



ARTS COUNCIL OF THE AFRICAN STUDIES ASSOCIATION

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

Kinsey Katchka (term ends Triennial 2014)
Kwame Labi (term ends ASA 2015)
Till Förster (term ends ASA 2015)
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Barbara Plankensteiner (term ends ASA 2015)
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 2014: May 15, 2014

Fall 2014: September 14, 2014

Winter 2015: January 16, 2015



Presidential Notes

Dear ACASA Members,

Excitement is already building for our Triennial Symposium at the Brooklyn Museum, February 19-22. Our keynote speaker, the internationally acclaimed architect David Adjaye, will be speaking on Saturday the 22nd. The presentation of awards will be on the afternoon of Thursday the 20th, and a night of New York gallery visits is planned for Friday the 21st. Advance registration for the Triennial closes on February 22. Reservations at the low conference rate at the Brooklyn Bridge Marriott will be accepted until February 17. See the ACASA website for details.

Congratulations to Jean Borgatti and to Henry Drewal, recipients of this year's ACASA Leadership Award, to Roy Sieber Dissertation Award winner Amanda Rogers, to Arnold Rubin book award winners Allen Roberts, Marla Berns, Richard Fardon, and Sidney Littlefield Kasfir, and Honorable mention winners Peter Probst, Gitti Salami, and Monica Blackmun Visona. Kudos to you all for your outstanding scholarship, you are the pride of our organization. Competition for these writing awards was quite close this year, so congratulations, too, to all those whose writing was nominated by their publishers or advisors; this in itself is a notable achievement.

Our contingent of members from Africa and Europe is especially high this year, a trend I hope will continue in the future, especially as we begin to work towards the Ghana symposium in 2017. For Ghana, we will need "all hands on deck." As I step back from the Presidency at this Triennial, I hope that you will all join in supporting Dominique Malaquais as she takes on the reins, and offer support for logistics, input, and especially fundraising help for 2017. We will need a strong commitment of funds and skills for our first Triennial on the continent.

While we were able to be generous with travel awards to 24 scholars and artists this year, that fund is now quite diminished. Hat-in-hand may I ask that you please consider donating to either the Triennial Fund or the Travel Award fund, located under the "donations" button on the website.

Thinking even further into the future, the ACASA Board is now seeking proposals for a venue for the 2020 Triennial. Please send proposals and suggestions to me: president@acasaonline.org

As I have mentioned in past newsletters, Till Förster, Dominique Malaquais, Barbara Plankensteiner and

I have been working with the AEGIS group of African Studies institutes in Europe to increase ACASA's visibility among its members, especially those with an interest in art and culture. Karen von Veh has also been working to increase our membership base on the African continent. The Ghana Triennial will boost and take advantage of both of these efforts.

It is elections time again. See the section in this newsletter outlining the candidates and procedure for voting for new members to the board. Voting will be held via our website from February 10 to March 10. You will have to log in first, then proceed to the voting area. You may choose up to four (4) names from the candidate list. As a personal appeal I would like to ask that we consider seeking a more international spread of voices as the board evolves toward Ghana 2017. Many thanks are due to Kinsey (whose term ends this year) and her Nominating Committee (Barbara Plankensteiner, Karen von Veh, Bill Dewey, and Peju Layiwola) for collecting such a diverse group of candidates.

In affiliate news, please look closely at the proposed CAA Strategic Plan that was sent by email to the membership last week. ACASA has been asked for input, and we should take advantage of this opportunity.

Lastly, I would like to give my heartfelt thanks to Steven Nelson, our "outgoing" Past-President. His dedication, organizational skill, and careful advice have helped guide me throughout my own term as President, and our debt to him as an organization is immeasurable. Steven you are a mensch.

To David and Pam for creating the newsletter, to Shannen for dealing with an impossible workload as we head into the symposium, and to Kevin the mastermind behind the 2014 Triennial, my sincerest thanks.

See you in Brooklyn!

John Pepper
ACASA President



From the Editors

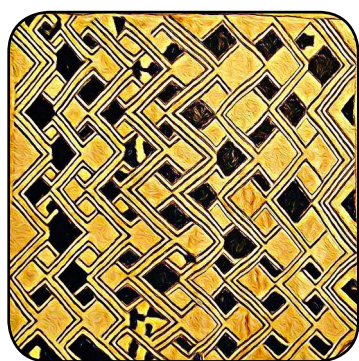
Information about the upcoming Triennial can be found throughout this Newsletter, with a featured section that includes the Preliminary Program. In addition, ACASA is holding elections for the Board of Directors, and this issue features candidate statements and voting details in a dedicated section. The Association is excited to have drawn such a strong and diverse pool of candidates, and we encourage everyone to read the candidate statements and cast your votes! Voting will once again take place electronically, and information on the voting process can be found in the following section. Voting will be open from February 10-March 10, 2014, and new board members will be announced at the 2014 ACASA Triennial.

Thank you to everyone who contributed items to this Newsletter. We would also like to thank Dr. Ruth Simbao who sent photos for the “Picture This” section, and we encourage members to continue submitting photos for future Newsletters. The next Newsletter will be published in spring 2014, with a May 15th deadline for item submissions.

Have a wonderful Triennial!

David Riep,
Editor

Pam Allara
Assistant Editor



ACASA Board of Directors Elections

With four ACASA Board members completing their terms this spring, elections will be held to fill their posts. The ACASA Board advocates the expansion of regional and disciplinary diversity in ACASA's membership and Board of Directors, and this election's slate of candidates reflects the commitment to this mission.

As an ACASA member, you are invited to vote for your choice of four new Board members through an online voting system. To vote, sign in to the member area and select Elections 2014. This provides a link to the voting page, where you can follow instructions to cast your ballot for four candidates. The system will record that you have voted, but your responses remain anonymous. For your reference, candidate statements are accessible under Elections 2014.

Voting will be open from February 10-March 10, 2014. New board members will be announced at the 2014 ACASA Triennial.

Kinsey Katchka, Barbara Plankensteiner, and Karen von Veh were joined by ACASA members Bill Dewey and Peju Layiwola on the Nomination Committee for the 2014 election cycle.

ACASA Board of Directors: Candidate Statements

Candidate Statement: Eric Appau Asante

Senior Member, Lecturer of Art History and African Art and Culture, Kwame Nkrumah University of Science and Technology, Kumasi, Ghana

I am delighted to be considered for a position on the Arts Council of the African Studies Association Board.

I received my PhD in Art History specializing in African Art and Culture from the Kwame Nkrumah University of Science and Technology (KNUST), Kumasi, Ghana, and have been a professor of Art History and African Art and Culture at the same university for the past four years. At KNUST, I teach graduate courses on the philosophy of African arts and research methodology, and serve as a key internal examiner of Art and Culture and Art History for the School of Graduate Studies. I am drawn to topics that relate to gender and art production, art in a cultural perspective, philosophy of African art, and history of Ghanaian arts, and art and religion in Africa. Most of my research concentrates on material culture in Ghana, where I have had my major academic and working experience for more than twenty years. I am also a proud winner of the College Art Association (CAA)/Getty Foundation Grant award for the year 2014.

I have a special interest in promoting knowledge of African art and culture with wood and wooden products, and currently serve as the Country Coordinator of the International Wood Culture Society (IWCS) in Ghana. In this capacity, I have successfully organized two symposiums in Ghana and won the Outstanding Coordinators Award in Tanzania in the year 2013.

My trans-national perspective led me to organize (along with a team of African scholars) the first international conference, "Inter-cultural Dialogue," focusing on art and peace building in Africa. This conference, held in Kumasi, Ghana, in 2013, brought together forty scholars and artists who reflected on the artistic, cultural and historical means of promoting peace on the African continent. I also assisted with the organization of the Design, Development and Research (DDR) conference held for the first time in Ghana in 2013. My involvement with these conferences gave me a great deal of practical experience that I can share with ACASA. As a member of the ACASA Board, I would be eager to help organize our first conference on Ghana.

If elected to the ACASA Board, I would be enthusiastic to promote ACASA's strength as an interdisciplinary organization and encourage participation of Ghanaian scholars in ACASA for dialogue and scholarly exchange across national and international borders. I believe that my election would enrich the Board's discussions and decisions by including a voice from Ghana and for that matter, Africa.

Candidate Statement: Mark Dike DeLancey

Associate Professor, Department of History of Art and Architecture, DePaul University, Chicago, Illinois

I am self-nominating for appointment to the ACASA Board of Directors. I have been a member of ACASA since the late 1990s and feel that it is now my responsibility to step forward and contribute what I can for the organization.

I am Associate Professor of History of Art and Architecture at DePaul University where I have taught since 2006, before which I taught at James Madison University in Virginia for three years. I completed my B.A. at Oberlin College and my Ph.D. is from Harvard University. I teach courses in both African and Islamic art history, with specialty areas in the western and central Sudan, architecture, and Fulbe arts. Since arriving at DePaul, I have been a member of the steering committee for the African and Black Diaspora Studies Program, and a member of the advisory board for the Center for Black Diaspora. This year, I was appointed to the advisory board for the Islamic World Studies Program. I have furthermore been the chair of the Arts & Literature Domain committee for the past three years, having served as a member for the previous three years. This committee certifies and reviews courses in its fields for the university-wide Liberal Studies Program, DePaul's version of a general education requirement. Being affiliated with a department, three programs, and an academic center, I am no stranger to committee work.

As a scholar, my research has focused on palace architecture in northern Cameroon, with articles published in *Cahiers d'études africaines* and in the *Journal of the Society of Architectural Historians*. Another awaits publication at *Islamic Africa* and a book manuscript is currently under external review at Brill press. I have recently, however, opened a new area of research interest on manuscript arts in Mauritania. This new research interest opens up not just another region of the continent to me, but also introduces me to a new medium and the distinct research methodologies appropriate to it. In addition to conducting research in

Cameroon and Mauritania, I worked on an archaeological excavation in Tunisia, and was a co-leader of a six-week study-abroad trip from James Madison University in Ghana. I have also lived in Nigeria, Somalia, and Egypt, where I completed a year abroad at American University in Cairo focusing on Islamic Art and Architecture and Arabic language, giving me a broad view of the continent and its artistic heritage.

As far as my intentions for serving on the board, I look forward to working with other board members on what is easily the most visible role for ACASA; that is, preparing for the next triennial in Ghana. I also look forward, however, to making sure that ACASA is well represented at other conferences such as the African Studies Association and College Art Association, and considering other venues where we might provide scholarly opportunities. This is clearly something that current board members have been working on with respect to the European Conference on African Studies (ECAS) conference organized by the Africa-Europe Group for Interdisciplinary Studies (AEGIS).

I would also like to work on funding for assisting African scholars from the continent to present at the ACASA symposia. The backing of the Getty Foundation at the 2011 triennial brought an impressive number of scholars to participate. I would like to see this repeated on a more reliable basis. The uncertainty of having funds available has led at times to scholars, dealing with the enormous expense of travel from the continent, turning down a place on a panel for which they were otherwise prepared to present. I believe this to be vital to ACASA's mission in not just encouraging the study of African art, but to encourage its study in Africa and to provide a meeting place for scholars in and outside the continent. To this end, I would also like to see ACASA connecting with or encouraging the formation of arts organizations in Africa, a project that appears to be under way currently with respect to South Africa. Certainly in Cameroon there has been a burst of government funding for arts education and the opening of new programs for the creation and study of art. Ghana and Senegal are other prominent examples where ACASA could make a strong contribution.

I appreciate this opportunity to put my name forward in the interest of serving an organization which has provided for me a sense of community and a space in which to exchange ideas with my peers.

Candidate Statement: Boureima T. Diamitani

Executive Director The West African Museums Programme (WAMP)

Ouagadougou, Burkina Faso

I am pleased to be nominated for a position on the ACASA Board. My first contact with ACASA was in 1995 in New York while I was student at the University of Iowa. I am a national of Burkina Faso and currently the Executive Director of the West African Museums Programme (WAMP).

I received my Ph.D. in 1999 from the School of Art and Art History, University of Iowa, Iowa City. Before pursuing my doctoral studies, I was the director of Cultural Heritage and Museums in Burkina Faso. In this capacity I had redefined cultural heritage policy in Burkina, designed and implemented new guidelines for museums, took inventory of sites and monuments, successfully raised funds locally and internationally to create museums in Burkina Faso. During my tenure, I also collaborated with several international institutions and organizations such as ICCROM, ICOM, and UNESCO on staff training, objects collection, conservation, and inventory.

During my studies in the United States, I worked as fellow at the Smithsonian Institution in Washington DC and at the Metropolitan Museum of Art in New York City. After my studies I worked as a consultant for the World Bank in Washington DC, in the Art program.

Since May 2001 I have been working as the Executive Director of the West African Museums Programme (WAMP). WAMP is a regional non-governmental organization whose mission is to contribute to building the capacities and providing services to museums and related institutions in West Africa across linguistic and geographical barriers. WAMP operates in all West African countries, collaborates with a network of 200 museums and cultural institutions. WAMP finances small projects and encourage local population to integrate cultural dimension into key development sectors such as education, health, rural development, environment, and urban development, in order to create returns generating activities.

My responsibilities include among others the development and implementation of policies and strategies to build the capacity of West African museums, fund-raising activities and advocacy for the preservation of intangible heritage.

As Executive Director of WAMP I was able to develop and successfully implement strategic plans of activities with a fundraising strategy for WAMP's programs and activities. I have also successfully organised several training sessions for West African museum professionals and made many small grants for innovative projects from museums and cultural institutions from the 16 countries of West Africa and the Cameroon.

During my professional activities I have established extensive professional relations with officials, and institutions in the arts, culture and funding agencies throughout the world that resulted in the development of partnerships and several invitations to participate in public lectures, conferences, exhibitions, seminars, etc.

I have traveled and worked extensively in West Africa, Europe, North America, and Asia, and I am fluent in English and French as well as a number of West African languages. In addition to my position at WAMP I am pursuing my research on the Komo of the Senufo of Burkina Faso.

My involvement in the development of Museums and the arts in West African gave me a great deal of expertise that I can share with ACASA in the organization of its first conference in Ghana in 2017. I am also very familiar with many African scholars in Francophone, Anglophone and Lusophone countries, and I can use my position as ACASA Board member to involve many of them in the next conference in Africa. I thank ACASA for considering my application to the Board, and hope to have the opportunity to serve the Association.

Candidate Statement: Jordan A. Fenton

**Assistant Professor of Art History, Kendall College of Art and Design of
Ferris State University, Grand Rapids, Michigan**

I am deeply honored by the nomination to the Arts Council of the African Studies Association Board. Since my graduate school days, ACASA and its members were always supportive and nurturing to younger, developing scholars like myself. It is a pleasure to have the opportunity to give back to an association and group of colleagues that have given me much over the years, especially during this exciting time as ACASA prepares for its first Triennial in Africa.

I received an M.A. and Ph.D. in Art History from Kent State University in 2007 and the University of Florida in 2012, respectively. My research and fieldwork in Nigerian art broadly attempts to bridge the dichotomous gap between the so-called "traditional" and "contemporary" art divide as I examine the ways in which men's secret masquerade associations, performance, ritual, and esoteric knowledge systems function and flourish in an urban milieu. Beyond these interests, I am also currently exploring the economics of African art and the hermeneutics and multiple meanings in Africa visual and performed culture as I work towards my first monograph. I actively publish and present my research and organize panels for ACASA, ASA, and other professional conferences, and will be chairing an ACASA sponsored panel at the upcoming 2015 CAA.

I have held my current position of Assistant Professor of Art History at the Kendall College of Art and Design of Ferris State University since 2011. My service at Kendall has prepared me to be a successful board member. My participation and leadership in university forums such as committees, senate hearings, and implementation of global awareness initiatives and educational forums demonstrate my interest to serve. For the 2013-2014 academic year, for example, I am leading the "Beyond" initiative, a college and university-wide project promoting diversity, global awareness, and study abroad learning integrated into curriculums across campus departments and programs. In addition to wider global awareness projects, I am also currently planning to bring African and African Diaspora performance troops in 2014 and 2015 in order to foster an African-specific educational initiative for Kendall and the broader Grand Rapids community.

My research and institutional activities validate my commitment to serve the discipline, ACASA, its mission, community, and constituents. Similar to ACASA's mission, I too, value meaningful interaction, collaboration, and the development of educational initiatives to all those vested and interested in the expressive culture of Africa and its Diaspora. As a member of ACASA's board, I am interested in continuing to build on the efforts of the Council's founders and previous board members, expand the website into a research tool and archive for the study and promotion of African cultural expression, broaden the international scope and membership of the Council, bridge the gap between older and younger scholars, and continue to explore international venues for the Triennial symposium on African art.

Candidate Statement: Silvia Forni

Curator of Anthropology (African Cultures), Department of World Cultures, Royal Ontario Museum and Assistant Professor of Anthropology, University of Toronto, Toronto, Ontario, Canada

I am delighted and honored to have been nominated to the board of the Arts Council of the African Studies Association. As a longtime member of ACASA, I have enjoyed the benefits of being part of this unique intellectual community and I would welcome the opportunity for greater involvement in the organization. I am currently Curator of Anthropology at the Royal Ontario Museum in Toronto, where I oversee the African collection. I am also cross-appointed at the University of Toronto, where I teach anthropology of art, material culture and ethnography of Africa. Before this, I was adjunct faculty at the University of Turin, Italy, and researcher and curator for a number of northern Italian organizations focused on the creative components of African cultures. My research focuses on the significance of art objects and material culture as part of a network of exchanges that define regional cultural identities in sub-Saharan Africa. At the same time, I am interested in how these regional identities are played out and denied in the way Western imaginations of Africa have been constructed. This interest has informed my study of pottery production in the Ndop Plain in northwest Cameroon since 1998 and has motivated my participation in projects and research in various African countries including Kenya, Zimbabwe, Senegal and Ghana. My current research focuses on the circulation and interpretation of 20th and 21st century African art, in both scholarship and museum displays. In particular, I am interested in the production and marketing of "traditional" African artworks produced since the second half of the 20th century and in the role of African dealers in the international trade of African art.

With this experience, over the years I have developed a broad network of colleagues in Europe, Africa and North America. ACASA is an extraordinary forum of communication, exchange and idea development for the field of African art. As a member of the board I would like to see the association expand its network beyond its mostly North American base and engage more significantly colleagues from other regions. I would like ACASA to take a stronger lead in fostering institutional exchange programs, travel grants for artists and scholars from the African continent, in developing digital platforms that can facilitate the sharing and discussion of information. Indeed, many such activities are already being developed by individual institutions and I would like to see ACASA take a more proactive role in collecting and sharing this information to a broad international community. Also, I would like to encourage a broader linguistic inclusiveness, by finding ways to accommodate colleagues from non-Anglophone countries so that language may not be a barrier for disciplinary exchange.

Candidate Statement: Charles Gore

**Artist and Senior lecturer in the History of African Art
SOAS, University of London, London, England**

I am pleased to be considered for a position on the Arts Council of the African Studies Association Board. I am a practicing artist (trained at Chelsea and Wimbledon Schools of Art) and am senior lecturer in the history of African art at SOAS, University of London, having completed a Ph.D. under the supervision of Professor John Picton on art, performance and ritual in Benin City, Nigeria. I also have BA in social anthropology and MA training in African Studies, as well as a postgraduate certificate in education. I

have a strong interest and publication record in inter-disciplinary research that focuses on a range of Edo, Nigerian and West African visual traditions that include the arts of indigenous religions (and their relation to Christianity and Islam) such as shrines and masquerade, as well as contemporary modernist and avant garde arts, histories of African photography, and curating and display. I am also an advocate for education in Africa and in Western institutions and consider this paramount to advancing the myriad fields of study of African art as a discipline as well as a means of promoting its wider relevance socially, economically and politically within and outside academia.

As a board member I would seek to enable and enhance dialogues between all constituencies, with particular attention to intercontinental dialogues that are inclusive of Africa, Europe, the Americas and Asia. In research terms, I would encourage more opportunities of interaction between the various sub disciplines of African art, where perhaps intellectual and methodological differences are sometimes over-emphasized. Similarly, I would encourage more intercontinental research exchanges such as, for example, between continents such as Africa – Asia, or Americas- Europe, that address the fact that the study and practices of African art are globally distributed both at the present time and in the past. I would also like to promote educational initiatives within Africa that increase access and enhance the value of the discipline for Africans. As part of this, I would promote further the active participation of African scholars within ACASA. In a similar vein, as a matter of general policy, I would be keen to support and mentor a new generation of early career researchers, scholars and artists upon whom the future development of the study of African art depends. As an example of this, I would propose for the next triennial that senior scholars initiate and mentor panels they share with early career researchers. Ideally, this engagement would continue after its delivery to encourage networking, and collectively to publish the papers of the panel. Finally, I have networks that would help to advance my election nomination platform that cut across many academic disciplinary and regional boundaries such as, for example, a range that includes Nigerian, other African, British, European and Asian art worlds, both elite and non-elite, derived from personal, professional and institutional bases.

Candidate Statement: Jan-Lodewijk Grootaers

Head of the Arts of Africa and the Americas, Curator of African Art, Minneapolis Institute of Arts, Minneapolis, Minnesota

I am honored to be nominated to the Board of Directors of ACASA. Trained as a social anthropologist with fieldwork in the Central African Republic in the early 1990s, I came to African art somewhat by accident after being invited to join a curatorial team organizing an exhibition on harps in Central Africa at the Musée de la Musique in Paris some 16 years ago. I have not left the museum world since. I worked on various exhibition and publication projects at the Afrika Museum in Berg-en-Dal (Netherlands), and participated in collaborations with the Royal Museum of Central Africa in Tervuren (Belgium) and the Museum of Ethnography in Hamburg (Germany). I curated a survey exhibition on the Central African Ubangi region in 2007 and edited its accompanying catalogue, *Ubangi: Art and Cultures from the African Heartland*. I have continued to publish on this region, while my current research focus is on African Islam, in preparation of a traveling exhibition scheduled for 2016, *Islamic Africa: Art and Architecture*.

In 2008 I joined the staff of the Minneapolis Institute of Arts as its first African art curator. During my time at the MIA I organized a small and experimental exhibition, *iAfrica – Connecting with Sub-Saharan Africa*, the first African art exhibition to develop its own app for hand-held devices (allowing visitors to play a lamellophone or “thumb piano”). This temporary exhibition tested museological, educational, and technological ideas for a larger project: the complete overhaul and redesign of the MIA’s three permanent galleries of African art. At various key moments during the planning and execution phases, the redesign involved external advisors and local stakeholders (Minneapolis being home to large Somali, Ethiopian, and Liberian communities). The new galleries, which opened in November 2013, integrate an open display with robust technology in the form of eight iPads and an 82 in. (208 cm) touch wall screen that provide layers of interactive information about specific objects on view and more general themes in the history and the

arts of Africa and the African Diasporas. The overarching theme of the reinstallation, “Material Journeys – African Art in Motion,” highlights the connections among African societies in Africa as well as between Africa and the other continents, resulting in the constant mobility of ideas, images, practices, objects, and artists.

As a member of the Board I would apply this idea of mobility of ideas and peoples to ACASA by encouraging membership among, and scholarly exchange between, Anglophone and Francophone Africanists in Africa, Europe and the Americas. The planning of the 2017 Triennial in Ghana provides an exciting occasion to involve African scholars and curators, thus commencing the necessary shift from “African art history” to “art history in Africa,” and I would welcome the opportunity to contribute my experience and skills to the development of this unprecedented event.

Candidate Statement: Sidney Kasfir

Professor Emerita, Art History Department, Emory University, Atlanta, Georgia

I wish to be considered for position on the ACASA Board. I have been a member of ACASA since its inception many years ago, but have always felt I was too busy with teaching, administration, curating, research and writing to play any active role. I have now graduated my last three PhDs six months ago, officially retired from Emory University and, like all retired scholars, am continuing my research and writing. I have two new book projects to add to the five I have authored (2) or co-authored/edited (3), but these new ones, a history of early colonial ethnographers and their collecting in Nigeria and a memoir, are in a more open time-frame than before so for the first time I feel I can be useful to ACASA for my experience.

That experience is in several areas: undergraduate teaching of African art (25 years at Emory, Dartmouth College, Middlebury College), training PhD students (20 years at Emory); curatorial work (Nommo Gallery, Kampala, Uganda; University of Ibadan, Nigeria; Dartmouth College’s Hood Museum of Art, Hanover, New Hampshire; Emory’s Carlos Museum; University of California Fowler Museum, Los Angeles, California); research (primarily Nigeria, Kenya, Uganda) and writing (on both contemporary and historical African art). I also directed the African Studies program at Emory. I therefore think I have a well-rounded idea of the directions our field is taking as well as their history.

Finally, I would love to see some future Triennial take place at Makerere University in Kampala, with its historic art school, located in a city with a dynamic art scene under the sponsorship of the Uganda Arts Trust (32 Degrees East), a group of commercial galleries and the Makerere Art School Gallery. Kampala is an exciting, very “African” city located in Buganda Kingdom, and Uganda a beautiful country. I have a long history there myself and have been back the past two years as a Fulbright.

Candidate Statement: Heather Shirey

Associate Professor, Department of Art History, University of St. Thomas, Saint Paul, Minnesota

I am honored to be nominated to serve on ACASA’s board of directors. ACASA has had a significant impact on my development as a scholar from the time I was an undergraduate student at the University of Iowa, where I attended my first Triennial. I continued to benefit from the generosity of my senior colleagues during my early career, and I am dedicated to the cultivation of programming within the organization that provides support to developing researchers, teachers, museum professionals, and artists.

I earned a MA in art history from Tulane University and a PhD from Indiana University. My research is primarily focused on African-Brazilian art, and my work seeks explore the complex processes of identity construction in the African Diaspora. Although my research is equally engaged with scholarly dialogues in the field of Latin American and Caribbean studies, I feel strongly that the arts of the African Diaspora enrich ACASA, and I am committed to fostering the development of research and teaching that explores art throughout the Atlantic worlds. As a board member, I would work to increase the participation of scholars, museum professionals, and artists whose work can contribute to robust dialogues about transatlantic issues in the visual arts.

I am currently an associate professor and director of graduate studies in the art history program at the University of St. Thomas in Saint Paul, Minnesota. Over the past eight years, I have taken on leadership roles in committees and programs at the university. As director of graduate studies, I have been particularly committed to creating opportunities for young scholars to present their work and engage in dialogue with one another as well as with their senior colleagues. For this reason, I have an especially strong interest in fostering the development of programming for graduate students within ACASA.

Although my research is primarily focused on the African Diaspora in Brazil, my work has also provided me with opportunities to travel throughout Ghana. For this reason I would especially welcome the opportunity to offer my skills and energy to ensure a successful Triennial in 2017.

Candidate Statement: Lize van Robbroeck

Associate Professor, Department of Visual Arts, Stellenbosch University, Stellenbosch, South Africa

Thank you for this nomination, I trust that I will be able to contribute to ACASA in my capacity as African scholar and as specialist in early modern African art with a particular focus on race and subjectivity.

My master's degree, at the University of the Witwatersrand, examined the ideology and practice of community arts in South Africa. I completed my doctorate at the University of Stellenbosch on the discursive reception of modern black artists' work in white South African writing. In this thesis, I critically deconstruct twentieth century anthropological and art historical texts on modern African arts, and trace the pervasive discursive ambiguities and tropes to the colonial era, and further back to the Enlightenment.

After completion of my doctorate, my research focused on post-coloniality and nationalism in South African visual arts. In 2011 I planned and launched, along with Gavin Jantjes and Mario Pissarra, the project Visual Century, which comprises a four-volume revisionist history of South African art of the twentieth century. I edited one volume and wrote two articles for this publication, certainly the most expansive history of South African art written to date and involving 38 art historians and scholars. Recently my research interests have expanded to include psychoanalytic theories of subjectivity. I am currently writing a book on black and white subject-positions in early modern African art practice and teaching.

As a council member of the South African Visual Arts Historian's Association (SAVAH), I organized the 2008 annual conference of this association, an experience that, I believe, could contribute to my usefulness to ACASA. My involvement in SAVAHA also increased my networking capacity.

Between 2009 and 2011, I accompanied the Dean of the Faculty of Arts of Stellenbosch University on a number of trips to East Africa to establish links with arts departments in Tanzania, Uganda and Kenya. I also did external examining for the ARTS Department of the University of Dar Es Salaam between 2007 and 2010. I have subsequently maintained contact with various African art departments, which, I believe, could broaden ACASA's reach, should I be elected. In addition, I have four doctoral students currently working on selected aspects of contemporary African art, two of them promising young scholars from east African countries, who stand to benefit from exposure to ACASA.

At the end of 2011, I was appointed Editor in Chief of the new journal Third Text Africa, which is affiliated to the Routledge publication Third Text, based in London. This publication has a contemporary African focus and the policy is to draw hitherto unknown scholars from across the African continent, who have had limited opportunities to publish, into the wider international academic sphere.

I believe that I am ideally situated, as editor of Third Text Africa and as an academic situated on the African continent, to facilitate connections between ACASA members abroad and African artists and scholars.

I believe that Third Text Africa in turn will benefit enormously from exchange with the most prominent international scholars in the field.

My mission, were I to be elected, would be to work at bridging the divide between American and European specialist in African art, and African scholars working under less than optimal conditions in their respective, largely under-resourced institutions, but who possess an intimate insider perspective on African cultural developments on the ground.



List of 2014 ACASA Triennial Panels, Roundtables and Special Sessions

16th Triennial Symposium on African Art
March 19 – 22, 2014 Brooklyn Museum, Brooklyn, New York

The 16th Triennial Symposium on African Art will be held at the Brooklyn Museum. The conference is being organized by Kevin Dumouchelle, Triennial Chair, and the conference program has been developed by Gary van Wyk, Program Chair.

The 16th Triennial at Brooklyn will consider the full range of topics related to the arts of Africa and the African Diaspora currently being addressed by ACASA members—from considerations of the archaeological and archival contexts of historical African art to examinations of emerging artistic practices on and off the continent. Like the accomplished Lega elder who once used a three-headed sakimatwemtwe figure, ACASA members look to the future and the past, simultaneously.

A Local Arrangements Committee has assembled with the task of enhancing the symposium experience and ensuring a successful event. The members of this committee are: Yaelle Biro (Volunteer Coordinator), Dana Elmquist (Outreach Coordinator), Roger Arnold (Symposium Coordinator), Christa Clarke, Ed DeCarbo, Kate Ezra, Barbara Frank, Frederick Lamp, Gary van Wyk, Susan Vogel, Jerry Vogel.

For the latest listing of panels please visit:
<http://www.acasaonline.org/panels-and-roundtables-for-2014-triennial/>

SCHEDULE OVERVIEW

Wednesday, March 19 (Museum Day), 9:00 AM – 8:00 PM

Registration, Lobby, 9:00 AM - 4 PM

Museum Day Panels (Session 1), Cantor Auditorium, 9:15 – 11:15 AM

Museum Day Panels (Session 2), Cantor Auditorium, 11:15 AM – 1:30 PM

Lunch, Beaux-Arts Court, 1:30 – 2:45 PM

Poster Session: Current Practice in Museum Labels for African Art, Beaux-Arts Court, 1:30 – 2:45 PM

Museum Day Panels (Session 3), Cantor Auditorium, 3:00 – 4:45 PM

Reception to take place at Renee and Chaim Gross Foundation, 5:30 – 8:00 PM
 526 LaGuardia Pl, New York, NY 10012



Three-Headed Figure (Sakimatwemtwe).
 Unidentified Lega artist, 19th century, Maniema or Sud-Kivu province, Democratic Republic of the Congo. Wood, fiber, pigment; 5 1/2 x 2 x 1 1/8 in. (14 x 5.1 x 2.9 cm). Brooklyn Museum; Museum Expedition 1922, Robert B. Woodward Memorial Fund, 22.486.

Thursday, March 20, 9:00 AM – 10:00 PM

Registration, Lobby, 9:00 AM – 4:00 PM

Panels (Session 4), 9:15 – 11:15 AM

Panels (Session 5), 11:15 AM – 1:00 PM

Lunch, Beaux-Arts Court, 1:00 – 2:45 PM

Film Screening, Cantor Auditorium, 1:00 – 3:00 PM

Technology Presentation, 2:00 – 2:50 PM

Panels (Session 6), 3:00 – 4:45 PM

Awards Ceremony, Cantor Auditorium, 5:00 – 6:00 PM

Awards Reception, Beaux-Arts Court, 6:00 – 7:30 PM

Friday, March 21, 9:00 AM – 9:00 PM

Registration, Lobby, 9:00 AM – 4:00 PM

Panels (Session 7), 9:15 – 11:15 AM

Panels (Session 8), 11:15 AM – 1:00 PM

Lunch, Beaux-Arts Court, 1:00 – 2:45 PM

Film Screening, Cantor Auditorium, 1:15 – 2:10 PM

Technology Presentation, 2:15 – 2:50 PM

Panels (Session 9), 3:00 – 4:45 PM

“Gallery Night” at Upper East Side and Chelsea Galleries, 5:30 – 8:00 PM

Saturday, March 22, 9:00 AM – 6:30 PM

Registration, Lobby, 9:00 AM – 2:00 PM

Panels (Session 10), 9:15 – 11:15 AM

Panels (Session 11), 11:15 AM – 1:00 PM

Lunch, Beaux-Arts Court, 1:00 – 2:45 PM

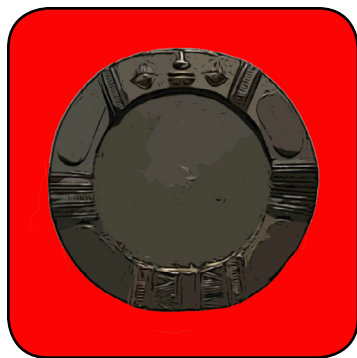
Film Screening, Cantor Auditorium, 1:00 – 1:45 PM

ACASA Business Meeting, Cantor Auditorium, 1:45 – 2:45 PM

Panels (Session 12), 3:00 – 4:45 PM

Keynote address by David Adjaye, Cantor Auditorium, 5:00 – 6:00 PM

Closing Reception, Rubin Pavilion and Lobby, 6:00 – 7:30 PM



Conferences & Symposia

2014 Gwendolen M. Carter Conference

The Gwendolen M. Carter Conference will be held February 21-22, 2014, at the Harn Museum of Art of the University of Florida in Gainesville, FL. The general theme of the conference is “Kongo Atlantic Dialogues: Kongo Culture in Central Africa and in the Americas.”

The conference is organized by the Center for African Studies of the University of Florida and by the Harn Museum of Art. The conference is part of the program of activities to accompany the traveling exhibition "Kongo across the Waters", a project of the Harn Museum of Art and the Royal Museum for Central Africa (RMCA Tervuren). Attendance is free of charge.

Please register by sending an e-mail to Carlee Forbes: cforbes@harn.ufl.edu

Paper abstracts and additional information will be e-mailed back to you.

Visit the Kongo across the Waters project website at:

<http://www.kongoacrosstthewaters.org>

Conference Program

Thursday, February 20, 2014

3:30-5:00pm - Lecture by Bogumil Jewsiewicki (Université Laval, Québec) Freddy Tsimba's aesthetics of caring: cultural memory, local realities, global concerns

Friday, February 21, 2014

8:00-8:30am - Coffee and Tea, Harn Foyer

8:30-8:45am - Opening Remarks

8:45-10:15am - Panel 1: Kongo in Africa I

Chair: Robin Poynor (University of Florida)

Discussant: John Thornton (Boston University)

Speakers:

Koen Bostoen (Ghent University) and Pierre de Maret (Université libre de Bruxelles) Probing the Kongo Past: New Archaeological and Linguistic Insights

Cécile Fromont (University of Chicago) Visual and Material Culture in the Early Exchanges between Kongo and Europe

10:15-10:30am - Coffee Break

10:30am-12:00pm - Panel 2: Kongo across the Waters I

Chair: Victoria Rovine (University of Florida)

Discussant: David Geggus (University of Florida)

Speakers:

Marina de Mello e Souza (University of São Paulo) Kongo King Festivals in Brazil: from kings of nations to kings of Kongo

Jeroen Dewulf (University of California at Berkeley) Pinkster in New York and New Jersey: A Central-African Festival in a Dutch-American Context

Maureen Warner-Lewis (University of the West Indies, Mona, Jamaica) The Kongo Impact on Caribbean Culture

12:00-2:00pm - Lunch (diverse possibilities in the immediate neighborhood)

2:00-4:00pm - Panel 3: Kongo in the Contemporary Age

Chair: Hein Vanhee (RMCA Tervuren)

Discussant: Bogumil Jewsiewicki (Université Laval, Québec)

Speakers:

José Dianzungu dia Biniakunu (University of Brazzaville) Teaching Kongo: Regional Identities and National Educational Policies

Bambi Ceuppens (RMCA Tervuren) Kongo Presence and Organization in Europe

Patricio Batsikama (University Agostinho Neto, Luanda) Kongo Identities as Expressed in Angolan Contemporary Art

6:00-7:00pm - Keynote by Linda Heywood (Boston University) Kongo/Angolan Identity in the Americas (introduction by Robin Poynor)

7:00-8:00pm - Reception, Harn Foyer and Galleria

Saturday, February 22, 2014

8:30-9:00am - Coffee and Tea, Harn Foyer

9:00-10:30am - Panel 4: Kongo in Africa II

Chair: Carlee Forbes (University of Florida)

Discussant: Luise White (University of Florida)

Speakers:

Jelmer Vos (Old Dominion University) The Kingdom of Kongo after the Slave Trade (c. 1860-c. 1880)

Hein Vanhee (RMCA Tervuren) Kongo responses to early colonialism (1890s-1920s)

John Janzen (Kansas University) Science and Spirit in Contemporary Kongo Health and Healing

10:30-10:45am - Coffee Break, Harn Foyer

10:45am-12:45pm - Panel 5: Kongo across the Waters II

Chair: Susan Cooksey (Harn Museum of Art)

Discussant: Wyatt MacGaffey (Haverford College)

Speakers:

Chris Fennell (University of Illinois at Urbana-Champaign) Archaeology and Kongo Legacies in the Americas

Birgit Ricquier (RMCA Tervuren) Kongo in African American cuisine, a linguist's perspective

Jason Young (SUNY Buffalo) 'We Wear the Mask': Kongo Folk Art and Ritual in South Carolina

Grey Gundaker (College of William and Mary) Kongo and African American commemorative practices

12:45-2:30pm - Lunch (diverse possibilities in the immediate neighborhood)

2:30-4:30pm - Panel 6: Roundtable: Kongo inspiration in Contemporary Art

Chair: Rebecca Nagy (Harn Museum of Art)

Discussant: Don Cosentino (UCLA)

Speakers:

Edouard Duval-Carrié

José Bedia

Renée Stout

Radcliffe Bailey

Steve Bandoma

4:30-5:00pm - Closing Remarks by Rebecca Nagy, Carlee Forbes and Hein Vanhee

7:00-9:00pm - Dinner for speakers and discussants at host's home

The conference conveners are

Rebecca Nagy (Harn Museum of Art)

Susan Cooksey (Harn Museum of Art), secook@ufl.edu

Robin Poynor (University of Florida), rpoynor@arts.ufl.edu
Hein Vanhee (RMCA Tervuren), hein.vanhee@africamuseum.be
Carlee Forbes (University of Florida), cforbes@harn.ufl.edu

African Studies Association UK 2014 Conference

The ASUK 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', there are a number of streams (linked panels on a theme) which will run throughout the conference. We are grateful to the below individuals, journals, centres and networks for offering a stream so that there can be sequential debate through the conference. As well as to all the individuals who have offered single panels on a wide variety of topics:

Streams

Congo Research Network (Katrien Pype and Reuben Loffman)
Culture Stream (Carli Coetzee / JACS)
African utopias/dystopias (Critical African Studies)
Publishing (Stephanie Kitchen / IAI)
Literature Stream (Ranka Primorac)
From Global Crisis to African Rising? (ROAPE)
Labour, Insecurity and Violence in South Africa (Maxim Bolt / Dina Rajak)
Lusophone Africa (Toby Green)
Sudan (Ahmed Al-Shahi)

A full list of the panels submitted so far can be found at the below link:

http://www.asauk.net/downloads/conf/asa14_panels.pdf

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. There are still spaces available in the conference for panels but we would encourage interested parties to submit panels as soon as possible. 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 paper for the ASUK Conference you need to register via the link below. Once you have registered you can then log into the online submission system and submit your paper.

asauk.conference-services.net/authorlogin.asp?conferenceID=3630&language=en-uk

All papers require abstracts of no more than 250 words.

The call for papers will close on 25th April 2014.

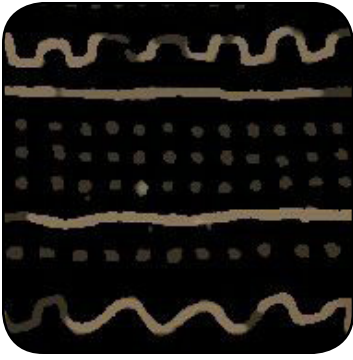
Future Africa

Biennial Conference of the African Studies Association in Germany (VAD)

Includes panels on contemporary African art

Bayreuth, 11 to 14 June 2014

<http://www.vad-ev.de>



Calls for Papers and Proposals

CFP: ASA 2014 - 'Reading African Architecture Through the Arc of Conflict'

57th Annual Meeting of the African Studies Association (November 20-23, 2014)

JW Marriott Indianapolis Hotel, Indianapolis, IN

Call for abstracts (250 words) or preliminary paper proposals

Proposed panel: 'Reading African Architecture through the Arc of Conflict'

Chair: Michelle Apotsos, PhD

Research Fellow, National Museum of African Art

Assistant Professor, Williams College

Panel Description:

Between 2012 and 2013, Al-Qaeda-linked fighters in northern Mali destroyed numerous monuments in the historic city of Timbuktu under the banner of Islamic orthodoxy. Yet the results of this iconoclastic event were not just limited to the demolition of historic property; they also acted to create a symbolic authority over a traumatized population using an architectural language of violence. Notions of violence and its counterparts, reconciliation and reconstruction, often form an arc of conflict that is typically associated with physical acts; however, in cases such as Timbuktu, they also become independent representational forces that infuse an environment with political, social, and ideological meanings. From prehistory to the present, architectural forms in Africa have proven particularly effective mediums for this type of communication, encoding trauma, memory, and ideology as expressions of cultural narrative and identity across the continent. This panel seeks to investigate the ways in which architectural forms in Africa act as expressive spaces for violence, reconciliation, and reconstruction as either a collective framework and as individual forces. Papers should also consider how conventional definitions of violence, reconciliation, and reconstruction are problematized in African architecture through their fluid interpretation. Reconstruction, after all, can be a violent act if it aims to obliterate past ideologies, motivations, or value systems; likewise, violence has the potential to be a constructive or reconciliatory force if it creates new images or ideals from the destruction of the old. Such situations destabilize established notions of violence, reconciliation, and reconstruction, and create interpretive complexities with regards to architectural form.

Please submit paper proposals to Michelle Apotsos, mmapotsos@hotmail.com

Submission deadline: March 5th, 2014

Note: Expressions of interest for potential co-chairs for this panel are also welcome.

CFP: 57th Annual Meeting of the African Studies Association

57th Annual Meeting of the African Studies Association (November 20-23, 2014)

JW Marriott Indianapolis Hotel, Indianapolis, IN

Chairs: Odile Cazenave, Boston University, Clifton Crais, Emory University

We are soliciting proposals for papers, panels, and roundtables. Presentations may focus on the theme of "Rethinking Violence, Reconstruction, and Reconciliation" or on broader social science, humanities, and applied themes relating to Africa. We strongly encourage the submission of formed panels. You can find more information on the theme and the guidelines for proposals at the ASA website.

Submission deadline: March 15th, 2014

Instructions for submitting proposals can be found online on the ASA website.

If your proposal is accepted, the conference pre-registration fee must be paid by May 1, 2014 by ALL participants. Payment of the pre-registration fee will result in a final acceptance. Failure to pay the pre-registration fee by May 1, 2014, will result in an automatic rejection. If you have any difficulties registering, please contact Cambridge at usmemberservices@cambridge.org. For general questions regarding the meeting and/or registration please contact members@africanstudies.org. For questions regarding the submission process, guidelines, or program theme please contact asameeting2014@gmail.com.

CFP: 7th Global Conference: Diasporas (July 2014: Oxford, United Kingdom)

Saturday 5th July – Monday 7th July 2014, Mansfield College, Oxford, United Kingdom

This inter- and multi-disciplinary project seeks to explore the contemporary experience of Diasporas – communities who conceive of themselves as a national, ethnic, linguistic or other form of cultural and political construction of collective membership living outside of their 'home lands.' Diaspora is a concept which is far from being definitional. Despite problems and limitations in terminology, this notion may be defined with issues attached to it for a more complete understanding. Such a term which may have its roots in Greek, is used customarily to apply to a historical phenomenon that has now passed to a period that usually supposes that diasporans are those who are settled forever in a country other than the one in which they were born and thus this term loses its dimension of irreversibility and of exile.

In order to increase our understanding of Diasporas and their impact on both the receiving countries and their respective homes left behind, key issues will be addressed related to Diaspora cultural expression and interests. In addition, the conference will address the questions: Do Diasporas continue to exist? How do they evolve? What is the footprint or limit of Diaspora? Is the global economy, media and policies sending different messages about diaspora to future generations?

Proposals for presentations, papers, performances, workshops, and pre-formed panels are invited on any of the following themes:

- Queering Diaspora
- Diaspora, Sex, and Gender
- Visible Diasporas
- Invisible Diasporas
- e-Diasporas and Technology
- The Limits of Diaspora — Problematising 'Diaspora'
- The Evolution of the Critical Language of Diaspora

What to Send

Proposals will also be considered on any related theme. 300 word abstracts should be submitted by Friday 14th February 2014. If a proposal is accepted for the conference, a full draft paper of no more than 3000 words should be submitted by Friday 16th May 2014. Proposals should be submitted simultaneously to both Organizing Chairs; proposals may be in Word or RTF formats with the following information and in this order:

a) author(s), b) affiliation as you would like it to appear in programme, c) email address, d) title of proposal, e) body of proposal, f) up to 10 keywords.

E-mails should be entitled: DIAS7 Proposal Submission.

Please use plain text (Times Roman 12) and abstain from using footnotes and any special formatting, characters or emphasis (such as bold, italics or underline). If you do not receive a reply from us in a week you should assume we did not receive your proposal; it might be lost in cyberspace! We suggest, then, to look for an alternative electronic route or resend.

Organizing Chairs

Rob Fisher: dias7@inter-disciplinary.net

Jonathan Rollins: jrollins@arts.ryerson.ca

For further details of the conference, please visit: <http://www.inter-disciplinary.net/at-the-interface/diversity-recognition/diasporas/call-for-papers/>

CFP: Transactions of the Historical Society of Ghana

The editors of Transactions of the Historical Society of Ghana invite submissions for the next volume. Contributions to Transactions are welcomed in the form of articles, research notes, and book reviews. Papers submitted for publication should be sent as an email attachment to Professor Per Hernaes (per.hernaes@hf.ntnu.no). Contributors are asked to present papers in accordance with the format and (so far as possible) the style set out in the journal's "Note for Authors," available upon request. For more information, please visit our new website: <http://ghanahist.com/>

CFP: The Postcolonialist

Special issue: "The Sites of Home" (Winter/Spring, 2014)

The Postcolonialist welcomes contributions in fields including but not limited to language and literature, visual and performing arts, film, political science, media, anthropology and sociology. We accept a broad range of submissions that fall into four categories: Magazine (journalistic and editorial pieces), Academic Dispatches (conference length, peer reviewed papers), Creative (artwork, poetry, photography, fiction, etc.), and Academic Journal (traditional peer-reviewed articles).

We seek pieces that explore the ways in which physical and imagined spaces of familiarity and belonging (linguistic, physical, artistic, political, and social) are made and unmade in light of globalization, digital technology, and mass migration. We desire innovative work that challenges and redraws the contours of modes of belonging, creating new "zones" of nationhood and citizenship through the lens of (de)colonial geography. Submissions for all types of articles are accepted on a rolling and ongoing basis; however, the date for peer-reviewed submissions for the Academic Journal to be released in the Spring volume is February 14, 2014. All articles published in The Postcolonialist are open source and available online.

Submissions are welcome in English, French, Spanish, and Portuguese.

For more information, please see: <http://www.postcolonialist.com/submissions>; or, please send all inquiries and submissions to:

editorinchief@postcolonialist.com

CFP: The Journal of the Archives and Records Association invites submissions for its special issue VISUAL ARTS ARCHIVES

Deadline: July 31, 2014

Recent years have seen a rise in the profile of the visual arts archive. From a specialist sector, the field has become a site of rich convergence for many current issues affecting archives, such as interdisciplinary encounters with notions of the archive, and the archive as a site of creative practice. Contributions are invited to a special issue of Archives and Records (formerly the Journal of the Society of Archivists) on the theme of the visual arts archive. Articles might consider aspects of this field of archival practice, or engage with discussions about visual arts archives that have taken place outside the archival profession. The issue particularly seeks to foster interdisciplinary debate, so contributions are encouraged from within and outside the archival profession, especially where they engage with aspects of archival practice.

Over the past decade, many academic journals have produced special issues on the Archive. This special issue seeks to reach in the opposite direction, outwards from the archive to the field of visual culture. We invite papers reflecting on any aspect of archival practice in visual arts archives. Contributions might consider, but are not confined to, the following themes: Alternative archival practices of visual arts archives; Defining the archival object in the visual arts environment: non-traditional archival forms; New technologies in visual arts records, their collection, management and preservation; Hidden or under-researched visual arts materials

Prospective authors are invited to contact the Editor of this special issue, Sue Breakell (s.m.breakell@brighton.ac.uk) to discuss potential articles. The deadline for submissions is 31st July 2014. All submissions will be double blind peer-reviewed and should be presented in line with Archives and Records style guidelines, available at: <http://www.tandfonline.com/action/authorSubmission?journalCode=cjsa20&page=instructions#.Un9ccCefauI>

CFP: Collective imaginations and collaborative art practice

EASA Biennial Conference, Tallinn, 31st July to 3rd August 2014

Panel Chairs: Dr. des. Fiona Siegenthaler, Prof. Dr. Till Förster and Dr. Ulf Vierke (Universities of Basel and Bayreuth)

Deadline: 27 February 2014

In cities all over the world and particularly in what is called the Global South, we can observe an increase of socially and politically interested art practices that address audiences beyond the art world while adopting media and methods widely accepted in international art discourse. They mostly are labeled collaborative art, dialogical art, or participative art and often are event-like, performative, and processual rather than object-based. They are mostly directed towards social change and exchange, often in protest against political authorities and social realities.

Artists working in this genre mostly seek interaction with socially and economically marginalized 'communities' or 'groups', and they emphasize the integrative purpose and function of such art practices. Sometimes, they also involve political engagement such as public protest against social injustice, against failure in service delivery, police arbitrariness, unemployment, etc. Often, the artists also collaborate with, or at least are funded by, NGOs, social organizations or other networked groups that also speak to a much broader, trans- and international public. We invite papers that reflect the notions of social empowerment, collaboration, and community critically on the basis of case examples of engaged art projects in cities all over the world. What does collaboration mean? How is it related to notions of power? What social and aesthetic benefit do artists as well as their collaborators draw from these art practices? How are individual and collective imaginations of political realities and futures articulated and reflected in such practices? And what role does the ethnographer play when s/he is involved in these artistic initiatives?

Please submit your paper proposals directly on the conference website. <http://www.easaonline.org/conferences/easa2014/cfp.shtml>.

Proposals must be made via the 'Propose a paper' link found beneath the panel abstract.

Proposals must consist of:

- a paper title
- authors/co-authors
- a short abstract of no more than 300 characters
- a long abstract of no more than 250 words

The 2014 EASA conference is organized by the Department of Social and Cultural Anthropology at the Estonian Institute of Humanities, Tallinn University in conjunction with the EASA. The theme of the conference is Collaboration, Intimacy & Revolution: innovation and continuity in an interconnected world. For more information, see: <http://www.easaonline.org/conferences/easa2014/theme.shtml>

Please note that EASA membership fees, conference fees, accommodation, and travel expenses are not covered and must be secured by the participants.

Contact information:

Dr. des. Fiona Siegenthaler

Institute for Social Anthropology, University of Basel

e-mail: Fiona.Siegenthaler@unibas.ch

CFP: International Journal of Islamic Architecture (IJIA)

Special Issue on the Conception and Use of Expertise in the Architecture of the Islamic World since 1800

Thematic volume planned for Summer 2015 Proposal submission deadline: 1 March 2014

This special issue invites papers that explore the notion of expertise in the architecture of the Islamic world since 1800 in a new light, focusing on the history and practice of architecture and its allied design fields, including geography, anthropology, and civil engineering. Themes that might be addressed include, but are not limited to, the following:

1. Who and/or what (e.g., guilds, masters, systems of formal training) has defined expertise in the production of

architecture in Islamic lands from the late eighteenth century to the present day, and how has the definition been socially, religiously, or culturally informed-for example by the European university system?

2. How have “outsider” forms of expertise in the production of architecture-such as the German apprenticeship system for Ottoman engineers in the construction of the Hejaz Railway to Mecca or the introduction of brick production in Dutch colonial Indonesia-been legitimated, imposed, or appropriated in the modern Islamic world?

3. What are the contours between different forms of expertise, from the highly technical to the theoretical, in the modern Islamic world, and in what ways have these divisions had greater or lesser cultural or economic importance?

4. To what extent is expertise an integral part of the power/knowledge genre?

5. What are the relationships between author and expert, authorship and expertise, in the architecture of the Islamic world-for example, in massive collaborations such as Masdar-and how are hierarchies for giving credit established and culturally constructed by the host cultures and the cultures of those providing the expertise?

6. How can scholars, practitioners, professionals, and artists address, define, and critically theorize expertise, and what particular relevance does this have for the study of Islamic architecture?

Essays that focus on historical and theoretical analysis (DiT papers) should be a minimum of 5,000 words but no more than 8,000 words, and essays on design (DiP papers) can range from 2,000 to 3,000 words. Contributions from practitioners are welcome and should bear in mind the critical framework of the journal. Contributions from scholars of craft history and preservation as well as scholars and critics of sustainability in the broadest sense are also particularly welcome.

Please send a 400-word abstract with essay title to the guest editor, Peter Christensen, Wissenschaftlicher Mitarbeiter, Technische Universität München, (peter.christensen@tum.de<<mailto:peter.christensen@tum.de>>), by 1 March 2014. Those whose proposals are accepted will be contacted soon thereafter and requested to submit full papers to the journal by 25 July 2014. All papers will undergo full peer review. For author instructions regarding paper guidelines, please consult: www.intellectbooks.com/ijia<<http://www.intellectbooks.com/ijia>>

CFP: One-Day Colloquium on Zanele Muholi (24 March 2014)

University of South Africa, Pretoria

24 March 2014

D.C. Byrne <byrnedc@unisa.ac.za>

Unisa's Department of Communication Science in partnership with the Institute for Gender Studies is offering an opportunity to reflect on Zanele Muholi's work on gender, with a special focus on lesbian sexuality and the use of photography as a tool for gender activism in a one-day colloquium session.

The Colloquium will feature Ms Muholi as a speaker in a panel discussion of her work, and will be linked to the launch of Unisa's latest accredited journal: *Gender Questions*. The focus themes for the colloquium will include the following, but abstracts on other topics are also welcome: Queericide/corrective rape, the political representation of African lesbians in photography, gender identity, representation and discourses, homosexuality and lesbianism in post-apartheid South Africa, film making and documentary on gender identity in South Africa. The Colloquium will be held at the Kgorong Building on Unisa's main campus in Pretoria (Muckleneuk Campus) on 24 March 2014. Authors are asked to submit a 200 word abstract, work affiliation and contact details to tyalism@unisa.ac.za before 31 January 2014.

CFP: North Eastern Workshop on Southern Africa (NEWSA), 2014

This is a call for papers and discussants for the twelfth North Eastern Workshop on Southern Africa (NEWSA).

We encourage scholars from all disciplines who are currently working on southern Africa (Angola, Botswana, Lesotho, Madagascar, Malawi, Mozambique, Namibia, South Africa, Swaziland, Zambia and Zimbabwe) to submit proposals. The meeting will be held at the Bishop Booth Conference Center in Burlington, Vermont (USA), October 17-19, 2014. Located on 130 acres of forest with its own secluded beach, the center is

an ideal location for scholarly conversation. We aim to prioritize scholarship, regardless of discipline or topic, that is evidence-based and grounded in analysis of African discourses and concepts, and which elucidates local worldviews and experience.

Participants may present a paper, propose a panel of three papers or serve as a discussant. Your proposal should include your name, academic affiliation, and status, paper title, and abstract of no more than 500 words. If you wish to organize your own three-paper panel, your proposal should include all the authors' names, titles and abstracts for all three papers, as well as a brief rationale for how the papers complement each other.

The deadline for paper and/or panel proposals, or to volunteer as a discussant, is March 31, 2014. Please send proposals to Diana Jeater at diana.newsa@gmail.com

Completed papers, not to exceed 8000 words, will be due September 12, 2014, so that the papers can be pre-circulated on a conference website ahead of the meeting. For more information, please visit the NEWSA website: <http://csbs.csusb.edu/newsa/index.htm>

CFP: On the future of (social) history of art

On the future of (social) history of art: Art History Supplement, March 2014

Deadline for submission of manuscripts: February 15, 2014

Art History Supplement welcomes submissions discussing aspects and perspectives of social history of art. In addition, papers engaged with the history of social art history in Africa, in America, in Asia, in Australia and Europe (meaning in their countries and territories), for instance, are more than welcome. More, what might be the differences, if any, between a western and a non-western social history of art perspective? Papers submitted must contain a minimum of 3,000 words. Authors are responsible for securing high-quality digital images and securing rights to reproduce them digitally. Additional author guidelines and editorial procedures can be found here: <http://www.arths.org.uk/about/journal/author-s-guidelines>

CFP: Re-Writing the history of decolonization with moving images. Critical perspectives on documentary films and artistic practices from and about Lusophone Africa

Panel 3929, ASAUk 2014, University of Sussex, 9.09-11.09.2014

Organizers: Raquel Schefer (Paris 3); Robert Stock (GCSC, U Giessen/U Konstanz)

Discussant: Ros Gray (Goldsmiths University of London)

Since the 1970s, there is a rich cinematographic production in Angola, Guinea Bissau and particularly Mozambique. These works have to be understood against the backdrop of the struggles for independence, the end of Portuguese colonial rule in 1974-75, subsequent political regimes and related conflicts. Actually, when considering documentary films and more recent pieces of video art, one notices a strong focus in engaging with colonial history and processes of decolonization that reach far beyond the formal transfer of power. Consequently, such films and artworks are part of a broader postcolonial framework in and through which questions of (national) identity and memory politics are addressed. The works of Ângela Ferreira, Filipa César and Nástio Mosquito and others demonstrate this in a convincing way. Though there have been recently some publications that address the analysis of such productions, there is still lack of case studies that discuss particular works in more detail and question the aesthetic as well as the ideological dimension of moving images and the performativity of visual representations. We are therefore interested in papers that scrutinize these aspects with regard to documentary and artistic practices from and about Lusophone African countries. The panel thereby aims to establish a revised and more complex history of audiovisual productions from and about the African Portuguese speaking countries and analytical perspectives about the ways they negotiate decolonization. We particularly encourage PhD candidates and early career researchers to participate in this panel. In order to submit your abstract (max. 250 words), please go to <http://www.asauk.net/conferences/asauk14.shtml>.

Deadline: April 2014

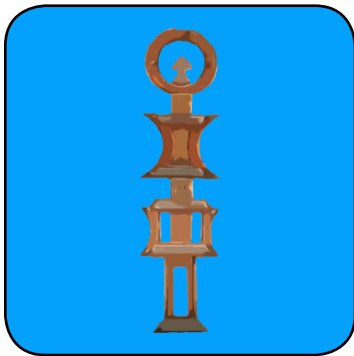
For further information please contact Raquel Schefer or Robert Stock at the following email address - rewritingpanel.asauk@gmail.com

CALL FOR ABSTRACTS 2014 International Conference on arts, culture, heritage and the National Development Plan

Faculty of the Arts, Tshwane University of Technology, South Africa

Presenters are invited to submit topics/abstracts (300 words; Pdf/MS Word format) to reach the Conference Secretariat by 31 March 2014. Receipt of abstracts will be acknowledged and letters of acceptance of abstracts will be mailed on or by 30 April 2014. Guidelines for submission of abstracts:

- Electronic submissions of abstracts are encouraged. Upload on registration page or E-mail your abstracts to artsconference2014@tut.ac.za
 - Abstracts received will be blind peer reviewed
 - Submissions must include a separate title page containing: title of paper; title, names and institutional affiliation of author(s); postal address; telephone and or/ fax numbers; e-mail addresses; and four or five keywords
 - Accepted abstracts will be published in the conference programme
 - Each abstract should be accompanied by a short biodata of the presenter/author
- Peer-reviewed conference proceeding with an ISBN number will be published after the congress.



Exhibitions

Smithsonian National Museum of African Art to celebrate 50th anniversary with a year of special exhibitions and programs

The Smithsonian National Museum of African Art will celebrate its 50th anniversary with special exhibitions and programs throughout 2014. As ACASA members may know, the museum became part of the Smithsonian in 1979, but we began our history in 1964 as a private museum founded by Warren M. Robbins. Its core mission then remains true today: to foster global understanding and appreciation of Africa and Africa's arts. We invite all ACASA members, and their family and friends, to visit your National Museum of African Art during our special anniversary year.

In anticipation of the next 50 years, the museum has created a Special Initiatives Endowment that will support in perpetuity the museum's exhibitions, publications, programs, and outreach that are all dedicated to engaging our diverse audiences in the history and contemporary dynamism of African artistic creativity.

The museum would like to invite ACASA members to support its endowment in one of two tax- deductible ways. You can either make a direct donation to the museum or, alternatively, donate your fee for an upcoming lecture to benefit the museum. For more information, please contact: Brigid Slipka at (202) 633 1063 or Slipkab.si.edu.

The museum's 2014 spring and fall calendar of exhibitions includes:



Face mask. Tompienne, Dan artist active 1960-1980, Liberia. ca. 1965. Bequest of William Siegmann in memory of Philip Ravenhill. National Museum of African Art, 2012-11-2

Visions from the Forests: The Art of Liberia and Sierra Leone April 9–August 17, 2014

Visions from the Forests surveys the traditional arts of Liberia and Sierra Leone. William Siegmann (1943–2011), former curator of African art at the Brooklyn Museum, lived and worked in Liberia from 1965 to 1987. While there, he began collecting art from Liberia and Sierra Leone.

Siegmann's collection, particularly rich in masks, provides an excellent overview of the region's traditional art forms, including numerous objects used in girls' initiation ceremonies, divination figures, ritual objects and body ornaments cast in brass, small steatite figures dating from the 15th to 18th centuries, and textiles. The exhibition, which debuts at the Smithsonian National Museum of African Art, is organized by the Minneapolis Institute of Arts, Minneapolis, Minnesota.

The exhibition, which features some 70 artworks, offers visitors the opportunity to enjoy an in-depth focus on the region's art forms and master artists. It is

accompanied by a scholarly catalogue, which includes an essay on connoisseurship by Christine Mullen Kreamer, NMAfA's Deputy Director & Chief Curator. She states, "It was my way to honor my friendship with Bill and to recognize his important role as a scholar and connoisseur." With an emphasis on connoisseurship and the identification of artworks to particular artists or workshops, the exhibition reveals the deeply personal and scholarly connections forged by Siegmann during his many years of field research in Liberia and Sierra Leone.



Image: Solomon Osagie Alonge, Benin City, Nigeria. Self-portrait, c. 1942 Eliot Elisofon Photographic Archives, National Museum of African Art

Chief S.O. Alonge: Photographer to the Royal Court of Benin, Nigeria September 17, 2014 – September, 2015

The National Museum of African Art (NMAfA) is organizing Chief S.O. Alonge: Photographer to the Royal Court of Benin, Nigeria, a major exhibition that showcases the photographs of Chief Solomon Osagie Alonge (1911-1994), one of Nigeria's première photographers and the first official photographer to the Royal Court of Benin. Chief Alonge's historic photographs document the rituals, pageantry and regalia of the Court for over a half-century and provide rare insight into the early history and practice of studio photography in West Africa.

The Chief S.O. Alonge photographic collection spans six decades (1926-1989) and represents a dynamic, continuous photographic record of the Benin Royal Court, Nigeria. As the Royal photographer to the Oba of Benin, Akenzua II (1933-1978), Alonge documented the ritual, pageantry, and regalia of the Obas, their wives and retainers for over a half-century, as well as historic visits to the Kingdom by foreign dignitaries, traditional rulers, political leaders and celebrities. The exhibition, which

also includes Benin Kingdom artworks from the museum's collection, is organized by Dr. Amy Staples, Chief Archivist, in collaboration with Ms. Bryna Freyer, Curator, and consulting curator, Dr. Flora Kaplan

Conversations: African and African American Artworks in Dialogue

**From the collections of William H. and Camille O. Cosby and the Smithsonian National Museum of African Art
November 5, 2014 through 2015**

Conversations: African and African American Artworks in Dialogue celebrates the 50th anniversary of the Smithsonian National Museum of African Art by recognizing the museum's unique history and its contributions toward furthering meaningful dialogue between Africa and the African diaspora. It brings together some 100 African and African diaspora works of art from two world-class collections: the Smithsonian National Museum of African Art and the William H. and Camille O. Cosby Collection, the latter a major collection of African American art that has never been lent and only rarely and selectively published. The exhibition and its

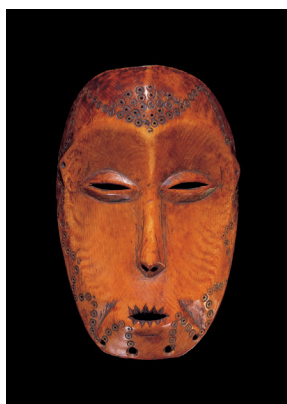


Left: Female figure with child, Kongo artist, late 19th-early 20th century, NMAfA 74-41-4

Right: Elizabeth Catlett, *Maternity*, 1980, Cosby Collection

accompanying publication are organized to explore intersecting ideas about history, creativity, power, identity, and artistry in ways that resonate with experiences the world over.

The project is developed and jointly curated by Dr. David Driskell, artist and noted scholar of the arts of Africa and the African diaspora, Dr. Adrienne Childs, independent scholar, Dr. Christine Mullen Kreamer, NMAfA's Deputy Director & Chief Curator, and Ms. Bryna Freyer, NMAfA Curator.



The Fowler Museum: Exhibitions and Programs

On November 12, the Fowler Museum exhibition *Secrets d'ivoire, l'art des Lega d'Afrique centrale* opened in Paris at the musée du quai Branly. The Paris exhibition features the remarkable collection of Lega art donated to the Fowler by Jay and Deborah Last, including their recent gift of ninety-two artworks valued at over fourteen million dollars. It's on display through January 26, 2014.

In April we open *Earth Matters: Land as Material and Metaphor in the Arts of Africa*. For more information please see: <http://www.fowler.ucla.edu/exhibitions/earth-matters>

Lega mask (Ivory, H: 20 cm) Fowler Museum at UCLA X2013.25.81; Gift of Jay T. Last. Lega Peoples, Democratic Republic of the Congo

The Gallery of African Art (GAFRA), London, is offering a rare opportunity to view forty-two early and new works by Hassan Musa. The exhibition features his unique and visually stunning calligraphic drawings which range from zoomorphic to Mao; a highlight is his ongoing series for 'Tajou' who is a tragic heroine in a legendary Sudanese love story. The drawings are complemented by seven textile paintings including 'La Lutte de Jacob avec la FIFA' (also titled 'Good Game III') a poignant reinterpretation of Delacroix's mural through the filter of international soccer. A supplementary display comprises an array of his 'mail art' which spans twenty years. There is an 100-page catalogue with images of all the calligraphic works, two texts: 'Talking about Calligraphy' with E Court and both the French and English versions of Jean Hubert Martin's interview with Musa on the occasion of his 2013 solo exhibition at Galerie Pascal Polar, Brussels (reviewed for h-arts, 19.03.13), biography and bibliography/ GAFRA is "dedicated to showcasing the very best works of art from Africa"; Musa's is their third solo show following those for Worke Kosrof Wosene and Olu Amoda. A fourth exhibition 'Pop-up Africa' was group show in collaboration with the Lagos-based gallery directed by Nike Odunkaye-Davies. A Nairobi 'Pop-up Africa' is scheduled to follow Musa's exhibition.

The Gallery of African Art, 9 Cork St, London, W1S 3L; www.gafraart.com; telephone: +44 (0)207.287.7400; e-mail: info@gafraart.com; opening times: M-F, 10am-6pm; Saturday 11pm-4pm.

Die Göttliche Komödie. Himmel, Hölle und Fegefeuer aus Sicht afrikanischer Gegenwartskünstler

Museum für Moderne Kunst Frankfurt am Main (MMK)

1 March to 6 July 2014

<http://www.mmk-frankfurt.de/>

The Space Between Us

Exhibition in public space in Stuttgart

30 January to 22 March 2014

www.ifa.de

Afro-Brasil. Porträtfotografie in Brasilien 1869/2013

ifa Institut für Auslandsbeziehungen, Berlin

16 January to 16 March 2014

www.ifa.de

Zwelethu Mthethwa

Fundación Mapfre Sala Azea, Madrid

18 December 2013 to 23 February 2014

Nok. Ein Ursprung der afrikanischen Skulptur

Liebieghaus, Frankfurt am Main

30 October 2014 to 23 February 2014

<http://www.liebieghaus.de/lh/>

Decolonize München

Münchner Stadtmuseum

25 October 2013 to 23 February 2014

<http://www.muenchner-stadtmuseum.de>

Initiés. Bassin du Congo

Musée Dapper

9 October 2013 to 5 July 2014

www.dapper.fr

Initiés. Masques de Romuald Hazoumè

Musée Dapper

9 October 2013 to 4 July 2014

www.dapper.fr

African Masters. Art from the Ivory Coast

Rietberg Museum Zurich

14 February to 1 June 2014

Accompanied by a series of lectures and public talks
www.rietberg.ch

Afrika Heute!

Christoph-Anton-Mayr-Weg 7,
A-6130 Museum der Völker Schwaz, Austria
through April 13, 2014

Julius Euting (1839 – 1913). Ein schwäbischer Orientforscher

Traveller and Painter of the 19th century
70174 Linden-Museum Stuttgart, Hegelplatz, Germany
through January 11, 2015
<http://www.lindenmuseum.de>



Current Publications

“A Companion to Modern African Art”

Gitti Salami and Monica Blackmun Visonà are delighted to announce that a long-awaited multi-authored volume on modernism and modernity in African art is now available. “A Companion to Modern African Art” draws upon years of discussion by members of ACASA (the Arts Council of the African Studies Association). The 29 original essays are chronologically organized, and as the acknowledgements note, the book is intended to “introduce a broad spectrum of students and scholars to African modern art” as well as “to allow the voices of African artists to be heard in art historical discourse” on both modern and contemporary art. The essays and their authors are listed here:

1. Writing African Modernism into Art History
Gitti Salami and Monica Blackmun Visonà
2. Local Transformations, Global Inspirations: The Visual Histories and Cultures of Mami Wata Arts in Africa
Henry John Drewal
3. Loango Coast Ivories and the Legacies of Afro-Portuguese Arts
Nichole N. Bridges
4. Roots and Routes of African Photographic Practices: From Modern to Vernacular Photography in West and Central Africa
Christraud M. Geary
5. At Home in the World: Portrait Photography and Swahili Mercantile Aesthetics
Prita Meier

6. African Reimaginings: Presence, Absence and New Way Architecture
Ikem Stanley Okoye
7. "One of the Best Tools for Learning": Rethinking the Role of 'Abduh's Fatwa in Egyptian Art History
Dina A. Ramadan
8. Congolese and Belgian Appropriations of the Colonial Era: The Commissioned Work of Tshelantende (Djilatendo) and its Reception
Kathrin Langenohl
9. Warriors in Top Hats: Images of Modernity and Military Power on West African Coasts
Monica Blackmun Visonà
10. Algerian Painters and Pioneers of Modernism
Mary Vogl
11. Kofi Antubam, 1922-1964: A Modern Ghanaian Artist, Educator and Writer
Atta Kwami
12. Patron and Artist in the Shaping of Zimbabwean Art
Elizabeth Morton
13. "Being Modern": Identity Debates and Makerere's Art School in the 1960s
Sunanda K. Sanyal
14. The École des Arts and Exhibitionary Platforms in Post Independence Senegal
Joanne Grabski
15. From Iconoclasm to Heritage: the Osogbo Art Movement and the Dynamics of Modernism in Nigeria
Peter Probst
16. Modernity and Modernism in African Art
John Picton
17. A Century of Painting in the Congo: Image, Memory, Experience and Knowledge
Bogumil Jewsiewicki
18. Visual Expressivity in the Art of the Black Diaspora: Conjunctures and Disjunctures
Dele Jegede
19. Art and Social Dynamics in Côte d'Ivoire: the Position of Vohou-Vohou
Yacouba Konate
20. Contemporary Contradictions: Bronzecasting in the Edo Kingdom of Benin
Barbara Winston Blackmun
21. Puppets as Witnesses and Perpetrators in "Ubu and the Truth Commission
Peter Ukpokodu
22. Moroccan Art Museums and Memories of Modernity
Katarzyna Pieprzak
23. The Enduring Power of Primitivism: Showcasing the Other in Twenty-First Century France
Sally Price
24. Zwelethu Mthethwa's 'Post-Documentary' Portraiture: Views From South Africa and Abroad
Pamela Allara
25. Creative Diffusion: African Intersections in the Biennale Network
Kinsey Katchka
26. Lacuna: Uganda in a Globalizing Field
Sidney Littlefield Kasfir
27. Painted Visions under Rebel Domination: A Cultural Center and Political Imagination in Northern Côte d'Ivoire
Till Förster
28. Post-Independence Architecture through North Korean Modes: Namibian Commissions of the Mansudae Overseas Project
Meghan L. E. Kirkwood

29. Concrete Aspirations: Modern Art at the Roundabout in Ugep, Cross River State, Nigeria

Gitti Salami

In addition to printing this 648 page book in hardcover, the publisher is releasing it in several electronic versions. Individuals or institutions around the world may download specific essays, or gain electronic access to the entire book, by purchasing these options on the publisher's website:

<http://www.wiley.com/WileyCDA/WileyTitle/productCd-1444338374.html>

Critical Arts Vol27, Issue 5, October 2013 (Ethnographic Turn in Contemporary Art) now online

African arts-related articles:

Visual ethnographies of displacement and violence: land(e)scapes in artists' works at Thupelo Artists' Workshop, Wellington, South Africa, 2012

N. Jade Gibson

Pages: 531-552

'Woundscape': suffering, creativity and bare life – practices and processes of an ethnography-based art exhibition

Chiara Pussetti

Pages: 569-586

From information to inspiration, sensitivities mapped in a casus of Central-African music analysis and contemporary music composition

Olmo Cornelis

Pages: 595-605

Critical Arts is indexed in: Alternative Press Index; ARTBibliographies Modern; British Humanities Index; Film Literature Index; Humanities International Index; Index to South African Periodicals; International Bibliography of Theatre & Dance; Linguistics and Language Behavior Abstracts; M L A International Bibliography; Periodicals Index Online ; R I L M Abstracts of Music Literature; Social Science Citation Index, Arts and Humanities Citation Index (ISI)

email: criticalarts@ukzn.ac.za

Critical Arts Home Page:

http://ccms.ukzn.ac.za/index.php?option=com_content&task=view&id=151&Itemid=87

Kenya Arts Diary 2014 launch

The fourth edition of the Kenya Arts Diary 2014 was officially launched November 15th at the home offices of the Heinrich Boell Foundation in Nairobi. Unofficially the popular arts diary cum calendar went on sale at major Nairobi book shops, galleries and art centres this week.

"What makes the Kenya Arts Diary so special," says glass artist Nani Croze, the founding mother of the Arts Diary, "is that it contains original artwork by contemporary Kenyan artists along with their bios, head shots and contacts. That means anyone who wants to get in touch directly with the artists can easily do so."

The photographers that provided most of the colourful images in the diary are Qi Lin and Sylvia Gichia with several snaps provided by James Muriuki, Charles Kamau, Anthony Wachira and Aernout Zevenbergen.

Among the more than 60 Kenyan artists featured in this year's Diary are Patrick Mukabi, Cyrus Ng'ang'a, Anthony Okello and Florence Wangui as well as Beatrice Wanjiku, Uhuru B, Poonam Suryavanshi and Mike Kyalo, one of the two winners of the first edition of KADRA or the Kenya Arts Diary [art] Residency Award. The other winner was Ezra Joab of Kisumu.

A number of non-Kenyan East African artists are also in the diary, including painters and sculptors from Sudan,

Uganda, Tanzania, and Ethiopia. Among are El Tayeb Dawelbeit and Ermias Ekube. "Ever since we started the diary, i wanted to launch an art residency award for up and coming Kenyan artists, and this year we finally made it happen," said Croze who had Joab working with her for a month at Kitengela Glass Trust while Kyalo worked at Kuona Trust.

The art residency award includes one month working all expenses paid at the Kitengela Glass Trust, including art materials and a stipend. At the end of the residency, the artist will be given an exhibition of all the artwork they produced during that one month's time.

The Arts Diary sells in Kenya for ksh1850. It is also available to overseas East African art lovers. Contact kenyaartsdiary@gmail.com for details.

Dynamics of masks in West Africa/La dynamique des masques en Afrique occidentale

Series: "Studies in Social Sciences and Humanities", n° 176

216 pages. Retail price: 45,00 €

ISBN : 978-9-4916-1509-2

The dynamics of masks come into full view when they are vibrant and alive in their place of origin, rather than drained of life and movement when confined inside museum walls. Incarnated by human beings that infuse them with their energy, masks become potent powers: the communities 'presenting' them hope to receive many blessings, yet also fear their wrath. In West Africa, their appearances are still part of the daily life of many populations. Several distinctive examples are analysed in this book.

With contributions in English and French:

Guarantors of continuity and permeable to change. Masks and their dynamics in West Africa.

Anne-Marie Bouttiaux

Louverture des yeux au Komo.

Philippe Jespers

Masques chez les Bedik du Sénégal oriental.

Marie-Paule Ferry

Communicating body knowledge through regional culture-based performance in Guinea.

Frederick Lamp

Le masque Kouï face aux mutations sociales en pays wè.

Bony Guyblehon

Du divertissement au sacrifice. Danses de masques guro de la région de Zuenoula, Côte d'Ivoire.

Anne-Marie Bouttiaux

On multiplicity and performance. The complexities of Bedu mask dances in the Bondoukou region (Côte d'Ivoire).

Karel Arnaut

Le temps des masques. À propos d'un film ethnographique : Hivernage à Kouroumani.

Guy Le Moal

The trail of Sigma: Masks and technologies of power in Northwestern Ghana.

Cesare Poppi

La mise en scène du retour des défunts. Les masques Egun à Ouidah (Bénin méridional).

Joël Noret

Ordering terms and conditions: contact publications@africamuseum.be

The Secret Of The Putchu Guinadji

Henning Christoph, initiator and driving force behind the “Soul of Africa Museum”, recently wrote an article on the process of making Putchu Guinadji talisman, by the Kotoko people in Cameroon and Chad. Apparently the process of making such talisman has not been recorded up to now. The article and photos showing the process conducted by a marabout can be found at <http://www.kunstpedia.com/articles/the-secret-of-the-putchu-guinadji.html>.

Olayinka: A Woman's View: The Life of an African Modern Artist.

By Simon Ottenberg. Africa World Press, Trenton, NY. 325 pages, 57 black and white and color illustrations. A biography of Sierra Leone woman who was a modern artist (1927-1996) of the first generation from that country. The writing traces her five years' training in the United States and three in London, then her ten years as Government Artist in Sierra Leone, and after that work an independent artist. The book examines her art in numerous media: murals, oil paintings, assemblages, prints, watercolors, dress fashions, remarks on the problems a woman artist in Sierra Leone and Europe, and sets her in the background of Krio life in Sierra Leone.



Basiaa, a ritual cloth worn after excision

The Silence of the Women: Bamana Mud Cloths

Sarah Brett-Smith's new book, *The Silence of the Women: Bamana Mud Cloths*, will see the light of day next fall. It crowns thirty years of field work among the Bamana (Bambara) of Mali, West Africa.

The Silence of the Women: Bamana Mud Cloths is the first full length scholarly book entirely devoted to an African art form created by women. The mud-dyed textiles which are the subject of this book have often been approached simply as a craft production. This book treats traditional mud cloths as a complex art form, illuminating the hidden cultural testimony written into the mud cloth patterns. It enables the reader to understand

women's silent and deeply reserved visual commentary on the events that dominate their lives: excision, arranged marriage, childbirth and death.

Mirjam Kroker, *Weltwärtige Künstler_Wege. Künstler im Kontext der Diskurse über zeitgenössische Kunst aus Afrika, afrikanische Diaspora und Globalisierung visueller Kunst*. Berlin: Lit 2013 (Kunst und Visuelle Kulturen Afrikas Bd. 1). 192 p.
ISBN 978-3-643-50476-0

ANN: Harper's Magazine | Edwidge Danticat | December 2013

We are pleased to announce a special feature in Harper's Magazine by Edwidge Danticat, covering the three catalogues of African photography and video published by The Walther Collection and Steidl. The December 2013 issue is now available on newsstands.

The Walther Collection Project Space

contact@walthercollection.com



Media Resources

WEB: africanah.org

The new, independent and international e-zine www.africanah.org will be up and running from Sunday January 5th. Africanah.org is an arena for contemporary African, African-American and Caribbean art that will publish an e-zine each month.

In January's issue:

- In 'Challenging the 'Post' in Post-Apartheid' Mirte Haenen writes about three South African artists in whose work the effects of apartheid can still be seen;
- Ingrid Braam contemplates on the current position of contemporary Surinamese art and today's Surinamese artists in the Netherlands;
- In '(An)other perspective in the world art history discourse' Frank Ugiomoh writes about the difference between "art history in Africa" and "African art history";
- Rob Perrée interviews the African-American artist Kerry James Marshall;
- In 'A Dream of a return Journey' Masasam (Sandra Maunac and Mónica Santos) write about a flamboyant movement in Congo: The Sape. The sapeurs liken themselves to dandies.

The next edition of Africanah.org will be published on February 10th 2014. (As yet unpublished) essays and interviews can be sent to info@africanah.org More information about the activities of Africanah via this email address or via 31-6-13970173

Artl@s Bulletin - Do Maps Lie?, Vol. 2 (2013), Nr. 2

We are pleased to announce the publication of the new issue of the ARTL@S BULLETIN, entitled Do Maps Lie? <http://docs.lib.purdue.edu/artlas>

The issue includes the article:

Filling the Blank Space of Global Art Peripheries: Measurements of Art Mobility and their Ambivalence in Nairobi, Kenya

Olivier Marcel

The ARTL@S BULLETIN is a peer-reviewed, transdisciplinary journal devoted to spatial and transnational questions in the history of the arts and literature. The journal promises to never separate methodology and history, and to support innovative research and new methodologies.

Its ambition is twofold: An insistence on the "transnational" as constituted by exchange between local and international or transnational, and an openness to innovation in research methods, particularly the quantitative possibilities offered by digital mapping and data visualization. By encouraging scholars to continuously shift the scope of their analysis from the national to the transnational, ARTL@S BULLETIN intends to contribute to the collective project of a global history of the arts and literature.

ARTL@S BULLETIN (ISSN 2264-2668) is published biannually by the École normale supérieure, 45, rue d'Ulm, 75005 Paris, France and the Centre national pour la recherche scientifique 16, rue Pierre et Marie Curie, 75005 Paris, France. The online version of the ARTL@S Bulletin is hosted by Purdue Scholarly Publishing Services at: <http://docs.lib.purdue.edu/artlas/>

The Artkhade database is the first database dedicated to ancient arts from Africa, Asia, Oceania and the Americas. The Artkhade auctions database contains information on more than 45.000 artworks offered for sale since 1928 from the major auction houses worldwide and more than 100.000 images. The Artkhade database provides also estimates, auctions results and provenance information for each object. For more information, please visit: <http://artkhade.com/en/>



Picture This

Ruth Simbao

Ruth Simbao has a PhD from Harvard University and is currently Associate Professor of Art History & Visual Culture at Rhodes University, South Africa. She is the founder of the Visual and Performing Arts of Africa Humanities Focus Area based at Rhodes University (www.research-africa-arts.com) and curator of Making Way: Contemporary Art from South Africa and China (www.makingway.co.za.za), which showed at the National Arts Festival (2012) and the Standard Bank Gallery in Johannesburg (2013). Before she started her PhD, Ruth worked as a freelance curator and arts writer in Toronto, Canada, and participated in internships at the Art Gallery of Ontario and the National Gallery of Canada. In 1998 she was a Research Fellow at the National Gallery of Canada in Ottawa.



Ruth lived in Zambia for two and a half years and conducted fieldwork research on performance in relation to cultural festivals, analyzing local socio-political contexts and global impulses. Her current research is on contemporary art based largely in South Africa, Zambia and China, and she focuses on theoretical issues of place, the reframing of site-specificity as site-situational art, diaspora (with an emphasis on contra-flow diasporas), xenophobia/Afrophobia, the Global South, cosmopolitanism, and performance in relation to vision and blindness. She is currently working on a book manuscript titled *The Audacity of Place* and the edited volume *Veering South*, as

well as a performance collaboration titled *Blind Spot*. Ruth has published various essays in exhibition catalogues and in journals such as *Third Text*, *Parachute*, *African Arts*, *Mix*, *Art South Africa*, *De Arte*, *NKA: Journal for Contemporary African Art*, *The International Journal for African Historical Studies*, *The Journal of the Contemporary African Art: New Approaches (JACANA)* and *Kronos*. In 2009 she was the recipient of the Vice Chancellor's Distinguished Research Award at Rhodes University.

The Making Way exhibition featured the work of seventeen artists based in South Africa and China and included four performance artists, Gerald Machona, Randolph Hartzenberg, Doung Anwar Jahangeer and Athi-Patra Ruga. Ruga's work titled *Performance Obscura*, took place on the streets of Grahamstown in the vicinity of the 19th century camera obscura, which today still stealthily offers a panoptic view of the tiny city's downtown district.

A small, paying audience climbed up the narrow spiral staircase of the Observatory Museum during the National Arts Festival expecting to receive, in exchange for a limited number of highly sought-after tickets, a privileged bird's-eye view (through this 19th century device) of Ruga on the streets below. In *Performance Obscura*, Ruga was dressed up as the recurring character the Future White Woman of Azania (FWWOA) who was also present at the 2013 Venice Biennale. Due to particular circumstances though, the operator of the camera obscura was unable to locate the FWWOA, who in name alludes to the extolled home of the black consciousness movement that never fully materialized.



Defiantly parading the downtown streets of Grahamstown in her weighty attire of paint-filled balloons, she returned the expectant gaze of the privileged audience by staring back at the tower through a pair of binoculars, unaware of the fact that the so-called advantaged, art-savvy group was already rendered blind by the slippage of the camera obscura operator's hand. In this site-situational work, Athi-Patra Ruga powerfully overturned the potentially furtive gaze of the camera obscura. While the word "furtive" suggests a stolen, hidden or secret gaze, Ruga robbed the paying audience of the FWWOA's spectacle and instead performed lavishly for casual bystanders on the street who were given the privileged opportunity to not only capture the FWWOA on their cellphones, but also to hear the squeak of paint-laden balloons rubbing against each other; feel the spurt of colorful liquid as Athi violently popped the balloons, and engage face-to-face with the intense emotion of this high-heeled character occupying the everyday spaces of their streets.

Athi-Patra Ruga works in Cape Town and Johannesburg, and crosses the zones of fashion, fine art and performance. He participated in *PERFORMA 11* in New York, and has exhibited extensively internationally and in South Africa. His works form part of private, public and museum collections including Museion - Museum of Modern and Contemporary Art, Bolzano Italy; CAAC - Pigozzi Collection; The Wedge Collection, and Iziko South African National Gallery.

All photographs by Ruth Simbao.

The concept for Performance Obscura was developed in collaboration with Mikhael Subotzky.



News & Announcements

Okwui Enwezor Appointed Director of the 56th Venice Biennale

Okwui Enwezor, director of Munich's Haus der Kunst, has been appointed Director of Visual Arts for the 56th Venice Biennale, which is to take place from May 9 to November 22, 2015. The 50-year-old Nigerian-born curator and writer previously served as artistic director of the Documenta 11 in 2002, the Bienial Internacional de Arte Contemporaneo de Sevilla in 2006, the Gwangju Biennial in 2008, and the Triennial d'Art Contemporain of Paris at the Palais de Tokyo in 2012. From 2005 to 2009 he was dean of academic affairs and senior vice president of the San Francisco Art Institute.

Enwezor's work engages in African, European, Asiatic, North and South American art of the 20th and 21st Century, in modern and contemporary art of the African countries and the contemporary art of the African diaspora. Enwezor follows Italian curator Massimiliano Gioni, whose 55th Biennale and critically acclaimed exhibition "The Encyclopedic Palace" ended in November with over 475,000 visitors.

Henry John Drewal

Last spring 2013, Henry John Drewal hosted and co-taught a seminar with Artist-in-Residence Faisal Abdu'Allah (based in London) called FauHaus, focused on art and the senses and based on Drewal's approach called sensiotics. A short film documenting that project can be viewed at: <http://vimeo.com/m/80840931>

Drewal's final year project as Senior Fellow at the Institute for Research in the Humanities at UW-Madison will be a multi-sensorial symposium entitled "Embodied Knowledge: Sensory Studies in the 21st Century" (supported with grants from the Burdick-Varey fund and Anonymous) that will take place in Madison on Thursday, October 3, 2014. If you would like to attend, please contact him for details.

As part of the Fowler Museum's 50th Anniversary celebrations in October 2013, Drewal curated the exhibition "Double Fortune, Double Trouble: Art for Twins among the Yoruba."

He has recently been appointed to the Advisory Board of the Smithsonian National Museum of African Art.



Awards

ACASA Triennial 2014 Awards Announced

Congratulations to those who have been chosen for awards to be given at this year's ACASA Triennial. The awards will be presented in a formal ceremony to be held at the ACASA Triennial Symposium, on Thursday, March 20 at 5:00 PM, in the Brooklyn Museum's Cantor Auditorium and will be followed by a reception at 6:00 PM in the Brooklyn Museum Beaux-Arts Court.

ACASA Leadership Award: Jean Borgatti and Henry John Drewal

Roy Sieber Dissertation Award: Amanda Rogers "Politics, Gender and the Art of Religious Authority in North Africa: Moroccan Women's Henna Practice" (Art History, Emory University, 2013).

Arnold Rubin Outstanding Publication Award, single authored:

Allen Roberts, *A Dance of Assassins: Performing Early Colonial Hegemony in the Congo* (Indiana University Press, 2012)

Honorable Mention:

Peter Probst, *Osogbo and the Art of Heritage: Monuments, Deities, and Money* (Indiana University Press, 2011)

Arnold Rubin Outstanding Publication Award, co-authored/edited:

Marla Berns, Richard Fardon, and Sidney Littlefield Kasfir, eds., *Central Nigeria Unmasked: Arts of the Benue River Valley* (UCLA Fowler Museum, 2011)

Honorable Mention:

Gitti Salami and Monica Blackmun Visona, eds., *A Companion to Modern African Art* (Wiley-Blackwell, 2013)

Congratulations to the following Travel Award Winners, for the 2014 Brooklyn Triennial

The Janet Stanley Artist Award:

Emeka Ogboh

Scholar Awards:

Esther Esymol
Laura de Becker
Oscar Mokeme
Karen Von Veh

Kwame Labi
Andrew Mulenga
Dingani Mthethwa

Ciraj Rasool
Tobenna Okwuosa
Atta Kwami

Ozioma Onuzulike
Wendy Gers
Courtney Micots, Ph.D.

Graduate Student Awards:

Kiprop Lagat

Marie Lortie

Rachel Baasch

Kim Bagley

Catherine Elliot

Sandra Boerngen

John Lovejoy

Katharina Greven

Emilie Boone

Mariaclaudia Christofano



Marla C. Berns decorated as a chevalier of France's Order of Arts and Letters

Marla C. Berns, Shirley & Ralph Shapiro Director of the Fowler Museum at UCLA, received the medal of Chevalier of the Order of Arts and Letters of the French Republic in a ceremony conducted by Stéphane Martin, president of the Quai Branly Museum. The ceremony took place at the Quai Branly Museum in Paris on Tues., Nov 12, at the opening of *Secrets d'ivoire: L'art des Lega d'Afrique centrale*, an exhibition of the Fowler Museum's unparalleled collection of African artwork by the Lega peoples of the Democratic Republic of the Congo, which was donated to the Fowler by collectors Jay T. and Deborah R. Last. The Order of Arts and Letters was established in 1957 and is awarded by the French Minister of Culture to recognize eminent artists, writers, and scholars. The recipient of the award is admitted into the Order of Arts and Letters as a chevalier, or knight. Berns was honored for her contributions to knowledge of the arts and artists of Africa and her promotion of cultural exchange between France and the United States, via the Fowler's ongoing

partnerships with the Quai Branly Museum. Like the Fowler Museum, the Quai Branly Museum is devoted to exploring the arts and cultures of Africa, Asia, the Pacific, and the Americas. It opened on its site near the Eiffel Tower in 2006. *Secrets d'ivoire* is the second Fowler Museum exhibition to appear at the Paris museum. *Central Nigeria Unmasked: Arts of the Benue River Valley*, for which Berns was the lead curator and co-editor of the related scholarly publication, was on display there in late 2012-early 2013 as part of a three-venue tour. An upcoming Fowler Museum project currently in development, *Striking Iron: The Art of the African Blacksmith*, will appear there in 2016-17. Berns has served as the director of the Fowler Museum at UCLA since 2001. In 2007 her position was endowed by Los Angeles philanthropists Shirley and Ralph Shapiro, in recognition of her outstanding contributions to the University of California, Los Angeles (UCLA) and the community. Before returning to Los Angeles in 2001, Berns was Director of the University Art Museum at the University of California, Santa Barbara, for ten years. She received her Ph.D. in Art History at UCLA, specializing in African art. Her research and writing has concentrated on women's arts of Northeastern Nigeria, where she did fieldwork in the early 1980s, and encompasses ceramic sculpture, decorated gourds, and programs of body scarification. She has published and lectured widely on these topics.

One of the most significant initiatives that Berns has launched as director came to fruition in 2006 with the opening of *Intersections: World Arts, Local Lives*, the Museum's first long-term exhibition of highlights from its renowned permanent collection. The exhibition features a unique thematic and cross-cultural approach and incorporates a wide range of technologies, and has become a staple for K-12 and college-level multicultural education in the Los Angeles area, as well as a favorite stop for general museum visitors interested in world arts. In addition to continuing the Fowler's pioneering work in the presentation of global arts and cultures, Berns has encouraged the presentation of the work of contemporary artists in exhibitions that speak to both the ongoing dynamism of world cultures and to the resonances between contemporary art and traditional practices. To that end, the Fowler has presented several much-praised solo exhibitions, including the work of the celebrated Ghanaian artist El Anatsui (2007), Cuban-born artist José Bedia (2011), San Francisco-based performance



Marla C. Berns, Shirley & Ralph Shapiro Director of the Fowler Museum at UCLA, is congratulated by Stéphane Martin, president of the Quai Branly Museum, upon Berns receiving the medal of Chevalier of the Order of Arts and Letters of the French Republic.

and photo-conceptual artist Allan deSouza (2011), and the riotous Soundsuits of Nick Cave (2010), one of the Fowler's most popular exhibitions to date. The Fowler Museum is in the midst of a year-long celebration of its 50th anniversary following Berns' vision of this milestone event. Fowler at Fifty, which began in mid-Oct. and continues into early fall, celebrates the remarkable trajectory of the Fowler Museum's growth over the last five decades. Currently on display is a suite of eight exhibitions, each of which features a particular strength of the Museum's now-vast holdings, and takes a distinctive curatorial approach or engages an artist's perspective. Together the eight anniversary exhibitions reveal the depth, breadth, range, and quality of the Museum's collections, which number more than 120,000 objects, and also are a testament to what an institution can do with such expansive resources.



Opportunities

The Phyllis Wattis Curator of the Arts of Africa and the Americas

The Curator of the Arts of Africa, Native America and Ancient America is responsible for the development of this area of the collection, including its documentation, research, preservation, presentation, and growth. The collection includes objects in several media from Africa, American Indian tribes primarily from the western parts of North America, including art from the modern and contemporary period, and ancient Native American cultures from before the period of western contact. We are committed to developing these areas of the collection, and expect the successful curator will specialize in either the arts of Africa or Native American cultures, and also have a strong interest in the other area of the collection. We are especially interested in a curator who can offer new and fresh perspectives on the collection and will integrate contemporary art and issues into the collection and exhibition program.

The successful candidate will have the ability to work with faculty to integrate the use of the Center's collections into the teaching curriculum. The curator will also have demonstrated experience to foster appreciation and understanding of art through teaching, lecturing, and organizing exhibitions, and educational programs. We are looking for a creative individual who enjoys contributing in a team-oriented environment, and will thoughtfully transmit their knowledge, ideas, and enthusiasm to visitors, volunteers, students, faculty, and staff. This curator position is an endowed position and reports to the Director of the Cantor Arts Center.

The Cantor Arts Center, Stanford University's only museum, is a vital and dynamic institution with a venerable history. Founded in 1891 with the university, the historic museum was expanded and renamed in 1999 for lead donors Iris and B. Gerald Cantor. The Cantor's encyclopedic collection spans 5,000 years, includes 32,000 artworks and beckons visitors to travel around the world and through time: from Africa to the Americas to Asia, from classical to contemporary. With 24 galleries presenting selections from the collection and more than 20 special exhibitions each year, the Cantor serves Stanford's academic community, draws art lovers from the San Francisco Bay Area and beyond, and attracts campus visitors from around the world. Free admission, free tours, lectures, family activities, plus changing exhibitions make the Cantor one of the most well-attended university art museums in the country and a great resource for teaching and research on campus.

The museum builds on existing collection strengths through selective purchases and the encouragement of important gifts. An active exhibitions program supplements the display of the Cantor Arts Center collection.

The curator develops exhibitions, some of which travel to other institutions.

The curator is also responsible for soliciting and evaluating proposals for exhibitions organized at other institutions and coordinates the presentation at Stanford of those selected by the exhibition team. The curator actively solicits, encourages, and helps faculty members and qualified students to develop exhibition proposals that are derived from primary research.

This curator has the following specific responsibilities:

1. Collection Development
2. Collection Management
3. Exhibition Development
4. Academic and Public Engagement
5. Campus and Community Relations
6. Collegial Responsibilities

QUALIFICATIONS:

- Personal skills of high-energy leadership, flexibility, intellectual curiosity, and openness in working with a wide range of staff in a fast-paced environment. Commitment to education and excellence. Discretion, confidentiality, professionalism, and enthusiasm for collaboration.
- An advanced degree in Art History or related field, with a Ph.D. or equivalent scholarship.
- Understanding of curatorial practices and methodology
- Knowledge and understanding of museum ethics and principles
- Ability to communicate effectively; effective writer, experience giving talks and speaking in public
- Excellent organizational skills and ability to operate in a team-based working environment
- Museum experience building and working with collections.
- Demonstrated record of scholarship, connoisseurship, and leadership in acquisitions, exhibitions, and publications
- Ability to deal with a wide range of audiences including students, faculty, donors, collectors, volunteers, and the general public.
- Exemplary record of organization and presentation of special exhibitions
- Experience in project and budget management
- Experience with fundraising and donor cultivation is preferred.

Submit letter of interest and CV to <http://stanfordcareers.stanford.edu/>

University of Florida-Gainesville School of Art + Art History Job Opening Assistant Professor in Art History

Position Description: Full-time, nine-month, tenure-accruing faculty position.

Date of Expected Hire: August 16, 2014

Salary: Salary is commensurate with qualifications and experience and includes a full benefits package.

Responsibilities: The School of Art and Art History at the University of Florida seeks an Assistant Professor of Art History with a specialization in African art. The faculty member will pursue an active program of research, teach a 2-2 load of courses at the undergraduate and graduate level, participate in an undergraduate survey course, supervise Master's and PhD students, and contribute service to the university, the community, and the profession.

Minimum Qualifications: Applicants must hold a PhD in Art History or a related field.

Preferred Qualifications: Preference for prior teaching experience at the university level and a promising record of publications.

Application Procedures: Applications must be submitted via the University of Florida's online application system at <https://jobs.ufl.edu> (search for requisition #0904347). Online applications must include the following:

(1) a detailed letter of application; (2) a curriculum vitae; (3) three letters of recommendation; and (4) a

writing sample. The online system will prompt the applicant for the names and contact information of the recommenders; then the system will email the recommenders directly to request the upload of a letter. The search committee may request additional materials at a later time. To ensure full consideration, all application documents must be submitted by January 15, 2014, when the search committee will begin reviewing applications. Applications received after this date may be considered at the discretion of the committee and/or hiring authority.

Inquires go to <https://jobs.ufl.edu> (search for requisition #0904347).

ASSISTANT PROFESSOR, AFRICAN ART HISTORY, COLORADO STATE UNIVERSITY

Art History position: Ph.D. in art history at time of appointment, with specialization in History of African Art and active research agenda are required. Scholarly or research interests in African diaspora and teaching experience at the college level are highly desired. Interest in engaging students with University Art Museum collections and exhibitions is also preferred. Teaching responsibilities are 5 courses/year at all levels of undergraduate art history, with graduate sections offered to students pursuing the MFA. Duties will include teaching art history survey courses and African art history courses, curriculum development, advising students, contributing to research in the field, participating in local, regional and national forums, as well as service on department, college and university committees.

Proposed Salary: Commensurate with Assistant Professor rank.

Application Deadline: January 27, 2014. Applications will be accepted until the position is filled; however for full consideration application materials must be received on or before January 27, 2014

Letter of application addressing qualifications for the position should be accompanied by a curriculum vitae; names, titles, addresses and phone numbers of three references; three letters of reference mailed under separate cover; and official transcripts of all undergraduate and graduate work. Send materials to:

Chair, Art History Search Committee

Department of Art

Colorado State University

Fort Collins, CO 80523-1770

For full position description, visit <http://jobs.libarts.colostate.edu>.

2014 Summer Crossing Cultures Senegal program

Intercultural Dimensions, Inc. (a 501(c)(3) non profit organization) offers a unique and stimulating travel and educational program focused on the Republic of Senegal, West Africa. The program dates for the 2014 Crossing Cultures Senegal program are June 28 to July 14 with an extended stay option to to field study and/or volunteer work. It will be ID's 23rd program to Senegal. Experience the real story of Senegal.

Led by two former U.S. Peace Corps volunteers, this well-established cultural immersion program appeals to people in and out of academia. It works well for those who want to experience family life and community projects in rural areas of this diverse nation and for those with special interests in dance and music training, teaching, literature, environment, medicine, government, NGOs, agriculture, small business, language, medicine and health.

The Crossing Cultures Senegal group (three leaders and three to five participants) is small allowing the leaders to tailor activities to the participants' interests.

The fee is at cost. The leaders receive no compensation and pay for their own airfare. It is a true labor of love. Extended stays for volunteer work or field study can be facilitated. This program is an eye-opener. For some it can be a stepping stone to their future; for others it can be an enrichment of the work they are already doing. Start now to plan and apply early.

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

Please click here: www.interculturaldimensions.org

Intercultural Dimensions, Inc. is a non profit 501 (C)(3) organization

For more information, contact:

Janet L. Ghattas

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Website: www.interculturaldimensions.org



In Memoriam

Nelson Mandela, 1918-2013

By Richard Pithouse · 6 Dec 2013

[D]eath is always close by, and what's important is not to know if you can avoid it, but to know that you have done the most possible to realize your ideas. - Frantz Fanon, 1961.

As a boy without a father of his own and living as a ward of the Thembu Regent, Jongintaba Dalindyebo, at his Great Place at Mqokezweni in the green hills of the Transkei, Rolihlahla Mandela heard stories about people like Nongqawuse and Makana, people who had passed into the realm of myth. When he washed the last of his childhood into the Mbashe River in 1934 he couldn't have known that in life he too would pass into myth. In 1942 returning to Mqokezweni from Johannesburg to honour Dalindyebo's passing he found his thoughts occupied by a proverb: Ndivelimilambo enamagama — I have crossed famous rivers. By the time he gave his speech from the dock in 1964 his name, and the bright strength of the intersection of his courage and ideals, had crossed the oceans and entered the grand stage of universal history. In 1986, in the midst of the state of emergency, Asimbonanga, Johnny Clegg's exquisite song for Mandela, soared above the blood and teargas on the streets yearning for the day when "We cross the burning water". Mandela, the song seemed to suggest, could take us across the burning water. Mandela, Mandela the man, did come back from Robben Island. And while the sun didn't rise red on the day of his return and the dead didn't arise to make the world whole, time seemed to stand still as he returned to the embrace of a mass movement. There are critiques of how this delicate moment was handled. Some are important, some are infused with little but the cheap wisdom of hindsight and some are just empty bluster – the radicalism of those for whom engagement does not move beyond the adoption of a posture and the manipulation of words. Those who say that we should have chosen war over negotiation tend to take no account of the balance of forces at the time, locally and globally, nor the depth of the bitterness of war or how its corrosion eats into its victors. War is certainly no guarantee of anything - none of the anti-colonial wars fought in Africa led to democratic and just societies. When history is examined at close quarters its messiness is painfully evident. But when it is examined over the *longue durée*, the larger picture comes into focus. With this lens, the lens that can see Makana, Nongqawuse and Mandela in one vista, it is clear that the wheel of history did turn in 1994 and that Mandela did take us across the burning water. But if an awareness

of the historical weight of this moment is not to become an ideology serving to legitimate on-going injustice we need to be very clear that we did not undo many of the injustices that honed Mandela's anger in the 1950s, and which are elegantly laid out in the recently republished *No Easy Walk To Freedom*. The old Bantustans remain separate spaces, the mining industry continues to exploit, education remains unequal, land has not been restored to the people and millions remain in shacks. We are very far from the "revolutionary democracy... in which poverty, want and insecurity shall be no more" that Mandela looked forward to in his 1962 speech from the dock. Nonetheless the passage from apartheid to democracy has made us citizens of one polity and given us the freedom to set our own course. It is up to us to seize this moment. The African National Congress carried the hopes of so many for so long. But it collapsed into a serious moral and political crisis in exile. It was the great tide of popular hope, grounded in popular action and the political strength of Cosatu and the United Democratic Front, and drawn to the messianic aura around Mandela, that carried us into democracy and illuminated its early days with a brilliant light. Today the ANC is corrupt and brutal – its emancipatory energies have been squandered and when its glorious moments and the grand heights of its political vision are recalled, even in good faith, by the party's leaders they invariably function to legitimate the squalid reality of its degeneration rather than to catalyse renewal. In death it may, in time, be easier to affirm Mandela, as he always wanted to be understood, as a man rather than a saint. But as Mandela returns from myth and into history we should not, amidst the humanizing details of his life as it was actually lived, or the morass into which the ANC has sunk, forget the principles for which he stood. We should not forget the bright strength of the Idea of Nelson Mandela. Mandela was a revolutionary who was prepared to fight and to risk prison or death for his ideals – rational and humane ideals. In this age where empty posturing on Facebook or reciting banal clichés at NGO workshops is counted as militancy, where rhetoric often floats free of any serious attempts to organise or risk real confrontation, where the human is seldom the measure of the political, we would do well to recall Mandela as a man who brought principle and action together with resolute commitment. Mandela was also a man whose ethical choices transcended rather than mirrored those of his oppressors. Amidst the on-going debasement of our political discourse into ever more crude posturing we would do well to remember that no radicalism can be counted as adequate to its situation if it allows that situation to constrain its vision and distort its conception of the ethical. Nelson Mandela has passed from this world but the Idea of Nelson Mandela remains with us. It's our world now and there are many rivers to cross.

Pithouse teaches politics at Rhodes University.

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Dr. Hans-Joachim Koloss

by Gitti Salami

It is with sadness that I write to inform members of the list that Dr. Hans-Joachim Koloss died this past week. I understand that he was put to rest in a beautiful cemetery in Berlin and that his last journey was accompanied by the lovely voice and tunes of a Kora musician. Dr. Koloss fought a drawn out battle against cancer. Despite his severe illness, which led to retirement from the Ethnologisches Museum, Staatliche Museen zu Berlin in 2001, Dr. Koloss returned to Cameroon to complete thirty years of field research on the Cameroon Grassland kingdom of Oku and the eastern Ejagham community of Kembong. He had begun this work as a curator at the Linden Museum in Stuttgart. The final volume of his massive trilogy on these two cultures, **Cameroon Thoughts and Memories: Ethnological Research in Oku and Kembong 1975-2005** (published by Verlag Dietrich Reimer in 2012), was written with the full awareness that time was running out. It constitutes a better tribute to Koloss' outstanding contributions to African art scholarship and curation than I could possibly provide here. Dr. Koloss will be thoroughly missed. Dr. Koloss is survived by his wife Margaret.

Mamadou Pape Samb

by Allen F. Roberts and Mary Nooter Roberts

The Senegalese street artist Mamadou Pape Samb, better known by his tags “Papisto” or “Papisto Boy,” passed away on January 29th, 2014. Aged sixty-three, he died of an acute illness after years of debilitated health.

At the time of his death, Papisto was living in the natal village he left as an orphan of ten to move to Dakar. He would spend the next forty years living in a tiny one-room home in an “informal” fishing village squeezed between factories in the portside industrial park of Bel-Air. Papisto’s greatest artistic accomplishment was a two-hundred-meter-long mural covering exterior walls of a fish-processing plant and celebrating global heroes of human rights. Through the 1990s and early 2000s, Papisto could be found near this work, adding to or refurbishing its poignant scenes and telling the compelling stories of those depicted.

The remarkable qualities of Papisto’s work were recognized in the late 1970s and he was brought to Germany by Hubert Fichte and Leonore Mau, who presented his works in *Die Wanderbilder des Papisto Boy* (1980, Frankfurt). Papisto was an ardent participant in Dakar’s Set-Setal artistic revolution of the late 1980s, and his murals were studied and documented from 1994 through 2011 by Allen F. Roberts and Mary Nooter Roberts. Papisto’s wall paintings and philosophy have been illustrated since 1994 on the UCLA Fowler Museum’s website at www.fowler.ucla.edu/paradise/main001.htm, followed by publications devoted to or featuring his oeuvre. Of these, the chapter “Walls that Speak: Public Art and Postcolonial Memory” in the Roberts’ *A Saint in the City: Sufi Arts of Urban Senegal* exhibition book (2003, Seattle), and their “Voir la ville invisible” in *Politique africaine* (2006) no. 100, 177-197, are among the most readily accessible. Papisto’s work was very prominent in the Fowler’s “A Saint in the City” exhibition that traveled to six U.S. museums from 2003 through 2008, and on its basis, Papisto was brought to Amsterdam to participate in the Tropenmuseum’s “Urban Islam” exhibition of 2004, also seen in Basel. Papisto’s last major work was a mural for the outer wall of the French Cultural Center of Dakar, commissioned in 2006.

Papisto’s life was never easy, and after his community in Bel-Air was razed by the city government in 2002, his existence grew increasingly precarious. He remained an exuberant public intellectual nonetheless, and despite his few years of formal education--as he explained, he was expelled from primary school because all he wanted to do was to draw--he brought astonishing erudition to his murals. Through conversations with Senegalese university professors and students he knew and the literature they lent him, Papisto portrayed individuals whose histories and life lessons he hoped would inspire the inhabitants of his Bel-Air community and anyone else passing by. No subject was more important to Papisto than Chiekh Amadou Bamba, the Sufi saint central to the Mouride Way that Papisto fervently followed. Papisto depicted many other notable persons from Gandhi to Bob Marley, Gerhard Hansen (the 19th-century Norwegian physician who identified the cause of leprosy) to Martin Luther King. These and many more were “missionaries” of Amadou Bamba to Papisto’s reckoning, for in their own ways they exemplified and furthered the saint’s blessed teachings of religious tolerance, hard work, and inner peace. The juxtapositions and vignettes of Papisto’s murals were to be read as “literature,” the artist explained, and he hoped that his paintings would bring the urban poor, so readily “invisible” to so many, “faith to keep living and keep working, and courage and faith in their work.” Papisto was a mild, generous, and witty man wise beyond words. May he be gently judged and find peace with his loved ones.



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) |
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| - Lifetime \$1,000.00 | (payable in 5 annual payments of \$200 each) |

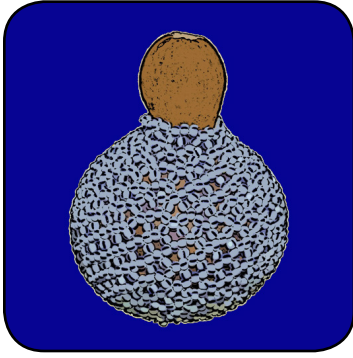
- **Individuals resident in Africa, the Caribbean, Central and South America** FREE**
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*** This is a courtesy to those who because of income disparity and exchange would not otherwise be able to join our group. If you live in any of these regions but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

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

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

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