



ARTS COUNCIL OF THE AFRICAN STUDIES ASSOCIATION

VOLUME 93

WINTER 2013

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ACASA Board of Directors

John Pepper, President (term ends Triennial 2014)
Dominique Malaquais, President Elect and VP (term ends Triennial 2014)
Steven Nelson, Past President (term ends Triennial 2014)
Shannen Hill, Secretary/Treasurer (term ends ASA 2015)
David Riep, Newsletter Editor (term ends ASA 2015)

Kinsey Katchka (term ends Triennial 2014)
Kwame Labi (term ends ASA 2015)
Till Förster (term ends ASA 2015)
Karen Von Veh (term ends ASA 2015)
Cynthia Becker (term ends ASA 2015)
Barbara Plankensteiner (term ends ASA 2015)
Kevin Dumouchelle (term ends ASA 2015)
Pam Allara (term ends ASA 2015)

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:

Spring/Summer 2013 May 15, 2013

Fall 2013 September 11, 2013

Winter 2014: January 16, 2014



Presidential Notes

Sanibonani,

Greetings and welcome to the first ACASA Newsletter for 2013. May the new year rain its blessings upon you. As incoming President I will be working toward the goal of expanding the reach of our organization in three critical areas: online access, membership, and participation in international forums.

You may have already noticed that over the past months the website has undergone a makeover. We thought it was important to modernize our online presence to bring it in line with those of other professional organizations, especially since so much connectivity in our field works through the internet today. As our most visible face in the world we would like to see the website help us expand our reach, attract attention to our activities, and act as a stronger platform to connect the scholarship of our members. We ask your input as the site is being perfected. If you find missing links or have items that you would like added, please send your website inquiries to Cynthia Becker: cjbeckerbu@gmail.com.

Shannen Hill, our new Secretary/Treasurer is working on creating a more efficient membership renewal system, one that among other things “reminds” us if we forget to pay our dues. We are also looking to bring more scholars from the continent and Europe into our membership, to make ACASA a more truly international organization. Till Förster, Barbara Plankensteiner, and Karen Von Veh are our liaisons with the respective European and African organizations. In one such initiative, we are exploring the idea of having ACASA sponsor a regular panel at the biennial European Conference on African Studies (ECAS). We are working to further develop ties with South African Visual Arts Historians (SAVAH), the AEGIS research network of European studies centres, Le Comité International d’Histoire de l’Art (CIHA), and other groups abroad. I could also mention, with pleasure, that the incoming board is quite “international” itself which helps our outreach efforts.

Congratulations to our new board members, Dominique Malaquais (who will serve as Vice President), David Riep, Pam Allara, Cynthia Becker, Kevin Doumouchelle, Till Förster, Kwami Labi, Karen Von Veh, and Barabara Plankensteiner.

Preparations for the 2014 triennial conference in New York are proceeding nicely. The triennial board is being chaired by past-President Steven Nelson, and the program committee is being led by Christa Clarke and Gary Van Wyk. Museum Day will be hosted by the Newark Museum. A call for panel and roundtable proposals is listed below and is posted on the ACASA website.

Chairs for the triennial awards committees have also been chosen. The Rubin Book Award committee will be chaired by Jessica Winegar, the Leadership Award committee will be chaired by Roland Abiodun and Doran Ross, and the Sieber Dissertation Award committee will be chaired by Alex Bortolot. Please look to the website for information on how to submit materials for consideration.

Preparations for the 2017 triennial in Ghana are also progressing well, and a site visit is being planned for later this year. We are fortunate to have Kwami Labi on the ground to guide our planning.

I will close by introducing you to David Riep, new board member and incoming Newsletter Editor, who has worked as assistant editor until now. Pam Allara will be his assistant editor. As you see the newsletter has a modified look, is more navigable than before, and will also be more closely integrated with the website. Also, after considering cost and time factors, by a vote of the board the newsletter will be sent only digitally from this issue forward. Welcome, David!

John Pepper--President



From the Editors

David: It is with great excitement that I officially step in as newsletter editor. I'd like to offer a world of thanks to my predecessor, Joyce Youmans, for the excellent standard that she set throughout her term, and for continuing to make herself available during this period of transition. I also want to offer my most sincere appreciation to Pam Allara who will be working alongside me as Assistant Editor, and who has been integral in getting this first issue to press. My goal is to produce a newsletter that not only delivers arts related information for ACASA members, but also serves as a hub for receiving and disseminating member news. With continued submissions and contributions from all of you, we can continue to produce a functional and relevant resource for our global community.

Most of you will notice that the newsletter has a new look. Aside from the redesign, we've incorporated some functionality to make navigation a bit easier. For example, by clicking on any of the section icons on the main page, your .pdf will "jump" down to that particular part of the newsletter. In addition, we've placed a "home" icon at the end of each section, which will return you back to the main page when it is clicked.

Pam: First, I am just so pleased that the former assistant editor has agreed to take on the editorship. With his experience and expertise with our new InDesign system, the newsletter promises to be a lively forum for exchange of ideas among our membership. I would appreciate your feedback on the type of information you would like to read. For instance, should only arts-related information be included?

Finally, we depend on you to keep us up to date. Please remember to provide us with timely information by the deadlines for the submission of news items:

Spring/Summer 2013: May 15, 2013

Fall 2013: September 11, 2013

Winter 2014: January 16, 2014



Conferences & Symposia

The 16th Triennial Symposium on African Art

New York, NY (Program) and Newark, NJ (Museum Day)

March 2014 (Dates TBD)

<http://www.acasaonline.org/next-triennial/>

The 16th Triennial Symposium on African Art, organized by the Arts Council of the African Studies Association (ACASA), will be held in March 2014. The symposium begins with Museum Day at the Newark Museum in Newark, NJ, followed by three days of panels and roundtable discussions in New York City. Christa Clarke and Gary van Wyk will serve as Program Co-chairs for the Triennial. The call for panel and roundtable proposals (deadline for submission: June 1, 2013) may be found in the “Calls for Papers and Proposals” section below.

Africa-Berlin Conference on Freedom, Self-Determination and Growth in Africa

Date: 2013-08-26

Description: The Africa Berlin International Conference (ABIC) Berlin, MediateamIT Educational Center (MTIT) Berlin, and Humboldt University (HU) Berlin, are pleased to announce a 5 day (26th-30th August, 2013) conference centered on Freedom, Self-determination and Growth in Africa

Contact: africaberlin-conference@mediateamit.com

<http://www.h-net.org/announce/show.cgi?ID=200183>

2013 Spring Colloquium on African Civilization at UNC Charlotte

February 18-April 22, 2013

For schedule of speakers and further information, please contact the colloquium convener, Akin Ogundiran at ogundiran@uncc.edu

The colloquium is open to members of the public.

The Inbetweenness Of Things: Materializing Mediation And Movement Between Worlds

A one-day symposium at the British Museum

London, 22 March 2013

This one-day symposium is scheduled to coincide with the 'Sowei Mask: Spirit of Sierra Leone' exhibition, on display at The British Museum between 14 February and 27 April 2013. A selection of papers will be published in a special issue of the Journal of Material Culture devoted to the theme of the symposium.

<http://www.ucl.ac.uk/archaeology/people/staff/basu>

<http://www.sierraleoneheritage.org>

Whitewash 1: Negotiating Whiteness In 21st Century South Africa

A two-day interdisciplinary workshop examining the construction of whiteness in culture, theory, politics, society, space and lived experience in post-apartheid South Africa.

Presented by: The Research Centre, Visual Identities in Art and Design, Faculty of Art, Design and Architecture, University of Johannesburg

March 19-20 2013

University of Johannesburg School of Tourism and Hospitality, Bunting Road Campus, Auckland Park

Plenary speakers include:

Prof Sarah Nuttall (Director, WISER)

Prof Melissa Steyn (Director, Centre for Race and Diversity Studies, University of the Witwatersrand)

Ferial Haffagee (Editor of the City Press)

For more information on the WHITEWASH project and the WHITEWASH 1 workshop visit: www.whitewash.co.za

Teaching Globalization: Crossing Borders / Crossing Disciplines

An interdisciplinary conference to be held at Boston University on June 22, 2013.

Imaging The Ineffable: Representation And Reality In Religion And Film

A graduate student conference exploring the presenting of absence and representation of the unrepresentable in film and religion. Includes several film screenings, as well as new works and a keynote address by acclaimed filmmaker Nathaniel Dorsky. Free and open to the public.

See <http://mahindrahumanities.fas.harvard.edu/content/imaging-ineffable> for registration information and program details. Friday, March 29, 5:00 p.m. to Sunday, March 31, 3:00 p.m., Barker Center and Carpenter Center for the Visual Arts, Harvard University.

2nd Annual African Popular Cultures Workshop

Mon 25th – Tues 26th March 2013

School of English, University of Sussex

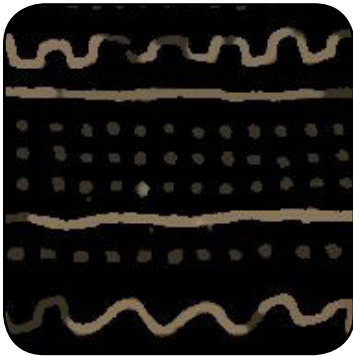
Papers will explore Nollywood and its contexts

Enquiries to Steph Newell (s.newell@sussex.ac.uk)

The Harvard Africa Workshop: Extractive Economies and the State in Contemporary Africa

April 26, 2013

The keynote speaker will be James Ferguson, Susan S. and William H. Hindle Professor in the School of Humanities and Sciences, and Professor and Chair of the Department of Anthropology at Stanford University. This event is free and open to the public, although registration is required. For more information and to register, please visit the CAS website.



Calls for Papers and Proposals

The 16th Triennial Symposium on African Art

New York, NY (Program) and Newark, NJ (Museum Day), March 2014

<http://www.acasaonline.org/next-triennial/>

Call for Panel/Roundtable Proposals - Deadline: JUNE 1, 2013

The 16th Triennial Symposium on African Art, organized by the Arts Council of the African Studies Association (ACASA), will be held March 2014 (date TBD). The symposium begins with Museum Day at the Newark Museum in Newark, NJ, followed by three days of panels and roundtable discussions from in New York City. Christa Clarke and Gary van Wyk will serve as Program Co-chairs for the Triennial.

This is a call for panel and roundtable proposals (deadline for submission: June 1, 2013). Panel proposals may be open, (consisting solely of a proposed panel topic without the panelists having been selected), or they may be submitted fully constituted with all proposed panelists listed. Roundtables should be submitted with all participants identified.

Panel and roundtable proposals must include the following:

- Title
- A proposal not to exceed one page describing the theme and scope of the panel
- A short abstract not to exceed 100 words to be published in the ACASA Newsletter, the H-AfrArts website, and on the ACASA website
- Potential participants with contact addresses
- Contact information including address, phone, fax, and e-mail for the panel chair(s)

ACASA membership is required to submit a proposal and all participants must register for the conference. For information on ACASA membership and to join, please visit <http://www.acasaonline.org/join-acasa/>

Please submit proposals via email to both Program Co-Chairs:

Christa Clarke
Senior Curator, Arts of Africa and the Americas, Newark Museum
cjclarke@newarkmuseum.org
Gary van Wyk
Axis Gallery
vanwykgary@aol.com

The Program Committee, consisting of the Program Co-Chairs and two other Committee members, will review all panel and roundtable proposals. Those topics approved will be posted by July 15, 2013 on the ACASA website (<http://www.acasaonline.org/next-triennial/>) and publicized via H-AfrArts and the ACASA Newsletter.

The announcement of approved panels on July 15, 2013 will be accompanied by an invitation for proposed papers to fit into those approved panels that have not already been fully formed. Those paper proposals should be submitted directly to the panel chair/s. (The deadline for paper proposals is September 1, 2013). On July 15, 2013 the Program Committee will also issue an invitation for paper proposals that are not attached to any approved panel. The Program Committee will review and make every effort to assemble any such approved papers into additional panels.

“African Artistic Centers and Distant Metropolises: Intersecting Modernisms of the Twentieth Century”

ACASA-sponsored panel for the 102nd annual CAA conference, Chicago, IL February 12-15, 2014

Chair: Monica Blackmun Visonà

Discussant: Gitti Salami

Many forms of African modern art, and many African visual expressions based upon regional modernities, have developed with little regard for artistic practice elsewhere. Yet during the twentieth century, African artists were often connected to academies, galleries, and entrepreneurs based in London, Paris, Brussels, New York, Havana and Moscow. How did these links, forged under colonialism, and extended during the Cold War, shape the local art scene of specific cities on the African continent? How did the experiences of artists who had studied or worked abroad contribute to, or conflict with, home-grown modernism? How did artistic movements and arts organizations in Africa address the limitations of Occidentalism, a superficial appropriation of the formal qualities of “Western” art, “primitivism” in reverse? Did the experiences of performers and artists who participated in colonial expositions, world fairs, cultural festivals and traveling exhibitions cause them to become more “modernized”, or “modernist”, or “traditional” upon their return? And finally, what insights do such histories offer us that we might apply to the discourse on transnational African art of the twenty-first century? Calls for papers for this panel will appear in the spring through CAA and will be posted to the ACASA website.

ACASA Leadership Award

ACASA confers a Leadership Award upon an individual whose accomplishments best exemplify excellence in the study of African and/or African Diasporic arts and/or whose innovative contributions and vision have advanced the field. The Award is presented every three years at the Triennial Symposium of African Art Awards Ceremony, and consists of an appropriate memento, a citation, and a lifetime membership in ACASA. Criteria for the Award are the distinction of contribution to the field of African and African Diasporic art, as measured by a lifetime of accomplishments in areas such as teaching, mentoring, research, curating, publishing, artistic expression, administration, and service to the field. In addition, the individual

should have demonstrated generosity of spirit and collegiality. Candidates within and outside of the academic and museum communities are considered.

Please send your nominations to both:

Doran Ross dross@arts.ucla.edu

and

Rowland Abiodun Roabiodun@amherst.edu

Nominations for the Sieber Dissertation Award

Nominations are requested from primary Ph.D. advisors for outstanding dissertations on some aspect of African and/or African diaspora art, in any discipline. The Sieber award was established to honor the memory of Professor Roy Sieber who, through his research, writing, and mentoring of many Ph.D. students, made a lasting contribution to the study of African art. Dissertations completed in the period from September 1, 2010 – September 1, 2013 are eligible for consideration by the award committee. Advisors may nominate more than one dissertation. Dissertations should be submitted in English. The award will be given at the 16th ACASA Triennial, to be held in Spring 2014. Once nominated, dissertations should be sent by the author to the chair of the Sieber Dissertation Award Committee at the address below, along with a letter indicating author's name, university affiliation, current address, e-mail address, telephone, fax and the name of the nominating PhD advisor. Dissertations must be mailed as Microsoft Word files on a CD-ROM. In special cases when CD-ROM copies are not possible, dissertation chapters may be sent by email. Advisors should ask their students to send their completed dissertations as soon as possible, but no later than September 15, 2013.

Committee Chair

Alexander Bortolot, PhD

Curatorial Affairs

The Minneapolis Institute of Arts

2400 Third Ave S.

Minneapolis, MN 55409

612-870-3039

abortolot@artsmia.org

The Arnold Rubin Outstanding Publication Award, call for nominations

The Arnold Rubin Outstanding Publication Award honors publications for excellence in scholarship on the arts of Africa and the African Diaspora. The award, offered every three years, is given to works of original scholarship and excellence in visual presentation that make significant contributions to our understanding of African and African Diasporic arts and material culture. This award was first bestowed in 1989 in honor of the late Dr. Arnold Rubin, professor of Art History at UCLA from 1967-1988.

Topics may include visual arts and material culture (including sculpture, graphic arts, architecture, photography, textile arts, etc.), and performing arts (including masquerade, music, dance, etc.) of Africa and the African Diaspora. Symposium proceedings, new editions of previously published works, bibliographies, articles, dissertations, and books of photographs without scholarly texts fall out of the scope of this award.

Awards are given in two categories: (1) Original scholarly works by one or two authors published in English, including books published in conjunction with exhibitions; (2) Original scholarly works by three or more authors published in English, including books published in conjunction with exhibitions.

Publishers who wish to nominate a title or titles should send one copy to each of the committee members. It must be received by September 15, 2013 (the year prior to the Triennial).

For submission information contact:
Jessica Winegar, Rubin Award Committee Chair
j-winegar@northwestern.edu
Department of Anthropology
Northwestern University
1810 Hinman Avenue
Evanston, IL 60208

Announcing Nomination Deadlines for African Studies Association Awards and Prizes:

Herskovits Award for most important scholarly work in African studies published in English during the preceding year. Deadline for nominations: April 30.

The Bethwell A. Ogot Book Prize to the author of the best book on East African Studies published in the previous calendar year. Deadline for nominations: April 30.

Distinguished Africanist Award recognizes a lifetime of distinguished contributions to African studies. Deadline for nominations: April 30.

Graduate Student Paper Prize for best graduate student paper presented at the previous year's Annual Meeting. Deadline: April 30.

Paul Hair Prize to recognize the best critical edition or translation into English of primary source materials on Africa published during the preceding two years. Deadline: April 30.

CFP: Revisiting The First International Congress Of Africanists In A Globalised World

October 24-26, 2013

Institute of African Studies, University of Ghana, Legon campus

Deadline for Proposal submissions: 17th April, 2013

Proposals should consist of a Title and Abstract (200 words maximum) and should be sent to the following address: iasconference@ug.edu.gh

Notification of acceptance: 28th June, 2013

Deadline for submission of complete papers online: 4th September, 2013

For further enquires please send an email to:

Abena Karikari (Conference Coordinator)

Institute of African Studies, University of Ghana

iasconference@ug.edu.gh

or

Daniel Conway

Open University

daniel.conway@open.ac.uk

Call for Abstracts: "Addressing, Archiving and Accounting for Legacies of the Apartheid Wars in Southern Africa"

Twenty years since the establishment of democracy in South Africa, the people, land and politics of

Southern Africa continue to be imprinted and influenced by the legacies of the wars fueled by the apartheid era. The aim of this cross-disciplinary conference is to invite diverse views and perspectives on addressing the legacies of these wars. This three-day event at Rhodes University, will consist of two phases. The first is a series of public dialogues in partnership with the annual South African National Arts Festival's Think!Fest, on 4 July 2013. The second is a two-day academic conference on 5 and 6 July 2013. We invite abstracts for papers at the conference on 5 and 6 July to be submitted no later than 31 March 2013. Abstracts should be no more than 250 words, accompanied by a short bio of no more than 100 words.

The email address for submissions is: abstracts@lawsconference.co.za

Conference conveners:

Theresa Edlmann, Director: Legacies of Apartheid Wars Project,

Rhodes University Department of History

Professor Gary Baines, Department of History, Rhodes University

Conference website: www.lawsconference.co.za

Call for Manuscripts: Journal of African Diaspora Archaeology and Heritage

Maney Publishing and Left Coast Press

The Journal of African Diaspora Archaeology and Heritage provides a focal point for peer-reviewed publications in interdisciplinary studies in archaeology, history, material culture, and heritage dynamics concerning African descendant populations and cultures across the globe. The Journal invites articles on broad topics, including the historical processes of culture, economics, gender, power, and racialization operating within and upon African descendant communities.

All manuscripts should be submitted electronically in MS Word format for the manuscript text and accompanying illustrations should be embedded in the manuscript in low-resolution format. Submissions should be sent to Editor Christopher Fennell at cfennell@illinois.edu. An author should contact the editor if unable to submit an electronic version of the manuscript.

More information about the journal, subscriptions, and the full submission guidelines can be found at: <http://maneypublishing.com/index.php/journals/jaf>

Call for Papers & Travel Grant - ASMEA 6th Annual Conference

The Association for the Study of the Middle East and Africa (ASMEA) announces its "Call for Papers" for the 6th Annual ASMEA Conference held in Washington, DC, November 21-23, 2013. This year's conference is titled: "Tides of Change: Looking Back and Forging Ahead in the Middle East & Africa. Members from any discipline, tenured or nontenured faculty or those otherwise affiliated with a recognized research institution, may submit proposals to participate in the conference. Unique proposals from senior graduate students (ABD) will also be considered. Abstracts on topics related to the Middle East and Africa should consist of a one-page outline of the proposed subject to be presented. A recent C.V. and all contact data must also be included with name, e-mail, phone number, affiliation. The due date for proposals is Thursday, May 30, 2013. In addition, ASMEA is offering the opportunity to apply for a travel grant to help cover costs of hotel, registration, and transportation. Please visit our website to download an application for the travel grant and submit an online abstract submission form at asmeascholars.org

Inquiries can be directed to info@asmeascholars.org

Emily Capp, Membership and Operations Coordinator

Association for the Study of the Middle East and Africa

eec@asmeascholars.org

www.asmeascholars.org

CFP: South African Visual Culture Journal

A special edition of the South African Visual Culture journal, Image & Text, will be guest edited by Leora Farber and Ann-Marie Tully. The special edition follows the Pointure: pointing, puncturing, weaving, and lacing in art practice and textural discourse colloquium hosted by the Research Centre, Visual Identities in Art and Design, held at the University of Johannesburg in August 2012, and the Pointure supplement published in the December 2012 edition of Art South Africa.

Abstracts of no more than 350 words on this topic should be submitted by Friday 29 March 2013 to:

Ann-Marie Tully, VIAD Research Associate & Project Manager: viad1@uj.ac.za and

Leora Farber, Director of VIAD: leoraf@uj.ac.za

Authors will be notified of outcomes by 30 April 2013

CFP - Crossroads in African Studies, Birmingham (UK)

4-6, September 2013

Please see below the link to the call for papers for the conference 'Crossroads in African Studies' that will take place at the University of Birmingham (UK) to celebrate the fiftieth anniversary of the Centre of West African Studies (CWAS). We welcome submissions of interdisciplinary papers and panels focusing on all African regions. The deadline for submission of abstracts and panel proposals is 15 April 2013.

<http://www.birmingham.ac.uk/Documents/college-artslaw/cwas/CWAS-2013CfP.pdf>

Conference website: www.birmingham.ac.uk/crossroads <<http://www.birmingham.ac.uk/crossroads>>

Submissions and enquiries: CWAS2013@gmail.com

Dr. Benedetta Rossi

Department of African Studies and Anthropology and Centre of West African Studies

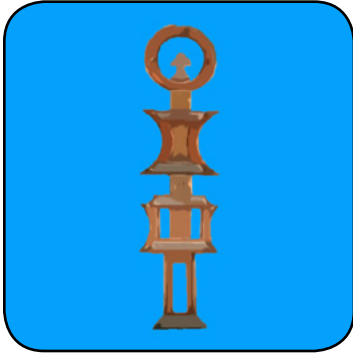
CFP: The Journal of West African History (JWAH)

Nwando Achebe, Editor-in-Chief Hilary Jones and John Thabiti Willis, Associate Editors; Harry Odamtten, Book Review Editor. Published semiannually.

The Journal of West African History (JWAH) is a new interdisciplinary peer-reviewed research journal that will publish the highest quality articles on West African history. The publication will be in both English and French; an abstract in the other language will be provided of each. Michigan State University Press publishes the JWAH in collaboration with the MSU African Studies Center, and the History Department.

The debut issue of JWAH will appear in Spring 2014. To this end, the editorial board invites scholars to submit original article-length manuscripts (not exceeding 10,000 words, including endnotes, 35 pages in length) accompanied by an abstract that summarizes the argument and significance of the work (not exceeding 150 words); please see submission guidelines for detailed expectations. Beginning November 23, 2012, manuscripts submitted to the Journal of West African History should be submitted online at <http://jwah.msu.edu/> or jwahsubs@msu.edu. The deadline for submissions is March 15, 2013.

Those who are unable to submit their manuscripts electronically should please contact the editorial staff at: JWAH, 141 B & C History Hall (Old Horticulture), 506 E. Circle Drive, Michigan State University, East Lansing, MI 48824; Phone: (517)884-4593, Fax: (517)884-4594, or jwah@jwah.msu.edu for further instructions. The editor-in-chief can be reached directly at achebe@jwah.msu.edu.



Exhibitions

Gravity and Grace: Monumental Works by El Anatsui

Brooklyn Museum, Feb. 8–Aug. 4, 2013

The first exhibition in a New York museum by this renowned contemporary artist. http://www.brooklynmuseum.org/exhibitions/el_anatsui

African Cosmos: Stellar Arts

Newark Museum, February 27 through August 11, 2013. It is the first major exhibition exploring the historical legacy of African cultural astronomy and its intersection with both traditional and contemporary African arts. The exhibition originated at the National Museum for African Art, Smithsonian Institution. <http://www.newarkmuseum.org/africancosmos.html>

Kendell Geers 1988 — 2012

Haus der Kunst, Munich, Germany, 01.02 – 12.05.13
<http://hausderkunst.de>

Rise and Fall of Apartheid: Photography and the Bureaucracy of Everyday Life.

Haus der Kunst , Munich , Germany, February 15–May 26, 2013.
Curated by Okwui Enwezor with Rory Bester, and organized by the International Center of Photography, New York. <http://hausderkunst.de>

Nourishment, Hospitality, Conveyance: Works of Art by the People of Southern Africa.

Pucker Gallery, Boston (closed Feb. 25, 2013)
A complete catalogue can be previewed at <http://www.puckergallery.com>.

African Art, New York, and the Avant-Garde

The Metropolitan Museum of Art, Gallery 359
November 27, 2012–September 2, 2013
This exhibition highlights the specific African artifacts acquired by the New York avant-garde and its most

influential patrons during the 1910s and 1920s.. Curated by Yaëlle Biro, Department of the Arts of Africa, Oceania, and the Americas.
<http://www.metmuseum.org/>

Atta Kwami, Fabrication

Ghana - UK - France
Galerie Vidal Saint-Phalle, Paris
16 FEBRUARY - 30 MARCH 2013
10 rue de Trésor 75004 PARIS

GRACE, an exhibition by Atta Kwami and Pamela Clarkson

Wolfson College, University of Cambridge
12 October 2012 - 15 March, 2013

The exhibition of paintings by Atta Kwami & Pamela Clarkson is a tribute to the artist Grace Salome Kwami (1923-2006). Grace Salome Kwami (1923-2006) is a modern Ghanaian artist, educator and mentor. Her varied oeuvre is of such a high and consistent standard that people are considering establishing an art museum in her house in Ho, Ghana.



Atta Kwami is currently a Visiting Fellow at the Cambridge/Africa Collaborative Research Programme, Art and Museums in Africa, Wolfson College, University of Cambridge, Cambridge, CB3 9DT, UK
(2012/2013)

Email: attakwami@hotmail.co.uk

Ernest Cole Photographer

Fowler Museum at UCLA

April 7-July 7, 2013

Ernest Cole (1940-90), one of South Africa's first black photojournalists. With imaginative daring, courage and compassion, he portrayed the lives of black people as they negotiated through apartheid's racist laws and oppression. In 1966 Cole was forced to leave South Africa. His book, *House of Bondage*, was published in 1967, and immediately banned there. *Ernest Cole Photographer* brings together 120 original, extremely rare black-and-white silver gelatin prints from Cole's stunning archive, now housed at the Hasselblad Foundation, which toured the exhibition across South Africa in 2010-11. *Ernest Cole Photographer* will be seen in the United States for the first time at the Fowler Museum. www.fowler.ucla.edu/

Fatimah Tuggar: In/Visible Seams

February 6 – May 12, 2013

Mechanical Hall Gallery, University of Delaware, Newark, DE

In/Visible Seams brings together a selection of works by artist Fatimah Tuggar, best known for her large-scale ink-jet on vinyl prints, assemblages and video collages. Showcasing the artist's beguiling, often unsettled temporal, spatial, and geographic conjunctions, *Fatimah Tuggar: In/Visible Seams* includes eighteen computer montages from 1995 to 2012, her renowned video collage, *Fusion Cuisine* (2000), and the assemblage *Tum Tum & Tabarma* (1998). www.udel.edu/museums/

Julie L. McGee

Curator of African American Art

University Museums

Associate Professor, Black American Studies

Jane Alexander Surveys (from the Cape of Good Hope)

Cathedral of St. John the Divine, New York City

April 18 to July 29, 2013.

The exhibition is the first major North American survey of tableaux, sculptures, and photomontages by South African artist Jane Alexander. For more information and images from the exhibition, visit our website or purchase the exhibition catalogue. *Jane Alexander: Surveys (from the Cape of Good Hope)* is organized by the Museum for African Art, New York, and presented in collaboration with The Cathedral of St. John the Divine. The exhibition is supported, in part, by the National Endowment for the Arts.

eMERGING: Visual Art & Music in a Post-Hip-Hop Era

Museum of Contemporary African Diasporan Arts (MoCADA) 80 Hanson Place, Brooklyn, NY 11217

February 14 - May 26, 2013

Curated by James Bartlett, *eMERGING* is a curatorial experiment that places visual art and music side by side, and explores an array of artistic expressions that define this unique emerging merging of cultures and art forms. The exhibition features the works of visual artists and directors Kajahl Benes, Kudzanai Chiurai, Delphine Diallo, Modou Dieng, Hassan Hajjaj, dream hampton, Pieter Hugo, and others, and music by Blitz the Ambassador, Flying Lotus, and others.

<http://mocada.org/2013/01/18/emerging-visual-art-and-music-in-a-post-hip-hop-era/>



Shangaa: Art of Tanzania

QCC Art Gallery, 222-05 56th Ave. Oakland Gardens, NY 11364

February 22 – March 17, 2013

<http://www.qcc.cuny.edu/artgallery/default2.asp>

This groundbreaking exhibition of African Art is the first— outside of Germany and Tanzania itself—to focus on the neglected art traditions of Tanzania. The 160 objects draw from eight museum collections, QCC Art Gallery's own acclaimed collection, and more than

twenty private collections in Europe, the US, and Africa. The curator of the exhibition is the African art historian Dr. Gary van Wyk, also a member of the QCC Art Gallery Advisory Council. To accompany the exhibition, he has edited a beautifully illustrated 342-page publication, with contributions by ten leading scholars of Tanzanian art from the United States, Tanzania, South Africa, and Germany, and produced four short films. The Tanzanian exhibit will travel to the Portland Museum of Art (June 8-August 25, 2013).

Andrea Stultiens: The Kaddu Wasswa Archive

Long Gallery, Pitt Rivers Museum, University of Oxford
23 February - 8 Sept 2013

The Pitt Rivers Museum is pleased to announce the first UK exhibition by Dutch artist Andrea Stultiens. On one level The Kaddu Wasswa Archive, first exhibited to critical acclaim at the Netherlands Fotomuseum in 2010, is an exploration of the personal archive of a Ugandan man, Kaddu Wasswa, who has meticulously documented his life and thoughts in a large collection of scrapbooks and notes. Stultiens's artistic engagement with Kaddu's archive however transforms it into a fascinating insight into Ugandan social and cultural life over the last half century. A short video interview with Kaddu Wasswa is also shown in the exhibition, and is available online via Vimeo:

<http://vimeo.com/28890493>



Centre for Contemporary Art, Lagos

ADOLPHUS OPARA EMISSARIES OF AN ICONIC RELIGION

Curated by Jude Anogwih

Date: Saturday, 9th March, 2013

Time: 3:00pm

Exhibition 11 March - 21 April 2013

Monday to Friday 10am - 6pm

Saturday and Public Holidays by Appt Only, (Closed Sunday)

Venue: CCA, Lagos 9, McEwen Street, Sabo, Yaba, Lagos, Nigeria
Email: info@ccalagos.org / Tel: +234 (0) 815 580 7542
Website: www.ccalagos.org

cca lagos

BRITISH COUNCIL



Adolphus Opara: Emissaries of an Iconic Religion

Centre for Contemporary Art, Lagos

11 March - 21 April 2013

Traveling exhibitions on *ukara* cloth and art by Victor Ekpuk, Appalachian State University

Twin-shows will be opening at Appalachian State University. One show focuses on *ukara* cloth – the indigo-dyed cloth used by members of Ekpe society. The other exhibit features the work of Victor Ekpuk. Victor is a Nigerian artist based in Washington, DC who often incorporates *nsibidi* signs in his paintings and drawings, signs that are also prominent on *ukara*. The two shows are going to open at my on Friday, April 5 with a one-day symposium the following day. Victor Ekpuk will be present starting on April 3rd doing a drawing performance of a large mural. The shows will remain open until August 3rd, 2013. The shows are available for travel either together or apart and can be configured in different ways.



Current Publications

A reminder: The discount for ACASA members from the MIT Press Journals subscription to AFRICAN ARTS is 20% off the current subscription rate for individuals which is \$86 for 2013. ACASA members can order online at <http://mitpress2.mit.edu/journals/order/default.asp?issn=0001-9933> and get the discount by entering ZACAS13 in the Discount Code box.

All individual and institutional subscriptions to AFRICAN ARTS include both a printed and electronic version of each issue. The link to AFRICAN ARTS is <http://mitpressjournals.org/aa> which gets to the main website for the journal. The electronic version of each issue is available to paid subscribers. Access to electronic versions of AFRICAN ARTS back issues can be purchased through MIT Press Journals and electronic versions of all issues older than five years are also accessible through JSTOR.

Susan M. Vogel, **El Anatsui: Art and Life.**

Munich/London/New York: Prestel, 2012. 176 pp., 145 color ill., \$60 (cloth). ISBN 978-3-7913-4650-2

African Arts and Agency in the Workshop. (African Expressive Cultures).

Eds. Sidney Littlefield Kasfir and Till Förster. Indiana University Press. paper: ISBN 978-0-253-00749-0 (\$30); ebook: 978-0-253-00758-2 (\$24.99)

African Art, Interviews, Narratives: Bodies of Knowledge at Work.

Eds. Joanna Grabski and Carol Magee. Forthcoming: 6/6/13, Indiana University Press. \$80 (cloth); \$28 (paper).

Salah M.Hassan, **Ibrahim El-Salahi: A Visionary Modernist.**

University of Washington Press. Distributed for the Museum for African Art. 193 pp.

ISBN 978-0-945802-58-7. \$50 (Cloth)

Christine Kreamer, **African Cosmos: Stellar Arts.**

The Monacelli Press. Distributed for the National Museum of African Art. 352 pp., 250 ill. \$60.

ISBN 978-58093-343-8

Rise and Fall of Apartheid: Photography and the Bureaucracy of Everyday Life.

Okwui Enwezor and Rory Bester, eds. 2013. \$75 (cloth) (publication information unavailable online)

Sylvester Okwunodu Ogbechie, **Making History: African Collectors and the Canon of African Art: The Femi Akinsanya African Art Collection.**

Milan: 5 Continents Editions, 2011. 278 pp. \$70.00 (cloth), ISBN 978-88-7439-571-2.

Reviewed by John Pemberton III (Amherst College)

Published on H-AfrArts (January, 2013)

<https://www.h-net.org/reviews/showrev.php?id=37113>

Steven C. Dubin, **Spear-heading Debate: Culture Wars & Uneasy Truces**

Auckland Park: Jacana Media (Pty) Ltd., 2012. ISBN 978-4314-0737-8

Environment and Object: Recent African Art.

Lisa Aronson and John S. Weber, eds. Munich, London, New York: Prestel, 2012. ISBN 978-3-7913-5209-1

Africa and Its Diasporas.

Volume 31 of n.paradoxa: international feminist art journal. (January, 2013). A special volume on contemporary women artists (visual arts) from Africa and its Diasporas. Guest Editor: Bisi Silva. 96 pgs, 16 in colour. ISSN: 1461-0434 – www.ktpress.co.uk

Documentary Photography in South Africa.

Kronos: Southern African Histories 38 (November, 2012). Diana Wylie and Andrew Blank, eds. Bellville:

University of Western Cape. ISSN: 0259-01900

AFRICAN CURRENCY: Monete tribali dell'Africa subsahariana

By Adolfo Bartolomucci

Essays by: Aldo Tagliaferri; Piero Voltolina e Mary Beni; Giorgio Teruzzi; Lidia Calderoli

Language: Italian and English

Copyright 2012 by African Art Gallery – Milan

www.africanartgallery.it

Textiles and Dress: History and Use in the Niger Delta

ISBN 978-978-8195-28-3. Editors: Ebiegberi Joe Alagoa, Abi A Derefaka, and Atei Mark Okorobia.

Onyoma Research Publications, Port Harcourt, 2012, 63 Figures, 242 pages.

The book focuses on the historical evolution of textiles and dress in the context of the various ethnic nationalities of the Niger Delta, showing how different cultures have used materials in their environment to create things of beauty and personal adornment, appropriating elements from their neighbours, and from distant places outside the region. The work highlights creative, imaginative and original innovations by communities and individuals. It is an encouragement for modern artists to use old things to create new things.



Media Resources

Daily Life in an African Village (Christopher D. Roy)

I am very pleased to announce the release of a new video on YouTube titled “Daily Life in an African Village.” You can access it at: <https://www.youtube.com/user/CDROYburkina> along with the other videos I have placed on YouTube.

You can also go here:

<https://www.youtube.com/watch?v=eoDYTp01KV8&list=UUp4umXkWWK24m5BUlvVE58w&index=1>

As you might expect, the video focuses on villages in Burkina Faso, and includes footage that I have made over the past ten years or so.

Christopher Roy <christopher-roy@uiowa.edu>



Picture This

Prince Paschal N. Mebuge–Obaa II is the youngest male scion of late Chief Hon. M.A. Mebuge (1916 - 25th Oct 1980) and grandson of Nri-Mebuge-Okpobo royale of the legendary EzeNri Dynasty EzeNribuife in UmuNri Obeagu of ancient Nri Kingdom, of Anaocha LGA, Anambra State Nigeria.

Aside from serving as Secretary for the UmuNri Royal Family, Mebegue-Obaa works in the cultural promotion field, which includes curation of artifacts and rare material. He is the founder of a Nigerian based Heritage, Tourism, Museum and Research Outfit called Museum Piece International (MPI) which has a collaborative venture with a number of local, state, national and international organizations and professionals. Mebegue-Obaa has curated a number of exhibitions, including “Rare artifacts exhibition from Nri” which collaborated with the National Council for Arts and Culture (NCAC), as well as “Route to Root Exhibition” at Anaocha LGA of Anambra State in December 2001. In addition, he has participated in a number of group exhibitions, including the “Values of our Life” Group exhibition with Friends of Museum at National Museum of Unity Enugu September 2003.

Mebegue-Obaa has over 10 years of ACASA membership, and has contributed to the Association Newsletters since 2006. His collaborative research included engagements with the History Department at the University of Southern Mississippi, which led to his first publication in 2005 entitled “Igbo in America (USA): An Introductory History.” He has also collaborated on a documentary film entitled “the Last Slave,” which commemorated 200 years of abolition.

The images below depict the Odomagana (Odo) performance of the Umuavulu Abor community of the Udi local Government Area of Enugu State, Nigeria. Odomagana is a phenomenon that symbolizes the strengths and weakness as a community. An embodiment military, police, health, education, sports, entertainment and religious apparatus, Odo appears in Umuavulu Abor every two years hence with its attendant grand finale on last weekend in October of every Igodo festival year. It is believed that the Odo masquerades are not just representations of the dead members of the community, but are always possessed and protected by them. Photos by Paschal N. Mebuge-Obaa II. Credit also to Sculptor Obiora Anidi, Dubem Njeze and the roving crew of Museum Piece International(MPI).



Figure 1: Dikwu Odo (From Eguma Village of Ibute) - is a representation of the spirit of great men from Eguma Village. It is believed that Dikwu Odo possesses magical and supernatural powers.

Figure 2: *Onodugo Odo (From Umuoka Village of Ikenge) – is a physical representation of the late Onodugo, a very successful and highly respected traditional ruler from Umuoka village. It is believed that the masquerade is possessed by the spirit of the dead Onodugo.*



Figure 3: *Ozo Obodogwui Odo (from Umuozo Village of Ibute) – is a physical representation of the Ozo Obodogwui, the father of the entire Umuozo Village. It is believed that the masquerade is always possessed by the spirit of the dead Ozo Obodogwui, and is distinguished by its oratory prowess and clairvoyance.*



News & Announcements

Alisa LaGamma, a specialist in African art, will become Curator in Charge of the Department of the Arts of Africa, Oceania, and the Americas at the Metropolitan Museum of Art in New York on April 1. She was elected to the new position at the January 8 meeting of the Museum's Board of Trustees.

<http://galleristny.com/2013/01/mets-africa-department-head-julie-jones-to-retire-alisa-lagam-ma-named-as-replacement/>
D.J.Conway@lboro.ac.uk

Carol Magee, Associate Professor, Director of Graduate Studies for Art History, Affiliated Faculty, Curriculum in Global Studies, Department of Art, University of North Carolina, has been appointed African Arts Exhibition Reviews Editor for North America.

Dunja Hersak remains the exhibition reviews editor for Overseas.

Ahmed Maryam, Mahmed6648@yahoo.com, has been appointed as a lecturer with the Kaduna Polytechnic, Kaduna, Nigeria in the Department of Textile Technology and Fashion Design.

Corinne A. Kratz (Emory University) has received a grant from the **Historical Archives Program of the Wenner-Gren Foundation**. The grant supports work that will prepare the personal research materials and professional papers of Dr. Ivan Karp (1943-2011) for archival deposit with the National Anthropological Archives at the Smithsonian Institution (<http://www.nmnh.si.edu/naa/about.htm>). Karp's innovative work has been influential worldwide in African studies, anthropology, museum studies, African philosophy, public scholarship and many other fields. Making Karp's unpublished material available at the NAA will complement the online archive of his published papers that was established in 2012 at http://international.emory.edu/karp_archive/.

WISER (The Wits Institute for Social and Economic Research) hosts major public events on topical scholarly problems in the African Humanities, a weekly inter-disciplinary seminar, occasional lectures and several thematic research networks. We would like to invite those who want to be kept informed of these activities to sign up for email notifications from by completing the forms at <http://wiser.wits.ac.za/mail>.

GHANA STUDY ABROAD SITE: Fieldwork Or Special Project

Are you a student or teacher of African studies, anthropology, architecture or the arts? Do you require a site deep in the village in Ghana, West Africa for your fieldwork or special project? If so, then contact info@nkafoundation.org / <http://www.nkafoundation.org> www.nkafoundation.org.

Accommodation is provided at our arts village or homestay for cultural immersion in the Ashanti Region.

Critical Interventions is pleased to announce a new collaboration between the journal and Routledge, acclaimed publisher of learned and professional journals in printed form and other media. Under a new licensing agreement reached this February, Routledge (a subsidiary of Taylor & Francis Group) will take over the publishing and global distribution of *Critical Interventions: Journal of African Art History* and *Visual Culture* in print and digital formats. I wish to thank the CI Board of Directors and everyone who has contributed to the realization of Critical Interventions since its inception.

Sylvester Okwunodu Ogbechie, Ph.D.

Founder and Editor, *Critical Interventions*

Suggestions would be most welcome for a **bibliography of central African arts** we are preparing. The primary focus will be on visual arts and material culture, but we hope to include some reference to narrative, musical, and performance arts as well as archaeology. Arts of the DRC are among our own specialties, but our expertise is not strong concerning north-central Africa (northern Congo/Brazza, CAR, and Chad), the Great Lakes Region (Rwanda and Burundi), and south-central Africa (southern Zambia, northern Malawi). If you do have suggestions, please contact us at aroberts@arts.ucla.edu. Thanks in advance,
Polly and Al Roberts, Dept of World Arts and Cultures/Dance, UCLA.



Awards

The following publication awards were presented at the ASA 2012 Annual meeting on November 29, 2012:

HERSKOVITS AWARD for the outstanding book published in African Studies in the previous year, 2011.

Co-Winners: David T. Doris, *Vigilant Things: On Thieves, Yoruba Anti-Aesthetics, and the Strange Fates of Ordinary Objects in Nigeria* (Seattle: University of Washington Press, 2011). Simon Gikandi, *Slavery and the Culture of Taste* (Princeton: Princeton University Press, 2011).

Finalists were: *Urban Design, Chaos, and Colonial Power in Zanzibar* By William Bissell (Indiana University Press, 2011). *City of Extremes: The Spatial Politics of Johannesburg* by Martin J. Murray (Duke University Press, 2011).

BETHWELL OGOT AWARD: The Bethwell Ogot Award recognizes the best work in East African studies published in the previous year. This award, funded by a bequest from Prof. Kennell Jackson, was given for the first time in 2012 for *Cultured States: Youth, Gender, and Modern Style in 1960s Dar es Salaam*, by Andrew Ivaska (Duke University Press, 2011)

Finalist: *Live From Dar es Salaam: Popular Music and Tanzania's Music Economy* by Alex Perullo (Indiana University Press, 2011)

NIGERIAN STUDIES ASSOCIATION:

Book Awards for 2011 and 2012 Winners: Henry Glassie for his biography *Prince Twins Seven Seven: His Art, His Life in Nigeria, His Exile in America* (Indiana University Press 2010). Peter Probst for *Osogbo and the Art of Heritage: Monuments, Deities, and Money* (Indiana University Press 2011).



Opportunities

GRANT, FELLOWSHIP, RESIDENCY AND JOB OPPORTUNITIES

Lehigh University - Assistant Professor Art History

http://www.h-net.org/jobs/job_display.php?id=46183

Lehigh University. Assistant Professor, Africana Studies/Expressive Cultures.

The Program in Africana Studies and several departments at Lehigh University seek applications for a tenure-track position in Expressive Cultures with a focus on the cultures of Africa, the Caribbean and/or the African Diaspora, especially in art history, the visual arts, design or theater. The position will be at the Assistant Professor rank and will begin in the fall of 2013. Questions concerning the position should be directed to James Peterson, Search Committee Chair, at jbp211@lehigh.edu closing date for application: April 4, 2013

University of Kentucky - Assistant Professors, Peoples and Cultures of Africa and the African Diaspora

http://www.h-net.org/jobs/job_display.php?id=46190

The African American & Africana Studies Program at the University of Kentucky seeks to hire several full-time tenure-track faculty members at the rank of Assistant Professor whose primary academic appointment will be in a department within the College of Arts & Sciences.

We are conducting a broad search and are particularly interested in scholars whose research is interdisciplinary and focused on peoples and cultures of Africa and the African Diaspora. Candidates should submit the following items electronically to <https://ukjobs.uky.edu/applicants/Central?quickFind=238989> : letter of intent, curriculum vitae, writing sample, description of research interests, statement of teaching philosophy, and three letters of recommendation. Review of applications will begin on January 16, 2013, and will continue until positions are filled. Contact: Frank X. Walker, Director of African American & Africana Studies Program, University of Kentucky, fxw2@uky.edu.

New York University, Africana Studies

http://www.h-net.org/jobs/job_display.php?id=46227

The Department of Social and Cultural Analysis at New York University seeks an Assistant Professor/Faculty Fellow (non-tenure track) in the field of Africana Studies to teach core courses and electives for the Africana major.

Curatorial Assistant to the curators in charge of the African, Pacific Islands, Asian, and Islamic collections at the Brooklyn Museum.

http://www.brooklynmuseum.org/about/careers/career_description.php?id=279

Send resume and cover letter to: job.curatorial.assistant@brooklynmuseum.org.

Kevin D. Dumouchelle

Associate Curator, Arts of Africa & the Pacific Islands

Brooklyn Museum

kevin.dumouchelle@brooklynmuseum.org

University of Akron - Sub-Saharan African History, specialization open

For complete details and to apply please visit:

<http://www.uakron.edu/jobs>. Job ID# 7718.

Janet Klein, Ph.D., head of search committee

Associate Professor, Director of the World Civilizations Program and the
Certificate in Middle Eastern Studies

Department of History

klein@uakron.edu

University of Cape Town - Dean and Professor, Faculty of Humanities

[<http://www.h-net.org/jobs/job_display.php?id=46361>](http://www.h-net.org/jobs/job_display.php?id=46361)

Applications should be forwarded to Ms Edith Graham at edith.graham@uct.ac.za

Address: Staff Recruitment and Selection, University of Cape Town, Rondebosch, 7700, Cape Town, South Africa. Closing date for receipt of applications: 8 March 2013

The University reserves the right to extend the closing date if deemed necessary and reserves the right to make no appointment.

Dennison University—Sabbatical replacement

Art Historian/Arts of Africa with secondary teaching area (possible secondary teaching areas include African American, African Diaspora, Oceanic, Latin American, History of Photography, Methods in Art History/Visual Culture)

Assistant Professor, One-year sabbatical replacement

Ph.D. in Art History (ABD considered)

Teaching responsibilities include three undergraduate courses per semester.

Appointment begins August 2013

Send cv, sample syllabus, publication or writing sample, and three references by March 15 to:

Joanna Grabski, Chair

Art History

Denison University

Granville, OH 43023

grabski@denison.edu

Post-Doctoral Fellowship in the Wits Art Museum

University of the Witwatersrand, Johannesburg.

deadline: extended to the end of March

We invite applications for a Fellowship in the Wits Art Museum funded by The Andrew W Mellon Foundation. The fellow will work with the curators of the Wits Art Museum and the Chair in the Centre for the Creative Arts of Africa on a research-driven re-engagement with the collections of historical and contemporary African arts in the Wits Art Museum. We are therefore looking for a fellow with research experience in one or more of the following fields: African visual art, African music, African performance arts, African dress. One of the main tasks of the fellow will be to help academic divisions in Wits and at other institutions access, engage with, and use the collections in teaching and research. They will have to organize a series of seminars which will be published as a collection of essays. Fellows will be expected to participate in exhibitions and publications planned within the Wits Art Museum.

The fellowship will be for a period of 36 months, starting in May -June 2013, and will end in May – June 2016. Applications must be sent to Julia Charlton, (Senior Curator at WAM) Julia.Charlton@wits.ac.za

Travel Grant to Attend ASMEA 6th Annual Conference: “Tides of Change: Looking Back and Forging Ahead in the Middle East and Africa”

Location: District of Columbia

Deadline: 2013-04-30

Description: The Association for the Study of the Middle East & Africa announces the opportunity for students & professors, engaged in the study of the Middle East or Africa, to apply for travel grants for the 6th Annual ASMEA Conference, November 21- 23, 2013 in Washington, DC.

Please visit asmeascholars.org

Contact: info@asmeascholars.org

Guest Researcher at Nordic Africa Institute in Uppsala, Sweden , African Guest Researchers’ Scholarship Programme

Description: This scholarship programme is directed at scholars in Africa, engaged in research on the African continent. Female researchers are especially encouraged to apply for these scholarships.

Deadline: 1 April 2013 (for a scholarship in 2014)

More information: <http://www.nai.uu.se/scholarships/african/>

Presidential Fellows Program

About the program: The Presidential Fellows program is an initiative of the ASA Board to assist outstanding Africa-based scholars to attend the Annual Meeting and spend time at a US university. For the past three years the program has drawn on the African Humanities Program fellows of the American Council of Learned Societies. The ACLS is now in its fifth year of coordinating the African Humanities Program, with the support of the Carnegie Corporation of New York, and has provided 160 dissertation and postdoctoral fellowships to humanities scholars in Ghana, Nigeria, Tanzania, Uganda, and South Africa and 87 residential fellowships in African universities. http://africanstudies.terradata.com/index.cfm?FuseAction=Abroad.ViewLink&Parent_ID=2BE440D2-26B9-564D-D699905A0B68D0BB&Link_ID=2BE8392E-26B9-564D-D66B0152CBBC802B

The John Hope Franklin Research Center for African and African American History and Culture, thanks to generous funding from GlaxoSmithKlein, is offering **travel grants for scholarly research in the collections of the David M. Rubenstein Rare Book & Manuscript Library at Duke University.**

The John Hope Franklin Research Center collects and makes available materials that document the experience of African and African Americans in a wide range of subspecialties. Grant money may be used for travel and living expenses while pursuing research at the David M. Rubenstein Rare Book & Manuscript Library. All applicants must reside outside of a 100-mile radius from Durham, NC. The maximum award per applicant is \$1,000.

****Applicants are encouraged to search the Rubenstein Library catalogue to ascertain if collections match with their research topics**:** <http://library.duke.edu/rubenstein/>

The deadline for application is March 29, 2013 by 5:00 PM EST. Recipients will be announced in April 2013. Grants must be used between May 1, 2013 and June 30, 2014.

For more information and to download a copy of the application form, please visit:

<http://library.duke.edu/rubenstein/franklin/grants/index.html>

Woodrow Wilson Center for International Scholars:

Unpaid Internships with the Africa Program in Washington, DC. <http://www.wilsoncenter.org/opportunity/internships-the-africa-program>

The Women and Youth Art Foundation Art Residency Program 2013

Ibadan, Nigeria

<http://artists.smartpower.bronxmuseum.org/artists/partner/10>

This Artist Retreat opportunity is offered by the Women and Youth Art Foundation (Wy Art), Ibadan, Nigeria: a not-for-profit initiative set up in 2004 with the aim of using art as a form of economic empowerment for women and youth as well as the underprivileged. The Women and Youth Art Foundation in collaboration with the Bronx Museum and the United States Department recently concluded the Smart Power Project - a series of community based projects in Ibadan and Lagos. The Women and Youth Art Residency is best suited for a self-motivated independent spirited mid-career to established artist who will enjoy creating new and exciting works of art in Nigeria. For applications and further details visit:

www.wyart-foundation.org

email: info@wyartfoundation.org

The Academy of the Arts of the World is a unique, Cologne-based institution founded in 2012 with the aim of fostering inter- and transcultural dialogue between the arts. As a dynamic and interdisciplinary, albeit non-curricular platform, the Academy engages with issues of contemporary global culture and politics such as the trans-border movement of people, aesthetic responsibility, hospitality, non-Western, pre-modern art, concepts and practices. An important part of the Academy's mission is providing grants to projects by individuals or groups. This is the second call for applications--the deadline is March 20, 2013.

Submissions - Local and international artists, artist groups, theorists, curators and cultural producers are invited to submit a project. - The average grant awarded is EUR 20 000, the maximum grant awarded being EUR 40 000.

The application should include the following: - A project synopsis, including a short project motivation (no more than 500 words). - A longer description of the project's thematic conception (no more than 1 500

words). - A list and short narrative biographies of each main participant. - Support material such as work samples or media files (max. 25 MB) may be submitted. - A budget that also lists the applicant's own contribution and all additional funding by third parties. - Timeline of research, pre-production and production. - All applications should be in English. Applications must be submitted electronically to the following email address (attachments size up to 25 MB): pm@academycologne.org .
For further information: www.academycologne.org

The Centre for the Creative Arts of Africa at the Wits Art Museum

The University of the Witwatersrand is a research entity which can accommodate visiting academic researchers in Johannesburg. We can offer space to work, access to libraries, internet and other amenities on the Wits campus to researchers working towards publications. We can also offer local expertise and advice for scholars wishing to access information in the field. We ask that the association with the Centre for the Creative Arts of Africa be acknowledged in any publications arising from the research done while at the Centre. We are also very interested in hosting seminars by visiting scholars as part of an ongoing seminar series. Further information can be found at our website- <http://www.wits.ac.za/CCAA>.

Ghana Study Abroad Site: Fieldwork Or Special Project

Are you a student or teacher of African studies, anthropology, architecture or the arts? Do you require a site deep in the village in Ghana, West Africa for your fieldwork or special project? If so, then contact info@nkafoundation.org / <http://www.nkafoundation.org> www.nkafoundation.org. Accommodation at our arts village or homestay for cultural immersion in the Ashanti Region.

Research Fellowships: Musée du quai Branly

Academic year 2013 – 2014

The musée du quai Branly offers every year doctoral and post-doctoral scholarships to support Ph.D. candidates and early career scholars in pursuing innovative research projects. The academic fields concerned are: anthropology, ethnomusicology, art history, history, archaeology, sociology, performance studies. The research topics concerned are: Western and non-Western arts, material and immaterial heritage, museum institutions and their collections, technology, ritual and material culture. The projects most likely to benefit from the environment of the musée du quai Branly will be examined with particular attention.

Laureates will be required to deliver a detailed scientific report to the museum's research department at the end of the fellowship. Application forms can be downloaded from our website (www.quaibranly.fr). To be registered, the complete application folder must be sent electronically and by post before the 8th of April 2013 at midnight

The names of the successful candidates will be posted on the museum's website at the beginning of July 2013.

<http://www.quaibranly.fr/fr/enseignement/actualites.html>

<http://www.quaibranly.fr/fr/enseignement/bourses/bourses-detude/appel-doffre-bourses-detude-annee-universitaire-2013-2014.html>

Postgraduate Research Studentships at The Open University 2013:

Deadline: Tuesday April 30th 2013

The Faculty of Social Sciences at the Open University invites applications for two full-time PhD studentships for three years and two part-time PhD fee waivers for six years commencing October 2013. These are available for UK/EU and international applicants. I would be particularly interested in supervising projects focused on South African history, politics and society and also gendered and feminist analyses of politics and international relations. Further details on how to apply for the studentship can be found here:

<http://www.open.ac.uk/socialsciences/research/students/studentships.php>

and about the PhD programme and Faculty more generally here:

<http://www.open.ac.uk/socialsciences/research/students/index.php>

Dr Daniel Conway

Lecturer in Politics and International Studies

daniel.conway@open.ac.uk



Events

The conference “**Jazz: A Dialogue in the Performing and Visual Arts**” took place on Friday, February 15 at the David C. Driskell Center for the Study of the Visual Arts and Culture of African Americans and the African Diaspora at the University of Maryland.

Click here to view the program: www.umuc.edu/jazzsymposium

Lecture/Seminar: Mahindra Humanities Center, Harvard University

<http://mahindrahumanities.fas.harvard.edu/>

Tamar Garb (University College London). “Colonialism’s Corpus: Photography, Francophone Fantasy and the ‘Native’ Body in Nineteenth-Century Kimberley” (working title) Cosponsored with Visual Representation, Materiality, and Medium.

Wednesday, March 13, 5:30 p.m., Room 133, Barker Center.

For general information on African Studies at Harvard go to:

<http://africa.harvard.edu>



In Memoriam

Colin Richards (1954-2012)

It is with great sadness that I inform the University community of the unexpected death of Professor Colin Richards of the Michaelis School of Fine Art.

An internationally renowned writer on contemporary South African art – a field he was instrumental in shaping – he was also an acclaimed artist and curator and a highly respected art educator. Widely regarded as an authority on conceptual art in South Africa, his theorisations on ‘critical’ humanism in relation to the contemporary art of Africa are also considered significant contributions to the history of art. An original thinker, Professor Richards was distinctive in how he combined both scholarly and creative work to reflect on the social and philosophical questions that concern us today. His incisive scholarly work constitutes a lasting contribution to the study of South African art within an international context.

Professor Richards was born in Camps Bay, Cape Town, in 1954 and studied at the University of South Africa, Goldsmiths’ College (University of London) and the University of the Witwatersrand where he was awarded his PhD in 1995. He served as a medical illustrator at the University of the Witwatersrand’s Faculty of Medicine from 1977 until 1985 when he joined the Wits Fine Arts department where he attained full professorship and a personal chair in 2002.

During his period of service at the University of the Witwatersrand, Professor Richards played a leading role in the restructuring of the Fine Art Master’s programme, as well as in initiating the teaching of Art Criticism to undergraduate students. It was during this time that he established an international reputation for rigorous scholarship and for confronting fundamental questions about the disciplines of Fine Art and History of Art.

Professor Richards was also known for his exceptional gifts as a draughtsman. His detailed and disturbingly beautiful drawings emerged almost naturally from his earlier career as a medical illustrator. They combine an immaculate and respectfully patient attention to detail with a profound awareness of the transience of all living forms.

As a curator Professor Richards possessed the ability to recognise and develop emerging talent. Over the years this was amply illustrated in several of the exhibitions which he curated or served as a consultant.

His strong interest in psychoanalysis led him to extend his interest in teaching to more overtly healing forms of intervention. A registered art therapist in both South Africa and the United Kingdom, he played a pivotal role in the development of professional art therapy in South Africa. Together with Mamatlakeng Makhona he established an art therapy service in Orlando, Soweto, and was also actively involved in professional bodies in art therapy.

He joined the Michaelis School of Fine Art in 2010 where he quickly won the deep respect and affection of his colleagues, for his warmth, his intellectual generosity and his great sense of humour. In addition to teaching the history and discourse of art, he was responsible for managing the reintegration of the Art History programme with the Fine Art programme. He also initiated a reading group for postgraduate art students which focused on the relationship between academic and creative pursuits.

Professor Richards was a key figure in South African art not only because of the exceptional rigour of his scholarly work, but also because of his deep commitment to intellectual values, his enormous erudition and the challenge his presence posed to students and colleagues. In both his creative and scholarly work he represented the best we can aspire to. His death is a major loss to the University of Cape Town and the South African art world.

On behalf of the University community I extend heartfelt condolences to Professor Richards' wife Professor Penny Siopis, his family and colleagues.

Sincerely

Professor Danie Visser
Acting Vice-Chancellor
University of Cape Town

James F. Searing (1953-2012)

by Kevin M. Schultz and Laura Hostetler | Dec 04, 2012 Reprinted with permission by authors from University of Illinois at Chicago Department of History website.

Jim Searing, Professor of History at the University of Illinois at Chicago, where he taught since 1992, died unexpectedly on December 3. Searing, who specialized in African History and served as Chair of the UIC Department of History from 2005-2010, will be missed greatly for his sense of humor, his deep intellect, and his commitment to the Department and the University.

Searing's research, which focused on the history of Senegal, was enriched through an ethnographic approach to the peoples and cultures of Senegal, including their historical encounters with Islam, the Atlantic world, and French colonial rule. These interests led to flood of dynamic scholarship, including two important books, *West African Slavery and Atlantic Commerce: The Senegal River Valley, 1700-1860* (Cambridge, 1993) and *"God Alone is King": Islam and Emancipation in Senegal, 1859-1914: The Wolof Kingdoms of Kajoor and Bawol* (Portsmouth, 2001). His current research examined ethnicity and conversion through a fieldwork-based study of the Sereer-Safèn, an ethnic minority in the Thiès region who converted to Islam in the colonial period. He was in the midst of producing a steady stream of publications related to that project in top-notch journals, including, "No Kings, No Lords, No Slaves': Ethnicity and Religion among the Sereer-Safèn of Western Bawol (Senegal), 1700-1914," *Journal of African History*, 43 (2002): 407-29; "Conversion to Islam: Military Recruitment and Generational Conflict in a Sereer-Safèn Village (Bandia), 1920-1938," *Journal of African History*, 44 (2003): 73-94; and "The Time of Conversion: Christian and Muslims among the Sereer-Safèn of Senegal, 1914-1950s," in Benjamin F. Soares (ed.), *Muslim-Christian Encounters in Africa*, (Leiden & Boston: Brill, 2006).

Shortly before his death, Searing had also initiated negotiations with the United Nations regarding UIC's participation in UNESCO's Decade for People of African Descent project, and was in the process of secur-

ing recognition for UIC's Daley Library's Special Collection on the Sierra Leone, the African slave trade, and the Caribbean.

Searing will also be remembered as a remarkable teacher with an unbridled commitment to his students. He loved introducing undergraduates to the key concepts of history in his historical methods course, and he particularly enjoyed introducing them to the complex history of Africa. For his graduate students, he was a tireless advocate, gently pushing them to do their best work and always offering a humane perspective on the profession they were about to enter. Searing was also the founding member of the graduate concentration in Encounters, Empires, and Ethnography, a concentration that brought together several of the unique talents of the Department. He leaves a legacy of sophisticated, committed scholars and educators he has trained in the fields of African and Atlantic world history.

Professor Searing is survived by his wife Patricia Hickling and three children, and will be missed by all who knew him.

Katherine Payne Moseley (1941-2012)

Submitted by Rosemary Galli

Katherine Payne Moseley (KP Moseley) passed away peacefully on 4 October 2012. Her often cited work with Immanuel Wallerstein on pre-capitalist social structures initiated a long list of studies and publications on the Trans-Saharan trade, the political economy of West Africa including Sierra Leone and Nigeria, and most recently the economic and social history of the larger oasis band of the northern Saharan edge including Morocco and Mauritania. Kay also actively promoted water and other environmental issues as represented by her paper entitled "Development or Ecocide? Dilemmas of Water Exploitation in the Sahara." A PhD in Sociology from Columbia University, she did her fieldwork in Dahomey and taught at Fourah Bay College (Sierra Leone) and at the University of Port Harcourt (Nigeria), as well as at Vanderbilt, Brooklyn College, the University of Connecticut (Storrs), and several other American universities. From 2000-2006 she worked as a Foreign Service Officer with the U.S. State Department and served in Sudan, Mauritania, and Chad. She is remembered by her family and friends for her warmth, sense of fun, wit, love of jazz and African rhythms, and music in general, generosity, hospitality, openness and elegance. She lives vividly in our memory.

Peter James Duignan Jr. (1926-2012)

Peter Duignan Jr. died November 17, 2012, in Cupertino, California. Peter received his BA from the University of San Francisco in 1951 and his MA and PhD in history from Stanford University, where he remained for the duration of his career. In 1957 he was awarded a two year grant by the Ford Foundation to study Native Policy in what was then Rhodesia (Zimbabwe). His other awards included a Rockefeller Foundation International Fellowship (1963-64), a Guggenheim Fellowship (1973-74), and a grant from the National Endowment for the Humanities (1973-75). These were followed by fellowships at Jesus College at Cambridge, St. Antony's College at Oxford and the Institute of Advanced Study at Princeton.

In 1959 he was named curator of the African Collection at Hoover and Director of its African Studies program from 1965 onward. In 1966 he was appointed Curator of Africana Stanford, and built the collection into one of the leading African research archives in the US. In 1968, he was named to the Stella and Ira Lillick Curatorship at Hoover, the first endowed chair in the United States devoted exclusively to the study of Africa.

Duignan authored, edited or coauthored over forty-five books on Europe, sub-Saharan Africa, and the Middle East. He coauthored (with Lewis Gann) *Why South Africa Will Survive*, *The United States and Africa: A History*, and *Hope for South Africa*. He was coeditor of the five volume set *Colonialism in Africa*.

He served as a board member of the African Studies Association and was an active member of the American Historical Association, the Middle East Studies Association and American Professors for Peace in the Middle East.

Peter Duignan is survived by his wife, Frances and six children. Donations in lieu of flowers may be made in Peter's name to Hospice or <http://www.aidforafrica.org/girls>

Richard Long

From the Atlanta Daily World, January 4, 2012

Richard A. Long, a noted cultural historian and the author of numerous books on Black history, has died. Long was the Atticus Haygood Professor of Interdisciplinary Studies, Emeritus at Emory University.

According to his biography, Long's books included "Black Americana" (1985), "The Black Tradition in American Dance" (1989), "African Americans: A Portrait" (1993), "Grown Deep: Essays on the Harlem Renaissance" (1998) and "One More Time: Harlem Renaissance History and Historicism" (2007).

He also edited the works "Negritude: Essays and Studies" and "Afro-American Writing: Prose and Poetry and Black Writers and the American Civil War."

He was the founder of the Triennial Symposium on African Art and of the New World Festival of the African Diaspora. He has served on the Board of Directors of the Smithsonian Museum of African Art, is a life member of the Board of Directors of the High Museum of Art in Atlanta, has served on the Board of the Society of Dance History Scholars and is now an Honorary Fellow of the organization. He continues to serve on the National Planner Committee of the Zora Neale Hurston Festival.

Long also served on the editorial boards of several publications, including the Langston Hughes Bulletin, Phylon and the Zora Neale Hurston Bulletin. He was a US committee member at the Second World Black and African Festival of Arts and Culture in Lagos, Nigeria, from 1971 to 1977 and has acted as a consultant for both the National Endowment for the Arts and the National Endowment for the Humanities.

Long was born in Philadelphia and received his bachelor's and master's degrees from Temple University, where he began his teaching career as a graduate assistant. Long continued his education with doctoral studies at the University of Pennsylvania and was a Fulbright Scholar at the University of Paris. He received his doctoral degree at the University of Poitiers.

In addition to teaching at Temple and Emory, Long also taught at West Virginia State College and spent 15 years as a teacher at Morgan State College (now University) followed by two years at Hampton Institute (now University) where he was also Director of the College Museum.

He went on to become a Professor of English at Atlanta University in 1968 where he was founder of the African-American Studies program. He began an association with Emory University 1973 as adjunct professor and became Atticus Haygood Professor in 1987. From 1971 to 1973 he was a visiting lecturer at Harvard

University. He has lectured widely in West, Central and South Africa, the Caribbean, India and Southeast Asia.

Dr. Long's Papers are deposited at the Auburn Avenue Research Library.

<http://atlantadailyworld.com>.

Dr. Yonas Adimasu, Professor of Amharic literature, died on February 11, 2013. Prof. Yonas, in addition to his teaching, was known for his fierce critic against the military junta that ruled Ethiopia between 1974 and 1991. Unable to practice his profession and condemned as ³counter revolutionary² and ³fifth columnist² by the junta, Dr. Yonas has to flee his country for U.S. where he stayed for about two decades. Upon the demise of the junta, Prof. Yonas returned to his country and continued what he loves to do: teaching. He is survived by the many students he produced. May God rest his soul and may He also give solace to his family, friends and students.

Solomon Addis Getahun, PhD
Associate Professor, Central Michigan University

Jacques Jérôme Pierre Maquet (b. 1919, Belgium) passed away on 18th January 2013 from pneumonia at the Nazareth House in Los Angeles, California. This eminent professor taught at UCLA, Department of Anthropology, from 1971 through the 1990s. He earned doctorates in four disciplines: law and philosophy University of Louvain; social anthropology University of London; social sciences (sociology) The Sorbonne, Paris. It was his interest in philosophy across societies that launched his research producing *The Sociology of Knowledge* (1951, French). His quest was to study African ways of ordering the world. Other titles include: *The Premise on Inequality in Ruanda*; *Power and Society in Africa*; *Civilizations of Black Africa*; and *Africanity: Cultural Unity of Black Africa*. In 1950 he produced a seminal ethnographic film on the social structure in Rwanda. From the 1970s, Maquet researched Southern Asia, especially Buddhism and meditation in Sri Lanka. His seminal works on aesthetic anthropology (i.e., *The Aesthetic Experience*) were published through the 1980s and 1990s. In February 2005, following his retirement, a commemorative award was presented to him by the UCLA African Studies Center in recognition of his lifetime of research, teaching, publication, and contribution to African studies. Professor Maquet is survived by his wife Gisèle, former wife, Emma, two sons, Bernard and Denis, and grandchildren. He has the gratitude of his many students who hold him in highest esteem.

- Obit composed by Barbara Mathieu and David Blundell.

Information forwarded from the UCLA African Studies Center (ASC)
www.international.ucla.edu/africa<<http://www.international.ucla.edu/africa>>



Join ACASA

ACASA:

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

ACASA membership allows you to:

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

ACASA membership rates:

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

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| - Individual (income under \$25,000 or student) \$25 | (3-year option \$65) |
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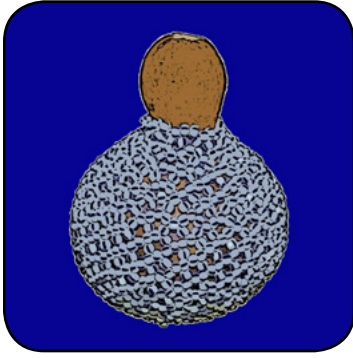
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*** This is a courtesy to those who because of income disparity and exchange would not otherwise be able to join our group. If you live in any of these regions but can afford to support us, we welcome your contribution.*

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

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

Shannen Hill
ACASA Secretary/Treasurer
Dept. of Art History and Archaeology
University of Maryland
1211-B Art-Sociology Bldg.
College Park, MD 20742
Email: shill@umd.edu



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 Dept. of Art History and Archaeology University of Maryland 1211-B Art-Sociology Bldg. College Park, MD 20742 Email: shill@umd.edu