



ARTS COUNCIL OF THE AFRICAN STUDIES ASSOCIATION

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ACASA Board of Directors

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Steven Nelson, Past President (term ends Triennial 2014)
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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 ACASA Members,

Welcome to the Fall 2013 ACASA Newsletter. I am pleased to announce that under the Chairship of Kevin Dumouchelle our 2014 Triennial symposium will now be held at the Brooklyn Museum, March 19-22. Museum day will be held at the Brooklyn Museum on March 19, followed by three days of panels, with over 50 paper and roundtable presenters. Visits to New York galleries are being arranged for Friday evening. It promises to be an exciting program overall. For further details see the conference information, list of panels, and Kevin's welcome letter in this issue. Also watch the website for updates.

Early registration for the conference is now open via the ACASA website. Check your membership status by logging in, then continue on to registration while logged in. This will secure the member rate.

We have been given a conference rate and a block of rooms at the New York Marriott at the Brooklyn Bridge. Hotel registration is also via the ACASA website.

Earlier this year I wrote a letter to the membership stating that even though funds are limited this year, we will still be able to provide ten regular travel awards and ten student travel grants, plus the Janet Stanley award. The call for applicants was sent to all current members and panel conveners last month, and may also be found below.

Hat-in-hand again, may I ask that you please join your ACASA friends and colleagues in making a generous, tax-deductible contribution to the Triennial Travel Endowment Fund so that we can begin building for Ghana in 2017. Donations may be made by check or via PayPal through the ACASA website.



We also have a limited number of silkscreened EXTRA LARGE tee shirts originally designed by Moyo Okediji for the Iowa City triennial in 1992. Think of these as limited edition prints that Moyo has generously allowed us to offer in order to raise funds for the ACASA travel fund. These are \$31 (25\$ plus postage). Get yours while supplies last! If you are interested please contact Shannen Hill, ACASA Secretary/Treasurer directly.

In our affiliate news, later this month, at the African Studies Association conference in Baltimore, ACASA will sponsor the panel “Art Education and the Flow of Artistic Knowledge,” co-chaired by Kevin Mulhearn, University of Illinois at Urbana-Champaign; and Allison Moore, University of South Florida. The ACASA-sponsored panel for the College Art Association meeting, February 2014 in Chicago, is “African Artistic Centers and Distant Metropolises: Intersecting Modernisms of the Twentieth Century,” organized by Monica Blackmun Visonà, University of Kentucky. For the 2015 College Art Association meeting February 11–14, 2015, in New York, the ACASA-sponsored panel will be “African Art and Economies in Urban Space,” chaired by Jordan A. Fenton, Ferris State University.

In other future news, plans are progressing toward ACASA being represented within the European African Studies context at the ECAS/AEGIS conference which will take place at the Sorbonne in July 2015. Looking beyond 2015, the board has been discussing the possibility of ACASA being the representative body for those AEGIS members who are art scholars, since AEGIS currently does not have an arts council of its own. I will keep you posted as this develops.

Lastly, regarding upcoming ACASA Board Nominations, Kinsey Katchka would like me to share the following: The ACASA membership will elect new Board members during the ACASA Triennial in the Spring. The Nominating Committee includes Board members Kinsey Katchka (independent scholar/ University of North Carolina-Chapel Hill), Barbara Plankensteiner (Weltmuseum Wien) and Karen von Veh (University of Johannesburg), as well as two outside members, Peju Layiwola (University of Lagos) and Bill Dewey (Pennsylvania State University). They represent three continents and different disciplinary orientations, and aim to cultivate an equally diverse field of nominees. An open call for nominations will be distributed via H-Net AfArts, and to the membership list. ACASA members are encouraged to nominate colleagues willing to support ACASA through active service. Members are also welcome to self-nominate. Candidates statements will appear in the Winter newsletter.

Looking forward to seeing you all in March!

John Pepper, ACASA President



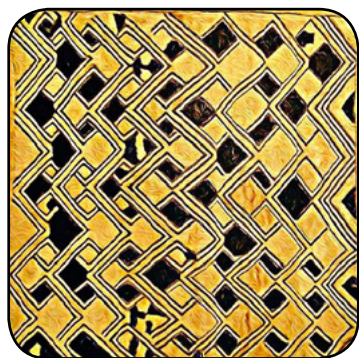
From the Editors

With the opening of the fall season, we have a lot of exciting news, information and opportunities packed into the current ACASA newsletter. We're especially pleased to include some wonderful announcements about the upcoming Triennial, such as panel, roundtable and special session listings, as well as letters from the President and Triennial Chair. We sincerely hope that you find it interesting and useful! We also continue to seek your feedback about the new newsletter format, as well as on issues of readability and accessibility. We are currently developing an online member survey, which we hope to have available at the

start of 2014, and hope that your responses will continue to assist us in shaping the newsletter format and content. It's exciting to receive news and announcements from individual members about changes in position, awards, and publications, and we'd like to thank everyone who contributed toward this issue. We look forward to seeing everyone at the 16th Triennial meeting in March!

David Riep,
Editor
Interim Director of the Master of Arts in Museum Studies Program
Southern University at New Orleans

Pam Allara
Assistant Editor
Visiting Researcher, African Studies Center, Boston University



From the Triennial Chairperson

Dear Members and Friends of the Arts Council of the African Studies Association (ACASA):

I would personally like to invite you to attend ACASA's 16th Triennial Symposium on African art, hosted by the Brooklyn Museum from March 19-22nd 2014. I am particularly delighted to welcome you to Brooklyn, New York City's largest, most diverse, and most artistically dynamic borough.

As in previous years, the symposium will open with Museum Day on Wednesday, March 19, followed by panels on Thursday through Saturday, all at the Brooklyn Museum. The proposals for these sessions promise that this symposium will indeed be an engaging reflection of the state of the field.

The Brooklyn Museum is home to one of the oldest and most extensive public collections of African art in the United States. During the Triennial, you will have the chance to visit a number of exhibits of interest, including "African Innovations," a recent selection of some of our greatest works and the first entry in a planned complete reinstallation, which highlights issues of historicity and contemporaneity in this remarkable collection. At the same time, "Witness: Art and Civil Rights in the Sixties," will have just opened, celebrating the 50th anniversary of the Civil Rights Act by exploring the intersection of art making and activism in the struggle for racial equality.

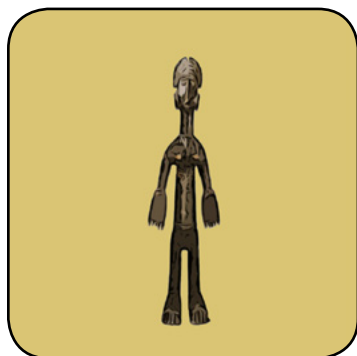
The museum benefits greatly from being at the center of a vibrant African diaspora community, as well as much of the city's artistic vanguard. A local arrangements committee of dedicated New York-area colleagues is working with me to help share some of this energy with you during your visit. Beyond Brooklyn, participants will also have the pleasures and depths of the greater New York art world at their disposal.

Updates and information will periodically appear on the Triennial 2014 page, which you can access through the ACASA website <http://www.acasaonline.org>. Conference registration and reservations for our reserved block of rooms at the Brooklyn Bridge Marriott will be accessible online through the ACASA website; watch for an announcement opening registration in the coming weeks.

From programming to logistics, we are working diligently to make sure that the Sixteenth Triennial Symposium on African art provides an exciting and enriching experience for all of its participants. I look forward to welcoming you, in person, to Brooklyn this coming March.

Sincerely,

Kevin D. Dumouchelle
Chair, ACASA Sixteenth Triennial Symposium on African Art
Associate Curator, Arts of Africa & the Pacific Islands



List of 2014 ACASA Triennial Panels, Roundtables and Special Sessions

Details including descriptions, conveners/discussants, and participants can be found on the ACASA website at: <http://www.acasaonline.org/panels-and-roundtables-for-2014-triennial/>

Crossings: Collaborations and Transregional Influences

Artistic Practice and Patronage

A Sense of Place: Urban Contexts and the African Artist

Africa and the Moving Image

Africa Eastward

African Architecture and the West

African Art and Postcolonial Cultural Politics

African Ceramics on Display: Beyond Didactics and Demonstrations

African Diasporas/Photography

African Christian Arts: New Fields Opening

Architecture and Landscape in Africa: Real and Imaginary Spaces in the Past and Present

Art and the Digital Revolution in Africa

Art from the Archive, part 1: Archival art

Art from the Archive, part 2: Archival interventions

Collecting, archives, and display in West Africa

Colonial Uncannies

Contestation, Conflict, and Environmental Issues: Contemporary Art and Photographs on the Niger Delta

**Controversial Visual Culture in Africa: The Politics of Displeasure and Censorship
International Collaborations in Contemporary African Art**

Investors, Auction Houses, Art Dealers, Critics, and Curators: Creating Relevance and Value in Contemporary Nigerian Art in the Twenty-first Century.

Mining the Series: Establishing Art Historical Contexts for African Art

Layered Object: Contemporary Approaches to Built Form in Africa

Objects and Stories: Exploring Colonial Contexts

Performing Place: Psychological Environments and Contingent Sites.

Photography: After the archival turn

Reconsidering the Grassfields

Red, white, black and more: sensing, defining and performing color

Rethinking Methodology of African Art History for Productive Knowledge

Revisiting “resistance” art in the African context.

Seeking Sacred Ground: African Sacred Sites in the Americas

Tents: Users as Makers in Nomadic Architecture

The Senses of the Medium, Part I: What is the medium?

The Senses of the Medium, Part II: Senses and Sensibilities

Trans-Saharan Trade in the Medieval Period and its Reverberations

Uhuru-50: The emergence of contemporary visual arts in Kenya since Independence

Performing Personalities in Africa

Realms of Alterity: Curating Cultures, Memories and Places

South African Photobooks: A Continuously Changing Narrative

Artistry in Industry: New Research on African Manufactured Textiles

Global Zulu

Performance and Transformation

Temporal Dialogues: Historicizing Cross River Art

African Art and the Univ. Museum: Challenges and Goals in the 21st Century.

Africa/China

Art in North Africa: contemporary trends in recent scholarship

Focus on Benin—Recent Research

Focus On Benin—Recent Graduate Student Research

The Interaction of Esthetic Systems in Kenya and the East African Region

Global threads: Africa's textile trade in historical perspective

The Lower Niger Bronzes: A Review

Moments of Artistic Articulation in African Cities: Between Politics and Imagination

Searching by “Image” through the WWW: Applications in the domain of traditional African sculpture.

Exploring African art and architecture through WorldMap/AfricaMap



Conferences & Symposia

The 16th Triennial Symposium on African Art

New York, NY

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 in New York City.

The Lagos Dialogues 2013 will take place at the Golden Tulip Hotel Lagos, from 12th – 15th of December, 2013. This ground breaking international conference and dialogue will focus on buildings, culture, and the built environment in Africa. Hosted by the organization ArchiAfrika, based in Ghana, with support from organizations and institutions throughout Africa, and across the world. Its main aim is to provide a venue and forum for discussion, debate and academic discourse on emerging themes related to the African City and the built environment on the continent.

The event is unique in gathering together both scholars and creative people from Africa to provide a forum to share and debate their ideas on the key themes which are shaping Africa's buildings and urban environment, through a number of cultural and social lenses, including literature, art, and the traditional built environment disciplines.

<http://africanperspectivesconference.wordpress.com/conference-themes/>

Society for Cinema and Media Studies (SCMS)

19-23 March 2014

Seattle, Washington, USA

<http://cmstudies.org>

Panel: "Critical Articulations of Race to Class in Committed Cinema"

This panel seeks to understand the critical articulation of "race" to "class" in committed cinema, whether documentary, experimental, avant-garde, or narrative fiction. Priority has been given to proposals focusing on films concerning the "Global South" or "Third World," but attention to the "West," "Global North," or "First World" were also welcome.

Kunst und Kuratieren im globalen und postkolonialen Kontext

(Art and Curating in Global and Postcolonial Context)

Series of Talks at Kunstgeschichtliches Institut der Goethe-Universitaet, Frankfurt a. M.

May – Nov 2013

www.kuratierenundkritik.net

Representing South African Cities

Conference at the Université de Paris Ouest Nanterre la Défense

November 27-28, 2013

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

African Film and Politics Conference

Conference organized by the Africa Media Centre, University of Westminster

Date: Saturday 9 and Sunday 10 November 2013

Venue: University of Westminster, London

This is the first call for papers for a two-day conference on African film and politics in changing local and global contexts. Film in Africa, just like popular music, theatre and literature, has reflected and affected past and present political realities. The African film industry is itself ridden with tension, power and politics. Funding, training opportunities, language use, story structures and roles with films are often distributed according to existing political priorities. It is arguable that power relations have followed political thinking. Which African political story is told through films? Whose voice is represented? Who speaks on behalf of whom? To what extent have films expanded identities, power and political relations? In what way has politics influenced film production, distribution, exhibition and consumption in Africa? If political stability and political socialization are the answers in the African film industry, what then are the questions?

This conference seeks to debate issues of politics, ideology, power and diversity in African film industry. It seeks to examine, amongst other issues, how broadly-defined politics relates to generational, gender, ethnic, racial, traditional/modernity and language issues in African films.

PROGRAMME AND REGISTRATION

This two-day conference will take place on Saturday 9 and Sunday 10 November, 2013. The fee for registration (which applies to all participants, including presenters) will be £175, with a concessionary rate of £95 for students, to cover all conference documentation, refreshments lunches and administration costs. Registration will open in September 2013.

<http://www.westminster.ac.uk/research/a-z/camri/events/camri-events-calendar/2013/african-film-and-politics-conference>

Alternative Encounters: The 'Second World' and the 'Global South', 1945-1990s

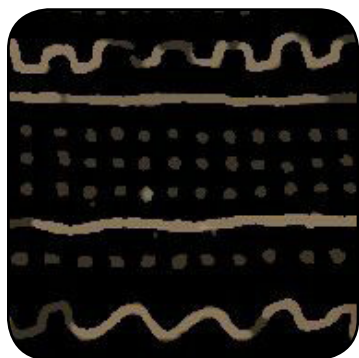
Location: Friedrich-Schiller-Universität, Jena

March 28-29, 2014

(a collaboration between the Imre Kertész Kolleg, University of Jena; the Centre for Area Studies, University of Leipzig; and the Centre of Imperial & Global History, University of Exeter)

In the post-war period, as decolonization accelerated, new linkages opened up, and existing ties were remade, between the so-called 'Second World' (from the Soviet Union to the GDR) and the 'Global South' (from Latin America to Africa to Asia). Contacts multiplied through, for instance, the development of political linkages; economic development and aid; health and cultural and academic projects; as well as military interventions. Yet these important encounters, and their impacts on national, regional and global histories, have hitherto only played a marginal role in accounts of late 20th century globalization, which have mainly focused on links between the West and former colonies, or between the countries of the so-called 'global South.' There is still little study of the interaction between these areas, where commonly shared – and contested – beliefs in the power of socialist modernization and anti-imperial culture opened up possibilities of meaningful transfers during the Cold War and its aftermath. This conference seeks to address this lacuna, by bringing together specialists working on different regions (such as Eastern Europe,

the Soviet Union, Africa, Latin America, Asia) and on forms of exchange, intervention and subjugation. In doing so, it seeks to provide new insights into the global circulation of ideas during the Cold War, and explore 'the socialist world' as well as 'the Global South' as a dynamic hub of global interactions during the second half of the twentieth century.



Calls for Papers and Proposals

ASAUK Biennial Conference 2014: Call for Panels and Papers

The ASAUK biennial conference will be held at the University of Sussex and will run from 2pm on Tuesday Sept 9th to 3.30 pm on Thursday 11th September 2014. While we are not attempting to give the conference an overarching 'theme', we would encourage individuals, journals, centres and networks to offer a single or series of panels on particular topics so that there can be sequential debate through the conference.

Panels

The call for panels (symposia) is now open. Panels at the conference will be an hour and a half long and we would recommend no more than 3 papers per panel to allow time for questions and debate. Please note that the only way to submit a panel for the conference is via the online link below. We would encourage all those wishing to suggest a panel to have done so by the 20th of September 2013 after which a call for papers will be circulated. It will only be possible for scholars to submit papers to your panel once it has been submitted onto the online system.

To submit a panel you will then need to register on the online system via the following link: <https://asauk.conference-services.net/authorlogin.asp?conferenceID=3630&language=en-uk>

Once you have registered you can then log into the online submission system and set up a panel. Panels are referred to as symposia and so to register your panel please go to the "set up a new symposium" section of the system. To submit a panel you will require a panel abstract of maximum 400 words.

Once you have submitted your panel/symposium it will appear on the online system and papers can then be submitted to your panel via the online system. Each time a paper is submitted for your panel you will receive an email notifying you and will be able to log into the online system and review the papers for your panel. It is worth noting that you can use your one email and password to propose several panels / symposia. Should you wish to amend your personal, panel or paper details you can this by logging into the system at any time up until the close of submissions.

Papers

It is also possible to submit papers via the above link. If you submit a panel and wish to solicit papers this can be done straight away. We will circulate a call for papers once the call for panels is closed to enable those submitting papers to see a full list of panels. We do not require you to submit a full paper in advance, please submit an abstract of 250 words. The call for papers will close in April 2014.

If you have any queries please contact David Kerr: d.kerr@bham.ac.uk

CFP: “Death, Dying and the Dead Body: Issues in African Literature and Culture” for the ASAUk Conference 2014.

Issues about death and dying have bothered humanity ever since consciousness about death evolved. In recent time, concerns about death and dying have received great scholarly attention. Much of the scholarship in this area has been done in the West. The aim of this panel is therefore to seek Africa's response to the issue, bearing in mind the richness of the representation of death in African literature and cultural space. It is the expectation of this panel that exploring these and other related issues will offer a unique opportunity to conceptualize how meaning is created, shaped and shared within a society. Submissions to this panel are therefore expected to address the ways Africans conceive, articulate and negotiate meanings associated with death and dying; to interrogate reactions to death and dying at the borders of existence; to look at the shifts in conceptions of death and dying resulting from colonial contact, modernity, religion, etc in order to track the history of such change; to interrogate discourses on representation and narrativity of death as found especially in African literature (of any genre) and /or sacred texts as well as its articulation in the socio-cultural space; to investigate how death offers a space for reading gender, subjectivity, power, class struggle, hegemony and dominance as well as to see how the dead body is a site for meaning creation.

Approaches to the issue may include, but are not limited to, concerns in language and linguistics, discourse theories, theories of gender, subjectivity, embodiment, etc. Interdisciplinary approaches are highly welcome. See the following website for details: <http://www.asauk.net/conferences/asauk14.shtml>

CFP: “20 Years After - Afrofuturism in Aural in Visual Cultures” at next year's biannual conference of the VAD (African Studies Association in Germany from June 11th to 14th 2014 in Bayreuth.

In the mid 1990s, when Mark Dery, Kodwo Eshun and other scholars coined the term 'Afrofuturism' referring to a widespread futuristic imagery in music, literature and visual arts, they focused on an aesthetic mainly established in the African diaspora. Although not an established or neatly defined label or genre, an Afrofuturist 'canon' was quickly established, which included mostly African American jazz, soul and hip hop musicians, like Sun Ra, Funkadelic, Earth, Wind and Fire, Africa Bambaata and even the techno act Drexciya among many others. Borrowing from Science Fiction, futuristic aesthetics, cybercultures and popular fantasy, Afrofuturist arts may manifest dreams of some distant idealised future. At the same time – however futuristic they may appear – many cultural products express a longing for a past, which can be described as nostalgic, romantic or 'retro-futuristic' glances back to a better time. Some works – as for example by visual artist Ellen Gallagher – reflect on the history of slavery, on the experience of dehumanisation; other works deliberately merge futurist aesthetics with Afrocentrist fantasies of a glorious African (often ancient Egyptian) past. The hype may have been over, the aesthetics, however, has since spread to the continent and broader issues and new Afrofuturistic images evolved. Artists like Fatimah Tuggar, Kapwani Kiwanga and many others combine influences of and reflections on the history and the current situation of present day Africa and the Black Atlantic.

Looking at music, the visual arts and cultures, this panel focuses on the various expressions of Afrofuturisms and asks whether these serve as utopia, or maybe less grandiose, as 'moments of freedom'. We invite papers from all artistic fields (music, art, architecture, literature, theatre, film, fashion etc.) that reflect on the notion and influence of Afrofuturism. Contributions may include discussions of the role of artists in creating an Afrofuturist imagery, of writers (scholarly or otherwise) canonizing Afrocentrism, they could offer a comparative approach to iconographic elements (or possibly even an iconography) of Afrofuturism. Papers may discuss the reception of Afrofuturistic images in society (or different societies), they may reflect on the history of the Future (i.e. what do artists with yesterday's Afrofuturism), they may look at the relationship of futuristic and mytho-historic imagery in Africa and its diaspora. Finally, papers may focus on the double character of Afrofuturism as “cultural resistance to racism and a way to articulate alternative racial futures” (Ferrara 2012) – and may ask how Afrofuturism for instance relates to discourses

on 'post black' arts.

Please send your abstract until November 17th 2013 to the following addresses: dorschh@uni-mainz.de; kerstin.pinther@fu-berlin.de and vad.bayreuth2014@gmail.com

Further information: <http://www.vad-ev.de/bayreuth2014/callforpapers/>

CFP: The University of Texas Africa Conference "African Diasporas: Old and New"

Venue: The University of Texas at Austin

April 3-6, 2014

We are now inviting scholars to submit conference papers and full panel proposals for the 2014 conference on African Diasporas: Old and New. The goal of this conference is to create an interdisciplinary dialogue concerning Africa and Africans throughout the world from both historical and contemporary approaches. This conference seeks to bring together a vast array of scholars on a variety of academic levels to discuss the complex experiences of African descended peoples across the globe.

What is the African Diaspora? How are old and new diasporas discussed in a variety of disciplines? How can we conceptualize the African Diaspora? What is the role of the African Diaspora in modern politics? How do various groups within old and new African diasporas conceptualize themselves in relation to others? How do diasporic voices shape conceptualizations of individual and collective identities? The list of potential topics includes: Cultural expressions of political realities, including political protest in the forms of music, literature, film, art, etc., both in Africa and throughout the Diaspora

As with all our previous conferences, participants will be drawn from different parts of the world.

Submitted papers will be assigned to particular panels according to similarities in theme, topic, discipline, or geographical location. Papers can also be submitted together as a panel. Additionally, selected papers will be published in book form. This conference also has a commitment to professional development which will be fostered through workshops in writing, publishing, and conference presentation. The conference will also provide ample time for professionals from various disciplines and geographical locations to interact, exchange ideas, and receive feedback. Graduate students are especially encouraged to attend and present papers and will be partnered with a senior scholar to encourage their own growth as scholars.

The deadline for submitting paper proposals is November 30, 2013. Proposals should include a 250-word abstract and title, as well as the author's name, address, telephone number, email address, and institutional affiliation.

Please submit all abstracts to Cacee Hoyer/Danielle Sanchez:

africainconference2014@gmail.com and toyinfalola@austin.utexas.edu.

A mandatory non-refundable registration fee of \$150 for scholars and \$100 for graduate students must be paid immediately upon the acceptance of the abstract. This conference fee includes admission to the panels, workshops, and special events, as well as transportation to and from the conference from the hotel, breakfast for three days, dinner on Friday night, lunch on Saturday, and a banquet on Saturday evening.

Convened by Dr. Toyin Falola

Coordinated by Cacee Hoyer and Danielle Sanchez

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

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. Located at the cutting edge of new scholarship on the social, cultural, economic, and political history of West Africa, JWAH will fill a representational gap by providing a forum for serious scholarship and debate on women and gender,

sexuality, slavery, oral history, popular and public culture, and religion. The editorial board encourages authors to explore a wide range of topical, theoretical, methodological, and empirical perspectives in new and exciting ways. The journal is committed to rigorous thinking and analysis; is international in scope; and offers a critical intervention about knowledge production. Scholarly reviews of current books in the field will appear in every issue. And the publication will be in both English and French; an abstract in both languages 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 2015. 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. Review essays (not exceeding 1,000 words) should engage the interpretation, meaning, or importance of an author's argument for a wider scholarly audience. Please contact our book review editor at hodamtten@scu.edu for more information. Manuscripts submitted to the Journal of West African History should be submitted online at <https://www.rapidreview.com/MSU/CALogon.jsp>.

We recognize that access to the internet is not universal; therefore we will accommodate those who are unable to submit their manuscripts electronically. Please contact the editorial staff at:

JWAH, 141B & 141C Old Horticulture,

506 E. Circle Drive, Michigan State

University, East Lansing, MI 48824;

Phone: (517)884-4593,

Fax: (517)884-4594, or

jwah@msu.edu for further instructions.

The editor-in-chief can be reached directly at najwah@msu.edu.

CFP: The Journal of African Diaspora Archaeology and Heritage

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 the following subjects:

- * historical processes of culture
- * gender and class
- * power, initiative, and innovation
- * racialisation and ethnic dynamics
- * economics

We seek to engage scholarly, professional, and community perspectives on the social dynamics and historical legacies of African descendant cultures and communities worldwide. The Journal publishes research articles and essays that review developments in these interdisciplinary fields.

Guidelines for authors

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

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

www.maneypublishing.com/journals/jaf

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

CFP: Second Bi-annual Africa and the Global Atlantic World Conference

Revisiting Black History, Identities, Sexualities, and Popular Culture

Kent State University

APRIL 11-12, 2014

The Department of Pan-African Studies at Kent State University invites papers for its second bi-annual Africa and the Atlantic World Conference. This year's conference aims at exploring new ways of studying the complex experiences of African people worldwide through the lenses of Black history, identities, sexualities, and popular culture. We are particularly interested in the interconnections between the experiences of blacks living in Africa and the Black Diaspora and the significance of these experiences in the formation of past and current identities in a global world. These experiences need to be discussed not only in relationship to the similar developments that occurred in Africa and the United States, but also in connection with parallel dynamics that evolved in other parts of the world such as the Caribbean, South America, Asia, Canada, Europe, and the Middle East. We welcome artistic submissions and have set aside gallery space and theatre space for such endeavors.

Please submit a working title and a brief abstract of 250 words, an abbreviated CV (1 page), your full name, institutional affiliation, phone number, and e-mail address. The new due date is now December 6, 2013.

Please send all materials electronically to: dpas@kent.edu or by mail to Attention: Conference Committee, Department of Pan-African Studies, Kent State University, P.O. Box 5190, Kent, Ohio, USA, 44240.

CFP -- The Journal of Critical Southern Studies

The Journal of Critical Southern Studies is a new multidisciplinary, peer-reviewed journal dedicated to scholarship from and about The Global South, broadly defined. The JCSS is currently accepting manuscripts for its second issue. Manuscripts should deal, in a substantive way, with issues concerning the Global South. The journal will also consider book reviews, research notes, and briefings, as specified in the submission guidelines.

Dedicated to the promotion of inter-disciplinary, cross-regional Global South studies, the JCSS is published twice a year, in July and January. The journal only considers original, unpublished manuscripts of high scholarly quality not under review by other journals. Manuscripts should be 8,000 to 12,000 words in length, and include an abstract of 50-100 words. References and citations as well as general manuscript format should conform to our submission guidelines at <https://jcass.our.dmu.ac.uk>

The deadline for submission of manuscripts for the January has passed. Please send all future manuscripts with "Manuscript Submission" in the subject line to: JCASS@global-hands.co.uk

Editor: Baba Galleh Jallow (babajallow@creighton.edu)

Call for Submissions: Afriques. Historical Debates, Methods And Fields

Afriques. Historical Debates, Methods And Fields is a historical journal about African worlds. It focuses primarily on periods prior to the nineteenth century, in dialogue with other disciplines, including archaeology, philology, anthropology, and linguistics. For more information about Afriques, please visit: <http://afriques.revues.org/617>

- Electronic publishing policy: Free access to the full text.

- Publication Frequency: Annual for the Thematic issues, throughout the year for others sub-sections.

- Published by the Centre d'Études des Mondes Africains (CEMAf - Paris)

We invite interested authors to submit manuscripts for our sub-sections (Varia, Fields and methods, Debates and readings, Sources). Propositions for Thematics issues are also welcome. Submitted papers must be original, written in French or English.

Submissions should be sent to the e-mail : afriques@revues.org

See the Guidelines for authors: <http://afriques.revues.org/881>

To follow the publications of the journal *Afriques* you can subscribe to our RSS feeds, these feeds include the titles of articles, abstracts and links to full articles.

Call for Submissions: The Postcolonialist

The Postcolonialist, a publication launched in the Fall of 2013, is currently accepting submissions. This is a forum for open discussion between academics, journalists, artists, and activists from across the world. Submissions will be accepted in English, Spanish, French, and Portuguese. Scholarly articles may be peer-reviewed upon request. Shorter essays, commentaries, Op-Eds or artistic/photographic displays will be reviewed and edited by an internal team. Broad categories for which we are accepting articles are: Arts, Civil Discourse, Culture & Criticism, Gender, Global Perspectives, and Media.

The publication seeks to be an alternative and interactive avenue by which scholars, journalists, artists, and activists from around the world can collaborate and engage in dialogues of culture, power, and civil society in Postcolonial regions (encompassing the Americas, the Caribbean, Africa, Asia, the Middle East, Diasporic communities, and indeed the ex- métropoles).

We are also taking applications for the Editorial Board. Please send a letter of interest, a CV, and a writing sample if interested in an editorial position. If submitting an article for peer review, please send author info separately so as to facilitate a blind review process. Shorter pieces may be up to 1,500 words, while feature or scholarly articles may be up to 6,000 words. Please send all inquiries and submissions to:

Lara N. Dotson-Renta, PhD

Founder & Editor-in-Chief

editorinchief@postcolonialist.com

www.postcolonialist.com

First Call for Papers: Twenty Years Later: South Africa and the Post-Apartheid Condition

Emory University, 17-19 April 2014

The Institute of African Studies at Emory University will be holding a major conference coinciding with the twentieth anniversary of the ending of apartheid and South Africa's first democratic elections. Our primary goals are to develop critical new perspectives on the past two decades that invite and sustain innovative ways of thinking about South Africa's past and present more broadly, and to contribute to the ongoing project of renovating civil society in a post-apartheid world. The 2.5 day conference will center on the discussion of pre-circulated unpublished papers. We are especially interested in new research works focusing on the following themes:

1. The Post-Apartheid Condition
2. Violence, Gender, and Inequality
3. Intellectual and Artistic Life and the Politics of Knowledge
4. State and Social Processes
5. South Africa in Comparative Perspective

Please submit a one page paper proposal and abbreviated cv to Clifton Crais, Director of the Institute of African Studies (ccrais@emory.edu) and Kara Moskowitz, assistant to the director (kara.moskowitz@emory.edu) no later than 1 November 2013. [Deadline for first call for papers is passed]. The Institute of African Studies has limited funding to help defray travel expenses for invited presenters. Full conference details will

be available 1 December 2013. If you have any questions please contact one of the conference organizers:
Clifton Crais, Professor (ccrais@emory.edu)
Pamela Scully, Professor (Pamela.scully@emory.edu)
Nathan Suhr-Sytsma, Assistant Professor (nathan.e.suhr-sytsma@emory.edu)

Call for Proposals (Papers and Films): The Bodily and Material Cultures of Religious Subjectivation

Intended date of conference: 17-18 June, 2014.

Venue: UCL, Dept. of Anthropology.

Deadline for CFP: 31 December, 2013. Notification: by 31 January, 2014.

Conference Convenors: Jean-Pierre Warnier and Urmila Mohan. For further information please contact Urmila Mohan (u.mohan.11@ucl.ac.uk).

This event is organized by UCLA Anthropology in connection with the Interdisciplinary Research Group (GDRI) "Anthropology and Art History" at the Musée du Quai Branly.

www.ucl.ac.uk/anthropology/anthropology-news/call-for-proposals-religious-subjection

CFP: Culture clash? Contemporary arts in historic contexts

A conference organized by Royal Museums, Greenwich

Friday, 14 February 2014

Culture clash? Contemporary arts in historic contexts coincides with the latest in a series of contemporary interventions, Yinka Shonibare MBE at Greenwich, Royal Museums Greenwich is organizing a conference to explore the role of contemporary art outside the white cube. Themes addressed by the conference may include (but are not restricted to): the artist as curator/the curator as artist; contemporary art, memory and commemoration; the relationship between artists, museums and the market; artists' residencies and audience engagement.

We welcome submissions for papers and less-formal presentations from curators, artists and other specialists in the fields. Proposals from postgraduate students and early career scholars are encouraged. Proposals of around 250 words, for presentations of around 20 minutes, should be sent to the conference conveners no later than Thursday, 31 October 2013.

Contact: ldejager@rmg.co.uk

URL: www.rmg.co.uk/researchers/conferences-and-seminars/

www.rmg.co.uk/researchers/conferences-and-seminars/

CFP: Art Monitor, the Journal of the Department of Creative Art in Visual and performing arts

The *Art Monitor*, Volume 3, *Journal of the Department of Creative Arts*, College of Humanities, Tai Solarin University of Education, Nigeria, seeks to engage scholarly minds who are interested in researching and publishing articles and reviews related to all aspects of Arts (Visual and Performing Arts). Papers in art history, art education, archaeology, anthropology, photography, printing and architecture are acceptable. Papers should be accompanied with an abstract of not more than 250 words, typed with 12 points Times New Roman, double line spaced on A4 paper and must not exceed 15 pages (including references) or 6,000 words in length. Such articles must be original, not previously or simultaneously published elsewhere, and must be critically reviewed before they are forwarded for blind peer review and publication. Contributors would be required to pay assessment fee and a further publication fee shall be paid for accepted papers.

Further correspondence and enquiries should be directed to:

Sam. K. ADEKOYA: samkayadekoya1967@yahoo.com

Biodun, BANJO (PhD): banjoabiodun@gmail.com

Rod Adoh, EMI. (PhD): rodmanemmy2009@yahoo.com

Call for Contributors: Museums, Migration, and Immigration

Articles are sought for a reader on museums, migration, and immigration around the globe. Topics to be covered include (but are not limited to) exhibitions focusing on: diasporas; the history of immigration; new citizens; internal migrations; acculturation; the role of immigrants in changing communities; medical and government policing of immigration; political resistance to immigration; and art works depicting the conditions of new immigrants. The editor is also interested in articles on the ways in which museums serve immigrants through educational and other programs.

While a number of published articles and books focus on diversity in museums, no anthology has concentrated explicitly on museums, migration, and immigration; consequently, current research remains scattered. Therefore, while the anthology will contain mostly new articles, the editor may consider a limited number of truly outstanding articles published in the past ten years. All articles should be written for an audience of scholars and advanced students; preference will be given to articles that are professionally written and refer to contemporary theory pertaining to museum studies as well as citizenship and immigration. Articles must be in MS Word format and may be submitted through email, on USB drives or on CDs

Contact:

Amy Levin

Professor and Chair

Department of English

Northern Illinois University

DeKalb, IL 60115

Email: alevin@niu.edu

Call for papers and Submissions: The African Diaspora Archaeology Newsletter

The African Diaspora Archaeology Newsletter invites submissions for its Fall edition. After refiguring the editorial staff, and launching its new website hosted by University of Massachusetts, the ADAN hopes to provide a peer-reviewed venue for non-traditional academic papers; site reports, conference papers, book reviews, and other types of abridged work not typically found in published journals. We also welcome short essays on an artifact, feature and/or aspect of a site, similar to the three-minute conference papers seen more recently at archaeology conferences. Our desire is to continue to provide an online, free forum for the pragmatic exchange of discourse pertaining to the African Diaspora. Please submit your work to our new web address: scholarworks.umass.edu/adan/

Call for Contributors: Environment, Space, Place

The interdisciplinary and transdisciplinary journal, *Environment, Space, Place* (ZETA Books), is under new editorial direction and is looking for articles from contributors that make the 'geographical turn' in their research by framing, or making thematic, the spatial/placial component of the earthly/worldly phenomena. The journal editors are currently reviewing submissions for the Fall 2013 edition.

The journal is published in collaboration with the International Association for the Study of Environment, Space, and Place (IASESP) Also note that annual conferences are held in the spring—2014 will be held at California Institute for the Arts. Please contact Troy Paddock paddockt1@southernct.edu for more information concerning submitting to the journal, or send your article to him for peer review.

CFP: Textile Society of America Symposium, Los Angeles, 2014

Textile Society of America (TSA), 14th Biennial Symposium : "New Directions: Examining the Past, Creating the Future"

Los Angeles, California, September 10-14, 2014

University of California at Los Angeles (UCLA) and the Los Angeles County Museum of Art (LACMA). The theme of the symposium focuses on change and innovation in textiles in the past, and looks at the state of the field of textiles, textile study and production, today and for the future. Where have we been and where are we going? What are the moments that encapsulate change, shifts in direction for cultures, technology, creativity and knowledge?

Papers and panels are welcome that address ancient, contemporary or future-thinking ideas and works; focused studies on individual textiles, makers, innovators, groups, cultures, or regions; or addressing material from new perspectives. The symposium sessions will be held at the University of California Los Angeles (UCLA) and the Los Angeles County Museum of Art (LACMA).

The Committee is eager to include papers and panels on Africa. Abstracts are due October 1, 2013.

Please visit:

<http://textilesocietyofamerica.org/symposia-home/upcoming-symposium/>

CFP: Seventh International Conference on Popular Culture in the Middle East and North Africa

Al Akhawayn University in Ifrane, Morocco

Date: 2013-12-16

Description: The School of Humanities and Social Sciences at Al Akhawayn University in Ifrane, Morocco, in collaboration with Oxford University, UK, are organizing the Seventh International Conference on Popular Culture in the Middle East and North Africa. The objective is to debate the dynamics which drive the development of popular cultural genres across the region. As in the past, people across the Middle East and North Africa continue to express themselves through both intangible and material means. While much of this popular culture is rooted in the Arabic language and in Islam, cultural commonalities extend to the region's non-Arabic speakers and non-Muslims as well. Research on all aspects and types of popular culture, past and present, is welcome.

Deadline for abstracts: 16 December 2013

Date of conference: 11-13 April 2014

Contact:

John Shoup

Al Akhawayn University in Ifrane, SHSS

Email: j.shoup@au.ma

First Call for Paper Proposals: Spring SERSAS-SEAN Conference

"Memory and Imagination in the Making of African Identities"

7-8 March 2014

Georgia College and State University, Milledgeville, GA, USA

Hosted by Georgia College and State University in partnership with the University of Florida Center of African Studies and the University of North Carolina at Chapel Hill African Studies Center

The conference organizers of the South East Regional Seminar in African Studies (SERSAS) are inspired by recent scholarship that seeks to address questions of memory and imagination in how we first make and then render meaning from the multiple and often intersecting identities reflected in African people, societies and states. Other studies have revealed how popular consciousness in Africa has reflected the ways people and societies have created powerful meanings from oral traditions, shared memories, and imagined pasts, presents and futures. We seek to explore these and related themes in our upcoming conference, and welcome proposals at this time.

We especially welcome proposals that may include analyses of a variety of constructed identities including ethnicity, race, class, gender, generation, cultural and linguistic, political, national and religious. Additionally, papers that may address identities related to the body and medical discourses are similarly welcome. Past conference papers have come from a variety of academic disciplines including anthropology, economics, geography, history, literary studies, maritime studies, music, African and foreign languages (in translation) and political science.

SERSAS and SEAN pride themselves on providing an open and collegial forum for the exchange of ideas. This includes providing opportunities for advanced graduate students to present their work and win the SERSAS Annual Prize for the best graduate student paper. We therefore encourage graduate students and their faculty mentors to consider putting forward proposals. Please send proposals of no more than 300 words that outline the main themes and issues of your paper to:

Anta Sane: antasane@yahoo.com

Aran MacKinnon: aran.mackinnon@gcsu.edu

Ken Wilburn: wilburnk@ecu.edu

The deadline for submissions is 1 February 2014.

Call for Submissions: UNILAG Journal of Humanities

The UNILAG Journal of Humanities is a peer-reviewed publication with a focus on Arts, Education, Social Sciences, Law, and disciplines in the Environmental Sciences. The Journal, which is a biennial publication, has an Editorial Advisory Board constituted by eminent researchers spread across the globe, and accepts original contributions from authors in the global academic community. All such submissions should be sent to ujh@unilag.edu.ng

Notes For Contributors

UNILAG Journal of Humanities(UJH) is published biennially in March and September. Authors are encouraged to include description of the problem formulation, the establishment of an appropriate model, methodology, results and application of research findings to real practice. Where applicable, experimental data are required to be complete and should include sufficient description of experimental set-up, methods and relevant experimental conditions, as will enable replication.

Manuscript Length:

- Articles should not be more than 8,000 words in length, including Footnotes, References, Appendices, Acknowledgements, etc.
- Submissions should be in UK English, simple and concise. Jargons should be avoided.
- Manuscripts must not contain any unlawful statements and should not infringe on any existing copyright.
- They should be original contributions. Author(s) is/are assumed to have obtained every necessary permission from any copyright holder(s) to reproduce the materials not owned by them including tables, diagrams and photographs in the article.
- Author(s) will have to confirm that the manuscript has not been published and has not been submitted for review or publication in its current or a substantially similar form.

Authors are required to submit four (4) copies of each manuscript. Electronic submissions (in Microsoft Word 1997- 2003) to ujh@unilag.edu.ng are however preferred and encouraged. Other submissions are to be addressed

to: The Editor-in- Chief:

UNILAG Journal Humanities

University of Lagos, Akoka, Yaba,

Lagos, Nigeria.

E-Mail: ujh@unilag.edu.ng

Call for Entries: Routledge Encyclopedia of Modernism (African Art)

Writers are needed for the remaining terms (listed below) for the African arts section of the forthcoming Encyclopedia of Modernism to be published by Routledge in 2014. Writers will receive free access to the online encyclopedia when it is completed. If you are interested in contributing and would like more information about the project please contact Erin Rice (rice.erinm@gmail.com) with a brief description of your qualifications.

Nigeria: Oshogbo Group	Nigeria: Twins Seven Seven
Senegal: Négritude	Senegal: Léopold Sédar Senghor
Senegal: Ecole de Dakar	Senegal: Papa Ibra Tall
Senegal: Iba N'diaye	Senegal: Laboratoire Agit-Art
Senegal: Issa Samb	Mali: Seydou Keita
Mali: Malick Sidibé	Ghana: Oku Ampofo
Ghana: Vincent Kofi	Ghana: Kofi Antubam
Ghana: Achimota College	Ghana: Akwapim Six (artists' group)
Ivory Coast: Frédéric Bruly Bouabré	Ivory Coast: Vohou Vohou
Ivory Coast: Kra N'Guessan	Ivory Coast: Theodore Koudougnon
Ivory Coast: Mathilde Moreau	Ivory Coast: L'Ecole des Beaux Arts (Abidjan)
Benin: Cyprien Tokoudagba	DR Congo: Urban Art / Social Realism
DR Congo: Chéri Samba	DR Congo: Albert Lubaki
DR Congo: Tshibumba Kanda-Matalu	DR Congo: "Djilatendo" (Tshyela Ntendu)
DR Congo: Pierre Romain-Desfossés	DR Congo: École de Lubumbashi
DR Congo: L'Academie des Beaux-Arts	Rep. of Congo: Pierre Lods
Rep. of Congo: Poto-Poto Sch. of Painting	South Africa: Bill Ainslie
South Africa: Maggie Laubser	South Africa: David Koloane
South Africa: David Goldblatt	South Africa: Sydney Kumalo
South Africa: Cecil Skotnes	South Africa: Ephraim Ngatane
South Africa: Walter Battiss	Ethiopia: Ale Felege Selam
Ethiopia: Agegnehu Engeda	Mozambique: Malangatana Ngwenya
Mozambique: Alberto Chissano	Zambia: Stephen Kappate
Zimbabwe: Robert Paul	Zimbabwe: Tengenenge Art Center
Zimbabwe: Samuel Songo	Tanzania: Tinga-tinga George Lilanga

CFP: Veering South: Place, Culture and Society

Date: October 22, 2013

Edited by Prof Ruth Simbao, Rhodes University, South Africa

Veering South is a proposed peer reviewed edited volume that seeks to generate inter-disciplinary scholarship on society, culture and the arts that does not simply exist in the global south, but rigorously analyses the ways in which scholars, artists and cultural producers in the south are uniquely positioned to provide "insight into the workings of the world at large" and "prefigure the future of the global north" (Comaroff and Comaroff 2012).

While scholars, writers, curators, filmmakers and artists in the north have long looked to places in the south as "reservoirs of raw fact...from which Euromodernity might fashion its...axioms and certitudes, its premises, postulates, and principles" (Comaroff and Comaroff 2012), the term 'veering south' suggests a turn in the *conceptualization* and *production* of knowledge, with new south-south relations fast emerging, and contemporary cutting-edge scholarship stemming from the south.

Veering South is an inter-disciplinary project that draws from, but is not limited to Cultural Studies, Art History, Visual Culture, Communications, Performance Studies, Film Theory, Photography, Human and

Cultural Geography, History, Politics, Sociology, Anthropology, Post-Colonial Studies, Heritage Studies, Museology, Curatorial Studies, City Studies, Global Studies, and Diaspora & Migration Studies. Importantly it emphasizes scholarship about the south, which is produced *within* the south.

For further details, please visit <http://www.research-africa-arts.com/>

Or contact Ruth Simbao veeringsouth@gmail.com

Deadline for abstract: Friday 6th December 2013

Call for Proposals: African Histories and Modernities

Publishers: Palgrave Macmillan

Series Editors:

Toyin Falola, The University of Texas at Austin

And Matthew M. Heaton, Department of History, Virginia Tech

Description

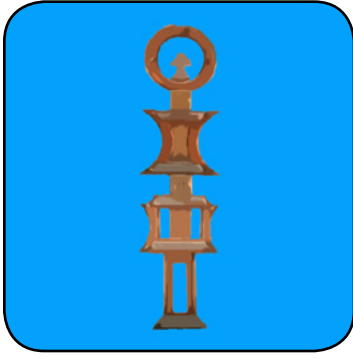
Since the 1990s, scholars in the humanities and social sciences have been highly active in defining and debating the nature of modernity in Africa and the world. In recent years, conceptualizations of modernity have moved towards recognition that their definitions and effects are highly contingent: they differ across space and between groups and are constantly changing as a result of interactions and reinterpretations within, between, and beyond defined social groupings. It is also increasingly recognized that the Western origins of modernity are contestable, themselves deeply imbedded in trans-regional and trans-continental processes of the past. The purpose of this series is to create a forum for the development of scholarship on African contributions to and negotiations of these diverse modernities over time and space, with a particular emphasis on historical developments.

Scholars in African studies have begun to engage in the redefinition of modernity in the past few years. The hegemonic conception of a western-derived singular modernity spreading out to encompass the globe no longer holds water. The future of African studies lies in inserting African spaces and peoples into mainstream narratives on modernity on their own accounts and from their own perspectives. To date, however, works on such issues in African contexts are scattered across a variety of disciplinary and issue specific series and trend towards the contemporary. This series provides a home for works that provide new perspectives on the historical development of African relationships with diverse modernities.

African Histories and Modernities would be the first book series in African studies to cohere specifically around these themes. In so doing the series seeks to accomplish three intertwined goals: 1) to establish the historical study of Africa's and Africans' diverse engagements with, negotiations of, and contributions to forces of global "modernity" firmly within the ambit of African studies; 2) to create a recognizable place for scholars of contemporary modernity in Africa to find resources on the historical development and interpretation of diverse modernities in African contexts; and 3) to publicize a body of works that contributes to the incorporation of Africa and Africans more foundationally into mainstream narratives in the history of global "modernity" in its diverse forms.

Proposals should be submitted to Toyin Falola: toyinfalola@austin.utexas.edu

and Matthew Heaton: heatonmm@gmail.com



Exhibitions

Du Bois in Our Time.

Exhibition: September 10 to December 15, 2013.

Opening Reception: September 27, 5-7 p.m.

Opening Remarks: Chancellor Kumble Subbaswamy, 6 p.m.

University Museum of Contemporary Art

University of Massachusetts Amherst

Open: Tuesday--Friday, 11 AM--4:30 PM

Saturday/Sunday 2--5 PM

Closed: Mondays and holidays

<http://www.umass.edu/fac/umca>

An Exhibition of Kevin Carroll and Yoruba Christian Art in Nigeria

August 11, 2013 to April 30, 2014

The African Art Museum of the SMA Fathers

23 Bliss Avenue, Tenaflly, New Jersey 07670

Nicholas J. Bridger, Ohlone College, CA, Curator; Catie Cadge-Moore, DeAnza College, CA, Consultant

Presented by the African Art Museum of the SMA Fathers, Tenaflly, New Jersey, the Exhibition coincides with the new book of the same title: Africanizing Christian Art, Kevin Carroll and Yoruba Christian Art in Nigeria by Nicholas J. Bridger

Shaping Power: Luba Masterworks from the Royal Museum for Central Africa

Mary "Polly" Nooter Roberts, Professor of World Arts and Cultures at UCLA has been working as a consulting curator of African art at the Los Angeles County Museum of Art, helping them to organize a new permanent gallery for African arts. Her inaugural exhibition called "Shaping Power: Luba Masterworks from the Royal Museum for Central Africa" opened in Tervuren, Belgium on July 7th, 2013, as described in the link below. "Shaping Power" will be on view at LACMA through the end of 2013.

<http://www.lacma.org/art/exhibition/shaping-power-luba-masterworks-royal-museum-central-africa>

Africa Interweave: Textile Diasporas

Currier Museum of Art, Manchester, N.H.

September 28, 2013 through January 12, 2014

The exhibition will explore the breadth of this dynamic art form through both traditional works and contemporary innovations. It draws from the collections of the Harn Museum of Art, University of Florida, Gainesville, where it originated. "Africa Interweave" includes more than 40 textiles made in the last 100 years, including stunning full-length ceremonial costumes, designer garments and symbolic flags.

<http://www.currier.org/exhibitions/upcoming/>

“Saturated: Dye-decorated cloths from North and West Africa.”

The first installation in the new gallery at DMA, Dallas Museum of Art, devoted to textiles is “Saturated: Dye-decorated cloths from North and West Africa.”

<http://dma.org/View/CurrentExhibitions/Saturated/index.htm>

Origins of the Afro Comb: 6,000 years of culture, politics and identity.

Curated by Salle-Ann Ashton, Fitzwilliam Museum.

A joint exhibition between the Fitzwilliam Museum and Museum of Archaeology & Anthropology, Cambridge.

“Origins of the Afro Comb” follows the evolution of the comb from pre-dynastic Egypt to modern-day, tracing the similarities in form and the remarkable diversity of designs found across Africa and the African Diaspora.

<http://www.cam.ac.uk/research/news/origins-of-the-afro-comb-6000-years-of-culture-politics-and-identity#sthash.vFCBSX0y.dpuf>

Mud Masons of Mali

African Voices Hall Focus Gallery, 1st Floor

National Museum of Natural History, Smithsonian Institution

Washington, D.C.

August 31, 2013 through August 2014

The Smithsonian’s National Museum of Natural History opens “Mud Masons of Mali” as part of the Smithsonian’s “Earth Matters” initiative. The exhibition, featuring photographs, four original short films, and objects and tools, tells the stories of one of Africa’s most celebrated ancient architectural traditions from the point of view of five Djenné masons. It highlights the different challenges masons face today in practicing their craft in the 21st century. The exhibition was co-curated by Mary Jo Arnoldi, curator of African ethnology at the National Museum of Natural History (arnoldim@si.edu), and Trevor Marchand, professor of anthropology at the University of London’s School of Oriental and African Studies.

mnh.si.edu/exhibits/mud-masons

The four films can also be accessed for viewing and for classroom use on the NMNH YouTube channel (Masons1-4)

<http://www.youtube.com/user/smithsonianNMNH/videos>

Alison Saar: STILL...”

The David C. Driskell Center Gallery

University of Maryland

College Park, MD

September 12, 2013 to January 13, 2014

The exhibition presents 11 of Saar’s massive sculptural works.

DriskellCenter.umd.edu

Fowler At Fifty

The Fowler Museum at UCLA will honor its 50th anniversary with a suite of special exhibitions and programs from fall 2013–fall 2014. The exhibitions in the Fall of 2013 will fill the Fowler’s Getty Trust and Lucas Family galleries with nearly 1,000 objects from the Fowler’s vast, acclaimed, and diverse permanent collections.

The Fall 2013 “Fowler at Fifty” exhibitions include:



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

Oct. 13, 2013–March 2, 2014

This exhibition explores the power and prevalence of “two-ness” in Yorùbá art and thought with an impressive display of more than 250 carved wood twin memorial figures, known as ere ibeji. The Yorùbá, 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 twins, 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 how

they were treated and transformed once they left the sculptors’ hands and moved 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.

Powerful Bodies: Zulu Arts of Personal Adornment

Oct. 13, 2013–March 2, 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 and clubs 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 were often imbued with the physical traces of their former users.



New World Wunderkammer: A project by Amalia Mesa-Bains

Oct. 13, 2013–March 2, 2014

Chicana artist Amalia Mesa-Bains is working with the Fowler Museum’s collections to create New World Wunderkammer, which will include three “cabinets of curiosity” representing Africa, the indigenous Americas, and the complex cultural and racial mixture (Colonial mestizaje) that typifies the New World. Over two decades, Mesa-Bains has created installations that intervene in and disrupt the conceptual foundations of European museum collecting and display. New World Wunderkammer will be the first time she has utilized the holdings of a major museum to recontextualize hundreds of objects within the themes of memory, struggle, loss, and wonder. Following both a personal and professional trajectory, Mesa-Bains will weave elements from her previous installations into this work. The space will be completed by eight

new prints made by the artist based on key pieces from the Fowler collection; images of artifacts will be layered with botanical, cartographic, and historical photographic references. This theater of wonder will animate the cultural landscape and human geography of the New World through objects of beauty and narratives of power.

Wangechi Mutu: A Fantastic Journey

October 11, 2013–March 9, 2014

Elizabeth A. Sackler Center for Feminist Art, Brooklyn Museum

Wangechi Mutu: A Fantastic Journey is the first survey in the United States of this internationally renowned, Brooklyn-based artist. Spanning from the mid-1990s to the present, the exhibition unites more than fifty pieces, including Mutu's signature large-scale collages as well as video works, never-before-seen sketchbook drawings, a site-specific wall drawing, and sculptural installations. Wangechi Mutu: A Fantastic Journey is organized by the Nasher Museum of Art at Duke University by Trevor Schoonmaker, Patsy R. and Raymond D. Nasher Curator of Contemporary Art. The Brooklyn Museum presentation is coordinated by Saisha Grayson, Assistant Curator, Elizabeth A. Sackler Center for Feminist Art, Brooklyn Museum. http://www.brooklynmuseum.org/exhibitions/wangechi_mutu/

Margaret Bourke-White and the Dawn of Apartheid

A photo exhibit curated by Alex Lichtenstein (Indiana University), "Margaret Bourke-White and the Dawn of Apartheid," will open at IU's Mathers Museum of World Cultures in September 2013. In 2014 the exhibit will travel to Museum Africa in Johannesburg and then the University of Cape Town's Michaelis Galleries.

Kongo Across the Waters

The Harn Museum of Art at the University of Florida has collaborated with the Royal Museum for Central Africa (RMCA Tervuren) to display and travel the first exhibition in the United States to explore deeply the legacy of Kongo culture in both Central Africa and in North America. Kongo across the Waters opens at the Harn Museum October 22, 2013, and presents more than 160 works of historic and contemporary art and artifacts-including loans from the Royal Museum for Central Africa that have never been on display in the United States and several never before exhibited archaeological discoveries-spanning more than five centuries from the late 15th century when Kongo first emerged as a major Atlantic presence, to the present day. Accompanying the exhibition are a richly-illustrated book and international conference documenting and analyzing milestones in the history of African presence in North America.

The website for the project is located at <http://kongoacrossthewaters.net>.



Fragments Of The Invisible: The René and Odette Delenne Collection of Congo Sculpture

An exhibition with catalogue organized by Constantine Petridis for The Cleveland Museum of Art, October 27, 2013 — February 9, 2014. Fragments of the Invisible celebrates the first exhibition in the United States of thirty-four Congo sculptures from the Belgian collectors René and Odette Delenne, acquired in 2010 by the Cleveland Museum of Art. The exhibition and its companion publication look at these figurative carvings from different parts of today's Democratic Republic of the Congo through the lens of the fragment, a concept historically and museologically as

important for the arts of Africa as it is for the arts of many other parts of the world.

Contemporary South African Art from the Yale University Art Gallery

May 9, 2014 – August 24, 2014

Drawing on the Yale University Art Gallery's growing collection of contemporary African art, this student-curated exhibition highlights the diverse work of South African artists including Pieter Hugo, William Kentridge, Zanele Muholi, and Gary Schneider, among others. The exhibition brings South African art in the Gallery's collection into conversation with works from other galleries and museums. It is organized by Yale University students under the direction of Kate Ezra, the Nolen Curator of Education and Academic Affairs.

See more at: <http://artgallery.yale.edu/exhibitions/exhibition/contemporarysouth-african-art-yale-university-art-gallery#sthash.yXQJsHHo.dpuf>

Gulu Real Art Studio

The Walther Collection presents Gulu Real Art Studio, an installation of 90 Studio portraits collected by the photographer Martina Bacigalupo from the Gulu Real Art Studio in Gulu, Uganda. Edited from hundreds of discarded, faceless images – the faces were originally cut out for standardized ID photos -- the exhibition represents a typological cross-section of Gulu's society today, a city subjected to violent conflicts over several decades, illustrating the compelling story of one East African community and the significance of studio portraiture in the twenty-first century. Gulu Real Art Studio is on view at The Walther Collection Project Space in New York from September 20, 2013 to February 8, 2014.
www.walthercollection.com

The Polokwane Municipal Art Museum and the Limpopo Arts and Culture Association, in partnership with the MTN SA Foundation, are hosting the retrospective exhibition **Jackson Hlungwani – A New Jerusalem**. This legendary Limpopo artist, preacher and visionary is renowned for his unique artworks, many previously unseen by the public.



Jackson Hlungwani - A New Jerusalem

Opening: November 28, 2013
Polokwane Municipal Art Museum

Opening 28 November 2013

Venue Polokwane Municipal Art Museum
Library Gardens, Corner Grobler & Hans van Rensburg Streets

Time 18h00 for 18h30

Enquiries Exhibition and education programme
Call 015 290 2177 or Email AmosL@polokwane.gov.za

RSVP By 22 November | Call 015 290 2177



MTN Foundation



Visions & Talents

Classics from the Iwalewa-Haus collection
Exhibition opening October 18, 2013
<http://www.iwalewa.uni-bayreuth.de>

Visions of Renegades by Frank Marshall

IWALEWA-Haus, Bayreuth
Exhibition opening October 24, 2013
<http://www.iwalewa.uni-bayreuth.de>

Secrets d'Ivoire. L'art des Lega d'Afrique centrale

Musée du Quai Branly, Paris
November 13, 2013 to January 26, 2014
www.quaibranly.fr

Venice Biennale

Pavilions of Angola, Côte d'Ivoire, Egypt, Kenya, and Zimbabwe
Through November 24, 2013
<http://www.labiennale.org>

Nok. Origin of African Sculpture

Liebieghaus Skulpturensammlung
30 October 2013 to 23 February 2014

In its special exhibition "Nok. Origin of African Sculpture", on show from 30 October 2013 to 23 February 2014, the Liebieghaus Skulpturensammlung presents spectacular finds of the more than two-thousand-year-old Nok culture in Sub-Saharan Africa for the first time. The over one hundred sculptures and fragments recovered by the archaeologists of Frankfurt's Goethe University will be displayed in a dialogue with contemporary works from Ancient Egypt and Greek-Roman Antiquity from the collections of the Liebieghaus. This pointed confrontation thematizes the major conflict about the radically changed understanding of art in the twentieth century by spanning from Europe's figurative art on the one hand to the free forms of so-called primitive art on the other.

Opening hours:

Tue, Wed, Fri—Sun 10:00 a.m. — 6:00 p.m.,
Thur 10:00 a.m. — 9:00 p.m., Mon closed.
www.liebieghaus.de



Current Publications

African Art and Agency in the Workshop

Sidney Littlefield Kasfir and Till Förster (eds.)

African Expressive Cultures. Bloomington: Indiana University Press, 2013.

410 pp., 75 b/w illustrations, 8 color plates, maps, tables, bibliography, index.

Fifteen essays by a variety of younger, mid-career and senior scholars based primarily in onsite fieldwork over the past decade explore the importance of the workshop in relation to the creative agency of its members and its interactions with patrons. The workshops range from the 19thc (King Lewanika's at Victoria Falls) to the contemporary (Triangle workshops in Zambia and South Africa) and from the earliest modern (Grace Dieu Mission in South Africa) to reassessments of the famous and controversial (Ulli and Georgina Beier at Osogbo, Frank McEwen and Joram Mariga in Zimbabwe). They also include two instances of revolutionary patronage (Makonde cooperatives in Mozambique after FRELIMO's victory and Kulibele (Senufo) sculpture in Korhogo after the 2002 Côte d'Ivoire rebellion which left them in rebel-territory). These are augmented by a stand-alone introduction examining both well-known European (Lucas Cranach the Elder, the Bauhaus) and African workshops and the intersubjectivity of their practice, the modes of imagination employed, as well as the social and economic aspects of production. The collection ends with a reprint of an essay from a 1985 Iowa conference on 'The Artist and the Workshop in Traditional Africa' followed by a Coda discussing the major changes that have taken place in workshops since that time due to politics, urbanization, changes in patterns of consumption, tourism, and large-scale economic changes.

CONTENTS:

INTRODUCTION

Rethinking the Workshop \ Till Förster and Sidney Littlefield Kasfir

PART 1. Production, Education, and Learning

1. Grace Dieu Mission in South Africa: Defining the Modern Art Workshop in Africa \ Elizabeth Morton
2. Follow the Wood: Carving and Political Cosmology in Oku, Cameroon \ Nicolas Argenti
3. Masters, Trend-makers, and Producers: The Village of Nsei, Cameroon, as a Multisited Pottery Workshop \ Silvia Forni
4. An Artist's Notes on the Triangle Workshops, Zambia and South Africa \ Namubiru Rose Kirumira and Sidney Littlefield Kasfir

PART 2. Audience and Encounters

5. Stitched-up Women, Pinned-down Men: Gender Politics in Weya and Mapula Needlework, Zimbabwe and South Africa \ Brenda Schmähmann
6. Rethinking Mbari Mbayo: Osogbo Workshops in the 1960s, Nigeria \ Chika Okeke-Agulu
7. Working on the Small Difference: Notes on the Making of Sculpture in Tengenenge, Zimbabwe \ Christine Scherer
8. Navigating Nairobi: Artists in a Workshop System, Kenya \ Jessica Gerschultz

PART 3. Patronage and Domination

9. Lewanika's Workshop and the Vision of Lozi Arts, Zambia \Karen E. Milbourne
10. Artesãos da Nossa Pátria: Makonde Blackwood Sculptors, Cooperatives, and the Art of Socialist Revolution in Postcolonial Mozambique \ Alexander Bortolot
11. Frank McEwen and Joram Mariga: Patron and Artist in the Rhodesian Workshop School Setting, Zimbabwe \Elizabeth Morton
12. "A Matter of Must": Continuities and Change in the Adugbologe Woodcarving Workshop in Abeokuta, Nigeria \Norma H. Wolff

PART 4. Comparative Aspects

13. Work and Workshop: The Iteration of Style and Genre in Two Workshop Settings, Côte d'Ivoire and Cameroon \ Till Förster
14. Apprentices and Entrepreneurs: The Workshop and Style Uniformity in Sub-Saharan Africa \ Sidney Littlefield Kasfir

CODA

Apprentices and Entrepreneurs Revisited: Twenty Years of Workshop Changes, 1987–2007 \ Sidney Littlefield Kasfir

Portraiture and Photography in Africa

John Peffer and Elisabeth L. Cameron (eds.)

African Expressive Cultures. Bloomington: Indiana University Press, 2013.

472 pp., 151 color illus.

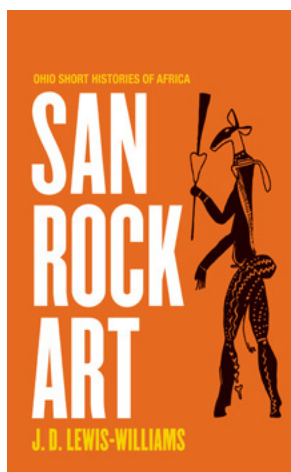
paper 978-0-253-00860-2 \$35.00

ebook 978-0-253-00872-5 \$29.99

Beautifully illustrated, Portrait Photography in Africa offers new interpretations of the cultural and historical roles of photography in Africa. Twelve leading scholars look at early photographs, important photographers' studios, the uses of portraiture in the 19th century, and the current passion for portraits in Africa. They review a variety of topics, including what defines a common culture of photography, the social and political implications of changing technologies for portraiture, and the lasting effects of culture on the idea of the person depicted in the photographic image.

More information at:

<http://www.iupress.indiana.edu/catalog/806788>



San Rock Art

By J. D. Lewis-Williams

This remarkably concise book presents a clear and engrossing historical and archaeological study of the rock art of Southern Africa's first peoples, the San, by J. D. Lewis-Williams, a world expert on San culture. San rock paintings are scattered over the entire area of southern Africa and present us with one of the world's greatest cultural treasures. An estimated 15,000 rock art sites are known, and possibly as many await discovery.

But how are we to make sense of their images, often baffling in their complexity and strangeness? Taking as his starting point the magnificent Linton panel in the Iziko-South Africa Museum in Cape Town, Lewis-Williams shows how it can shed light on San rock art in general and lead us to the heart of the San thought-world.

Enslaved Igbo & Ibibio in America: Runaway Slaves and Historical Descriptions and The Igbo Diaspora in the Era of the Transatlantic Slave Trade: An Introducing History

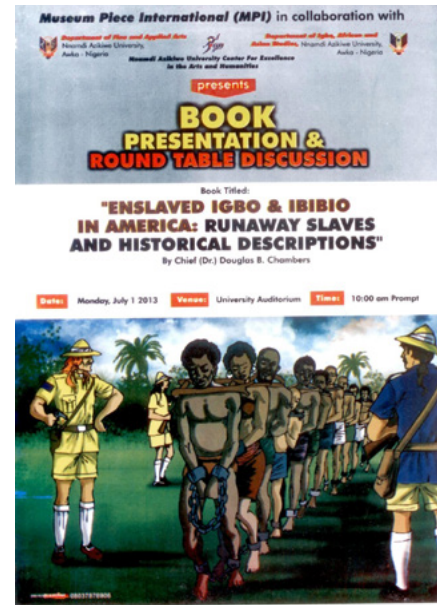
Professor Chief Douglas B. Chambers

The books, described as “books of evidence” on the activities, travails and contributions of enslaved Nigerians particularly Igbos’ in the Americas, were presented to the reading public in June 2013 at the University of Nigeria (UNN) Enugu Campus Main Hall. The public presentation was organized by Museum Piece International (MPI), a socio cultural organization based in Nigeria, devoted to promotion, propagation, preservation and presentation of Nigeria indigenous cultural heritage in and out of Nigeria. The presentation was in collaboration with National Council for Arts & Culture, Enugu Zonal Office, with great assistance from Federal Radio Corporation of Nigeria, Enugu Zonal Station, Enugu National Museum of Unity and the planning committee etc.

For more information please contact:

Prince Paschal N. Mebuge-Obaa II,
CEO, Museum Piece International (MPI)

Email: pmebugeobaa2@yahoo.com



Fragments of the Invisible: The René and Odette Delenne Collection of Congo Sculpture

An exhibition catalogue organized by Constantine Petridis for The Cleveland Museum of Art, October 27, 2013 — February 9, 2014

Fragments of the Invisible celebrates the first exhibition in the United States of thirty-four Congo sculptures from the Belgian collectors René and Odette Delenne, acquired in 2010 by the Cleveland Museum of Art. The catalogue, co-published by the Cleveland Museum of Art and 5 Continents Editions in Milan, opens with an introduction to the Delenne collection by Frank Herreman. After an exploration of the material and spiritual connotations of the fragment in an essay by the organizer of the exhibition, seven case studies delve deeper into the objects and the relationship between the visible and the invisible. Cécile Fromont, John M. Janzen, and Hein Vanhee discuss the Delenne collection's various works from the Kongo, Dunja Hersak investigates a Songye “power figure,” Colleen Snyder and Samantha Springer summarize their in-depth examination of the same work through CT scanning and other technical

analyses, Mary Nooter Roberts comments on three examples of the arts of the Luba and related Kusu, and Jan-Lodewijk Grootaers looks at two figure couples of uncertain ethnic attribution from the Ubangi region in northern Congo. In a final essay, Petridis describes the formation of the Delenne collection against the broader history of collecting and exhibiting Congolese art in Belgium and the United States. Fragments of the Invisible, richly illustrated with 125 color and black-and-white images, will be presented at Librairie Fischbacher in Paris during the upcoming “Parcours des mondes” art fair.

Creating Contemporary Kenyan Art: Art Networks in Urban Africa

By Margaretta Swigert-Gacheru

Lambert Academic Publishers

www.morebooks.de



Legacy of the Mine

Ilan Godfrey

Photographic Hardcover, 265x240mm, 160pp, August 2013

Jacana Media

ISBN978-1-4314-0861-0

Legacy of the Mine is a visual narrative of untold stories, exploring the consequences of mining on South Africa's land and people. The objective was to reveal through the lens the forgotten communities that the mining industry has left behind. Godfrey's subjects become symbols of the struggle for environmental and social justice in the country. Through a series of hauntingly beautiful photographs, Godfrey gives voice to his silent subjects, telling their story.

Ilan Godfrey is the 2012 Ernest Cole Award winner with this initial body of work. Godfrey was born in Johannesburg, South Africa in 1980. He has a BA degree in Photography and a MA degree in Photojournalism from the University of Westminster in London,

England. He focuses on extensive issues that reflect South Africa's constantly changing landscape, documenting the country with an in-depth, intimate and personal conscience, revealing varied aspects of societal change. His work has been recognized locally and internationally by the Open Society Initiative for Southern Africa, The International Photography Award, Magenta Flash Forward Award, and Nikon Endframe Award among others.

Third Text

The recent Third Text journal is a special issue titled The Art of Change in South Africa and was guest edited by Nomusa Makhubu and Ruth Simbao.

Table of Contents:

- Nomusa Makhubu and Ruth Simbao: The Art of Change: Perspectives on Transformation in South Africa (Editorial)
- Andries Oliphant: Freedom Park and Postcolonial Monumentality
- Eben Lochner: The South African Art Centre: A Bygone Ideology of Critical Selfhood?
- Rike Sitas and Edgar Pieterse: Democratic Renovations and Affective Political Imaginaries
- Alexandra Dodd and Terry Kurgan: Checking in to Hotel Yeoville: Public Narratives about Feeling Foreign at Home
- Rael Jero Salley: The Changing Now of Things
- Portia Malatjie: Alternative/Experimental Art: Spaces in Johannesburg
- Elmarie Costandius and Sophia Rosochacki: The Role of South African Educational Institutions in Re-engaging the Socially Transformative Potential of Art
- Kim Berman: Students as Agents of Change: Engagement between University-Based Art Students and Alternative Spaces
- Natasha Norman: Taking the Road Less Travelled
- Ruth Simbao: Walking 'The Other Side': Doung Anwar Jahangeer
- Nomusa Makhubu: Open Debate: Ephemeral Democracies: Interrogating Commonality in South Africa

- Marion Arnold: Mind the Gap: Translation in a Fractured African Society
<http://www.thirdtext.org/issues>].

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

The National Museum of African Art, Smithsonian Institution's publication, 'Earth Matters: Land as Material and Metaphor in the Arts of Africa' is available on the Monacelli or Amazon websites after November 12, 2013, it is currently available through the museum bookstore. The museum store's number is +202-633-0030. Store staff will ask for address, credit card info, and whether caller is a museum member so as to receive a discount (if so, caller should have member number available). The book is \$50 plus shipping and handling. Full color, 320 pages, 257 illus.

Africanizing Christian Art, Kevin Carroll and Yoruba Christian Art in Nigeria,

Nicholas J. Bridger

Cork, Ireland, Society of African Missions, Irish Province, 2012.
ISBN-13:978-0-9553512-4-2.

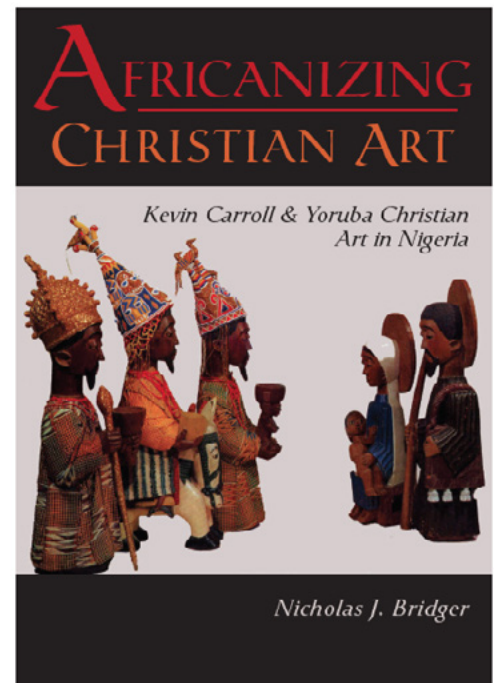
Available at the website www.africanizingchristianart.com

A radical art project of resistance to colonial domination in religious art, the Oye-Ekiti Workshop in southwest Nigeria became the first one specifically devoted to indigenizing Christian visuality in Africa. Blending the inspiration of Rev. Kevin Carroll (1920-1993), SMA (Society of the African Missions) and the creativity of renowned workshop artists George Bandele Areogun, Lamidi Olonade Fakeye and Areogun of Osi, the Oye-Ekiti Workshop (1947-1954) 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 or adaptation, this unique art genre heralded the coming of African independence through out the continent. Yoruba

Christian art also exemplifies the current global shift of Christianity away from Europe and its 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 the Catholic Church and its art in Nigeria continues to animate the local community.

Contents:

Introduction; 1. Globalizing and Localizing Christianity; 2. Dr. Kelly's Scheme: An Artist Missionary; 3. The Workshop and the Artists: Traditional Skills to New Purposes; 4. Jesus and the Orisha in Rome; 5. Beyond the Workshop; 6. Kevin Carroll and Nigerian Art; Epilogue and Reflection: Legacy of Yoruba Christian Art.



Veiling in Africa

Edited by Elisha P. Renne

African Expressive Cultures

248 pp., 8 color illus., 31 b&w illus.

cloth 978-0-253-00814-5 \$80.00

paper 978-0-253-00820-6 \$28.00

ebook 978-0-253-00828-2 \$23.99

The tradition of the veil, which refers to various cloth coverings of the head, face, and body, has been little studied in Africa, where Islam has been present for more than a thousand years. These lively essays raise questions about what is distinctive about veiling in Africa, what religious histories or practices are reflected in particular uses of the veil, and how styles of veils have changed in response to contemporary events. Together, they explore the diversity of meanings and experiences with the veil, revealing it as both an object of Muslim piety and an expression of glamorous fashion.

More information at:

<http://www.iupress.indiana.edu/catalog/806730>

Satires of Power in Yoruba Visual Culture

By Yomi Ola

Carolina Academic Press 2013

272 pp , \$48.00,

ISBN: 978-1-61163-037-4

Yoruba artists have long employed the visual arts to criticize dictatorial and ineffectual governments. This book examines satires of power in Yoruba visual culture from the precolonial to the postcolonial periods of Nigerian history. Prior to the imposition of British colonial rule between 1893 and 1960, there were manifestations of parodies of power in the Yoruba satirical masking as well as in the carvings of some of the leading artists of the era, including the renowned Olowe of Ise, who worked predominantly for many kings in southwestern Nigeria. By the 1940s, Yoruba artists began to use the Western modernist media of editorial cartooning and photography as tools of social and political commentary. This text explores the visual commentaries on colonialism by Akinola Lasekan and the critiques of postcolonial military and civilian leaderships conceived by prominent cartoonists such as Kenny Adamson, Josy Ajiboye, Dele Jegede, Bisi Ogunbadejo, Boye Gbenro, and Tayo Fatunla. And in the global arena, the book further explores the triad of identity, power, and parody in the postmodern photographs and installations of Rotimi Fani-Kayode and Yinka Shonibare, two London-based artists of Yoruba descent. While this book complements previous studies of satire among the Yoruba as an aspect of ritualized performance traditions, it departs from such studies by exploring its appropriations in secular spaces of contemporary visual culture.

For more information about the book, including how to order, please visit:

<http://www.cap-press.com/books/isbn/9781611630374/Satires-of-Power-in-Yoruba-Visual-Culture>

African Art, Interviews, Narratives; Bodies of Knowledge at Work

Edited by Joanna Grabski and Carol Magee

African Expressive Cultures

206 pp., 12 b&w illus.

cloth 978-0-253-00687-5 \$80.00

paper 978-0-253-00691-2 \$28.00

ebook 978-0-253-00699-8 \$23.99

Joanna Grabski and Carol Magee bring together a compelling collection that shows how interviews can be used to generate new meaning and how connecting with artists and their work can transform artistic production into innovative critical insights and knowledge. The contributors to this volume include artists, museum curators, art historians, and anthropologists, who address artistic production in a variety of locations and media to question previous uses of interview and provoke alternative understandings of art.

More information at: <http://www.iupress.indiana.edu/catalog/806646>

Texte zur Kunst (September issue)

With the title of “Globalism,” this year’s September issue of *Texte zur Kunst* proposes a critique of the discourse on “Global Art” as it has emerged in the wake of economic globalization. The main questions are: Does a global world need Global Art—or—does a globalized world produce globalized art? What, precisely, is the difference between these two phrases, between making a political claim and the economic structure? When did the term “Global Art” become the assertion of a “contemporary world art” that is composed along the lines of global economization, and what possible alternatives and other historiographies exist? Where do the potentials and surpluses of the global lie, if we grasp them as a political horizon of common action—no matter how inherently contradictory that notion may be? Is the current pervasiveness of “Global Art” in exhibition titles, conferences, funding programs, and their implementation in study courses symptomatic of a (self-)surmounting of the Global North? Or does it indicate a universalization of its concepts of art that remain linked to capitalism’s colonizing power of definition? Instead of accepting “Global Art” as a new category of covert European and Western self-definition, we would like to cast a view on a differentiated and pluralized notion of the “Global” on the possibility of writing the narrative of art as transnational entangled histories, and of bringing the exchange relations between actors from different regions of the world to the fore. Such a perspective also affects the attention paid to the transnational effects of capitalist crises in the Northwest and the ongoing political scenarios of upheaval in the “Middle East.” In light of this persistent global multitude of crises, one must also discuss the question as to the role of art and of artists beyond regionalist structures of advantage and prejudice. Instead of establishing new patterns of dominance with the world-spanning gesture of a Global Art, then, talk of the global in art should challenge not only one’s knowledge of what is distant, but also one’s own practice as the globality of what is close by. Plus a picture spread by Sophie-Therese Trenka-Dalton and reviews from Beijing, Berlin, London, Los Angeles, Lüneburg, Munich, Münster, Oporto, Santa Barbara, Stuttgart, and Vienna. Exclusive new artists’ editions by Annette Kelm and Matthias Weischer.

For additional information, orders, or subscriptions, please visit: www.textezurkunst.de

333 Saints: A Life of Scholarship in Timbuktu / 333 Saints : l'esprit du savoir à Tombouctou

Alexandra Huddleston

Kyoudai Press

<http://kyoudaipress.wordpress.com/bookstore/>

For a short review, book tease, and article on the process of self-publishing, please visit:

<http://blog.photoeye.com/2013/10/alexandra-huddleston-short-story-from.html>

View a thirty-second book preview video:

<http://kyoudaipress.wordpress.com/videos/>

ProudFlesh: New Afrikan Journal of Culture, Politics, & Consciousness

Special issue, “Caribbean Women: Riding the Waves of Resistance.”

The issue is guest-edited by the award-winning poet, prose writer, and professor of Literature with over 400 works in anthologies, Opal Palmer Adisa, Ph.D. This issue has a total of 36 published items many of which are poetry, short fiction, essays, and visual art. The cover art is by Toni Pressley-Sanon. Subscription to ProudFlesh or Africa Knowledge Project is needed to read Issue 8. <<http://www.africaknowledgeproject.org/index.php/proudflesh/issue/view/148>>



Media Resources

Joanna Grabski's film **Market Imaginary** (53 minutes) is now available from Indiana University Press. The film examines Dakar's famous Colobane market in relation to its neighborhood, city and the imagination of Dakar's residents. It features interviews with Viyé Diba, Abdoulaye Ndoeye, Ndary Lo, Cheikh Ndiaye, Fally Sene Sow, 2Pac Colobane, Docta, Vieux Cissé, Aminata Diop, El Hadji Ousmane Mbenga, Ndeye Fatou Gueye, and Ousmane Sene. The film is accompanied by a facilitator's guide (questions for viewing and discussion, vocabulary, and bibliography/suggested readings) as well as a website with additional resources.
http://personal.denison.edu/~grabski/Market_Imaginary/Market_Imaginary.html

http://www.iupress.indiana.edu/product_info.php?cPath=1037_1144&products_id=807288

Online Magazine: Contemporary And

C& was launched early this year. It is a platform for international art from African perspectives featuring a lively magazine with interviews, essays, reviews as well as a growing database of places, important publications and cultural producers from Africa and beyond. C& also includes an ART SPACE, a virtual room where artists and curators can realize projects and exhibitions together. C& is an Institute for Foreign Cultural Relations (ifa) project, Germany.

Here's the link: <http://www.contemporaryand.com>

Savvy: Critical Texts on Contemporary African Art

<http://www.savvy-journal.com>

African & Afro-Diasporan Art Talks (AADAT)

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

We are expanding on our blog section by opening it up as a space for academics of African art and art history to comment on artworks, exhibitions, concepts, and events in the African arts. We're looking for thoughtful, opinionated articles, which offer new insightful perspectives on the work of artists and curators. This role is perfect for anyone looking for a channel to express his/her passion and knowledge of African art. To learn more, please email us at info@aadatart.com.

David C. Driskell Center Art & Archive Collections

The David C. Driskell Center is proud to present its collection of works by African American artists, and the Professor David C. Driskell Archive of African American Art. The collections include drawings, paintings, prints, mixed media, and sculptures and works by well known artists, as well as exhibition catalogues; lectures; students' dissertations; slides; art projects; children's art kits about African American life and culture; magazines; and most importantly, correspondences with such nationally known artists as Romare Bearden, Elizabeth

Catlett, Aaron Douglas, Jacob Lawrence, Georgia O'Keefe and James Porter.
<http://www.driskellcenter.umd.edu/collection/index.php>

“Fotota” is a blog devoted to photography in Africa, its current challenges, readings and discourses. It is jointly run by Érika Nimis and Marian Nur Goni.

<http://fotota.hypotheses.org/>

Columbia University Libraries announces the launch of **AMESA: Directory of Scholars of Africa, The Middle East, and South Asia**

<http://amesa.cul.columbia.edu/>

This free online international directory will contain records of individuals who have identified themselves as being involved in any aspect of scholarship in the fields of African Studies, Middle Eastern Studies or South Asian Studies.

Since the mid-1990s, Columbia University Libraries sponsored three online International Directories of African Studies, Middle East Studies, and South Asian Studies Scholars, otherwise known as IDASS, IDMES, and IDSAS. AMESA is meant to replace these separate directories.

The new AMESA site is designed to allow scholars to submit online their own entries and to view and edit their existing entries. Researchers who have submitted entries previously for IDASS, IDMES, or IDSAS are encouraged to update or re-submit entries for inclusion in AMESA. All submitted entries and edits are checked by the staff of the Global Studies Division of Columbia University Libraries and then posted in a timely fashion.

ANN: Digital preservation of Wolof Ajami manuscripts of Senegal

A new site containing over 5,494 pages of digitized Wolofal (Ajami) materials from 15 collections is now available. The manuscripts primarily consist of materials written by the members of the Muridiyya Sufi order.

<http://eap.bl.uk/database/results.a4d?projID=EAP334>



Picture This

The African Pavilions at the 2013 Venice Biennale
Cursory Impressions by Pam Allara

Since at least 1907, the highly-regarded survey of contemporary art, the Venice Biennale, has been exhibited in pavilions representing individual nations. However, when in 2007 Simon Njami and Fernanco Alvim introduced contemporary African art for the first time, the exhibition was continent-wide, reinforcing the regrettable mind-set that Africa is a single country. Fortunately, national African participation has grown since then, and this year, for the 55th Biennale--“Il Palazzo Enciclopedico” (June 1-November 24, 2013)--one could actually



Jems Rober Koko Bi, Convoy Royal, wood, 2010



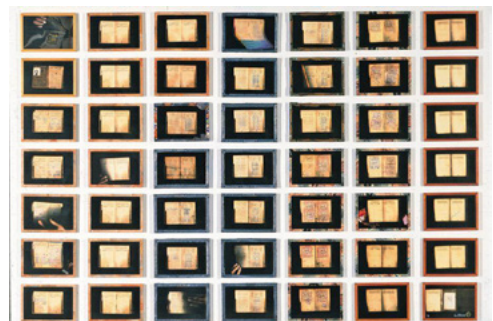
*Zanele Muholi, Faces and Phases, 2006-2013
(image from Documenta 13, 2012)*



*Installation, Angola Pavilion, Palazzo Cini, Venice: "Luanda: Encyclopedic City"
with posters from Edson Chagas' Found Not Taken series*



*Wim Botha, Study for the Epic Mundane, 2013,
central group*



*Sue Williamson, For thirty years next to his heart,
photocopies in artist-designed frames, 1990*

encounter diverse and sophisticated exhibits in five national pavilions: Angola, Ivory Coast, Kenya, Zimbabwe and South Africa. Moreover, one of the first-time participants, Angola, won the Golden Lion for Best National Participation.

One strategy adopted by the Biennale's Director, Massimiliano Gioni, was to create a series of exhibitions so vast as to demonstrate his central thesis that no one intellectual or spiritual system could possibly encompass the vast diversity of the world in which we live. The result was that the visitor was required to run an art marathon, dashing through individual installations and pavilions that were themselves encyclopedic, in a desperate attempt to take in as much as possible. In the rush, I made a number of facile judgments, one of which was a negative assessment of the Angola's "Luanda: Encyclopedic City." Housed in the splendid Palazzo Cini, normally closed to the public, the installation of stacks of photocopied street photographs by Edson Chagas created a marked contrast with the gorgeous, gold-framed Medieval and Renaissance paintings on the walls. Initially, the juxtaposition evoked the inevitable cliché: the extraordinary achievement of Western European culture vs. the pitiful backwardness of African society. In addition, I did not find the concept of purchasing the photographs for one Euro each especially original; at least the stacked papers in various exhibits by Cuban-born artist Félix González-Torres (d. 1996) could be carried home for free.

However, after returning the States, I reconsidered my initial impressions of the decisions made by curators Paula Nascimento and Stefano Raboli Pansera. (Their interview on the Biennale website is well worth a visit: <http://www.labiennale.org/en/mediacenter/video/55-b27.html>). Rather than a clichéd contrast between the 'West' and the 'Third World', one could consider the installation a demonstration of the entanglement of richer and poorer nations in the global capitalist system, with its vast dispersion of people and goods. In that context, it was fitting that viewers were invited to participate by parting with their own money. And kudos are due to the curators for selecting a young, relatively unknown artist for this first venture onto the Biennale's international art stage. In the photographs in Chagas' Found Not Taken series, abandoned objects are repositioned within public spaces, encouraging the viewer to imagine potential narratives while acknowledging that, in the end, the potential stories of those objects could be endless.

As for the other pavilions, I remain in my cursory impressions phase: South Africa was too crowded, (but its excellent catalogue is online); Zimbabwe avoided political realities by including four outstanding artists whose concerns were primarily spiritual. But another first-time exhibitor, the Republic of the Ivory Coast, deserves special mention before closing. Curated by Yacouba Konaté, "Traces and Signs" led the viewer in with the familiar but always delightful work of Frédéric Bruly Bouabré, who was also included in the main exhibit in the Arsenale. However, this viewer's 'prize' went to the sculptor Jems Robert Koto Bi, whose ambitious sculptures were so evocative of immigration and displacement. A final observation: a secondary theme of the Biennale was the negation of the founding concept of the national art as represented in the Giardini's pavilions. For example, France and Germany switched venues, and Germany's exhibit in France's pavilion contained not one German artist. South Africa's Santu Mofokeng was there, however, with a strong selection of his beautiful landscapes. So, Africa could finally be seen as consisting of many different countries just as the exhibit itself was undercutting the very idea of nationhood. Unfortunately, Kenya tried to unsuccessfully to jump on the bandwagon; 8 out of the 11 artists in its exhibition were Chinese. In contrast to the Angola pavilion, this exhibit has received very negative reviews.



News & Announcements

Phil Peek is now a “Research Collaborator” with the Smithsonian Institution while working on the “Lower Niger Bronzes” of southern Nigeria. He gave the William Fagg Memorial Lecture at the British Museum on October 25 on the same topic. Recent publications include the anthology *Twins in African and Diaspora Cultures: Double Trouble, Twice Blessed* and, co-edited with Walter van Beek, *Reviewing Reality: Dynamics of African Divination*.

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

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.”

David Riep was recently appointed Interim Director of the Master of Arts in Museum Studies Program at Southern University at New Orleans

Gallery Peter Herrmann relocates to Togo

Peter Herrmann relocated his gallery headquarters from Berlin to Lomé this summer:
<http://www.galerie-herrmann.com>

Any arts-related announcements, events, and opportunities can also be submitted as contributions to the ACASA Member Website to cjbecker@bu.edu



Awards

The 2013 Children's Africana Book Awards, sponsored by the Outreach Council of the African Studies Association and administered by Africa Access Review, celebrate two Best Books for Older Readers and five Best Books for Young Children. They represent stories set in Botswana, Egypt, Ghana, Kenya, Malawi, Somalia, and Zimbabwe. All seven books were represented by either their authors or illustrators at the CABA Book Festival, which took place on Saturday, November 9, 2013, at the National Museum of African Art. The Children's Africana Book Awards were established in 1991 by the Outreach Council of the African Studies Association to encourage the publication and use of accurate, balanced children's materials on Africa in U.S. schools and libraries. The jury includes Outreach Council members, specialists in K-12 curriculum development and university-based scholars.

ACASA members are invited to link to the website below, and submit links to add to the list of teaching resources. Book reviewers are also sought – see the “volunteer to review” tab on the website's home page and contact Brenda Randolph, by e-mail via Brenda@AfricaAccessReview.org or AfricaAccess@aol.com. For more information, visit: www.AfricaAccessReview.org



Opportunities

Boren Scholarships and Fellowships

The applications for the 2014-2015 David L. Boren Scholarships and Fellowships are now available at www.borenawards.org. Boren Awards provide unique funding opportunities for U.S. undergraduate and graduate students to study in Africa, Asia, Central & Eastern Europe, Eurasia, Latin America, and the Middle East, where they can add important international and language components to their educations.

Boren Scholars and Fellows represent a variety of academic backgrounds, but all are interested in studying less commonly taught languages, including but not limited to Arabic, Chinese, Korean, Portuguese, Russian, and Swahili. As part of the African Languages Initiative, Boren Award applicants have the opportunity to further their study of Akan/Twi, French, Hausa, Portuguese, Swahili, Wolof, Yoruba, or Zulu. For a complete list of languages, visit our website.

Undergraduate students can receive up to \$20,000 for an academic year's study abroad and graduate students up to \$30,000 for language study and international research. In exchange for funding, recipients commit to working in the federal government for a minimum of one year.

National Application Deadlines

Boren Fellowship: January 28, 2014

Boren Scholarship: February 5, 2014*

*Many institutions have an earlier on-campus deadline. Visit our website for information about your campus deadline and Boren campus representative.

For more information about the Boren Awards, to register for one of our upcoming webinars, and to access the on-line application, please visit www.borenawards.org. You can also contact the Boren Awards staff at boren@iie.org or 1-800-618-NSEP with questions.

POSITION: Asst. Professor of Art History, Alfred University, NY

Historians of African Art History with expertise in the history of ceramics are encouraged to apply.

Position: Tenure-track, Assistant Professor of Art History

The School of Art and Design in the New York State College of Ceramics at Alfred University is seeking an art historian for a full-time, tenure track, faculty position beginning fall 2014. Applications are invited from historians with primary expertise in the history of ceramic arts. All historical periods and cultures are open to consideration. The art history curriculum is an integral part of the program at the School of Art and Design. The Division of Art History is one of six divisions in a comprehensive art school with a very active faculty and prolific student body who access renowned facilities for artistic and scholarly research.

Responsibilities

The successful candidate will be able to develop teaching expertise in the history of modern and contemporary ceramics and teach upper-division courses in a Non-Western area. An interest in material culture and the history of design are welcome. Duties include teaching intermediate and graduate courses in areas of expertise, participation in the introductory Foundations of Art History program with courses in the Non-Western area, and in the BS in Art History and Theory degree program.

With few exceptions, the courses in art history are open to all students at Alfred University and primarily serve students majoring in studio art (BFA), art history and theory (BS), interdisciplinary art (BA), and graduate students in studio MFA programs. The successful candidate will also maintain an active involvement in scholarly research and publication. Faculty members participate in undergraduate academic advising and contribute to faculty governance within the School and the University.

Qualifications

Required: PhD preferred, ABD considered, in Art History or related field and a minimum of one-year teaching experience. Appointment begins in August 2014.

Alfred University is an equal opportunity employer (EOE) and actively seeks diversity among its employees.

Review of applications will begin on November 24, 2013 and remain open until the position is filled.

Application Process

Email your letter of interest, CV, teaching philosophy, sample syllabi, and contact information for three references (address, phone number, and email) as one PDF document to Ms. Shelly Grant, grantsh@alfred.edu, in addition to sending the original documents by mail to:

Art History Faculty Search

School of Art and Design

NYS College of Ceramics at Alfred University

2 Pine Street

Alfred, NY 14802

For further information about the position, contact the Search Chair, Assistant Professor Hope Childers, at childers@alfred.edu

Job posting on the AU website: <http://www.alfred.edu/hr/viewpost.cfm?ID=923>

Job posting on H-Net Jobs: https://www.h-net.org/jobs/job_display.php?id=47822

POSITION: Asst. Professor of Architectural Studies, Ithaca College

The Ithaca College Department of Art History is currently accepting applications for a tenure-eligible Assistant Professor position beginning August 16, 2014 to serve the department's Architectural Studies B.A., with potential areas of specialization including, but not limited to, those outside of the western tradition. The successful candidate will also be able to integrate issues of sustainable architecture, and will teach design studio and portfolio preparation courses. Applicants must have the ability to teach general-education courses in architecture and architectural history, as well as major-oriented courses. Qualifications: Ph.D. preferred (advanced ABD considered). The candidate we seek will have a strong and thoughtful commitment to undergraduate education and scholarship in a liberal arts context. Previous teaching experience is desirable; the candidate must be committed to providing an interactive and engaging learning experience, and have experience teaching in the design studio. Interested individuals should apply online at apply.icjobs.org and attach requested documents. Questions about the online application should be directed to the Office of Human Resources at (607) 274-1207. Review of applications will begin immediately and will continue until the position is filled. Ithaca College is committed to building a diverse academic community and encourages members of underrepresented groups to apply. Experience that contributes to the diversity of the college is appreciated.

Emory University is accepting applications for a post-doctoral teaching fellowship, renewable up to three years, in Women's, Gender, and Sexuality Studies and African Studies, beginning in the Fall of 2014. We are looking for an innovative, interdisciplinary scholar and dynamic teacher who has expertise in Africa, transnational feminism, and gender and/or sexuality (disciplinary field open). Applicants should have received their Ph.D. within the past three years.

The fellow will be located in the Department of Women's, Gender, and Sexuality Studies (WGSS) with a joint affiliation to Emory's Institute of African Studies (IAS), and will be expected to participate in the activities of both WGSS and IAS. The fellow will offer four courses yearly (equally divided between WGSS and IAS); one course may be at the graduate level.

Please submit a CV and a letter detailing research and teaching interests, including proposed courses. Letters of recommendation should not be sent now; they will be requested at a later date. Send all materials (and enquiries) to Professor Elizabeth Wilson, Chair, Department of Women's, Gender, and Sexuality Studies, 550 Asbury Circle, Emory University, Atlanta, GA 30322, or by email to wgss@emory.edu. Review of applications will begin 1 November 2013. Emory is an AA/EOE institution committed to diversity.

Post-Doctoral Fellowship: The Thabo Mbeki African Leadership Institute

The Thabo Mbeki African Leadership Institute, University of South Africa seeks to recruit a female Post-Doctoral Fellow with immediate effect. The ideal candidate will be a recent PhD (5years) in the social sciences or humanities, an African based on the continent or in the Diaspora and ready to work with minimum supervision. The Fellowship is for 1 year in the first instance but renewable subject to satisfactory performance. Interested candidates should contact any of these emails: gumedvt@unisa.ac.za, soloru@unisa.ac.za, dkamga@unisa.ac.za or soloruntoba@gmail.com.

H-AfrArts is recruiting advisory board members to assist in the peer-reviewing process and the development of multimedia content by assisting editors in making policies for the list; reviewing disputes brought to their attention; serve as "ambassadors" for the list by joining discussions, helping to recruit new editors and board members, develop new threads, and serve as liaisons to professional organizations and the educational community at large. Applicants must have demonstrated expertise in African Arts and have regular and reliable access to email. For a detailed description of the duties and application process, please consult the H-Net guidelines at <http://www.h-net.org/lists/nominations/advisory.php>. Applications will be accepted until the position is filled.

For more information please do not hesitate to contact David Riep at <david.riepe@me.com> or Helena Cantone at <yenacanta@gmail.com>

H-AfrArts is looking for list editors to join the team and share list moderation duties on a volunteer basis.

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

Interested applicants should send a covering letter and their CV by email to Helena Cantone at yenacanta@gmail.com

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

AHP 2013 Application Materials Now Online

The ACLS African Humanities Program is happy to announce that application materials for the 2013-14 fellowship competition are now available online. To download the application documents, and for further information on this year's competition, please visit <http://www.acls.org/grants/Default.aspx?id=3210>.

The application deadline is November 1, 2013. Applications should be submitted via email to ahp@acls.org. Late applications will not be accepted.

The African Humanities Program, funded by the Carnegie Corporation of New York, provides fellowships for scholars in the humanities who are nationals of sub-Saharan African countries. Dissertation fellowships to support the final year of writing are available to scholars affiliated with institutions of higher education and research in Ghana, Nigeria, Tanzania, and Uganda. Early-career postdoctoral fellowships are available to scholars who are eight or fewer years past the Ph.D. and who are affiliated with institutions in Ghana, Nigeria, Tanzania, Uganda, and South Africa. The African Humanities Program supports research in any humanistic discipline, and invites applications from scholars working in any field in the humanities.

We encourage everyone to spread the word about this year's competition and to contact ACLS with any questions about the application process. Queries can be directed to ahp@acls.org

University of Hartford Study Abroad

Art & Environment: The Sustainable Studio in Ghana

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

If your school has a January term (when students can travel), please spread the word about University of Hartford's Study Abroad Program in Ghana. Information is available on the website (above). Detailed information is available on request by emailing Amanda Carlson at (amcarlson@hartford.edu)

Faculty: Amanda Carlson and Carol Padberg.

Spring course with a travel component during winter break (January 2-19, 2014). Open to students in any major as well as students from other universities. The course may be taken as ART 345 (art history), ENV 345 (environmental studies), or EXS 390 (studio art). Students from other universities will need to have a faculty sponsor at their own institution (with minimal time commitment for the sponsor). Application deadline: October 15, 2013.

Antioch's Arts and Culture in West Africa - Study Abroad Program for Undergraduates

Since 2002, each Fall Semester Antioch Education Abroad has offered this field-based, faculty-led, cultural immersion program in the visual and performing arts. We are based in Kankan, The Republic of Guinea, and will make a trip to Bamako, Mali in 2014, if conditions permit. Students engage in seminars, field study trips, and lectures with Program Director Nick Hockin as well as local artists, artisans, and experts in the field. Courses include Mande Aesthetic Traditions, Traditional and Modern Perspectives on West African Culture, Malinke or

French Language, and Arts Apprenticeship. The nine-week apprenticeship/homestay period allows students to work one-on-one with a local arts mentor in disciplines such as Studio Arts, Music, Dance, Anthropology, Theatre, Ceramics, Photography, Puppetry, and Textiles. For more information, visit: www.antioch.edu/westafrica

African Architecture Internships (Short-Term or Gap Year in Ghana)

Project Site: Abetenim Arts Village, which is a developing demonstration site and training center, located 40 km Southeast of Kumasi in the Ashanti Region.

What: Design-build camp for learning-by-doing on African architecture.

Who Can Participate: Open to all students and graduates of architecture, landscape architecture, visual arts, design, engineering, and school teams.

Dates: Year-round and lengths-of-stay from 1-6 months.

Cost: The organizer provides accommodation at an arts village setting. As an intern, you will be assigned a task on an ongoing project or you can propose your own project. We suggest that participants apply for travel grants through their school, or other sources to cover their airfare, food and project.

Contact: info@nkafoundation.org for application form

www.nkafoundation.org

POSITION: Asst. Professor Art Theory & Criticism, Full Time Tenure Track

The Department of Art and Art Professions at New York University is seeking candidates for a tenure-track faculty position at the Assistant Professor level in art theory and criticism. The appointment begins September 1, 2014.

The Art Department at NYU is going through an exciting period of growth, including the development of new programs in design and social practice in the visual arts. The department grants undergraduate and master's degrees. We are looking for candidates who can augment and extend the current strengths of the department, which includes studio art, art education, art administration, costume studies, and art therapy. We will give priority to scholars interested in collaborating with artists and practitioners, as well as scholars with a strong and programmatic research agenda, and overall academic potential.

Candidates for the position must have earned a doctorate (prior to the appointment start date), a demonstrated record of published, peer-reviewed research and show strong potential for furthering scholarship in contemporary visual art.

The successful candidate will be one who has the experience and expertise to teach art theory and criticism to students at both the undergraduate and graduate levels, and an interest in teaching practitioners in art professions (administration, education, therapy) and studio (visual) artists. Further, the candidate should be engaged in scholarship in art theory and criticism, especially as it relates to the world of contemporary art, that is, from the 1970's to the present.

RESPONSIBILITIES

Responsibilities include teaching existing graduate and undergraduate courses, developing new courses based upon scholarly expertise, developing and maintaining an independent research program, seek external funding, mentoring student research, participating in faculty meetings, committees, and other service appropriate to a university faculty member.

NYU's dynamic Global Network University includes NYU Abu Dhabi, NYU Shanghai, and international programs and academic centers around the world. NYU Steinhardt faculty may be afforded the opportunity for variable term work at these global study research sites. NYU is committed to building a culturally diverse educational environment and strongly encourages applications from historically underrepresented groups.

Please apply online with a letter of application, curriculum vitae, research statement, teaching statement (including student feedback), three letters of reference, and a representative sample of peer-reviewed research articles (maximum of three)

Further Information about the position can be obtained from: Melissa Rachleff Burt, Search Committee Chair:

mjr2007@nyu.edu

Review of applications will begin immediately and will continue until the search is completed. New York University is an Equal Opportunity / Affirmative Action Employer
www.nyuopsearch.com/applicants/Central?quickFind=51866

CAS Visiting Research Fellowships 2014-15

The Centre of African Studies invites applications for two Visiting Research Fellowships from candidates in all the disciplines in the humanities and social sciences. The aim of the Fellowships is to enable the fellows to focus on a period of research and writing in Cambridge. Preference will be given to candidates with a distinguished research profile who are permanent residents in Africa. The appointments will take place from 1 October 2014 - 31 March 2015 and are non-renewable. Each award is worth up to £14,000; out of which travel, accommodation, maintenance costs and medical insurance will be paid by the Centre on behalf of the fellow. The University follows an equal opportunities policy. This programme is generously supported by the A G Leventis Foundation. The closing date for applications is 03 January 2014. An application package may be downloaded from our website: www.african.cam.ac.uk

Or contact the Centre by emailing: centre@african.cam.ac.uk

University of Cambridge
Centre of African Studies
Alison Richard Building
7 West Road
Cambridge CB3 9DT
United Kingdom



Events

Fowler at Fifty Conversations on the Contemporary: University Museums as Laboratories of Innovation

As part of the Fowler at Fifty anniversary year, the Museum presents the first of three discussions that address special topics in museum practices. This conversation examines new directions and approaches being taken by university museums in the 21st century, drawing on four dynamic case studies. University museums are uniquely positioned to explore and test exciting new models of interdisciplinary research and collaboration, experimental strategies of interpretation and display, and creative solutions for enhancing campus and community engagement. Fowler Museum Director Marla C. Berns is joined by fellow directors Kathleen Harleman (Krannert Art Museum, University of Illinois at Urbana-Champaign), Anthony Shelton (Museum of Anthropology, University of British Columbia), and John Weber (Institute of the Arts and Sciences, UC Santa Cruz) for a fascinating look at institutions that are pushing the boundaries and reimagining the future of university museums.

Sunday, November 17, 2013 2 pm Free lecture

African Galleries Reopening at the Minneapolis Institute of Arts

November 10, 2013

11 a.m. to 5:00 p.m.

Free

Celebrate the opening of the reinstallation of the museum's African art galleries, a three-year project that opens to the public Sunday, November 10. The newly designed galleries contribute to the appreciation and understanding of African art by highlighting the long and ongoing history of innovative artistic encounters and exchanges within the continent and between Africans and societies from other parts of the globe. The installation also supports the experience, by the visitor, of African art as dynamic and in movement, a theme translated in both the design and the choice of objects. Family-friendly activities include drum and dance workshops, story-telling, and art-making related to Africa.



Rendering of the redesigned African art galleries at the Minneapolis Institute of Arts. Image courtesy VJAA.



In Memoriam

Michael W. Conner (July 29, 1949 - July 14, 2013)

Michael Wayne Conner, 63, died on July 14, 2013 at home at sunrise, surrounded by his loving family. He was born July 29, 1949 in Wichita, KS, to his loving parents, Wilda Frances and Dewey Wayne Conner (deceased). At the age of 7 he moved with his family to the Philippines and later lived in Kenya, Zimbabwe, Malawi, South Africa, and briefly in Nigeria. He received undergraduate degrees in Psychology, Religion, and Fine Art from

Wichita State University. Later, he received a Masters and PhD in Art History from Indiana University. Michael lived in wonder of life. He was a philosopher who shared his love of knowledge freely. Although he was a professor and museum curator during his career, he was most proud of his early years as a stay at home dad and most recently as an art consultant and art appraiser. He was considered an expert in the art of southeast Africa. His understanding of history, world religion, and art bridged cultural differences and resulted in friendships that spanned the globe. Along his academic journey he met his soul mate, his wife Kathy Anderson-Conner. They married in Kansas and moved to Bloomington, IN, where they raised two children, Marisa Erin Chisomo, and Mia Justine Thandiwe, whom he adored. During his proud years as a stay at home dad he shared his passion for obscure movies, creativity and quest for knowledge. His daughters loved his stories from his years abroad and enjoyed the analytical, thoughtful conversations. He never wanted to be defined by cancer. Those he shared his illness with were humbled by his grace, optimism and humor. Besides his wife and daughters he is survived by his son-in-law, Chris Wallner of Dallas, TX; Jake Thompson of Minneapolis, MN; brothers Steve (Laurie) of Wichita, KS; Patric (Joan) of Kingman, KS; Kip (Patti) of Mt. Airy, MD; Timothy (Karla) of Newton, KS; and Candace Fries (Bren) of Terrace Park, OH; a supportive family of in-laws, and many fine nieces and nephews. He is also survived by his beloved 1949 Packard, a garage full of kites, and his two 35-year-old African Grey parrots, Kobo and Ibo. A celebration of Michael's life will take place at the family farm at a later date. In lieu of flowers, donations may be made to www.oralcancerfoundation.org.

John A. Marcum (1927 - 2013)

John A. Marcum, international educator and renowned Africa scholar, died September 12 in Santa Cruz. The cause was complications following cancer surgery. He was 86 years old. Marcum was part of a small but passionate group of activist-scholars who helped shape and chronicle American relations with Africa during the collapse of colonialism and the birth of independent Africa. His influence extended from academics and policy makers in Western capitals to emerging leaders of Africa's pre-independence nationalist movements such as Patrice Lumumba and Eduardo Mondlane. He was also deeply involved in efforts to end apartheid in South Africa for more than three decades.

Marcum was one of the world's foremost experts on Angola and Mozambique. When war broke out in Angola in 1961 Marcum traveled behind enemy lines with nationalist guerrillas to deliver medicines to villagers and soldiers. He is widely credited with writing "the bible" on the Angolan revolution. According to The New York Review of Books, when the first volume, *The Angolan Revolution: The Anatomy of an Explosion (1950-1962)*, was published in 1969, it immediately became the main source for anyone trying seriously to understand Angolan nationalism, including Portuguese officials in Lisbon and revolutionaries in Angola. At the time of his death he was completing the final edits on a history of the Mozambican revolution based on a trove of original documents and interview notes dating back to the late 1950s.

Marcum began his teaching career at Colgate University in the late 1950s. During the 1960 presidential campaign he advised candidate John Kennedy and traveled to the continent with Averell Harriman at Kennedy's behest. In 1961, he moved to Lincoln University the first degree-granting historically black university in the U.S. There he worked with the newly installed Kennedy administration to create and then direct a training program for African refugees - many leading members of nationalist movements - fleeing from colonial conflict on the continent. He served as the president of the Africa Studies Association in 1975.

In 1972, Marcum joined the faculty of UC Santa Cruz as a professor of politics (1972-2007), and provost of Merrill College (1972-1977). He later served as academic vice chancellor (1979-1984). In 1990, he became director of the Education Abroad Program for the University of California system (1990-2007), a position that allowed him to promote his twin passions for internationalism and higher education. Later, he assumed the additional role of Associate Provost for International Academic Activities in the University of California, Office of the President (2001-2007).

John Marcum is survived by his wife of 49 years, Gwen, and children, Andrea and her husband Dom Pietrangelo, Edmund and his wife Deeksha and daughter Jaya, and Arthur and his sons Jackson and Jasper.



Join ACASA

ACASA:

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

ACASA membership allows you to:

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

ACASA membership rates:

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

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

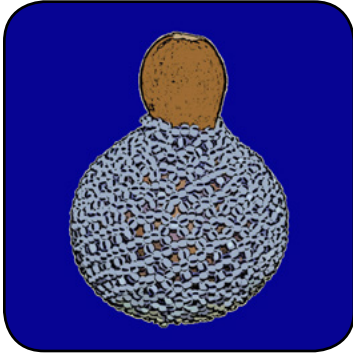
- **Individuals resident in Africa, the Caribbean, Central and South America** FREE**
- **Leadership Award Recipients FREE**

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

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