

ACASA

ARTS COUNCIL OF THE AFRICAN STUDIES ASSOCIATION

VOLUME 97

SPRING/SUMMER 2014

CONTENTS



Presidential
Notes



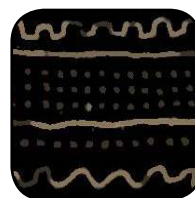
From the
Editors



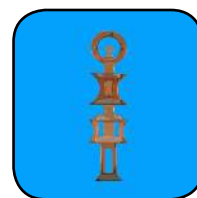
The 2014
ACASA
Triennial



Conferences
& Symposia



Calls for
Papers and
Proposals



Exhibitions



Current
Publications



Media
Resources



Picture This



News &
Announcements



Awards



Opportunities



Events



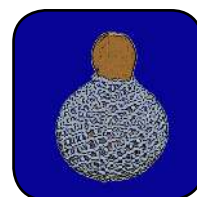
Call for ACASA-
Sponsored Roundtable
Proposals



In Memoriam



Join ACASA



About
ACASA

ACASA Board of Directors

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

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

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

Deadlines for submission of news items:

Fall 2014: September 14, 2014

Winter 2015: January 16, 2015

Spring/Summer 2015: May 15, 2015



Presidential Notes

Greetings,

Merci ...

These first words will be ones of thanks. Thanks, first, to John Pepper, our outgoing President, for his strong and dedicated leadership. The emphasis he placed, throughout his tenure, on internationalizing ACASA, expanding its membership, and bringing it resolutely into the Internet age has proven a great success. On a personal note, working with John has been most rewarding. I look forward very much to our ongoing collaboration.

Thanks too – immense – to the indefatigable team that made the 16th ACASA Triennial such a great accomplishment. Kevin Dumouchelle and Gary van Wyk did a simply fabulous job, as did the members of the Local Arrangements Committee – Roger Arnold, Yaëlle Biro, Christa Clarke, Ed DeCarbo, Dana Elmquist, Kate Ezra, Barbara Frank, Frederick Lamp, Susan Vogel and Jerry Vogel – and the trio of our colleagues who vetted papers and travel award proposals, Kathleen Bickford Berzock, Aimée Bessire and Suzanne Blier. Shannen Hill, ACASA Secretary and Treasurer, played a key role as well.

Further thanks yet are due to members of the board outgoing, incoming and continuing. I am deeply grateful and energized to be working with such a dedicated group of colleagues and would like to take this opportunity to extend a warm welcome to our new members: Silvia Forni, ACASA's new Vice President, Eric Appau Asante, Boureima Diamitani and Sidney Kasfir.

Last, but emphatically not least, I would ask that you join me in thanking our outgoing Past President, Steven Nelson, whose engagement, humor and grace set a marvelous example.

Onward to Ghana ...

Over the past month and a half, the board has begun actively planning for the next Triennial, which will take place at the University of Ghana, Legon in August 2017. Setting the stage for our first meeting on the Continent will be a key focus of my tenure. This process began under John's leadership, with a series of most promising meetings hosted in Legon in February of last year by member of the board Kwame Labi, who will be chairing the 2017 Triennial committee.

Building on discussions in Legon and in conversation with interested ACASA members, the board has created three additional committees dedicated to developing key aspects of the planning process: a fundraising committee, a committee whose members will advise on scholarly content, and a committee whose purpose will be to ensure a broad and inclusive presence in the Triennial of Ghanaian, West African and, wherever possible, Continental arts and publishing initiatives. These committees will convene for the first time in the coming two months.

While at work on an important new project in Ghana this summer, Silvia plans to develop a second set of meetings in Legon, so as to further advance this initial phase of the planning process. The present space, in upcoming newsletters, will serve as a platform to share information about the board's and the committees' work relating to the Triennial. Queries and suggestions are most warmly encouraged (dominique.malaquais@gmail.com).

Further travels ...

Another focus for me will be to set the stage for a sustained ACASA presence at scholarly events taking place outside the United States. One such event, the European Conference on African Studies (ECAS), Europe's equivalent of (if much younger sister to) the African Studies Association Annual Meeting, will take place in Paris from 8-10 July 2015. The theme will be "Collective Mobilizations in Africa: Contestation, Resistance, Revolt." Whether in the realm of classical, modern or contemporary production, we, as students of African and Diaspora arts, clearly have a great deal to offer in this context. The call for panels is expected out shortly. I would like to encourage our membership to keep an eye open for it and to submit proposals: it will be very important, I feel, for our voices to be heard loud and clear in this setting.

Challenges ...

As we look forward to the next Triennial and to meetings such as ECAS, it is critical that we face head on key challenges that confront us as an organization. Travel for many of our members remains a fraught affair, complicated by exorbitant costs and at times unfathomable visa restrictions. Dedicated fundraising efforts, directed at making involvement in our events envisageable for larger numbers of participants, established scholars and graduate students alike, have yielded important results. Building on the success already achieved, with an eye toward devising original solutions in difficult economic times, must be a priority for ACASA. Let us also, wherever possible, individually and as a group, speak out against systems, economic and political, that grant mobility to the few at the expense of the many.

Wishes ...

As winter comes to the Southern hemisphere, renewing rains wash over swaths of Africa West to East and the promise of summer cheers those of us in Northern climes, I wish you the very best for the months to come.

Dominique Malaquais





From the Editors

This Newsletter features coverage of ACASA's Sixteenth Triennial Symposium on African Art that was held in New York in March 2014. We would like to thank Triennial Chair Kevin Dumouchelle for writing the recap article, in addition to everyone who contributed photographs from the event.

We would also like to thank everyone who participated in the online Newsletter survey, and we are pleased to share the results. Your responses were both positive and encouraging, and we hope to use your feedback to continue to produce a relevant and useful resource. For Question #1, which asked whether members read the Newsletter, 93% of the participants indicated that they did. Question #2 asked whether members found the Newsletter content to be relevant, and nearly 96% of participants responded to the positive. The third and final question asked whether members would like to see any additional content in the Newsletter, and provided participants with an area to type comments. As one might imagine, we received a wide array of wonderful suggestions. Comments included the desire for Tables of Contents from relevant journals, the inclusion of more newsworthy events from the discipline (i.e. staff changes, awards, and achievements), the desire for more images, an emphasis on more Africa-based items, and a section focusing on graduate programs and student members. In addition, many responses included a desire to see highlighted items that are already given a platform within the current format, such as a listing of online resources, news, announcements, and features from individual members, and additional items highlighting funding resources and research opportunities

As we continue to hone the Newsletter to better suit the needs and desires of association members, you remain our most important source for both content and readership, as this newsletter belongs to the members whom we serve!

As always, thank you to those who contributed information and photographs to this Newsletter. We encourage everyone to submit materials in the future.

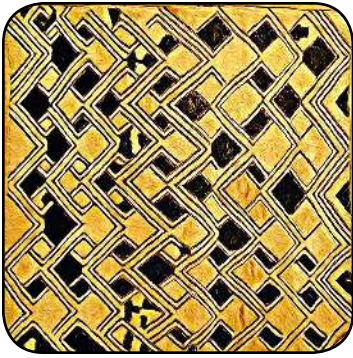
The next Newsletter will be published in Fall 2014, with a September 14th deadline for item contributions.

Enjoy the summer!

David Riep
Editor

Pam Allara
Assistant Editor





The 2014 ACASA Triennial

I was exceedingly proud to host the 16th Triennial Symposium on African Art at the Brooklyn Museum from March 19th to the 22nd. The symposium was a great success. With over 400 professionals in attendance from at least three continents, this was the largest ACASA gathering to date. Brooklyn was honored to welcome this international symposium of African art specialists, and proud to continue our ongoing commitment to remaining one of the leading places to experience artistic excellence from the African continent.

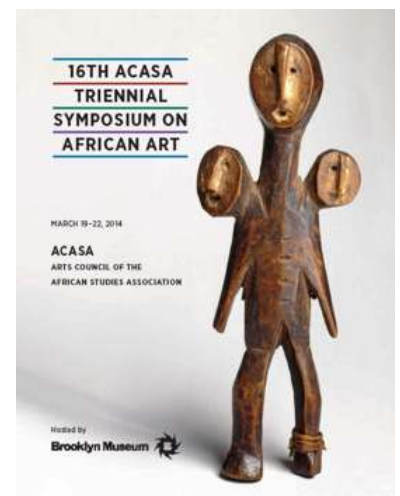
It was particularly gratifying to have the opportunity to share our latest installation, African Innovations, over the course of the symposium. This reinstallation marks the first time that Brooklyn's African collection has been arranged chronologically, as well as the debut of our first dedicated space for contemporary African art. A first step in an evolving, long-term effort to draw our visitors into a deeper engagement with the richness of African art history, the installation shifts the presentation of so-called traditional art away from a presentation that could be read as static and remote, focusing instead on how these masterworks are dynamic and expansive solutions to both local and universal problems.

The three-headed figure (sakimatwemtwe) by an unidentified Lega artist, which served as our symposium logo, could be considered emblematic of this new approach—with one large head metaphorically rooted in the sculpture's own nineteenth-century moment and two additional faces looking back toward the past and ahead to the future, respectively. The work is a vision of moral and intellectual clarity, reflecting the ideas shared during the symposium—from the carefully balanced selection of panels that addressed both historical and contemporary African art, to the concluding clarion call offered by our keynote speaker, the South African artist and activist Kim Berman.

Over the course of four very intense days of activity in Brooklyn and beyond, colleagues took the opportunity to revisit ongoing conversations and begin new dialogues, engaging ideas and partners new and old—all amidst a collection that spanned the distance between pre-dynastic Egypt to the latest contemporary works from the borough. This was also the first ACASA symposium of the social-media era—check Facebook, Instagram, and Twitter for #ACASATriennial to find posts from the week. The conversation lives on.

Museum Day offered a considered examination of the object—beginning with a thought-provoking group of papers that asked what can be learned from looking at works as part of a series, building toward a wide-ranging discussion of new interpretative strategies developing around objects in museums in Europe, North America, and Africa, and concluding with a discussion about the unique role of university museums in connecting collections to academic scholarship. A poster session over lunch offered participants the chance to compare and contrast label and didactic approaches in a wide variety of museums (which will be eventually archived online for future consultation).

With five concurrent papers running over three sessions on Thursday, Friday, and Saturday (plus film screenings



and technology presentations over lunch), this was easily the largest ACASA symposium to date. By way of example, over the course of just one afternoon session, participants faced the (perhaps daunting) choice of selecting between the following topics: urban contexts and the African artist; historicizing Cross River art; a reexamination of “resistance art”; new perspectives on the nomadic tent as architecture; or, a reconsideration of the role of personal agency in the art of masquerades. From lively and thoughtful roundtable debates, to an impromptu masquerade that perfectly punctuated a session on performance and transformation, the museum was alive with action and ideas. A complete and final program of all of the conference panels and abstracts is available at:

<http://www.acasaonline.org/panels-and-roundtables-for-2014-triennial/>

This buzz continued offsite and into the evenings, as participants brought the energy built from a day of discussion to the programs throughout the city arranged by our Local Arrangements Committee. We had the chance to visit the Renee and Chaim Gross Foundation for a reception on Museum Day, for drinks and celebration amidst the personal collection of an acclaimed 20th-century artist. Friday evening became “Gallery Night” in Manhattan, as David Krut Projects, Jack Shainman Gallery, Skoto Gallery, and the Walther Collection Project Space (in Chelsea) and Pace Primitive and Tambaran Gallery (in the Upper East Side) generously kept their doors open late for a vibrant night of gallery hopping around the city.

To wrap up my report, I must turn once more to thank the brilliant and dynamic team of individuals who helped make this symposium such a success. I am deeply grateful for the support of John Pepper and Dominique Malaquais, ACASA President and Vice President; the counsel and clarity of Steven Nelson, past President; the patience and kindness of Shannen Hill, Treasurer; and the camaraderie and guidance of the entire ACASA board. I am deeply grateful for Gary van Wyk’s dedication as Program Chair in shaping the intellectual content of the Symposium and in organizing the work of his committee, and I extend my thanks to Kathleen Bickford Berzock, Aimée Bessire, and Suzanne Blier for their work with Gary in vetting papers and travel awards. I would like to thank ACASA for raising funds to bring colleagues and graduate students to Brooklyn as well.

The Local Arrangements Committee members brought amazing resourcefulness to our efforts, and I commend the work of Yaëlle 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, and Jerry Vogel. Yaëlle and Dana count as heroes in my book for taking on their additional, essential responsibilities with cheer and skill.

At the Brooklyn Museum, I came to rely on the support of nearly every office in the building, from the Director on down, who welcomed the idea of hosting the African art field on our premises with enthusiasm. Finally, I am especially indebted to Roger Arnold, our Symposium Coordinator (and Curatorial Assistant, Arts of Africa, Asia, and the Islamic World at Brooklyn), for his sustained commitment, thoughtfulness, and good humor while providing crucial assistance with nearly every aspect of this project. Taking on this role over the course of a single year would not have been possible without his help, for which I am most deeply grateful.

I will conclude with a brief photo essay, with remembrances of some of our symposium highlights. Thank you all for bringing your brilliant energy and ideas to Brooklyn. And now, on to Ghana—momma yenko Ghana!

Kevin D. Dumouchelle
Triennial Symposium Chair
Associate Curator, Arts of Africa & the Pacific Islands, Brooklyn Museum



“Brooklyn Museum Welcomes ACASA”



ACASA symposium participants gather for lunch in the Museum's Beaux-Arts Court



Senzeni Marasela delivers a paper on her artistic practice



A display of books donated by Curator Emeritus William Siegmann (1943-2011) to the Museum Library



The Chaim Gross Foundation welcomes Symposium participants



ACASA Leadership Award recipient Henry Drewal is honored (and lovingly roasted) by Rowland Abiodun



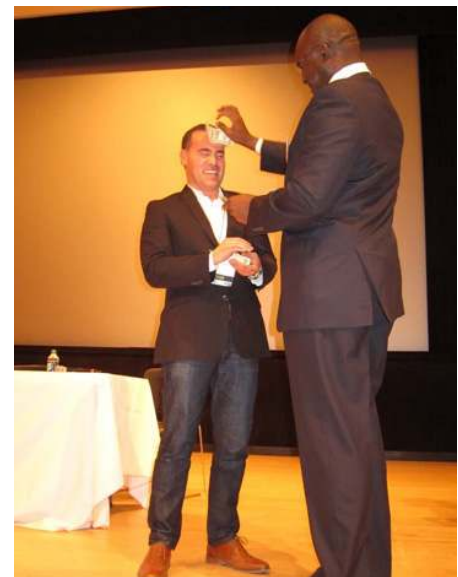
ACASA Leadership Award Recipient Jean Borgatti is fêted by colleagues from the University of Benin



South African artist and activist Kim Berman delivers Keynote address



Evening cocktails in the European Art galleries are graced by an impromptu masquerade visit...



...while I was honored by ACASA members with a 'money spray.' Good fortune can't be far behind?

Member Contributions: Images From The 2014 ACASA Triennial



Presenters from the panel “African Ceramics on Display: Beyond Didactics and Demonstrations.” From L: Ozioma Onuzulike, Robert T. Soppelsa, Esther Esmiol, Kim Bagley, Wendy Gers, and Elizabeth Perrill. Photo by W. Gers.



Charles Gore, Shirabe Ogata, and Stephen Folaranmi. Photo contributed by Stephen Folaranmi.



Wendy Gers addresses panel attendees. Photo by Lisa Britten.



Janet Stanley and Skoto Aghahowa. Photo by Elsbeth Court.



Freeborn Odiboh, John Ogene, and Tobenna Okwuosa. Photo by Stephen Folaranmi.



ACASA Board. Left to right: Cynthia Becker, Kwame Labi, Kinsey Katchka, Barbara Plankensteiner, Shannen Hill, Steven Nelson, Karen Von Veh, Kevin Dumouchelle, Pam Allara, Dominique Malaquais, John Pepper, Till Förster. Not pictured: David Riep. Photo by Elsbeth Court.





Conferences & Symposia

29th ANNUAL SAVAHA CONFERENCE: IMAGES AND MEDIA

University of the Free State, Bloemfontein, 3 - 5 July, 2014

Keynote Speaker: Prof Laura Mulvey, Birckbeck, University of London

Second Keynote Speaker: Prof Annie van den Oever (Rijksuniversiteit Groningen, University of the Free State)

The theme Images and Media aims to foreground the recent expansion of image studies and its relevance across disciplines in processes of knowledge acquisition and conveyance. In the era of the Bilderflut, or flood of digital images, there is a greater awareness that pictures, by making accessible what may otherwise be invisible, intervene in the production of knowledge and thereby are in a position to contribute to scientific, cultural and other changes. This expansion of the inter-disciplinary relevance of images is closely related to the renewed sensitivity for the material-technical foundations of image production in the era of "new media". The conference thus envisions promoting and sharing an understanding of the widening scope of image studies, to include all types of images - inclusive also of the moving image - and to direct attention to imaging technologies. The aim is to reflect on foundational questions of image studies and the current expansion of the fields of art history and visual culture. This may have both a consolidating and broadening effect on thinking about images in South Africa. The focus on the media and material-technical processes by means of which images are (re-)produced and disseminated also brings up questions of the social relevance of images in specific contexts, both historical and contemporary.

Organizing committee chair: Prof E.S. Human (University of the Free State)

The South African Visual Arts Historians (SAVAH) is an organisation of academics and professionals that seek to advance the professional practice of art history and visual culture in South Africa and to forge relations with practitioners from related disciplines and other regions.

Distribution in the Nigerian Film Industry Conference

26 - 27 June, 2014

The School of Media and Communication, Pan-Atlantic University, Lagos, Nigeria

The two-day conference on Distribution in the Nigerian Film Industry aims to study the mediating role of distribution seen as a site of power. The informal distribution system in the industry has been successful in making Nigerian film extensively known, but it has led to financial loss for many and has permitted the flourishing of piracy. The conference will study the challenges that exist in terms of establishing the required structural, financial, regulatory and policy frameworks. It is intended that the conference will create a forum at which academics, the industry practitioners, financiers and government officials will come together not only to discuss the key issues but, more importantly, to put forward workable solutions.

<http://www.smc.edu.ng/filmdistributionconference>

'Looted Art and Restitution in the Twentieth Century: Europe in transnational and global perspective'

18-20 September 2014 at Newnham College, Cambridge

Sidgwick Avenue, Cambridge CB3 9D

Over the past decade the subject of looted art and the restitution of cultural property have captured the attention of the media and the public alike through a range of popular recollections that included novels, exhibitions, documentaries and more recently even a blockbuster movie, *Monuments Men*. In these narratives, the historical complexities that characterized wartime looting or under duress sales and the ensuing efforts to restore cultural artifacts to their pre-war conditions have often been put aside in favour of vivid literary accounts that occasionally present a tale of heroic sacrifice and the fulfillment of justice. Alongside, a diverse and wide-ranging academic literature has developed, providing insights from legal, historical and art historical perspectives. Based on a rich plurality of case studies, a substantial part of the existing literature focuses on the roles and actions of individual actors or groups - in particular the crimes of the Nazi elites - and the legal aspects of restitution. Other contributions approach the subject with an in-depth analysis of the fate of specific collections or art works, either belonging to individuals, families or museums. The field remains, however, highly compartmentalized along institutional, disciplinary and national boundaries. The geographical and chronological spread of studies also still proves rather uneven. This conference aims to overcome these fragmentations by establishing connections between the public and private responses to art looting across institutional and national borders over the course of the twentieth century. Participants will investigate the nexus between private individuals, national governments and international organizations in order to question the impact on notions of national, international and regional identity in European nation-states and gain a deeper understanding of the processes of restitution of cultural property as a political and cultural practice in transnational and global perspective.

Organisers: Bianca Gaudenzi (University of Cambridge)

Mary-Ann Middelkoop (University of Cambridge)

Astrid Swenson (Brunel University, London)

4th Global Conference: Whiteness and Sexuality

Monday 21st July – Wednesday 23rd July 2014

Mansfield College, Oxford, United Kingdom

In recent years academics from a range of positions have increasingly turned their critical attention to the subject of racial whiteness. Publications include historical accounts detailing the emergence of whiteness as a racial category, cultural studies exploring the meaning of whiteness across a variety of locations, film and television scholars examining narratives about white people, reflecting white themes, white obsessions, and white anxieties. Consistent with the shift in critical studies away from minority identity formations to consider 'normative' identities, the study of whiteness is increasingly understood as central to understanding the operation of 'race' as a form of social categorisation. The 'Images of Whiteness' conference is now in its fourth year, and is seeking to run a major stream within the main 2014 conference exploring issues of sexuality and whiteness. This is intended to interrogate the ways in which marginalised sexualities and normative sexual formations intersect with whiteness as a dominant racial identity within Western culture, and/or as the racial Other within non-White national and ethnic contexts. In keeping with contemporary scholarship on identity politics, it is intended to explore the intersection of race and sexuality, across a range of sites. Inter-disciplinary and multi-disciplinary perspectives are sought from those engaged in any field relevant to the study of whiteness including media and film studies, performance and creative writing, cultural theory, sociology, psychology and medical.

Organising Chairs: Ewan Kirkland: ekirklanduk@yahoo.co.uk

Colette Balmain: cb@inter-disciplinary.net

Rob Fisher: white4@inter-disciplinary.net

Photography and the Archive in the African Diaspora

Northwestern University, 22 May 2014.

Leading scholars and artists will gather at Northwestern University Thursday, May 22, to explore the ways that photographic archives and the lack of photographic records inform historical, artistic, photographic and performance practices in the African diaspora. The one-day symposium, "Photography and the Archive in the African Diaspora," will take place from 1 to 8 p.m. at Northwestern's Mary & Leigh Block Museum of Art, 40 Arts Circle, on the University's Evanston campus. The event, which is presented by the department of art history, is free and open to the public.

Symposium participants include scholars actively involved in the interpretation or creation of recent archival projects as well as contemporary artists who engage photographic archives in their artistic practice. They will present new perspectives on photography and propose innovative ways of reading archival remains to introduce new histories and novel understandings of photography.

Deborah Willis will deliver closing remarks. A MacArthur "genius" award winner, she is an art photographer and leading historian of African American photography at New York University's Tisch School of the Arts.

Krista Thompson, Northwestern associate professor of art history in the Weinberg College of Arts and Sciences and author of "An Eye for the Tropics: Tourism, Photography, and Framing the Caribbean Picturesque," organized the symposium.

Condition Report (2)

On Artistic Education in Africa

26-28/06/2014

Raw Material Company is pleased to announce Condition Report (2), a three-day international symposium on artistic education in Africa organized in collaboration with Dakar's Ecole Nationale des Arts, and convened by Mamadou Dioum, Director Ecole Nationale des Arts, Koyo Kouoh, Artistic Director, Raw Material Company, and Chika Okeke-Agulu, Associate Professor, Princeton University. The symposium takes place in Dakar, Senegal from 26-28 June 2014. It follows on the first program in January 2012, which focused on emergent independent art institutions in Africa.

The main objective of this second international symposium is to provide a platform and opportunity for examining artistic pedagogies and practices, institutional policies and traditions, and how these contribute to the production, transmission and perpetuation of artistic and visual knowledge in African academies. Participating thinkers, faculty, artists, and cultural practitioners working in the educational and academic field will reflect on crucial and urgent matters relating to systematic revitalization of artistic education in African countries. Invited participants will provide analyses of the current situation as well as articulate possible futures for academic art teaching in Africa given the changing contours of national imaginaries and the shifting global economic and political landscape.

Among some case studies that will be presented during the symposium, particular attention will be given to the lack of funding that leads on the one hand to a steady decrease of the teaching quality as well as access to contemporary tools of artistic and intellectual production. One of the core aims of the symposium is to look closely at certain artistic and curatorial projects that influenced the formation of cultural connections among African countries and stimulated the rise of non-degree based workshops, artists collectives and related educational initiatives. How might art schools, despite their need to fulfil set curricular and academic mandates draw on the vitality of non-degree programs? What collaborative possibilities exist between formal and informal art schools, especially given the changing dynamics of the art world, the need for broadening the spaces of artistic, aesthetic and socio-cultural transaction and exchange in Africa? The symposium will consist of closed and public sessions. Presentations and discussions will address following themes:

- Faculties & Narratives: Histories of art academies in Africa

- Curriculum & Syllabus: Content and orientation of teaching
- Alternative Education: Workshops and artists collectives
- Comparative global contexts of art pedagogies

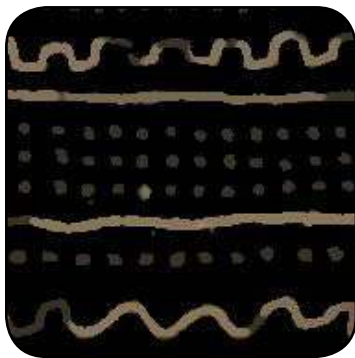
Speakers among others include Mara Ambrožič, Alioune Badiane, Roger Buerger, Jerry Buhari, Ana Paula Cohen, Elsbeth Court, Mamadou Dioum, Bassam El Baroni, Meschac Gaba, Seyni Gadiaga, Raimi Gbadamosi, Amal Issa, Abdoulaye Konate, Steven Henry Madoff, Mathilde Moreau, Patrick Missassi, Willem de Rooij, Issa Samb and Pooja Sood.

Attendance is open to a limited number of forty participants selected on the first come first served basis. Interested international participants are requested to contact the coordination for registration and travel information.

Coordination:

Marie Hélène Pereira: mariehelene@rawmaterialcompany.org

Marie Cissé: mariecisse@rawmaterialcompany.org



Calls for Papers and Proposals

CFP: EESA Conference, Between democracies 1989-2014: Memory and commemoration

University of Johannesburg (Faculty of Art, Design and Architecture) - South Africa

13-15 March 2015

Deadline for abstracts: 31 July, 2014

Between democracies 1989-2014: Remembering, narrating and reimagining the past in Eastern and Central Europe and Southern Africa

Keynote speaker:

Prof Achille Mbembe, Wits Institute for Social and Economic Research (Wiser)

Sub themes:-

- uses and limitations of postcolonial theory in art historical methodologies
- constructs of place and political disruption
- the discourse of memory and commemoration
- transforming ideologies
- new contexts of acculturation
- acculturated places of intermingling and negotiation
- negotiating postcolonial identities
- national (re)constructions and their visual representations

Send a 300 word abstract to: Judy Peter (PhD), eesa@uj.ac.za

The conference proceedings will be published in a peer reviewed volume.

Call for artists' participation: EESA Exhibition "Between democracies 1989-2014: Memory and commemoration"

September 2015

This transnational collaboration brings together artists from Eastern and Central Europe, and Southern Africa. As the second phase of the project, the curators for the group exhibition invite artists to submit proposals to have their work included in this exhibition that will be curated in South Africa and hosted at Constitutional Hill, Johannesburg.

Artworks that use digital-narrative new media (digital prints and moving images) as an approach to interrogate creative and theoretical processes will be considered for this exhibition.

Sub-themes

- constructs of place and political disruption
- new contexts of acculturation
- acculturated places of intermingling and negotiation
- negotiating postcolonial identities
- national (re)constructions and their visual representations
- the rebirth of xenophobia
- post-war/post-apartheid identities
- institutional, collective and individual memory
- memory and war/ unrest/uprisings

For the purpose of this exhibition the curators' note provides a background to the thematics as an entrypoint for considering the production of a suitable artwork.

Artwork Information:

- Each artist may submit only one (1) recent (produced within the last 3 years) new media artwork.
- The work must align with the themes of the exhibition.
- The director of this project reserves the right to reproduce the works forming part of the exhibition, without compensation to the artist, for inclusion in the catalogue or for advertising the exhibition.

Required information:

- Submit a short overview/background of planned and/or completed work (max 300 words)
- Bio and CV of the artist.
- Provide a 300dpi resolution still image of the artwork/planned artwork.
- Specify audio visual requirements.

The inclusion of any additional works beyond those accepted will need to be approved by the curators. The curators have sole discretion to screen, broadcast, reproduce, print, exhibit or otherwise distribute promotional images of the artworks, and upload the artistic works to the website domain of this project with no additional cost to the artist.

Artists also have the option to offer their digital prints to be hosted in a permanent collection in South Africa and/or Eastern and Central Europe.

CFP: The African Journal of Teacher Education (AJOTE)

Call for Papers: AJOTE's Special Issue Summer 2014 on Indigenous Education in Africa will look at all aspects of Indigenous Education and its role in Africa's education systems including, but not limited to:

- Indigenous Education structures, methods, and content;
- Integration of Indigenous Education into national education systems;
- The role of Indigenous Education in cultural preservation and/or national identity formation;
- Indigenous Education's role in building ethnic connections and religious tolerance.
- Other topics will also be considered.

All articles and papers must be original research material not published nor currently under review by other journals; and pass through an external peer-review process. Parallel submissions will not be accepted. For

further information, please review the "Guidelines" at <http://journal.lib.uoguelph.ca/index.php/ajote/about/editorialPolicies#custom0>.

Prospective authors should submit their Manuscript(s) electronically (Microsoft Word or PDF format) through the AJOTE Website at <http://journal.lib.uoguelph.ca/index.php/ajote/about>. Please include: author(s) name(s), paper title, affiliation, current phone, email address, fax number, and abstract in the online registration system as part of the process to submit your paper.

Papers for the Summer 2014 issue are accepted through May 20, 2014. Papers received after this date may be considered for the Fall 2014 issue.

The African Journal of Teacher Education (AJOTE) is an online peer reviewed journal housed at the University of Guelph in Ontario, Canada. You can view the journal and register as an author and a reader at <http://journal.lib.uoguelph.ca/index.php/ajote/about>. The journal focuses only on African Education and provides an open access peer reviewed journal for educators on the continent and abroad to contribute their work without fees or mailing costs.

In addition, the journal is always looking for experts in various education fields to become Editorial Board members. As an Editorial Board member you would review an average of 3 - 4 papers a year for the journal. Membership is listed on the website and is reviewed for renewal every three years. If you are interested, please send a current CV for review to the address below.

Professor Jamaine Abidogun

Missouri State University

AJOTE, Editor-in-Chief

JamaineAbidogun@MissouriState.edu

Call for contributions: Edited Volume on Public Art in South Africa, 1999-2014

Immediately following the First Democratic Election which took place on April 27 1994, and during Nelson Mandela's presidency, there was extensive activity in regard to art and imagery in the public domain of South Africa. The early years of a new dispensation saw, for example, the development of a number of new museum and heritage sites as well as increased funding for the commissioning of various artworks for public settings. Visual culture in the public sphere became a major focus of scholarly, popular, and national concern, and was at the centre of many debates about national transformation, national identity, and political reconciliation. Through national and local initiatives, South Africa made a tremendous political and financial investment in public visual culture including commemorative efforts to tell the story of the liberation struggle.

There has also been a tremendous amount of activity in the public domain in the new millennium. Crucial to note, however, is that such activities have taken place in an environment which has shifted dramatically in mood and spirit since the early years of democracy. Thabo Mbeki's loss of grassroots support during his presidency, which commenced in 1999, was coupled by diminishing investment confidence through his denial of the mounting HIV crisis in South Africa as well as refusal to condemn the violations of human rights in neighbouring Zimbabwe. A sense of unease with ANC governance would, however, become increasingly pronounced following the recall of Mbeki at the ANC's meeting in Polokwane in 2007 and the replacement of him by Kgalema Motlanthe and, in 2009, by Jacob Zuma – the latter accused of (amongst other charges) rape, corruption during a national arms deal and illegally using public funds for a lavish upgrade of his Nkandla homestead in KwaZulu-Natal.

Although work from the new millennium has continued to engage with the liberation struggle and issues around its memorialization, artists have also made works which are not always obviously linked to the impact of colonial or apartheid histories and questions around memory. Statuary continues to enjoy some prominence when matters pertaining to commemoration are raised. Nevertheless, objects intended to rejuvenate city streets, parks and public buildings include, for example, benches, bus stops, paving and other utilitarian elements. Also, artists working in a South African framework, like those elsewhere, sometimes produce experimental work which troubles conventional understandings of 'public art' as a category. Along with instances of artists working with forms conventionally outlawed from the public domain, such as graffiti, there has been work in the public

domain which has involved performance, sky-writing, activist engagement at symbolically charged spaces, and other temporal modes of articulation. Artists have also from time to time used billboards, LED signage and other modes of communication associated historically with advertising.

While a number of scholars have critically analysed various initiatives from the 1990s, there has not been focused engagement with how the impetus underpinning the creation, display, management or reception of art in the public domain may have shifted in the very changed political circumstances of the new millennium. Nor has there been work which explores the idea of public art in South Africa in a comprehensive sense. Indeed, work outside the domain of liberation histories is at present somewhat marginalized in discourse on public art in South Africa.

The volume we are proposing:

There has not to date been a comprehensive edited volume on public art in South Africa which brings together the research and ideas of academics, artists and other experts who have done work on this important aspect of visual production. The study we are planning will have the value of enabling different viewpoints to be articulated. It is hoped also that the volume will include examples from a range of geographical areas of South Africa rather than being focused exclusively on, for example, Johannesburg, Cape Town and Durban.

Our study takes as its starting point 1999, which saw the appointment of Thabo Mbeki as president. Its closure is 2014, a year which in some sense signifies the end of an era. Less than five months after the death of Nelson Mandela, April 27 2014 marks two decades since the First Democratic Election in South Africa. Those South Africans who cast their votes in the general election in May 2014 will for the first time include the so-called 'born free' generation – individuals who were born subsequent to the demise of apartheid and, while often still victims of the long-term structural inequities it created, nevertheless understand it as an historical occurrence rather than in terms of their immediate circumstances.

While very receptive to new studies of works linked to issues of memorialization and memory, particularly those revealing how changed attitudes to ideas of 'nation' or 'community' in the new millennium may have underpinned choice and treatment of imagery, we also seek essays which focus on public art which addresses other sorts of concerns.

Essays may (but do not necessarily need to) address questions and issues pertaining to the following:

- Individuals and issues selected for commemoration, the modes for constructing ideas about heroism, and the implications of these choices
- The politics of identity, gender or race
- Critical interventions to historical statuary or monuments
- Endeavours to regenerate buildings, sites and environments
- New forms of public art and their social meanings or significance
- Contentions and controversies that have arisen
- The use and maintenance of public art or the lack thereof (including, for example, the destruction, vandalism, neglect, or removal of sculpture or sites)
- The creative use of the urban or rural landscape as a support/setting for art interventions, and the photographic documentation of these visual productions
- Ephemeral initiatives
- Queer visibilities in public space
- Local responses and objections to national artistic initiatives

Please note: While welcoming contributions which engage with new understandings of the category 'public art', we do not wish to include explorations of temporary exhibitions in museums or galleries. Including museum exhibitions will simply widen the scope of the volume in such a way that 'public art' is in danger of becoming a catch-all phrase for any and all art, and the overall study will end up lacking coherency. Furthermore, a considerable amount of scholarship has already been published on museums and their role in a democratic South Africa.

We envisage close and particular case studies by individual authors rather than chapters which are broad in focus and scope. An author should frame a proposal in such a way that the envisaged chapter can be illustrated with no more than four photographs. Final essays should be between 6000 and 8000 words, including notes and

references. Submissions must not have been published previously or submitted elsewhere.

Submitting a proposal

Authors interested in proposing a chapter for the envisaged volume should e-mail us both the following by June 1 2014

- Title of proposed chapter
- Abstract of proposed chapter (between 400 and 500 words)
- A short CV which includes the institutional affiliation, position, list of key publications and/or other relevant experience of the author
- Full contact details (primary e-mail address, secondary e-mail address, telephone numbers, fax number, postal address)

We will communicate our decisions by August 1 2014.

Kim Miller, Associate Professor of Art History and Women's Studies, Wheaton College MA. and Research Associate of the Visual Identities in Art and Design Research Centre, University of Johannesburg, miller_kim@wheatoncollege.edu

Brenda Schmahmann, Professor with a Research Specialisation, Visual Identities in Art and Design (VIAD) Research Centre, Faculty of Art, Design and Architecture, University of Johannesburg, brendas@uj.ac.za

CFP: "Cartooning in Africa: Politics, Society, and Culture; Art and Satire".

There is still an opening for a speaker on the ASA proposed panel Professor Tejumola Olaniyan at Wisconsin-Madison and I are putting together for an African Studies Association conference panel (November 20-23, Indianapolis) on African cartooning. Related to this are wider exhibitions/seminars with Tebogo Motswetla (a leading cartoonist of Botswana) at Michigan State University and Gado (leading Kenyan cartoonist) at University of Wisconsin-Madison. The Panel is pitched around the themes of African cartoons/comic art in terms of culture, politics, society, art and satire, or any related aspects of comic art. From the early cartoons of Nigerian pioneer Akinola Lasekan to the great Congolese dessinateurs of bandes dessinées such as Papa Mfumu'eto and the political satire of Zapiro in South Africa and Gado in Kenya, to the cultural and social insights of "Mabijo" in Botswana, African cartooning has been and remains an important component of everyday life and political critique across the continent, providing the gift of humor, resilience and inspiration to many. As newspapers in both print and online persist as a major form of communication in Africa, so the role of the cartoonist remains significant. Please contact Peter Limb <limb@msu.edu> as soon as possible if you are interested in this panel.

Call for Book Chapters: Vodou: I Remember: The Idea of Vodou in Haitian Thought, Literature, Music, and Art

edited by Celucien L. Joseph and Nixon S. Cleophas

Deadline: May 23, 2014

Throughout Haitian history—from 18th century colonial Saint-Domingue to 21st century postcolonial Haiti—it can be said that the Afro-Haitian Religion of Vodou has been represented as an "unsettling faith" and even a "cultural paradox," as expressed in Haitian literature, thought, law, politics, painting, music, and Haitian art. An "idea" of Vodou has emerged from each of these cultural symbols and representations, and intellectual expressions. The Vodouist discourse not only pervades every aspect of the Haitian life and experience, it has had a momentous impact on the evolution of Haitian intellectual, aesthetic, and literary imagination as well as on Haitian theological discourse. In addition, with the emergence of and great interest in Haitian studies in North America, the need to explore all dimensions of the Haitian life and writing, particularly of the Haitian religious experience in Vodou, is critical and important for current and future scholarship, as well as for students of culture, history, and religion.

Consequently, we would like to invite interested scholars and writers to contribute a book chapter to a new volume tentatively called *Vodou: I Remember: The Idea of Vodou in Haitian Thought, Literature, Music, and Art*. This project is interdisciplinary both in nature and content. The goal is to explore how Haitian writers, artists,

cultural critics, intellectuals, and theologians have imagined and engaged the Vodou religion and spirituality, and correspondingly, constructed their own ideas of the Afro-Haitian Religion. The emphasis of this volume is on “the idea and representation of Vodou.” The contributor should be mindful of the cultural, socio-economic, and political context which gave birth to different visions and ideas of Vodou. The book is divided in four parts as follows: Part I: Vodou and Haitian intellectuals and cultural critics, Part II: Vodou and Haitian Women, Part III: Vodou and Haitian Theologians, and Part IV: Vodou and Haitian art, painting, (folkloric) dance, and music (mizik rasin [“roots music”]).

If you would like to contribute to this important volume, along with your CV, please submit a 300 word abstract by May 23, 2014, to Celucien L. Joseph at celucienjoseph@gmail.com or Nixon S. Cleopha at nc2295@columbia.edu

Successful applicants will be notified before the end of June. We are looking for original and unpublished essays for this book.

CFP: Revista de História da Arte

CFP: Issue 12 of Revista de História da Arte aims at creating a space for problematizing the concept of “crisis” within Art History and artistic production – including Architecture, Dance, Theatre and Cinema – but also in their interaction with other areas of the Social Sciences and Humanities.

To this end, we invite the submission of article proposals exploring the subject within a variety of geographical and cultural contexts, based on, but not limited to, any of the following approaches.

- a) Problematizing the concept of “crisis” and its genealogies
- b) “Crisis” as builder of new models and paradigms
- c) Disciplinary crises in Art History
- d) Crises in Discourses / Narratives
- e) Crisis: Modernism(s) / Post-Modernism
- f) Crisis and heterodoxy (including the crisis of artistic categories / crisis of the autonomy of art)
- g) Traditions and historical legacies / Modernisms and Avant-gardes: creative conflicts and the notion of novelty.
- h) The impact of the current crisis and its problematization in contemporary artistic practices.
- i) Culture and Art as “arms of resistance” against the crisis.
- j) Culture crisis / Education crisis

Original abstracts should be maximum 300 words in length and clearly indicate the author’s name, institutional affiliation, e-mail address and brief biographical note. Abstracts should be sent in Portuguese, English or French to RHAcrisis@gmail.com by June 20th 2014.

CFP: Postmodernism and African Art

A call for papers, from all scholars in any part of the world, to the panel, “Postmodernism and African Art”, in the ASAUK Biennial Conference taking place at the University of Sussex, UK, 9-11 September, 2014.

Convenors of this panel are Chidi Ugwu & C. Krydz Ikwemesi of the University of Nigeria.

In African art, the search for eclecticism may take a dangerous turn as it often approximates self-denial and a glorification of the other. Certain questions arise in this light:

- In what ways has the postmodernist attitude affected discourse on African art?
- How can African art borrow from elsewhere without really losing its originality?
- Where does the modern end in Africa and where does the postmodern begin?
- On whose terms are the modernist and postmodernist zeitgeists defined in Africa? Is it based on realities on the continent or is the definition churned in the mill of Western imagination?

Submissions can be sent to:

Chidi Ugwu, University of Nigeria, Nsukka Dept. of Sociology & Anthropology

Email: chidi.ugwu@unn.edu.ng

Visit the website at <http://www.asauk.net/>

CFP: Fifteenth Annual International Graduate Student Conference on Transatlantic History at the University of Texas at Arlington

Date of Conference: September 19-20, 2014

Deadline for Abstract Submissions: June 25, 2014

The Transatlantic History Student Organization at the University of Texas at Arlington invites paper and panel submissions that are historical, geographical, anthropological, literary, sociological, cultural, and cartographic in nature that fall within the scope of transatlantic studies for participation in the 15th Annual International Graduate Student Conference on Transatlantic History to be held in Arlington, TX on September 19-20, 2014.

Topics may include but are not restricted to the following:

- Transatlantic encounters
- World Systems
- Atlantic empires
- Cultural creolization
- Transatlantic networks
- Network analysis theory
- Making of nation-states
- Transnational spaces, bodies, and families
- Transatlantic migration
- Diaspora studies
- Transatlantic Indigeneity
- Collective memory
- Identity construction
- African, European, and Amerind constructions of the Atlantic
- Transatlantic cuisine and consumption
- Intercultural transfer and transfer studies
- Transatlantic area studies (Caribbean, Latin American, Anglo-American, West African, Southern African, Mediterranean etc.)
- Teaching transnational history
- Research methods

Transatlantic history examines the circulation and interaction of people, goods, and ideas between and within the Americas, the Caribbean, Europe and Africa. Situated primarily in the fields of both social and cultural history, its approaches are highlighted by comparative and transnational frameworks and fit within the body of Atlantic, Global, and World Histories. This conference seeks to explore and further establish shared terminology, methodologies, and defining parameters as they pertain to the field of transatlantic history. It also seeks to serve as an interdisciplinary and intercontinental meeting place where such ideas can converge into a common conversation.

Paper presentations will be accepted in English, French, Spanish, and German languages.

Submission of individual paper abstracts should be approximately three hundred words in length and should be accompanied by an abbreviated, maximum one-page, curriculum vita. Panel proposals (3-4 people) should include titles and abstracts of panel as a whole as well as each individual paper. The deadline for abstract submission is June 25, 2014. We will notify authors of accepted papers by July 2, 2014. On July 2nd we will notify authors of their acceptance. Selected participants' research papers will be considered for publication in **Traversea**, the peer-reviewed, online, open-access journal in transatlantic history. Some financial assistance may be available to international participants.

Please direct submissions and questions to Michael A. Deliz at michael.deliz@mavs.uta.edu <michael.deliz@mavs.uta.edu>.

This year's conference is sponsored by Phi Alpha Theta, the Barksdale Lecture Series, the UTA History Department, and the College of Liberal Arts of the University of Texas at Arlington.

CFP: Resistance and Empire, Cornell University (Deadline 15 June)

As the attention of the world is fixated on the ongoing political and social unrest that has swept across Ukraine, Egypt, Brazil, Turkey and other regions, it is crucial now more than ever to rethink the complicated socio-political, economic and ideological legacies of new and old empires that continue to haunt our present and impact our future. The resistance to imperial manifestations of social and political power has a long tradition from the 'barbarians' on the edge of the Roman Empire to the postwar 'Third World' independence projects and the contemporary articulations and strategies of resistance and dissent.

The History of Art graduate students at Cornell University would like to announce the call for papers for the History of Art Graduate Student Symposium. This symposium aims to bring together communal or personal artistic articulations of resistance to Empire and imperial structures and their social, economic, political and cultural ambitions. We hope to receive papers that address a broad temporal and geographical scope, considering both the past and present, real and imaginary, visual and textual that work within, but are not limited to, frameworks such as the imperial center and its peripheries, issues of sovereignty, and challenges to imperial imaginations. We welcome submissions not only from art history, but from scholars in other disciplines including, but not limited to, anthropology, archaeology, history, comparative literature, cultural studies, black studies, performance, film and visual studies.

Dr. Thomas Crow from the Institute of Fine Arts, New York University will be joining us as our keynote speaker. Possible topics may include:

alternative narratives
alternative networks and digital platforms
appropriation and redefinition of traditions
collective actions and revolutions
"connected histories"
feminist/queer interventions
innocuous subversion
institutional critique
mediating belonging and identity
memory and trauma
spaces of control

Symposium Information and Submission Instructions:

The Symposium will be held on Friday, September 26th at the Africana Center, Cornell University, Ithaca, New York. Please email an abstract for a 20 minute paper to cornellgradsymposium@gmail.com by 15 June 2014.

Please include the following information in two separate PDFs attached to an email:

First PDF (please name it LASTNAME_GSS_ABSTRACT): Presenter, Institutional Affiliation, email and telephone number
Title of paper and an abstract of no more than 250 words
Any equipment need beyond a regular powerpoint (e.g. sound, video)

Second PDF (please name it LASTNAME_GSS_CV): CV

CFP: FSU Thirty-Second Art History Symposium (Tallahassee, 31 Oct-1 Nov 14)

Tallahassee, Florida, October 31 - November 1, 2014

Deadline: Aug 1, 2014

The Art History faculty and graduate students of Florida State University invite students working toward an MA or a PhD to submit abstracts of papers for presentation at the Thirty-Second Annual Art History Graduate Student Symposium. Paper sessions will begin on Friday afternoon, October 31, and continue through Saturday, November 1, with each paper followed by critical discussion. Symposium papers may come from any area of the history of art and architecture. Papers will then be considered for inclusion in *Athanas*, a nationally distributed journal published by the Department of Art History and the FSU College of Visual Arts, Theatre & Dance.

The deadline for receipt of abstracts (maximum 500 words) is August 1, 2014. Please include the title of the talk, graduate level, and whether the subject originated in thesis or dissertation research.

Send the abstract by email to:

lajones@fsu.edu

Dr Lynn Jones, Symposium Coordinator

Department of Art History

Florida State University

Call for Papers: ENVIRONMENTAL DESIGN AND MANAGEMENT INTERNATIONAL CONFERENCE (EDMIC) 2015

Theme: RESPONSIVE BUILT ENVIRONMENT

Issues, Strategies and Policies in the Developing World

Venue: Conference Centre, Obafemi Awolowo University, Ile-Ife. Nigeria.

Pre-Conference: (Postgraduate Research Methods Workshop) 9th March, 2015.

Main Conference: (Postgraduate Research Methods Seminar) 10th - 12th March, 2015.

Organizer: Faculty of Environmental Design and Management, Obafemi Awolowo University, Ile-Ife. Nigeria.

SUB- THEMES:

The sub-themes include but are not limited to the following:

- Responsive theories, approaches and ideas; Responsive Architecture and Planning; - Responsive Housing;
- Responsive Art and Aesthetics in the Built Environment;
- Responsive Construction industries;
- Responsive Governance for Cities, Towns and Rural Areas;
- Responsive Infrastructure for the Built Environment;
- Responsive Economies for Cities, Towns and Rural Areas;
- Responsive Environmental Issues. (Further details can be found on the website).

GUIDELINES FOR SUBMISSION:

Abstracts and full papers must be in English and should be typed on A4 sized paper using font 12 of Times New Roman format of Microsoft Word and sent as e-mail attachment to the Conference Secretary, Dr. Babasehinde

Ademuleya: edmic2015@oauife.edu.ng

babaleya@oauife.edu.ng

babaleya@yahoo.com

Abstract Submission:

Authors interested in submitting papers are requested to send an abstract of 150 – 300 words and up to 5 keywords arranged in alphabetical order. Abstract should highlight the problem addressed by the research being reported, methodology and key findings of the study. Only authors of acceptable abstracts will be invited to submit full papers.

Submission and Publication of Full Papers:

Further information for authors on paper layout, author(s)' names and affiliation and referencing can be found on the conference website: . <http://jedm.oauife.edu.ng/>

Authors of accepted papers will be invited to present the paper and have it included in the conference proceedings. It is a condition of inclusion that at least one of the authors registers to attend the conference.

CONTACTS:

Conference Chairman:

Dr. Henry Odeyinka

E-Mail: hodeyinka@oauife.edu.ng,

hodeyinka@yahoo.com

Tel: +234 816 883 1023

Conference Vice Chairperson:

Dr. Dolapo Amole

E-Mail: oamole@oauife.edu.ng,

dolapoamole@yahoo.com

Tel: +234 803 721 1446

Conference Secretary:

Dr. Babasehinde Ademuleya

E-Mail: edmic2015@oauife.edu.ng;

sehindeademuleya@oauife.edu.ng,

babaleya@yahoo.com.

Tel: +234 802 363 7484

CALL FOR PROPOSALS TO ORGANIZE A WORKSHOP, The African Critical Inquiry Programme

Closing Date: Friday 1 August 2014

The African Critical Inquiry Programme invites proposals from scholars and/or practitioners in public cultural institutions in South Africa to organize a workshop to take place in 2015. The African Critical Inquiry Programme (ACIP) seeks to advance inquiry and debate about the roles and practice of public culture, public cultural institutions and public scholarship in shaping identities and society in Africa. The ACIP is committed to collaboration between scholars and the makers of culture/ history, and to fostering inquiry into the politics of knowledge production, the relationships between the colonial/apartheid and the postcolonial/postapartheid, and the importance of critical pluralism as against nationalist discourse. ACIP is a partnership between the Centre for Humanities Research at the University of the Western Cape and the Laney Graduate School of Emory University in Atlanta, Georgia (USA).

ACIP Workshops are intended as annual occasions to identify and address critical themes, fundamental questions and pressing practical issues concerning public culture. For instance, Workshops might focus on particular notions and issues related to publics, visibility, museums and exhibitions, art, performance, representational or institutional forms from methodological, practical, and theoretical vantages. They might examine various forms and practices of public scholarship and the theories, histories and systems of thought that shape and illuminate public culture and public scholarship. Workshops should encourage comparative, interdisciplinary and cross-institutional interchange and reflection that brings into conversation public scholarship in Africa, creative cultural production, and critical theory. Workshop budgets will vary depending on proposed plans, with a maximum award of ZAR 60,000.

Workshop Themes and Formats: Working with a different focus each year, the ACIP Workshop will facilitate and energize conversations among scholars and practitioners drawn from universities, museums, and other cultural organizations, seeking to bridge institutional silos and boundaries. The ACIP Workshop should help place research and public scholarship within broader frames, work against institutional isolation, facilitate collaborative research relations and discussions, and build a cohort of scholars and practitioners who talk across fields, across generations, and across institutions. Proposed Workshops will be selected with an eye to cultivating these goals.

Proposed Workshop themes should focus on issues and questions that will foster critical examination and debate about forms, practices and institutions of public culture. Proposed themes should be addressed from multiple orientations and disciplines and include comparative perspectives. Workshops should be planned to engage participants across different institutions of public culture, including universities, museums, arts and culture organizations, NGOs or others appropriate to the topic.

The Workshop might use a range of formats as appropriate. Examples of formats that might be proposed or combined:

- a standard workshop of 2-3 days, with specific sessions, presentations, discussants, pre-circulated papers or readings, etc. Variations might also be introduced to a standard format. Preferred timing for such a workshop is March 2015.
- a working group of colleagues and postgraduate students drawn from across institutions that meet regularly over several weeks or months to discuss common readings and work in progress; visitors who work on the group's central theme and issues might be invited to give public lectures, participate in group meetings, mentor students, etc.
- a collaborative teaching programme with a common postgraduate course, or module of a course, taught in parallel at different universities with various modes of coordination and interaction, with participants coming together for a 1 day workshop at the end.
- a distinguished scholar or cultural practitioner invited as a short-term Public Scholar in Residence (PSR) to bring fresh, comparative perspectives to particular issues and debates through public lectures, participation in a standard format workshop, consultations with colleagues and groups at institutions of public culture, and meetings with students supported by ACIP's Ivan Karp Doctoral Research Awards. The visitor might also contribute to courses as appropriate.

Workshop organizers will work through the Centre for Humanities Research at the University of the Western

Cape (CHR). CHR will usually be the venue for Workshops, though applications may propose and justify alternate locations and modes of administrative support. CHR is responsible for financial administration of the Workshop and Workshop organizers are responsible for complying with CHR policies.

Who Should Apply: Applications may be submitted by experienced scholars and cultural practitioners based in universities, museums, and other cultural organizations in South Africa who are interested in creating or reinvigorating interdisciplinary, cross-institutional engagement and understanding and who are committed to training the next generations of scholar-practitioners. Applications may be submitted by a single individual or a pair of individuals who have different institutional affiliations and bring different perspectives, approaches or specializations to the proposed Workshop theme.

How to Apply: Interested applicants should submit the following as a single file attachment with documents in the order listed:

- a completed cover sheet (form below and attached)
- a 250 word abstract of the proposed Workshop theme, focus and plan
- a two to three page statement of the nature and significance of the proposed Workshop theme and focus, the questions and issues it addresses, and how it relates to the African Critical Inquiry program. The statement should also describe the Workshop format and why it will be effective.
- a list of proposed participants with their affiliations, brief bios and descriptions of how their work relates to the Workshop
- a plan of work and schedule for organizing the Workshop
- a preliminary Workshop budget that explains and justifies expenses
- a two page curriculum vitae (for each organizer)
- if the proposed Workshop will not be held at UWC, please include an institutional letter of commitment to host the Workshop and describe available administrative and logistical support in your plan of work
- two reference letters addressing the significance of the proposed Workshop and appropriateness of the format and plan should be submitted directly to the Selection Committee.

The Workshop theme description and plan of work should specify topics or sessions to be included, address the nature and value of the interdisciplinary and cross-institutional exchange to be undertaken, and indicate whether particular outcomes or products are envisioned. It should be written in a way that will be accessible to non-specialist reviewers.

Each Workshop may apply for up to ZAR 60,000. to support Workshop activities and planning. Applicants need not apply for the full amount. Funds can be used to pay honoraria, cover out of town participants' travel costs, purchase materials, establish a website, promote Workshop activities, hire a student assistant to help with organization, and cover other related expenses. Workshops are strongly encouraged to supplement the ACIP funding with other sources of support.

Selection Criteria: All proposals will be reviewed by the ACIP Selection Committee; successful applicants will be notified as soon as possible after the closing date so they may begin planning for the Workshop. Applications will be evaluated on the following criteria:

Conceptualization: Does the proposed Workshop identify and address significant themes, questions and issues concerning the roles and practices of public culture, public cultural institutions and various forms of public scholarship in shaping identities and society in Africa? Does it combine disciplines and create crossinstitutional conversations in new and/or interesting ways? How are comparative dimensions incorporated into the Workshop? How will the proposed workshop develop cross-generational relations and conversations? Will the Workshop make possible new forms of knowledge, innovative approaches, or new kinds of exchange?

Appropriateness: Does the proposed Workshop theme relate to questions and issues relevant to African Critical Inquiry? Are the Workshop plan and proposed set of participants appropriate, well thought out, and likely to be productive?

Workshop organizer(s): What qualifications and experience do applicants bring to organizing the Workshop, including previous administration/organization and interdisciplinary and cross-institutional engagements? How do the training, backgrounds and approaches of a pair of applicants complement one another in formulating Workshop plans?

Impact: Will the proposed Workshop and design be effective in addressing the theme and foster interdisciplinary, cross-institutional, and cross-generational debate and engagement?

Applicants who organize an African Critical Inquiry Programme Workshop must acknowledge the support in Workshop materials and in any publications that result and indicate affiliation with ACIP and the Centre for Humanities Research.

Closing date: Applications and referees' letters must be received on or before Friday 1 August 2014. Note: Incomplete applications will not be considered.

Please submit materials as a single file attachment with documents in the order listed above. Applications should be sent by email with the heading "ACIP Workshop Proposal" to lameezlalkhen@gmail.com.

Call for Papers: The Journal of Environmental Design & Management (JEDM)

The Journal of Environmental Design & Management (JEDM) is a peer-reviewed journal established in 1998. It provides the built environment researchers, professionals, educators, and students with research and evidence-based recommendations in topics that promote scholarship, research, professionalism, and excellence in the diverse built environment disciplines. The primary purpose of this peer-reviewed journal is to provide a forum which brings together theoretical, empirical and practical developments and new thinking in the built environment disciplines. JEDM publishes articles in the fields of architecture, building and construction management, estate management, fine and applied arts, quantity surveying, urban and regional planning and other related built environment disciplines.

The target date for publishing the next edition of the journal is September 2014. To achieve this, the following deadlines will be adhered to:

Manuscript submissions: March – May 2014

Review and final submission of articles: June – July 2014

Publication: September 2014

Manuscript Submissions

All manuscripts should be prepared in Microsoft Word and sent as e-mail attachment to Dr Stephen Ojo [E-Mail: sojo@oauife.edu.ng and also CC: sojo_uk@yahoo.com]. By submitting an article, the author certifies that the work is original and that it has not been published elsewhere or being considered simultaneously by another publisher. Papers should normally be 4,000 – 8,000 words in length. This includes references and appendices but excludes Tables and Figures. However, in exceptional circumstances, extended papers would be welcomed where it is necessary for the paper to draw on wider literature than the usual papers. Authors are requested to state in their covering letter how many words their paper contains.

The manuscript must be in English, typed in double spacing using font 12 of the Times New Roman format, with a 4 cm margin on the lefthand side and 2.5 cm on other sides. The first page of the manuscript should be the title page, bearing the author(s)' full name, institutional affiliation and email address. Where multiple authors are involved, the corresponding author should be made clear using a footnote on the title page.

The paper from page 2 should bear the manuscript title, an abstract and up to five keywords for the purposes of indexing. The abstract must not exceed 200 words and must precede the introduction. The abstract should be clear and informative, giving an indication of the scope of and results contained in the paper.

Metric units should be used; if other units are used then metric equivalents should be given in parentheses.

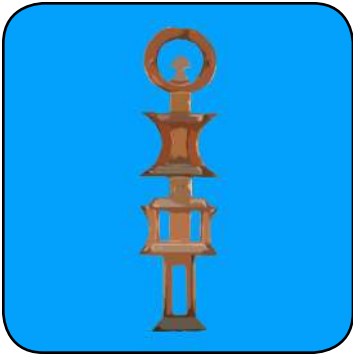
The Review Process

Each paper will be reviewed by an editor from the relevant discipline and, if it is adjudged suitable for this publication, it will then be sent to at least two independent referees for double blind peer review. Based on their recommendation, as well as consultation between relevant Editorial Board members the editors will then decide whether the paper should be accepted as it is, revised or rejected.

Final Submission

Authors should note that proofs are not supplied prior to publication. The revised manuscript following the peer review process will be considered to be the definitive version of the article. The author must ensure that it is complete, grammatically correct and without spelling or typographical errors.





Exhibitions

Skoto Gallery is pleased to present **Selected Works 1962-2010 by Ibrahim El Salahi**, an exhibition of dynamic drawings and paintings by the Sudanese-born artist. This will be his second solo show at the gallery and the first U.S presentation of his work since his highly-acclaimed retrospective at the Tate Modern, London in 2013, which was organized by the Museum for African art, New York.

Ibrahim El Salahi is celebrated as a pioneer modernist and one of the most significant figures in African and Arab modernism. A leading light in the Khartoum School, he has made significant contributions to the development of post-colonial aesthetics and artistic ideology during the 1960s decade of independence and liberation movements in Africa. His work offers an intensely personal reflection of self, nurtured within the compass of individual and collective history, and in the context of global transformations.

This show presents a strong selection of drawings and paintings from 1962-2010, spanning five decades of a distinguished career as an artist in continuous search for creative excellence. Ibrahim El Salahi was born in Omdurman, Sudan in 1930. He studied in Khartoum and then the Slade School of Art, London in the 1950s. His work has been shown at venues such as PS1, New York; Tate Modern, London; Sharjah Museum, UAE; Mathaf: Arab Museum of Modern Art, Doha, Haus der Kunst, Munich. He is represented in numerous private and public collections including The Metropolitan Museum, MOMA and Museum for Africa Art all in New York. Tate Modern, Iwalewa Haus, Bayreuth, Germany, and National Gallery, Berlin He is a recipient of Rockefeller Foundation Fellowship, The Order of Knowledge, Art and Letters, Sudan and the Prince Claus Fund for Culture and Development Honorary Award. He is in the current exhibition Post-Picasso: Contemporary Reactions, Museu Picasso, Barcelona, Spain, He lives and works in Oxford, England.

The Art of Weapons: Selections from the African Collection

Hood Museum of Art

Through December 20, 2014

Prior to colonialism in Africa, weapons served important purposes in multiple and overlapping contexts, including combat, hunting, and ceremonial activities. The Art of Weapons marks the first time that the Hood Museum of Art has featured highlights from its rich and extensive collection of African weapons. Fashioned from iron, brass, copper, bronze, animal hide, wood, and plant materials such as raffia, these objects are characterized by impeccable craftsmanship, beauty, and elegance. Some have intricate designs and geometric and linear patterns on their surfaces; others have beautifully carved anthropomorphic or zoomorphic handles. Altogether, the objects represent artistic traditions from East, West, Central, North, and Southern African sub-regions.



The Art of Weapons: Selections from the African Collection on view in the Hood's Gutman gallery. Photo by Alison Palizzolo.

“The Art of Weapons exhibition explores African weapons as works of art and objects of powerful significance,” said Michael Taylor, Director of the Hood Museum of Art. “In line with the teaching mission of the Hood, the exhibition presents the cultural context and history of these objects. It demonstrates how they have passed from the hands of the craftsmen who created them to the warriors who deployed them and the Western collectors who gathered, displayed, and donated them to the College.”

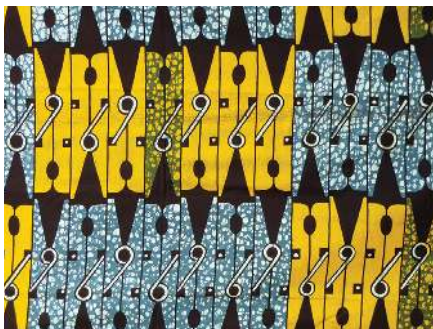
“This exhibition considers the significance of weapons as purveyors of artistic traditions, sociocultural organization, and identity in traditional African societies,” explains Ugochukwu-Smooth C. Nzewi, Curator of African Art. “These objects represent the legacy of creative practices and worldviews from nearly forty cultural groups. Through its installation design and didactic emphasis, the exhibition explores cultural interpretations of masculinity and warriorhood as embodied in African weapons and Western display practices in the historical past as well as the museum’s present.”

Symbolically, weapons conveyed authority, political leadership, strength, identity, divine power, life, and death. Some were part of the insignia of royalty and were displayed in imperial courts. Because of the high value attached to certain weapons, they were used as currency for trade and commerce in several cultures in this era. With this focus on arms and armament, The Art of Weapons presents a less familiar albeit important aspect of the broader field of the classical canon in African art. It explores the narratives possessed by these weapons as extensions of cultural ideas of masculinity, warriorhood, and ideal male beauty in traditional African societies. It also presents an important context within which to consider Western ideas of masculinity and self-presentation, as conveyed by the collection of these objects by European military officers, colonial administrators, explorers, Christian missionaries, and big-game hunters in the late nineteenth and early twentieth centuries. The Hood is delighted to offer its audiences a glimpse into these complex cultural issues, and we invite everyone to the spring and summer programming associated with the exhibition, including a gallery talk with curator Smooth Nzewi. See our website for more details.

<http://hoodmuseum.dartmouth.edu/>

Current and upcoming African exhibitions at the Fowler Museum, UCLA

Earth Matters: Land as Material and Metaphor in the Arts of Africa, organized by the Smithsonian’s National Museum for Africa Art, is opening on Earth Day, at the Fowler. More info is here: <http://www.fowler.ucla.edu/exhibitions/earth-matters> This summer we’ll open two more Africa-related exhibitions:



Fowler in Focus: Yards of Style, African-Print Cloths of Ghana

<http://www.fowler.ucla.edu/exhibitions/fowler-focus-yards-style-african-print-cloths-ghana>

Embroidery as Activism in Post-Apartheid South Africa

<http://www.fowler.ucla.edu/exhibitions/embroidery-activism-post-apartheid-south-africa>



Pinky Resenga, Embroidered Textile

The Mapula Embroidery Project, Winterveld, Gauteng, South Africa, 2001 or 2002

Cotton, Acrylic, Thread

Fowler Museum at UCLA X2011.8.19; Gift of William H. Worger and Nancy L. Clark

UCLA and the Fowler will be the site of the upcoming *Textile Society of America Biennial*.

http://textilesocietyofamerica.org/tsa_symposium/symposia-2014/

An installation of the work of *Pascale Marthine Tayou* will open in November:

<http://www.fowler.ucla.edu/exhibitions/world-share-installations-pascale-marthine-tayou>

Deconstructing Dogma: an exhibition of transgressive Christian iconography in South African art

Curated by: Prof Karen Von Veh

Department of Visual Art, at the Faculty of Art, Design and Architecture, University of Johannesburg

Opening speaker: Prof Brenda Schmahmann

Research Professor at the Faculty of Art, Design and Architecture, University of Johannesburg

DATE: 6 May-29, 2014

VENUE: UJ Art Gallery, Auckland Park Kingsway Campus (corner Kingsway and University Road, Auckland Park)

ABOUT: Transgressive interpretations of Christian iconography provide a valuable strategy for contemporary artists to engage with perceived social inequalities in South Africa. The selected artists address the ways in which religious iconography has been bound up with the regulation of society, construction of gender and racial identities, political and social change, abuse of power by role models and politicians and violence, amongst other topics. Works by top established South African artists, such as Conrad Botes, Wim Botha, Majak Bredell, Christiaan Diedericks, Christine Dixie, Gordon Froud, Lawrence Lemaana, Julie Lovelace, Jacki McInnes, Diane Victor and Derek Zietsman will be included.

For more information go to www.uj.ac.za/artc.



Roslyn Fassett's oil painting, "Ukara Cloth #1" is included in the exhibition, **"African Code: A Secret Language."**

Mindy Ross Gallery- SUNY Orange

Newburgh NY

April 1-June 25

Her work is also included in **"PAINTINGS: Far & Wide"**

Gallery at Yonkers Riverside Library

Yonkers NY

March 13-April 18

Yinka Shonibare's "Party Time" on view at the Newark Museum

Originally created in 2009 in honor of the Newark Museum's Centennial, Party Time: Re-imagine America is a major site-specific installation by internationally acclaimed artist Yinka Shonibare MBE. Now on view for the first time since its original installation, Party Time is set in the mahogany-paneled dining room of the Museum's Ballantine House. The Victorian-era mansion was built in 1885 for the prominent Newark brewing family Jeannette and John Holme Ballantine and has been part of the Museum's campus since 1937.

In this opulent interior, the artist has staged an imagined scene of a late nineteenth century dinner party midway through a multi-course feast. Eight headless figures, dressed in period costume made from the artist's signature "Dutch wax" fabric, are seated around an elaborately set table as a servant appears bearing the main course, a peacock served on a silver platter. The animated body language of the guests suggests a moment in which proper

Victorian etiquette has been cast away as an indulgent celebration of prosperity tips toward misbehavior and even debauchery. Referencing the discrepancy of wealth generated by turn-of-the-century enterprise, this scene of self-indulgence prompts comparison with our contemporary culture of greed and material excess.

Party Time: Re-Imagine America is on view at the Newark Museum through Nov.

9, 2014. A podcast on the installation may be seen at:

<http://www.youtube.com/watch?v=R5sRd-Z-IZ8>

For more information, including hours of admission, see www.newarkmuseum.org



Janet Goldner, *Wealth in Africa*,
Mixed Media Sculpture with
photographs & video, 2013

Janet Goldner's sculpture, entitled *Wealth in Africa* is included in **Multiple Exposures: Jewelry & Photography** at The Museum of Arts & Design, 2 Columbus Circle, New York, NY 10019 on view from May 13 - September 14, 2014.

Multiple Exposures: Jewelry and Photography is the first museum exhibition to explore how contemporary jewelry artists transform and add new meaning to the pervasive images of this digital age. Drawing inspiration from historic daguerreotypes to manipulated digital images, international jewelry artists explore changing views of beauty and the human body; examine social, political, and cultural issues; probe perceptions of memory and desire; and question the broader relation of jewelry to society and personal identity, issues central to the contemporary experience.

National Museum of African Art Presents "Visions from the Forests: The Art of Liberia and Sierra Leone"

Exhibition Honors the Work of Curator and Connoisseur William Siegmann

"Visions from the Forests: The Art of Liberia and Sierra Leone" will be on view at the Smithsonian's National Museum of African Art April 9 through Aug. 17. The exhibition features some 70 artworks from the collection of William Siegmann (1943–2011) that survey the traditional arts of Liberia and Sierra Leone. Siegmann, a 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 overview of the region's traditional art forms, including numerous objects used in men's and women's initiation associations, jewelry and prestige objects of cast brass and horn, small stone figures dating from the 15th to the 18th centuries, and woven and dyed textiles. The exhibition, making its debut at the National Museum of African Art, is organized by the Minneapolis Institute of Arts in Minnesota. It is accompanied by a scholarly catalog that includes an essay on connoisseurship by Christine Mullen Kreamer, the National Museum of African Art's deputy director and chief curator. "It was my way to honor my friendship with Bill and to recognize his important role as a scholar and connoisseur," said Kreamer.

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.

Exhibition Highlights

- 10 Sande society helmet masks, including one with a complete costume, that allow visitors to examine the range of forms, styles and decorative motifs that a collector and connoisseur tends to appreciate when building a private collection
- Artworks of wood, brass and natural fiber that have been identified to particular artists or workshops—countering the anonymity that is often associated with Africa's traditional arts

- Horn prestige objects inscribed in Arabic and in Vai, a rarely illustrated indigenous script from Liberia

“First Look” Tour

Kreamer will lead a “first look” tour of the exhibition Sunday, April 13, at 2 p.m. The tour is first come, first served. Participants should meet in the museum pavilion before the appointed time.

About the Curator

The exhibition was developed by Jan-Lodewijk Grootaers, curator of African art at the Minneapolis Institute of Arts. Kreamer served as coordinating curator for the exhibition at the National Museum of African Art. Her exhibitions and publications explore art, ritual, gender, African systems of knowledge and museum practice. In addition to research in Togo, she has worked on museum training projects in Ghana and Vietnam. She has written articles, essays and books on traditional and contemporary African arts.

Catalog

A fully illustrated exhibition catalog, developed by the Minneapolis Institute of Arts, will be available in the museum store in the spring.

Educational Programs

The exhibition will be accompanied by tours, scholarly lectures, a gallery guide and interactive educational programs and events designed to help visitors learn about arts of Liberia and Sierra Leone.

For more information, call (202) 633-4600 or visit the National Museum of African Art’s website.



Ausstellungsansicht „Die Dinge des Lebens/Das Leben der Dinge. Proposition I”

Copyright: Staatliche Kunstsammlungen
Dresden, Fotograf: Adrian Sauer

“The Things of Life / The Life of Things”

April 26 to July 27, 2014

Residenzschloss (Dresden Royal Palace)

This exhibition opens up a new way of perceiving and understanding in particular of ethnographic objects and it is based on the theoretical concept of the American art historian George Kubler which is presented in his publication “The Shape of Time. Remarks on the History of Things”. A large part of the presented objects are of African origin, and thus the display may be of special interest for ACASA members. Another interesting aspect is the location of the exhibition: It was housed in the yet to be reconstructed wing of the Dresden Royal Palace, one of the main buildings of the Dresden State Art Collections, only using the natural daylight and without completed showcases. Visitors thus have an unbiased and natural view at the objects.

Africa and the West

Thesis exhibition for Practice-led PhD in ceramics. (Kim Bagley)

Dates: 24 June 2014- 18 July 2014

Venue: James Hockey Gallery, University for the Creative Arts, Farnham, UK

Address: Faulkner Road, Farnham, Surrey, GU9 7DS, United Kingdom.

This exhibition is the culmination of a practice-led research degree programme. It is an exhibition of handmade ceramics that interrogate the artist’s identity as an African using forms and motifs related to animals and skins. Sorting (categorisation), repetition and seriality have also been elements of Bagley’s practice and inform her methodology. These elements echo the use of taxonomy in aspects of museum and gallery practice. The creative practice presented in this exhibition functions as both an investigation within itself, and



Kim Bagley, detail from the Extermination Tents series. Photographed by David Summerill.

as a case study. The work exhibited is based on three motifs that relate to African identities and the skin-clay metaphor: the first is cattle; the second, cattle ear tags; and the third, extermination tents. The main installation, Extermination Tents, was the focus of a paper presented at the recent ACASA triennial. For further information please visit: kim-bagley.com



Nail power figure (nkisi nkondi), Muserongo people, Democratic Republic of the Congo
Wood, metal nails, glass mirror
Gift of Renee and Howard Nelson, New York, to American Friends of the Israel Museum
B03.0644

Hidden Power in African Art

The Israel Museum

May 21 - July 15, 2014

Hidden Power in African Art explores the “secret ingredients” encased within 60 ritual and ceremonial objects from eight African countries.

The Israel Museum, Jerusalem, presents an exhibition exploring the hidden ingredients within 65 ceremonial and divination objects, from ten Sub-Saharan African countries dating from the late 19th and early 20th centuries. The majority of the collection belongs to the Israel Museum, while 10 pieces are on loan from private collectors in Israel and the US. Many of the objects in the collection have never been exhibited before and this is the first time such a perspective on African art is being displayed in Israel.

Crushed ginger root, plants, bones, chewed koala nuts, saliva, hair, and claws, are among the secret ingredients hidden inside or coating the surface of the 65 ceremonial and divination objects displayed in the exhibition, which opens Wednesday, May 21, in the Nathan Cummings Building for Modern and Contemporary Art. An accompanying catalogue for “Hidden Power in African Art” will be available from mid June. It will be in Hebrew and English.

Understanding the nature of the materials that were added to African sculptures is essential to interpreting their meanings. In recent years, this understanding has

been enriched by the use of state-of-the-art technology, such as X-ray radiography and CT scans, to analyze the elements coating the surface of the sculptures and to reveal the materials often concealed inside them.

Though African sculpture has had a profound influence on Western art, mainly by virtue of its formal and aesthetic values, it was this accumulation of extraneous materials that was believed by the cultures of origin to endow it with its amuletic power. Largely misconstrued in the past, this insight is the *raison d'être* of the exhibition, which explores the major role played by added materials and substances in African sculpture, encasing something that has a powerful meaning, allowing the viewer another perspective on sub-Saharan African art.

The convention of adding an accumulation of materials – whether nails, beads, mirrors, or organic matter – to a carved wooden sculpture is distinctly African. This eventually influenced the West, where it led to the emergence of assemblage art, developed in the 20th century as a form of rebellion that emphasized the artist's unique vision and identity. By contrast, African ritual sculpture conformed to the specific rules and conventions of the society from which they came, and allowed for very little individual expression. Thus, Man Ray's *The Enigma of Isidore Ducasse* displayed in the exhibition resonates with the same mystery evoked by the strange creature hidden under layers of unidentified materials covering the powerful Bamana boli figure standing next to it.

As a result of modernization and globalization, Africa is undergoing rapid and significant change. Though many of its traditional practices involving ritual sculptures have become extinct, the layers of unfamiliar materials incorporated in these objects endow them with an enigmatic quality that still has the power to affect us today. Hidden Power in African Art is curated by Dorit Shafir, Curator of the Arts of Africa and Oceania, Edmond and Lily Safra Fine Arts Wing, and is on view from May 21, 2013 through July 15, 2014.

CONTEMPORARY ART/SOUTH AFRICA

The Yale University Art Gallery

May 9–September 14, 2014

The Yale University Art Gallery presents the exhibition Contemporary Art/South Africa, featuring more than 30 artworks produced in South Africa or by South Africans over the last 50 years, a period of immense political and social change. The artists in this exhibition—including Gavin Jantjes, William Kentridge, Santu Mofokeng, Zanele Muholi, Robin Rhode, and Sue Williamson—address key aspects of the experiences of South Africans, offering multiple perspectives on their lives, their society, and their world. Organized by Yale University students from various disciplines, including History of Art, African Studies, and African American Studies, the exhibition runs from May 9 through September 14, 2014.



Robin Rhode (South African, active in Germany, born 1976), *Piano Chair*, 2011. Animation; color digital video with sound, 3 mins., 50 secs. Edition of 5. © Robin Rhode. Courtesy the artist and Lehmann Maupin, New York and Hong Kong



William Kentridge (South African, born 1955, hon. 2013), *NO, IT IS*, 2012. Triptych of three flipbook films; HD color video with sound shown on three flatscreens. Yale University Art Gallery, Richard Brown Baker, b.a. 1935, Fund. © William Kentridge. Courtesy of the artist and Marian Goodman Gallery, New York/Paris. Photo by Cathy Carver

Exhibition Overview

Contemporary Art/South Africa highlights the vibrancy of South African culture and society while inviting viewers to question whether it is possible to understand a country through the art it has produced, and to understand contemporary art throughout the country in which it was made. The slash in the title of the exhibition represents the artists' engagement with blurring boundaries, including those between races, cultures, eras, and nations; as the slash simultaneously separates and joins the words of the title, it evokes both barriers and connections. "South Africa is one of the most exciting sites of contemporary art production in the world today," says Kate Ezra, the Nolen Curator of Academic Affairs. "This exhibition provides a wonderful opportunity to see the diversity and depth of the work being created there and to understand its relationship to South African history and its relevance to contemporary art more generally."

The exhibition features a small but growing collection of South African artworks acquired by the Gallery in recent years, including notable photographs on view for the first time by Santu Mofokeng and Zanele Muholi and *NO, IT IS* (2012), a recent video work by William Kentridge that complements the Gallery's collection of other videos and prints by the artist. These works are placed alongside loans from public and private collections, including the Museum of Modern Art, New York; the Newark Museum, New Jersey; and galleries in New York and South Africa. Mikhael Subotzky's four-part video *Moses and Griffiths* (2012), previously on display in South Africa and Paris, makes its American premiere in the exhibition. In addition to photographs and videos, the exhibition includes prints, drawings, and mixed media works that explore themes such as the political and social injustices of apartheid; the ways in which art has shaped the course of South African politics; the use of the human body to explore universal issues such as xenophobia and migration, marginalization of sexual minorities, and gendered labor; the notion of national identity; and the daily lives and experiences of South Africans in the post-apartheid era. Contemporary Art/South Africa is curated by undergraduate and graduate students from a variety of disciplines, including African Studies, African American Studies, American Studies, English, History, History of Art, and Sociology. "The project definitely benefited from different voices and perspectives," says

Katherine Fein, pc '14. "The exhibition itself is open to various interpretations. Each work stands on its own, yet taken together they represent a complex, multifaceted portrait of contemporary South African society and culture."

Related Programs

Members' Preview, May 7, 3:00 pm

Exhibition Tour, June 27, 1:30 pm

Gallery Talk, August 27, 12:30 pm

For additional programming, visit the Gallery's website at artgallery.yale.edu/calendar-upcoming-events.



Current Publications

Affecting Performance: Meaning, Movement, and Experience in Okiek Women's Initiation

by Corinne A. Kratz

This reissue of *Affecting Performance* makes available a major work in performance studies, linguistic anthropology, ritual and symbolic studies, and African studies. A classic study widely used in the classroom, the book examines how ceremonial performance works and the contradictory dynamics of gender and ethnicity in Okiek initiation ceremonies in Kenya.

Paperback, 6x9 in, 490 pages Wheatmark, October 15, 2010 ISBN: 9781604944983

Africa Volume 84 - Issue 01 - February 2014

<http://journals.cambridge.org/action/displayIssue?jid=AFR&volumeId=84&seriesId=0&issueId=01&etoc=Y>

Performing Space in Urban Africa

INTRODUCTION: PERFORMING SPACE IN URBAN AFRICA

Geert Castryck, Nadine Sieveking

doi:10.1017/S0001972013000648

Published online by Cambridge University Press 05th February 2014

Link to abstract:

http://journals.cambridge.org/abstract_S0001972013000648&utm_source=Issue_Alert&utm_medium=Email&utm_campaign=AFR

African Narratives of Orishas, Spirits and Other Deities - Stories from West Africa and the African Diaspora: A Journey Into the Realm of Deities, SPI

by Alex Cuoco

Paperback: 990 pages

Publisher: Outskirts Press (March 16, 2014)

Language: English

ISBN-10: 147872451X

ISBN-13: 978-1478724513

The new issue of the **Chimurenga Chronic** is out now!

Published by Chimurenga, the Chronic is quarterly pan African gazette that gives voice to all aspects of life on the continent and celebrates our capacity to continually produce something bold, beautiful and full of humour. Produced in Cape Town, Johannesburg, Nairobi, Paris, Lagos, Yaoundé, Accra, Kinshasa, Dakar, Kampala and Delhi, and distributed globally, it seeks to write Africa in the present and into the world at large, as the place in which we live, love and work.

The new issue, available from Friday August 23, 2013, features reportage, creative non-fiction, autobiography, satire, analysis, photography and illustration to offer a rich engagement with everyday life.

Writers in the 48 page broadsheet include Jon Soske, Paula Akugizibwe, Yves Mintoogue, Adewale Maja-Pearce, Parsalelo Kantai, Fred Moten & Stefano Harney, Cedric Vincent, Deji Toye, Derin Ajao, Tony Mochama, Nana Darkoa Sekyiamah, Agri Ismail, Lindokuhle Nkosi, Bongani Kona, Stacy Hardy, Emmanuel Induma, Ugochukwu-Smooth Nzewi, Lolade Ayewudi, Simon Kuper and many others.

The Chronic is available at select print retailers and is also available to order as both a print and digital edition in the Chimurenga online shop

(<http://www.chimurenga.co.za/product-category/shop-items/the-chronic>)

For more information visit www.chimurengachronic.co.za, or contact

Chimurenga on +27(0)21 4224168 or orinfo@chimurenga.co.za.

The International Journal of Islamic Architecture (IJIA), announces the publication of the fifth issue (Vol.3, Issue 1). This is the fifth of a bi-annually published peer-reviewed journal on architecture, urban design, planning, and landscape architecture. IJIA aims to encourage dialogue between practitioners and scholars and enhance appreciation for the urban heritage in the region and pioneering design work. The journal is committed to inviting new research on understudied topics and reaching out to a broad international readership.

This volume contains an editorial by Hasan-uddin Khan, a commentary on 'Islamic Architecture' and the Profession by Nasser Rabbat, book and exhibition reviews, conference precis, and articles that explore the works of British architects Peter and Alison Smithson in the Islamic world, planning of a new urban center for Tehran in 1970s, architecture of Shangri La, the design of an award winning Islamic cemetery in Austria, socially responsible housing in Egypt, and an analysis of the sustainable urbanism in the Persian Gulf.

The fifth issue of the IJIA is available in print and online. Please click on the link below to preview the fifth issue abstracts:

www.intellectbooks.com/ijia<<http://www.intellectbooks.com/ijia>>.

For full-text articles, see Ingenta:

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

Journal of African Media Studies (JAMS), Volume 6, Number 1, is now available via this link:

<http://www.intellectbooks.co.uk/journals/view-issue,id=2660/>

JAMS Volume 6 Issue 1, Cover Date: March 2014

The Journal of African Media Studies (JAMS) is an interdisciplinary journal that provides a forum for debate on the historical and contemporary aspects of media and communication in Africa.

To find out more, please visit the journal's webpage

<http://www.intellectbooks.co.uk/journals/view-Journal,id=166/view,page=1/>

Or view the first issue free online

LA GRANDE GUERRE DES TRAFIQUANTS: Le front colonial de l'Occident maghrébin

by Francesco Correale

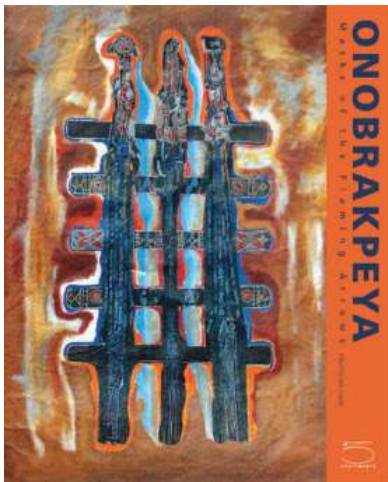
Histoire et perspectives méditerranéennes

HISTOIRE PREMIÈRE GUERRE MONDIALE MAGHREB, MOYEN ORIENT Maroc

Front "oublié" de la Grande Guerre, la rive méridionale de la Méditerranée a été le théâtre d'un phénomène mal connu mais largement relaté par les sources coloniales : la "contrebande d'armes". Cet ouvrage montre l'importance des actions de résistances anticoloniales, soutenues en hommes, argent, armes et munitions par l'Allemagne et son allié ottoman, et les stratégies adoptées par les autorités coloniales françaises pour contrecarrer l'armement massif des populations "dissidentes"

Editions harmattan

ISBN : 978-2-336-02522-3 • avril 2014 • 490 pages



ONOBRAKPEYA: Masks of the Flaming Arrows

Edited by Dele Jegede

ISBN-13: 9788874396696

Publisher: 5 Continents Editions

Publication date: 3/30/2014

Pages: 400

see image in image file

"Onobrakpeya: Masks of the Flaming Arrows is a compendium of essays by noted authors, interspersed with an astonishing array of sumptuous color and black and white reproductions of drawings, paintings, prints, and installations by the artist, Bruce Onobrakpeya. Acknowledged as Africa's master printmaker, Bruce Onobrakpeya belonged in the vanguard of the first generation of contemporary artists who were educated in colonial Nigeria, but who set the

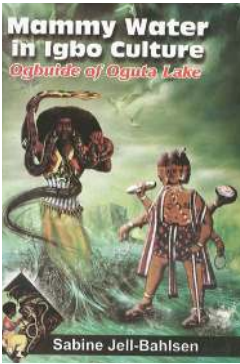
pace and standards for innovation and professionalism in a new, post-colonial space. Edited by dele jegede, noted art history professor and Onobrakpeya scholar, Onobrakpeya features insightful and critical contributions from scholars who include John Agberia, Osa Egonwa, Olakunle Filani, and Basil Nnamdi. Among the list of contributors also are Gani Odutokun, David Okpako, Pat Oyelola, and Frank Ugiomoh.

Three new publications by Africa Access

Hadzabe: By the Light of a Million Fires by Daudi Peterson with Richard Baalow and Jon Cox, also released by Mkuki Na Nyota in 2013. This book includes a CD with 13 Hadza Songs; their lyrics, with English translations, are included in the text.

David Mzuguno: Last Days of the Master includes a DVD wherein the artist conducts a master class, giving step-by-step instructions on his craft and technique while he creates a painting from beginning to end.

John Kiyaya: Tanzania photographer and the People of Lake Tanganyika has bilingual, Swahili and English, text including essays on John Kiyaya by Walter Bgoya, Alain Ricard, Francois Bart, Kapwani Kiwanga and Jean Rolin. There is also a transcription of a conversation between John Kiyaya and Walter Bgoya.



Mammy Water in Igbo Culture: Ogbuide of Oguta Lake

by Dr. Sabine Jell-Bahlsen

Mammy Water in Igbo Culture: Ogbuide of Oguta Lake, 2014, was launched on March 18 at the Institute of Management & Technology in Enugu, Nigeria.

Nationalist African Cinema. Legacy and Transformations

by Sada Niang

Lexington Books, 2014



Media Resources

H-AfrArts Feedback, Direction and Development

Dear H-AfrArts colleagues,

Several weeks in to the new H-Commons platform, we have noticed a drop in contributions, so I would like to encourage you to write a line or two about how you are finding it so far and what support, if any, you need from our team of editors.

H-Commons is new to all of us, editors included, so this is a good opportunity to share your ideas about how the network can develop and grow further and become more useful to the African expressive arts community world-wide.

Here are some ideas which our team have put together, which is intended to stimulate more ideas, debates, and discussions for us to feed in to the new network:

-Collaborative Bibliography - Image/Video Gallery Resources -Teaching Resources -Curatorial/archeological/teaching Blogs -AfrArt History topics, debates - List of museums, art/art history departments in Africa

People who are not receiving email digests from H-AfrArts need to email help@mail.h-net.msu.edu

Regarding H-AfrArts, yes you login to Commons and can post the information there. The process is as follows: After you login, select H-AfrArts from your list of networks. This can be done by clicking the small human-shaped icon in the upper-right of your screen, and selecting "Networks" from the menu. After you click on H-AfrArts, you will be brought to the landing page. You will see a menu on the right which includes an option to "Create New Contribution." Click on that, and you should be able to submit any text, images, video, etc.

Episode 80 of Africa Past and Present -- the podcast about African history, culture, and politics -- is now available at: <http://afripod.aodl.org><[http://afripod.aodl.org/](http://afripod.aodl.org%3chttp://afripod.aodl.org/)>

In this episode, David Eltis, Robert W. Woodruff Professor of History at Emory University, reflects on the making of the Transatlantic Slave Trade database

(<http://www.slavevoyages.org/>), <<http://www.slavevoyages.org/%29,>> a landmark digital project he has co-edited for two decades. Eltis discusses the research process, online dissemination, and new directions and possibilities for this collaborative initiative. This is the second part of a two-part series recorded in November 2013 at the Atlantic Slave Biographies Database Conference held at Michigan State University.

I recently learned about an interesting website called **Dissertation Reviews**, <http://dissertationreviews.org/>.

The site, which features thoughtful reviews of recent dissertations, is currently primarily on Asian topics, but they are actively looking to expand. They are recruiting interested scholars in other areas; African Studies is specifically named as an area they hope to include (<http://dissertationreviews.org/about-us/seeking-new-editors>). They want early career scholars and graduate students in particular. They are also interested in including non-English language dissertations (though the reviews would be written in English). In addition to reviews, they have a "Fresh from the Archives" section, which I think could be very useful for Africa scholars. In order to participate, see the application at the site.

I have nothing to do with the project myself, I just learned about it and wanted to get more African content there; this notice is posted with their permission.

Kathleen Sheldon, UCLA

Prof. Christopher D. Roy and Dr. Catherine Hale are pleased to announce the launch of the **Art & Life in Africa website**:

<http://africa.uima.uiowa.edu/>

The Art & Life in Africa website, hosted by the University of Iowa Museum of Art (UIMA), is a freely accessible educational resource that is the product of the collaborative efforts of more than fifty scholars, technicians, collectors and institutions around the world.

For more information on the history of the Art & Life in Africa project and future plans, go to:<http://africa.uima.uiowa.edu/about/>

Tributes to Nelson Mandela: His Life and Legacy

<<http://tandf.msgfocus.com/c/1ZqshNAfozGxGdPpuLzQHDM>>

In light of Nelson Mandela's death on 5th December 2013, several Routledge Editors have sent us tributes to share with the academic community. We have also made selected journal content about Mandela's life, work and legacy free to access online until the end of 2014.

Articles have been selected from the following journals:

- Canadian Journal of African

Studies<<http://explore.tandfonline.com/content/pgas/nelson-mandela#15443>>

- Critical African

Studies<<http://explore.tandfonline.com/content/pgas/nelson-mandela#15432>>

- Current Writing: Text and Reception in Southern Africa

<<http://explore.tandfonline.com/content/pgas/nelson-mandela#16461>>

- Journal of the Indian Ocean

Region<<http://explore.tandfonline.com/content/pgas/nelson-mandela#15768>>

- Politikon: South African Journal of Political

Studies<<http://explore.tandfonline.com/content/pgas/nelson-mandela#15434>>

- Review of African Political

Economy<<http://explore.tandfonline.com/content/pgas/nelson-mandela#15433>>

- Safundi: The Journal of South African and American

Studies<<http://explore.tandfonline.com/content/pgas/nelson-mandela#15541>>

- Social Dynamics<<http://explore.tandfonline.com/content/pgas/nelson-mandela#15788>>

Starting with the Spring 2014 issue (Vol. 47, no. 1), **African Arts** single issues will be available for purchase as Kindle books for \$9.99/issue. (<http://www.amazon.com/dp/B00IEIN5SY>).

Subscribers to the print and electronic editions of the journal already have access to an electronic edition hosted on the MIT Press web site (www.mitpressjournals.org/aa<<http://www.mitpressjournals.org/aa>>), which also includes access to the previous five years' worth of electronic issues. However, we felt that there are people who might want to just buy a single electronic issue for their own use. We chose to go with Amazon's Kindle because there are free apps for just about every smartphone, tablet, and desktop platform and close to worldwide distribution. The Kindle format allows you to double-tap on an image to blow it up for closer viewing, make (and share) notes and highlights on the text, search the issue, and jump back and forth between main text and endnotes. We are especially pleased with the appearance of the color images on tablet-sized screens and the readability of the issue even on smartphones.

This new format will allow readers to obtain the journal in an electronic format without the commitment of a subscription and, we hope, broaden the journal's reach and discoverability. As with all Kindle books, you can download a free sample extract to check it out. Spread the word!

Leslie Ellen Jones

Executive Editor

African Arts

"Africa ReViewed: The Photographic Legacy of Eliot Elisofon" (on display at NMAfA through August 24, 2014) is featured on the NPR.org website homepage. The piece is by NPR's Special Correspondent Susan Stenberg.

<http://www.npr.org/blogs/pictureshow/2014/02/05/272041622/life-photographer-showed-africa-through-a-new-lens>

African art videos on Youtube

<http://www.youtube.com/user/CDROYburkina>

"Daily Life in a Village in Africa" has been watched by 46,000 people,

"African Pottery Forming and Firing" by 63,000. "One Tribe,

One Style: A Text With an Agenda" is a very detailed and complete description of the several mask styles of the Mossi, and of Mossi political art.

Christopher D. Roy

A report recently published by the College Art Association (CAA) about copyright and fair use in the visual arts is now available online. Based on interviews and a field-wide survey, **Copyright, Permissions, and Fair Use among Visual Artists and the Academic and Museum Visual Arts Communities: An Issues Report** was published in February 2014 on CAA's website and in a limited number of printed copies. Here is a link to the report: <http://www.collegeart.org/pdf/FairUseIssuesReport.pdf>.

Lecture: Threatened World Cultural Sites: The Silk Road and Mali

The World Monuments Fund lists 67 cultural sites still threatened in 2014. ArtTable members Marla Mossman and Janet Goldner have intimate understanding of the issues in respective geographical areas: Marla on The Silk Road, and Janet on Mali. Each is an artist and a cultural ambassador to these areas of the world that have important and impressive ancient cultural sites and monuments.

A videocast of Janet's lecture @ the Library of Congress is available online: http://www.loc.gov/today/cyberlc/feature_wdesc.php?rec=5862



Picture This

LOUIS MWANIKI: A KENYAN PICASSO?

A Tribute Exhibition to the late Professor Louis Mwaniki

By Margaretta wa Gacheru

Lecturer, Kenya Methodist University, Nairobi, Kenya

Arts Correspondent

Nation Media Group, Nairobi, Kenya



Professor Louis Mwaniki might have died in obscurity if it hadn't been for Dr. Elizabeth Orchardson-Mazrui, his former colleague at Kenyatta University who's taken more than two years to collect and curate an extraordinary collection of paintings, prints and sculptures by one of Kenya's least known 'first generation' visual artists.

For years Mwaniki taught sculpture and painting to KU undergrads, yet all that time, few people knew about his illustrious past leave alone his artistic achievements. That included his academic colleagues and students as well as his Ruiru family. But Orchardson-Mazrui, being not just a painter, poet and textile designer but also a researcher and scholar, and having known Mwaniki for more than 30 years at KU, she knew a bit about his artistic genius. Yet it was not until she began digging into his past that she realized she'd truly had no idea what a world-travelled, globally-recognized and cosmopolitan Kenyan he had been.

If she hadn't felt "called" to dig into his past and also salvage Mwaniki's art from his Ruiru family's dusty attic where they'd stashed all his artistic remains, Mwaniki's legacy might have been lost forever,

It was like a 'scavenging' expedition, she said, starting just a year after he died in 2010. Realizing his art must be somewhere, she'd set out to find it.

Calling on his Kenyan family (he also had an Italian and an American one) to help her by collecting anything and everything artistic of his in their house that he'd laid his hands on, she told them she wanted to see everything from scraps of paper, canvas (stretched or un-stretched), prints or photographs. She also wanted

them to look for stones or cement, metal scrap or bits of wood handled by their dad.

The family confessed nearly all the ‘stuff’ of his that they could find soon after his death, they’d piled up in the attic as it had little value or meaning to them. But their role in helping Orchardson-Mazrui salvage Mwaniki’s art, which is on display from Saturday afternoon, December 7th at Paa ya Paa Art Centre, was invaluable. Ken, 30, and Joyce, 28, Mwaniki were also extremely helpful, assisting her to mount and hang all the paintings, prints, sketches and photographs of their father’s art that they’d managed to find.

“We’re learning a lot about our father which we’d never known while he was alive since he never talked about his art or his past life,” said Joyce, who had accompanied Elizabeth to Kerugoya Catholic Church where her father had painted monumental murals based on Christian theme (2000 square feet of them, according to Mwaniki’s estimation). They were considered so exceptional that Italian television came to Kerogoya to film a documentary on Mwaniki and the making of his murals.

Joyce was also there when she and Elizabeth arrived at the church only to find Mwaniki’s priceless murals had been painted over by an artist who’d replaced Mwaniki’s Africanized Last Supper, including its black Jesus and black disciples, with a pearly white-faced Christ with his equally white disciples.

“Fortunately, we know an Italian television team came out to make a documentary film of Mwaniki’s making of the murals. In future we will try to track the film down,” Elizabeth said. In the interim, the exhibition features black and white photographs of the original creative process whereby the artist was producing those amazing murals, commissioned by the Consolata wing of the Catholic church. Ironically, it was the Consolata order that educated Mwaniki in Nyeri in both primary and secondary schools. By so doing, they not only taught him the basics of fine art; they also sheltered him from the devastating effects of war.

Just two years shy of being an age mate of Elimo Njau, managing director of Paa ya Paa, Mwaniki was only the third Kenya to study at Makerere University’s Margaret Trowell School of Fine Art, when he arrived in 1957. (the other two were Greg Maloba and Rosemary Karuga)

“He quickly became a protégé of the new art department chair, Professor Todd, the South African who replaced Margaret Trowell and valued accuracy and precision drawing—which Mwaniki excelled in—over Trowell’s focus on the imaginative and the storytelling,” recalled Njau who had just completed his course at Makerere before Mwaniki arrived.

Two styles of Mwaniki’s paintings are on display at PYP: There’s his masterfully naturalistic drawing, best seen in his graphic depictions of the Emergency and its horrific effects on Kenyan people.

There’s also a lot of his powerful semi-abstract art In the show, best seen in the 76 foot painting that Mwaniki completed just before he passed.

Sadly, according to his first-born son Ken, Mwaniki chose to burn a great deal of his art in the family fireplace before he died. We may never know why he did it and we’re unlikely to know what artistic gems were lost when his art was turned into ash.

But thanks to Orchardson-Mazrui, what we do know is that Mwaniki was studying in Italy as early as 1961 and that he painted, sculpted and exhibited everywhere from Yugoslavia, Ghana and the US to Germany, India, the UK and South Africa. He worked all over East Africa as well, so Orchardson-Mazrui may find in future that she’s just begun to find much more of his art around the East African region.

For now, she is just content to have achieved her goal, to give Kenyans and lovers of Contemporary Kenyan art the opportunity to see the works of a man who’s has been called ‘Kenya’s Picasso’, a man she hopes will finally gain the recognition and success he should have achieved in his lifetime.





News & Announcements

Current ACASA Board Members: per election spring, 2014: Welcome and congratulations to our new members!

Dominique Malaquais, President

Silvia Forni, Curator of Anthropology (African Cultures), Department of World Cultures, Royal Ontario Museum Ontario, Canada, Pres. Elect/VP

John Pepper, Past President

Shannen Hill, Secretary/Treasurer, term ends ASA 2015

David Riep, Newsletter Editor, term ends ASA 2015

Pam Allara, Assistant Newsletter Editor, term ends ASA 2015

Kevin Dumouchelle, 2014 Triennial Chair, term ends ASA 2015

Cynthia Becker, Website Editor, term ends ASA 2015

Til Förster, term ends ASA 2015

Karen Von Veh, term ends ASA 2015

Barbara Plankensteiner, term ends ASA 2015

Eric Appau Asante, Senior Member, Lecturer of Art History and African Art and Culture, Kwame Nkrumah University of Science and Technology, Kumasi, Ghana, term ends Triennial 2017

Boureima Diamitani, Executive Director, The West African Museums Programme (WAMP), Ouagadougou, Burkina Faso, term ends Triennial 2017

Sidney Kasfir, Professor Emerita, Art History Department, Emory University, Atlanta, Georgia, term ends Triennial 2017

On November 12, 2013, **Professor Brenda Schmahmann** delivered a lecture at Wheaton College in Norton, MA, on “Censorship and Visual Culture at Post-Apartheid Universities”. Professor Schmahmann is a Professor at the University of Johannesburg in the Faculty of Art, Design, and Architecture.

The Hutchins Center at Harvard University has announced the appointment of **Alejandro de la Fuente** as the new editor of *Transition*, the longest running Pan-African cultural magazine in history. Under professor de la Fuente’s leadership, the journal will extensively broaden its print and online distribution, and will highlight emerging Afro-Latin perspectives, while continuing to publish thoughtful reflection from and about the continent of Africa and its diasporas. “For over 50 years, *Transition* has been the critical and learned voice of the Diaspora. We publish and reflect on the sheer creativity, endurance and contributions of Africans and their descendants all over the world. And it is the world *Transition* seeks to reach,” de la Fuente said.

Transition is a publication of the Hutchins Center for African and African American Research at Harvard University, where de la Fuente recently joined the faculty as the director of the Afro-Latin American Research Institute. He is the Robert Woods Bliss Professor of Latin American History and Economics and professor of African and African American Studies and of history at Harvard.



On Sunday, May 11th, a retrospective exhibition of work by **Juliet Armstrong** entitled “For Juliet” was held at the Tatham Art Gallery in Pietermaritzburg, South Africa

On February 21-22, 2014, the **Gwendolen M. Carter Conference** featured **Kongo Atlantic Dialogues: Kongo culture in Central Africa and in the Americas**. The conference was presented by the Center for African Studies, University of Florida, Gainesville, FL, and hosted by the Samuel P. Harn Museum of Art

The 2014 conference included scholars from Africa, Europe, the Caribbean, Brazil and the United States, working in diverse disciplines to explore Kongo art and culture and its legacy in the Kongo-Atlantic world. Robin Poynor, Hein Vanhee, Carlee Forbes, Susan Cooksey, Rebecca Nagy and Victoria Rovine served as panel chairs. In two days, panelists working in the fields of art history, history, anthropology, archaeology, linguistics and musicology presented sixteen papers on Kongo culture in Africa, Kongo culture manifested in the Atlantic world, and Kongo inspired contemporary art in the United States and DRC. Additional events included Bogumil Jewsiewicki’s preconference lecture on contemporary artist Freddy Tsimba, and a keynote address by Linda Heywood on Kongo kingship. The conference concluded with an artists’ roundtable discussion focused on Kongo’s global influence in the arts, stretching from Central Africa to Haiti, Cuba, and North America. Other participating scholars included: (Panel 1, Kongo in Africa 1) Koen Bostoen, Pierre de Maret, and Cécile Fromont, with discussant John Thornton; (Panel 2, Kongo across the Waters 1) Marina de Mello e Souza, Jeroen Dewulf, Marueen Warner-Lewis, with discussant David Geggus; (Panel 3, Kongo in the Contemporary Age) Patricio Batsikama, José Dianzungu dia Biniakunu, and Bambi Ceuppens, with discussant Bogumil Jewsiewicki; (Panel 4, Kongo in Africa 2) Jelmer Vos, Hein Vanhee, and John Janzen, with discussant Luise White; (Panel 5 Kongo across the Waters 2) Chris Fennell, Birgit Ricquier, Grey Gundaker and Jason Young, with discussant Wyatt MacGaffey. Artists participating in Panel 5, Kongo Inspiration in Contemporary Art included Renée Stout, Steven Bandoma, José Bedia, Edouard Duval-Carrié and Radcliffe Bailey, with discussion led by Donald Cosentino.



Artists’ roundtable with Donald Cosentino, Edouard Duval-Carrié, José Bedia, Renee Stout, Radcliffe Bailey, Steve Bandoma (from left to right). image by S. Cooksey

The conference concluded with an artists’ roundtable discussion focused on Kongo’s global influence in the arts, stretching from Central Africa to Haiti, Cuba, and North America. Other participating scholars included: (Panel 1, Kongo in Africa 1) Koen Bostoen, Pierre de Maret, and Cécile Fromont, with discussant John Thornton; (Panel 2, Kongo across the Waters 1) Marina de Mello e Souza, Jeroen Dewulf, Marueen Warner-Lewis, with discussant David Geggus; (Panel 3, Kongo in the Contemporary Age) Patricio Batsikama, José Dianzungu dia Biniakunu, and Bambi Ceuppens, with discussant Bogumil Jewsiewicki; (Panel 4, Kongo in Africa 2) Jelmer Vos, Hein Vanhee, and John Janzen, with discussant Luise White; (Panel 5 Kongo across the Waters 2) Chris Fennell, Birgit Ricquier, Grey Gundaker and Jason Young, with discussant Wyatt MacGaffey. Artists participating in Panel 5, Kongo Inspiration in Contemporary Art included Renée Stout, Steven Bandoma, José Bedia, Edouard Duval-Carrié and Radcliffe Bailey, with discussion led by Donald Cosentino.

The Kongo Atlantic Dialogues conference complemented the Samuel P. Harn Museum of Art’s exhibition and publication Kongo across the Waters, co-organized with the Royal Museum for Central Africa in Tervuren, Belgium, which opened in October 2013 and will travel to three US venues until 2015. The exhibition explores Kongo history through its visual expressions, and Kongo cultural impact on American cultures. The conference

was videotaped and will appear online on the Kongo across the Waters website (<http://kongoacrossthewaters.org>) and the Vodou Archive project of the Digital Library of the Caribbean (dLOC) (<http://ufdc.ufl.edu/vodou>; <http://dloc.com/AA00008614>). Some papers will be published online in the African Studies Quarterly in 2014-15.



Some participants at the seminar. (Left to Right). Rev. Dr. Njoku, Dr. Francis Ikwuegbu, Prof. Msgr. T. Okere, Peter Kreiliger, Kelechi Opara, and Rev. Dr. Ozioma Nwachukwu.

In February, 2014, Swiss documentary film maker **Peter Kreiliger** was in Nigeria for two seminal projects. The first involved extensive fieldwork and interviews towards a fresh interrogation of the Biafran experience in commemoration of the upcoming 50th anniversary of the declaration of Biafra. The other centred on the theme “Africanization of Christian Arts” and culminated in a one day seminar at the Whelan Research Institute, Owerri, Imo state. At the seminar, Prof. Msgr. T. Okere, the director of the Institute, and Kelechi Opara of the department of Fine and Applied Arts, Imo State University, Owerri delivered thought-provoking papers on the theme of africanization of Christian arts to an audience of artists, art historians and critics, clergy and art enthusiasts. After a lively interactive session, the seminar ended with a communique that resolved that africanization of Christian

arts is an ideological imperative for the contemporary African church and adopted a roadmap towards the actualization of a major art exhibition which will represent an encapsulation of the critical visual reactions of Igbo artists to the Biafran experience, come 2017.

Wendy Gers, Research Associate, The University of Johannesburg, South Africa has been selected to curate the Taiwan Ceramics Biennale. Titled “Terra-Nova: critical currents/contemporary ceramics, the exhibit is highly significant in terms of the proportion of African artists that are participating: 15/56. They are participating in the following sections of the exhibition: “Global Identities” and Digital Materialities.” Andile Dyalvane of Cape Town is the Artist in Residence and the Yingge Museum.

After the Biennale, she has been invited to lecture at the University of Tokyo and at Hanyang University, Seoul, Korea. In October she will be a guest speaker at the Jakarta Contemporary Ceramics Biennale.

Janet Goldner recently returned from nearly 3 months in Mali working with Malian colleagues **Kandioura Coulibaly**, **Kletigui Dembele** & **Sira Sissoko**. We directed KAWRAL, a Residency for 25 professional artists from throughout Mali on the theme of Reconciliation, Peace & Social Cohesion.

The whole team of 29 committed professional artists worked in Mopti for 2 weeks. After the Residency, we held an exhibition in at the Alliance Franco-Malian in Mopti. Then the show moved to the Museum of the Bamako. Funded by USAID, there is currently a catalogue in production.





Smithsonian
National Museum of African Art

Dear colleagues,

The National Museum of African Art celebrates its 50th anniversary this year. Yes, a half century ago, Warren M. Robbins founded the private museum of African art. In 1979, it became part of the Smithsonian Institution.

You, our valued colleagues, know the very significant role that the National Museum of African Art has played in fostering cross-cultural understanding and in recognizing the central role of Africa and Africa's arts to communities worldwide – through exhibitions, publications, symposia, and educational outreach. You, as academics, also know the importance of an endowment to sustain and improve our educational institutions. The same is true for our National Museum of African Art.

Africa – and its connections to its diasporas – is the sole focus of the National Museum of African Art. As part of the Smithsonian Institution, its reach is national, international, and global. The National Museum of African Art embraced early on and has maintained a leadership role in scholarship on the arts of Africa – historical, modern, and contemporary.

Now, we turn our attention to building an endowment for the museum. This is one of the highest priorities of the current Director, the dynamic Dr. Johnnetta Betsch Cole. As we celebrate our 50th year with a day-long festival in June and a grand Gala in November (see the announcement below), we hope that you will consider supporting and sustaining the National Museum of African Art in honor of this significant anniversary. There are many ways you can help. Please visit <http://africa.si.edu/support/give-now/> for more details.

Your generous support of the National Museum of African Art will enable the museum to expand its potential within and outside Africa for the next 50 years and beyond. We are in the forever business. Please help us get and stay there. Thank you so much for your support.

Sincerely

Christine Mullen Kreamer
Deputy Director & Chief Curator
National Museum of African Art,
Smithsonian Institution

Henry John Drewal
Evjue-Bascom Professor
University of Wisconsin-Madison, and
Board Member
National Museum of African Art,
Smithsonian Institution



African Art
Beautiful. Powerful. Diverse.

Join the celebration!
November 7, 2014

Please save the date for our very special gala celebrating the 50th anniversary of the National Museum of African Art and the opening of *Conversations: African and African American Artworks in Dialogue*.

National Museum of African Art
Smithsonian Institution
950 Independence Avenue, SW
Washington, DC





Awards

Encounters: The Arts of Africa, Krannert Art Museum's collection gallery reinstallation curated by Allyson Purpura, was awarded co-First Prize in the annual Association of Art Museum Curators (AAMC) Awards of Excellence for exhibitions organized by museums with operating budgets of under \$4 million. The AAMC's Awards of Excellence were formally announced on May 5, 2014 at the AAMC annual conference at the Detroit Institute of Arts.

The Encounters reinstallation is inspired by the idea that African objects can 'tell' multiple stories, not only about themselves but also about the broader social contexts and often fraught global histories through which they have journeyed.

Small thematic groupings and visitor-activated iPad videos of interviews with contemporary artists, masquerade performances, and narrative vignettes assist in the "telling" of those stories and draw out resonances among the objects on view. The gallery's themes are not only descriptive of an object's use or compelling artistry; they



also aim to open up the critical capacities of the artworks on display – that is, their ability to dispel stereotypes, to encourage different ways of seeing or understanding the aesthetic strategies of their makers, or to call attention to the broader frameworks of power and history through which we've come to know them.

Krannert Art Museum

University of Illinois at Urbana-Champaign

500 East Peabody Drive

Champaign, IL 61801

217-244-0516

Kam.illinois.edu



Pamela Clarkson and Atta Kwami are among the shortlist of 37 artists for Print Awards at the International Print Biennale in 2014. The open submission prize celebrates current international talent in printmaking. The awards, which form the centre piece of the Biennale taking place across north east England over the summer months, attracted 740 entries from the USA, Canada, Australia and Thailand, as well as the UK and Europe.

The Children's Africana Book Awards program, sponsored by the K-12 Outreach Council of the African Studies Association, selected four winners for 2014. All deal with history, from endangered folk tales and court records from 1840 to personal biographies of events in the 1950s and 1960s.

The two Best Books for Older Readers are *Once Upon a Time in Ghana*, a collection of Ewe stories recorded in the Volta Region of Ghana in 2006-7, and *Africa is my Home: A Child of the Amistad*, historical fiction set in Sierra Leone and the United States.

The two Best Books for Young Children are *Bundle of Secrets: Savita Returns Home*, set in Mombasa, Kenya, and *Desmond and the Very Mean Word*, set in Sophiatown, South Africa.

An author or illustrator will represent each book at the CABA Awards Ceremony and Book Festival on November 8, 2014, at the Smithsonian National Museum of African Art in Washington, D.C. ACASA members are encouraged to join us. See www.AfricaAccessReview.org for more information.

Picture books for young children, chapter books for older readers and graphic novels of all descriptions, published in 2014, are eligible for submission for the 2015 Children's Africana Book Awards. Contact Harriet@AfricaAccessReview.org for details on how to submit.



Opportunities

Cross Cultural Collaborative, Ghana (July 19-August 1)

Cross Cultural Collaborative is an educational NGO that invites people to Ghana to promote cultural exchange and understanding through the arts. We are sponsoring an AFRICAN TEXTILE WORKSHOP IN GHANA July 19 -August 1, 2014. We believe that everyone is a student and a teacher, so come learn African textile techniques in the context of their culture and share what you know with other participants.

Please visit our website for more details:

<http://mad.ly/51e674?pact=20509016270&fe=1>

The 2014 NEH Summer Institute Algeria, Morocco, Tunisia: Literature, the Arts, and Cinema since Independence

will be held at Oregon State University from June 23 to July 11, 2014. Because to date no comprehensive assessment has been attempted of post-colonial Algeria, Morocco and Tunisia from the perspective of the region's cultural artistic vitality, the intent of this institute is to shed light on the significance of North African artistic expressions today. Expressions in the literary, visual and musical arts with origins in Berber, Arabic and European idioms; expressions that have adapted to modernity, postcolonialism, the reality of globalism and advances of social media. The institute will bring together leading scholars in North African studies and twenty-five college and university teachers wishing to expand their coursework or research on contemporary North Africa.

This proposal builds on a 2007 NEH Institute devoted to Berber North Africa. Its purpose is to initiate college and university teachers to the transformative periods that have marked Algeria, Morocco and Tunisia since decolonization. The institute intends to present the Maghreb's transformative periods from the perspective of writers, painters, filmmakers and other artists. It will be organized around three themes uniting politics and the arts since the 1960s: Nationalism, Exile and Revival. Three themes corresponding in overlapping ways to three periods: the post-independence and cold war years (1960-1990); the years marked by the political and economic instability of globalization (1990-2010); and the recent changes since the Arab Spring. Bringing together six visiting scholars, the objective of the institute is to explain the relation between these themes and periods through the works of established and recent artists who have contributed to social changes in North Africa.

Dr. Joseph Krause
Professor of French
142C Kidder Hall
Oregon State University
Corvallis, OR 97331
Tel: (541) 737 8678
jkrause@oregonstate.edu

Dr. Nabil Boudraa
Associate Professor of French and Francophone Studies
Oregon State University
School of Language, Culture and Society
220 Kidder Hall
Corvallis, OR 97331
Tel: (541) 737 3938
Fax: (541) 737 3563
nabil.boudraa@oregonstate.edu
Email: jkrause@oregonstate.edu
Visit the website at <http://liberalarts.oregonstate.edu/centers-and-initiatives/neh-summer-institute-2014-north-africa>

The Indiana University Summer Language Workshop (June 9 - August 1, 2014) continues to accept applications for intensive first and second-year Swahili on the Bloomington campus. The program features 20 contact hours weekly, twice-weekly Swahili language table, films, food tastings, and other culturally rich extracurricular programming.
See <http://www.indiana.edu/~swseel> <<http://www.indiana.edu/%7Eswseel>> for more information and to apply.

10 Research Fellowships. Ludwig-Maximilians-Universität (LMU) München is one of the leading research universities in Europe, with a more than 500-year-long tradition. As part of the “LMU Academic Career Program”, LMU Munich will award 10 Research Fellowships to excellent junior academics. The program aims to attract outstanding postdoctoral researchers from all over the world. Applications are welcome from candidates of all disciplines who have completed their doctor-al studies within the last three years with outstanding results. Applicants must present an independent research project as part of their application. The project must be supported by a professor of LMU Munich. The fellows will become members of the Young Center of the Center for Advanced Studies and be able to make use of its services.
Endowment Research fellows will receive an attractive salary according to the German “Tarifvertrag der Länder (TV-L)” (typically TV-L grade E 14). Applicants may apply for an additional start-up funding up to the amount of € 25,000 as well as for material and travel expenses of up to € 10,000 per year. In the first two years after the completion of their research fellowship, the fellows may be granted up to € 5,000 for continuing cooperation with LMU Munich. The fellowships are initially tenable for two years. An extension of two years may be granted upon a positive academic evaluation.

Ludwig-Maximilians-Universität München is an equal opportunity employer committed to excellence through diversity and therefore explicitly encourages women to apply.

Closing date for applications is 1 June 2014. The fellowships should commence between 1 October 2014 and 1 March 2015.

For all information regarding your application please consult:
www.lmu.de/excellent/research-fellowships

CALL FOR APPLICATIONS: IVAN KARP DOCTORAL RESEARCH AWARDS FOR AFRICAN STUDENTS ENROLLED IN SOUTH AFRICAN Ph.D. PROGRAMS

Closing Date: Monday 9 June 2014

The African Critical Inquiry Programme is pleased to announce the Ivan Karp Doctoral Research Awards to support African doctoral students in the humanities and humanistic social sciences who are enrolled at South African universities and conducting dissertation research on relevant topics. Grant amounts vary depending on research plans, with a maximum award of ZAR 40,000.

The Inquiry Programme (ACIP) seeks to advance inquiry and debate about the roles and practice of public culture, public cultural institutions and public scholarship in shaping identities and society in Africa. The ACIP is committed to collaboration between scholars and the makers of culture/history, and to fostering inquiry into the politics of knowledge production, the relationships between the colonial/apartheid and the postcolonial/postapartheid, and the importance of critical pluralism as against nationalist discourse. ACIP is a partnership between the Centre for Humanities Research at the University of the Western Cape and the Laney Graduate School of Emory University in Atlanta, Georgia (USA).

ELIGIBILITY: The Ivan Karp Doctoral Research Awards are open to African postgraduate students (regardless of citizenship) in the humanities and humanistic social sciences. Applicants must be currently registered in a Ph.D. programme in a South African university and be working on topics related to ACIP's focus. Awards will



Solomon Siko, untitled, 1989. Linocut. 42 x 59.4 cm. Community Arts Project Collection, Centre for Humanities Research, University of the Western Cape

support doctoral research projects focused on topics such as institutions of public culture, particular aspects of museums and exhibitions, forms and practices of public scholarship, culture and communication, and the theories, histories and systems of thought that shape and illuminate public culture and public scholarship. Applicants must submit a dissertation proposal that has been approved by their institution to confirm the award; this must be completed before they begin ACIP-supported on-site research or by December 2014, whichever comes first.

APPLICATION PROCESS: Awards are open to proposals working with a range of methodologies in the humanities and humanistic social sciences, including research in archives and collections, fieldwork, interviews, surveys, and quantitative data collection. Applicants are expected to write in clear, intelligible

prose for a selection committee that is multi-disciplinary and cross-regional. Proposals should show thorough knowledge of the major concepts, theories, and methods in the applicant's discipline and in other related fields, as well as a bibliography relevant to the research. Applicants should specify why an extended period of on-site research is essential to successfully complete the proposed doctoral dissertation.

To apply, eligible applicants should submit the following:

- a completed cover sheet (form below and attached)
- a research proposal outlining their project's goals, central questions and significance, and its relevance for ACIP's central concerns.

Proposals should include a clearly formulated, realistic research design and a plan of work responsive to the project's theoretical and methodological concerns. Applicants should provide evidence of appropriate training to undertake the proposed research, including the language fluency necessary for the project. Proposals should be no longer than 5 pages; they should be double spaced, with one inch margins and a font no smaller than 11 point.

- a bibliography of up to two additional pages
- a project budget showing and justifying project expenses to be supported by the award
- your curriculum vitae

- a current transcript
- two referee letters; one of these must be from your supervisor. Your referees should comment specifically on your proposed project, its quality and significance, and your qualifications for undertaking it. They might also evaluate the strengths and weaknesses of your project and how you and your work would benefit from receiving the research award. Referee letters should be submitted directly to the selection committee.

Funding is to be used for on-site dissertation research; research cannot be at the applicant's home institution unless that institution has necessary site-specific research holdings. Applicants who have completed significant funded dissertation research by the start of their proposed ACIP research may be ineligible to apply to extend research time. Eligibility will be at the discretion of the ACIP Selection Committee, depending on completed research time and funding. Please note that the Ivan Karp Dissertation Research Awards support dissertation research only and may not be used for dissertation write-up, study at other universities, or conference participation. The program does not accept applications from Ph.D. programs in Law, Business, Medicine, Nursing, or Journalism, nor does it accept applications in doctoral programs that do not lead to a Ph.D.

SELECTION PROCESS: Applications will be reviewed by the ACIP Selection Committee, an interdisciplinary group of scholars and practitioners drawn from a range of universities and cultural institutions. Selection will be based on the merit and strength of the application. Awards amounts will vary according to project needs; the maximum award is ZAR 40,000. Awards will be made only if applications of high quality are received. Notification of awards will be made by mid-July. Successful applicants will be required to attend the African Critical Inquiry Workshop in the following year and will have opportunities to consult with scholars associated with the Workshop. (Funding to travel to the Workshop will be provided separately, if needed.) They will be expected to attend subsequent ACIP Workshops while completing their dissertations, if possible. After completing their research, applicants must submit a final research report and a financial report.

Students who receive an Ivan Karp Doctoral Research Award from the African Critical Inquiry Programme must acknowledge the support in any publications resulting from the research and in their dissertation. When the dissertation is completed, they must deposit a copy with the African Critical Inquiry Programme at the Center for Humanities Research.

Closing date: Applications and referees' letters must be received on or before Monday 9 June 2014. Incomplete applications will not be considered.

Please submit materials as a single file attachment with documents in the order listed above. Applications should be sent by email with the heading "ACIP Research Award Application" to lameezlalkhen@gmail.com.

Supported by funding from the Ivan Karp and Corinne Kratz Fund

<http://www.gs.emory.edu/about/special/acip.html>

<https://www.facebook.com/ivan.karp.corinne.kratz.fund>

Art in Translation Prize

To expand our advisory network, to locate texts that lie outside the Western canon, and to engage young scholars in its project, the editors of Art in Translation are offering an annual prize of £250 for the best recommendation of a text worthy of translation and publication.

The competition is open to registered university students of art history or related disciplines, either undergraduate or postgraduate.

Groundbreaking art historical research from around the world often finds only a limited audience due to language barriers, and even seminal works can take years to appear in translation. Many never do. Art in Translation (AIT) addresses this problem by translating important texts into English, increasingly the lingua franca of scholarship, and bringing them to a wider audience. The journal covers research from all areas of the visual arts.

Closing date: 1 October 2014

For further details on AIT, see www.artintranslation

Call for Nominations: The Oxford Bibliographies Graduate Student Article Award in African Studies is now accepting nominations. This is an annual, invitation-only award that offers experienced doctoral candidates an opportunity to contribute to Oxford Bibliographies. The award is a great way for graduate students to draw attention to their work while also adding a peer-reviewed publication to their CVs. A rigorous selection and approval process will ensure that only the best contributions are published. Students wishing to be considered must first be nominated by a faculty member, and those selected will then be invited to submit a proposal. Please visit

<http://www.oxfordbibliographies.com/obo/page/grad-award> for more information. The deadline for nominations is August 29, 2014.

Andrew W. Mellon Pre-doctoral Curatorial Fellowship, Arts of Global Africa, Newark Museum

The Newark Museum is pleased to announce a pre-doctoral fellowship, funded by the Andrew W. Mellon Foundation, in the Department of the Arts of Global Africa. This two-year fellowship is available to an outstanding doctoral candidate specializing in historic and/or contemporary African art and interested in a museum career. Working under the supervision of the department head, the position offers an opportunity for curatorial training and object-based research, along with support for completing the doctoral dissertation. The Mellon Fellow would be exposed to the full range of curatorial work, and participate in the Museum's education and public programs and deliver public lectures and gallery talks. The Fellow would work with the department head on the planning of expanded and reinstalled African art galleries, scheduled to open in 2017, and a related collections catalogue, along with other projects. Toward this end, the Fellow's responsibilities will include working on a complete curatorial survey and cataloguing of the African art collection. The Fellow will divide her/his time between activities in the curatorial department and the completion of the dissertation, spending up to two days a week on the latter until completion, and the remainder of time on museum work. Applicants must be within the final two years of completing their dissertation. The Mellon Fellow will receive a stipend of \$33,000 per year plus benefits and a research travel allowance. The term will begin in September 2014 and conclude in August 2016.

Applications must include the following material:

1. A cover letter explaining the applicant's interest in the fellowship and her/his status in the Ph. D. program. The letter should include a home address, phone number, and email address.
2. An abstract, not to exceed three typed pages double-spaced, describing the applicant's area of research.
3. A complete curriculum vitae of education, employment, honors, awards, and publications.
4. A copy of a published paper or a writing sample.
5. Three letters of recommendation (academic and professional) sent directly to the address below.

The application deadline for the fellowship is June 1, 2014. Applications and letters of recommendation should be submitted to:

Human Resources
Newark Museum
49 Washington Street
Newark, NJ 07102
973-642-0459
humanresources@newarkmuseum.org

Old Furnace Artist Residency

The Old Furnace Artist Residency is currently accepting applications for summer and fall residencies. The residency is located in Harrisonburg, Virginia. It is open to all forms of artistry: sculpture, painting, video, sound, conceptual, poetry, fiction writers, critical theorists etc. Special attention is given to practices which are focused on social justice and engagement with commitments to diversity. Emerging artists are especially encouraged to apply.

Artists can stay for a minimum of 1 day and a maximum of 1 month. We are currently accepting applications for spots until December 2014.

There are no fees for the residency besides the donation of one piece of art. Room and board are provided. Stipends through a local university can be arranged.

Exhibition, lecture, workshop, and performance opportunities are available. There currently is no direct funding available to cover travel costs; however, previous residents have found funding from other local institutions.

To apply visit: <http://oldfurnace.tumblr.com/>

University of Pennsylvania, Penn Humanities Forum

Andrew W. Mellon Postdoctoral Fellowship in the Humanities, 2015-2016

Five Andrew W. Mellon Postdoctoral Fellowships in the Humanities are available for the 2015-2016 academic year on the general theme of SEX. Open to untenured junior scholars holding a PhD (no more than eight years out of doctorate). Research proposals from all humanistic disciplines and allied areas (e.g., anthropology, history of science) are eligible, except for educational curriculum-building and the performing arts (scholars of performing arts are eligible). Fellows teach one undergraduate course during the year in addition to conducting their research (must be in residence during fellowship year: September 1 - May 31). Stipend: \$46,500 plus single-coverage health insurance and a \$2,500 research fund. Applications are accepted via secure online webform only. Do NOT email your application or c.v., or questions about whether proposed topic is viable. Those submissions and questions will NOT be considered. The committee cannot comment on the appropriateness of proposals in advance. A careful reading of the topic description and the application form itself generally answers most questions. Please also note that if you will defend your graduate thesis any time after December 2014, you are NOT eligible to apply, and NO exceptions will be considered. Full fellowship guidelines, 'SEX' topic description, and downloadable application: <http://humanities.sas.upenn.edu> Application deadline: October 15, 2014.

Frances and Benjamin Benenson Foundation Curator of African Art

Yale University
New Haven, CT

Requisition: 24484BR

www.yale.edu/jobs

Deadline: Immediate, with search continued until position is filled.

Yale University offers exciting opportunities for achievement and growth in New Haven, Connecticut.

Conveniently located between Boston and New York, New Haven is the creative capital of Connecticut with cultural resources that include two major art museums, a critically-acclaimed repertory theater, state-of-the-art concert hall, and world-renowned schools of Architecture, Art, Drama, and Music.

Position Focus:

As the Frances and Benjamin Benenson Foundation Curator of African Art, oversee, steward, and develop the collection and department of African Art at the Yale University Art Gallery. In keeping with the teaching mission of the Gallery, position the department of African Art to serve more fully the Yale University community as well as the wider public of New Haven and Southern New England and establish a greater international profile for the collection commensurate with the Gallery's growing reputation as a major cultural institution. The Curator will be responsible for all aspects of the African Art collection: planning exhibitions, programs, and publications; overseeing maintenance, conservation, and installation; initiating research on acquisitions, loans, and the permanent collection; fielding public inquiries and overseeing the department's presences on the Gallery's website; lecturing; assuming stewardship and donor cultivation responsibilities; mentoring students; and representing the department on Gallery and University committees. The successful candidate will demonstrate a strong commitment to connoisseurship at least equal to any other form of scholarship. This position reports to the Chief Curator. When applying, please submit a cover letter along with your resume. Review of applications will begin immediately.

Required Education, Skills and Experience:

1. Ph.D. in Art History or Anthropology and a substantial record of major exhibitions, publications, acquisitions, and donor stewardship; plus at least eight years of related experience, or equivalent combination of education, field work and experience.
2. Developed skills in relevant European and African languages: reading, writing, and speaking.
3. Keen eye and broad knowledge of African art, as well as of professional museum practices.
4. Demonstrated success in leadership and in establishing and implementing policies and procedures to achieve objectives.
5. Desire and ability to build relationships and work effectively and collaboratively across departments.

How to apply: Review of applications will begin immediately and will continue until the position is filled.

Applications, consisting of a cover letter and resume should be submitted by applying online at

<http://www.yale.edu/jobs>. The STARS req. ID for this position is 24484BR.

Yale University considers applicants for employment without regard to, and does not discriminate on the basis of an individual's sex, race, color, religion, age, disability, status as a veteran, or national or ethnic origin; nor does Yale discriminate on the basis of sexual orientation or gender identity or expression.

POSTDOCTORAL FELLOWSHIP in the Wits Art Museum, University of the Witwatersrand, Johannesburg.

We invite applications for a Postdoctoral Fellowship in the WITS ART MUSEUM at the University of the Witwatersrand, Johannesburg. This fellowship is funded by The Andrew W. Mellon Foundation and will be situated in the Wits Art Museum. The fellow will work with the curators of the Wits Art Museum and the Chair in the Centre for the Creative Arts of Africa on a research-driven re-engagement with the collections of historical and contemporary African arts in the Wits Art Museum. We are therefore looking for a fellow with research experience in one or more of the following fields: African art history, art education, museum studies, museum education or curatorship. Candidates should have defended their Ph.D. research between 2009 and 2014 and should not hold or have held full-time positions on the faculty of any higher education institution.

The fellow's time will be divided across two tasks. On the one hand, the fellow will be expected to conduct original research (40 %). During the remaining time (60 %), the fellow will be expected to help academic divisions in Wits and at other institutions access, engage with, and use the collections in teaching and research. He/she will also have to outline and drive a series of seminars which will, at the end of the project, be published as a collection of essays. The fellow will furthermore be expected to participate in exhibitions and publications planned within the Wits Art Museum.

The Fellowship will be for a period of up to 24 months (although we may consider terms shorter than that) and will include: a return air fare up to a specified amount, depending on departure point; stipend (enough to sustain a single person or couple, but not a family); medical aid cover for the fellow; a shared office with own computer, library access and a small research grant per year. The fellowship project will start as soon as possible (but preferably by August 2014), and will end in July 2016.

Applications must be sent to Julia Charlton, (Senior Curator at WAM) Julia.Charlton@wits.ac.za and should include:

Title and abstract of the doctoral thesis

Copies of degree certificate (or a signed letter from a supervisor saying that the degree will be completed before the candidate is due to take up the position)

Copies of completed articles or published essays (if any)

A Curriculum Vitae (Resumé)

A letter of motivation

The names and email addresses of two referees, one of whom should be the supervisor of the doctorate.

Submission deadline 30th of May 2014





Events

National Museum of African Art Marks Its 50th Anniversary in 2014 with Year of Exhibitions and Programs

Honorary Campaign Chair Maya Angelou's Video Launches Celebrations

The Smithsonian's National Museum of African Art celebrates its 50th anniversary in 2014–2015, presenting a series of public programs and exhibits to commemorate the opening of the original Capitol Hill museum founded by Warren Robbins June 3, 1964, in a townhouse that was originally the home of abolitionist Frederick Douglass from 1871–1877. The anniversary year will honor Robbins' vision of "cross-cultural communication through education in the arts of Africa."

Maya Angelou, the honorary chair of the museum's national campaign, is featured in a three-minute video about the importance of the museum and what it has to offer the public.

"It gives me great pleasure to be the honorary chair of the National Museum of African Art's national campaign as the museum celebrates its 50th anniversary," said Angelou. "To celebrate African art is to celebrate our shared humanity. I want everyone to visit the museum to enjoy the wonderful exhibitions, performances, workshops and lectures."

Visitors will experience special performances and events this year intended to inspire and encourage them to learn more about the people and cultures of Africa and its diaspora through the museum's longstanding collection of traditional and contemporary African art, as well as music, dance, film, lecture, celebrity tours and art workshops. Additional information can be found on the museum's website. Friends of the museum are encouraged to follow updates on Facebook and Twitter; the hashtag for the 50th anniversary is #Africanartat50.



June 3, 2014 | 10 a.m.-5:30 p.m.

12 p.m.
Museum director Johnnetta Betach Cole leads a special 50th-anniversary toast with cupcakes and refreshments.

4 p.m.
"Tell Your Story" 50 Years of the National Museum of African Art
Michel Martin, host of National Public Radio's (NPR) Tell Me More, moderates an anecdotal discussion about the museum's history.

Then, on tour, the National Museum of African Art empowers visitors to the beauty and power of Africa's arts.
Above: schoolchildren visiting the National Museum of African Art. Photo: Smithsonian Institution Archives, 2014. Below: A group of children posing for a photo. Photo: Pauline Dwyer.

Join us as we turn 50!

Come enjoy special performances and events in celebration of the peoples and cultures of Africa and its diaspora. Spend the day exploring our collections of 50 years, listening to African drumming, strolling with still walkers, taking docent-led tours, and partaking in henna painting and weaving workshops.



Smithsonian National Museum of African Art

950 Independence Avenue SW
Washington, D.C.
Take Metro's blue or orange line to Smithsonian station
africanartat50



Free and open to the public
#Africanartat50



Cupcakes provided by Sprinkles Cupcakes

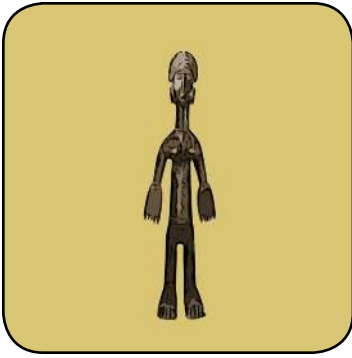
Connecting the Gems of the Indian Ocean Project Presents: FREE Summer Teen Language & Cultural Workshops

Who: Students between the ages of 12 and 17 years old. What: Swahili language and culture summer workshop. When: July 28th to August 1st, from 10:30a.m. – 12:30p.m. Where: Smithsonian National Museum of African Art, Washington D.C.

Applications Due July 14

Please contact Glenn Ojeda for further information on how to apply, OjedaG@si.edu, 202-633-4638





Call for ACASA-Sponsored Roundtable Proposals

Call for ACASA-Sponsored Roundtable Proposals - CAA Annual Conference

This is a call for ACASA-sponsored 90-minute roundtable proposals for the 103rd CAA Annual Conference, which will be held in New York City February 11- 14, 2015. The deadline for submissions is **June 17, 2014**. Roundtable proposals should be submitted with all participants identified.

Roundtable proposals must include the following:

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

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

Please submit proposals via email to ACASA's CAA liaison, David Riep
david.riep@me.com





In Memoriam



LUTANDA MWAMBA

Leading Zambian printmaker and serigraphist Lutanda Mwamba died at the age of 48 on March 4 in Lusaka after succumbing to meningitis. After studying print making at Evelyn Hone College in Lusaka and Reading University in the United Kingdom, he went on to teach print making at Edna Manley School of Art, Kingston, Jamaica. He later returned Zambia where he founded the Rockston Studio (1985) it is here that his skills and ideas would greatly influence the course of the next 15 years from the late 1980's through to the early 2000s. He would become not only the coach but guru of some of Zambia's most illustrious contemporary artists of their generation. Mwamba received commissions of great scope therefore the biggest Zambian collections are studded with mementos of his work.

Submitted by: Andrew Mulenga



Make the place look good, linocut, by Lutanda Mwamba (403x640)



Mushroom Pickers, 2003, (Collagraph) by Lutanda Mwamba



Chuma Grocery, 1993 (serigraph), 22 x 36, by Lutanda Mwamba, Lechwe Trust





Join ACASA

ACASA:

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

ACASA membership allows you to:

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

ACASA membership rates:

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

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

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

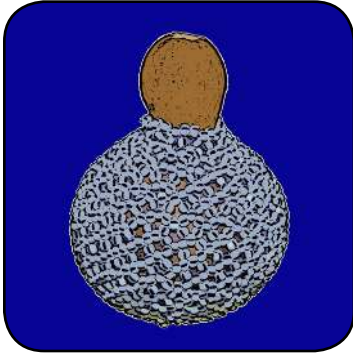
*** The ACASA board has adopted this policy to address income disparity, exchange rate fluctuations and wiring difficulties, and to promote exchange.*

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

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

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





About ACASA

The Arts Council of the African Studies Association (ACASA) was established in 1982 as an independent non-profit professional association affiliated with the African Studies Association (ASA). The organization exists to facilitate communication among scholars, teachers, artists, museum specialists, collectors, and all others interested in the arts of Africa and the African Diaspora. Its goals are to promote greater understanding of African material and expressive culture in all its many forms, and to encourage contact and collaboration with African and Diaspora artists and scholars.

As an ASA-sponsored association, ACASA recommends panels for inclusion in the ASA annual meeting program. ACASA is also an affiliated society of the College Art Association (CAA) and sponsors panels at its annual conference. ACASA-sponsored panels and roundtables focus on a broad range of topics concerning all aspects of African art, both historical and contemporary.

ACASA's annual business meeting is held during the ASA meeting each fall. Meetings are also held on an ad hoc basis at the CAA annual conference in February. ACASA is governed by a Board of Directors elected by its members.

ACASA sponsors the Triennial Symposium on African Art, which is the premier forum for presenting cutting edge research on the art of Africa and the African Diaspora. It features a rich program of panels, cultural activities, and workshops for museum professionals. At the Triennial Symposium, ACASA presents awards for leadership and the best books and dissertations in the field of African art.

ACASA publishes a Newsletter which is distributed to members and to colleagues in Africa and the Caribbean. The organization also sponsors initiatives to promote the advancement of African art scholarship. These have included a book distribution project to send publications to museums and libraries in Africa and the Caribbean, a textbook project that resulted in the widely-used college text *A History of Art in Africa*, and travel grants to African scholars and American graduate students to attend the Triennial Symposium.

ACASA members receive three newsletters yearly featuring news about upcoming conferences, exhibitions, research, and opportunities for scholars. An annual directory is published with the Spring/Summer issue. For more information, please contact: David Riep, ACASA Newsletter Editor (Email: david.riep@me.com), or Pam Allara, Assistant Editor (Email: allara@brandeis.edu).

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

