



ARTS COUNCIL OF THE AFRICAN STUDIES ASSOCIATION

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Kevin Dumouchelle (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 14, 2013

Winter 2014: January 16, 2014



## Presidential Notes

Dear Members,

Welcome to the Spring/Summer 2013 ACASA Newsletter. I am pleased to report that plans for the 2014 Triennial, to be held March 19-22 in New York at Columbia University are underway. Kevin Dumouchelle is now the Triennial Committee Chair, taking over, with gratitude from us all, from Steven Nelson. There is no specific theme this year, except “your current research”. The panel proposal deadline is coming up soon: this June 1st. Check the ACASA website for details on how to submit panel or paper ideas, and over the coming months for further details on hotels and travel.

Please also check to make sure that your membership is up to date.

It is also important, especially during this coming Triennial year, that our members consider contributing to the endowment funds for graduate students, and for scholars from Africa to participate in the Triennial. Their presence has always made the conference more engaging, and as we prepare for Ghana in 2017 these resources will become even more crucial to our success.

Our biggest news is that during June several of our board members will be attending the AEGIS conference in Lisbon, Portugal, and we will initiate a relationship with our European colleagues there that will result in a collaborative panel and introductory event to be organized by ACASA for the 2015 AEGIS conference in Paris. Till Forster, Dominique Malaquais, and Barbara Plankensteiner are helping steer us in this effort. Since our European colleagues have no arts-specialist Africanist organization, we are hoping that ACASA may join forces with them, in fact giving them a platform they presently lack, thus expanding our membership base, our scholarly reach, and our professional network. I'll share further details about this exciting development in future newsletters.

Whether researching or relaxing, enjoy your summers (and for those in the south, “bon hiver”)-- that is, after you send in your panel ideas for the New York Triennial!

John



# From the Editors

Greetings!

This Spring/Summer is an exciting time for ACASA, as the association is preparing for the upcoming Triennial in March, 2014. As we continue to work on delivering arts-related content on upcoming conferences and symposia, calls for papers, and opportunities, we hope that ACASA members across the globe will use this platform as a way to disseminate member news and keep the African arts community informed. In addition, be sure to make note of the various exhibitions taking place over the next several months, as are highlighted in the “Exhibitions” section, and examples of which are shown below. We would also like to remind everyone to keep your memberships current so that you continue to receive the newsletter. We remain eager to list all of the activities of our members, and will be grateful if you submit your up-to-date material for our “News & Announcements” section in the Fall, 2013 edition. Remember, the deadline for all submissions is September 14, 2013. Finally, your suggestions and feedback are always most welcome.

All the best,

David and Pam



*Drying towels and pants*, El Anatsui (2013)  
International Sculpture Route Amsterdam: ARTZUID 2013.  
Photo by Atta Kwami



*Elf, rien a foutre (Detail)*, Romuald Hazoumè (2013)  
International Sculpture Route Amsterdam:  
ARTZUID 2013.  
Photo by Atta Kwami



# Conferences & Symposia

## **The 16th Triennial Symposium on African Art**

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

March 19-22, 2014

<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 on March 19-22, 2014. The symposium begins with Museum Day at the Newark Museum in Newark, NJ on March 19, followed by three days of panels and roundtable discussions from March 20-22 in New York City. Gary van Wyk will serve as Program Chair for the Triennial. Instructions for panel proposals may be found below and on the ACASA website.

Christa Clarke will chair Museum Day.

## **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](mailto:africaberlin-conference@mediateamit.com)

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

## **Arts without Borders: Rethinking methodologies of art and culture in the global context**

Interdisciplinary conference for young researchers (MA, PhD, Post-Doc)

University of Bern, Switzerland

June 6 – 8, 2013

<http://www.artswithoutborders.ch>

## **Gespräche zu Afrika im Bild (Discussions on Africa in Pictures)**

Art Talk in the framework of the POPCAP'13 exhibition

Museum der Kulturen Basel, Switzerland

June 9, 2013

<http://www.piclet.org> and <http://www.mkb.ch>

## **African Dynamics in a Multipolar World. Fifth European Conference on African Studies (ECAS 2013)**

Centro de Estudos Africanos - Instituto Universitário de Lisboa (Center of African Studies of the University Institute of Lisbon), Portugal

26-28 June 2013

Arts-related Panels:

“Words, Arts and Migration in Africa: Narrative Exploration”

Convenors: Marina Lafay and Carola Mick

“Art and Social Engagement: Aesthetic Articulations in African Urban Spaces”

Convenors: Till Förster and Fiona Siegenthaler

“Revolution 3.0: Iconographies of Utopia in Africa and its Diaspora”

Convenors: Katharina Fink, Nadine Siegert

<http://cea.iscte.pt/ecas2013/index.shtml>

## **Zweiter Schweizerischer Kongress für Kunstgeschichte (2nd Swiss Congress for Art History)**

University of Lausanne, Anthropole, UNIL-Dorigny, Switzerland

August 22-24, 2013

Arts-related Panel:

“Transkulturell und transdisziplinär: Kunstwissenschaft in Bewegung” (Transcultural and Transdisciplinary: Art History on the Move)

Convenor: Ursula Helg

<http://www.vkks.ch>

## **Verortungen. Ethnologie in Wissenschaft, Arbeitswelt und Öffentlichkeit (Locations: anthropology in the academy, the workplace, and the public sphere)**

Conference of the German Association of Anthropology

Johannes Gutenberg University, Mainz

October 2 -5, 2013

Arts-related Panel:

Kunstethnologie und Kunstgeschichte. Eine Ortsbestimmung  
(Art Anthropology and Art History. Locations)

Convenors: Christiane Brosius and Kerstin Pinther

<http://www.dgv-net.de/>

## **Annual Conference of the Swiss Society of Social Anthropology (SEG-SSE)**

Ecole Cantonale d'Art du Valais, Sierre, Switzerland

November 7-9, 2013

Arts-related Panel:

“Art contemporain et ethnographie aujourd’hui : quelles zones de contacts?” (Contemporary Art and Social Anthropology Today : What Kind of Contact Zones?)

Convenors: Suzanne Chappaz-Wirthner and Barbara Waldis Ecole Cantonale d'Art du Valais et Haute Ecole Spécialisée – Suisse Occidentale, Valais

<http://www.seg-sse.ch>

## **Kunst und Kuratieren im globalen und postkolonialen Kontext (Art and Curating in Global and Post-colonial Context)**

Series of Talks at Kunstgeschichtliches Institut der Goethe-Universität, Frankfurt, Germany  
May – Nov 2013  
[www.kuratierenundkritik.net](http://www.kuratierenundkritik.net)

## **SCOLMA Annual Conference 2013 “Hidden Collections in African Studies”**

Tuesday 9th July 2013, 9.30am - 5.00pm  
Senate House Library  
University of London

Last year's RLUK Hidden Collections report ([http://www.rluk.ac.uk/files/RLUK%20Hidden%20Collections\\_0.pdf](http://www.rluk.ac.uk/files/RLUK%20Hidden%20Collections_0.pdf)) shared the findings of a survey into “hidden collections” carried out by Research Libraries UK and the London Library in 2010, which aimed to gather evidence about the ongoing need for retrospective cataloguing of UK collections. The report found that “hidden collections” (defined as material for which there is no online catalogue record) remain an immense problem for UK libraries. This conference will discuss the extent and scope of “hidden collections” in different formats in African Studies in the UK, look at examples of projects addressing this problem and work towards ways forward at a national level.

Programme (to be confirmed): Mike Mertens, RLUK Deputy Executive Director and Data Services Manager will give an overview of the RLUL Hidden Collections project <http://www.rluk.ac.uk/content/hidden-collections> and speak about current thinking nationally. Papers will follow including discussions of political pamphlets and ephemera, missionary and church records, research reports from Africa, and the FCO ‘migrated archives’. There will be time set aside for facilitated workshop discussion on ways forward for revealing and making available hidden collections in African Studies from a national subject/area studies perspective.

Enquiries to:

Lucy McCann, Archivist, Bodleian Library of Commonwealth & African Studies, Rhodes House, South Parks Road, Oxford, OX1 3RG  
Tel: +44 (0) 1865 270908  
Email: [lucy.mccann@bodleian.ox.ac.uk](mailto:lucy.mccann@bodleian.ox.ac.uk)  
London WC1E 7HU

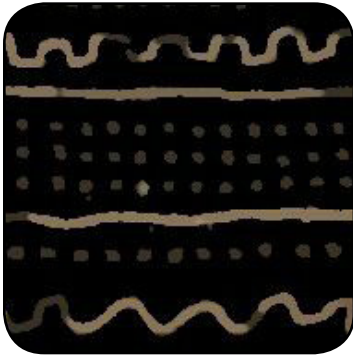
## **“Addressing, Archiving and Accounting for Legacies of the Apartheid Wars in Southern Africa”**

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 fuelled 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](mailto:abstracts@lawsconference.co.za)

Conference conveners:

Theresa Edlmann, Director: Legacies of Apartheid Wars Project, Department of History, Rhodes University  
Professor Gary Baines, Department of History, Rhodes University  
Conference website: [www.lawsconference.co.za](http://www.lawsconference.co.za)





# Calls for Papers and Proposals

## **The 16th Triennial Symposium on African Art (<http://www.acasaonline.org/>)**

New York, NY (Program) and Newark, NJ (Museum Day) March 19 – 22, 2014

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 19 – 22, 2014. The symposium begins with Museum Day at the Newark Museum in Newark, NJ on March 19, followed by panels and roundtable discussions from March 20 – 22 at Columbia University in New York City. Gary van Wyk will serve as Program Chair, Christa Clarke is the chair for Museum Day, and Kevin Dumouchelle is the Chair of the Triennial Board.

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
- 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, visit <http://www.acasaonline.org/join-acasa/>

Submit proposals via email to Program Chair: Gary van Wyk at: [vanwykgary@aol.com](mailto:vanwykgary@aol.com)

The Program Committee, consisting of the Program Chair 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 and publicized via H-AfrArts and the ACASA Newsletter.

## **Call for Nominations: The Arnold Rubin Outstanding Book Award 2014**

This award is given for excellence in scholarship on the arts of Africa and the African Diaspora. It is offered triennially, by the Arts Council of the African Studies Association (ACASA) to a work of original scholarship and excellence in visual presentation that makes significant contribution to our understanding of African arts and material culture. Eligible books are those published in English on African expressive culture from January 1, 2011 through December 31, 2013. The first award is for a book written by one or

two authors, and the second for a book with three or more authors. ACASA's 2014 book award committee is composed of Drs. Jessica Winegar of Northwestern University, Trevor Marchand of the School of Oriental & African Studies, and Ikem Stanley Okoye of the University of Delaware. ACASA members with qualifying books are encouraged to give publishers an additional reminder. Deadline for nominations is September 1, 2013. Exceptions will be made for books published between September 1, 2013 and December 31, 2013. Please direct any questions to Jessica Winegar by email ([j-winegar@northwestern.edu](mailto:j-winegar@northwestern.edu)). One copy of each nominated book should be sent to each committee member below. Each book must be marked with a declaration stating: "Donation of no commercial value-for review and library."

Dr. Jessica Winegar  
Associate Professor of Anthropology  
Northwestern University  
1810 Hinman Avenue  
Evanston, IL 60208

Dr. Trevor H.J. Marchand  
Professor of Social Anthropology  
British Academy Mid-Career Fellow  
School of Oriental & African Studies  
Thornhaugh Street, Russell Square  
London, WC1H 0XG, England

Dr. Ikem Stanley Okoye  
Associate Professor  
The Department of Art History  
University of Delaware  
Old College 318  
Newark, Delaware 19716

### **Call for Nominations: ACASA Roy Sieber Dissertation Award**

Nominations for the Sieber Dissertation Award 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](mailto:abortolot@artsmia.org)



## **ASA 56th Annual Meeting - Call For Papers for ACASA Panel Proposal: “Art and the Digital Revolution in Africa”**

The panel investigates how digital technology is changing artistic practice in global Africa. The first decade of the 21st century has seen an explosion in the use of digital media in all aspects of African art. Cell phone usage on the continent has exploded and firmly brought African youth into the global context of social media, through which they now actively participate in the global commons. As a result, African artists working with digital media and interactive technologies are creating new protocols of visual representation that both celebrate and problematize questions of ethno-cultural and geo-spatial specificity. The panel therefore proposes an investigation into how digital technology is altering the production of art in global Africa where digital art is defined as art that uses digital technology in any of three ways: as the product, as the process, or as the subject, featuring divergent forms of digital art such as digital painting, computer based illustration, digitally manipulated photography, digital video art, digital manipulations of traditionally created art, mixed media, computer animation, CGI, and interactive installations. These digital technologies provide artists with new tools and protocols of artistic practice that are now just being integrated into the global African culturescape. The panel therefore aims to provide a critical space to review the impact of new media technologies on the production of digital art in Africa broadly defined as art that uses digital technology either as the product, as the process, or as the subject. We seek three presenters whose papers engage this issue through analysis of divergent locations and positions of digital art practice in global Africa.

Deadline for abstracts is May 29, 2013, and abstracts should comprise no more than 250 words.

Send abstracts to:

Sylvester Okwunodu Ogbechie, [ogbechie@arthistory.ucsb.edu](mailto:ogbechie@arthistory.ucsb.edu)

Associate Professor of Art History

University of California Santa Barbara

## **CFP African Studies Association (ASA) 2013 panel “Insistent Fragments: ‘Amateur,’ ‘Vernacular,’ and other found photographs.”**

Recent work in history and anthropology in Africa has concerned itself with such fragmented, difficult, and refractory archival zones as ‘vernacular’ or ‘amateur’ photographs. We are defining amateur and vernacular photography in the broadest possible sense. Through the practice of photography, and the resulting production of perceptual registers, women and men crafted individual, familial, affective, as well as conflicted, ambivalent, or even violent relationships with others... We are looking for panelists interested in exploring the trajectories, linkages, valences, and histories of amateur or vernacular photographs in colonial, postcolonial, and diasporic African worlds.

If you are interested, or have any questions, contact

Isabelle de Rezende ([iderezen@umich.edu](mailto:iderezen@umich.edu)) or Pedro Monaville ([pmonavil@umich.edu](mailto:pmonavil@umich.edu)).

## **Call For Submissions: An ALA Tributes and Virtual Condolences Book for Chinua Achebe** “Chinua Achebe: Tributes and Virtual Condolences Book by the African Literature Association”

Following the highly attended “Tribute to Achebe” which was convened during the 39th ALA Conference at Charleston, South Carolina, Anthonia Kalu (Past ALA President), Simon K. Lewis (Conference Convener), and Professor Ernest Emenyonu would like to solicit tributes and condolence messages for a Tributes and Virtual Condolences Book from ALA members in honor of Professor Chinua Achebe. This call for submissions is in response to ALA members’ continuing responses to the Achebe Tribute in Charleston.

Your submission could be in the form of a few lines, a short poem, a short story or essay. Please include your name and institutional affiliation. Length of submissions: 500 words (firm!) Only condolence messages and tributes that are in line with ALA's understanding of Professor Achebe's positive contributions to African literature, life and experience will be accepted and published. We will accept submissions until May 31, 2013. Accepted submissions will be published on the ALA Webpage and will be accessible to members.

Please send your submissions by email to the three email addresses listed below:

Anthonia Kalu -- kalu.5@osu.e <mailto:kalu.5@osu.ed>du

Simon Lewis -- Lewiss@cofc.edu

Ernest N. Emenyonu -- eernest@umflint.edu>

**The Association for the Study of the Middle East and Africa (ASMEA) announces it's "Call for Papers" for the 6th Annual ASMEA Conference to be 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](http://asmeascholars.org)

Inquiries can be directed to [info@asmeascholars.org](mailto:info@asmeascholars.org) or to 202-429-8860.

**Call for Papers: Fall 2013 SERSAS Conference, "Africa and the Atlantic World"**

East Carolina University, Greenville, NC, USA

27 - 28 September 2013

Held on campuses bi-annually throughout the southeast since 1973, the Southeastern Regional Seminar in African Studies (SERSAS) will be hosted this fall by East Carolina University. The Call for Papers for the Fall 2013 SERSAS Conference seeks to give faculty, independent scholars, and graduate students the opportunity to share scholarship within the friendly atmosphere for which SERSAS is renowned. The coordinators of SERSAS cordially invite you to present your work within the wide parameters of the conference theme, "Africa and the Atlantic World." Arts topics include African Art in the Atlantic World. Please send your 200-word proposal and brief resume to Kenneth Wilburn <[wilburnk@ecu.edu](mailto:wilburnk@ecu.edu)> no later than 1 August. Graduate student presenters may compete for the 2013 SERSAS Award for the best graduate student paper, which carries a stipend of \$100. Registration for the conference is \$30, payable on site, which will also serve as your annual SERSAS membership dues. Participants will be informed of local arrangements as the conference dates approach. Updates can be accessed by visiting the web site for SERSAS: <http://www.ecu.edu/african/sersas/homepage.htm>.

## **ProudFlesh: New Afrikan Journal of Culture, Politics, and Consciousness**

PROUDFLESH is pleased to issue its 2013 call for general submissions. PROUDFLESH is very interested in the interrelated themes of memory, materiality, performance and culture, appealing to scholars in a variety of fields including cultural studies, performance studies, gender studies, anthropology, history, archeology and musicology, among others. We invite scholarly or creative works in the form of prose or poetic writing on topics ranging from objectification, being and becoming; the use and management of sites, bodies, monuments and objects at the individual, local and global scales from different social spaces and sectors of societies such as houses, ritual spaces, museums, touristic scapes, ethnoscares and nation-states; histories of or contemporary movements of nationalism; silenced constituencies and struggles over power; history of negotiations of race and ethnicity, identity and belonging; cultural preservation and cultural consumption; object and profit oriented capitalist material practices; to the politics of the production and/or erasure of memory about the past, present and future. In addition to particular case studies we are specifically interested in papers that address theoretical and methodological questions. ProudFlesh is also seeking papers (5000-7000 words) for its upcoming themed issues on Memory and Materiality, Popular Music, Dance and Performativity, and Sexuality. We are particularly interested in papers engaging new intersections of the above-named fields, from established and emerging authors. Submit all papers via the submission link at <http://www.africaknowledgeproject.org/index.php/proudflesh>  
Submission Deadline: June 15, 2013

## **Cheikh Anta Diop International Conference Twenty-Fifth Anniversary (1988-2013)**

“Hip Hop and Afrocentricity: Diop, Asante and the Radical Aesthetic of African Culture”

October 16-19, 2013

Wyndham Historic District Philadelphia

In the latter part of the 20th century the “Afrocentric Idea,” as a philosophical and theoretical construct centered on African subjectivity and agency, and “Hip Hop,” as the manifestation of African artistic expression, exploded onto the American, and subsequently, the international cultural landscape. In celebration of the 25th anniversary of the annual Cheikh Anta Diop International Conference and the first Ph.D. program in the field, the MKA Institute and DISA invite scholars, educators, artists, activists, and the community to engage this landmark conference and embrace the opportunity to critically examine and reflect on the evolution of two of the most influential intellectual, social, and cultural movements of the era.

Requirements for Abstracts: 100-word limit; name, affiliation, academic title, email address; paper title, thesis and methodology. Also indicate which sub-topic abstract falls under. Please send via email as a Microsoft Word attachment; and please indicate if you need an LCD projector.

Abstracts are due August 1, 2013:

Diopian Institute for Scholarly Advancement

P.O. Box 1156

El Cajon, CA 92022

[Abstracts@DiopianInstitute.org](mailto:Abstracts@DiopianInstitute.org) <[AfricanaSDSU@aol.com](mailto:AfricanaSDSU@aol.com)>

For more information send email to [Info@DiopianInstitute.org](mailto:Info@DiopianInstitute.org) or call 619-384-9868.

## **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:

i) Title

ii) Abstract - 200 words maximum

Conference language: English

Submission via web: Abstracts should be sent to the following address [iasconference@ug.edu.gh](mailto: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](mailto:iasconference@ug.edu.gh)

Daniel Conway

Open University

[daniel.conway@open.ac.uk](mailto:daniel.conway@open.ac.uk)

### **Call for papers: Représenter la ville sud-africaine / Representing South African Cities**

Conference, 27-28 November 2013

Université de Paris Ouest Nanterre la Défense

Organised by Cultures Anglo-Saxonnes (CAS, EA 801, Toulouse) Centre de Recherche Anglophones (CREA) et Centre Espaces/Ecritures (EA 370, Nanterre) in partnership with the Gordon Institute for Performing and Creative Arts (Cape Town)

As part of the Season of South Africa in France, this conference proposes not only to present the latest developments in the research on South African cities, but to offer an opportunity for academics from various fields to compare their respective analysis and their theoretical conclusions with the imaginative, artistic representations of the cities of South Africa. Some major actors of the literary and art scene will be present to expose their views and discuss their works with researchers as well as with a wider, more general audience. The convenors therefore not only invite researchers from all fields to come and present their latest work on South African cities, but also strongly encourage papers which offer a cross-disciplinary approach, or joint presentations between researchers from various fields or academics and artists (writers, directors, photographers). Presentations can focus for instance on the growth of Johannesburg and the renovation of its city center and its urban and social consequences, and the artistic reflection led for instance by the photographer Mikhael Subotzky, and/or how his work may contrast with Jodi Bieber's latest album on Soweto. If an artistic look at the evolution of South African cities is thus much welcome, so is its counterpart, and interventions on cultural representations of the city (including literature and films) are also welcome from sociologists, geographers, urban developers or architects.

Proposals for presentations (500 words maximum; presentations not to exceed 30 minutes) together with a brief bio-biographical note should be sent before June 25, 2013 to Mathilde Rogez ([rogez@univ-tlse2.fr](mailto:rogez@univ-tlse2.fr)). The languages for the conference will be English and French.

### **Call for Submissions: International Photo Contest "Life In My City Photo Africa"**

Life In My City Art Festival, Enugu, Nigeria, hereby invites entries for Life in My City Photo Africa as part of the 2013 Life In My City Art Festival holding in October 2013. Photo Africa is an international photo contest for African photographers who will be not more than 35 years of age by October 12th, 2013, living and working in Africa. Submitted works are expected to portray interesting current living conditions in the African city as seen through the lens of photographer, bearing in mind that one of the aims of the Life In My City Art Festival is to provide a platform for young artists to make meaningful statements about their environment. Rules available at website [www.lifeinmycityartsfestival.com](http://www.lifeinmycityartsfestival.com)

## **Call for Nominations: The American Institute for Maghrib Studies L. Carl Brown AIMS Book Prize in North African Studies for 2013**

Established in 2013, the L. Carl Brown AIMS book prize is awarded annually to the outstanding book in the area of North African studies. The winning work reflects the innovative intellectual achievements in North African Studies exemplified by Garrett Professor in Foreign Affairs and Professor Emeritus at Princeton University, L. Carl Brown. The prize carries an honorarium of \$750. The winner will be asked to give a brief presentation at the annual AIMS business meeting of the Middle East Studies Association (MESA).

To be eligible for consideration, submissions shall be books in any chronological period and any field of the humanities or social sciences published in the English language. Books shall demonstrate originality of research, new theoretical insights, and advance knowledge about North Africa. The committee reserves the right not to award the prize, if no book is found deserving. Books published in 2010, 2011, or 2012 are eligible for consideration for the 2013 award. At the time of submission, the author(s) of the submitted work must be current members of AIMS. Three copies of the book must be sent to:

American Institute For Maghrib Studies (AIMS)  
School of Middle East and North African Studies (MENAS)  
University of Arizona  
845 N. Park Ave., Rm 470  
Tucson, AZ 85721-0158

Each submission must be accompanied by an information sheet from the publisher with the following information: Author Name, Book Title, Publisher Name, Year of Publication, ISBN #, Contact name, phone, email. To be considered for the prize, entries must be postmarked by or on June 1, 2013.



## **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](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>



## **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).

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

April 22, 2013 - January 5, 2014

Smithsonian National Museum of African Art.

Major sponsorship for Earth Matters provided by the government of the Gabonese Republic. Additional support received from the Smithsonian Institution, Consortia for Valuing World Cultures and for Understanding the American Experience. The Earth Works portion of the exhibition is also generously supported by Paul Neely and Georgia-Pacific.

## **International Sculpture Route Amsterdam: ARTZUID 2013.**

May 22 - September 22 on the Apollolaan, Minervalaan, Zuidas, Vondelpark and Museumplein. The curator for this edition is Prof. Henk van Os, former director of the Rijksmuseum and Professor of Art and Society at the University of Amsterdam; exhibition director is Cintha van Heeswijck-Veeger.

Around 70 sculptures by artists from 26 countries will be presented in the beautiful Berlage district of Amsterdam South. This year the theme of the outdoor exhibition is 'Engagement'. The artists in ARTZUID 2013 include several Dutch artists and many artists from other countries such as Ai Weiwei (China), El Anatsui (Ghana/Nigeria), Dinh Q. Lê (Vietnam), Pascale Marthine Tayou (Cameroon) and Romuald Hazoumè (Benin). Their works are placed alongside artists like John Chamberlain (USA), Eduardo Chillida (Spain), Mario Merz (Italy), Richard Long (Britain), Folkert de Jong (Netherlands) and Frank Stella (USA). The other African artists represented are: Kader Attia (Algeria), Dominique Zinkpe, (Benin), Mickaël Bethe-Selassié (Ethiopia), Kofi Setordji Ghana), Atta Kwami, (Ghana), Jems Robert Koko Bi (Cote d'Ivoire), Pascale Marthine Tayou (Cameroon), Abdoulaye Konaté (Mali), Sokari Douglas Camp (Nigeria), and Oumou Sy (Senegal).



## **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. For further information, contact:

Dr. Eli Bentor  
Professor of African Art History  
Department of Art  
Appalachian State University  
Boone, NC 28608  
828-262-2579  
bentore@appstate.edu

## **Jens Assur: Africa is a Great Country.**

13 April–2 June

The opening of Africa is a Great Country at Liljevalchs launches this traveling exhibition, which will tour Sweden in 2013-2014 and three African capitals in 2014. Jens Assur was born in Jämtland, Sweden, in 1970. In 1990, he was recruited as a photographer by the Swedish tabloid Expressen, where he won broad recognition for his coverage of locations such as Somalia, Rwanda and South Africa. Since 1997, he has focused on in-depth photo, art and film projects under his own company, Studio Jens Assur. His work often involves encouraging social debate and awareness about current affairs and the world we share. In his artistic practices he combines several professions – photographer, film director, script writer and film producer. For further information, please visit [www.studiojensassur.se](http://www.studiojensassur.se).

## **Musa: Oeil Pour Oeil, Image Pour Image**

On view until June 29th, 2013

Galerie Pascal Polar, Brussels

[www.pascalpolar.be](http://www.pascalpolar.be)

The exhibition, which includes eighteen large mixed-media textile hangings and a selection of works on paper, offers an introduction to Hassan Musa's diverse practice, and builds on the 2012 group exhibition "Des Tigres Et Des Peintures Ou Fragment De L'histoire D'une Collection" at the Fondation Blachère Centre d'Art ([www.fondationblachere.org](http://www.fondationblachere.org)).

## **Margaret Bourke-White and the Dawn of Apartheid**

Opening September, 2013

Indiana University's Mathers Museum of World Cultures

In 2014, this photo exhibit curated by Alex Lichtenstein (Indiana University) will travel to Museum Africa in Johannesburg and then the University of Cape Town's Michaelis Galleries.

## **Meschac Gaba: Museum of Contemporary African Art**

3 July – 22 September 2013 (Press view: 1 July 2013)

Tate Modern, Level 2

Admission free

Open every day from 10.00 – 18.00 and until 22.00 on Friday and Saturday

Public information number: 020 7887 8888

This summer Tate Modern will present Museum of Contemporary African Art 1997–2002 by Meschac Gaba (b.1961, Benin), an immersive twelve-room installation which fuses art and daily life, questioning the nature of the museum and perceptions of African art. Constructed over a five-year period, it invites visitors to see and interact with a vast array of objects and environments. This free exhibition will be the first time it has been shown in its entirety in the UK. The show also marks Tate's acquisition of the work, part gifted to Tate by the artist and part purchased through the Acquisitions Fund for African Art supported by Guaranty Trust Bank plc.

Meschac Gaba was born in 1961 in Cotonou, Benin. He studied at the Rijksakademie voor Beeldende Kunsten in Amsterdam in 1996–7 and currently lives and works between Cotonou and Rotterdam. His work was included in Documenta 11 in 2002 and the Liverpool Biennial in 2010, and has been the subject of solo exhibitions at the Museum de Paviljoens, Almere; the Kunsthalle Fridericianum, Kassel; the Centro Atlántico de Arte Moderno, Las Palmas; and the Nobel Peace Center, Oslo.

Meschac Gaba: Museum of Contemporary African Art is curated by Kerry Greenberg, Curator of International Art, Tate Modern. The artist will be in conversation with Chris Dercon, Director, Tate Modern, on Wednesday 3 July 2013. A new book about the work, produced by Tate Publishing, will also be available later in the summer.

The Guaranty Trust Bank partnership with Tate supports a dedicated curatorial post focusing on African art, an acquisition fund to help Tate enhance its holdings of work by African artists and a project programme from 2012–2014.

For further information please contact Duncan Holden, Tate Press Office

+44(0)20 7887 8731/4939 [pressoffice@tate.org.uk](mailto:pressoffice@tate.org.uk) [www.tate.org.uk](http://www.tate.org.uk)

## **Ibrahim El-Salahi: A Visionary Modernist**

3 July – 22 September 2013 (Press view: 1 July 2013)

Tate Modern, Level 2

Open every day from 10.00 – 18.00 and until 22.00 on Friday and Saturday

Public information number: 020 7887 8888

Tate Modern presents the UK's first major exhibition of Sudanese artist Ibrahim El-Salahi (b.1930).

Bringing together 100 works from across more than five decades of his international career, this retrospective will highlight one of the most significant figures in African and Arab Modernism, and reveal his place in the context of a broader, global art history.

The exhibition traces the artist's personal journey, beginning in Sudan in the 1950s where he originally trained and practiced as an art teacher, as well as his time at the Slade School of Fine Art in London. After this period of self-discovery, El-Salahi returned to his homeland and continued his pioneering integration of traditional African, Arab and Islamic visual sources with European art movements. This cross-pollination of cultures and traditions will be exemplified by such works as *Reborn Sounds of Childhood Dreams* 1961–5, a large-scale oil painting recently acquired by Tate.

Ibrahim El-Salahi was born in Omdurman, Sudan in 1930 and now lives and works in Oxford, England. His work has been shown at such venues as PS1, New York; Mathaf: Arab Museum of Modern Art, Doha; and Haus der Kunst, Munich. He is represented in numerous private and public collections including the

MoMA, New York; New National Gallery, Berlin; and Tate, London. He received the Rockefeller Foundation Fellowship; the Order of Knowledge, Arts and Letters, Sudan; and the Honorary Award, Prince Claus Fund for Culture and Development.

Ibrahim El-Salahi: A Visionary Modernist is organised by the Museum for African Art, New York, in association with Tate Modern. It is curated by Salah M Hassan, Goldwin Smith Professor, Cornell University. The presentation at Tate Modern is curated in collaboration with Elvira Dyangani Ose, Curator, International Art, Supported by Guaranty Trust Bank Plc, with Shoair Mavlian, Assistant Curator, Tate Modern. The exhibition first opened at the Sharjah Art Museum in May 2012 and traveled to the Katara Cultural Village Foundation, Doha in October 2012. An illustrated catalogue accompanies the exhibition, edited by Salah M Hassan with contributions by Sarah Adams, Ulli Beier, Iftikhar Dadi, Hassan Musa and Chika Okeke-Agulu, and special texts by El-Salahi.

For further information please contact Duncan Holden / Kate Moores, Tate Press Office  
+44(0)20 7887 4939/8731    [pressoffice@tate.org.uk](mailto:pressoffice@tate.org.uk)    [www.tate.org.uk](http://www.tate.org.uk)



### **Double Fortune, Double Trouble: Art for Twins among the Yoruba**

Oct. 13, 2013–Feb. 23, 2014

This exhibition explores the power and prevalence of “two-ness” in Yoruba art and thought with an impressive display of more than 250 carved wood twin memorial figures, known as *ere ibeji*. The Yoruba, who live in southwestern Nigeria as well as Togo and Benin, have one of the highest rates of twinning in the world, and special attention is paid to them, both in life and after. These works from the Fowler’s extraordinary collection

display a remarkable stylistic range and illuminate issues of apprenticeship and mastery, local innovation and invention, and the ways their surfaces and adornments show how they were treated and transformed once they left the sculptors’ hands and move into the hands, hearts, and minds of family members. A newly commissioned installation by contemporary artist Simone Leigh will incorporate hundreds of the West African plastic dolls (that sometimes substitute for the carved figures) in a dramatic suspended work that further comments on the Yoruba concept of doubling. Guest Curator: Henry John Drewal, Evjue-Bascom Professor of African and African Diaspora Arts, University of Wisconsin, Madison.

### **Powerful Bodies: Zulu Arts of Personal Adornment**

Oct. 13, 2013–Feb. 23, 2014

In nineteenth-century southern Africa, highly individualized arts of personal adornment experienced a florescence among isi-Zulu-speakers, people now called “the Zulu.” Personal objects worn on or carried around the body were made with considerable aesthetic investment and announced status and identity. Intimate objects like ivory hairpins and snuff spoons were worn in elaborate hairstyles; beautifully crafted snuff bottles were worn against the body, suspended from belts and necklaces; and finely sculpted staffs carried by all adult men were prized possessions. Men and women wore intricately sewn, jewel-colored beadwork to accentuate bodily “zones of power”: necklaces drew attention to the head; beaded fringes and belts highlighted the reproductive organs; and bracelets and anklets emphasized the hands and feet. Powerful Bodies includes seventy-nine fine examples of such objects, which are often imbued with the physical traces of their former users. Guest Curator: Anitra Nettleton, Chair and Director, Center for the Creative Arts of Africa, Faculty of Humanities/Wits Art Museum, Wits School of Arts, University of the Witwatersrand.

## **Jane Alexander: Surveys (from the Cape of Good Hope)**

April 18 - July 29, 2013

The Cathedral of St. John the Divine, New York City

Organized by the Museum for African Art, Jane Alexander: Surveys (from the Cape of Good Hope) is the first major North American survey of tableaux, sculptures, and photomontages by Jane Alexander, one of the most significant South African artists working today.

Alexander's animal-human sculptures and dramatic installations speak of lasting disfigurements in her native South Africa, yet raise issues about human nature that resonate with viewers internationally. Her hybrid-mutants inhabit a universe where boundaries between self and other, human and animal, are unstable, where shared foundations and clashing differences are disclosed, and where the grotesque and the familiar entwine. As guest curator Pep Subirós has noted, "Alexander has arguably created and developed one of the most compelling personal galaxies of the contemporary art universe."

This site-specific exhibition at the Cathedral of St. John the Divine allows audiences to experience the familiarity and mutability of Alexander's universe. It features fourteen individual sculptures, and four large-scale sculptural tableaux: Bom Boys (1998), African Adventure (1999-2002), Security (2006) and Infantry (2008-10). The exhibition also includes eleven printed photomontages, and a digital projection of the 54 photographs and photomontages comprising Survey: Cape of Good Hope (2005-09).

The exhibition is guest curated by Pep Subirós, an independent philosopher, writer and exhibition curator based in Barcelona.

An illustrated catalogue accompanies the exhibition, edited by Pep Subirós with contributions by Jane Alexander, Ashraf Jamal, Kobena Mercer, Simon Njami, Pep Subirós, and Lize van Robbroeck.

[www.africanart.org](http://www.africanart.org)

[www.stjohndivine.org](http://www.stjohndivine.org)

## **Albert Watson: 14 days in Benin**

Photographic Portraits from West Africa

Rautenstrauch-Joest Museum, Cologne, Germany

through July 28, 2013

## **Africa: See You, See me (History of African Photography)**

Iwalewa-Haus Bayreuth, Germany

June 21 – July 21, 2013

[http://www.iwalewa.uni-bayreuth.de/de/news/ausstellungen/Africa\\_\\_See\\_You\\_\\_See\\_Me/index.html](http://www.iwalewa.uni-bayreuth.de/de/news/ausstellungen/Africa__See_You__See_Me/index.html)

## **Virtual/Material: Logbuch Mode**

Iwalewa-Haus Bayreuth, Germany

April 24 – August 25, 2013

[http://www.iwalewa.uni-bayreuth.de/de/news/ausstellungen/virtual\\_material\\_logbuch\\_mode/index.html](http://www.iwalewa.uni-bayreuth.de/de/news/ausstellungen/virtual_material_logbuch_mode/index.html)

## **Africanizing Christian Art: Kevin Carroll and Yoruba Christian Art in Nigeria**

August 11, 2013 though January 10, 2014

African Art Museum of the SMA Fathers, 23 Bliss Avenue, Tenafly, New Jersey 07670.

## **Symmetry/Asymmetry: African Textiles, Dress, and Adornment**

On view through August 25, 2013

Skyway, Wieland Pavilion, High Museum, Atlanta



# **Current Publications**

### **Trash: African Cinema from Below**, by Kenneth W. Harrow

Highlighting what is melodramatic, flashy, low, and gritty in the characters, images, and plots of African cinema, Kenneth W. Harrow uses trash as the unlikely metaphor to show how these films have depicted the globalized world. Rather than focusing on topics such as national liberation and postcolonialism, he employs the disruptive notion of trash to propose a destabilizing aesthetics of African cinema. Harrow argues that the spread of commodity capitalism has bred a culture of materiality and waste that now pervades African film. He posits that a view from below permits a way to understand the tropes of trash present in African cinematic imagery.

344 pp., 44 b&w illus.

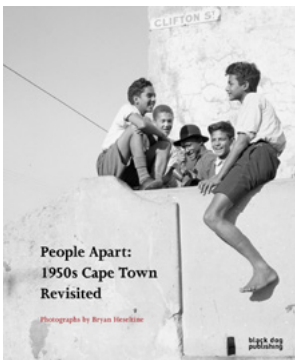
cloth 978-0-253-00744-5

paper 978-0-253-00751-3

ebook 978-0-253-00757-5

More information at:

[http://www.iupress.indiana.edu/catalog/product\\_info.php?isbn=978-0-253-00751-3](http://www.iupress.indiana.edu/catalog/product_info.php?isbn=978-0-253-00751-3)



### **People Apart: 1950s Cape Town Revisited. Photographs by Bryan Heseltine**, by Darren Newbury

People Apart: 1950s Cape Town Revisited. Photographs by Bryan Heseltine offers a rich and fascinating insight into South Africa at the very beginning of the apartheid era through Bryan Heseltine's previously unpublished photography of the early 1950s. Heseltine's work is replete with historical, social and political implications; yet, at the same time, these images transcend the purely documentary to earn a place in the realm of 'art'. The photographs evidence a respect for the subjects and their urban environment that ran counter to the ideology of apartheid; and

Heseltine's sensitive approach gave visual expression to the emerging anti-apartheid sentiments of the period, a fact highlighted in the later 1950s when the images were appropriated by the emerging international anti-apartheid movement. Through extensive biographical and socio-historical research, Darren Newbury, Professor of Photography at Birmingham Institute of Art and Design, Birmingham City University, situates Heseltine's photography within its contemporary context as well as asking what Heseltine's images offer today, in the post-apartheid era. Amanda Hopkinson contributes a substantial foreword on Heseltine's photographs presented in the book. In addition, Vivian Bickford-Smith and Sean Field examine the relationship of the collection to oral history, memory and identity, and to other visual and written representations of Cape Town and its people.

209 colour and b/w ills

28 x 23 cm / 11 x 9 in

ISBN 978 1 907317 85 9



**Picturing Change: Curating visual culture at post-apartheid universities** by Brenda Schmahmann

288 pp

ISBN 978 1 86814 580 5 (print)

ISBN 978 1 86814 581 2 (digital)

Johannesburg: Wits University Press, 2013.

Since South Africa's transition to democracy, institutions have attempted to redefine their identities through engagement with imagery through the artworks they acquire. Brenda Schmahmann's book, *Picturing Change* unpacks the complexities, contradictions and slippages involved in this process.

**African Cosmos: Stellar Arts African Cultural Astronomy from Antiquity to the Present.**

Christine Mullen Kreamer with the assistance of Erin L. Haney, Katharine Monsted and Karel Nel.

Additional essays by 18 contributors. Washington, DC: Museum for African Art and New York: Monacelli Press, 2012. ISBN 978-158-093-3438

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).

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

Okwui Enwezor and Rory Bester, eds. 2013. International Center for Photography and DelMonico Books/Prestel. \$75 (cloth) ISBN 978-3-7913-5280-0



## **Divination & Healing**

Natalie Knight, ed. Johannesburg, 2013.

Mahmood Mamdani, **Define and Rule: Native as Political Identity**.

Cambridge Harvard University Press, 2012. 168 pp. \$29.95 (cloth), ISBN 978-0-674-05052-5.

The second issue of “**Pulsations: The Journal of New African Writing**” is available.

Additional details: <http://www.africaworldpressbooks.com/servlet/Detail?no=976>

The book-length Festschrift for David Henige, **The Power of Doubt: Essays in Honor of David Henige** (Madison, WI: Parallel Press, 2011), heretofore extremely difficult to find, is now OPEN ACCESS, and available for free download, via the Digital Library of the University of Wisconsin:

<http://digital.library.wisc.edu/1711.dl/AfricanStudies.PowerofDoubt>

This volume consists of the nine essays by leading Africanist historians and up-and-coming scholars, revolving around questions of methodology, fieldwork, oral history, textual and photographic archives, and proof in Africanist scholarship. Note: This is NOT the Festschrift independently prepared and published under the History in Africa (journal) title, but is an independent publication of Parallel Press (Madison, Wisconsin), 2011. It consists of entirely new scholarship.

Omooba Yemisi Adedoyin Shyllon Art Foundation, Quintessence Nigeria Ltd. and Revilo Company Ltd. (Publishers) launched the book **Conversations with Lamidi Fakeye** by Dr. Ohioma Pogeson and Omooba Yemisi Shyllon in March, 2013.

**Africanizing Christian Art: Kevin Carroll and Yoruba Christian Art in Nigeria** by Nicholas J. Bridger.

Published by the Society of African Missions, Irish Province, Cork, Ireland. ISBN-13:978-0-9553512-4-2. Now available from the American website: [www.AfricanizingChristianArt.com](http://www.AfricanizingChristianArt.com)

A radical art project of resistance to colonial domination in religious art, the Oye-Ekiti Workshop (1947-1954) in southwestern British Nigeria became the first program specifically devoted to indigenizing Christian visuality in Africa. Blending the inspiration of Rev. Kevin Carroll (1920-1993), SMA (Society of African Missions) and the creativity of renowned workshop artists George Bandele Areogun of Osi, Lamidi Olonade Fakeye and Areogun of Osi, the Oye-Ekiti Workshop produced a contemporary Nigerian fusion called Yoruba Christian art that combines traditional Yoruba expressive culture with Christian iconography. Part of a Vatican-encouraged process, variously called indigenization, inculturation and adaptation, this unique art genre heralded the coming of African independence throughout the continent. Yoruba Christian art also exemplifies an early stage of the current global shift of Christianity away from Europe and its parallel demographic explosion in the southern hemisphere beyond the twentieth century. Over sixty years after its origins, the meaning and value of this highly visible step in the decolonization of Catholic Church and its art in Nigeria continues to animate the local community.



# Media Resources

“**Fotota**” (<http://fotota.hypotheses.org/>) is a new blog devoted to African photography, its current challenges, readings and discourses. It is jointly run by Érika Nimis and Marian Nur Goni.

Erika Nimis is an Associate Professor in History at UQAM (Montreal, Canada). She is specialized in History of Photography in West Africa and published three books and many articles on the subject. She collaborates with *Africultures* journal (based in Paris, France), and recently co-edited a special issue on Photography with Marian Nur Goni (“Perspectives africaines en photographie,” *Africultures*, Paris: L’Harmattan, 2012). Marian Nur Goni is preparing a PhD on the History of Photographic Practices in Djibouti, from the 19th Century to the Present, at the École des Hautes Études en Sciences Sociales (EHESS, Paris). She also collaborates with *Africultures* and Leica.

A short documentary film on contemporary Zulu ceramics by Dr. Elizabeth Perrill entitled **Ukucwebezela: To Shine** is now available via the Createspace and Amazon sales sites. This 26-minute documentary was original screened at the Arts Council of the African Studies Association (ACASA) Triennial in 2011. It was produced with the assistance of 3AM Productions in Durban, South Africa. This short documentary is intended for enthusiasts and students of African ceramics, art history, economic anthropology, development studies, and museum and gallery studies. On site footage and interviews in KwaZulu-Natal, South Africa trace the events surrounding a 2007 exhibition of contemporary Zulu ceramic art, a moment that brought together a range of artists who all draw on the rich historical tradition of Zulu pottery. This film introduces the viewer to Zulu ceramic artists, as well as experts in the world of South African gallery life and small-business micro-financing. Viewers will hear first-hand about the challenges artists face when pursuing ceramics as a source of income generation or a full-time career. Zulu language and frequent code-switching will be of interest to Zulu instructors and students of African linguistics. Following the example of Chris Roy, David Riep and others, I have published this DVD with Createspace. I hope that either the entire film or excerpts will be useful to those teaching on the topics of art history, ceramics, small business entrepreneurship, anthropology, or Zulu language studies. DVDs are available to order at both:

<https://www.createpace.com/365077>

and

[http://www.amazon.com/Ukucwebezela-To-Shine/dp/B00CDX0SOA/ref=sr\\_sp-atf\\_title\\_1\\_1?ie=UTF8&qid=1366151045&sr=8-1&keywords=ukucwebezela](http://www.amazon.com/Ukucwebezela-To-Shine/dp/B00CDX0SOA/ref=sr_sp-atf_title_1_1?ie=UTF8&qid=1366151045&sr=8-1&keywords=ukucwebezela)



*Ukufusa firing, Peni Gumbi Mathengwa ceramic vessel, KwaZulu-Natal, South Africa, 2006.*

*Copyright, Dr. Elizabeth Perrill.*

**Artist's Books in South Africa** (<http://www.theartistsbook.org.za/>). This Website Explores Research, Practice, Production, Collecting And Documenting Of Artists' Books In South Africa. The site accounts for the presence and nature of the artist's book in South Africa. It consists of textual research conducted on the history, contemporary context and theoretical positioning of the artist's book; interactive digital catalogues of major exhibitions of artists' books held in South Africa; a searchable database of all South African artists' books thus far researched; links to online resources and related sites of interest; news on book arts events as well as featured artists' books. At the centre of much of our exploration is The Jack Ginsberg Artists' Books Collection which consists of The Collection of South African Artists' Books, The Collection of International Artists' Books, and The Collection on Artists' Books. New to the site is The Bibliography of The Collection on Artists' Books, which is an index to thousands of printed items (books, scholarly texts, catalogues, pamphlets, tracts etc.) on artists' books, collected by Jack Ginsberg over the last forty-five years. This bibliography will be of great interest to collectors, librarians and scholars of the artist's book.

For a film about South African artist **Christine Dixie**, whose work is included in the current Earth Matters exhibition at the National Museum of African Art, go to <http://earthmatters2013.wordpress.com/2013/05/20/guest-voices-artist-christine-dixie/comment-page-1/#comment-38>



## Picture This

The images used in the logo header of the Spring/Summer ACASA Newsletter were provided by Etim Ekpenyong Mfon. Etim Ekpenyong was born on March 17th, 1979 to the Mfon family of Ibesikpo Local Government area of Akwa-ibom state, Nigeria. He had his formal education in Yaba college of Technology, Yaba Lagos, from 2005-2010 where he earned a Higher National Diploma in painting in the department of Fine Art. He is currently enrolled in the Masters Degree program in Fine and Applied Art Department of the University of Benin, Benin City, Edo State. He has participated in several Seminars, Workshops and Exhibitions, including "Nigeria the Future I See". He is currently a practicing studio artist. In the images on the following page, *Tomato Sellers* is a market scene. Women with heads of baskets full of tomatoes, they are buying and selling. It depicts dignity of labour. *Ekombi Dancers* features female dancers gorgeously dressed in the traditional "Ibibio" cultural attire. It heralds the dawn of a gorgeous era—an era of peace, stability and respect for life. In *The Flood*, two female figures representing nature; their heads are earthen wears full of water. The hands shown forcing the two pot headed figures are the hands of man. This depicts our nonchalant attitude towards our environment and cruelty towards nature—we actually force nature to unleash her wrath on us.



*Tomato Sellers*  
Medium: Etimpaste (Water soluble)  
Technique: Impasto  
Size: 3ft x2 ft



*Ekombi Dancers*  
Medium: Etimpaste (Water soluble)  
Technique: Impasto  
Size: 3ft x2 ft



*The Flood*  
Medium: Etimpaste (Water soluble)  
Technique: Impasto  
Size: 3ft x2 ft



## News & Announcements

**Suzanne Preston Blier** is working on a project to map contemporary African artists which she will upload and make available to anyone interested at the WorldMap site. The model for this is the map she completed of the Progress of Love exhibition at the ICA Lagos, Menil, and Pulitzer this year (<http://worldmap.harvard.edu/maps/Progressoflove>). The project is currently utilizing a database at <http://aavad.com/> and focusing on gathering artist information such as date and place of birth, place of school/youth, recent residence cities, and principal media. Anyone interested in contributing or serving as a co-editor can contact her at [blier@fas.harvard.edu](mailto:blier@fas.harvard.edu)

Are scholars or practitioners in any discipline examining the **appropriation of Native North American ideas, images, or materials by African artists and cultures**? If so, please contact us at the email addresses below. We are considering the creation of a panel at either the 2014 ACASA or ASA meeting. Thank you.

Courtney Micots, Ph.D.  
Assistant Professor of Art History  
Elon University  
[cmicots@elon.edu](mailto:cmicots@elon.edu)

Kinsey Katchka  
Independent Scholar & Curator  
[kkatchka@alum.wellesley.edu](mailto:kkatchka@alum.wellesley.edu)

## **Twenty International Travel Grant Recipients Attend CAA's Annual Conference**

Twenty recipients of CAA International Travel Grants, funded by the Getty Foundation, attended the Annual Conference in New York in February. On February 12, the day before the Annual Conference began, the grant recipients and their hosts met for a half-day preconference about issues in global art history. Exciting exchanges prompted by the panel discussion as well as the research projects of the grant recipients produced energy that enlivened our discussions for the remainder of the conference. Here's how Karen von Veh (South Africa) summarized it:

The pre-conference was probably the most useful aspect of this visit as it allowed each of us to get to know each other and to immediately identify people with whom we could network and set up reciprocal projects or research exchanges between our institutions. I have made some wonderful contacts and we are already busy with plans for invitations to speak at conferences and plans to arrange student/staff visits to linked institutions.

Jean Borgatti, specialist in African Art, commented on her hosting activities for several of the grant recipients from African countries: Joseph Adande from Benin; Peju Layiwola of Lagos, Nigeria; Venny Nakazibwe of Uganda; Ohioma Pogoso of Nigeria, and Karen von Veh of South Africa (and also, at times, Marly Desir of Haiti). A week after the CAA conference, Jean flew to Africa for several months of study and wrote this: I'm looking forward to actually visiting three of my five grantees in Lagos, Ibadan, and what I refer to as 'the other' Benin, since I am currently in Benin City, heart of the old kingdom. During CAA, we had three great outings together: on Monday, Yaelle Biro at the Metropolitan Museum graciously provided a tour of her exhibit on the reception of African art in New York in the 1930s, and then left us with the Met's archivist who gave us an overview of the various media encompassed by the archive. On Wednesday, we were invited to a private reception for El Anatsui's exhibition at the Brooklyn Museum and were stunned by the beauty of the objects and thrilled to meet with the artist himself. On Thursday, Susan Vogel, founding director of the Center for African Art, invited the group to her Soho loft for dinner, a nice way to unwind and extend our conversations about ongoing and upcoming projects. A good time was had by all.

In addition to the events Borgatti described, these recipients also attended several CAA sessions, exchanged ideas with other recipients, and met many other CAA members.

**Amy Powell** has been named arts editor of *Gulf Coast: A Journal of Literature and Fine Arts* produced by the University of Houston's graduate program in Creative Writing, succeeding Jenni Sorkin. Powell is currently Cynthia Woods Mitchell Postdoctoral Curatorial Fellow at Blaffer Art Museum at the University of Houston. She earned her Ph.D. from the University of Wisconsin-Madison in 2012. From 2010-2011 she was Smithsonian Predoctoral Fellow at the National Museum of African Art in Washington, DC and in 2011 was Dana-Allen Dissertation Fellow at the Institute for Research in the Humanities at UW-Madison.

**Joanna Grabski** was promoted from Associate Professor to Professor and honored with the John and Christine Warner Professorship at Denison University in April 2013. She was also recipient of the R.C. Good Award for Faculty Research for a one year sabbatical in 2013-2014.

**Emeritus Professor Simon Ottenberg** will receive the Collectors Award from the Newark Museum on May 11 at the museum's annual Gala, for his donation of a substantial collection of modern African art, obtained between 1966 and 2000. The collection is strongest in Nigerian art. These works add to the developing African holdings under the guidance of the curator for Africa, Dr Crista Clarke.



## **Fowler Museum to celebrate 50th anniversary with a year of special exhibitions and programs**

Fowler at Fifty Celebration: Sat, Oct. 12, 2013

The Fowler Museum at UCLA will honor its 50th anniversary with special exhibitions and programs from fall 2013–fall 2014. The exhibitions mounted in the fall of 2013 will highlight more than 800 artworks from the Fowler's vast, acclaimed global collections in a suite of intimate, thematic exhibitions. One of the hallmarks of the Museum since its inception is its expansive attitude toward collecting examples of the boundless creativity of humankind—whether the sculptures and masks that have largely defined non-Western art in most art museums or the personal, popular, and textile arts found worldwide. Explains Marla C. Berns, Shirley & Ralph Shapiro Director of the Fowler Museum, 'By transcending the barriers long established to separate and privilege certain categories of artistic production over others, the Fowler has invented a distinctive and ambitious niche for itself, positioned between the usual territories of "art museums" and "ethnography museums."

**The Museum für Völkerkunde Wien (Museum of Ethnology Vienna)** in Austria has changed its name since April 2013 into Weltmuseum Wien. For more information on the Museum see [www.weltmuseum-wien.at](http://www.weltmuseum-wien.at)



### **Our National Flag: Art and Socio-Political Realities**

The University of Lagos witnessed the first Symposium and exhibition of Cartoons organised by Jimoh Ganiyu Jimga in collaboration with The Crown Troupe of Africa on the 21st of February, 2013. This symposium of art, titled: "Our National Flag; Art and Socio-Political Realities," was chaired by the Head of Creative Arts Department. The Panel of discussants included: Prof. Solomon Akinboye, H.O.D Department of Political Science, UNILAG, Akinwale Onipede, lecturer at the Dept. of Creative Arts, UNILAG and Clara Giacolne, researcher, Free University Berlin, Germany.

An outdoor exhibition of socio-political cartoons by Jimoh Ganiyu Jimga was declared open by the Head of Visual Arts Unit, Mrs P.U Ofuafo. This inter faculty exhibition moved round the University faculties until the 30th of March 2013. The symposium and exhibition was also accompanied by a 120-page exhibition brochure which contains scholarly articles on not only analysis of Jimga's works but also on the development of cartooning in Nigeria. The contributors include Prof. Teju Olaniyan of University of Wisconsin-Madison, USA,

Akinwale Onipede, Segun Adefila, Jude Anogwih, Jimoh Ganiyu, Ibukun Fasuhan, Otun Rasheed, Omoligbo Udentia, Eleshin Abisoye, Adekunjo Khamardeen, Itsewah Steven James, Adebolajo O. A.

South African sculptor **Mary Sibande** has been awarded a 2-month residency at MAC/VAL, Paris in May and October, 2013. She will have an exhibit there in October.



**Steven Nelson**, Associate Professor of Art History, University of California, Los Angeles, delivered the Inaugural Richard Cohen Lecture Series on African and African American Art at the W.E.B. Du Bois Institute for African And African American Research, Harvard University. Presented from April 23-April 25, 2013, the three-part lecture on “Mapping Blackness and African and Afro-Atlantic Art” examined the work of Houston Conwill, Maria Magdalena Campos-Pons, Mark Bradford, Moshekwa Langa and Julie Mehretu.

<http://dubois.fas.harvard.edu/events/steven-nelson-richard-cohen-lecture-series-african-and-african-american-art>

The series was reviewed in the Harvard Gazette:

<http://news.harvard.edu/gazette/story/2013/04/mapping-blackness-in-creativity/>

**Any arts-related announcements, events, and opportunities can also be submitted as contributions to the ACASA Member Website to [cjbecker@bu.edu](mailto:cjbecker@bu.edu)**



## Awards

**Award: Victoria L. Rovine** (University of Florida) and Indiana University Press have been awarded a Millard Meiss Publication Fund Grant, the College Art Association’s subvention grant for manuscripts in the history of art and related subjects. The award was made for Rovine’s book, *African Style, Global Fashion--Clothing, Innovation, and Stories About Africa*, which will be published by Indiana University Press in 2014.

**Award: Outstanding Small Exhibition (Based On Square Footage: No More Than 2,000 Square Feet)**  
“African Art, New York, and the Avant-Garde”

Yaëlle Biro, curator

The Metropolitan Museum of Art

“African Art, New York, and the Avant-Garde” won the 2012 Outstanding Small Exhibition Award by the Association of American Museum Curators. The exhibition has been extended through the summer, until September 2nd. A special issue of *Tribal Art Magazine* entirely dedicated to the exhibition serves as catalogue.

### **POPCAP'13 – Piclet.org Prize for Contemporary African Photography**

Münsterplatz, Basel

during Art Basel, June 2013

POPCAP is a prize for contemporary African photography that is awarded to photographic portfolios dealing with African themes. Submissions will be judged by a panel of seventeen internationally-sourced judges, with the winning entries publicly exhibited before and during Art Basel 44 and at PhotoIreland 2013, at LagosPhoto and the winner's photographic collection presented in European Photography magazine.

<http://www.piclet.org>

### **Artes Mundi International Exhibition and Prize**

The Artes Mundi international exhibition and prize identifies and supports contemporary visual artists whose work engages with social reality, lived experience and the human condition. Artes Mundi accepts nominations from across the world for artists of any age, who are established in their own country or region and on the way to developing a high profile international career. All nominations are reviewed by two independent, internationally recognized curators who will shortlist between five to seven artists to take part in the biennial exhibition in 2014. One of the artists will receive the prize of £40,000, with all other shortlisted artists receiving £2,000 each. Adam Budak, Independent Curator and Sabine Schaschl, Director and Curator of Museum Haus Konstruktiv, Zürich, will select the shortlist for Artes Mundi 6.

Artes Mundi is based in Wales, and the 17-week biennial exhibition will take place from 25 October 2014 at Wales's National Museum of Art under the roof of National Museum Cardiff. An international judging panel awards the Artes Mundi prize midway through the exhibition. The closing date for nominations is Friday 28 June 2013. For full details and to nominate visit Artes Mundi at <http://www.artesmundi.org/en/news/artes-mundi-6-open-for-nominations>

Email: [info@artesmundi.org](mailto:info@artesmundi.org)



## **Opportunities**

### **Omooba Yemisi Adedoyin Shyllon Art Foundation: Research and Scholarship**

OYASAF supports research in the visual arts, making the collection and facilities available to Nigerian and international scholars. In 2009 we inaugurated the OYASAF Fellows program, which brings up to six graduate students from abroad to spend a month in Nigeria pursuing their research projects in Nigerian arts, with particular emphasis on research projects involving the OYASAF collection of contemporary Nigerian art. For further information, please contact us at [fellowships@oyasaf.org](mailto:fellowships@oyasaf.org).

### **Ghana: Project Internships and Study Abroad Opportunity**

Ghana: Abetenim Arts Village offers study abroad opportunity and internships for learning-by-doing

through immersion in projects in rural Ghanaian architecture and community arts. The site is Abetenim Arts Village located 40 km from Kumasi in the Ashanti Region of Ghana. Individuals and school teams are welcome. Contact: [info@nkafoundation.org](mailto:info@nkafoundation.org) / [www.nkafoundation.org](http://www.nkafoundation.org).

### **African Critical Inquiry Program supported by Ivan Karp/Corinne Kratz Fund at Emory**

The African Critical Inquiry Program is a new initiative linking public scholars based at universities, museums, and other cultural institutions in South Africa. The program aims to promote critical interdisciplinary debate about the roles of artists, curators and scholars as well as cultural organizations in post-apartheid South Africa. The program will organize an annual workshop and public lecture as well as modest research grants for African doctoral students working in the humanities and human sciences. Administratively the program is a partnership, based at the Centre for Humanities Research at the University of the Western Cape and at Emory University's Laney Graduate School. Through the ACI program the Laney Graduate School will also expand opportunities for Emory graduate students to interact with international colleagues, including international graduate students.

The African Critical Inquiry Program's activities will be organized in two stages. Part I is organized around an annual workshop on a theme relating to South African cultural production, institutions, politics, and history. The first workshop is to be held in early 2014 in Cape Town. A Public Scholar in Residence will participate in activities during the week of the workshop and also give a public lecture. In conjunction with the ACI program initiative, the Centre for Humanities Research at UWC will name one of its postdoctoral positions in Dr. Ivan Karp's honor and the postdoctoral fellow will also take part in the ACI Workshop. The annual workshops are intended to spur intellectual discussion on issues of pressing conceptual and theoretical concern, and also to broach methodological and logistical issues that limit and facilitate innovation and collaboration among public culture professionals. Some proposed themes for upcoming workshops include Festivals, Performance and Public Humanities; Forms of Visuality in Africa; and Curating Culture, Framing Heritage. Part II of the program's activities revolves around the Ivan Karp Memorial Doctoral Research Grants and will begin once sufficient funds become available. These grants, for African PhD students in the humanities and human sciences, are intended to help address the dearth of funding available for students in South Africa who wish to specialize in museum and heritage studies, public history and related fields.

The research grants will be awarded to African students in the humanities and social sciences enrolled in doctoral programs in South Africa (regardless of citizenship) who are working on topics related to African Critical Inquiry. Awards would particularly support projects focused on institutions of public culture, public scholarship, particular aspects of museums and exhibitions, culture and communication, and the theories, histories and systems of thought that shape and illuminate public culture and public scholarship. Applicants must have completed all Ph.D. requirements except on-site research by the time the award begins. Eligible applicants will submit a research proposal outlining their project, its significance for the program's themes, and a proposed budget. In any year, two awards of up to \$4000 each will be made, with selections based on the merit and strength of the application. An announcement will be made when funds are available to support the first round of applications for the research grants.

Those interested in learning more or in donating to support the African Critical Inquiry Program and the Ivan Karp/Corinne Kratz Fund should visit: <http://gs.emory.edu/about/special/acip.html>.

### **Fulbright Scholar Program**

The 2014-2015 Fulbright U.S. Scholar Program core competition is now open. The Fulbright Scholar Program offers teaching, research or combination teaching/research awards in over 125 countries for the 2014-2015 academic year. Opportunities are available for college and university faculty and administrators as well as for professionals, artists, journalists, scientists, lawyers, independent scholars and many others. This year, there are over 50 awards available to those interested in African Region Studies. Included are All

Discipline awards, offered in all regions of the world welcome teaching and/or research proposals in any area of study, including interdisciplinary projects.

In order to meet the changing needs of academia and develop new options to better accommodate the interests and commitments of today's scholars, the program has introduced several innovations to the 2014-2015 program, including: Fulbright Flex Awards, Fulbright Postdoctoral/Early Career Awards, Salary Stipend Supplements, and Teaching English as a Foreign Language Awards. Interested faculty and professionals can learn more about these opportunities by visiting the Catalog of Awards <<http://catalog.cies.org/>>.



## Events

### **Memorial for Sophie and Roy Sieber**

A memorial will be held for Sophie and Roy Sieber on Saturday, June 8, in Bloomington, at 2:00 pm.

A **book launch** for Chief (Dr.) Douglas B. Chambers' latest book entitled: "Enslaved Igbo and Ibibio in America: Runaway Slaves and Historical Descriptions," will be held in Awka, the capital city of Anambra State on the 19th of June and in Enugu at Modotel Hotel on the 25th of June 2013 respectively. The events are organized by Museum International. For more details about the events, please contact us on the under-listed e-mails: [pmebugeobaa2@yahoo.com](mailto:pmebugeobaa2@yahoo.com), [museumpiafric@yahoo.com](mailto:museumpiafric@yahoo.com) and phone number +2348054092277.



## In Memoriam

### **Chinua Achebe (1930-2013)**

Mr. Achebe, 82, died in the United States where he was said to have suffered from an undisclosed ailment. Until his death, the renowned author of *Things Fall Apart* was the David and Marianna Fisher University

Professor and Professor of Africana Studies at Brown. The University described him as “known the world over for having played a seminal role in the founding and development of African literature.”

“Achebe’s global significance lies not only in his talent and recognition as a writer, but also as a critical thinker and essayist who has written extensively on questions of the role of culture in Africa and the social and political significance of aesthetics and analysis of the postcolonial state in Africa,” Brown University writes of the literary icon.

Mr. Achebe was the author of *Things Fall Apart*, published in 1958, and considered the most widely read book in modern African Literature. The book sold over 12 million copies and has been translated to over 50 languages worldwide. Many of his other novels, including *Arrow of God*, *No Longer at Ease*, *Anthills of the Savannah*, and *A man of the People*, were equally influential as well.

Prof Achebe was born in Ogidi, Anambra State, on November 16, 1930 and attended St Philips’ Central School at the age of six. He moved away from his family to Nekede, four kilometres from Owerri, the capital of Imo State, at the age of 12 and registered at the Central School there.

He attended Government College Umuahia for his secondary school education. He was a pioneer student of the University College, now University of Ibadan in 1948. He was first admitted to study medicine but changed to English, history and theology after his first year.

While studying at Ibadan, Mr. Achebe began to become critical of European literature about Africa. He eventually wrote his final papers in the University in 1953 and emerged with a second-class degree.

Prof Achebe taught for a while after graduation before joining the Nigeria Broadcasting Service in 1954 in Lagos. While in Lagos with the Broadcasting Service, Mr. Achebe met Christie Okoli, who later became his wife; they got married in 1961. The couple had four children.

### **Merton D. Simpson (1928 - 2013)**

It is with extreme sadness that we announce the passing of the New York gallery’s founder, painter and Jazz musician, Merton D. Simpson. Merton D. Simpson (b. 1928 - 2013) The family of tribal art dealer Merton D. Simpson wishes to release this statement confirming that Mr. Simpson passed away on March 9, 2013 in New York City, aged 84.

With a world-renowned eye and more than fifty years in business (his gallery was established in 1954), Merton D. Simpson is one of the most respected African and tribal art dealers in the world. Renowned for his excellent flair for high-value artefacts, Mr Simpson had led an exemplary career throughout the course of fifty years and had become one of the most respected tribal art dealers worldwide.

He has been instrumental in helping individuals and institutions build comprehensive, culturally and educational significant collections around the globe.

The family of Merton D. Simpson will announce a formal announcement with details on the memorial celebration to be announced.

Please contact Alaina Simone, Director of the Merton D. Simpson Gallery for questions.

The gallery is located at 38 W. 28th Street, Fifth Floor and the telephone number is 212.686.6735. Email inquiries may be sent to [mdsgallerynyc@gmail.com](mailto:mdsgallerynyc@gmail.com) or [alainasimone.inc@gmail.com](mailto:alainasimone.inc@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:

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

- |   |  |
|---|--|
| - <b>Individual</b> (income under \$25,000 or student) \$25     | (3-year option \$65)                         |
| - <b>Individual</b> (income between \$25,000 and \$50,000) \$50 | (3-year option \$135)                        |
| - <b>Individual</b> (income over \$50,000) \$75                 | (3-year option \$200)                        |
| - <b>Institutional</b> (including galleries and dealers) \$125  | (3-year option \$335)                        |
| - <b>Patron</b> \$175   | (3-year option \$470)                        |
| - <b>Lifetime</b> \$1,000.00                                    | (payable in 5 annual payments of \$200 each) |

- **Individuals resident in Africa, the Caribbean, Central and South America\*\* FREE**
- **Leadership Award Recipients FREE**

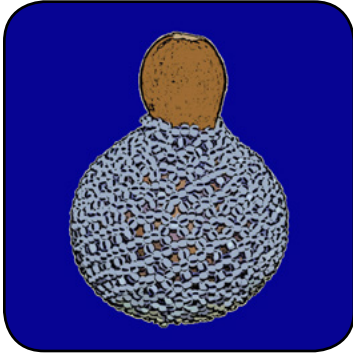
*\*\* This is a courtesy to those who because of income disparity and exchange would not otherwise be able to join our group. If you live in any of these regions but can afford to support us, we welcome your contribution.*

Memberships run on the calendar year (January - December). Anyone wishing to join ACASA or to renew a membership can access the member area by visiting: <http://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](mailto: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](mailto:david.riep@me.com)), or Pam Allara, Assistant Editor (Email: [allara@brandeis.edu](mailto:allara@brandeis.edu)).

**ACASA Newsletter Back Issues** The ACASA Newsletter digital archive is located at [www.acasaonline.org/newsarchive.htm](http://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](mailto:shill@umd.edu)