriched my work with their insights, professional support and exemplary research. With the years many became dear friends. In coming from an European university background where African Art Studies have not been part of the teaching curriculum, the ACASA Triennials have been major sources in the advancement my professional development and research.

Currently I am Curator of the Sub-Saharan African collections, Chief Curator and Deputy Director of the (soon to be re-named) Museum of Ethnology in Vienna, Austria. I also serve as lecturer at the Institute of Social and Cultural Anthropology and formerly the African Studies Institute at Vienna University where I taught courses in African art, material culture and museology. I regard close collaboration with African colleagues and a contemporary research-based approach as central to my work. In the interpretation of the collections I try to open up surprising or unexpected perspectives also in dialogue with contemporary arts. I feel it essential to leave outdated ethnographic baggage behind when engaging with African art and firmly situate its representation in frameworks of multivocality and multiperspective.

My curatorial work includes the large international exhibition *Benin: Kings and Rituals, Court Arts from Nigeria*, a major cooperation project between four museums (Vienna Ethnology Museum, Quai Branly, Ethnologisches Museum Berlin and The Art Institute Chicago), the National Commission for Museums and Monuments Nigeria and several specialized scholars from the US, Nigeria and Europe. My last project, a further collaboration with the Nigerian colleagues, is *African Lace: A History of Trade, Creativity and Fashion in Nigeria* that was recently shown in Lagos and in Vienna.

As member of the Board I would like to intensify the reach out to European colleagues in the university and museum fields to ensure a fruitful scholarly exchange between the continents. ACASA is more than an American association, it has achieved universal value as the major specialized organization in the field and a premier forum to promote exchange and discourse in the field of African Art Studies. There could be, for instance, the hosting of an ACASA panel at the biennial European African Studies Conferences (ECAS). I would heavily support a stronger anchoring of the Association in Africa itself to offer young African scholars and museum professionals the same opportunities from which several generations of Euro-American scholars have benefitted. Therefore I would be an engaged promoter of future venues of the ACASA Triennial in Africa and, why not, in Europe.

Candidate Statement: Heather Shirey
Associate Professor, Art History, University of St. Thomas, Saint Paul, Minnesota

I first encountered ACASA when I was an undergraduate art history student. I worked as a volunteer at the Triennial at the University of Iowa in 1992, and I remember feeling excited to find that the famous scholars whose work I had read were actually a friendly, generous bunch of people who were generally happy to engage in conversation with an eager undergraduate student. As a graduate student in art history at Indiana University, ASA and ACASA were the professional organizations that provided me with models of scholarship and venues to present my work as I developed my own research on the African diaspora in Brazil. Now, as I enter a more advanced stage in my own career as a scholar and teacher, ACASA helps me keep abreast of the most current scholarship and it provides an important community for my own graduate students. I am honored to be nominated to serve ACASA, and, with the support of my colleagues, I would embrace the opportunity to bring my interest in the African Diaspora to the Board.

I am currently an Associate Professor of Art History at the University of St. Thomas in Saint Paul, Minnesota. I am fortunate to have the opportunity to teach undergraduate and graduate students and to have the freedom to use my teaching to address a wide variety of issues that are important to me, from the construction of race through visual imagery to the ethics of collecting and displaying African art in the museum context. I have been very involved in service activities over my last six years at the University of St. Thomas, serving consistently on internal committees and working within the larger community of the Twin Cities. Having just earned tenure and promotion, I find the moment to be right for me to contribute to the professional organization that has inspired me since my days as an undergraduate.

My primary area of research is in Brazil, where I study works of art associated with the African-Brazilian religion Candomblé. Through my research and teaching, I seek to

expand traditional definitions of art by focusing on objects that are often at the margin of art history. I use an interdisciplinary approach to challenge the traditional marginalization of the arts of the African Diaspora in the context of mainstream Western art history. My research on Candomblé has appeared in *African Arts* and *Nova Religio*. In addition, I am interested in contemporary arts of the African Diaspora. I have also published my research on Maria Magdalena Campos-Pons's work, and I am currently engaged in a project focusing on Yinka Shonibare's work in the public sphere, specifically his Fourth Plinth sculpture, *Nelson's Ship in a Bottle*.

As a scholar of the arts of the African Diaspora, I find that my work speaks to audiences in Latin American Studies as well as American Studies, but I have always felt most at home in the African Studies subfield. For this reason, it is important to me to continue to contemplate the relevance of my research and teaching to ACASA through service on the Board.

Candidate Statement: David Riep
Assistant Professor, MA Program for Museum Studies, Southern University, New Orleans

I am honored to have been invited to run for a position on the ACASA Board of Directors and would welcome the opportunity to serve as Newsletter Editor for the Association. I presently serve as Editorial Assistant to Joyce Youmans, the current ACASA Newsletter Editor, and I work as an assistant professor in the MA Program for Museum Studies at Southern University at New Orleans. Before this, I served as Assistant Curator of African art at the University of Iowa Museum of Art, where I worked closely with Dr. Christopher Roy on the Stanley Collection of African art. Prior to my pursuits in higher education, I spent several years working as an Assistant Editor for Host Communications, Inc., a sports marketing company in Lexington, Kentucky, where I managed several publishing accounts for numerous collegiate athletic departments. My research interests center primarily on the art and history of southern Africa, with an emphasis on South Sotho cultures, although I also enjoy the broader topics of display and meaning in museum studies, as well as working with film and other new media. I have currently produced three documentary films on the arts and cultures of southern Africa, and am presently working on two additional titles.

My professional background and experience have given me the tools to successfully contribute to ACASA in a practical manner, and I would relish the opportunity to contribute toward the future direction of the Association. I view the Newsletter as a way to help connect ACASA members to the field of African arts and cultures at large. I would like to build on the innovations of previous editors and continue to develop the publication into a locus for disseminating information while also using it as a platform for member interchange. As our general field of interest continues to broaden both topically and geographically, I see

the Newsletter as a way to bring a sense of community to the Association by highlighting member interests and pursuits, and I would attempt to nurture this idea through numerous member-based sections. As such, the Association publication will continue to build links between ACASA members across the globe, while highlighting current individual contributions to the field and promoting a domain of interaction and exchange. With these ideas in mind, I would welcome the opportunity to serve the Association, and I look forward being a part of ACASA for years to come.

Candidate Statement: Lize Van Robbroeck
Associate Professor in Visual Studies, University of Stellenbosch, South Africa

I hold an Associate Professorship in Visual Studies at the University of Stellenbosch, South Africa. My current research interests center on the visual arts of South Africa, with particular focus on the tradition/modernity dialectic and African subjectivity.

I completed my Honours degree in the History of Art with distinction at the University of the Witwatersrand, where one of the modules I completed covered the traditional arts practices of the Yoruba and the Igbo. My Masters degree, also at the University of the Witwatersrand, dealt with the ideology and practice of community arts in South Africa. I completed my Doctorate at the University of Stellenbosch on the discursive reception of black artists' work in white South African writing. In this thesis, I critically deconstruct twentieth-century anthropological and art historical texts on modern African arts, and trace the pervasive discursive ambiguities and tropes to the colonial era, and further back to the Enlightenment.

After completion of my Doctorate, my research focused on post-coloniality and nationalism in South African visual arts. As a council member of the South African Visual Arts Historian's Association (SAVAH), I organized the 2008 annual conference of this Association. In 2011, I edited one volume and wrote two articles for *Visual Century: South African Art in Context, 1907-2007*, an extensive revisionist history of South African art in the twentieth century and certainly the most expansive history of South African art written to date. Recently my research interests have expanded to include psychoanalytic theories of subjectivity.

Between 2009 and 2011, I accompanied the Dean of the Faculty of Arts of Stellenbosch University on a number of trips to East Africa to establish links with arts departments in Tanzania, Uganda and Kenya. I also did external examining for the ARTS Department of the University of Dar Es Salaam between 2007 and 2010.

At the end of 2011, I was appointed Editor in Chief of the new journal *Third Text Africa*, which is affiliated to the Routledge publication *Third Text*, based in London.

I believe that I am ideally situated, as editor of *Third Text Africa*, and as an academic situated on the African continent, to facilitate connections between ACASA members abroad and African artists and scholars. I believe that *Third Text Africa* in turn will benefit enormously from exchange with the most prominent international scholars in the field.

Candidate Statement: Karen Von Veh
Senior Lecturer, Department of Visual Art, Faculty of Art, Design and Architecture, University of Johannesburg, South Africa

It is a great honour to be nominated for the Arts Council of the African Studies Association Board of Directors. Membership in ACASA has been a blessing for those of us situated at the Southern tip of Africa, as it enables contact with a wider body of people working together for the dissemination of knowledge about African art and culture. I am fully supportive of ACASA's mission and it would be a privilege to serve the ACASA community during the next Board period.

I work at the University of Johannesburg in the Art, Design and Architecture Faculty as Senior Lecturer in History of Art. My courses include teaching traditional African art and contemporary South African art to both undergraduates and post graduates. My research has concentrated on gender issues in contemporary South African art and more recently on transgressive religious imagery in post-apartheid South African art. I presented a paper on an aspect of this at the last ACASA Triennial in Los Angeles and also have a paper published in the Winter 2012 *African Arts* entitled "Diane Victor, Tracey Rose, and the Gender Politics of Christian Imagery." I am also on the editorial board for *De Arte*, an academic art historical journal published by the University of South Africa.

I am the current President of SAVAH (South African Visual Arts Historians) and have been active on the SAVAH board for 16 years. In my long term capacity as Membership Secretary (and more recently as President), I have been engaged in disseminating information to members which includes raising awareness about ACASA activities to our membership, as well as encouraging SAVAH members to join ACASA and to attend ACASA conferences. As part of the SAVAH national council I have also been active in promoting an African agenda internationally. To this end I was part of a team from SAVAH who organised a large SAVAH/CIHA Colloquium in January 2011 on Art in the Global South, concentrating on the need to rethink a Western paradigm in the writing of African art histories. Our connection with CIHA enabled us to attract enough funding, not usually available locally, to invite academics and artists from elsewhere in Africa to attend the colloquium. I see my possible involvement with ACASA as a validation of what we in SAVAH are trying to do in creating connections and forming academic links with African scholars and artists. I passionately share your interest in

promoting African art and culture and encouraging dialogue on these topics both in Africa and internationally. I am in a unique position in to be able to promote such dialogues amongst our membership in South Africa and, if elected, will endeavour to be an enthusiastic and hard-working member of the ACASA Board. Finally, I would like to propose the University of Johannesburg as a host venue for either the 2017 ACASA Triennial or (if that is taken) the 2020 Triennial. We would be delighted to invite you all to South Africa and have proved (in 2011) that we have both the capacity and the infrastructure to host international conferences in Johannesburg.



Conferences & Symposia

The Southeastern Regional Seminar in African Studies (SERSAS) 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 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.

The Fall 2012 SERSAS Conference will address the theme of the modalities of resistance, particularly the ambiguities related to "collaboration" and "resistance." Panels and papers will employ multiple theoretical, epistemological and ontological approaches within African Studies to address common substantive problems.

The conference is co-hosted by Armstrong Atlantic University and Georgia Southern University. Registration is \$20 and includes an annual membership in SERSAS.

Africa Works! 21st Century Trends

Zeist, the Netherlands

October 29 - 30, 2012

www.africaworks.nl

The African Studies Centre Leiden (ASC) and the Netherlands-African Business Council The Hague (NABC) will celebrate their 65th anniversaries this year with a unique two-day international conference entitled "Africa Works! 21st Century Trends."

Mid-America Alliance for African Studies (MAAAS)

Conference: Africa and Her Resources

Hilton at the Ballpark Hotel, St. Louis, Missouri

November 2 - 3, 2012

associations.missouristate.edu/maaas/MAAAS12CFP.htm

The 2012 Mid-America Alliance for African Studies conference will take place in conjunction with the conference of the International Studies Association Midwest (webs.wichita.edu/?u=isamw).

The organizing theme of MAAAS 2012 is Africa and Her Resources. Despite prevailing representations that emphasize poverty, portrayals of the African continent have also emphasized abundant natural resources. Moreover, researchers in the humanities and social sciences have emphasized the extent to which cultural and intellectual contributions of African peoples have been rich resources of energy and imagination for creativity and sustainable human progress. The conference theme is broad in its understanding of "resources," and papers will address the conference theme from a range of disciplinary and theoretical orientations including (but not limited to) feminist, Pan-African and postcolonial perspectives in education, fine and performance arts, gender studies, language, literature, natural sciences, and social sciences.

All conference presenters and participants must pay both MAAAS membership dues and conference registration fees. On-site registration is \$40 for faculty or \$20 for students and independent scholars.

Distance and Desire: Encounters with the African Archive

New York University's Silver Center, 100 Washington Square East, New York, New York

November 10, 2012

walthercollection.com/

Coinciding with the exhibition cycle "Distance and Desire: Encounters with the African Archive" [for more information, see pages 18-19 of the "Exhibitions" section of this Newsletter], The Walther Collection, in collaboration with New York University and University College London, will present a symposium to explore issues raised by the Collection's archive of African photography. This one-day event brings together leading international scholars to ex-

change, debate and open up the categories often used to describe historic photographs of Africans: colonial, ethnographic, anthropological, artistic. The symposium will provide a space for rethinking the African archive while framing it within the concerns of contemporary scholars and artists.



Zanele Muholi, Ms Le Sishi I, Glebelands, Durban, from "Beulahs," 2010. Courtesy of The Walther Collection.

2nd Annual Arterial Network Conference on the African Creative Economy

Senegal

November 14 - 16, 2012

www.arterialnetwork.org/

The aims of this conference are to provide a practical analysis and reflective overview of the current status of African creative economy. This should help consolidate emergent African expertise in this area while providing critical thought necessary in navigating the unfolding realities the sector is faced with.

For more information, contact Espera Donouvossi at Espera@arterialnetwork.org.

55th Annual African Studies Association Meeting: Research Frontiers in the Study of Africa

Philadelphia Marriott Downtown, Philadelphia, Pennsylvania

November 29 - December 1, 2012

www.africanstudies.org/

A few years ago, the ASA marked a half-century of its active devotion to the production and dissemination of knowledge on and about Africa. This year, the Annual Meeting recognizes that the study of Africa has become immensely rich and varied. All achievements and challenges considered, the study of Africa has matured.

Maturity, however, is not a destination but a point of departure. It is that most consequential moment at which a truly (re)defining quest begins. This conference will engage this task and, therefore, think big and beyond—beyond the attractions of the scholarship of immediacy and near-vision, the comfort of easy oppositions, the satisfaction with basic-level breakthroughs, and the cultivated fear of optimism or of pessimism.

During this Conference, ACASA will sponsor the panel "The Body Theorized," which will be moderated by Jean Borgatti.

101st Annual Conference of the College Art Association

New York

February 13 - 16, 2013

conference.collegeart.org/2013/

At this conference, ACASA will sponsor the panel "Bodies of Knowledge: Interviews, Interlocutors, and Art-Historical Narratives" chaired by Carol Magee and Joanna Grabski. Susan Elizabeth Gagliardi's open session "New Approaches to the Study of Historical Arts in Africa" also may be of particular interest to ACASA members.

Dying, Death and the Politics of After-Death in the African World

School of General Studies, University of Nigeria, Nsukka, Nigeria

March 20 - 22, 2013

This conference explores dying and death in Africa, how culture in Africa has shaped palliative care for the dying, and ways in which the dead are perceived, buried and celebrated/remembered in various communities, times and histories. Sadly, studies of thanatology in Africa have not been very remarkable. To this extent, this interdisciplinary conference will present a wide range of perspectives that explore and study the interface between death and culture. Most African cultures not only embody ideas about good and bad death as well as customs that promote and decry them respectively; culture generally also provides a mechanism for transmitting and appreciating the mean-

ings and essences of death and mortuary practices. In addition, culture can also facilitate or sanction death through its enabling traditions and agencies, including religion and some acts of violence, such as sacrifice or warfare. Conversely, death and after-death processes are windows through which cultures can be appraised or appreciated. Thus the conference will focus on how death and acts of memorialization have shaped the consciousness of peoples and cultures, and how after-death/mortuary practices impact the psychology and well-being of survivors in terms of health (if "health" in Africa is to be seen from bio-medical and spiritual standpoints), religion, and the multi-verbal rhetoric and theatre of immortality.

For enquiries, call 234-8037244485, 234-8060910453, 234-8039580855, or 234-8063290671
Email: ceberus@heavensgate-ng.com, conference@jls-online.com

Partners:

The Art Republic
Society for the Research and Promotion of Igbo Culture
The School of General Studies, University of Nigeria,
Nsukka
IFRA-Nigeria

Ghana Studies Association Conference

Kwame Nkrumah University of Science and Technology,
Kumasi, Ghana
May 23 - 26, 2013

The Ghana Studies Association conference will be held in Kumasi, Ghana, from May 23-26, 2013, on the campus of Kwame Nkrumah University of Science and Technology. This interdisciplinary gathering of local and international scholars, graduate students, development professionals and artists will engage a wide range of issues related to Ghanaian and African history, culture, society and politics.

Some of the topics that will be discussed include:

- Music, the Arts and Popular Culture
- Sports and Society
- Media and Information Technology
- Human Rights, Humanitarianism, and NGOs
- Politics, Political Participation, and Democracy
- The Rural Sector, Society, and Natural Resources
- Public Health, Waste Management, and the Environment
- Cities, Urbanization, and Labor
- Spirituality, Religion, and Religious Communities
- Markets and Trade
- The African/Ghanaian Diaspora
- Societies of Pre-20th Century Ghana
- 20th-Century Ghanaian/African History
- Gender, Sexuality and Society

For more information, contact Ben Talton at ghanastudies@gmail.com.



Calls for Papers and Proposals

Alien Bodies: Race, Space, and Sex in the African Diaspora

The African-American Studies Collective
Emory University, Atlanta, GA
February 8 - 9, 2013

Was it why I sometimes felt as weary of America as if I too had landed in what was now South Carolina in 1526 or in Jamestown in 1619? Was it the tug of all the lost mothers and orphaned children? Or was it that each generation felt anew the yoke of a damaged life and the distress of being a native stranger, an eternal alien?

—Saidiya Hartman, *Lose Your Mother*

We are not the same. I am an alien.

—Lil Wayne, *Phone Home*

Born out of a desire to articulate the position of Black bodies in the Americas as well as the African Diaspora writ large, *Alien Bodies: Race, Space, and Sex in the African Diaspora* continues conversations initiated among members of the African American Studies Collective at Emory University. Of particular concern are the ways in which the African Diaspora—as climactic environments, biological/zoological/botanical/geographical subjectivities, or colonized economies—has been made alien from within as well as without, and the ways that the major discursive trajectories of race, space, and sex have contributed to this mapping. The conference explores such questions as: how do we begin to understand the ways in which race, space, and sex configure the alien within spaces allegedly beyond markers of difference? What are some ways in which the alien from within as well as without can be overcome, and how do we make them sustainable? In doing so, this conference also seeks to provide a forum for discussion on what Afro-Diaspora Studies as a field and as a network of analytical approaches can further contribute to the examination of the positions of Blacks around the world.

The AASC is accepting proposals for individual papers, posters, panels, sessions, roundtable discussions, workshops, and visual and artistic representations that explore the Black experience locally, nationally, and/or globally across interdisciplinary boundaries. We are especially interested in work that broadens and reimagines current configurations of African-American Studies. We welcome participation from senior and junior faculty, graduate students, and voices outside the academy such as activists, DJs, artists, and independent scholars.

Possible topics/areas of inquiry may consist of but are not limited to:

- Film, Photography, and Visual Culture
- Music, Soundscapes and Social noise
- Incarceration, Law, and Governmentality
- Performance and Performativity

- Geography and Space
- Environmental Justice
- Critical Race Theory
- Gender and Sexuality
- Class
- Disability Justice
- Ethnicity and National Identity
- Digital Humanities and New Media
- Afrofuturism
- Black Nihilism
- Queer Theory
- Film, Photography, and Visual Culture
- Speculative Fiction

Please send 250-300 word abstracts to alienbodies@gmail.com by **October 7, 2012**. Send a 150-400 word abstract for a panel (one for the panel subject and one for each panelist), and/or individual paper and poster presentations. For roundtable discussions, submit a 500 word abstract that explores the discussion topic.

For more information and updates, follow the conference on Facebook (Alien Bodies Conference), on Twitter (@AlienBodies), and on Tumblr (alienbodies.tumblr.com).

Democracy, Governance, Development and Arts in Africa

Kenyan Institute for Creative Arts, Nairobi, Kenya
February 15 - 16, 2013

Africans had high hopes following independence. These hopes included expanded space to allow for a wider economic, socio-cultural and political participation. This was not to be the case as political, economic and socio-cultural space was shrunk by the political elite soon after celebrating and enjoying a few years of independence.

Africa has paid a heavy price for this. Political, economic and socio-cultural institutions are just beginning to mushroom in a few African countries while the space is still limited in others. This explains why democracy, governance and development have been key topics and challenges for debate and discussion in Africa. While this is the case, there has been a tendency to ignore the role and place of arts in the whole debate of democracy, governance and development in Africa.

African governments and political elites (including dictators) have treated art and artists with caution. The late president of Libya, Gaddafi, was only comfortable with musicians who promoted traditional music. Musicians and cartoonists in Kenya were censured by the Kenyatta and Moi regimes. Some of them had to flee into exile for fear of becoming political detainees/prisoners. Musicians in South Africa played a key role in fighting the apartheid regime through music. While music can play a democratizing role, those who are not ready to embrace democracy and good governance have limited space for musicians and other artists.

Artists have also seized opportunities to benefit from undemocratic and bad governments by producing art that praises incumbent leadership. It is in view of this that the Kenyan Institute for Creative Arts is planning to hold a conference to debate, discuss and publish on the key topic of "Democracy, Governance, Development and Arts in Africa." There are 30 chances for paper presenters. Apart from paper presenters, the conference invites students of creative arts as well as artists from Africa and beyond. Those interested in presenting papers are requested to send their abstracts of not more than 500 words and CVs to reach the organizers before **November 15, 2012**. Questions, suggestions, abstracts and CVs should be sent by email to conference coordinator Evelyn Makana at wemakana@gmail.com.

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/tshop/ 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 your payment can easily be correlated 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.

Contributions are invited for the 2013 Winter Issue of ***Africa Update***. Contributors must address Mali's past, present and future within the context of the current challenges facing this great African nation that has contributed so much culturally and intellectually to enrich our world.

Submissions should be sent to the Guest Editor, Abdul Salau, at salau234@gmail.com

Deadline for submission: **December 1, 2012**

Length of submission: 8 to 15 pages (double spaced)

Style: Chicago

Africa Update is a peer-reviewed e-publication. Check this link to see the archive:

www.ccsu.edu/afstudy/archive.html

Prof. Gloria Emeagwali, Chief Editor, *Africa Update*
Professor of History and African Studies, Department of History, Central Connecticut State University

Abdul Salau, PhD (Temple)

Lecturer, Kwara State University, Malete
Department of Global Studies and Social Sciences
Ilorin, Kwara State, Nigeria

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 explore 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**.

8th Annual Battleground States Conference: Crossing Boundaries, Revealing Connections: Experiments in Interdisciplinary Studies

Bowling Green State University, Bowling Green, Ohio
February 22 - 24, 2013

www.battlegroundstates.org

Culture is mercurial and fluid. Thus research must create, but also dispute yet engage, a transformational and reflective understanding of our subjects. The examination of knowledge and epistemologies from varying perspectives

reveals the interconnections of vastly varying subjects. But to find these connections we first need to explore and experiment.

This year's Battleground States Conferences invites participants to facilitate creative, experimental, and exploratory standpoints that expand their own area of knowledge from unique and multifarious perspectives. In the nature of Interdisciplinary Studies, we seek to cross and analyze intellectual boundaries from multiple perspectives and synthesize diverging epistemologies. We encourage participants to take risks and embrace the possibilities.

Topics of interest include the following, but we also welcome innovative and thoughtful presentations that this list does not encapsulate:

- Experimental pedagogical method
- Performance as presentation
- Interdisciplinary and social histories as lenses to the past and a maps to the present
- Art, music, and documentary as scholarship
- Holistic Science
- Examinations of the barriers and/or facilitators in Interdisciplinary Studies
- Studies in team researching, presenting, performing, or teaching
- Complicating interdisciplinary research methods
- Social media as teaching models/presentation tactics
- Cultural theory in conjunction with social activism
- The intersection of science and religion
- Nuances of Cultural Studies
- Pushing the boundaries of academia and publishing
- Media modalities, technologies, and informational frameworks
- Rethinking educational administrations
- Economic geographies and industrial expansion
- Integrating and connecting the knowledges of: American Studies, Popular Culture, Film/Cinema Studies, Race Studies, Ethnic Studies, Women's Studies, Gender and Sexuality Studies, Environmental Policy and Planning, Social Media Studies, Political Science, Literature, Graphic Arts, Musicology, Labor Studies, Activism, Educational Reform, Legal and Justice Studies, etc.

We also encourage participants to present on topics and areas of research they have yet to fully develop or have always desired to present. More so we endorse unconventional forms of presentation that move beyond the standard paper reading (although paper presentations will be accepted). This conference will open dialogues and modes of thinking that truly traverse and test the boundaries of intellectual work. The purpose of this conference is to develop new knowledge and to do so, we ask scholars to embrace epistemological innovation.

Abstracts of 300 words should be sent to battlegroundstates@gmail.com and must be submitted no later than **January 8, 2013**. Submissions should include media equipment requests and any special presentation

requests. Panel, performance, and artistic display proposals are welcome and should include a 300-word abstract and contact information for all participants.

Inquiries should be directed to Elisabeth Woronzoff, Culture Club President, eworonz@bgsu.edu

Themed “Monstrous Spaces/Space of Monstrosity,” Volume 3, Number 1 of the journal *Monsters and the Monstrous* is concentrating on spaces that are considered monstrous or are themselves capable of producing monstrosity. These spaces can be actual or authored, real or imaginary. Spaces of violence and murder, social taboo, ideological excess and human depravity from the past, present or future. Equally spaces natural or supernatural, earth bound or star bound that produce, spawn or inevitably return to monstrosity in all its many human, cultural and temporal forms.

The Editors welcome contributions to the Journal in the form of articles, reviews, reports, art and/or visual pieces and other forms of submission on the following or related themes:

- Monstrous Ideological Spaces: Society, politics, difference, gender, colonial, post colonial, disabilities
- Monstrous Landscapes of Conflict: Genocide, battle zones, imprisonment, execution, torture
- Monstrous Environments: Biological experimentation, nuclear fallout, GM crops
- Monstrous Temporalities: Other dimensions, spirit worlds, mythical places
- Monstrous Cosmographies: Outer space, alien worlds, terra incognita, space craft, parallel universes
- Monstrous Religious Spaces: Hell, Hades, Purgatory, Heaven, Nirvana, Valhalla, Samsara, Paradise

Submissions for this issue are required by Friday, **March 8, 2013**, at the latest. Contributions to the Journal should be original and not under consideration for other publications at the same time as they are under consideration for *Monsters and the Monstrous*. Submissions are to be made electronically wherever possible using either Microsoft® Word or .rtf format.

Contributions are also invited for future issues of the journal which will include: “Monstrous Beauty / The Beauty of Monstrosity.” The Journal also invites submission to their special features on Non-English Language Book Reviews. Please mark entries for these topics with their respective headings.

All accepted articles, artworks and prose pieces will receive a free electronic version of the Journal.

Length Requirements:

Articles: 5,000 – 7,000 words

Reflections, reports and responses: 1,000 – 3,000 words

Book reviews: 500 – 4,000 words

Other forms of contributions such as artworks, photographs, poetry, prose and short stories are welcome. In the case of visual work and images, the Journal asks that all copyrights to publication are either obtained or owned by the author/artist.

Submission Information:

Send submissions via e-mail using the following subject line: “Journal: Contribution Type (article/review/...): Author Surname.” Send to: monstersjournal@inter-disciplinary.net Submissions will be acknowledged within 48 hours of receipt.

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

Volume 1, No. 1 of JADAH is now available online and will soon be mailed out to subscribers. Vol. 1, No. 2 is in the pipeline to the compositor and printer. JADAH provides a rigorous, peer-reviewed forum with a very prompt publication schedule. Please consider submitting an article manuscript and also encourage your colleagues and students to do so.

Submitting a manuscript to JADAH:

All manuscripts should be submitted electronically in MS Word format for the manuscript text and accompanying illustrations should be embedded in the manuscript in low-resolution format. Illustrations should also be provided in separate .tif format digital files in higher resolution of at least 300 dpi. On the cover page of the manuscript, please include the title, your name, your affiliation, postal address, telephone number, and email address, and a one-paragraph abstract of no more than 200 words, followed by 4 keyword terms for potential use by indexing services. At the end of the manuscript, provide a biographical note of not more than 50 words about each author.

Submissions should be sent to Christopher Fennell at cfennell@illinois.edu. An author should contact Dr. Fennell if unable to submit an electronic version of the manuscript.

More information about the journal, subscriptions, and the full submission guidelines can be found at:

lcoastpress.com/journal.php?id=15

Islamic Africa covers the field of Islam in Africa broadly understood to include the social sciences and humanities. The Journal considers submissions that focus on African Muslims in broader global contexts as well as research dealing with Muslim societies on the Continent itself. The Journal seeks to promote scholarly interaction among Africa-based scholars and those located institutionally outside the Continent. The first issue appeared in Spring 2010.

Islamic Africa invites scholars to submit essays, or short pieces, notices, and reports on research in progress to be considered for publication. Such submissions should make original contributions to knowledge. The material must not have been previously published or be currently under review elsewhere.

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Visit the website at islamicafricajournal.org

Ukukhanya: African Journal of Multidisciplinary Thought is a peer reviewed journal dedicated to theoretical ideas and empirical research from every aspect of life, and across disciplines, fields and subjects relating to Africa.

The Journal seeks article, book review, and essay submissions on any issue relating to Africa and the African Diaspora for its maiden edition. All manuscripts submitted to the Journal will be reviewed by seasoned academics. Notification will be sent to authors whose papers have been accepted for publication. References should be in APA or the Harvard format. All manuscripts should be submitted to the Editor: ukukhanya.cas@gmail.com



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 this exhibition of acquisitions of the past decade at the Smithsonian'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 opportuni-

ties 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.

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. In this exhibition, 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.

African Cosmos/Stellar Arts

National Museum of African Art, Smithsonian Institution, Washington, D.C.
June 19, 2012 - 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, both traditional and contemporary. 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 observations 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.

Sanaa ya Makaratasi ~ African Paper Art: Process, Substance and Environment

Nairobi National Museum, Kenya

August 2 - October 31, 2012

www.museums.or.ke/content/blogcategory/11/17/

Curated by Lydia Gatundu Galavu, Edward Mwaura Ndekere and Kristina Dziedzic Wright, this exhibition of paper-based art features work by 37 artists from 12 African countries. Plans are in the works for the exhibition to travel to other locations in Africa (beginning with Kampala, Uganda) and, eventually, to museums overseas.

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."



Unknown photographer, Elizabeth and Jan van der Merwe, Johannesburg, ca. 1900s, from Santu Mofokeng's "The Black Photo Album / Look at Me," 1997. Courtesy of The Walther Collection.

Archival Encounters

The Walther Collection Project Space, New York

September 13 - November 17, 2012

walthercollection.com/#/main@home_main

The opening exhibition of the four-part cycle titled "Distance and Desire: Encounters with the African Archive," *Archival Encounters* will be a dual presentation of Alfred Martin Duggan-Cronin's "The Bantu Tribes of South Africa" and Santu Mofokeng's "The Black Photo Album / Look at Me: 1890-1950." Produced in the 1920s, Duggan-Cronin's eleven-volume photographic series purports to document the disappearing lifestyles and habits of the indigenous peoples of South Africa. In response to such romanticized ethnographic imagery, Santu Mofokeng created, in "The Black Photo Album / Look at Me" (1997), a conceptual slide-show of family and studio portraits showing urban

black South Africans in the standard poses of Victorian and Edwardian-era middle-class subjects.

A symposium that will explore issues raised by the Walther Collection's archive of African photography will be at New York University on November 10, 2012. [For more information, please see pages 10-11 of the "Conferences & Symposia" section of this Newsletter.]

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.

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—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.

Ibrahim El-Salahi: A Visionary Modernist
Katara Arts Center, Qatar
October 4 - November 27, 2012
www.kataraartcenter.com/

Organized by the Museum for African Art, *Ibrahim El-Salahi: A Visionary Modernist* is the first museum retrospective of Ibrahim El-Salahi, whose powerful paintings reflect a life of struggle, migration, contemplation, and prayer. Revered throughout Africa and the Middle East, El-Salahi has inspired generations of artists with his meditative approach to imagery.

El-Salahi's body of work is not bound within one style nor is it constrained by the early parameters of Sudanese aes-

thetic practices. His paintings combine a critical understanding of Western art principles with references to Sudanese and Islamic art forms; his trademark linear style remains a preeminent unifying device expressing the intuitive merging of Islamic spirituality with critical social consciousness.

El-Salahi pioneered the Khartoum School style of painting described by the artist as "the abstract symbolic representational potential of the Arabic letter, realized by distinct Sudanese handwriting and decorated by African ornamentations." This approach of reconciling Modernism with Arab-African heritage illustrates African Modernism independent of Western inspiration.

A Visionary Modernist begins by featuring an important Khartoum School painting, entitled *A Vision of the Tomb* (1965), from the Museum for African Art's collection. Also shown in the opening section are examples of El-Salahi's early work produced when he was a student at the Slade School (at the University College of London). The exhibition continues with paintings and drawings from the early 1960s through the mid-1970s made during the artist's return to Sudan, his travels in New York, and his time spent working in London before living again in Sudan as the country's Undersecretary for the Ministry of Culture from 1973-1976. Pieces conceived while the artist lived in exile in Qatar in the mid-1970s through his paintings from the 1980s and 1990s are seen in the exhibition's third section.

Works from the turn of the twenty-first century through the present, made during the artist's relocation to Oxford, England, are featured in the final section, including El-Salahi's ongoing Tree Series inspired by the special Haraz tree that grows along the banks of the Nile. A stunning three-panel painting, *One Day I Happened to See a Ruler*, commissioned by the Museum for African Art and produced in New York while El-Salahi was artist-in-residence at Cornell University in 2008, is one of the exhibition's highlights. The eloquent Tree Series paintings and vibrant new commission offer a contemplative finale to the retrospective of this influential artist's career.

This exhibition is guest curated by Salah M. Hassan, Professor and Director of the Africana Studies and Research Center and Professor of African and African Diaspora Art History and Visual Culture at Cornell University.

An illustrated catalogue accompanies the exhibition, edited by Salah Hassan with contributions by Sarah Adams, Ibrahim El-Salahi, Salah Hassan, Hassan Musa, and Chika Okeke.

Desert Jewels: North African Photography from the Xavier Guerrand-Hermès Collection

Museum of the African Diaspora, San Francisco
October 5, 2012 - January 21, 2013
www.moadsf.org/

An exhibition of spectacular jewelry and historic photographs from the North African nations of Algeria, Libya, Morocco, Egypt, and Tunisia opens to the public on Friday, October 5, 2012, at the Museum of the African Diaspora. *Desert Jewels: North African Jewelry and Photography from the Xavier Guerrand-Hermès Collection* presents approximately 80 pieces of stunning North African jewelry and 27 late 19th- and early 20th-century photographs by some of the period's most prominent photographers. *Desert Jewels* is organized by the Museum for African Art, New York.

Collected over three decades by Xavier Guerrand-Hermès, the works in *Desert Jewels* illuminate the diversity and beauty of traditional North African jewelry design. North African jewelry came to the attention of Western collectors in the 19th century, the period when archaeological monuments in North Africa were being explored, visited, and, in some cases, pillaged. Ornate necklaces, bracelets, rings, and earrings show the inventive compositions and dazzling creations of North African jewelry designers and silver workers. Crafted from combinations of silver, coral, amber, coins, and semi-precious stones, the exquisite collection includes wedding necklaces, hair ornaments, bracelets, earrings, and fibula used to keep veils in place. The jewelry featured in *Desert Jewels* shows the common threads that run through North African societies, and also local variations in materials and motifs. The Xavier Guerrand-Hermès collection, a portion of which has been given to the Museum for African Art in New York, is extraordinary for its breadth and quality.

The most important photographers of the day, including the Scotsman George Washington Wilson, the Neurdine brothers from France, and the Turkish photographer Pascal Sabah, visited the region and photographed landscapes, architecture, markets, and people adorned in their jewels. Many of the images were used in postcards, while others remained hidden in little known collections.

An illustrated catalogue accompanies the exhibition with contributions by Kristyne Loughran and Cynthia Becker.

Ethiopian Art from the Donated Nina Seferović Collection

The Museum of African Art: The Veda and Dr Zdravko Pechar Collection, Belgrade, Serbia
Opens October 25, 2012
www.museumofafricanart.org/en.html

This exhibition is based on the private collection of 210 artifacts from Ethiopia, which have been donated to the MAA in Belgrade by the Seferović family. As is often the

case with regards to private collections in Serbia and other former Yugoslav countries, they date to the period of the Non-Aligned Movement—a time of dynamic international activity with newly formed African states. This is also the case with the Seferović collection, which was systematically acquired by the prematurely deceased Serbian ethnologist, anthropologist and museologist Nina Seferović (1947-1991), during her father's post as Ambassador of the SFRY in Ethiopia, with accreditation in Yemen and Djibouti in the mid-1980s (1983-6).



Unknown artist, *At the Traditional "Injera" table*, mid 1980s, tempera on parchment, 21x17 cm. The Museum of African Art, Belgrade. Gift of the Seferović Family. Inv. no. 1712

The exhibition will display a selection of objects from the heterogeneous collection containing Christian crosses and icons, paintings, jewelry, ceramics including Beat Israel figurines and Ethiopian pottery, decorative textiles, wooden combs, etc. It will be accompanied by a catalogue covering different object-based themes, i.e. essays written by MAA curators. These include: "At the Crossroads of Ethiopian Routes" by Dragan Mišković, "The Seferović Paintings Collection: Representing Ethiopian Contemporary Art in a Traditional Style" by Nataša Njegovanović Ristić, "Ceramic Figurines of the Beta Israel" by Emilia Epštajn and "The Art of Metalworking: Ethiopian Crosses and Jewellery from the Nina Seferović Collection" by Aleksandra Prodanović Bojović. The catalogue will also be complemented with the reprinted text by Nina Seferović titled "The Continuity of Ethiopian Traditional Painting from Past to Present" (first published in 1989) and a foreword on behalf of the benefactors written by Nina's sister, Nada Seferović.

African Art, New York, and the Avant-Garde

The Metropolitan Museum of Art (Gallery 359), New York
November 27, 2012 - April 14, 2013
www.metmuseum.org/

This exhibition will highlight the specific African artifacts acquired by the New York avant-garde and its most influential patrons during the 1910s and 1920s. Reflecting on the dynamism of New York's art scene during the years that followed the 1913 Armory Show, the exhibition will bring together African works from the collections of many

key individuals of the period such as Alfred Stieglitz, Marius de Zayas, John Quinn, Louise and Walter Arensberg, Alain LeRoy Locke, and Eugene and Agnes Meyer.

Featuring the Metropolitan's own holdings as well as loans from public and private collections, the exhibition will include some forty wood sculptures from West and Central Africa presented alongside photographs, sculptures, and paintings by Alfred Stieglitz, Charles Sheeler, Pablo Picasso, Francis Picabia, Diego Rivera, and Constantin Brancusi. Together, these works of art from Africa and the Western avant-garde will evoke the original context in which they were first experienced simultaneously almost a century ago.

An iconic 1914 photograph taken at Alfred Stieglitz's influential gallery, "291" [shown below], will be one of many contextual documents punctuating the installation. The photograph immortalizes the first exhibition ever dedicated entirely to displaying African objects as works of art. Several sculptures featured in that exhibition will be reunited in *African Art, New York, and the Avant-Garde*.



Alfred Stieglitz (American, 1864–1946). Detail of a page in *Camera Work*, No. 48, October 1916. Printed book with photogravure illustrations. The Metropolitan Museum of Art, New York, Alfred Stieglitz Collection, by exchange, 1953 (53.701.49)

Reconfiguring the African Archive

The Walther Collection Project Space, New York
November 30, 2012 - March 9, 2013
walthercollection.com/#/main@home_main

The second exhibition of the four-part series titled "Distance and Desire: Encounters with the African Archive," *Reconfiguring the African Archive* will showcase selected contemporary African and African American artists who engage critically with the ethnographic archive by parodying, replaying, exposing and dialoguing with its pictorial tropes and traditions. This exhibition will include recent work by Sammy Baloji, Candice Breitz, Samuel Fosso, Pieter Hugo, Zanele Muholi, Sabelo Mlangeni, Zwelethu Mthethwa, Andrew Putter, Berni Searle and Carrie Mae Weems.

Mankala: The Game of Thought

The Museum of African Art: The Veda and Dr Zdravko Pechar Collection, Belgrade, Serbia
Opens December 28, 2012
www.museumofafricanart.org/en.html

This is the third in a series of exhibitions based on the private collection of Belgian collector Guibert Hairson. The *Mankala* exhibition and catalogue are conceptualised by Ivana Vojt, art historian and MAA Associate Curator. The exhibit is a multidimensional presentation of the game that interprets its philosophy, social aspects, board styles and rules of play, and will include additionally filmed video materials containing interviews with international and local museum curators and *mankala* players, African nationals and local experts. The exhibition and adjoining catalogue will primarily cover artifacts from the Hairson collection that consists of 27 *mankala* wooden boards from the Democratic Republic of the Congo, Tanzania and Mali, as well as Hairson's documentary field photographs. The exhibition will also include examples from the founding MAA collection, which has *mankala* boards from Ghana and Côte d'Ivoire. Of particular interest, and to be exhibited for the first time, are two large stone *mankala* board-tables which were unearthed during archaeological research in the Lower Town of the Belgrade Fortress in 2006. The two "Belgrade *mankalas*" will be exhibited due to the MAA's collaboration with the Archaeological Institute Belgrade.

Gravity and Grace: Monumental Works by El Anatsui

Brooklyn Museum, New York
February 8 - August 4, 2013
www.brooklynmuseum.org/

The first solo exhibition in a New York museum by the artist El Anatsui will be presented at the Brooklyn Museum from February 8 - August 4, 2013. *Gravity and Grace: Monumental Works by El Anatsui* will feature over 30 primarily large-scale works in metal and wood that transform appropriated objects into site-specific sculptures.

Anatsui converts found materials into a new type of media that lies between the bounds of sculpture and painting. In so doing, he combines aesthetic traditions from his birth country Ghana, his home in Nsukka, Nigeria, and the global history of abstraction. His works can take on radically new shapes with each installation. Anatsui gives curators and designers the opportunity to install his art in ways that make use of their particular exhibition space, highlighting the intricacy of each piece.

Included in the exhibition are twelve recent monumental wall and floor sculptures, including *Gli (Wall)*, 2010, and *Earth's Skin*, 2009, which are widely considered to represent the apex of Anatsui's career. The metal wall works, created with bottle caps from a distillery in Nsukka, are laboriously pieced together to form monumental hangings that reveal a shimmering and enticing array of colors, forms, and textures. Anatsui is captivated by the history of

use that such materials, whose travels reflect the artist's own nomadic background, retain. In response to a long history of innovations in abstraction, performance, and cross-cultural exchange in both African and Western art history, the artist has created forms that are radically new. *Gravity and Grace* explores the many historical connections between Africa, Europe, and the Americas in a wholly new, African medium.

The exhibition also includes wall reliefs of interchangeable wooden pieces, such as *Amewo (People)*, 1998/2010, which reference the artist's earlier work in wood and bear compositional relationships to the large metal pieces. Anatsui's alchemical transformation of discarded materials raises pressing issues of global consumerism and highlights the blurring of geographic identities.



The Poetics and Politics of the African Archive

The Walther Collection Project Space, New York
March 22, 2013 - May 18, 2013

walthercollection.com/#/main@home_main

The third exhibition of the four-part series titled "Distance and Desire: Encounters with the African Archive," *The Poetics and Politics of the African Archive* will reveal the depth and complexity of this archive. Showing exclusively works produced from the mid-19th to the early-20th centuries, it will combine books, albums, postcards and cartes de visite with individual vintage prints, all depicting Africans through the filters of European cameras and mentalities. This presentation will make visible both the ideological frameworks of figuration that prevailed during the colonial period and the extraordinary skill that photographers showed in producing exquisitely executed images.

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.

It is 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.

Distance and Desire: Encounters with the African Archive

The Walther Collection's museum campus, Neu-Ulm, Germany

June 8, 2013 – May 18, 2014

walthercollection.com/#/main@home_main

The eponymous culmination of the four-part series titled "Distance and Desire: Encounters with the African Archive" will be an expanded presentation at The Walther Collection's museum campus in Neu-Ulm, Germany. For the first time the exhibition will be shown in its entirety, complete with additional contemporary works that will further expand the dialogues and juxtapositions already staged in New York. The Green House will host *The Poetics and Politics of the African Archive*, the Black House will present *Archival Encounters* and the White Box will show *Reconfiguring the African Archive*.

The exhibition program will be accompanied by the publication of a major scholarly catalogue, *Distance and Desire: Encounters with the African Archive*. Coinciding with the opening of *The Poetics and Politics of the African Archive* in New York in March 2013, this catalogue (co-published with Steidl) will include all the visual material presented in the exhibitions as well as new research generated by the symposium's debate and discussion.



Spatial Literacy: Contemporary Asante Women's Perceptive Place-making

Epifania Akosua Amoo-Adare

Series: Gender and Cultural Studies in Africa and the Diaspora

Palgrave/ Macmillan (February 5, 2013)

ISBN: 9781137281067, 208pp

The Gender and Cultural Studies in Africa and the Diaspora book series spotlights the experiences of Africans on the Continent and in its multiple and multilayered Diasporas. Its objective is to make available publications that focus on people of African descent wherever they are located, targeting innovative research that derives questions, concepts, and theories from historical and contemporary experiences. The broad scope of the series includes gender scholarship as well as studies that engage with culture in all its complexities. From a variety of disciplinary, interdisciplinary, and transdisciplinary orientations, these studies engage current debates, address urgent questions, and open up new perspectives in African knowledge production.

The first book in the series, *Spatial Literacy: Contemporary Asante Women's Place-making*, is forthcoming. *Spatial Literacy* makes the case for an urgent praxis of critical spatial literacy for African women. It provides a critical analysis of how Asante women negotiate and understand the politics of contemporary space in Accra and beyond and the effect it has on their lives, demonstrating how they critically "read that world." Additionally, the book provides insight into Asante women's perspectives on their urban living conditions, their sense of place in Ghana's capital and the world at large, and how they make sense of these contemporary spaces, which are the result of transnational economic and cultural flows. In other words, the author discusses and recounts experiences surrounding her development and execution of a renegade African-feminist architecture project that reveals Asante women's critical literacy of contemporary space in terms of what they describe as its significant socio-spatial effects of *akwantu*, *anibuei*, *ne sikasem*: that is, travel, "civilization," and economics.

African Art

Ezio Bassani

Skira (September 25, 2012)

ISBN: 9788857208695, 380pp

This illustrated study of African traditional figurative arts reflects the Continent's rich artistic and cultural heritage. We often know the Western life of African art, such as the names of collectors and owners, but we almost always ignore the circumstances of their creation, the formal innovations introduced by the creators of the works and even of the maker's existence. The marvellous achievements of

African artists over thousands of years are revealed in this book. Sculpture is the chief means through which African artists expressed themselves. The human figure, evocative of real or symbolic key people in the community or entities facilitating contact with the supernatural, is the almost exclusive subject of their creations. This vast world of African sculpture is the result of an evolutionary process based on a rich history and diversity deriving from contacts, migrations, wars and alliances. During the last century, the African continent has experienced radical transformations in the field of social and political organization, economy and religion. Inevitably, new expressive forms are being established hand in hand with the globalization process and the creation of works for the art market, which retain less and less ties with those of the past.

The Black Jews of Africa: History, Religion, Identity

Edith Bruder

Oxford University Press (July 9, 2012)

ISBN: 9780199934553, 298pp

A variety of different ethnic groups proclaim that they are returning to long-forgotten Jewish roots, and African clans trace their lineage to the Lost Tribes of Israel. Africans have encountered Jewish myths and traditions in multiple forms and various ways. The context and circumstances of these encounters have gradually led, within some African societies, to the elaboration of a new Jewish identity connected with that of the Diaspora. This book presents, one by one, the different groups of Black Jews in western, central, eastern, and southern Africa and the ways in which they have used and imagined their oral history and traditional customs to construct a distinct Jewish identity. It explores the ways in which Africans have interacted with the ancient mythological sub-strata of both western and African ideas of Judaism. It particularly seeks to identify and to assess colonial influences and their internalization by African societies in the shaping of new African religious identities.

Race and Empire: Eugenics in Colonial Kenya

Chloe Campbell

Manchester University Press (paperback: August 21, 2012)

ISBN: 9780719071614, 224pp

The story of a short-lived but vehement eugenics movement emerged among a group of Europeans in Kenya in the 1930s, unleashing a set of writings on racial differences in intelligence more extreme than that emanating from any other British colony in the twentieth century. The Kenyan eugenics movement of the 1930s adapted British ideas to the colonial environment. In all its extremity, Kenyan eugenics was not simply a bizarre and embarrassing colonial mutation, as it was later dismissed, but a logical extension of British eugenics in a colonial context. By tracing the history of eugenic thought in Kenya, the book shows how the movement took on a distinctive colo-

nial character, driven by settler political preoccupations and reacting to increasingly outspoken African demands for better, and more independent, education.

Geschichte und Identität: “Black Box / Chambre noire” von William Kentridge

Coumans, Sandra T. J.

Berlin: RegioSpectra Verlag (2012)

Main text in German, 4 interviews in English (with William Kentridge, Philip Miller, Clive Kellner, and Jane Taylor)

In 2005 William Kentridge's commission for the Deutsche Guggenheim, called *Black Box / Chambre noire*, was on view. The complex, multimedia and multiperspective work addresses—simultaneously in aesthetic and political ways—the German colonial history of former South West Africa, now Namibia, and focuses in particular on the massacre of the Herero people. The exhibition was much acclaimed on national and international levels, and today the work carries important significance in the oeuvre of the artist.

The present study traces the process of production and reception that underlies *Black Box*, and its goal is to distinguish the work's extraordinary way of negotiating history. Exactly because with Kentridge things cannot be forced into a definite explanatory model, the book shows how art becomes the means of constituting identity through memory.

End of Arrogance: Africa and the West, Understanding Their Differences

Helmut Danner

East African Educational Publishers (August 4, 2012)

ISBN: 9789966258380, 178 pp

What determines African social structure? What does this mean for ethical orientation? Can African spirituality be considered “metaphysical”? Conversely, what are the foundations of the West that determine society, religion, politics and science? What do the mental and cultural differences mean for the relationship between Africa and the West? What impact do they specifically have on development cooperation? These are some of the questions Danner attempts to grapple with in this book.

Ibrahim El-Salahi: A Visionary Modernist

Salah M. Hassan, ed.

Museum for African Art, New York (2012), 193 pp

Hardcover ISBN: 978-0-945802-58-7, LCCN: 2012936632

Ibrahim El-Salahi: A Visionary Modernist, published as a companion to a traveling retrospective by the same name, chronicles the evolution of Sudanese artist Ibrahim El-Salahi's work over more than fifty years of sustained artistic productivity and intellectual engagement. El-Salahi's accomplishments offer profound possibilities for under-

standing African modernism in the context of modernity as a universal idea, one in which African art history is part and parcel of a global art history.

In his paintings, drawings, and illustrations, El-Salahi engages with an array of traditional African, Arab, and Islamic visual sources as well as European art movements. His unique style transcends geographic and cultural boundaries and has inspired artists in Sudan and elsewhere in Africa for generations. This richly illustrated publication traces a personal journey that originates in Sudan and leads to the artist's international schooling, his detention as a political prisoner in his home country, his self-imposed exile in Qatar, and his current life in the United Kingdom.

The essays in *A Visionary Modernist* reconstruct the remarkable journey of El-Salahi, and, through a critical look at his artistic contributions, expand the narrative of modernism in the visual arts from comparative and international perspectives. Edited, and featuring a historical overview, by Salah M. Hassan, the book includes essays and interviews by well-known art historians and critics Sarah Adams, Ulli Beier, Iftikhar Dadi, Hassan Musa, and Chika Okeke-Agulu, as well as special texts by El-Salahi himself.

Gender and Plantation Labour in Africa: The Story of Tea Pluckers' Struggles in Cameroon

Piet Konings

Langaa RPCIG (July 30, 2012)

ISBN: 9789956727308, 306pp

This book explores the relationship between plantation labour and gender in Africa. Such a study is the more opportune because most of the existing works on plantation labour in Africa seem to have either under-studied or even ignored the changing conceptions of gender on the Continent in recent times. One of the book's major concerns is to demonstrate that the introduction of plantation labour during colonial rule in Africa has had significant consequences for gender roles and relations within and beyond the capitalist labour process.

The Jumbies' Playing Ground: Old World Influences on Afro-Creole Masquerades in the Eastern Caribbean

Robert Wyndham Nicholls

University Press of Mississippi (November 1, 2012)

ISBN: 1617036110, 304 pp

Ebook: 978-1-61703-612-5

During the masquerades common during carnival time, jumbies (ghosts or ancestral spirits) are set free to roam the streets of Caribbean nations, turning the world topsy-turvy. Modern carnivals, which evolved from earlier ritual celebrations featuring disguised performers, are important cultural and economic events throughout the Caribbean and are a direct link to a multilayered history.

This work, which includes a Foreward by John Nunley, explores the evolutionary connections in function, garb, and behavior between Afro-Creole masquerades and precursors from West Africa, the British Isles, and Western Europe. Robert Wyndham Nicholls utilizes a concept of play derived from Africa to describe a range of lighthearted and ritualistic activities. Along with Old World seeds, he studies the evolution of Afro-Creole prototypes that emerged in the Eastern Caribbean—bush masquerades, stilt dancers, animal disguises, she-males, female masquerades, and carnival clowns.

Masquerades enact social, political, and spiritual roles within recurring festivals, initiations, wakes, skimming-toss, and weddings. The author explores performance in terms of abstraction in costume-disguise and the aesthetics of music, songs, drum rhythms, dance, and licentiousness. He reveals masquerade as transformative agent, ancestral endorser, behavior manager, information educator, and luck conferrer.

Robert Wyndham Nicholls (St. Thomas, Virgin Islands) is a professor in the College of Liberal Arts and Social Sciences of the University of the Virgin Islands. He is the author of numerous articles in journals such as *African Arts*, *The Black Perspective in Music, Dance, Folklore, Folklore Forum*, and *International Journal of African Dance*.

Playful Blasphemies. Postproverbials as Archetypes of Modernity in Yorùbá Culture

Aderemi Raji-Oyelade

LuKA - Literaturen und Kunst Afrikas/Literatures and Arts of Africa, vol. 3 (paperback, 2012)

ISBN 978-3-86821-380-5, 168pp

This book is a discourse in transformative paremiology, that is the critique of the ascendancy of new sets of contemporary proverbs of (post)modernist temper in African culture. Using the Yoruba as African example, it highlights the essential blasphemous and deconstructive nature of the transformed proverb, otherwise named as postproverbials, in comparison with the relatively fixed form of the traditional proverb. Author Raji-Oyelade brings inventive theorizing and original analysis to the understanding of the radical proverb text. This is a provocative and painstaking work in African studies and popular culture.

The Return of Cultural and Historical Treasures: the Case of the Netherlands

Jos van Beurden

KIT Publishers (2012)

ISBN: 9789460221842

The return of cultural and historical treasures touches on a number of political and cultural issues, and often inspires controversy. As the world is changing, the concept of return is changing as well. The shrinking divisions between a poor South and a rich North, colonizer and colonized,

and source countries and art and antique market countries impact our thinking about return. How do Dutch heritage institutions deal with this new reality, when the return of their objects or collections comes under discussion? That is the central question in this critical book.

In *The Return of Cultural and Historical Treasures: The Case of the Netherlands*, Jos van Beurden researches 34 cases in which the Dutch state and Dutch heritage institutions have been handing over cultural and historical treasures that were acquired in colonial times and more recently. He investigates the dynamics of their return practice and gives his analysis extra depth by including cases in which return has not materialized. That makes *The Return of Cultural and Historical Treasures: The Case of the Netherlands* an indispensable addition to the literature about return by the Netherlands of Nazi-spoliated art and human remains.

Jos van Beurden is a Dutch research journalist who has published extensively on the protection and endangerment of cultural and historical treasures. For the Tropenmuseum he has written *Goden Graven en Grenzen: Over kunstroof uit Afrika, Azië en Latijns Amerika* (KIT Publishers, 2001).

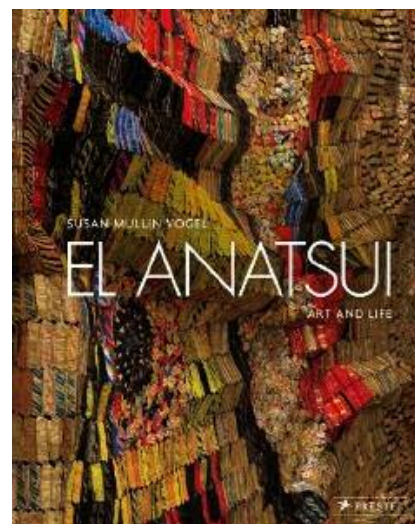
El Anatsui: Art and Life

Susan M. Vogel

Prestel Publishing (2012)

ISBN: 978-3-7913-4650-2, 176pp

This book on the celebrated Ghanaian artist El Anatsui explores, as never before, the full trajectory of his remarkable career. Author Susan M. Vogel offers the most



penetrating study of his work to date, tracing the lifelong exploration of media that led to the shimmering, ethereal tapestries of reclaimed bottle tops for which he is renowned today. Exploring Anatsui's primary themes of loss, chaos, and decay; the intellectual community and the art world in his adopted country of Nigeria; and his inventive studio practice,

Vogel traces the intertwined threads of Anatsui's ideas, life, and art, from his youthful engagement with African traditions to monumental installations of recent years.

The book has eight chapters divided in two parts. "Life," an interpretive biography, describes Anatsui's formative years in Ghana and his participation in the art world of Nigeria followed by three chapters tracing his discovery of metal sheets as an expressive form, his gradual develop-

ment of the medium, and his entrance into the global art world. The second part of the book, "Art" contains three chapters analyzing Anatsui's concepts and practice, the bottle top hangings as an art form, and the evolution of abiding themes in his art.

Monroe, John Warne. "Surface Tensions: Empire, Parisian Modernism, and 'Authenticity' in African Sculpture, 1917-1939." *The American Historical Review* 117.2 (April 2012): 445-475.

Most of Issue 88 of the journal **Africultures**, edited by Erika Nimis and Marian Nur Goni is now available online at www.africultures.com/php/. The theme is "Perspectives africaines en photographie." A print version is also available from L'Harmattan Press.



Media & Internet Resources

Arterial Network is a dynamic network of individuals, organizations, donors, companies and institutions engaged in the African cultural sector. The Network was formed to support the effectiveness and growth of the African arts and culture civil society and to enhance the sustainability of creative industries in Africa.

Arterial Network hit the 40-year mark with the launch of Arterial Network Mauritius. Mauritius now joins Kenya, Uganda, Tanzania, Seychelles, Rwanda and Ethiopia as the 7th country in the East Africa region. Arterial Network currently has an 80% reach in Africa with 40 Arterial Network country chapters launched in the five African Regions, i.e. East, Central, West, North and Southern Africa. To locate your country's chapter, visit: www.arterialnetwork.org/chapters

Baraza, the meeting space for critical self-reflection, is now accepting content that interrogates development phenomena in the Middle East, South Asia, and Africa in their intellectual contexts. Baraza facilitates dialogue between scholars and thinkers across regions and intellectual traditions and seeks to present academic discussions that are responsive to contemporary realities and technological change and that engage a wider public audience in debate.

Originally a project developed by graduate students at Columbia University to contemplate the relationship among the core regions that make up the Global South, Baraza has attracted over 15,000 page views from over 20 countries. That number is expected to grow as Baraza rolls out a number of new initiatives in the coming months.

Prospective contributors can submit blog posts, review articles, features, and visual as well as aural content that explore topics of concern to Baraza's three regions of interest. Preference will be given to content that puts at least two regions in relation to each other or that considers what new information and communication technologies and the digital humanities mean for thinking about the Middle East, South Asia, and Africa. If you are interested in submitting, please send an e-mail with SUBMISSIONS as the subject heading to info@barazaonline.org.

Please visit Baraza's website to check out the blog and to read more about the project: www.barazaonline.org
On Facebook, "Like" Baraza at: www.facebook.com/barazaijtihad

Chika Okeke-Agulu is blogging for *The Huffington Post* on topics related to African and African Diaspora art. His task is to increase discussion about African art in this global forum. A archive of his posts can be found at: www.huffingtonpost.com/chika-okekeagulu

Okeke-Agulu's usual focus will be on topical African and global art-related matters, as well as commentary on books, exhibitions, art works, etc. There is an easy process that allows those interested to get updates about his posts.

Okeke-Agulu will continue his primary blog, *Ofodunka: Art, Life, Politics* (www.chikaokeke-agulu.blogspot.com/), and some (but not all) of the posts will migrate across the two sites.

The Musa Heritage Gallery, shortened to **Mus'Art**, has launched its new website. The site is useful for those interested in African art, researchers, students, and/or those planning to visit Cameroon: www.musartgallery.org



Picture This

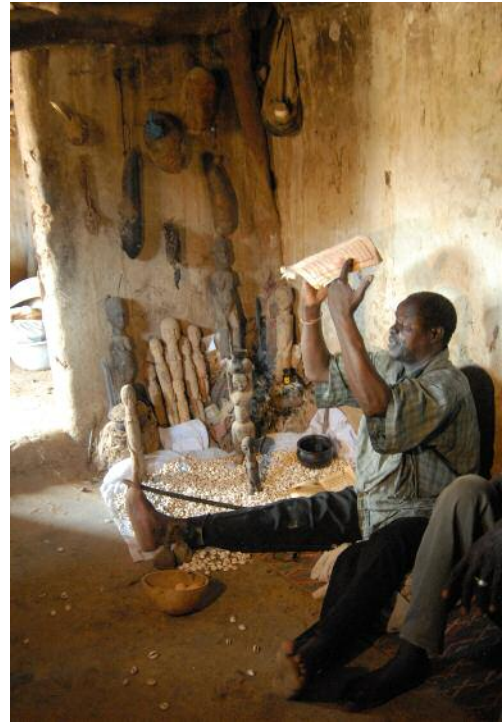
Cory Gundlach a first-year PhD student and teaching assistant in Art History at the University of Iowa, Iowa City, where he is conducting research on Lobi art under the direction of Professor Christopher D. Roy, Elizabeth M. Stanley Faculty Fellow of African Art History. His Master's thesis investigates conservatism and sense of place in Lobi art and culture. He has completed three months of fieldwork in Lobi country over the last two years, with research among twenty-one villages in the southwestern Poni and Noubiel provinces. His research was funded by a Stanley Award for International Research and a fellowship from the Project for Advanced Study of Art and Life in Africa (PASALA).



Hien Ofido and her older sister Binawé are the only two potters working in a small village west of Batié-Sud. When Ofido was pregnant with her daughter she began making pottery under the guidance of her late sister, Hien Koèla, eighteen years ago. In the wet season Ofido is busy cultivating the fields, and in the winter, diviners frequently commission her to make shrine pots; about six or seven per month. Here Ofido delicately finishes the lip with a large fig leaf.



Edgar Kambou is a sculptor, diviner, and owner of three outdoor shrines near Gaoua. Created 23 years ago, his wathil shrine (interior shown above) protects his family. It contains Edgar's own carved wooden *bateba*, anthropomorphic shrine figures used to communicate with a complex range of spirits. This family shrine is located at the end of a spiritual channel that receives messages sent from a *miir* (river) shrine located just outside the family compound. Spirits from the *miir* shrine communicate with others in the *bekur* shrine, which act as intermediaries and guardians of the *wathil* shrine.



Located near Batié-Sud, Da Sansan actively manipulates passages from the Koran in his divinatory practice, explaining that Allah is but one of many gods he frequently calls upon to bestow favor. While *bateba* are prominently displayed within his shrine, they are not physically handled like the text, but are sometimes offered eggs as their 'favorite meal.' Sansan states that the water in the ceramic vessel that he uses to anoint himself and his *bateba* in divination is best if it comes from the sea. The ill without access to modern medicine form the majority of his clients.



Da Lepirté is a diviner and son of the late Gbalankite Nufe. He maintains several shrines established by his father, the most important of which is a *wathil sipoe* or hippopotamus shrine that refers to local migration histories that date to the late 18th century. Italian scholars Giovanna Antongini and Tito Spini first published this shrine in 1981, when the "head" of the shrine was a fraction of its current size. It was created through a mound of stones carried from the Mouhoun River, over 60 miles to the east. The act of carrying the stones over great distances was Gbalankite's way of appropriating colonial labor, in which the French forced the Lobi to carry out the same work to build roads.



Forty-six-year-old Prosper Somé, director of the Poni Museum at Gaoua, was tragically killed due to a motor-bike accident in Gaoua on June 4, 2012. Along with his family, friends, and co-workers from the Museum, I attended his funeral at Bagoane, a Dagara village just east of Dano where Prosper was born. Hundreds of women and dozens of men danced to balafon music and mourned the loss of a great man. Prosper's raised coffin was shaded by red, white, and blue cloth, and a large photo of him was placed beside it. A small arrangement of antelope horns displayed the strength of hunters within his family. I am honored to have known Prosper if only for a short while. He will be greatly missed.



Member News

In July 2012 at the 33rd Congress of the International Committee of the History of Art (CIHA) in Nuremberg, Germany, **Federico Freschi** (Visiting Associate Professor, History of Art, University of the Witwatersrand, Johannesburg) was elected, in his capacity as ex-officio President of South African Visual Arts Historians (SAVAH), as a Vice President on the CIHA Board. This is the first time Africa has been officially represented on the CIHA Board, so Freschi's election bodes well for the future of a more inclusive and global art history. Freschi intends to use his position on the Board to promote the activities of African art historians (and historians of African art!).

Kimberli Gant, a PhD student at the University of Texas at Austin, recently completed a 9-month fellowship, the first Mercer Graduate Curatorial Fellowship, at AMOA-Art-house in Austin. During this time frame, she curated two exhibitions, *De-Luxe*, the latest installment of the ongoing *Collection Selections* series which highlights works from the Museum's permanent collection, and *New Works: April Wood* which features a new installation and photography by the Baltimore-based metalsmith artist. Both exhibitions close on December 2, 2012. During the Fellowship, Gant also selected artists for experimental projects.

Joanna Grabski, Associate Professor and Chair of Art History at Denison University, had the premiere for her 55-minute documentary film, *Market Imaginary*, during the tenth edition of the Dak'Art Biennale. The film premiere and reception were sponsored by the Cultural Affairs Section of the American Embassy, Dakar, as a Dak'Art Offsite on June 8, 2012, at the Maison de la Culture Doua Seck.

Market Imaginary deals with the commercial/social, historical/spatial, and visual/creative imaginaries around Dakar's Colobane Market and its surrounding neighborhood. The film considers the many ways the market is embedded in its neighborhood and the broader imagination of Dakar's residents. This documentary film is composed of an introduction and three chapters. The first chapter considers the speculations involved in market business for both buyers and sellers. The second chapter focuses on the history and development of the market and neighborhood following the displacement of populations during the French colonial era. The third chapter explores the processes of creativity and reinvention by examining how artists use the material resources and visual possibilities offered by the market and city more broadly.

Market Imaginary is based on long-term research about Colobane Market, the surrounding neighborhood, and the city of Dakar. It features interviews with Viyé Diba, Abdoulaye Ndiaye, Ndary Lo, Cheikh Ndiaye, Fally Sene Sow, 2Pac Colobane, Docta, Vieux Cissé, Aminata Diop, El Hadji Ousmane Mbenga, Ndeye Fatou Gueye, and Ousmane Sene. The film was written, directed and produced by Joanna Grabski in collaboration with Christian Faur, Jacques Daniel Ly, Fanta Diamanka, El Hadji Sarr, and Aissata Barry.

The film's trailer is available at the following link:

vimeo.com/40033895

For additional information, please contact Joanna Grabski at grabski@denison.edu

Courtney Micots will be teaching art history at Elon University in North Carolina during the 2012-2013 academic year. Courses include seminar-style global art history surveys, West African art and Carnival in the Black Atlantic. Micots previously taught African art history at the Institute of African Studies, University of Ghana, in Spring 2012.

Andrew Mulenga, from Zambia, was awarded the Arts and Culture Award at this year's CNN MultiChoice African Journalist 2012 Awards ceremony. Mulenga, a freelance reporter for *The Post Newspaper*, Zambia, won for his story "In Mali, The Kora Is No One-Night Stand, It Requires Commitment," which was chosen from among 1,799 entries from 42 nations across the African continent. About the story, a member of the judging panel, former Managing Editor, Magazines, The Standard Group Ltd, Kenya, Zipporah Musau, said: "Focused around the importance of the relationship between people and their musical instruments, the story is well put together, full of colour and interesting to read. It just pulls you into one of the most amazing stories of African culture." About the award, Mulenga said: "I am dreaming! I dedicate this to the artists and creative practitioners: it is they who give me something to write about."

The Awards, which rotate location each year in tribute to their pan-African credentials, were held at a Gala ceremony hosted by CNN and MultiChoice at Auditorium Hall, Government Complex Convention Centre, Lusaka, Zambia, on Saturday, July 21, and broadcast live on ZNBC.

Mulenga began his career as a graphic designer in 1994. In 2003 he was appointed Deputy Editor for the *Education Post*, a youth-oriented weekly pullout aimed at encouraging young readership. He is currently an independent Arts and Culture journalist and administrator, and continues to submit weekly art reviews, critiques and interviews to *The Post* in a column entitled "Mulenga's Hole in the Wall," as well as monthly contributions to the *Bulletin & Record* magazine in Zambia. Since his days as Deputy Editor for the *Education Post*, he has developed a passion for working with young people and is currently helping to organize a nationwide Art & Design competition among schools. He is also a mentor for the Matero Girls High School Art Club.



Mwambu Wanendeya, Vice President and Head of Communications, Ericsson sub Saharan Africa (Pty) Ltd, presented the Arts and Culture Award to Andrew Mulenga at the CNN MultiChoice African Journalist 2012 Awards ceremony.



News & Announcements

ACASA Members Please Note: The **ACASA listserv** is linked to directly to the Secretary/Treasurer's email account, despite the fact that messages come from many of the Board members. For this reason it is important to please respond to the email noted in the email itself, and not simply reply to the email you receive.

The **American Council of Learned Societies (ACLS) African Humanities Program** is proud to announce 51 new Fellowship awards in its fourth year. The 18 Dissertation Fellows and 33 Postdoctoral Fellows represent a broad range of fields in the humanities and come from many different educational institutions throughout Ghana, Nigeria, South Africa, Tanzania, and Uganda. Their applications were evaluated by an international committee of senior scholars from African universities in a rigorous process of peer review. To access the full press release and the lists of Dissertation and Postdoctoral Fellows, please visit www.acls.org/news/8-23-2012/.

You can keep up with all AHP news and announcements by following the program on Facebook at: www.facebook.com/ACLS.AHP

Professor and Mrs. dele and Adejoke Jegede suggest that those who have expressed a desire to help them during their time of loss do so by contributing to the **Ayodele Jegede Scholarship**. With an initial gift from Professor and Mrs. dele and Adejoke Jegede, this scholarship was created at Indiana University in July 2012 to celebrate the life and honor the memory of their beloved son, Ayodele Jegede, who passed away in December 2011 at age 29. When fully funded, this Scholarship will provide support for a freshman, sophomore or junior who is majoring in political science, philosophy, or international studies at Indiana University. The Scholarship will exist *in perpetuity* as a tribute to this remarkable young man.

To make a gift online, visit the Indiana University Foundation website at www.iufoundation.iu.edu and click on the "Give Now" button. In the box provided for an account number, enter "Jegede Scholarship," and then click "Add to Cart."

To make a gift via check, make your check payable to the "Indiana University Foundation," include the notation "Jegede Scholarship," and send to:

Office of Advancement
College of Arts & Sciences
Von Lee Building—2nd Floor
517 East Kirkwood Avenue
Bloomington, IN 47408

The **British International Studies Association (BISA) Africa and International Studies working group** is actively looking to expand its networks and make contact with other researchers. The group was formed in 2007 and aims to provide a forum in which to bring together a diverse range of scholars to discuss and debate substantive issues arising from a study of Africa; the international, theoretical and conceptual debates about the relationship between generalities of the discipline of International Studies and African historically-based specificities; and ideas about the relationship of issues and theory in the pedagogy of International Studies in and of Africa.

BISA is an active and fast-growing network of over 160 scholars and researchers from around the world. Its activities include organizing panels at the British International Studies Association (BISA) and International Studies Association (ISA) annual conferences, as well as seminars, workshops, public lectures and other events. In 2011 the group ran an ESRC-funded seminar series on African Agency in International Politics, hosted by City, Birmingham, Kent and Stellenbosch Universities and Chatham House. On July 19-20, 2012, the group sponsored a workshop entitled "Post-post independence? African Political Thought, Contemporary Protest and the International," hosted by Queen Mary University of London. For more details please see the BISA website:
www.open.ac.uk/socialsciences/bisa-africa/index.shtml

The working group website also contains a list of members and their research interests. New members are requested to email Carl Death at crd@aber.ac.uk with the following information:

Name:

Institution:

Email:

Research (couple of sentences):

New members are also encouraged to join BISA itself: see www.bisa.ac.uk for details. BISA also has a Facebook page: www.facebook.com/#!/groups/297072143675826/ Future calls for papers, announcements of conferences, funding opportunities and other events will be communicated to the working group list by email, so all are welcome to join.

On Friday, May 18, 2012, the Museum for African Art exhibition ***Dynasty and Divinity: Ife Art in Ancient Nigeria*** opened at the National Museum, Lagos, following ceremonies attended by top diplomats, museum staff, and the Ooni of Ife.

The widely acclaimed exhibition includes more than 100 extraordinary brass, terra-cotta, and stone sculptures, ranging in date from the 9th to the 15th centuries, all from the collections of the Nigerian National Commission for Museums and Monuments. *Dynasty and Divinity* reveals the extraordinary creative range of Ife art through a diversity of objects that includes handsome idealized portrait

heads, exquisite miniatures, expressive caricatures of old age, lively animals, and sculptures showing the impressive regalia worn by Ife's kings and queens. Together, these objects illuminate one of the world's greatest art centers and demonstrate not only the technological sophistication of Ife artists, but also the rich aesthetic language they developed in order to convey cultural concerns.

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 to five participants) is small, allowing the leaders to tailor activities to the participants' interests. Extended stays for volunteer work or field study can be facilitated.

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

On April 15, 2011, Sorella Acosta and Salvador Campillo opened **Out of Africa**, the first Contemporary and African Art gallery at the foot of the central Spanish Pyrenees.

Since its opening, Out of Africa has hosted five exhibitions, honoring several emerging African artists while highlighting "traditional" works from the Dogon in Mali, the Senufo and Lobi in Burkina Faso, and the Botchio and Yoruba in Benin.

In summer 2012, the Gallery presented new exhibits and works from Congo and Rwanda and also "internationalized" its website by presenting materials in Spanish, French, and English:
www.galeria-out-of-africa.com/en/home

Peter Probst's book, *Osogbo and the Art of Heritage: Monuments, Deities, and Money* (Indiana University Press, 2011), has won the 2012 Nigerian Studies Association (NSA) Book Award. Probst will be presented the award at the NSA annual meeting in Philadelphia, Pennsylvania, in November. As an affiliate of the African Studies Associate (ASA), NSA meetings are held during the annual conferences of the ASA.

Recently, in the course of starting to wind down, ACASA member Libby Prussin found herself going through literally hundreds and hundreds of **xerox copies of articles and monographs** acquired/accumulated in Africa, Europe and the US in the course of decades of research on various African art-related topics.

Originally intended for the trash bin (after Prussin dutifully recorded relevant info), it occurred to her that these xeroxes might be of research interest to someone, someplace, out there. Possible suggestions, individual or organization-wise, are most welcome. You may contact Prussin via email or snail mail for further details:

Libby Prussin
3 Anders Lane,
Pomona NY 10970
lprussin@aol.com

Gitti Salami left the Kress Foundation Department of Art History at the University of Kansas. She is now an Associate Professor at Pacific Northwest College of Art (PNCA) in Portland, Oregon. PNCA is rapidly expanding, and Salami is thrilled to join this exciting community. She may be reached at gsalam@pnca.edu.

Columbia University professor and literary critic **Gayatri Chakravorty Spivak** has won the Kyoto Prize in Arts and Philosophy. The prize, announced June 22, is Japan's highest private award for global achievement. Spivak was recognized as "a critical theorist and educator speaking for the humanities against intellectual colonialism in relation to the globalized world."

The prize is presented annually in three categories (the others are Advanced Technology and Basic Sciences), fields not traditionally covered by the Nobel Prize. It recognizes outstanding work in these fields and contributions to humanity. The award will be presented on November 10, 2012, in Kyoto, Japan.

Umuavulu Abor in Udi LGA and the people of Enugu State, Nigeria, are preparing for the celebration of two important traditional events: the Igodo Festival and the crowning of their Igwe-elect Chief (Dr.) C.C. Njeze-Odalije Abor. **Igodo Festival** is a biennial cultural festival. Normally, its rites and rituals are performed during the mid month of the year by Odo adherents while the grand finale is often in the last weekend of October of the Igodo festival year. The spectacular occasion offers sons, daughters and friends of the community living far and wide to attend.

But those who have charted the Igodo Festival grand finale to be in October might be missing out on it this year. Due to overriding public interest, acceptance and demand, and with the approval of the traditional society of the community, the Igodo grand finale will be on December 23, 2012. This unusual change of the festival calendar will

avail the friends, sons and daughters, including Nigerian Ambassador to Switzerland, Amb. Fidelia Njeze and all those who live in the Diaspora, to attend the two great events en masse, the Igodo Festival and the crowning of the Igwe-elect on December 23 and 26, 2012, respectively.

Christmas homecoming this year in most of Igboland, Nigeria, will be action packed. The Enugu State cultural carnival was inaugurated in December 2011. Its second edition will begin on December 13, 2012, with lots of cultural activities to showcase visitors in Enugu. All these events are made possible because of the enabling environment of the state government led by the governor of Enugu State, Barr. Sullivan I. Chime, created since his election into office in 2007.

The Umunri royal family (Umunri Obeagu), also known as lineal descendants of EzeNribuife Dynasty of ancient Nri Kingdom, in Anaocha LGA of Anambra State, Nigeria, will also be having a full house. The EzeNribuife people are setting programmes and committees to celebrate "UmuNri Day" on December 31, 2012. The UmuNri Day Celebration is a non-regular but special occasion and a moment when people with a consanguineous tie to UmuNri gather together for a family homecoming and reunion. Many activities are showcased, including royal songs, dance, and music, and there is a lot to eat and drink as well informal networking among people. Church High Mass on December 30, 2012, will flag the celebration in honor of living and dead members, particularly the legendary EzeNribuife I, Nrianuo, Nri-Mebuge-Okpoko, and all those who are proud of ancient Nri and UmuNri's royal family lineage. Descendants of UmuNri are expected in large numbers, including Amobi Okoye, a top seed player of American football based in Houston, Texas, USA, and his Amobi Okoye Foundation. Museum Piece International and others are being consulted to support and give assistance on the projects.

Adventurers, African scholars, tourists, students on field trips, and holiday makers who have not made any definite plan about where to spend Christmas and the end of the year should consider the ancient cities and cultural ceremonies enumerated above. These places not only offer enjoyment, but visitors stand to gain and learn a lot about the Igbo people who were one of the four Old Worlds (along with the Tudor English, the Ulster Irish, and the Palatine German) that occupied the American Frontier in the 1730s, as posited by a distinguished professor of History at the University of Southern Mississippi, Dr. Douglas B. Chambers, during the Igbo Studies Association (ISA) Annual Conference hosted at Howard University, Washington, DC, in 2011.

Prince Paschal N. Mebuge-Obaa II
CEO/Chair, Museum Piece International (MPI)
Email: pmebugeobaa2@yahoo.com
Phone: 234-805, 4092, 277



Opportunities

The Yale Institute of Sacred Music is accepting applications for the **2013-2014 ISM Fellows in Sacred Music, Worship and the Arts**. Scholars and practitioners whose work is in sacred music, liturgical/ritual studies or religion and the arts are invited to apply. This residential fellowship carries a stipend of up to \$52,000 and housing is provided. Other benefits include travel and research funds, and the opportunity to teach. The ISM is particularly interested in considering applications from scholars and practitioners whose work lies outside of Western Christianity.

For full details on the program, please visit:

www.yale.edu/ism/fellows/

or contact the ISM Fellows Coordinator at glen.segger@yale.edu.

The deadline for applications is **October 15, 2012**.

The **American Council of Learned Societies (ACLS)**, with financial support from the Carnegie Corporation of New York, announces competitions for:

- Dissertation-completion fellowships in Ghana, Nigeria, Tanzania, and Uganda
- Early-career postdoctoral fellowships in Ghana, Nigeria, Tanzania, Uganda, and South Africa

Stipends are \$10,000 for dissertation-completion Fellows and \$17,000 for postdoctoral Fellows, plus an additional \$1,000 per Fellow for books and media. Fellowships release recipients from teaching and other duties for an academic year to permit full-time research and writing. (They may be used to “buy time.”) Recipients of both kinds of fellowship are also eligible for further support in the form of a residency at a participating research center in Africa for a sustained period of writing. Approximately forty fellowships will be awarded annually in all five countries combined. Awards will be decided by an international committee of distinguished scholars in the humanities.

Eligible Applicants:

Dissertation applicants must be doctoral candidates in the final year of writing the dissertation. (No dissertation fellowships are available in South Africa.) Postdoctoral candidates must be scholars who have obtained the Ph.D. within the past eight years. All applicants must be citizens of a sub-Saharan African country, and must be residing and working in Ghana, Nigeria, South Africa, Tanzania, or Uganda.

Eligible Projects:

Proposed projects must be in the humanities, defined by the study of history, language, and culture, and by qualitative approaches in research. The list of humanities disciplines includes anthropology, archaeology, studies of the fine and performing arts, history, linguistics, literature studies, studies of religion, and philosophy. Projects in social sciences such as economics, sociology, or political sci-

ence, as well as in law or international relations, are not eligible unless they are clearly humanistic in content and focus.

Selection Criteria:

- The intrinsic interest and substantive merit of the work proposed
- The clarity of the intellectual agenda
- The feasibility of the work plan
- The record of achievement of a postdoctoral scholar and the promise of a Ph.D. candidate
- The contribution the work is likely to make to scholarship on the continent and worldwide

The African Humanities Program seeks to promote diversity (in terms of discipline, institution, region, gender, and historical disadvantage) for the sake of excellence in humanities scholarship. Applications are welcome from all eligible scholars in Ghana, Nigeria, South Africa, Tanzania, and Uganda.

Application Deadline: **November 1, 2012**

Application forms and instructions for the 2012-2013 competition is available at www.acls.org/programs/ahp or may be requested by email at ahp@acls.org. You can keep up with all AHP news and announcements by following the program on Facebook at: www.facebook.com/ACLS.AHP

The **Getty Research Institute and the Getty Villa** invite proposals for the 2013-2014 academic year, “Connecting Seas: Cultural and Artistic Exchange,” residential grants and fellowships. The theme aims to explore the art-historical impact of maritime transport: how bodies of water have served, and continue to facilitate, a rich and complex interchange in the visual arts from ancient times to the present day. Scholars actively engaged in studying the role of artists, patrons, priests, merchants, and explorers in oceanic exchange are encouraged to apply, and projects focusing on the Pacific are particularly welcome. The application deadline for the 2013-2014 Scholar Year is **November 1, 2012**.

Attn: Getty Scholar Grants

The Getty Foundation

1200 Getty Center Drive, Suite 800

Los Angeles, CA 90049-1685

U.S.A.

Phone: (310) 440-7374

Fax (inquiries only): (310) 440-7703

Email: researchgrants@getty.edu

Visit the website at:

www.getty.edu/research/scholars/years/future.html

The **Schomburg Center for Research in Black Culture**, one of The New York Public Library's four research centers, is now accepting applications for its **Scholars-in-Residence Program** for the academic year of 2013-2014.

The fellowship program encompasses projects in African, Afro-American, and Afro-Caribbean history and culture, with an emphasis on African diaspora studies, biography, social history, and African-American culture. (For information about the Schomburg Centers holdings, please see www.schomburgcenter.org)

Requirements: Fellows are required to be in full-time residence at the Schomburg Center during the award period. They are expected to utilize the Center's resources extensively, participate in scheduled seminars, colloquia, and luncheons, review and critique papers presented at these forums, and prepare a report on work accomplished during their residency. Persons seeking support for research leading to degrees are not eligible under this program. Candidates for advanced degrees must have received the degree or completed all requirements for it by the application deadline. Foreign nationals are not eligible unless they will have resided in the United States for three years immediately preceding the award date.

Award Fellowships funded by the program allow recipients to spend six months in residence with access to resources at both the Schomburg Center and The New York Public Library. The fellowship stipend is \$30,000 for six months. This program is made possible in part through grants from the National Endowment for the Humanities, the Ford Foundation, the Andrew W. Mellon Foundation, and the Samuel I. Newhouse Foundation.

Tor more information and application forms, contact:
Scholars-in-Residence Program
Telephone: 212-491-2228
E-mail: sir@nypl.org
www.schomburgcenter.org/scholarsinresidence
Application deadline: **November 1, 2012**

The **Mellon International Dissertation Research Fellowship** (IDRF) offers nine to twelve months of support to graduate students in the humanities and humanistic social sciences who are enrolled in PhD programs in the United States and conducting dissertation research on non-US topics. Eighty fellowships are awarded annually. Fellowship amounts vary depending on the research plan, with a per-fellowship average of \$20,000. The Fellowship includes participation in an SSRC-funded interdisciplinary workshop upon the completion of IDRF-funded research.

To reserve a seat for an informational webinar about the Fellowship on October 10, visit:
www3.gotomeeting.com/register/523399854
Applications will be accepted until **November 7, 2012**.

Washington University announces the thirteenth year of **Modeling Interdisciplinary Inquiry**, a postdoctoral fellowship program endowed by the Andrew W. Mellon Foundation and designed to encourage interdisciplinary scholarship and teaching across the humanities and social

sciences. Washington University invites applications from recent PhDs for the position of Fellow. In September 2013, the selected Fellows will join the University's ongoing interdisciplinary programs and seminars. Fellows will receive a two-year appointment with a stipend beginning at \$46,950 per year. Postdoctoral Fellows have an opportunity to plan and pursue their own continuing research in association with a senior faculty mentor at Washington University, and, over the course of their two-year appointment, to teach three undergraduate courses and to collaborate in leading an interdisciplinary seminar on theory and methods for advanced undergraduates and beginning graduate students in the humanities and interpretive social sciences.

There is no application form, but further information on Modeling Interdisciplinary Inquiry is available on the web at mii.wustl.edu/. Applicants should submit a cover letter, a description of their research program (no more than 1,800 words), a brief proposal for the seminar in theory and methods, and a curriculum vitae. Applicants should also arrange for the submission of three confidential letters of recommendation.

Submit materials by email or post by **November 30, 2012** to Joseph Loewenstein (mii@artsci.wustl.edu). The mailing address is: Modeling Interdisciplinary Inquiry, Washington University, Campus Box 1029, One Brookings Drive, St. Louis, MO 63130-4899. For express mail, please send materials to: Modeling Interdisciplinary Inquiry, Washington University, Umrath Hall, Room 231, One Brookings Drive, St. Louis, MO 63130-4899.



Events

Iwalewa-Haus (www.iwalewa.uni-bayreuth.de), located in Bayreuth, Germany; is an exceptional space: As part of the University of Bayreuth's Institute for African Studies it is integrated into the academic programs of the University: a site of seminars, conferences and exchange. Furthermore, it is a museum space that exhibits global art, particularly in relation to Africa and African diasporas, and forms both a space of art and theory production. Iwalewa-Haus presents upcoming and established artists alike and is home to a valuable and growing collection of works spanning the 20th century, with schools such as Oshobgo or Nsukka well represented, as well as music and popular culture.

Each year, Iwalewa-Haus hosts four main exhibitions, which are accompanied by an academic and artistic programme, living up to its name "Iwa-lewa"—Yoruba for "character is beauty." The shows which open in October and November 2012 have photography as a theme and present two aesthetically divergent works: Abrie Fourie's

recent exhibition *Oblique*, opening on October 25, and the work by Deininger/Jaugstetter, *Traces/LampedUSA*, which investigates the traces migrants to the European Union leave in spite of the hegemonic desire to render them invisible

Iwalewa-Haus was founded in 1981 by Ulli Beier, who worked extensively in Nigeria, later Papua-New Guinea, and Australia and New Zealand. His first wife; Susanne Wenger, contributed to the artistic layering of the holy grove of Oshogbo—a World Heritage Site of the UN-ESCO. Georgina Beier, his partner till his death in 2011, has a high standing in the international art world. Iwalewa-Haus has defined three core lines for its work: Archive – Laboratory – Utopia. Along these, the history and the future of the Institution are negotiated, analyzed and imagined.

This is largely driven by the artists-in-residence program that Iwalewa hosts, and the scholarly discussions. The artists-in-residence program most recently hosted Sam Hopkins (Nairobi), Yonamine (Luanda/Lissabon) and Kara Lynch (New York) who all, in diverse ways, worked with the city space of Bayreuth. The program consists of a stay of up to six months, in which the artists live at Iwalewa-Haus and are included in the academic programme—giving lectures, working with students and the general public.

Iwalewa-Haus also hosts the innovative digitalization project DEVA which strives to make research and archival activities transparent. In cooperation with the Bayreuth International Graduate School of African Studies (BIGSAS) Iwalewa-Haus hosts the annual literature festival of African and Diasporic literatures (www.bigsas.uni-bayreuth.de/literaturfestival), and some events related to the Cinema Festival of BIGSAS will be taking place at Iwalewa-Haus.

Upcoming programs and events:

October 2012:

10-17, 7pm: Claudio Manoel: "Videoclipes do Recôncavo da Bahia"

10-25, 7pm: Vernissage Abrie Fourie: *Oblique*

10-27, 6pm: Museum Night Bayreuth

10-29, 7pm: Film Screening "Dolly and the Inkspots" and Discussion with Jürgen Schadeberg

November 2012:

11-7, 6pm: Gemuce (Maputo): Discussion

11-28, 7pm: Thabo Thindi (Berlin/Johannesburg): jozi.tv. connections

—African Cinema-Festival—

December 2012:

12-7, 7pm: Renée Mussai (autograph archives, London): "Curating The Archive: Difference, Desire & Politics of Cultural Identity"

12-8, 8pm: Yoruba Jazz Night – Dapo Dina (Lagos)

12-11, 7pm: Tom Maruko: Talk and Exhibition: "Picturing Refugees: Photographic Representation of the Horn Crisis"

Forecast 2013:

April-September: virtual/material:logbuch mode – fashion and blogging exhibitions at Iwalewa

June: Literature Festival 2013: For updates, check www.bigsas.uni-bayreuth.de/literaturfestival

The following events are being held in conjunction with the exhibition ***African Cosmos: Stellar Arts*** at the National Museum of African Art, Smithsonian Institution, Washington, D.C.:

October 20

November 17

Under African Skies

20-minute shows beginning at 10 am - 2 pm

Spend an afternoon discovering the African sky that holds some constellations seen only in the southern celestial hemisphere. Begin with a special sky presentation in Udvar-Hazy Center's inflatable planetarium in the museum's Pavilion guided by education specialists. Explore the many cosmic wonders in our newest exhibition, *African Cosmos: Stellar Arts* (2nd sub-level), and then save time to create your own constellation!

First come, first seated.

Pavilion

Limit 30 per 20-minute presentation

October 16

Africa in Space

4 pm

Lecture hall, sublevel 2

Jonathan McDowell, astrophysicist,
Smithsonian Astrophysical Observatory

October 18

Under African Skies: A Star Party

6.30 pm – 9pm

Meet curator Christine Mullen Kreamer and astrophysicist Katrien Kolenberg.

Mingle at the Museum event, a Smithsonian Associates program. Must be 21. For ticket information, visit Smithsonianassociates.org

October 19

Music of the Stars

4 pm

Lecture Hall, sublevel 2

Katrien Kolenberg, astrophysicist,
Smithsonian Astrophysical Observatory



Juliet Armstrong
February 8, 1950 - August 22, 2012

Juliet Yvonne Armstrong died peacefully on August 22, 2012, following a serious illness. Armstrong, who was an Associate Professor in the University of Kwazulu-Natal's Centre for Visual Art on the Pietermaritzburg campus, is well known for her work in bone china, which she started in 1977. For many years she was the only artist in South Africa working in this medium. Examples of her work, for which she won numerous national awards, are on permanent exhibition in many of the prominent galleries around South Africa. Armstrong also was instrumental in one of the University of Kwazulu-Natal's recent research breakthroughs, "Making Stronger, Whiter Bone China Without Bone."

Armstrong was born in Durban on February 8, 1950, and matriculated at St John's Diocesan School for Girls in Pietermaritzburg, KwaZulu-Natal. She obtained her Bachelor of Fine Arts and Master of Fine Arts degrees from the former University of Natal in 1972 and 1981, respectively. From 1973 to 1974, Armstrong studied industrial ceramics and glass blowing at the Leicester Polytechnic in England and attained a postgraduate diploma.

After working as a governess in Germany and travelling across America, Armstrong returned to South Africa and accepted a lecturing post at the former University of Natal on the Pietermaritzburg campus. In 1986 she became a Senior Lecturer, a position she held until 1999 when she was promoted to Associate Professor. On several occasions during the 1990s, Juliet held the position of Acting

Head of the Department of Fine Art and History of Art.

With a passion for empowering the women of South Africa, Armstrong, along with fellow academic, Professor Ian Calder, was instrumental in setting up a community engagement programme that has benefited women who create ceramic pots in the KwaMagwaza village, near Kranskop in Kwazulu-Natal. Armstrong established contact with galleries around South Africa and abroad in order for this Zulu pottery to be displayed and traded. She was a long-standing member of the Black Sash organization and volunteered at its Pietermaritzburg office since 1975.

According to Armstrong's husband, Mike Hart: "Juliet would require you at the earliest opportunity to cook your favorite food, get out your best wine, listen to some music and celebrate a life lived fully and lived well."

Luc de Heusch
May 7, 1927 - August 7, 2012

Luc de Heusch, the acclaimed ethnographer of central Africa, structural anthropologist, and documentary filmmaker, has passed away. From 1955 to 1992, de Heusch was an influential professor of social and cultural anthropology at the Free University of Brussels.

de Heusch began his career in film in 1947 as assistant to Henri Storck. From 1949 to 1951, he lived in an artists' commune known as the Ateliers du Marais. In 1951, under the pseudonym Luc Zangrie, he directed *Perséphone*, the only film produced by the CoBrA art movement.

In 1953 and 1954, he carried out anthropological fieldwork in the Belgian Congo and made documentary films about the Congo. Of his many books, the best known of those translated into English, is *The Drunken King, or the Origin of the State* (1982). The work sets forth the logic of transformation among central African myths—and especially those of what is now the Democratic Republic of the Congo—as well as a methodology that has inspired many.

Marilyn Houlberg
1939 - June 30, 2012

Marilyn Houlberg was an artist and a leading expert on the arts and culture of Haiti and Nigeria. She was Professor Emeritus of Art History, Theory, and Criticism at the School of the Art Institute of Chicago, having taught there since 1974.

Houlberg attended college at the University of Chicago, earning a BFA in 1963 and a MAT in 1967. She then attended University College London, earning a MA in 1973.

Houlberg conducted extensive fieldwork in Nigeria and Haiti. Her many influential publications include "Ibeji Images of the Yoruba" in *African Arts* (1973) and "Divine

Children: The Ibejis and the Erês in Brazilian Candomblé” in *Twins in African and Disapora Cultures: Double Trouble, Twice Blessed* (2011). She co-curated groundbreaking exhibitions on Haitian and African art such as the traveling exhibitions *Sacred Arts of Haitian Vodou* and *Haiti: Vodou Visionaries*.

Houlberg fused her trailblazing scholarship with her life. She was initiated in Vodou, and during the Nigerian Civil War she traveled to Nigeria to help protect the country's art treasures from acts of war. Over the course of her travels to Haiti and Africa, she amassed thousands of slides to create an archive of art documentation that is currently being catalogued for the Eliot Elisofon Photographic Archives at the National Museum of African Art, Smithsonian Institution, Washington, DC.

Her photographs are featured in several essays, among them “Social Hair: Tradition and Change in Yoruba Hair-styles in Southwestern Nigeria” in *Fabrics of Culture: The Anthropology of Clothing and Adornment* (1979) and “Sodo, Haiti, 1997-2001: The Pilgrimage to Healing Waters” in *Sacred Waters: Arts for Mami Wata and Other Divinities in Africa and the Diaspora* (2008).

Amal Kenawy **1974 - August 19, 2012**

Globally recognized for a body of work that explores the relationship of the individual to the incorporeal and physical nature of reality, Egyptian artist Amal Kenawy was respected among her colleagues for effortlessly combining video, installation, sound, and performance while challenging viewers to partake in deeply personal journeys that often venture into emphatic socio-cultural critiques.

Kenawy was a leading voice in the Cairo art scene. Her work captured the simmering individual and collective anxieties in Egypt and anticipated the 2011 revolt at Tahrir Square.

Born in Cairo in 1974, Kenawy studied film and fashion design at Egypt's Cinema Institute and received an undergraduate degree in painting from the Faculty of Fine Arts in 1999. While a student, she began her artistic career through collaborations with her older brother, artist Abdel Ghany Kenawy, a partnership that resulted in nearly a dozen works in the form of sculptures, installations, and videos that garnered several international honors.

In 2005, the pair received the Leonardo Global Crossings Award, which recognizes contributions to the “art-science-technology” field. Of their joint-practice, the Leonardo selection committee noted “the power of texture and image, and sensorial play with surfaces between spaces” that loosens an inside/outside schism. This polarity would remain central to Kenawy's art even after she began to create independent performances and installations.

On August 19, 2012, Kenawy died from a battle with advanced leukemia. She was 38.

excerpted from an article by Maymanah Farhat at
www.jadaliyya.com/pages/index/7182/amal-kenawy-%281974-2012%29

Cyprien Tokoudagba **1939 - 2012**

Painter and sculptor Cyprien Tokoudagba was born in Benin in 1939, and he lived and worked in Abomey, Benin.

Tokoudagba always loved art. His father, Toha, was a weaver, and he passed creative talent along to his son. Tokoudagba's teachers praised his drawings when he was a child, and he even earned some money selling paintings in his teens. But it was not until he was in his early 20s that Tokoudagba officially started working as an artist. He began by modeling clay and later worked with cement and sand. He continued painting and drawing.

In 1987, Tokoudagba began working as a restorer for the Abomey Museum. This put him in contact with the rich traditions of Benin painting, which influenced his art. Tokoudagba left Benin for the first time in 1989 when his work was shown in the *Magiciens de la Terre* exhibition at the Centre Georges Pompidou in Paris. This was the first time Tokoudagba's art was shown abroad.



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

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