



ARTS COUNCIL OF THE AFRICAN STUDIES ASSOCIATION

VOLUME 101

FALL 2015

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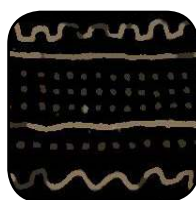
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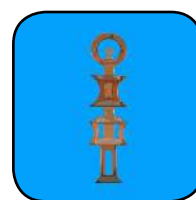
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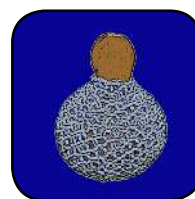
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ACASA Board of Directors

Dominique Malaquais, President (term ends ASA 2015)
Silvia Forni, President Elect and VP (term ends Triennial 2017)
John Pepper, Past President (term ends ASA 2015)
Shannen Hill, Secretary/Treasurer (term ends ASA 2015)
David Riep, Newsletter Editor (term ends ASA 2015)
Pam Allara, Assistant Editor (term ends ASA 2015)
Cynthia Becker, Website Editor (term ends ASA 2015)

Kevin Dumouchelle, 2014 Triennial Chair (term ends ASA 2015)
Till Förster (term ends ASA 2015)
Karen Von Veh (term ends ASA 2015)
Barbara Plankensteiner (term ends ASA 2015)
Eric Appau Asante (term ends Triennial 2017)
Boureima Diamitani (term ends Triennial 2017)
Sidney Kasfir (term ends Triennial 2017)

The ACASA Newsletter is published three times a year: Spring/Summer, Fall, and Winter. The Newsletter seeks items of interest for publication, including news about conferences and symposia, new publications, exhibitions, job changes, fieldwork, and travel.

Deadlines for submission of news items:

Winter 2016: January 16, 2016

Spring/Summer 2016: May 15, 2016

Fall 2016: September 14, 2016



Presidential Notes

Greetings,

These past months have been rich in cutting-edge discussions, planning and progress.

It was truly gratifying to witness the significant participation of ACASA members in the European Conference of African Studies in Paris last July. The broad range of visual and performative culture panels and the week-long Africa Acts program, that brought together an exciting range of musical, theatrical, dance, and visual performances, positioned African creativity right at the core of the conference's reflection on Collective Mobilisations in Africa: Contestation, Resistance, Revolt. ECAS's panels and the Africa Acts events highlighted the remarkable power with which artists from Africa and the Diaspora challenge stereotypes and boundaries, broadening the horizons of the academy and extending meaningful historical and political reflections into the realm of society at large. Quite significantly, such themes as were addressed by the conference in Paris are also front and center in this year's Venice Biennale, All the World's Futures, where an unprecedented number of artists from the African continent have been called to share their visions.

On a very concrete and practical level, mobilization, vision, and future(s) have also been driving forces for the board's activity during these past months. We are delighted to announce that the planning of our next Triennial Symposium is progressing well. As you all know, this will take place at the University of Ghana in Legon from August 8 to 13, 2017. This will be our first Triennial on the African continent and we are all thrilled to see it come to life. The executive and the board at large have worked diligently to define the scope of the conference in partnership with the University of Ghana's Institute of African Studies. Suzanne Gott has joined Kwame Labi as co-chair of the Triennial committee. Susan Vogel has accepted to lead ACASA's fundraising efforts. And the nominating committee has gathered a fantastic group of candidates interested in joining the board in this very exciting and demanding time. We encourage you all to read their statements and express your vote in the upcoming elections, which will take place November 2-16. Results will be announced at our general meeting in San Diego on November 19, during ASA.

ASA will see a significant turnover in our board. We would like to express our deep gratitude to outgoing members John Pepper, Shannen Hill, David Riep, Pam Allara, Cynthia Becker, Kevin Dumouchelle, Till Förster, Barbara Plankensteiner, and Karen Von Veh for their thoughtfulness, dedication, and engagement over the last three years.

With very best wishes for the months to come,

Silvia Forni, Vice President

Dominique Malaquais, President





From the Editors

From the Editor:

It's hard to believe that we're already well into the closing months of 2015. As many of us are engrossed in the new academic year, as well as with new projects, exhibitions, and creative works, members of the ACASA board continue to focus on the upcoming Triennial in Accra, Ghana. In addition to the efforts of all involved (as seen in the image below), ACASA is also coming upon some exciting changes with numerous board members approaching the end of their term, and the upcoming election for new board representatives. You'll find the candidate statements in a dedicated section of this newsletter, and I hope that everyone will participate in the upcoming election process.

As part of this transition, my own term as an ACASA board member will come to an end this November. I've been working on the newsletter for the past 6-years, as both Editor and Assistant Editor, and I've enjoyed being a part of our wonderful association. I'd like to express my most sincere thanks to Pamela Allara, who consistently went above and beyond her role as Assistant Editor, and who was essential in producing an inclusive and consistent newsletter throughout our term. I look forward to seeing the innovations and ideas of the next editor, and hope that all of you will continue to submit your ideas and feedback. I hope that everyone has a fruitful end to 2015!

—David Riep, Newsletter Editor

From the Assistant Editor:

It's been a privilege to serve as the assistant editor of the ACASA newsletter over the past three years. The position has made me even more aware of how active and creative the field of African Art is at present. Fortunately, Dave, as editor, was able to compensate for this dinosaur's lack of formatting and internet skills as we moved toward distributing the newsletter online. As I 'retire' from this position, I send my sincere thanks to the membership for submitting information about the wide range of activities in which you are all engaged. Please continue to do so!

—Pamela Allara, Assistant Editor



*At the ACASA Board Meeting in Paris, July 8, 2015. We spent two hours discussing aspects of the 2017 Triennial, and had Ray Silverman on hand to advise us. Other board members dialed in by conference call.
Back Row: Dominique Malaquais, Silvia Forni, Karen von Veh, Shannen Hill
Front Row: Cynthia Becker, John Pepper, Ray Silverman*





Conferences & Symposia

58th Annual Meeting of the ASA: THE STATE AND THE STUDY OF AFRICA

November 19th - 22nd, 2015

Sheraton San Diego Hotel and Marina; San Diego, CA

2015 Theme Statement

The apparatus of African statecraft was assembled in haste. The entirety of Uganda's legal code had to be pushed through the National Assembly in the space of the six weeks leading up to independence on October 1962. Prime Minister Milton Obote was tinkering with the wording of the national anthem up to the deadline set by the printers of the program for the independence celebrations. The Gold Coast politician Kwame Nkrumah was imprisoned by the colonial administration in 1950. When Nkrumah's Convention People's Party won the general election of February 1951, Nkrumah was released from his prison cell and formed a government the following day. Guinea voted for independence on 28 September 1958, and became an independent nation four days later. Departing French administrators stripped government offices of telephones, file cabinets and other accoutrements of bureaucracy, and sternly warned the United States and other powers against granting aid to the new country.

Once ex-colonies were baptized in the waters of independence, all of the contingencies were washed away. African states immediately set about building the nation. Here universities played a critically important role. Federated structures of university governance were dispensed with, and national universities were constituted in their place. The curriculum was overhauled, and new courses on African literature, African history, African philosophy, and African religion were launched. It was at this time that the infrastructure for academic research in African Studies was constituted. The accumulated paperwork of colonial governments was organized, catalogued and repurposed, and the National Archives of Senegal, Nigeria, Tanzania, Kenya and other places were opened in the 1960s. Likewise the archaeological and ethnological exhibitions assembled in colonial times were reorganized and relabeled: thus the Coryndon Museum became the National Museum of Kenya; the King George V Memorial Museum became the National Museum of Tanzania; the Nyasaland Museum became the Museum of Malawi; and the antiquities collection in Jos became the National Museum of Nigeria. New book series were launched, and new literary canons were defined. The Library of Congress accordingly opened up new classifications: DT for African history; BL 2400 for African religion; JQ 1870 for African politics; PL 8000 for African literature.

Today the nation no longer has the same grip on scholars' research agendas. But even if nation-building is no longer our *métier*, it seems that scholars cannot do without the state. It is the state and its institutions that generate our data. The temporal and geographic coordinates of the state are hard-coded into our research methods. Scholars of health science, economics, and political science rely on the statistics and reports that government bureaucracies generate in order to assemble the numbers on which the quantitative method relies. Historians rely on the state's archives for their source material, and the state's temporal categories organize historians' professional specialties (university posts in African history are conventionally defined as pertaining to "pre-colonial," "colonial," or "post-colonial" Africa). In development studies, public health, and environmental studies scholars pursue research agendas that are driven by the requirements of policy-making, and there is a substantial overlap between consultancy work and academic scholarship. The study of African literature, art, religion and philosophy are not so immediately bonded to

the protocols of statecraft. It has been difficult therefore for the humanities to find a voice with which to speak in public life. In many African universities the humanities are in grave danger, scorned by politicians and bereft of funding.

It is time to look at what is foreclosed in the tight embrace between the sovereign state and the university. We need a scholarship of idiosyncrasy, anachronism, and the out-of-place. We need histories that explore the paths not taken, utopias, and visions of community foreclosed by national independence. We need a political science that takes seriously the arenas of life—borderlands, informalities, refugees and migrant populations—that do not generate numbers. We need an economics that reaches outside government data sets and explores the generation of value as a subject of research. We need new ways of thinking about archives management, museology and other infrastructures of cultural preservation. We need a scholarship of development and public health that is not beholden to the encompassing demands of consultancy work. We need a humanities that re-engages the African state.

For program information, please visit: <http://www.africanstudies.org/annual-meetings>

THE ART SYMPOSIUM IN MALI : “HOW CIRCULATE THE ARTWORKS“

Symposium of Art in Mali

Bamako, Mali

October 25 to November 8, 2015

At this annual important gathering of arts, artist, photographers, galleries, foundations, researchers, theorists (critics and curators), international experts, institutions and the media are expected to debate the crucial issues of the circulation of artworks in general and particularly photography.

The 2015 edition wishes to set the circulations of artworks at the center of discussions with the focus on the actors, the conditions and consequences of these circulations.

The SAM will contribute to bring tracks through exchanges with professionals from different backgrounds, will also allow the interaction between artists and various audiences; finally, stimulate new current international practices in visual art. Workshops, forums and round tables are organized to provide an opportunity for participants to present their works and current projects.

The SAM will happen at a time when Bamako will be the nest of several international meetings (Biennial of African Photography in Bamako ...) participants can also visit exhibitions and participate into some activities of the meeting.

2016 AFRICAN CRITICAL INQUIRY WORKSHOP ANNOUNCEMENT: OTHER UNIVERSALS

The African Critical Inquiry Programme (ACIP) is pleased to announce that the 2016 ACIP workshop will be Other Universals. The project was proposed by organizers Ruchi Chaturvedi (Sociology, University of Cape Town), Victoria Collis-Buthlezi (English, University of Cape Town), and Premesh Lalu (Centre for Humanities Research, University of the Western Cape). Other Universals will be organized as an ongoing interdisciplinary, cross-institutional working group with a series of week-long workshops centred on visits from distinguished scholars. Activities will take place in Cape Town, South Africa.

Other Universals will bring together scholars and postgraduates keen to examine and think through “universals” that have emanated from experiences of marginality primarily in three regions of the Southern Hemisphere: the African continent, the Indian subcontinent, and the Caribbean. It is guided by new interdisciplinary scholarship on anti-colonial internationalisms and underlying principles and practices of equality and solidarity that emphasize the potential for discerning “likeness in difference,” in Walter Benjamin’s words. Calls for seeing likeness in difference abound in the South African public sphere today. Such calls exhort the impoverished and the unemployed black poor of South Africa who have reportedly been involved in the recent violence against foreign nationals to recognize their affinity with fellow Africans and others; many ask them to be “more human.” Neither nationalism nor humanism and humanitarianism exhaust the ways that equality and universality have been imagined and iterated in the last few centuries. Since the 19th century equality and likeness in difference

have been lived and imagined both from an anti-imperial vantage point as well as from overlapping marginal perspectives embodied in blackness, untouchability and non-normative sexualities. Accounts of the world offered from such vantages allow us to reflect on pasts that sought futures alternative to our present. They challenge marginality by offering other universals, unimperial universals, that have provided ways to imagine, articulate and give form to ‘unnational’ solidarities not encompassed by or reducible to geographical territories, communitarian unities or class. Such anti-imperial universals will help participants re-articulate the project of postcolonial studies from South Africa.

Other Universals will be organized through an interdisciplinary, cross-institutional working group based at University of Cape Town and the University of the Western Cape. The full Other Universals project encompasses a three-year series of workshops, running from 2016-2018. Each semester features a workshop built around a week-long visit by an important scholar who has written on universals crafted outside the fold of Western humanism. Visiting scholars will present public seminars, co-teach master classes, and consult with colleagues and students. During the months preceding each visit, reading group sessions will explore the visiting scholar’s writings. This organization will allow for extended and intensive engagement with a range of work revolving around anti-colonial and anti-imperial thought and Other Universals that have been formulated from marginal positions in parts of the Global South. Other Universals will help define new research directions and foster academic and public discourse attentive to these other universals and political thought from the Southern Hemisphere.

The first year, supported as the 2016 ACIP Workshop, will lay the project’s foundation with visits by Dr. Aaron Kamugisha (University of West Indies) and Prof. Gopal Guru (Jawaharlal Nehru University). Kamugisha will help plot shifts in Caribbean identities inflected by experiences ranging from the abjection of slavery to diasporic, internationalist histories. Sessions with Guru will focus on the kind of universals that Dalit groups in India, once known as “untouchables”, might aspire to, both challenging their marginality and addressing the pain and humiliation born from the stigma of untouchability. Visitors in later years will focus on Other Universals formulated in relation to marginalities in African and Caribbean contexts and transatlantic and Indian Ocean worlds.



Organizers of the 2016 ACIP workshop, *Other Universals* (left to right): Ruchi Chaturvedi, Victoria Collis-Buthelezi and Premesh Lalu.

International Forum on Contemporary Islamic Art, Design and Architecture: Where/How does the North meet the East?

Joint Conference of School of Art, Design and Media, Nanyang Technological University, Association for Modern and Contemporary Art of the Arab World, Iran and Turkey (AMCA) and Virginia Commonwealth University in Qatar (VCU, Qatar) Date: 7 – 9 October 2015

In October 2015, the School of Art, Design, and Media at Nanyang Technological University in Singapore will bring together designers, artists, architects, and academics for a multi-disciplinary conference on contemporary Islamic art, design, and architecture. Although each discipline has its own practice and methodology, when collectively grouped under an Islamic identity, we are forced to redefine the term “Islamic.” While new forms, spaces, images, typographies, symbols, colors, and materials of contemporary Islamic art, design, and architecture share distinct cultural narratives from individual geographies, it remains essential to address how comparative and connective perspectives reorient our understanding of contemporary Islamic visual communication. This three-day conference, scheduled to take place October 7-9, is an unprecedented forum dedicated to convening professionals and scholars from throughout Asia, Europe, and America who share an investment in contemporary Islamic art, design, and architecture. For more information, visit <http://www.ciada2015.com/>

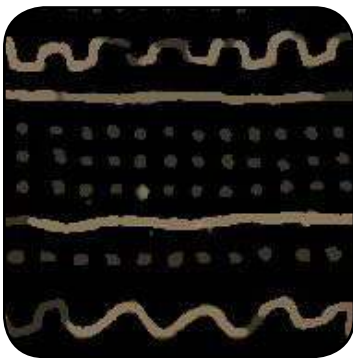
Organization Committee: Gül İnanc, Peer Sathikh, Nada Shabout, Sarah Rogers and Dina Bangdel

CFP: Symposium on Innovations in Ethnographic Methodology,

UC Berkeley, March 4, 2016

The Center for Ethnographic Research at the University of California, Berkeley will host a one-day symposium on Innovations in Ethnographic Methodology. We invite scholars from any discipline to submit paper proposals that focus on methodological innovations in conducting ethnographic research. Exemplars to illustrate methodological contributions may be drawn from any substantive field, e.g. education, everyday life, inequality, health, migration, organizations, urban, etc. Scholars working in ethnographic traditions including Interpretivism, Symbolic Interaction, Ethnomethodology, Phenomenology, the Extended Case Method, and Behaviorism are encouraged to participate.

Selected papers from the conference will be submitted for a special issue of the journal *Ethnography*.



Calls for Papers and Proposals

CfP: Children and War: Past and Present

Third international multidisciplinary conference to be held at the University of Salzburg, Austria
13-15 July 2016

Organized by the University of Salzburg and the University of Wolverhampton, in association with the UN Office of the Special Representative of the Secretary-General for Children and Armed Conflict.

This conference is planned as a follow-up to the two successful conferences, which took place at the

University of Salzburg in 2010 and 2013. It will continue to build on areas previously investigated, and also open up new fields of academic enquiry.

All research proposals which focus on a topic and theme related to 'Children and War' are welcome, ranging from the experience of war, flight, displacement and resettlement, to relief, rehabilitation and reintegration work, gender issues, persecution, trafficking, sexual violence, trauma and amnesia, the trans-generational impact of persecution, individual and collective memory, educational issues, films and documentaries, artistic and literary approaches, remembrance and memorials, and questions of theory and methodology.

Specific conference themes anticipated are:

- Children as victims, witnesses and participants in armed conflicts. - Holocaust, genocide and forced labour. - Deportation and displacement, refugees and asylum seekers. - War crimes, trials and human rights. - Reflexions on research in politically and culturally diverse contexts. - Sources produced by NGOs and their public and academic use.

Please send an abstract of 200-250 words, together with biographical background information of 50-100 words by 31 October 2015 to: J.D.Steinert@wlv.ac.uk. All proposals are subject to a review process. Successful candidates will be informed at the end of 2015 and will be asked to send in their papers by the end of May 2016 for distribution among conference participants on a CD. Further information will be made available in due time.

Fee for speakers: EUR 160. The fee includes admission to all panels, lunches, coffees, teas, and evening events.

Participants need to secure their own funding to participate in this conference.

Conference language: English.

The organising team: Wolfgang Aschauer (Salzburg) John Buckley (Wolverhampton) Helga Embacher (Salzburg) Albert Lichtblau (Salzburg) Grazia Prontera (Salzburg) Johannes-Dieter Steinert (Wolverhampton)

CFP- AAH2016: Inside/Outside in Islamic Art & Architecture

University of British Columbia

7-9 April, 2016

As an offshoot of Orientalist fantasies about the absolute interior, the harem, earlier scholarship on the domestic architecture of the Islamic world transformed each household into a micro seraglio, less erotic but equally exotic, with a definite separation between private and public, inside and outside. The damage has been so profound that the revisionist scholarship of the past few decades devoted more effort to replacing the Orientalist canon than to asking new questions about the relationship between inside and outside in Islamic art and architecture. This panel calls for empirically grounded papers that engage with theoretical and methodological issues pertaining to various conceptualisations of inside and outside in Islamic art and architecture. Topics may include, but are not limited to: the relationship between peripheral and central figures in illuminated manuscripts; compositional means of defining or redefining an inside and an outside; the relationship between text and image; questions of audience and visibility; borders and frames in manuscripts and portable objects; architectural means of inclusion and exclusion; architecture as the configuration of an outside as well as an inside; sensory means of defining an inside; an insider's experience of space versus an outsider's experience. Papers can focus on any part of the Islamic world from all periods, but especially welcome are comparative studies that discuss multiple works / buildings across space and/or time.

Email paper proposals to the session convenor(s) by 9 November 2015. Please download a paper proposal form at <http://www.aah.org.uk/annual-conference/sessions2016/session15>

CfP: Third Annual International Interdisciplinary Conference:

“Rethinking Development Paradigms by Africa and its Partners”

Sponsors: Kisii University and Kenya Scholars and Studies Association (KESSA)

Venue: Nairobi Campus of Kisii University, Kenya

June 22 to 25, 2016

Paper presenters will be expected to examine changes that have taken place in the development realm in the past fifty years. Researchers should critically examine models and approaches presented for development in health, education, tourism, mining, agriculture, water, livestock development, roads, railway and air transport, development of arid and semi arid lands, science and technology, engineering, environment, urban and rural development, vulnerable groups, minorities, women and children.

<https://kenyasocialscienceforum.wordpress.com/wp-admin/post.php?post=4853&action=edit>

The deadline for submission of abstracts is March 30, 2016, and power point slides or full papers confirming participation will be May 30, 2016. Most papers presented at the conference will be selected and published in edited volumes and journals affiliated to Kisii University. The official language of the conference is English. The conference will consist of ten colloquia organized along themes. Send abstracts of between 250 and 500 words, including full contact details (title, name, address, email-address, and telephone) as well as institutional affiliation by March 30, 2016 to Prof. Maurice N. Amutabi at mauriceamutabi@gmail.com or Amutabi@yahoo.com or hlinnet@yahoo.com

CFP: New Perspectives on the Black Intellectual Tradition

University of North Carolina, Chapel Hill

10-11 March, 2016

<https://networks.h-net.org/users/keisha-n-blain>

The African American Intellectual History Society (AAIHS) invites proposals for its first annual conference scheduled to take place at the University of North Carolina, Chapel Hill.

Through a series of papers, panel sessions, roundtable discussions, films, and talks, this two-day conference will explore the vital contributions that black artists, writers, activists, and thinkers have made to U.S. and global intellectual history. Focusing on theorizing black intellectual history, forging community connections, and integrating the digital humanities into historical research, the conference will explore the individual and group contributions of black intellectuals and black institutions to national and global politics, racial ideologies, social justice movements, popular culture, and more.

AAIHS welcomes proposals from scholars at all career stages (from graduate students to senior faculty), as well as independent scholars. We welcome submissions for scholarly papers (20-minute presentations), organized panels of four papers, poster sessions, lecture-demonstrations, film/video screenings, or workshops. Proposals should be submitted via email (aaihs10@gmail.com) as a Microsoft Word attachment no later than November 15, 2015. The conference organizers will notify participants of acceptances by December 30, 2015.

Paper proposals should include an abstract of no more than 250 words and an abridged C.V. (1-2 pages). Panel proposals should include a 250-word abstract and abridged C.V. for each presenter in addition to a 250-word panel description. All submissions should include the name(s) of presenter(s), institutional affiliation, title of presentation, format of presentation (paper, panel, poster, workshop, etc.), e-mail address, phone number, and A/V equipment requirements.

All participants must be registered for the conference by February 1, 2016 (\$20 for AAIHS members; \$60 for non-members). For all further inquiries, please contact aaihs10@gmail.com or visit our website for more information: www.aaihs.org

Conference Organizers:

Christopher Cameron, University of North Carolina at Charlotte, Keisha N. Blain, University of Iowa, Ashley Farmer, Duke University

Call for Manuscripts, Michigan State University Press, Ruth Simms Hamilton African Diaspora Series

<https://networks.h-net.org/users/glenn-chambers>

The Ruth Simms Hamilton African Diaspora series at Michigan State University Press presents the past and contemporary experiences of African people throughout the world, written by emerging and established scholars in various fields in the social sciences and humanities in pursuit of a reconceptualization of the historical global movements of African peoples. This series pays tribute to the life and legacy of Dr. Ruth Simms Hamilton, a pioneer in African Diaspora Studies, and builds on her seminal work and conceptualization of the African Diaspora.

The series editors are particularly interested in innovative book length manuscripts grounded in scholarly research and inquiry that challenge both pre-existing and established notions of the African Diaspora by engaging new regions, conceptualizations, and articulations of Diaspora that move the field forward. In underscoring new frontiers and frameworks in the study of African descendants' lived experiences, the series presents new approaches to the production of knowledge on African Diasporas. In keeping with the tradition of the field, the series is an interdisciplinary undertaking devoted to scholarship on the histories, political movements, institutions, cultures, intellectual discourse, ways of knowing, and identities of African and African descended peoples. Since the Diaspora is based largely on movement, the transnational migrations of Africans throughout history and in contemporary times have complicated what it means to be black and or African depending on the political, economic, religious, geographical, and cultural context Africans find themselves. As a result, scholars are forced to confront the evolving realities and constructions of blackness and Africanness in a changing world. While much of the scholarship in the Diaspora continues to focus on the Americas due to the enduring legacy of the Middle Passage and Trans – Atlantic Slave Trade, in addition to these areas the editors encourage manuscript submissions that bring greater visibility to less studied but nonetheless critical areas of the Africana world. This includes internal Diasporas within the African continent and African Diasporas of the Indian Ocean, Pacific and European regions.

The series highlights the global experiences and dynamic dimensions of peoples of African descent. It maps their historical and contemporary movements, speaks from their radical (unique) narratives and explores their critical relationships with one another. By exploring Afrodescendants within their particular and broader sociocultural, historical, political, and economic contexts, it contemplates similarities, difference, continuity and transformation.

Contact Info:

Glenn A. Chambers, Associate Professor of History, Michigan State University, Tel: 517 - 884- 4953, Email: chamb311@msu.edu

CfP: 36th Annual Conference of the Nineteenth Century Studies Association

Material Cultures/Material Worlds

Boston, MA

March 26-28, 2015

We seek papers and panels that investigate elements of the material world belonging to the long nineteenth century. Topics may include collecting, possession(s), things and thing theories, realism, hoarding, bric-a-brac, souvenirs, historic houses (interiors and rooms), buildings and “truth to materials,” collecting folklore and songs, Atlantic trade, colonial objects, commodity fetishism, animals as things (taxidermy, zoos, taxonomies), people as things (slavery, human zoos, relics, death masks), cabinets of curiosity, closets, antiquities, museum displays, theatrical stages and sets, textures, books and manuscripts as objects, the materiality of texts, art materials, food, fraudulent items or the luxury trade. We invite alternate interpretations of the theme as well.

Please email 250-word abstracts for 20-minute papers along with one-page CVs to the program chairs by September 30, 2014 to ncsaboston2015@gmail.com. Paper abstracts should include author's name, institutional affiliation, and paper title in the heading. We welcome panel proposals with three panelists and

a moderator or alternative formats with pre-circulated papers and discussion.

Please note that submission of a proposal constitutes a commitment to attend the conference if the proposal is accepted. Please see the NCSA website for additional information and requirements <http://www.ncsaweb.net>.

CfP: Making and Being Made: Visual Representations and/of Citizenship (Updated)

<https://networks.h-net.org/users/corey-dzenko>

Call for papers for Book Essays in edited collection

Co-editors: Corey Dzenko, Ph.D., Monmouth University, cjdzenko@gmail.com; Theresa Avila, Ph.D., Arizona State University, sahibah@hotmail.com

Traditionally defined by an individual's membership and level of participation within a community, "citizenship" has been described by scholars such as Eric Hobsbawm as access to benefits or rights. Yet citizenship moves beyond political framings. According to Aihwa Ong, cultural citizenship is a "dual process of self-making and being-made" but done so "within webs of power linked to the nation-state and civil society." Taking citizenship as a political position, cultural process, and intertwining of both, this book seeks essays that examine the role of art and visual culture in the Modern (understood as the Early Modern of the Renaissance through Late Modern) and Contemporary eras and from any geographical region.

We are interested in proposals that engage with the questions: How does citizenship inform artistic and visual practices? And how do images inform citizenship? How do images and the built environment reflect, confirm, or challenge ideals of citizenship across visual media and geographical boundaries? Topics addressed may include, but are not limited to: nation building, civic practices, transnationalism, civil rights, politics of identity, labor, border zones, affects of belonging, and activism as well as resistance to citizenship. Queries are also welcome concerning submission topics.

Essay abstracts (approximately 500 words in length) and a CV should be sent to Dr. Theresa Avila at sahibah@hotmail.com and Dr. Corey Dzenko at cjdzenko@gmail.com by October 1, 2015. Drafts or longer outlines are also welcome at this time. We seek previously unpublished work.

Selected authors will be notified by November 1, 2015.

Full first drafts of essays will be due by December 15, 2015, at the latest.

For those invited to contribute to the book project, essays should be 6,000-8,000 words (author-date system in Chicago style with a list of references, and minimal endnotes, please).

For images, due to space limitations, we ask that only the most relevant images be included. Image copyright is the responsibility of the author and should be established prior to submitting the final version of the essay. When submitting final essays, proof of copyright permission will need to be made available.

Contact Info:

Corey Dzenko and Theresa Avila

Contact Email:

cjdzenko@gmail.com

CfP: Re-Imagining the African City: The Arts and Urban Politics

Basel,

March 11–12, 2016

The Collaborative Research Group "Visual and Expressive Cultures" of the Africa Europe Group of Interdisciplinary Studies organises, together with the Institute for Urban and Landscape Studies, the Centre for African Studies and the Chair of Social Anthropology at the University of Basel a workshop on the theme Re-Imagining the African City: The Arts and Urban Politics.

The workshop aims at rethinking the place of the arts in African urban politics as a subject of analysis, as a driving force of social and political change or as an arbiter of culture. Contributions on all arts and all parts

of Africa are welcome.

Scholars working on topics related to the theme are invited to send abstracts of a maximum of 250 words and a short CV (max. 500 characters) to ethnologie@unibas.ch by October 16, 2015. A limited number of travel grants will be available for African scholars working in Africa.

The Centre for African Studies will provide a letter of invitation to assist individuals in expediting visas and securing funding. If you need a letter of invitation, you should submit a request at the same time you submit your paper proposal.

Contact Info:

Fiona Siegenthaler, Dr. des.

Art Historian and Social Anthropologist, Senior Lecturer in Visual Culture ---University of Basel Institute of Social Anthropology Münsterplatz 19 CH-4051 Basel Tel: +41 61 267 27 38

Contact Email:

Fiona.Siegenthaler@unibas.ch

URL:

<http://ethnologie.unibas.ch>

CFS: Panel at African Literature Association Meeting

“Talking Crime and Exacting Punishment:

African Narrative Explorations of Criminality as Social Act”

Atlanta

2016

In rapidly changing societies such as those to be found in many parts of the African continent the presence and nature of criminal activity is a topic of debate and conjecture. Literature and verbal art which emerge from such societies respond to these imminent social realities at the same time as they are involved in their active and continuous evolution. It is logical then, if not seemingly inevitable, that creative works of narrative art should form an important part of these discussions. This panel proposes to analyze relevant African narrative artistic creations in order to unpack and explore the methods inherent in and messages expressed through these works. Through a cross-genre and interdisciplinary consideration embracing both literary and cultural studies the investigations presented here will attempt to provide answers to a number of questions. How do such expressive artefacts make themselves significant to their potentially multiple audiences? What do these narratives say about crime and criminal activities? In turn, how is crime defined in terms of its social danger and creative potential? Finally, how are the concepts of justice and just punishment implicitly and explicitly communicated through these texts and with what potential objectives? Panel participants may approach “narrative” from a variety of perspectives incorporating written, oral/aural and cinematographic genres. If interested in participating please contact Dr. Aaron Louis Rosenberg at alrosenberg@colmex.mx or on his website at <https://colmex.academia.edu/AaronLRosenberg>
Deadline: October 1st, 2015.

CfP: Making Heritage in Ethiopia

Annales d'Éthiopie, vol. 31 (2016)

Special issue: Making heritage in Ethiopia

Heritage is an important aspect of contemporary Ethiopia. Material or “intangible”, it is part of development policies, and it is deeply linked with the will to increase the Ethiopian touristic potential. It is now a repeated key concept when dealing with environmental conservation issues, with concerns regarding the management of paleontological or archaeological sites, and with the preservation, revival or enhancement of popular and especially rural cultures. Public, private, local, regional or national heritage-related projects often imply different actors and institutions at various scales, from small communities and administrations

to international organizations. They have an impact on the relations between people and their environment, especially when the space (productive, sacred or filled by people with any particular meaning) is supplemented by a natural or landscape “remarkable” dimension. They change the relations with the cultural legacy and the cultural practices themselves. Thus they create networks of power and influence which spread different representations of spaces and cultural facts. Heritage is therefore a particularly relevant entry to analyze the social, political and economic dynamics which have built and are still building the Ethiopian cultural, social and political landscape. The aim of this special issue of *Annales d’Éthiopie* is to study these dynamics in a multidisciplinary perspective, and to foster empirical data collection and critical analysis.

There is a strong need to document the diffusion in time and space of the “heritage” notion in Ethiopia. Heritage is an imported concept that has been re-appropriated and often superimposed to preexisting practices of selective conservation and valorization of the traces of the past, or flora and fauna. These practices have been little studied up to now. Attention should be drawn on the actors and the institutions that have initiated and administrated the Ethiopian heritage in a context of political independence, through the 20th and 21st centuries. Their practices as well as the representations they produced and spread in Ethiopia and outside of the country have to be carefully studied since they have shaped and are still framing the Ethiopian heritage policies. Contributions dealing with the relations between heritage-making and political dynamics, from the initial process of Ethiopian nation-building to the construction of the ethno-federal Ethiopian republic, are particularly welcome. In the contemporary context, the emergence of claims based on the enhancement of “local heritage” appears particularly interesting.

Natural or cultural conservation policies must not be analyzed without a careful attention to the daily experience of people who live in or with it. The conflicts or negotiations that could occur in heritage-transformed places, for example, tell us a lot about the contemporary Ethiopian society: relations between social classes, between the State, its regions and the citizens, and between the city and the rural areas. The development of tourism and the international recognition related to heritage – for example through the Unesco world heritage lists – give Ethiopians reflected and modified representations of themselves. The spread of these representations and their use in the country sometimes confront local memory. It raises the question of the relations between Ethiopian development policies and memory – including material and intangible traces of the past. Another interesting aspect is the slow development of a sense of heritage, especially among the intellectuals, who draw the attention to disappearing aspects of Ethiopian past or “traditions” that have been poorly considered by administrations until now (such as the old urban buildings and landscapes). This new phenomenon has to be analyzed, since it may (or not) prefigure future reorientations of Ethiopian heritage policies.

Papers discussing the following topics with a historical, social, political, spatial and/or comparative approach are welcome:

- Vernacular and institutional practices of conservation
- Analysis of the trajectories, practices, and networks of the actors of the Ethiopian heritage.
- Heritage and identity, nation/nations-building
- Institutional heritage, development and memory
- Changes in configuration and/or hybridizations of practices and representations related to heritage

Deadline for abstract submission: October 19th 2015 (1000 characters, English or French)

Acceptance will be notified to authors in the beginning of November 2015.

Deadline for full article submission: February 1st 2016 (max. 50 000 characters, English or French)

Please send your abstracts by email to the following address: secretariat.scientifique@cfee.cnrs.fr

Editors for the special issue: Guillaume Blanc, Marie Bridonneau and Thomas Guindeuil

Annales d’Éthiopie is a multidisciplinary academic peer-reviewed journal with an international scientific committee, published by the French Centre for Ethiopian Studies (CFEE) and De Boccard, with the support of the French National Centre for Scientific Research (CNRS), and under the patronage of the Ethiopian Authority for Research and Conservation and the Cultural Heritage and of the French Ministry of Foreign

Affairs. It covers all scientific fields, from the natural sciences (paleontology and earth sciences) to the humanities and social sciences and publishes articles on Ethiopia and the Horn of Africa. Submissions, in English or in French, are anonymously evaluated by two external referees. Articles published in French are accompanied by an English short version. The journal, launched in 1955, is currently engaged in the creation of a systematic online archiving system, available for consultation one year after the publication of paper copies.

Contact Info:

Thomas Guindeuil

Project manager, French Centre for Ethiopian Studies (CFEE), Addis Ababa (Ethiopia)

OPEN CALL: EXHIBITION PROPOSALS 2016

FOCUS: COLLECTIVE MAKING – AFRICA AND MIDDLE EAST

Kunsthal Aarhus, Danmark

<http://kunsthalarhus.dk>

Kunsthal Aarhus in collaboration with the Centre for Culture and Development (CKU), Denmark, invites curatorial proposals for exhibitions that respond to the theme of its artistic programme 2015-2016: COLLECTIVE MAKING. The Call is developed as a partnership with the Centre for Culture and Development's Images program focusing on East and West Africa and Middle East. Applicants from Ghana, Mali, Burkina Faso, Kenya, Uganda, Tanzania, Palestine and Egypt, are particularly encouraged to send proposals.

Application Deadline: 1 November 2015

Notification of selected proposal(s): 1 December 2015

Exhibition Period: June – August 2016

About Kunsthal Aarhus

Established in 1917, Kunsthal Aarhus is contemporary art institution located in the city of Aarhus, Denmark. It presents a programme of changing exhibitions as well as a public programme including talks, seminars, writings, performances, concerts and screenings. Kunsthal Aarhus provides a dynamic platform for collaborative and transdisciplinary research, artistic experimentation and critical engagement. It operates as an incubator for ideas through initiating, commissioning, producing and presenting new work for a local and international public. Read more about us at: <http://kunsthalarhus.dk/en/about>

About the Programme

In January 2015 Kunsthal Aarhus launched two-year artistic programme exploring the idea of COLLECTIVE MAKING. With this, we propose to examine collective processes of production, in recognition that creativity need not be bound to individualism and conventional ideas of authorship. Although there is a long history of artist collectives, and artist associations linked to Kunsthals (like Kunsthal Aarhus), contemporary art has remained dominated by individualised practices for the most part. We ask what are the challenges for artworks produced through collaborative, distributed and socialised forms now it has become more fashionable? While large part of Kunsthal Aarhus programme brings attention to artistic and curatorial practice in Denmark and in particular explores artists associations and artists/curatorial collectives located in Denmark, this Call is a partnership with the Centre for Culture and Development's Images program, and expands our interest to explore collective practices in East and West Africa and Middle East in particular.

See our past and current programme at: <http://kunsthalarhus.dk/en/programme>

Conditions:

Proposals for exhibitions and associated public programme should address the overall theme of COLLECTIVE MAKING and we particularly encourage proposals that bring focus and explore collaborative artistic and curatorial practice within the region of Africa and Middle East.

Proposals should be designed to fill approx. 800 square metres of exhibitions space arranged across 3

gallery rooms and be accompanied by a linked public programme. The selected proposal will be developed and produced in collaboration with Kunsthall Aarhus and its curatorial team.

Kunsthall Aarhus provides a budget of up to a maximum of 400 000 DKK towards full exhibition costs and public programme (including in-house costs such as curatorial support, project management, technical support, installation, technical assistance, publicity and marketing, artist and curatorial fees, travel, transport, insurance, communication and interpretation, public programme, etc.).

Jury:

Exhibition to be realised at Kunsthall Aarhus in the summer 2016 will be selected from submitted proposals by an international jury composed of:

Sarah Rifky, Curator and Co-director of Beirut art space in Cairo, Egypt

Alia Rayyan, Curator and Artistic Director of Al Hoash Gallery – the Palestinian Art Court, Jerusalem, Palestine

Bisi Silva, Artistic Director, Center for Contemporary Art, Lagos

Joasia Krysa, Artistic Director, Kunsthall Aarhus, Denmark

Submission:

The proposal must include the following:

- 1) Completed application form
- 2) Project description (max. 2 pages), including proposed exhibition installation plan at Kunsthall Aarhus
- 3) CV for all participants
- 4) Documentation of work
- 5) Estimated budget, and a fundraising plan for costs exceeding available budget.

How to submit:

Please send complete applications electronically with a subject line 'Open Call 2016 Focus Collective Making Africa and Middle East', by no later than midnight 1 November 2015, to: exhibitions@kunsthall.dk.

All documents must be enclosed in one PDF document (max 8 MB).

Download application form [here](#).

For further inquiries, please contact: Jeanett Stampe, Head of Exhibitions, Kunsthall Aarhus, exhibitions@kunsthall.dk.

Please find all information in French [here](#).

CFP: Abstraction Unframed

Fourth Annual Conference of the Association for Modern and Contemporary Art of the Arab World, Turkey and Iran (AMCA) in partnership with Barjeel Art Foundation and NYUAD

May 22-25, 2016

NYUAD, Abu Dhabi and Barjeel Art Foundation, Sharjah

Our art historical account of modernism has long been rooted in an idea of dissatisfaction with representation, in a twentieth-century impatience with perceived distance from 'real' material, emotion, or knowledge. While Western scholarship privileges one network of European artists with the invention of abstraction in 1910, this dissatisfaction with representation permeated other disciplines as well. Modern architects ceased concerning themselves with historical styles as a *métier*, instead designing machines for living, and for knowing. By mid century, the methods of postwar sociology and planning shifted in the direction of producing data sets which, offering ways to manipulate experience apart from the singularity of good taste or the frame of the individual, became material to the art object (and its deconstruction) as well. At stake in these multiple abstractions was the dream of true being, as might exist outside the specificity of language or culture.

There is no monopoly on this dream. Nomenclature to describe the transcendence of the singularity of appearances in fact proliferates in translation – the Arabic word *tajreed*, the Persian *entaze'e* or the Turkish word *soyutlama*, and other names – to denote formal states beyond natural likeness such as a lasting structure or eternal concept. And yet, still tethered to the very word abstraction—as it is used in the narrow disciplinary frame of artistic modernism—is a concept of representation that has been formed within the particular historical context of the European tradition of illusionistic painting. Abstraction acquired its sense in reference to a

lack, a pulling away from visual representation, an absence of the figure. If this is our disciplinary inheritance, what can be made of work with traditions that never placed emphasis on the icon, or never submitted to the representational limits of the painterly frame? How can we attend to the multiplicity of other artistic problems, or modes of creation, found in modernism writ large? To the many strands of Eastern mysticism and vitalist philosophy that provided an impetus to abstraction, on all shores? What history can we write for the artists who made their own mobility a ground for new abstractions, moving from discipline to discipline, and circulating around various cities and countries?

The fourth AMCA conference seeks to open the concept of abstraction up to inquiry across multiple disciplinary formulations, so as to probe both the frame of modern abstraction and its promise to unframe. Papers might engage a range of subjects, including and not limited to (1) critical accounts of the concept of abstraction; (2) case studies of artistic practice; (3) critical analyses of interactions between artists and architects, or art and calculation; (4) reinterpretations of global conditions for abstract art in the twentieth century. As a whole, the conference is intended to highlight transformations of abstraction in the non-West, including the Arab world, Iran, and Turkey, and the history of aniconic ornament in their spiritual landscapes. Equally it aims to take other impetuses into account: the abstract calculations of colonialism, economics, and planning that produced the modern condition, as well as ethical issues surrounding the abdication of the figure or the non-figure (such as sincerity of practice or lack thereof).

The conference will take place at two institutions: NYU-Abu Dhabi and the Barjeel Art Foundation in Sharjah. By convening the conference in conjunction with a collection of art assembled outside national boundaries, and within a new institution of higher learning located between the Middle East and Asia, in which Europe is de-centered, we anticipate that our discussions in the United Arab Emirates will enable us to un-frame abstraction as an artistic process, goal, and critique. To that end, the conference will conclude with a day of “unconference”, when the questions raised in the conference may be applied to the collection of art in the Barjeel Art Foundation. This collection includes work by Etel Adnan, Mohammed Melehi, Mona Saudi, Hugette Caland, Shakir Hassan Al Said, Omar El Nagdi, and others may be viewed at <https://www.google.com/culturalinstitute/u/0/collection/barjeel-art-foundation>.

All proposals to be submitted by Oct 31st 2015

to: info@amcainternational.org. Responses will be emailed on December 1st, 2015.

Conference participation of presenters will be fully subsidized by the generous sponsorship of Barjeel Art Foundation and NYUAD

Organizers:

Saleem Al-Bahloly (EUME Fellow 2014-2016, Forum Transregionale Studien)

Jessica Gerschultz (University of Kansas)

Anneka Lenssen (UC Berkeley)

Salwa Mikdadi (NYUAD)

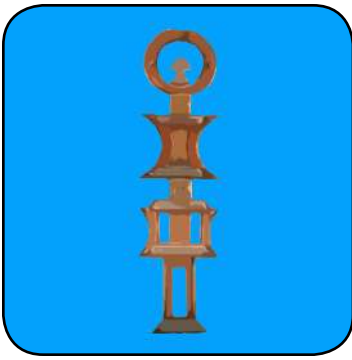
Nada Shabout (University of North Texas)

ACASA Donor Recognition

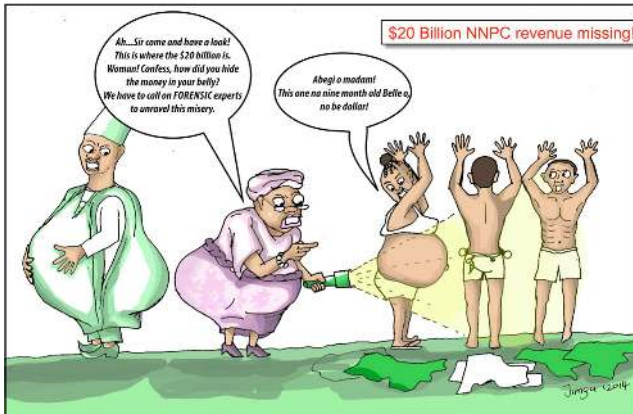
ACASA thanks donors who enable our many programs, including the Triennial fund, the Roy Sieber Dissertation Award, our Travel Fund for members to attend meetings and conferences, and our Endowment Fund for long term planning:

Anonymous - 2015





Exhibitions



The Change We Need.

October 1-30, 2015

African Studies Center

Center for International Programs

Michigan State University

East Lansing

This is an exhibition of political cartoons by the Nigerian Cartoonist and Cartoon Scholar, Jimoh Ganiyu A. better known as JIMGA. It is a 30-day exhibition to commemorate Nigerian 51st Independence Anniversary. "The Change We Need" features collections of cartoons produced towards the last general elections period in Nigeria. It showcases realities within the context of satire.

Outside the Lines: Color Across the Collections

Newark Museum, Newark, New Jersey

First Floor, Main Building

September 19, 2015 through January 10, 2016

Outside the Lines: Color Across the Collections presents modern and contemporary works from the Museum's four main permanent collections—African, American, Asian and Decorative Arts. Featuring a number of recent acquisitions, Outside the Lines sets up a visual dialogue that crosses not only international lines but also traditional divisions between fine and applied art. This exhibition brings together textiles, paintings, ceramics and collages from around the world, highlighting artists who explore color and texture through layering, translucency and abstract pattern.

<http://www.newarkmuseum.org/>

Disguise: Masks & Global African Art

Fowler Museum at UCLA

October 18, 2015–March 13, 2016

This dynamic exhibition considers the past, present, and future of disguise - a visual act that can be a mask, a costume, or simply a camouflage. Disguise features exciting new works by twelve contemporary artists from Africa and of African descent who explore the impulse of disguise with optical illusions, street actions, computer magic, and virtual reality. Together these works will engage visitors' imaginations as they consider the art of masking as a transformative process - one that is informed by a multiplicity of influences, from historical African masquerade traditions to contemporary global culture and digital media.

The artists in Disguise use a variety of creative mediums, including drawings, photographs, videos, masks, sculptures, performances, and installations to hide identity and reveal issues of social, political or cultural import. The twelve featured artists are: Jakob Dwight, Brendan Fernandes, Nandipha Mntambo, Emeka Ogboh,

Wura-Natasha Ogunji, Walter Oltmann, Sondra R. Perry, Zina Saro-Wiwa, Jacolby Satterwhite, Sam Vernon, William Villalongo, and Saya Woolfalk.

Disguise: Masks and Global African Art is organized by the Seattle Art Museum and is curated by Pamela McClusky, Curator of African and Oceanic Art for the Seattle Art Museum, and Erika Dalya Massaquoi, Consultant Curator.



Image credits (left to right):

An Ancestor Takes a Photograph (video still), 2014, Wura-Natasha Ogunji, United States/Nigeria, b. 1970, video, filmed in Lagos, Nigeria, Seattle Art Museum, Commission, 2015. © Wura-Natasha Ogunji.

From Hiz Hands, 2010, Brendan Fernandes, Kenya/Canada, b. 1979, 3 neon-on-glass-frame signs, loan from the artist. © Brendan Fernandes, Photo courtesy of the artist.

The Invisible Man, 2015, Zina Saro-Wiwa, United States/United Kingdom/Nigeria, b. 1976, exhibition print, 25 15/16 x 40 in., Seattle Art Museum, Commission, 2015. © Zina Saro-Wiwa, Photo courtesy of the artist

Sailors and Daughters: Early Photography and the Indian Ocean World brings rarely seen images from east Africa and beyond

The Smithsonian's National Museum of African Art has launched the online exhibition "Sailors and Daughters: Early Photography and the Indian Ocean World." The online exhibition brings together early photographs, albums and related media from the region to global online audiences. Photographs were part of the flow of people, ideas and technologies crossing the western Indian Ocean from the very inception of the medium. The exhibition was commissioned by the museum and curated by Dr. Erin Haney with research assistance by Xavier Courouble. Most of these images are on view for the first time ever, at <http://indian-ocean.africa.si.edu/>

"The National Museum of African Art is pleased to bring these photographic treasures to a global audience with our first online exhibition," said Nicole Shivers, the museum's education specialist for performing arts and project lead. "We hope that it will inspire new reflections on the rich and interconnected artistic cultures of this region, which embraced photography from its very beginnings."

"This exhibition highlights the vivid imagery of the urban maritime societies of Zanzibar, the east African coast and interior, and their ties to Oman, the Persian Gulf and the Indian Ocean islands," said Haney. "We've assembled little-known and rare collections of early photographs, lithographs, postcards and private albums, created by an array of notable cosmopolitan artists. It's an exciting step towards a larger appreciation of these modern 19th and 20th century photographic traditions."

Exhibition highlights include:

- Early photographs by German photographer Hermann Burchardt of Oman in 1904, scenes which resonate with early 19th century photographic views of Zanzibar's Stone Town and N'Gambo.
- An extraordinary Bayot lithograph after a daguerreotype by Charles Guillain, of a Swahili coast family, c.

1846. This is among the earliest portraits of a family seated for the camera in east Africa. This portrait and others by Guillaumin reveal the diversity of residents living in Ras Hafun, Mogadishu, Zanzibar and Mombasa, all key crossroads connected east Africa and the Indian Ocean.

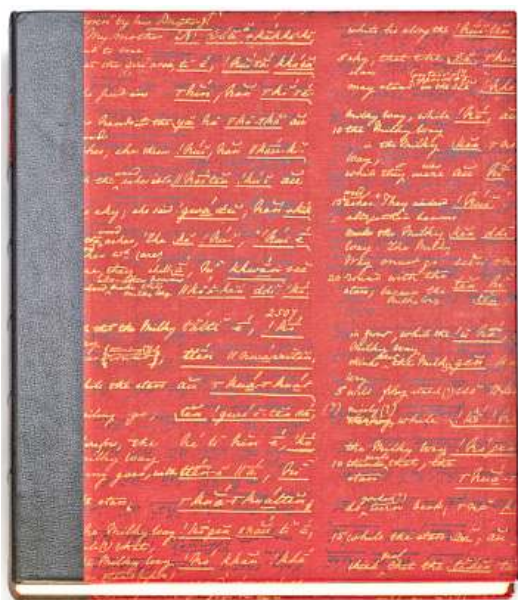
- Portraits by Zanzibari studios, including family studios Gomes, A.R.P de Lord, and Coutinho. One early portrait, possibly a member of the royal family, c. 1890, reveals many Indian Ocean influences: marinda pants with flared ankles, thought to be a Circassian introduction, worn with a long chemise and shawls of fine silk and cotton cloth, an intricately wrapped kilemba (headscarf) and heavy, and imported silver jewelry.

- Antoin Sevruguin's elaborate portraits of African advisors at the Persian court of Nasir Al-Din Shah.

Support

The event is part of the museum's multiyear series of programming Connecting the Gems of the Indian Ocean: From Oman to East Africa made possible by a \$1.8 million gift by the Sultan Qaboos Cultural Center in Washington, D.C.

Lending partner institutions include the museum's Eliot Elisofon Photographic Archives and the Warren M. Robbins Library; the Melville J. Herskovits Library of African Studies Winterton Collection at Northwestern University; the Stephen Arpee Collection of Sevruguin Photographs at the Smithsonian's Freer Gallery of Art and Arthur M. Sackler Gallery Archives; Archives départementales de La Réunion and Iconothèque de L'Océan Indien at the Seychelles National Archives; and the Ethnologisches Museum at the Staatliche Museen zu Berlin. The exhibition design is by Wilcox Design/Green Interactive. It is supported by the gift of \$1.8 million from the Sultan Qaboos Cultural Center in Washington, D.C.



Pippa Skotnes, Sound from the Thinking Strings (Cape Town: Axeage Private Press, 1991), edition 13/50, Smithsonian Libraries.

ARTISTS' BOOKS & AFRICA

National Museum of African Art. Washington, DC

September 16, 2015 to September 11, 2016

Artists' Books and Africa features

works by African artists or about Africa drawn from the permanent collections of the Smithsonian Libraries' Warren M. Robbins Library and the National Museum of African Art. Curated by Janet Stanley, the exhibition presents diverse examples of this growing genre. Whether from internationally recognized figures like Bruce Onobrakpeya and Rachid Koraïchi, printed by small presses, or emerging out of collaborations with writers, poets, and storytellers, artists' books resist easy definition.

Artists' books build on the traditional codex of sequential bound pages. But they expand and push those boundaries in limitless creative ways. How does the book look & feel? What is it made of? How is it constructed? What will be revealed next? Turn the page, and discover for yourself!

See Artists' Books and Africa here: <https://library.si.edu/exhibition/african-art-artists-books>

Collectors' Legacy: Selections from the Sandra and Lloyd Baccus Collection

The David C. Driskell Center for the Study of Visual Arts and Culture of African Americans and the African Diaspora

University of Maryland

September 10 - November 20, 2015

The David C. Driskell Center at the University of Maryland is proud to present Collectors' Legacy: Selections from the Sandra and Lloyd Baccus Collection. The exhibition features 68 works from a gift of more than 280 works gifted to the Center by Mrs. Baccus. The exhibition will showcase a diverse range of media—sculpture,

painting, photography, drawing, print, and object—from an array of prominent African American and African Diasporic artists.

Upon the Center's receiving the Baccus collection in 2012, the David C. Driskell Center's Executive Director, Professor Curlee R. Holton, remarked, "This gift illustrates in full measure the impact that the dedicated collector plays in ensuring the safe guarding of our cultural legacy." Collectors' Legacy, the first exhibition to be solely curated by Professor David C. Driskell at the Driskell Center since its opening in 2001, is designed to explore and celebrate that impact. Professor Driskell, one of the world's most prominent and influential champions of the canon and narrative of African American and African Diasporic art, has selected a body of work that tells an important story. Works by Charles Alston, Benny Andrews, Romare Bearden, Kevin Cole, Lois Mailou Jones, Jacob Lawrence, and Betye Saar speak of the rich, varied, and deep heritage and community shared and created in the United States over the past century.

Biennale di Venezia – all the World's Futures

09 May – 2 November 2015

www.labiennale.org

With numerous side events, exhibitions and pavilions including African artists

10th Bamako Encounters, African Biennale of Photography: Telling Time Bamako Encounters, Bamako, Mali

1 October - 31 December 2015

www.rencontres-bamako.com

LagosPhoto Festival 2015: Designing Futures

Lagos, Nigeria

24 October - 27 November 2015

www.lagosphotofestival.com

El Hadji Sy. Painting Performance Politics

Weltkulturenmuseum Frankfurt am Main, Germany

4 March – 18 October 2015

<http://www.weltkulturenmuseum.de/>

A Labour of Love: Kunst aus Südafrika – die 80er jetzt

Weltkulturenmuseum Frankfurt am Main, Germany

3 December 2015 – 24 July 2016

<http://www.weltkulturenmuseum.de/>

Afrika

Louisiana, Humlebaek, Danmark

25 June – 25 October 2015

<http://en.louisiana.dk/exhibition/afrika>

Barriers – Artists Based in South Africa

Wanås Konst, Knislinge, Sweden

17 May – 01 November 2015

<http://www.wanas.se/english/ART/Program2015.aspx>

Beauté Congo - 1926-2015 - Congo Kitoko

Fondation Cartier, Paris, France

11 July - 15 November 2015

<http://fondation.cartier.com>

PHOTOQUAI 5th: WE ARE FAMILY

Musée du Quai Branly, Paris, France

2 September - 22 November 2015

www.photoquai.fr/2015

The Lay of the Land: New Photography from Africa

The Walther Collection Project Space, New York, USA

10 September 2015 - 16 January 2016

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

BROKEN ENGLISH

18 September - 28 October 2015

Tyburn Gallery, London, UK

<http://tyburngallery.com>

Otobong Nkanga: Solo exhibition

Kadist Foundation, Paris, France

25 September - 20 December 2015

<http://aws.kadist.org>

Kemang Wa Lehulere: Sincerely yours,

Gasworks, London, UK

24 September - 08 November 2015

www.gasworks.org.uk

Emeka Ogboh: No Food For Lazy Man

Galerie Wedding, Berlin, Germany

18 September - 31 October 2015

<http://galeriewedding.de/emeka-ogboh/>

Cedric Nunn: Unsettled - One Hundred Years War of Resistance by Xhosa Against Boer and British

David Krut Projects / Beard Gallery / Benson Hall Gallery, New York, USA

10 September - 24 October 2015

<http://davidkrut.com>

Adejoke Tugbiyele: Testimony

Goodman Gallery, Cape Town, South Africa

05 September - 10 October 2015

<http://goodman-gallery.com>

Mack Magagane - EXISTENTIAL & Mbali Mdluli - UNRESOLVED

ROOM Gallery & Project, Johannesburg, South Africa

05 September - 30 October 2015

www.roomgallery.co.za

Eria Solomon Nsubuga (aka 'SANE'): 'Black face, white masks'

Afriart Gallery, Kampala, Uganda

04 - 30 September 2015

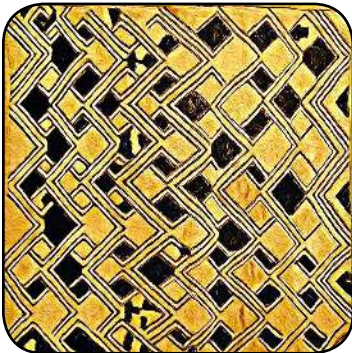
<http://afriartgallery.org>

Nandipha Mntambo: Metamorphoses

Stevenson, Cape Town, South Africa

03 September - 03 October 2015

<http://www.stevenson.info>



ACASA Election Information: Candidate Statements

The following statements were composed by candidates for the upcoming ACASA election:

Yaëlle Biro

I would be honored to be considered for a position on the ACASA Board. Trained as an art historian at the Sorbonne in Paris, I received my PhD in 2010. My research focused on the circulation and trade of works from Africa at the turn of the 20th century and the shift in their aesthetic appreciation in the West during that era. I first arrived in New York from France in 2006 to work as a Research Assistant for the Arts of Africa at the Metropolitan Museum of Art, and became a curator at that institution in 2010. I have participated as a researcher, coordinator, co-curator, or curator in every African arts exhibition organized at the Met Museum since then. In 2012, I transformed my PhD research into the exhibition African Art, New York, and the Avant-Garde which was honored by an Award for Excellence of the Association of American Museum Curators. Most recently, in 2015, I curated two exhibitions focusing on photography in Africa: In and Out of the Studio: Photographic Portraits from West Africa (with Giulia Paoletti); and The Aftermath of Conflict: Jo Ractliffe's Photographs of Angola and South Africa (with Evelyn Owen).

Coming from Europe, I discovered the sense of scholarly community that existed in our field through ACASA: it was the first professional association I joined and the opportunity to experience it in person came with the Los Angeles Triennial in 2011. I grasped the importance of this platform as a place where researchers in every capacity and from every generation could meet and exchange. This was something I had never experienced in France and I didn't even know existed during my fairly isolated years as a student there. ACASA, as the leading platform of exchange in our field, has the mission and potential to reach beyond its primarily north-American constituency: "American" is not one of the "A" in ACASA. As an active Twitter user (@yaellebiro, tweeting about African Arts at the Met), I believe in the power of social media as a way of changing the way ACASA communicates about its mission as well as its constituency's activities and research: a more active online community means a more engaged and wider community. My experience as a Volunteer Coordinator during the 2014 ACASA Triennial at the Brooklyn Museum would be particularly valuable as the 2017 Triennial in Ghana is approaching. Making use of my skills and experience by joining the Board at this important moment would be a privilege.

Mark Dike DeLancey

It is an honor to be considered for a position on the ACASA board. I have been a member of ACASA since the late 1990s and would like to contribute what I can to this organization.

I am Associate Professor of History of Art and Architecture at DePaul University in Chicago, IL where I have taught since 2006, before which I taught at James Madison University in Harrisonburg, VA for three years. I completed my BA at Oberlin College in art history and studio art, and my A.M. and Ph.D. are from Harvard University in history of art and architecture, with specialties in both African and Islamic art history. Since arriving at DePaul, I have served on the advisory boards for the African and Black Diaspora Program, the Center for Black Diaspora, and the Islamic World Studies Program. I furthermore served as the chair of DePaul's General Education committee in charge of Arts and Literature courses. In terms of service outside DePaul, I was elected to a 1 year position to establish the organizational essentials for the recently refounded North American Association of Scholars on Cameroon (NAASC), which had been defunct since the early 1990s. I have been principally responsible for writing a draft constitution to be voted on at the 2015 ASA meeting, maintaining and expanding a membership roster, and acquiring and managing a listserv through DePaul computing services. As a scholar, my research has focused on palace architecture in northern Cameroon. I am particularly interested in the intersection between political systems and architecture, sedentary and nomadic societies, and Islamic and non-Islamic cultures. I have published articles in *Cahiers d'études africaines*, *Journal of the Society of Architectural Historians*, *Islamic Africa*, and a book is forthcoming from Brill Press in 2016. Also forthcoming are a chapter on equestrian arts in northern Cameroon in an edited text entitled *Art and Sovereignty*, and a special issue of *African Arts* on the Cameroon Grassfields that I am editing. Additionally, I have opened a new area of research interest on manuscript arts and calligraphy in Mauritania. This new research interest not only opens up another region of the continent, but also introduces me to a new medium and the distinct research methodologies appropriate to it.

In addition to conducting research in Cameroon and Mauritania, I worked on an archaeological excavation in Tunisia, and was co-leader of a six-week study-abroad trip to Ghana from James Madison University. I am currently organizing a study-abroad trip in Oman for DePaul students starting December 2016 that will focus on the interplay of Indian Ocean cultures in this country. I have also lived in Nigeria, Somalia, and Egypt, where I completed a year abroad at American University in Cairo focusing on Islamic architecture and Arabic language. I therefore have a broad view of the African continent and its artistic heritage.

As a member of the ACASA board, I would of course look forward to lending my energy, organizational skills, and creativity to preparing for the next triennial event. I also hope to continue ACASA's push for representation at other academic conferences both within the US and elsewhere in the world. In particular, whatever the organization can do to encourage the study of African art in Africa itself is of great value. Holding the triennial in Ghana is one important step in this direction, but could be furthered through various forms of partnerships with universities and institutions across the continent. A vital aspect of such assistance to scholars and

institutions within the continent is the creation of reliable funding for bringing African scholars to our triennials. To my mind, two of the most important functions of this organization should be to support our colleagues in Africa, as well as to encourage young scholars just entering the field.

Jordan A. Fenton

I am honored by the nomination to the Arts Council of the African Studies Association Executive Board. Since my graduate school days, ACASA and its members were always supportive and nurturing to younger, developing scholars like myself. It is a pleasure to have the opportunity to give back to an association that has given me much over the years, especially during this exciting time as ACASA prepares for its first Triennial in Africa. I received an M.A. and Ph.D. in Art History from Kent State University in 2007 and the University of Florida in 2012, respectively. My research and fieldwork in Nigerian art examines the ways in which Calabar men's secret masquerade associations, performance, ritual, and esoteric knowledge systems (specifically nsibidi) function and flourish in an urban milieu. Beyond these interests, I am also currently exploring the economics of African art and the hermeneutics and multiple meanings in African visual and performed culture. I also actively present my research and organize panels for ACASA, ASA, and other professional conferences, and most recently, I chaired an ACASA sponsored panel at the 2015 CAA meeting.

This fall, I started my new position at Miami University, Ohio, as Assistant Professor of Art History in the Department of Art. Previously, for the past four years, I was on faculty at the Kendall College of Art and Design of Ferris State University. My service at Kendall has prepared me to be a successful board member. My participation and leadership in university forums such as committees, senate hearings, and implementation of global awareness initiatives and educational forums demonstrate my interest to serve. For the 2013-2014 academic year, for example, I led the "Beyond" initiative, a college and university-wide project promoting diversity, global awareness, and study abroad learning integrated into curriculums across campus departments and programs. I also served as co-chair for Kendall's Diversity and Inclusion Committee as well as the Visiting Artist Committee.

My research and institutional activities validate my commitment to serve ACASA, its mission, community, and constituents. If elected Treasurer, I promise to carry out the position and its duties with the upmost care and integrity. Similar to ACASA's mission, I too value meaningful interaction, collaboration, and the development of educational initiatives to all those vested and interested in the expressive culture of Africa and its Diaspora. If elected to the position of Treasurer, I am interested in continuing to build on the efforts of the Council's founders and previous board members, continue fundraising efforts, broaden the international scope and membership, bridge any remaining gaps between older and younger scholars, keep members informed and current with the Council's budget and continue to explore international venues for the Triennial symposium on African art.

Cécile Fromont

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, as explored for example in my book *The Art of Conversion: Christian Visual Culture in the Kingdom of Kongo*, published in 2014 with UNC Press. My research takes me to Angola, Congo, and Brazil as well as 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 in Africa, Europe, and the America, through the possibilities offered by new technologies such as web-based roundtables, seminars, or discussion boards. I also 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 conferences such as CAA, ECAS, 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 “family and companions resource lists” that could include local family friendly attractions, offer a platform to organize playdates, or propose family oriented activities around the meeting.

Amanda Gilvin

Thank you for considering me for a position on the Arts Council of the African Studies Association Board. I am eager to contribute to our organizations’ new initiatives. As a researcher, educator, and curator, I would bring well-honed organizational skills, and most importantly, a commitment to strengthening ACASA’s networks throughout Africa. I recently completed a Mellon Five College Postdoctoral Fellowship in African Art and Architecture at Mount Holyoke College and Smith College, and I am now a Visiting Assistant Professor at Skidmore College.

I came to the study of African art as an undergraduate, when I learned to make glass beads at the workshop of Nomoda “Cedi” Djaba in Odumase-Krobo, Ghana in the late 1990s. Maintaining this perspective of a maker, I pursued my interests in gender, consumption, and global exchange in West Africa during graduate school, and I completed my dissertation on Nigerien art in 2012.

In my writing and curatorial work, I analyze diverse arts, with an emphasis on textiles, fashion, and contemporary art. I am also interested in museums and other exhibitions, especially in Africa. My book manuscript, *Mining Beauty: Art and Development in Niger*, emphasizes art education and artists’ perspectives in a historical account of visual arts in Niger since 1960. As part of all of my research projects, I have sought out collaborations with African artists, arts professionals, and institutions. My close work with the Musée National Boubou Hama in Niamey, Niger inspired my new project, *Seeing Citizenry: New Museums in Africa*, a comparative study of five new African museums that feature contemporary art.

My leadership roles in editorial and curatorial projects have prepared me well for the administrative work of the ACASA Board. I regularly collaborate with Africanist colleagues in other disciplines and art historians in other subfields, and I would like to help increase ACASA’s profile among other Africanists and art historians. My professional circles include colleagues throughout North America, Europe, and Africa. I wish to add to the momentum begun by the current ACASA Board’s commitment to expand ACASA membership and leadership to include more scholars based in Africa and/or working in languages other than English. I am especially excited to help plan the 2017 ACASA Triennial in Ghana, for which I would take special interest in facilitating attendance by as many museum professionals and artists from around Africa as possible.

Cory K. Gundlach

It is my pleasure to submit to you this letter of interest to serve on the ACASA board. As an ACASA member, PhD student (ABD) in African art history, and Associate Curator of African and Non-Western art at the University of Iowa Museum of Art (UIMA), my academic training and professional experience enables me to bring strong contributions to the ACASA board.

I propose to serve as ACASA Newsletter Editor. While working as Exhibit Designer for the Fort Collins Museum (now the Fort Collins Museum of Discovery) from 2004 to 2010, I designed the museum newsletter on a quarterly basis with Adobe Creative Suite. I also have regularly used this software for my research papers in graduate school.

While working as Curatorial Research Assistant in African and Non-Western art at UIMA from 2012 to 2014, I used Adobe CS and SilverStripe to organize, edit, and upload all content for the Art & Life in Africa (ALA) website. If needed, I may be able to also assist ACASA with website coordination.

In addition to my design and editorial experience with museum newsletters and the ALA website, I bring five years of graduate research and writing in African art history, expertise on Lobi art in particular, and strong connections with important collectors of Lobi art in Europe and the U.S. Finally, my current curatorial position greatly enhances my ability to support the communicative and educational mission of ACASA.

Thank you very much for your consideration of my proposal. It would be my honor to serve on the board for this prestigious organization.

Shannen Hill

I have found great pleasure serving on ACASA's Executive Board these last three years and, given the considerable challenges afoot, I seek re-election for another term. Many of you know me as the current Secretary and Treasurer of ACASA. In this capacity, I have fielded thousands of requests and kept a steady eye on matters both administrative and financial. Our membership and ambitions have grown considerably since ACASA's founding in 1981, thus among my goals as Secretary/Treasurer was to divide that post in two. With the current election this goal has been realized. A second ambition — to enable credit/debit cards on our site and thus do away with reliance on a costly third party — will soon be achieved (our programmer is testing and fine tuning his work now). Regarding our upcoming Triennial at the University of Ghana in Accra: I have, together with our triad of presidents, evaluated every line and detail of contract negotiations; I also currently sit on the Fundraising Committee formed to assure the symposium's success.

Serving ACASA is a valuable experience and I find that I have more I would like to achieve for our collective. If elected, I aim to establish an annual scholarship for dissertators that emphasizes rural and collections based fieldwork (but is not strictly limited to these) since the trend toward modern and contemporary arts these past twenty years has left our field with fewer concentrations in these areas. For this I seek to establish an endowment and will actively fundraise to that end. I also aim to double our annual conference offerings by establishing an "Emerging Scholars" panel at both the College Art Association and the African Studies Association. This will heighten ACASA's visibility and assure younger colleagues have space to present their research at an important point in their careers. On the other end of the spectrum, I would like to enhance our award offerings at the Triennial Symposium so that colleagues who have achieved much outside of publishing are honored. Excellence in arts activism, curatorial vision, service, and teaching should be acknowledged and awarded.

I am a hard working individual who rarely leaves a stone unturned. I have many years experience as a professor, researcher, administrator and am now new to the curatorial field. I am currently both a Senior Fellow at the National Museum of African Art, Smithsonian Institution, where I am at work developing a book about the visual histories of gold and diamond mining in South Africa, and Associate Curator and Head of Department, Arts of Africa, the Americas, Asia and Pacific Islands, Baltimore Museum of Art. The University of Minnesota Press released my book *Biko's Ghost: The Iconography of Black Consciousness* last spring. My most substantive body of work to date, it challenges non-racialist assumptions and uncovers the lasting influence of a political stance long censored.

Courtney Micots

I am honored to be nominated for the Arts Council of the African Studies Association Board of Directors. I have taken part in ACASA since the early 1990s, when I was pursuing my Masters degree at Cleveland State University and became inspired to specialize in African art under the tutelage of Kathy Curnow and experience of the seminal exhibition *Yoruba: Nine Centuries of Art and Thought*. I am excited about this chance to give back to the organization that has offered me so many opportunities for scholarly exchange and networking, through newsletters, symposia, and website support.

After receiving my Masters degree in 1992, I worked in museums as an intern, researcher and curator with stints at the National Museum for African Art (Washington, DC), Michael C. Carlos Museum (Emory University, Atlanta, GA) the Samuel P. Harn Museum of Art (Gainesville, FL), and most recently at the Wits Arts Museum (University of the Witwatersrand, Johannesburg, South Africa) as an Andrew W. Mellon Postdoctoral Fellow. Additionally, I have taught art history at Florida Southern College (Lakeland), the University of Florida, the University of Illinois at Champaign-Urbana, the University of South Florida (Tampa), Elon University (Elon, North Carolina), and for the Institute of African Studies at the University of Ghana in Legon. I have participated, presented and served as a panel co-chair at numerous ACASA symposia. At the last symposium in New York, I

presented my paper “African Colonial Architecture in Coastal Ghana: Loving or Hating Britain?” Additionally, I received an ACASA travel grant to support conference travel, and I look forward to ensuring this support remains a vibrant source for international scholarly outreach.

I am keenly interested in joining the ACASA team to contribute to the successful and smooth running of the 17th Triennial Symposium in Accra, Ghana in 2017. I will bring my talents as an art historian, specialist in Ghanaian coastal arts, and meeting planner to this project. My research has concentrated on Fante arts that express cross-cultural political and social contexts. I have spent more than two years in Ghana spread over six separate visits. My article, “Status and Mimicry: African Colonial Period Architecture on the Gold Coast” was published in the March 2015 issue of the *Journal of the Society of Architectural Historians*. “Carnival in Ghana: Fancy Dress Street Parades and Competition” was published in *African Arts* in the spring 2014 issue. Prior to entering the PhD program at the University of Florida in 2006, and interspersed between my contract positions at museums, I served in administrative and financial roles in corporate Atlanta, working primarily in healthcare. I have experience developing and managing national conferences with multiple panels, banquets and evening entertainment for more than 300 participants.

The diversity of my work experience and my knowledge of Ghana will enable me to make a significant contribution to ACASA's many projects, both ongoing and in development. After having spent so many years outside traditional academia, I have the practical knowhow to assist and a strong sympathy for members who struggle to participate in research and symposia abroad. I look forward to providing an engaging forum for exchange between colleagues in America, Europe, Africa and elsewhere.

Margaret Nagawa

As a reputable organization dedicated to the study of African arts, ACASA attracts the best minds in this field. I would like to be part of, contribute to, and perhaps broaden, disciplinary conversations.

I am particularly interested in the Council's mission that “encourages contact and collaboration with African and Diaspora artists.” As an artist and curator educated in Uganda and England, I see myself contributing with enthusiasm to connections between artists, objects and researchers in a multitude of digital and physical ways. My experience in art practice, art education, curating and blogging, has equipped me with leadership roles that require strong communication skills, hard work, enthusiasm, and a joy in what I attempt to do. I value teamwork and also understand the challenges it presents. For me, solo studio work, reading, and writing provide a counterbalance to the intensity presented by collaboration.

Past board service experience has been with the 32° East / The Ugandan Arts Trust (<http://ugandanartstrust.org>) Board, contributing to short and long term planning, and negotiating differences of opinion that inevitably arise. I have presented papers at conferences including at the 2014 ACASA Triennale at the Brooklyn Museum, led art studio tours, and organised arts discussion evenings in Kampala and Addis Ababa. I headed a gallery committee made up of Makerere University Art School lecturers to program Makerere Art Gallery (<https://makerereartgallery.wordpress.com>) events, and been Chair of the Uganda Artists Association (now known as UVADA <https://www.facebook.com/UVADAUganda>), where I worked with a team of executive members to program and run events for, and by, artists in collaboration with galleries and other arts agencies.

Given the opportunity, it will be an honour to serve on the ACASA Board working with the website coordinating team. Thank you very much!

Leslie W. Rabine

As a newcomer from literary criticism to African arts, I found a most welcoming and stimulating professional home in ACASA. At every conference, lively original panels have opened me to new areas of learning. I've been given opportunities to collaborate, in ways I had never expected, with scholars from academia, museums and galleries. After many fulfilling collaborations with members of ACASA, I am now, to my surprise and delight, a member of a curatorial team for a museum exhibition on African print fashion. Given my gratitude to ACASA, whose members have so warmly included me, I have wanted to contribute to the achievements of

this organization. Therefore, I am enthusiastic about running for the Board. Now Professor Emerita at the University of California, Davis, I have been doing research on African fashion and art since the 1990s. For my book *The Global Circulation of African Fashion* (Berg, 2002), I did research with tailors, dressmakers, designers and dyers in Senegal, Kenya and African diasporic communities in Los Angeles and New York. My research since has focused on the historic reciprocal influences of fashion, photography and politics in Francophone West Africa, and more recently, on youth movements creatively engaged in graffiti art, streetwear design and new media. My interests have always concerned processes of creativity and the ways that African artists have dedicated their creative work to building civic engagement and social change. Another interest concerns the ways that artists and designers disseminate fashions, photographic styles, and graffiti practices across Africa as well as between continental and diasporic African communities. My projects have traced the paths through which artists, by exchanging across African cultures, creatively transform their work and their own home cultures. Although most of my research now takes place in Senegal, many graffiti artists from across Africa and the African diaspora come to Senegal. This has permitted me to study graffiti artists from different African cultures transforming and enriching each other's African imaginaries, artistic practices and social consciousness. As for experience relevant to the ACASA Board, I have served on several public and non-profit Boards, and have held academic administrative positions. This includes serving as Chair of the French Department, Director of Women's Studies and Associate Dean of Humanities at the University of California. Currently, I am Vice-President of the Board of Hospitality House, an organization fostering artistic creativity among dispossessed and homeless people in San Francisco. My web skills would also allow me to help with the website and newsletter. In ACASA I would like to: increase efforts to furnish travel funds for scholars from Africa; develop collaborative research endeavors between scholars in America and Africa; work to balance inclusion of Anglophone, Francophone and Lusophone African countries in our activities.

Ciraj Rassool

I am an African scholar of museums as sites and spaces that have capacities to broaden democracy and critical citizenship. Much of my own research in South Africa in the last 10-15 years has been about the transformation of old museums, and their legacies of classification, racial formation and the denial of coevalness, as well as of making new museums outside of these categories and discourses, some of which are geared towards reconstructing community after apartheid. In the cases of the former and the latter, my work has joined that of others concerned to reconceptualise museums and heritage initiatives as projects and processes of knowledge production and transaction. In recent years, my own research has increasingly begun to ask questions about the connections between the creative and curatorial work of artists and other aspects of museum production, especially when this work has sought to document social experience or intervene in the name of protest or resistance art. I have also become interested in how the work of artists can intervene in rethinking and redirecting ethnographic museums and collections. In addition, I am concerned to find new platforms for integrating debates about art history and aesthetic practice with other aspects of cultural production and museum formation and heritage transformation, as we seek new spaces of engagement and knowledge transaction that advance critical citizenship. In my own practice, I have been a councillor and trustee (and chairperson) of the District Six Museum and Iziko Museums of South Africa (inter alia), and have worked on the African continent as chair of the scientific committee of the International Council of African Museums. I have been director of the African Programme in Museum and Heritage Studies at UWC, the most important site of education of African museum professionals for 18 years. I have also worked closely with museums and memory projects in Europe and North America that have been concerned to rethink their African legacies and histories and refashion their relations with their publics. Recently as part of a partnership with colleagues in Ghana and the University of Michigan in the United States, I co-edited *The Politics of Heritage in Africa*, as a direct intervention in the practice of heritage in Africa. As part of this partnership, I have spent time in Ghana at the University of Ghana, Legon and at different sites of heritage and cultural production in different locations in Ghana.

Christopher Richards

I am honored and excited regarding my nomination for a position on the ACASA executive board. I have been an enthusiastic and active participant in ACASA activities since I attended my first ACASA conference as a Masters student. I eagerly await each future ACASA conference, relishing the opportunity to engage with our cohort of diverse and thought-provoking scholars. I am extremely passionate about our organization and would work diligently to continue to provide members with a dynamic, collegial and supportive organization.

I am currently an assistant professor of African art history and museum education at Brooklyn College. Prior to my professorship, I was a Mellon post-doctoral fellow at the Centre for the Creative Arts of Africa and the Wits Art Museum in Johannesburg, South Africa. I completed my PhD at the University of Florida on the cultural significance of historical and contemporary fashion in Accra, Ghana. This year, I guest-curated my first exhibition, *Kabas and Couture: Contemporary Ghanaian Fashion*, at the Samuel P. Harn Museum of Art and co-curated the exhibition *Beadwork, Art and the Body: Dilo Tše Dintši/Abundance* at the Wits Art Museum in Johannesburg, South Africa. My experiences in academia and museums provides me with the ability to interact and collaborate with scholars in both areas and to be inclusive of all forms of research relating to African art. I pride myself on being incredibly approachable and collegial, two qualities I believe are important for ACASA board members. These experiences also attest to my ability to productively collaborate with other scholars, a quality that is imperative for an ACASA board member.

I am particularly interested in strengthening ACASA's international connections and presence. Having established strong connections with artists and art historians in South Africa, I believe I can continue to encourage participation from international members and hopefully foster stronger relationships with specific geographic regions.

Lastly, as a scholar of Ghanaian art and culture, I am particularly well-suited to serve as a board member for ACASA's upcoming conference in Ghana. I have a strong knowledge of Accra and can assist in coordinating specific events and venues for ACASA attendees. As the planning for the next triennial moves forward, my conversancy in Twi would undoubtedly be an asset to the board. Thank you for your consideration and I hope to share my expertise, cheerfulness and enthusiasm with all of you as a future ACASA board member.

Deborah Stokes

It is a sincere pleasure to have the opportunity to submit my statement of interest in serving on the ACASA Board. Being a member of the organization and having attended and participated in ACASA Triennials for many years, I have supported the mission of ACASA in promoting greater understanding of African material and expressive culture in all its many forms through my research, teaching, publications, conference participation, and current work as Curator for Education, Head of K-12 and Teacher Development at the Smithsonian's National Museum of African art (NMAfA).

As a component of my current museum work, I develop and create materials for museum exhibitions, grants, and websites, as detailed in my CV. I have enthusiastically embraced digital technology. For more than a decade I have been developing on-line materials and various delivery formats for teaching African art. My award-winning Distance Learning program at NMAfA has increased opportunities for audience involvement in museum programs and learning. I continue to actively correspond with students, scholars, and artists in sharing ideas, developing creative partnerships, and reaching national and international audiences.

I have had many opportunities to meet with and collaborate with African and Diaspora artists and scholars. I have conducted research in Nigeria, Kenya, Haiti, and most recently South Africa. My work in the late 70s and early 80s in Nigeria focused on documenting and photographing the traditional carvers of Yorubaland. I was fortunate to be able to conduct field research alongside William B. Fagg, former Keeper at the Museum of Mankind in London. I co-compiled the William B. Fagg Photographic Archive (see archives production) along with a full transcription of his field notebooks. More recently, in 2007, I worked with Robai Nafuna, a potter in Bituyu village in the town of Kimili in the Western Province of Kenya. In addition, I photographed contemporary popular art both in rural and urban settings in Kenya, Haiti, and South Africa. I taught the Visual Art of Africa, and Issues in Contemporary African Art in the Art History Department at the University of

Illinois in Chicago (UIC), and have published in the peer-review journal, *African Arts* (see publications). I am up to date on current research and debates and have conducted seminar classrooms of twelve and have lectured to three hundred.

I currently am on the Editorial Board of the *National Arts Education Association Journal* and have served as a field grant reviewer for the Institute of Museum and Library Services (IMLS). I would very much like to contribute and would be honored to serve on the ACASA Board. With my cumulative and extensive experience over the past four decades, I would be especially interested in helping with or assuming the role of Newsletter Editor. Thank you for considering my application.

Liese Van Der Watt

I am putting myself forward for the ACASA board, either to be a general member, or to serve on the executive board as secretary – if this is deemed possible from a location in London.

Having moved to London in 2007 after teaching Art History at the University of Cape Town, I have been an independent writer and researcher for the last couple of years. While my PhD research (as a Fulbright Scholar at SUNY Stony Brook) and much of my subsequent research was on specifically South African art, my base in London has radically expanded my scope and brought me in contact with a much broader sample of African art and artists. I am now more active in researching and writing on contemporary African - as opposed to solely South African - art. This year, for instance, as reviewer and critic for various art magazines, I have attended the Venice Biennial, wrote on two Congolese exhibitions in London and Paris, and will be attending Paris Photo in a month's time.

In addition to these more popular forms of writing I have maintained my academic profile by participating in various conferences, and continuing my research with contributions to scholarly journals and books. Should I be a member of the ACASA board, I would hope to be part of an ever-expanding international body of scholars working on and promoting African art. ACASA is often seen to be American-based and American-dominated and I am pleased that the next triennial conference will be in Africa. My links with South Africa, in particular, is still very strong - I remain a member of SAVAH (South African Visual Art Historians) - and I think it is crucial to keep expanding the African presence at ACASA. But in addition, perhaps there are also ways to expand the ACASA member base further into Europe; perhaps a future conference could be in Europe? With my on-going links to South Africa and being based in Europe, I would be prepared to work on strategies to increase ACASA's presence and visibility outside of the USA. In addition, it will be an exciting opportunity to work with an extensive community of African art scholars in order to foster and support African expressive and visual cultures further.

Tobias Wofford

I am an art historian and educator whose research focuses on the global dimensions of Africa and its diasporas in modern and contemporary art. Through scholarship, teaching, and curatorial work, I have grappled with the beauty and complexities of African and diaspora visual culture. I study the history of global networks of scholars and artists interested in the creation, study, and display of African art in the 20th century and I participate in today's artistic network as an organizer of conference panels, researcher, and audience member.

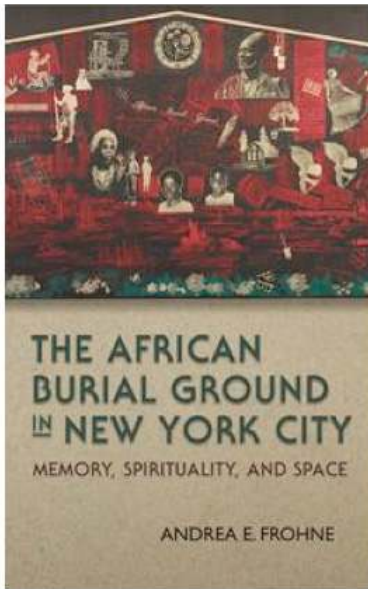
I know that my endeavors would be impossible without organizations like ACASA. It provides a vital network that connects artists, scholars, and museum professionals around the world. Further, it provides a necessary space for the sharing of knowledge, art, and support. As a member of the board, I would like to see that continue and grow. I believe in ACASA's dedication to promoting the global perspective of its membership as seen in the plans to hold the 2017 Triennial Symposium in Ghana. Especially with the growing role digital media plays in education and art display, ACASA should continue to use technology to increase its role in strengthening existing connections and welcoming new perspectives. The potential for the medium in providing artistic and scholarly resources, expanding membership, and encouraging active participation worldwide cannot be understated.

I'm honored to be considered for ACASA's board of directors and look forward to supporting our organization's crucial mission.





Current Publications



The African Burial Ground in New York City: Memory, Spirituality, and Space

By Andrea E. Frohne

Syracuse University Press

Fall, 2015

6 x 9, 444 pages, 50 black-and-white and 12 color illustrations, 6 tables, appendix, notes, bibliography, index

In 1991, archaeologists in lower Manhattan unearthed a stunning discovery. Buried for more than 200 years was a communal cemetery containing the remains of up to 20,000 people. At roughly 6.6 acres, the African Burial Ground is the largest and earliest known burial space of African descendants in North America. In the years that followed its discovery, citizens and activists fought tirelessly to demand respectful treatment of eighteenth-century funerary remains and sacred ancestors. After more than a decade of political battle—on local and national levels—and scientific research at Howard University, the remains were eventually reburied on the site in 2003.

Capturing the varied perspectives and the emotional tenor of the time, Frohne narrates the story of the African Burial Ground and the controversies surrounding urban commemoration. Tracing the history and identity of the area from a forgotten site to a contested and negotiated space, Frohne situates the burial ground within the context of late twentieth- and early twenty-first-century race relations in New York City to reveal its enduring presence as a spiritual place.

The African Photographic Archive: Research and Curatorial Strategies

Edited by Christopher Morton & Darren Newbury

Bloomsbury Publishing

ISBN: 9781472591241 Imprint: Bloomsbury Academic Illustrations: 72 bw illus.

<http://www.bloomsbury.com/uk/the-african-photographic-archive-9781472591241/>

African photography has emerged as a significant focus of research and scholarship over the last twenty years, the result of a growing interest in postcolonial societies and cultures and a turn towards visual evidence across the humanities and social sciences. At the same time, many rich and fascinating photographic collections have come to light.

This volume explores the complex theoretical and practical issues involved in the study of African photographic archives, based on case studies drawn from across the continent dating from the 19th century to the present day. Chapters consider what constitutes an archive, from the familiar mission and state archives to more local, vernacular and personal accumulations of photographs; the importance of a critical and reflexive engagement with photographic collections; and the question of where and what is 'Africa', as constructed in the photographic archive.

Essential reading for all researchers working with photographic archives, this book consolidates current thinking on the topic and sets the agenda for future research in this field.

Christopher Morton is Curator of Photograph and Manuscript Collections at the Pitt Rivers Museum, Oxford, UK and Lecturer in Visual and Material Anthropology at the University of Oxford, UK. He has published extensively on collections histories and the history of photography within anthropology, particularly relating to Africa.

Darren Newbury is Professor of Photographic History and Director of Postgraduate Studies in the College of Arts and Humanities, University of Brighton, UK. He has published widely on photography, most notably on the history of photography during the apartheid period in South Africa and the use of historical photographs in post-apartheid museums and exhibitions.



Media Resources

New video on the art and life of the Dogon people:

<https://www.youtube.com/watch?v=gbgZZWE794I>

The video includes substantial footage of masks in performance, of figures on shrines, of the work of Marcel Griaule, Germaine Dieterlen, and Jean Rouch, of landscape and village life, scenes of cooking, farming, processing onions, carving masks, circumcision, funerals, of the sigui ceremony, of Griaule's funeral in 1956, and discussion of the threat to tourism by Al Qaeda in the Sahel.

Christopher D. Roy

New videos on southern African arts and cultures

David Riep recently uploaded several video resources on southern African visual arts to Youtube.

South Sotho Pot Making:

<https://youtu.be/Y58blmGgtb4>

South Sotho pot making documents Lenky Nhlapo, a South Sotho ceramic artist living in South Africa. The film takes the viewer through the entire pot-making process, from preparing the clay, to firing and embellishing the finished vessel. In addition, the film includes narrative that links pottery techniques with other South Sotho visual arts and cultural beliefs. (Approx. 50 min.)

South Sotho visual arts and healing practices:

<https://youtu.be/QB5QXyTXrRE>

An interview with South Sotho traditional healer (ngaka) Tsamayi Motswaholi. Commentary in English with English subtitles highlights how Ntate Motswaholi became a ngaka, as he discusses the visual arts that are used in his profession. (Approx. 30 min.)

Beer Making in Southern Africa

<https://youtu.be/knkR4QNifMw>

A documentary film that follows the entire process of brewing sorghum beer (joala) with South Sotho artists

Maria and Rosalina Mofokeng. The film includes commentary on the significance of sorghum beer among South Sotho cultures, as well as the social aspects surrounding sorghum beer in 20th century South Africa. (Approx. 35 min.)

Opening of the digital library of the University Cheikh Anta Diop of Dakar

Freely accessible at:

<http://196.1.97.20/greenstone/cgi-bin/library.cgi?site=localhost&a=p&p=about&c=theses&l=fr&w=utf-8>

The digital library of the UCAD contains several important collections of documents, among them the theses and the memoires deposited in the library since the creation of the University (February 24th, 1957), representing 5595 documents, including 600 theses of Sciences and Technology.

The collection of the “Theses” and “Memoires” of the EISMV, in full text, is also freely accessible online:

<http://www.sist.sn/cgi-bin/library?site=localhost&a=p&p=about&c=eismv&l=fr&w=utf-8>



News & Announcements

Courtney Micots was recently hired as Assistant Professor of Art History for the Department of Visual Arts, Humanities and Theatre at Florida A & M University in Tallahassee. Previously she was an Andrew W. Mellon Postdoctoral Fellow at the Wits Art Museum at the University of the Witwatersrand in Johannesburg, South Africa.

Barbara Plankensteiner, ACASA Board of Directors member of this term, formerly Deputy Director and Chief Curator at the Weltmuseum Wien in Austria where she was responsible for the Africa collections has moved to Yale University where she took over the position as Frances & Benjamin Benenson Foundation Curator of African Art at the Yale University Art Gallery since September 1, 2015.

Her new contact address is:

Yale University Art Gallery

P.O. Box 208271

New Haven, CT 06520-8271

T +1 203 432 9711

barbara.plankensteiner@yale.edu

The Baltimore Museum of Art is pleased to announce the appointment of **Shannen Hill**, Senior Fellow, National Museum of African Art, as Associate Curator and Department Head, Arts of Africa, the Americas, Asia, and the Pacific Islands.

iTeach African Art: Learn to Teach Online: Why don't we teach graduate students how to teach?

iTeach African Art: Learn to Teach Online—a graduate course taught by Amanda Carlson, a specialist in African art history at University of Hartford (West Hartford, CT)—is being offered for the first time in spring 2016. This online course is designed for doctoral students specializing in African art history who want to gain experience with online teaching and wish to prepare for professional careers in teaching African art history in academia (also applicable to many career paths in museums).

This course is a teaching practicum—a supervised practical application of teaching methods that graduate students may already be familiar with or are learning through the duration of this course. While this course introduces students to the best practices associated with online teaching, the central focus is on how to teach about African art. Lessons learned will apply to teaching in the classroom as well. In order to apply and practice these skills, graduate students will serve as Teaching Assistants in an online course, populated by undergraduate students. In spring 2016, that undergraduate course will be ART 215 Art Across Borders: In and Out of Africa. After completing the teaching practicum, students will have...

1. experience teaching online (with material feedback that can be used for personal growth and as documentation of their teaching ability)
2. experience with how to organize a course and how to communicate effectively online
3. knowledge of how to create authentic learning experiences for students (online or in the classroom) such as peer based discussions, projects associated with museum collections, projects that engage in real life problem solving
4. a developed teaching philosophy (job market ready)
5. begun to build their own teaching tool kit (course resources, teaching methods, theories about learning) –specific to African art--that will continue to grow throughout their careers

This course is available for only two students at a time. The location of the student is not an issue as long as they have reliable and consistent access to the Internet and have the time to commit to this program (average of 10-12 hours a week). Students will enroll in the University of Hartford course and are responsible for tuition and applicable fees for this 3 credit course. If students wish to apply for transfer credit, it is the responsible of the student to ensure that their own institution/program will accept these credits.

Interested students must apply to be considered for the course. Please send the following to Amanda Carlson (amcarlson@hartford.edu) by October 20th.

1. One paragraph statement of interest. Describe any teaching experience you already have. Explain where you are in your graduate training (and research) and what you aspire to do after you graduate. Specifically address how this course would fit into your career path.
2. A letter of support from your graduate advisor.
3. Copies of your undergraduate/graduate transcripts or CV (optional)

Acceptance notifications will be made in early November. A commitment on the part of the graduate student to participate in the iTeach African Art: Learn to Teach Online is required by December 1st. For more information, contact Amanda Carlson (amcarlson@hartford.edu).

The University of Wisconsin-Madison – Arts, Cultures, and Histories of Africa and its Diasporas -- undergraduate and graduate curriculum

A faculty collective in arts and humanities at UW-Madison is collaborating to announce an expansive transdisciplinary curriculum focused on the arts, cultures, and histories of Africa and its multiple Diasporas. This collaborative cluster includes a diverse array of faculty (senior, mid-career, and junior) located in a variety of departments offering multiple disciplinary perspectives such as: Art History, Afro-American Studies, Art, Design Studies, African Languages and Literature, History, Communication Arts, Dance, Journalism, English, French & Italian, Gender and Women's Studies, and Spanish & Portuguese.

Participating faculty provide a vibrant array of undergraduate and graduate courses in the arts, cultures, and histories of Africa and its Diasporas leading to a degree in a specific departmental discipline (e.g., art history, studio art, history, etc.). UW-Madison has the second-oldest African Studies Program in the nation, with more



Our Mother's Eyes. Photograph by Faisal Abdu'Allah

than 50 faculty in all disciplines who have worked extensively in Africa, an outstanding Department of Afro-American Studies, and an equally distinguished program in Latin American, Caribbean, and Iberian Studies (LACIS) that includes scholars of the African Diaspora. We have had several successful study abroad programs in Africa (Morocco, Senegal, South Africa, and Uganda) and are developing an arts-focused program in Ghana. All are encouraged to apply. We are particularly interested in outstanding students from HBCUs who are committed to advancing the legacy of Africanist and African Diaspora scholars who have documented the contributions of African peoples to global arts and cultures both past and present. We welcome inquiries from potential undergraduate and graduate students (BA, BS, BFA, MA, MFA, and PhD) and others (returning students/life-long learners). Interested individuals should consult the UW-Madison undergraduate or graduate

admissions (www.wisc.edu) and the websites of academic departments listed above. For questions, please contact: Evjue-Bascom Professor Henry Drewal, hjdrewal@wisc.edu.



Awards

African Critical Inquiry Programme Announces 2015 Ivan Karp Doctoral Research Awards

The African Critical Inquiry Programme has named George Emeka Agbo and Ruth Sacks as recipients of the 2015 Ivan Karp Doctoral Research Awards. Agbo is a Nigerian doctoral student in Visual History at the University of the Western Cape. Sacks is a South African pursuing her degree through the Wits Institute for Social and Economic Research (WiSER) at the University of the Witwatersrand. With support from ACIP's Ivan Karp Awards, Agbo will pursue research on Photography, Facebook and Virtualisation of Resistance in Nigeria, while Sacks will complete work for her dissertation on Style Congo, Art Nouveau: Links and Ruptures between Early Belgian Modernism, the African Colony and Postcolonial Zaïre.

About George Emeka Agbo's project: Social media has changed the ways citizens relate with the state, impacting everything from electoral practices to the organisation of mass actions against governments. George Emeka Agbo's research project, Photography, Facebook and Virtualisation of Resistance in Nigeria, proposes that in their involvement in this cyber culture, Nigerians have created an alternative form of resistance against poor governance and social injustice through the photographic practice of image production and circulation on Facebook. He will study the ways the boundary between professional and amateur photography is broken to challenge a sociopolitical order amidst a dearth of fundamental facilities, such as electricity, internet and digital resources. The research relies on photographs shared on the social networking site, including comments made on them by Facebook users, and interviews with those who posted them. It will focus on Facebook groups such as the Nigerian Global Awakening Day Protest and the Nationwide Anti-Fuel Subsidy Removal: Strategies and Protests, both of which emerged as part of protests against the Nigerian government's fuel subsidy removal.

Agbo's semiotic analysis of this material will define the challenges Nigeria grapples with and examine how online protest presents possibilities for socio-political transformation. He will consider how the ontology of the image as a virtual object reflects the capability of digital technology to condition how agitations of the masses are seen in the public domain of the Internet. The study is framed theoretically and conceptually through notions of civil discourse and "cyberdigital montage." While the photographic image plays as a site of resistance, the interactions it produces among people are contingent upon how it is digitally created, manipulated and disseminated.

About Ruth Sack's project: Ruth Sacks will use support from the Ivan Karp Doctoral Research Award for a final research trip to Kinshasa, Democratic Republic of the Congo (DRC) to complete her project *Style Congo, Art Nouveau: Links and Ruptures between Early Belgian Modernism, the African Colony and Postcolonial Zaïre*. Sack's dissertation examines the complicated role of African aesthetics in shaping modernist forms still present in the public cultures of Brussels and Kinshasa. Starting in late 19th century Belgium, she describes the entanglement of the proto-modernist Art Nouveau movement with King Leopold II's colonial regime in the Congo. She then traces the display of Congolese objects from the colonial exhibition into the modernist museum, in order to follow them to post independence Zaïre, addressing how modernity was articulated through aesthetics in the postcolony. Her first-hand research in Kinshasa provides ways to contextualize her arguments in Africa, splintering and recasting the European frame and orientation usually brought to Art Nouveau.

Sacks has already completed archival research in Belgium and preliminary research in Kinshasa. On her return to Kinshasa she will interview local artists, arts educators, architects and museum professionals in order to gain an in-depth perspective on how public art projects, entertainment sites and exhibitions constructed a theatre of modern Africanity. She will gather visual data and multiple perspectives on the manner in which international-style modernism housed not only traditional Congolese objects, but also contemporary art commissions and designs embedded with notions of pre-colonial culture. This will allow Sacks to explore the idea of monumental sites, like l'Echangeur (1974, today a contemporary art museum) and the Mont Ngaliema museum complex (1970s), as futuristic structures encasing interiors whose logics rely on recourse to generalized notions of tribal Africa.

Information about the 2016 Ivan Karp Doctoral Research Awards for African Students enrolled in South African Ph.D. Programmes will be available in November 2015. The application deadline is expected to be 1 June 2016, but please check the November announcement for confirmation.

For further information, see <http://www.gs.emory.edu/about/special/acip.html> and <https://www.facebook.com/ivan.karp.corinne.kratz.fund>.



The Winner of the FNB Art Prize 2015: Turiya Magadla

The FNB (First National Bank) Art Prize was launched in 2011. All galleries participating in the Fair are given the opportunity to nominate one of their artists for consideration by our jury. The winning artist receives a cash prize of R100 000 as well as the opportunity to showcase their work in a dedicated space at the FNB Joburg Art Fair. The two highly respected judges tasked with selecting this year's recipient are Senegalese curator, Koyo Kouoh, and Nigerian curator, Bisi Silva. Twenty-five galleries presented high quality proposals and this year's FNB Art Prize winner is South African artist, Turiya Magadla.

Magadla (born 1978) uses a variety of common-place fabrics such as nylon pantyhose, correctional services sheeting and uniforms in her work. By playing with the associations intrinsic to these fabrics, Magadla imbues her work with meaning. In her practice of stitching, folding and stretching these materials across wooden frames, Magadla creates formally stringent, abstract compositions.

For the FNB Art Prize 2015, Magadla presents a series of works under the title, 'Imihuzuko' (an iteration

of which was shown at the Johannesburg Art Gallery from May – July 2015). Magadlela began work on this series in 2013 in an ongoing contemplation on the history of incarcerated black South African leaders. Using traditional Xhosa cloth and correctional service fabrics with their torn edges, creases and exposed stitching, she tells a story of our complex history in subtle, minimal compositions. Individual works are named for past incarcerated kings, chiefs and prophets such as Kgosi Galeshewe, Langalibalele and Hintsia.

A focal point of the FNB Art Prize exhibition comprises a large-scale installation: a grid of steel institutional beds arranged in a cell-like constellation, 'dressed' with these fabrics. The installation examines what it might mean to be incarcerated and brings into sharp focus the realities of present day prisons in South Africa.

After matriculating from the National School of the Arts, Magadlela studied at the Funda Community College under Charles Nkosi, the University of Johannesburg and the Rijksakademie in Amsterdam. She has had solo exhibitions at the Johannesburg Art Gallery (2015) and at blank projects, Cape Town (2013). Select group exhibitions include 'The Poetry In Between: South-South' (Goodman Gallery, Cape Town, 2015); 'Half-devil and half-child' (blank projects, 2014); 'When Form Becomes Attitude' (blank projects, 2013) and 'The Grote Oversteek' (Stedelijk Museum, Netherlands). Magadlela currently lives and works in Soweto.



Opportunities

Call for Applications: H-AfrArts List Editors

H-AfrArts is looking for list editors to join the team and share list moderation duties on a volunteer basis. Applicants must have demonstrated expertise in African Arts and have regular and reliable access to email. For a detailed description of the duties of list editors and the application process, please consult the H-Net guidelines at: <http://www.h-net.org/lists/nominations/editor.php>

Interested applicants should send a covering letter and their CV by email to: editorial-afrarts@mail.h-net.msu.edu

Applications will be accepted until the positions are filled. For more information please do not hesitate to contact David Riep (david.riep@me.com) or Helena Cantone (yenacanta@gmail.com)

The School for Advanced Research 2016-2017 Resident Scholar fellowships

Santa Fe, NM

Applications accepted beginning on September 1, 2015

Resident scholar fellowships are awarded annually by the School for Advanced Research (SAR) to four or five scholars who have completed their research and who need time to prepare manuscripts or dissertations on topics important to the understanding of humankind. Resident scholars may approach their research from the perspective of anthropology or from related fields such as history and sociology. Scholars from the humanities and social sciences are encouraged to apply.

The resident scholar selection process is guided by the School's longstanding commitment to support research that advances knowledge about human culture, evolution, history, and creative expression. SAR views its mission, its scholars, and its attractive campus environment as the connective tissue that supports the kinds of

research that underlie its national reputation.

The tenure runs from 9/1/16 to 5/31/17 and includes a stipend and low-cost housing.

The deadline for application is November 2, 2015.

For more information, please visit scholar.sarweb.org.

I.B.Tauris welcomes monograph proposals on subjects related to African history, society and politics.

We are keen to publish the next generation of empirical scholarship that helps to clarify the complex history and present of Africa, fostering a deeper understanding of the societies within it and their position in the world. We welcome proposals for monographs on all subjects related to Africa, especially those focussing on:

- Economic history and policy
- Gender and sexuality
- International relations
- War and politics
- Violence, the state and citizenship
- Minority groups and migration
- Cultural and social history
- Communities
- Tourism
- Inter-religious conflict and exchange
- Inter-disciplinary and comparative approaches

I.B.Tauris is an international scholarly publisher whose titles are distributed and marketed globally. Titles will join our original, independent and well-established African studies list in being marketed globally.

I.B.Tauris invites submissions from both new and established scholars. For further information please contact:

Tom Stottor, Editor

tstottor@ibtauris.com

Guidelines for submitting proposals are on our website at: www.ibtauris.com/Publish.

The 2016 Weatherhead Initiative on Global History Fellowship

Harvard University

The Weatherhead Initiative on Global History (WIGH) at Harvard University identifies and supports outstanding scholars whose work responds to the growing interest in the encompassing study of global history. We seek to organize a community of scholars interested in the systematic scrutiny of developments that have unfolded across national, regional, and continental boundaries and who propose to analyze the interconnections—cultural, economic, ecological, political and demographic—among world societies. We encourage applicants from all over the world, and especially from outside Europe and North America, hoping to create a global conversation on global history.

WIGH Fellows are appointed for one year and are provided time, guidance, office space, and access to Harvard University facilities. They should be prepared to devote their entire time to productive scholarship and may undertake sustained projects of research or other original work. They will join a vibrant community of global history scholars at Harvard.

This fellowship is funded by a grant from the Volkswagen Foundation.

Terms

The competition for these awards is open only to scholars with a PhD (or comparable professional school degree). If still pursuing the PhD, WIGH Fellows must receive their degree no later than May 2016. There is no limit on time since submission of the candidate's degree; we are open to candidates at various stages of their careers. We expect that candidates will be able to submit samples of independent work (articles, papers, dissertation chapters) in support of their candidacies on request. The WIGH Fellowship is residential and Fellows are expected to live in the Cambridge/Boston area for the duration of their appointments unless

traveling for pre-approved research purposes, and they are expected to participate in WIGH activities, including a bi-weekly seminar.

Fellows will receive an annual stipend of up to \$50,000, according to fellows' needs. Because we cannot always offer the amount requested, we urge applicants to apply for funding from other sources as well. Applications are welcome from qualified persons without regard to nationality, gender, or race.

How to Apply

Applications are due December 15, 2015. Letters of reference are due by January 8th, 2016.

Please visit our website (<http://wigh.wcfia.harvard.edu/content/wigh-fellowships-2016-2017>) to apply.

Contact:

Jessica Barnard, Program Coordinator

jbarnard@wcfia.harvard.edu

Phone: +011 (617) 495-8923

Chief Curator, Fowler Museum at UCLA

Los Angeles, California

The Fowler Museum at UCLA seeks an experienced, energetic, creative and team-oriented Chief Curator who has management responsibilities over the curatorial functions of the Museum, including the development and implementation of its exhibition program and the management of its collections using innovative approaches. The Chief Curator is also a specialist in either the arts of Africa, the Americas, or Asia and the Pacific, and has direct responsibility over the museum's programming and collections in their area of specialty. This position reports to the Director of the Museum and will participate in the Fowler's leadership team and in its next phase of strategic planning and envisioning the future.

Background:

The Fowler Museum at UCLA explores global arts and cultures with an emphasis on works from Africa, Asia, the Pacific, and the indigenous Americas—past and present. The Fowler enhances understanding and appreciation of the diverse peoples, cultures, and religions of the world through dynamic exhibitions, publications, and public programs, informed by interdisciplinary approaches and the perspectives of the cultures represented. The Fowler is known for its dynamic and innovative traveling exhibition program and its scholarly publications. The Museum's mission has expanded in recent years to include a strong focus on contemporary artistic production from the regions of the world the Fowler has long represented, and one of the goals is to show how artistic creativity is flourishing in the postcolonial, transnational contexts in which artists find themselves today.

The Fowler Museum was founded in 1963 to consolidate the multicultural collections on campus and to make them accessible to the University community and to the general public. In the course of its first fifty years, the Fowler Museum has presented more than 250 exhibitions, published 134 scholarly volumes, and has become one of the premier repositories of world arts. Its art and ethnographic collections now include more than 125,000 objects from six continents, and archaeological holdings exceed 600,000 items, offering a comprehensive resource for exhibitions, scholarship, and teaching central to the Museum's mandate. The Fowler acknowledges the significance of a diverse range of art forms: sculpture; textiles; and painting; popular, commercial, and ephemeral arts; and music and performance.

The 100,000-sq.-ft. Museum houses its renowned collections and 20,000 sq.-ft. of exhibition space. Full-time, permanent staff at the Museum numbers 35. Currently, 30 volunteers contribute their time and expertise to a variety of departments, including archaeology, photography, conservation, registration, public events, Museum store, and membership. UCLA students are employed in many of the Museum's departments, including curatorial, education, collections, programming, security, and administration.

Each year, the Fowler develops four to five large-scale and six to eight small-scale temporary exhibitions.

Interdisciplinary, humanities-based research is integral to the Fowler's mission and exhibitions showcase the most up-to-date scholarship on a geographical area, culture, and/or artistic phenomena as well as the work of emerging and mid-career international artists. The Fowler also has up to 5 traveling exhibitions on view at other museums at any one time.

Among its contemporaries nationwide, the Fowler is highly respected in the museum field and recognized for doing projects with ambitious and original content, innovative thematic approaches, research-based interdisciplinary scholarship, and inventive installation design. The Fowler is a leading academic publisher of single- and multi-authored scholarly volumes.

Summary of Responsibilities:

In conjunction with the Museum Director, the Chief Curator will have creative responsibility and authority for the overall curatorial direction of the Fowler Museum and for the stewardship of the Museum's vast collections. The incumbent will contribute to the development of short-term and long-range, strategic, intellectual, artistic and engagement goals as the Museum enters a new phase of planning and envisioning the future.

The Chief Curator will work with the Director and other senior staff on the conceptualization, development and implementation of exhibitions; the determination of institutional curatorial priorities; and the selection of in-house, traveling and guest-curated exhibitions. The Chief Curator will also participate in establishing priorities for publications, digital initiatives, and public programs, and will work with faculty from across the UCLA campus to engage them and their students with the Museum's exhibitions, collections, and programs.

The Chief Curator will lead the curatorial team, which consists of a Senior Curator of Asian and Pacific Collections, a Curator of Latin American and Caribbean Popular Arts, an additional Curator to be hired after this position is filled, additional curators as funding becomes available, a curatorial and research associate, and guest and consulting curators as needed.

The incumbent will serve as a spokesperson for the museum on issues related to exhibitions and collections; will provide leadership in the development and preparation of grant proposals for exhibitions; and will develop relationships with private collectors and other stakeholders, to build collections and financial patronage.

The Chief Curator will also curate exhibitions related to his or her area of training and write scholarly texts in relationship to exhibitions as well as collections research. The incumbent is also expected to be actively engaged in national and international dialogues relating to his or her field as well as to current museological issues and debates.

The Chief Curator will work closely with the departments of Education, Exhibitions, Publications, Collections, Communications and Development on matters related to museum operations and activities.

UCLA offers full health, welfare, and retirement benefits to its permanent staff members; certain eligibility requirements must be met to qualify for all plans.

All applicants are required to submit an application through the UCLA Career Opportunity site, accessible from the UCLA Gateway Employment page. Please select "Campus Job Openings" from <http://www.ucla.edu/employment.html> to submit an application.

The Requisition number for this position is 22529. The application deadline is October 1, 2015. Qualified candidates will be asked to provide writing samples.

Continued employment contingent upon completion of satisfactory background investigation.

UCLA is an Affirmative Action/Equal Opportunity Employer.

<http://www.fowler.ucla.edu>

Northwestern University, Associate or Full Professor, African Studies

Evanston, Illinois

Northwestern University's Program of African Studies invites applications for a tenured appointment at the rank of Associate or Full Professor in the study of Islam in African societies. The appointment will be contingent upon a successful tenure review by the University. The appointment will be made in a home department in the Weinberg College of Arts and Sciences (including but not limited to Anthropology, Art History, English, History, Philosophy, Political Science, Religious Studies, and Sociology) and will be associated with the interdisciplinary Program of African Studies. Candidates should have an active research agenda involving the role of Islam in African societies, a record of excellence in teaching, and the ability to engage across disciplines and provide leadership for interdisciplinary collaboration.

We anticipate that the successful candidate will play a major role in Northwestern's Institute for the Study of

Islamic Thought in Africa (ISITA) (<http://www.isita.northwestern.edu/>), including facilitating collaborative, multi-disciplinary research; initiating grant proposals for external funding; organizing conferences, speaker series, or similar academic events; collaborating on the development of curriculum; and developing and sustaining strategic partnerships with institutions in Africa.

Applicants should submit (1) a letter of intent describing their current research agenda and teaching experience/interests; (2) representative written work; (3) a current curriculum vitae; and (4) the names and contact information for three referees at <http://www.africanstudies.northwestern.edu/publications-research/ISITA/faculty-search.html>.

Review of applications will begin October 1, 2015 and continue until the position is filled. Finalists will be asked to submit a separate statement articulating a programmatic vision for advancing the study of Islam and Africa at Northwestern over the next five years.

Northwestern University is an Equal Opportunity, Affirmative Action Employer of all protected classes including veterans and individuals with disabilities. Women and minorities are strongly encouraged to apply. Hiring is contingent upon eligibility to work in the United States.

Questions can be directed to african-studies@northwestern.edu.

<http://www.africanstudies.northwestern.edu>

University of Chicago, Art History

Assistant Professor, Global Ancient Art

Chicago, Illinois

The Department of Art History at the University of Chicago solicits applications for a position at the level of assistant professor (tenure-track) at the intersection of archaeology and the history of art, particularly (but not exclusively) within the ancient Mediterranean, Eurasian, or South Asian range. Although it is not expected that applicants should have global expertise, ability to participate in comparative and historiographic projects is strongly encouraged. PhD or defended dissertation by 30 June 2016 is highly preferred. Complete application materials include cover letter (including discussion of research plans and teaching interests), CV, three letters of reference (under separate cover), and two writing samples. Applicants should send all materials in electronic format (MS Word or PDF) to caltekruse@uchicago.edu with subject heading "Global Ancient Art Search." In addition, applicants must upload the CV and cover letter to the Academic Career Opportunities Website at <https://academiccareers.uchicago.edu> for posting #02763. For full consideration, all application materials must be received by 1 October 2015. No materials received after 1 December 2015 will be accepted. The position is contingent on final budgetary approval.

All qualified applicants will receive consideration for employment without regard to race, color, religion, sex, sexual orientation, gender identity, national origin, age, protected veteran status or status as an individual with disability.

Applicants should send all materials in electronic format (MS Word or PDF) to caltekruse@uchicago.edu with subject heading "Global Ancient Art Search." In addition, applicants must upload the CV and cover letter to the Academic Career Opportunities Website at <https://academiccareers.uchicago.edu> for posting #02763.

The University of Chicago is an Affirmative Action / Equal Opportunity / Disabled / Veterans Employer.

Job seekers in need of a reasonable accommodation to complete the application process should call 773-702-5671 or email ACOppAdministrator@uchicago.edu with their request.

Amherst College, Assistant Professor in Contemporary Art

Amherst, Massachusetts

Amherst College's Department of Art and the History of Art invites applications for a full-time, tenure-track Assistant Professor position in contemporary art that will begin on July 1, 2016. We encourage applications from those whose research has a transnational emphasis. Amherst College has profoundly transformed its student body in terms of socioeconomic status, ethnicity, and nationality, among other areas. Today nearly one quarter

of Amherst's students consists of Pell Grant recipients; 43 percent of our students are domestic students of color. We seek candidates who are capable of demonstrating competence and sensitivity in working in a college in which students are broadly diverse with regard to gender, race, ethnicity, nationality, sexual orientation, and religion and/or candidates who have a record of teaching a diverse student population. Amherst College welcomes interdisciplinary teaching. The successful candidate will have the opportunity to collaborate with colleagues in Film and Media Studies, Architectural Studies, and the Mead Museum of Art. Two courses per semester including a survey in the development of art and theory since 1960; supervision of senior honors projects; and advising. Candidates with the requirements for Ph.D. completed by July 1, 2016, will be considered. Candidates should submit electronically to <http://apply.interfolio.com/30649> a letter of application, CV, one writing sample not to exceed thirty pages, three confidential letters of recommendation, and two sample syllabi, one of which must be for an introductory course. Review of applications will begin November 7, 2015, and continue until the position is filled. Applications received by this date will be assured of full consideration. Amherst College is a private undergraduate liberal arts college for men and women, with 1,800 students and more than 200 faculty members. Located in western Massachusetts, Amherst participates with Hampshire, Mount Holyoke, and Smith Colleges and the University of Massachusetts in the Five College Consortium. It is close to MASS MoCA and two hours drive from the Institute of Contemporary Art in Boston.

Bard Graduate Center Research Fellowship

Bard College Research Center,
New York, New York

Bard Graduate Center invites scholars from university, museum, and independent backgrounds with a PhD or equivalent professional experience to apply for funded research fellowships, to be held during the 2015-2016 academic year. The fellowships are intended to fund collections-based research at Bard Graduate Center or elsewhere in New York, as well as writing or reading projects in which being part of Bard Graduate Center's dynamic research environment is intellectually valuable. Eligible disciplines and fields of study include—but are not limited to—art history, architecture and design history, economic and cultural history, history of technology, philosophy, anthropology, and archaeology.

The stipend rate is \$3,500 per month, and housing is available. Both long- and short-term fellowships are available (for example, 6, 4 and 2 months). The timing of dates will be negotiated with individual awardees. Fellows will be given a workspace in the Bard Graduate Center Research Center at 38 West 86th Street, between Columbus Avenue and Central Park West, in New York City.

Bard Graduate Center is a graduate research institute devoted to the study of the decorative arts, design history, and material culture, drawing on methodologies and approaches from art history, economic and cultural history, history of technology, philosophy, anthropology, and archaeology. It offers MA and PhD degrees, possesses a specialized library of 60,000 volumes exclusive of serials, and publishes *West 86th: A Journal of Decorative Arts, Design History and Material Culture* and *Cultural Histories of the Material World* (both with The University of Chicago Press), and the catalogues that accompany the four exhibitions it presents every year in its Gallery space (with Yale University Press). Over 50 research seminars, lectures and symposia are scheduled annually and are live-streamed around the world on Bard Graduate Center's YouTube channel.

To apply, please submit the following materials electronically, via email to fellowships@bgc.bard.edu, in a single PDF file: (1) cover letter explaining why Bard Graduate Center is an appropriate research affiliation and indicating the preferred length and dates of the fellowship; (2) detailed project description; (3) CV; (4) publication or academic writing sample of approximately 20-30 pages. In addition, please arrange for two letters of reference to be submitted either via email (to fellowships@bgc.bard.edu) or post (to Bard Graduate Center, Research Fellowship Committee, c/o Dean Elena Pinto Simon, 38 West 86th Street, New York, NY, 10024). All materials must be received by November 15, 2015. Incomplete or late applications will not be considered. Please direct questions to the Research Fellowship Committee via email (fellowships@bgc.bard.edu).

Bard Graduate Center does not reimburse fellows for travel, relocation, or visa-related costs in connection with this fellowship award. Also, please note that the fellowship stipend and the value of the provided housing may be

subject to taxes for both US citizens and non-US citizens in accordance with US tax code.

Fellowships are awarded without regard to race, color, gender, religion, national origin, sexual orientation, age, or disability. Please also see our Frequently Asked Questions page.

Curatorial Assistant: Arts of Africa, the Americas, Asia, and the Pacific Islands

Baltimore Museum of Art

The Baltimore Museum of Art (BMA) seeks a Curatorial Assistant for the Department of the Arts of Africa, the Americas, Asia, and the Pacific Islands. The Curatorial Assistant will join the curators for African and Asian art in a department holding an important collection of over 6,000 objects and a strong record of scholarship and major art exhibitions, particularly for the arts of Africa. The Curatorial Assistant is responsible for both the administrative functions of the department and research assistance for the collection and exhibition projects.

RESPONSIBILITIES

Responsibilities include but are not limited to:

- Assisting with maintenance of the permanent collection; coordinating the accessions process; cataloguing objects in collections management database (The Museum System).
- Coordinating the activities of the Friends of the Arts of Africa, the Pacific, and the Americas group.
- Coordinating loans and exhibitions; conducting research; and handling art objects.
- Administrative duties, such as planning travel, maintaining the department calendar, and preparing expense reports.
- Managing work-study students, interns, and/or volunteers.

This full-time, non-exempt position reports to the Associate Curator for African Art, and will also assist the Associate Curator for Asian Art, occasionally working with consulting curators and visiting scholars.

QUALIFICATIONS

Applicants must have a bachelors degree and demonstrated study of non-European art and cultures. Familiarity with the arts of the Ancient Americas, Native America or Pacific Islands preferred. Some museum or gallery experience preferred through work or internship positions. We are looking for candidates who demonstrate strong abilities as follows:

- Excellent interpersonal and written communication skills
- Outstanding research skills
- Ability to work independently, as well as collaboratively with internal departments and external parties
- Skilled in multi-tasking, organization, project management, prioritization, and time management
- Possesses sound judgment and diplomacy
- Excellent computer skills (Microsoft Office Suite, object management database, and basic photo editing required)

BENEFITS

The BMA is an equal opportunity employer and a drug-free workplace. We offer a competitive salary and a generous benefits package. For this exempt position we offer medical, dental, vision, prescription, 403b deferred compensation retirement plan, long term disability, flexible spending account, flexible and condensed scheduling, museum shop, program and exhibition, and restaurant discounts, reduced fee gym membership and a continuing education discount. We also offer 4 weeks of earned vacation, 8 holidays, 3 personal days, 2 floating holidays, and 12 sick days each fiscal year.

APPLY

Please send cover letter, resume, and salary requirements via e-mail to HR@artbma.org with "Curatorial Assistant for the Arts of Africa, the Americas, Asia, and the Pacific Islands (AAAPI)" and type your first and last name in the subject line. Incomplete application materials will not be considered.

No phone calls please.

Inquires go to: HR@artbma.org

Deadline: Open until filled

Stanford University, Curator of the Middle Eastern and North African Collection, Hoover Institution

The Hoover Institution on War, Revolution and Peace is a public policy research center devoted to the advanced study of domestic and international affairs, founded at Stanford University in 1919 by Herbert Hoover, the thirty-first president of the United States. The Institution's Library and Archives, with more than 700,000 volumes and 6,000 collections, constitute one of the world's largest repositories of materials on twentieth- and twenty-first century social, economic, and political change.

Under the direction of the Director of the Hoover Library & Archives, the Curator of the Middle Eastern and North African Collection develops and pursues acquisition opportunities, formulates policies and plans programs for the Middle Eastern and North African Collection, and participates in related activities as described below. The geo-political area generally covers the Middle East and North Africa, including Turkey, Iran, and Afghanistan, and collections related to those regions elsewhere in the world.

Core responsibilities include assisting the Director in long-term planning for the continued growth of the Collection and in maintaining a high quality acquisitions strategy in line with the Hoover Institution's mission and the Library & Archives' strategic plan; assessing the needs and strengths of the Collection and writing collection policy statements for the Collection; coordinating the collection development with needs of Hoover fellows and researchers and Stanford faculty, students, and academic programs, and with Stanford University Libraries and other libraries; identifying and contacting potential donors of archival materials, focusing on unique original materials illuminating the careers of individuals or the workings of organizations; establishing and maintaining relations with donors and other sources of materials; evaluating the historical importance and research potential of possible archival acquisitions; negotiating acquisitions with donors and finalizing deeds of gift or bills of sale; appraising and determining disposition of books, newspapers, and other printed materials found among acquired archival collections; giving lectures and presentations on the holdings and research potential of the Middle Eastern and North African Collection; writing articles (including for the Hoover Digest) and announcements for the Hoover website publicizing new acquisitions; working with the Exhibits Archivist to curate exhibitions on the Middle Eastern and North African Collection; and welcoming and preparing presentations for Middle Eastern and North African officials and other visitors and meeting with faculty and students in Middle Eastern and North African studies at Stanford and other universities.

Additionally, will be responsible for working with Hoover's Development Office in contacting potential financial contributors and preparing descriptive materials, such as brochures, and content for the Hoover website; writing grant proposals and other fundraising documents relating to the Collection; developing innovative ways to promote the use of the Collection; organizing conferences, seminars, and talks by visitors and scholars; providing in-depth reference assistance when needed; preparing budget requests for the Middle Eastern and North African Collection and managing the annual acquisitions budget; preparing reports on the Collection and contributing to annual and other Hoover reports; planning collecting trips and preparing trip reports; developing and maintaining acquisition case files; participating in monthly curators' and acquisitions meetings and other meetings as required; training and supervising hourly and/or non-professional support staff; and proposing, designing, and managing special acquisition projects for the Collection.

Minimum requirements include:

- PhD in Middle Eastern and North African studies or related field strongly preferred, with strong knowledge of 20th and 21st century Middle Eastern and North African history, politics, economics, and culture
- Fluency in written and spoken Arabic, with knowledge of other regional languages preferred
- Professional experience in scholarship and/or libraries and archives, with a proven record of accomplishment and publications
- Interest in collecting born-digital materials and willingness to work with other staff in exploring best practices in this area
- Ability to work collegially and to organize and manage team-based projects
- Strong organizational and project management abilities
- Excellent written and oral communication skills
- Administrative and managerial experience

- Proven record of sound judgment, initiative, and leadership
- Demonstrated experience in addressing acquisition issues and ethics, particularly with ownership problems (provenance and cultural property) and appraisal; understanding of library and archival theory and practice, particularly the role and impact of acquisitions on library and archives activities; and firm understanding of intellectual property, copyright, privacy, and other access issues preferred
- Valid passport for international travel.

The appointment is for an initial three-year limited term, with the possibility of renewal. This is a career track position. To view the complete job description and apply for this opportunity, please visit <https://stanford.taleo.net/careersection/jobdetail.ftl?job=67451&lang=en>. To be considered, you must include your resume and cover letter with your application. The Hoover Institution at Stanford University is an equal opportunity employer and all qualified applicants will receive consideration without regard to race, color, religion, sex, sexual orientation, gender identity, national origin, disability, veteran status, or any other characteristic protected by law.

Research Professor Position, University of Johannesburg

The University of Johannesburg invites suitably qualified individuals to apply for the following position at market-related remuneration package. The successful candidate will join a vibrant and cosmopolitan African city university that was placed within the top 4% of universities in the QS World University Rankings, and placed 61 in the 2013 QS BRICS University Rankings. UJ is recognised as an international University of choice. Successful candidates will play a significant role in nurturing UJ's development as the Pan-African epicentre of critical intellectual enquiry and scholarship.

Job Specification...

The Faculty of Humanities is a diverse and stimulating intellectual environment representing the full span of disciplines in the humanities and social sciences, with 18 Departments, 3 Research Centres and 2 NRF SARCHI Chairs. The Faculty seeks a Research Professor to drive a strong research agenda in any area falling under one of these disciplines or between disciplines. A Research Professor has no undergraduate teaching duties, but is expected to focus entirely on developing a strong research programme, supervising graduate students and postdoctoral research fellows, and publishing in top international journals and with reputable presses.

ENQUIRIES:

Please note the following contact details are for enquiries about JOB CONTENT ONLY and NOT for application purposes.

Prof. A. Broadbent

Tel: (011) 559 2727

Schomburg Center for Research in Black Culture

New York, New York

One of The New York Public Library's four research centers, the Schomburg Center for Research in Black Culture is now accepting applications for its Scholars-in-Residence Program for the academic year of 2016–2017.

The Fellowship Program encompasses projects in African, Afro-American, and Afro-Caribbean history and culture, with an emphasis on African diaspora studies and biography, social history, and African-American Culture. (Please visit our website at www.schomburgcenter.org for information on the Center's holdings.)

Award

Fellowships funded by the Program will 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.

Requirements

Fellows are required to be in full-time residence at the 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.

TO APPLY GO TO: www.schomburgcenter.org/scholarsinresidence

APPLICATION DEADLINE: December 1, 2015

Contact Info:

Scholars-in-Residence Program

Schomburg Center for Research in Black Culture

Telephone: 212-491-2228

Contact Email:

sir@nypl.org

URL:

<http://www.nypl.org/help/about-nypl/fellowships-institutes/schomburg-center-scholars-in-residency>

FULL-TIME FACULTY POSITION: HISTORIAN OF ART, DESIGN, OR ARCHITECTURE BEFORE 1800, WITH AN EMPHASIS ON GLOBAL AND TRANSNATIONAL PERSPECTIVES (OPEN RANK)

SAIC, Chicago, Illinois

The School of the Art Institute of Chicago (SAIC) seeks a scholar of art, design, or architecture with an emphasis on global, transnational, or trans-geographic perspectives. Specialization is open, but applicants should have a primary research focus on topics before 1800. Starting in August 2016, this tenure-track or tenured, full-time faculty position will play a leadership role in the teaching of art and architectural history in SAIC's first-year curriculum. The ideal applicant will offer innovative ways of developing introductory courses in world cultures for artists and designers and will contribute to the diversity of the School by bringing a perspective, way of thinking, and/or a unique set of experiences that expands the intellectual conversation of the field. Combined with this role, the candidate will also regularly contribute to the graduate program in Modern and Contemporary Art and Design History, and the successful applicant's research should enable graduate seminars in theory, methodology, or other issues and practices relevant across historical fields. Preference will be given to candidates who evidence significant experience in or engagement with pedagogy, especially in relation to the education of artists. A substantive record of scholarship is expected of senior candidates, as is the promise of continued publication and research output for all applicants. The successful candidate will be engaged with current debates in the disciplines of art, design, or architectural history. The ideal candidate should be familiar with issues in contemporary art regardless of research specialty. They will join a department composed of fifteen full-time tenure-line faculty committed to an active research culture and to excellence in teaching.

PROGRAM PROFILE

The Department of Art History, Theory, and Criticism, one of 23 departments at the school, comprises fifteen full-time faculty and 50 part-time faculty who offer over 200 courses each year to undergraduate and graduate students, including 30 dedicated MA students in Modern and Contemporary Art History. In addition, it houses its own undergraduate degree program, the Bachelor of Arts in Art History, and offers a graduate-level specialization in Design History. Further information can be found at <http://www.saic.edu/academics/departments/arhi/>

RESPONSIBILITIES

The successful candidate will take a leadership role in developing and shaping foundational curricula for undergraduate students in BFA and BA programs. In addition to teaching world cultures before 1800 in SAIC's first-year curriculum, they will be a member of the departmental graduate faculty and regularly offer graduate seminars and direct master's theses in Art History. They will contribute to the vibrant and creative culture of a research-oriented department in a prestigious art and design school. Applicants must demonstrate a commitment to research, publication, pedagogy, and outstanding teaching.

QUALIFICATIONS

Ph.D. is required, with substantive teaching and pedagogical experience preferred. A record of scholarship and future prospects for publications and other research outputs are expected. Rank and salary are competitive with peer institutions and are commensurate with quality and output of scholarship, extent of teaching experience, and current professional standing.

APPLICATION PROCEDURES

Applications will be accepted until the position is filled. However, interested persons are encouraged to apply by Tuesday, December 15, 2015, to ensure that their application is considered before the position is filled. Please submit an application and required materials at <http://SAICfaculty.slideroom.com>. You will be asked to create an account after which time you may complete the application comprised of fill-in fields and uploaded documents. SAIC will underwrite the application fees; you will not be charged to apply for the position. You are encouraged to allow plenty of time to complete your application.

Complete the fields for: educational background; current position; and contact information for three professional references.

Please convert all word documents into PDFs before uploading. Required files to upload include: a cover letter stating interests and qualifications; curriculum vitae; and writing samples (combined maximum of 30 pages).

QUESTIONS

Questions regarding the School and its open positions, application procedures, or the search process may be emailed to saicteach@saic.edu. Please consult www.saic.edu for information on the School and its programs, or www.saic.edu/about/jobsatsaic for open positions and application procedures.

ABOUT SAIC

A leader in educating artists, designers, and scholars since 1866, the School of the Art Institute of Chicago (SAIC) offers undergraduate, graduate, and post-baccalaureate programs to students from across the globe. Located in the heart of Chicago, the School is one of the largest and oldest private schools of art and design in the country with programs reflecting current practices in art. SAIC's educational philosophy is built upon a transdisciplinary approach to art and design that provides unparalleled opportunities for students to develop their creative and critical abilities with renowned faculty who are leading practitioners in their fields. SAIC's resources include the Art Institute of Chicago and its Modern Wing, and numerous special collections and programming venues that provide students with exceptional exhibitions, screenings, lectures, and performances. The campus is located on Chicago's magnificent lakefront amid the city's cultural and architectural treasures. The School currently enrolls 3,500 students in 15 studio departments and 8 academic departments. There are 153 full-time tenured or tenure-track faculty and visiting artists, and 693 adjunct and part-time faculty supported by 300 staff.

Degree tracks include the Bachelor of Fine Arts (BFA) in Studio; BFA with Emphasis in Art Education or Writing; BA degrees in Art History and Visual and Critical Studies; BIA (Interior Architecture); Master of Architecture; Master of Design (MDes) in Designed Objects; MDes in Fashion, Body, and Garment; MFA in Studio or Writing; MA degrees in Arts Administration; Art Education; Art History, Theory, and Criticism; Art Therapy; New Arts Journalism; Teaching; Visual and Critical Studies; and a Master of Science in Historic Preservation.

EOE

The Art Institute of Chicago, including both the school and the museum, is committed to providing an inclusive and welcoming environment for its students, visitors, faculty, and staff, and to ensuring that educational and employment decisions are based on an individual's abilities and qualifications. The Art Institute of Chicago does not tolerate unlawful discrimination based on race, color, sex, religion, national origin, disability, age, sexual orientation, gender identity, military or former military status, or any other status protected by federal, state or local law, in its programs and activities, public accommodations or employment practices. The following individuals have been designated to handle inquiries regarding the non-discrimination policies:

Title IX Coordinator

Michael Nicolai, Vice President for Human Resources, Human Resources Department, 116 S. Michigan Ave., suite 1200, Chicago, IL 60603, 312.629.9411, mnicolai@saic.edu

Section 504 Coordinator

Felice Dublon, PhD, Vice President and Dean of Student Affairs , The Office of Student Affairs , 36 S. Wabash Ave., suite 1204 , Chicago, IL 60603 , 312.629.6800, fdublon@saic.edu

For further information on notice of nondiscrimination, see the Office for Civil Rights Discrimination Complaint Form for the address and phone number of the office that serves your area, or call 800.421.3481.

Stanford University, Islamic Studies. Open position

Stanford, California

Stanford University seeks to hire a specialist on Islam and/or on Muslim societies, cultures, arts, politics, and/or philosophy in any time period. A focus on Africa and/or the Middle East is preferred, but applicants working on other regions are welcome to apply. The successful applicant for this tenure-line, open-rank position will be appointed in the relevant department within the School of Humanities and Sciences and affiliated with the Abbasi Program in Islamic Studies.

Applicants should provide a cover letter including a brief statement of research interests, a curriculum vitae including list of publications, and one recent writing sample. Assistant level and untenured applicants should arrange to have three letters of reference submitted to AcademicJobsOnline.org. Currently tenured applicants should submit the names of three references. For full consideration, materials should be received by October 1, 2015.

Please use the following link to apply: <https://academicjobsonline.org/ajo/jobs/5721>

Stanford University is an equal opportunity employer and is committed to increasing the diversity of its faculty. It welcomes nominations of, and applications from, women, members of minority groups, protected veterans and individuals with disabilities, as well as others who would bring additional dimensions to the university's research, teaching and clinical missions.

Burcak Keskin-Kozat, Ph.D. / Associate Director / The Abbasi Program in Islamic Studies
Stanford University / Stanford Global Studies Division (SGS)/ islamicstudies.stanford.edu

University of North Carolina at Greensboro, Lecturer or Visiting Professor

The African American and African Diaspora Studies Program (AADS) at the University of North Carolina at Greensboro is seeking applicants for a full-time, non-tenure track position at the rank of Lecturer or Visiting Assistant Professor to begin January, 2016. The successful candidate will teach undergraduate Introduction to African American Studies and other core courses. A record of excellence in teaching and an active research profile is required. For full consideration, please submit a cv, letter of application, and the names of three references by October 1, 2015.

Applicants are asked to provide the names, email addresses, and phone numbers of at least three (3) References, in the References section of the electronic application. These References will be solicited by the UNCGjobsearch system via email, and asked to provide a confidential Letter of Reference/Recommendation on behalf of the applicant. This will occur when a candidate is being considered for an interview.

* Doctorate or terminal degree required for Visiting Assistant Professor

* A record of excellence in teaching and an active research profile

Visit <https://jobsearch.uncg.edu/postings/2726> for more information. Direct questions or inquiries to Dr. Tara T. Green, Program Director, ttgreen@uncg.edu or call 336-334-5507.

Andrew W. Mellon Postdoctoral Curatorial Fellowship at the Metropolitan Museum of Art

This two-year fellowship at the Metropolitan Museum provides curatorial training and an opportunity for the fellow to engage with a community of scholars from around the world. The fellow is fully integrated into one of the Museum's curatorial departments, while devoting his or her time to a specific Metropolitan Museum project. The individual works directly with one or more curators, who serve as supervisors and mentors throughout the

term of the fellowship. The fellow also has the opportunity to undertake an independent project in consultation with his or her supervising curator. The fellow is fully integrated into the community of fellows and, through weekly gatherings and workshops, takes part in research sharing and workshops that explore the inner workings of the Met.

Eligibility

- Candidate must hold a doctoral degree (or international equivalent) in art history or archaeology in a field related to projects to be posted in August 2015. The degree should have been conferred within five years from the start date of the fellowship.

Fellowship Projects

- Applicants must submit a proposal that relates to their work and to one of the projects below. The accepted fellow works directly with one or more curators, who serve as supervisors and mentors throughout the term of the fellowship. The fellow also has the opportunity to undertake an independent project in consultation with his or her supervising curator.

Department of the Arts of Africa, Oceania, and the Americas: To research and assist with the development and preparation for a planned reinstallation and renovation of the African art galleries.

Department of Arms and Armor: To work on the installation and future rotations of a gallery devoted to the arms and armor of the ancient world.

The Robert Lehman Collection: To catalogue and create website labels for approximately two hundred paintings ranging from sixteenth-century German to seventeenth-century Dutch and Spanish to nineteenth-century and modern French painting. Applicants should have a background in European art from the sixteenth to the twentieth centuries.

Fellowship Term

- The fellow must be in residence at the Metropolitan Museum during the fellowship period.
- The fellowship period is September 1, 2016, to August 31, 2018. In rare instances, the Museum will consider an application for a third-year renewal.

Funding

- The fellow will receive an annual salary of \$52,425, plus research and travel expenses up to a maximum of \$6,000 and fringe benefits.
- The Andrew W. Mellon Postdoctoral Curatorial Fellow is a full-time exempt employee of The Metropolitan Museum of Art.

How to Apply

Deadline for all application materials, including transcripts and letters of recommendation:
October 16, 2015, 5:00 p.m. (ET)

CALL FOR SUBMISSIONS: THE 2016 RHONDA A. SAAD PRIZE FOR BEST PAPER IN MODERN AND CONTEMPORARY ARAB ART

Deadline: December 1, 2015

AMCA is currently accepting submissions for the 2016 Rhonda A. Saad Prize for Best Paper in Modern and Contemporary Arab Art. Established in 2010, the award aims to recognize and promote excellence in the field of modern and contemporary Arab art. The prize honors our respected colleague and dear friend, Rhonda (1979-2010), who was, at the time of her tragic passing, in the process of researching a doctoral dissertation on modern Palestinian art in the Department of Art History at Northwestern University. Over the last five years, the prize has recognized excellence in graduate work completed on a variety of subjects in a number of disciplines at universities in the U.S. and abroad. This year, we are opening the competition to graduate students as well as to recent post-doctoral students who earned a PhD no earlier than 2013.

The prize is offered to a graduate student or recent PhDs working in any discipline whose paper is judged to provide the most significant contribution to the disciplines of Art History and Middle East Studies. Submissions must have been produced between June 2014 – December 2015, must not exceed 35 pages (excluding notes and bibliography), and must not have been previously published or be currently under consideration for publication.

Submissions are due to info@amcainternational.org by December 1, 2015.

The winner will be announced during the AMCA Members Meeting, held this year at the College Art Association Annual Meeting in Washington DC in February 2016. The author of the winning paper will be awarded 500USD and the winning paper will be considered for publication in the Arab Studies Journal, pending the standard review process.

PAST RECIPIENTS

2011 Marie Domene-Danes, Dept. of Art History, University of Indiana, Bloomington, Disrupting Narratives: Unveiling Biopolitics in the Atlas Group

Honorable Mention to Yazan Khalil, Darkness Against the Landscape: De-familiarizing the Image

2012 Amin Alsaden, Harvard Graduate School of Design, Baghdad's 1974 Biennial: The Ba'ath, Arab Art, and Global Politics

2013 Elizabeth Rauh, Dept. of Art History, University of Michigan, The Poetics of Absence: Walid Raad's Préface à la première édition

2014-15 Christopher Barrie, Dept. of Middle East Politics, School of Oriental and African Studies, School of London, Myth and Mythology on the Nile: The Surrealism of Georges Henein and 'Abd al-Hadi al-Gazar



Events

1:54 Contemporary African Art Fair

Somerset House, London, UK

15 - 18 October 2015

www.1-54.com



Public lectures at Nri

Lecture: Nri Culture and Civilization: Prospects and Challenges

Lecture: Iwa Oji(Kola nut) in Igbo Cosmology.

The photos are a cross section of the dignitaries at the high table during a public lecture at Nri (the center of an Igbo culture and civilization) on December 31st 2014, entitled; Nri Culture and Civilization: Prospects and Challenges; Iwa Oji(Kola nut) in Igbo Cosmology. Those in the pix are; from my left is the chairman of the occasion, Barr. FBI Egolum (Oba Obidigbo), middle is the lecturer, Oba Agbalanze, Prince Emeka Onyeso (Okpalaeze na Nri) and a major sponsor of the event Mr. Victor Igwemba (Akurienne). The event was packaged by Nri Progress Union

(NPU) Enugu Branch in collaboration with Nri elites association called Nri Peoples Forum (NPF).

By: Prince Paschal N. Mebuge-Obaa II, Chair; Planning Committee, PRO; NPU Enugu Branch and CEO, Museum Piece International(MPI).





Picture This

By Jean Borgatti

I came away from Anya Fulu Ugo, the exhibition in honor of El Anatsui & Obiora Udechukwu (24 June – 8 July 2015) with the feeling that the Fine & Applied Arts department at the University of Nigeria Nsukka (UNN) not only has an excellent space for exhibitions on the ground floor of a relatively new library facility but also really knows how to install an exhibition, budgetary restrictions notwithstanding. I say this coming from the University of Benin where classrooms and studios have to be turned into exhibition spaces (not entirely successfully) and where I have not seen a well-installed (by American standards) exhibition to date. Given the space, it helped that many of the artworks were large in scale, so that they were comfortable in that space rather than dwarfed by it, and the smaller works generally grouped well.

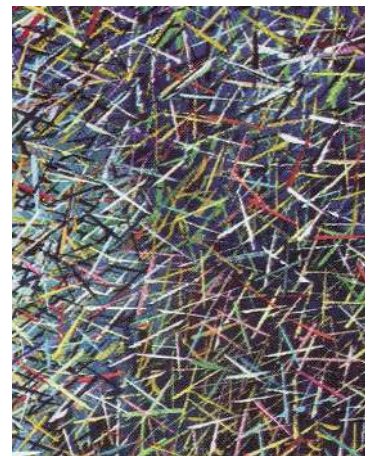


Martins Lorliam, Okpa, 2015, Leaf, Variable Dimensions (L. scanned from catalogue with permission and R. photographed by Jean Borgatti)

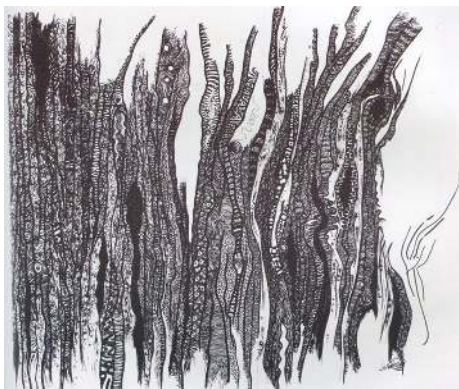
However, it never fails to amaze me how some works look better in the catalogue than in actuality, and vice versa. For example, Victor Eson Ecoma's pen and ink drawing entitled Rainforest, being small in scale, did not show well in the space. Its quality was more visible in the catalogue where it took up its page. A number of the works were more impressive as photographed in their outdoor installations than they were in the gallery, notably Chika Anu's Ashebi made from bundled grass, Martins Iorliam's Okpa constructed of leaves, Ngozi Omeje's ceramic Mushrooms consisting of many units, and Dennis Onyishi's basketry ensembles entitled Traders waiting for Transport. Others, in contrast, were more clearly visible in their gallery settings – May Okafor's Genesis made of styrofoam 'spermatazoa,' for example. Personal favorites – Alfred Atonye's Shadow made of tire rings and Blaise Gundu Gbaden's cloth hanging Wall of Going, but what would I take home—given the opportunity? Of course, it would have to be small enough to hang on a household wall. I quite liked Trapped while Challenges Loom Above made of wire (though I don't think it showed well in the gallery), Bona Ezeudu's painting Sambisa

Forest I have to say that this one did not strike me at first, but grew on me while I was in the exhibit and later during my perusal of the catalogue), Ndidi Dike's work, another painting, Cyclic Times (though I don't remember seeing it in the exhibition), Ecoma's work mentioned previously, and Nnenna Okori's Lined Cloth of ceramic and burlap (but is that because I like her work generally?—such is the complex reaction to art works), and Obiageli Okigbo's tiny painting Moontide—though I don't remember this from the exhibition either—possibly because it's a small piece and would have been somewhat dwarfed by the space and the many larger-scale works. I thought Uche Uzorka's Beggar's Paradise (paper collage on plates) would have made an effective installation with many more examples and placed on the wall either in a cluster or as plates of this sort often were, in vertical lines (embedded around doors).

This is not an exhibition review but rather somewhat random thoughts—pulled together to place them in the exhibition's visitor book. Certainly I can see the quality of the works created by those who have learned their craft at UNN under the tutelage of such distinguished artists as Obiora Udechukwu



Bona Ezeudu, Sambisa Forest, 2014, Oil on Board, 54"x44"



Victor Eson Ecoma, *The Rainforest*, 2013, Pen & Ink, 20"x24"

(himself a direct heir of Uche Okeke's interest in and use of Uli as part of the idea of Natural Synthesis that informed the work of artists of his generation) and El Anatsui. Their influence, particularly El's since he was there teaching long after Udechukwu left for the United States, in the use of "found" materials, the scale of many of the works, and the building of those large compositions out of many small separate units—visible not only in the largest of the works including Ikye Okeni's *Heavy Rain* made of wood and metal wire, but also in the works of ceramists Ozioma Onozulike (hammering/crushing/slaking/wedging/kneading/slamming/ramming/pinching/cutting/buffeting/punching/perforating/shooting/firing/stacking/bundling), Ngozi Omeje (*Mushrooms*), and Chris Echeta (*We have come to eat the National Cake*) and painter Bona Ezeudu's *Sambisa Forest*. I see both Obiora's membership in the "Uli school" of

painters as well as El's ideas of combining slats of wood or clusters of well-chosen branches reflected most clearly in Ecoma's *Rainforest* and more subtly in Eva Obodo's *Journey of Hundred Kilometres III*. However, each of the artists represented here has taken the lessons and examples of their teachers/mentors and made works that are indisputably their own. The exhibition is a tribute to the Nsukka School as it has developed as well as to those honored by the exhibition and conference, and to all of its participants. For copies of the catalogue, contact curators, Dr. Chijioke Onuora (oskijo@yahoo.com) and and Iheanyi Onwuegbucha (iheanyionwuegbucha@gmail.com).





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:

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- **Individuals residing in Africa, the Caribbean, Central and South America** FREE**

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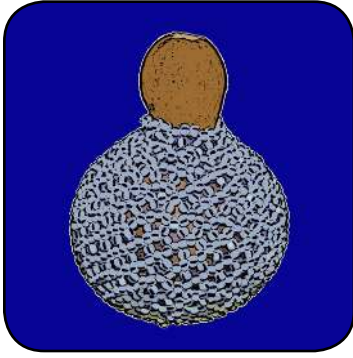
*** The ACASA board has adopted this policy to address income disparity, exchange rate fluctuations and wiring difficulties, and to promote exchange.*

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://acasaonline.org/member/member.php>

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

Shannen Hill
ACASA Secretary/Treasurer
7101 Bridle Path Lane
Hyattsville, MD 20782
U.S.A.
Email: shannenhill@gmail.com





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: David Riep, ACASA Newsletter Editor (Email: david.riep@me.com), or Pam Allara, Assistant Editor (Email: allara@brandeis.edu).

ACASA Newsletter Back Issues The ACASA Newsletter digital archive is located at www.acasaonline.org/newsarchive.htm. Hard copies of back issues are available at no charge for members and for \$5.00 for non-members. They can be obtained by sending a request to: Shannen Hill, ACASA Secretary/Treasurer 7101 Bridle Path Lane, Hyattsville, MD 20782 U.S.A.
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