



ARTS COUNCIL OF THE AFRICAN STUDIES ASSOCIATION

VOLUME 98

FALL 2014

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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:**

Winter 2015: January 16, 2015

Spring/Summer 2015: May 15, 2015

Fall 2015: September 14, 2015

# Presidential Notes

Greetings,

These first words are ones of great optimism.

Across the globe the study of art from Africa and her diasporas is blooming. There could be no better illustration of this than the manifold announcements and calls for participation listed in this edition of the ACASA newsletter. The offerings are extraordinarily rich, the enthusiasm palpable. I am struck, in particular, by the breadth of approaches: an increasingly trans-disciplinary momentum is linking places, people and subjects of inquiry in ways that we could not have imagined a mere ten years ago. This, of course, is a function of globalization, but there is more to it than that. Decades of hard work and indefatigable belief by artists, academics, curators and arts activists across Africa, the Americas, Europe and, increasingly, Asia have brought about a sea change.

Of this, a few very recent examples from my “old” European neck of the woods. In Frankfurt, this past summer, the Museum für Moderne Kunst was transformed by curator Simon Njami into a 4500 square foot investigation of Dante’s Divine Comedy by African and Diaspora artists, revisiting and in the process radically rethinking a work of literature long seen as the sole purview of Europe. (The exhibition is now on view at the Savannah College of Art and Design; in January, it moves to the National Museum of African Art in Washington, DC). In Berlin, a German-language version of Ntone Edjabe’s Chimurenga Chronic appeared last June and this week, at Savvy Contemporary, the “laboratory of form-ideas” launched by Bonaventure Ndikung, the Lagos-based Invisible Borders team of photographers, art historians and critics up-ends long-held views of Marzahn, one of the German capital’s toughest, conflict-riven neighborhoods. In a few weeks’ time, curated by Koyo Kouoh, the second edition of the 1:54 Contemporary African Art Fair will open at Somerset House in London. Thanks, in key ways, to the work of practitioners such as Njami, Ntone, Ndikung and Kouoh, for the first time in its twelve-year history, the European Conference on African Studies, which brings together over 2000 scholars of Africa and will take place in Paris in July 2015, includes a thematic focus on visual and expressive cultures, historical and contemporary alike. In echo, a weeklong, citywide event titled Africa Acts is being planned, focusing on performance art from the African world.

A first in France, Africa Acts is inspired by a flowering of activities across the African continent centered on performance art. From Cairo to Cape Town, Douala, Harare, Kinshasa and Lagos, to cite but a very few

examples, 2013-14 has brought festivals, biennials and triennials, historical commemorations, exhibits and scholarly encounters dedicated to this capacious genre's past and present iterations. In an art historical field increasingly focused on performance and related forms, Africa is undeniably leading the way.

This is not to say, of course, that all is well. There remains much to be done, many obstacles to tackle and barriers to break down in a world still dominated by the self-proclaimed Northern center. Not for nothing is one of the great blogs of our day, founded by political scientist Sean Jacobs, ironically titled *Africa is a Country*... Still, I am heartened when I see as relentlessly Euro-focused a publication as *Paris Match* (France's answer to *People Magazine*) dedicating, as it recently did, a seven-page spread to art in Kinshasa. The reporting may not be top-notch, but clearly a shift has occurred.

The role that ACASA has in the past and can in the future play in these and related settings is key. Its membership is a force to be reckoned with. Harnessing both the energy and the sense of collegiality that characterizes so many of the offerings and announcements highlighted in this newsletter, as a group we are positioned to affect in profound ways landscapes of cultural production and policy making in our fields and far beyond.

A luta continua,

Dominique Malaquais



## From the Editors

Greetings to all ACASA members across the globe! As we enter the final quarter of the year, many of us are engaged in new academic sessions, exhibition schedules, and research endeavors. While these ongoing activities continue to fill our schedules, it is exciting to share this issue of the ACASA newsletter. The newsletter is not only an outlet to disseminate information on upcoming conferences and symposia, relevant opportunities for our field, and arts-related announcements, but we continue to invite all members to send research information, photographs, and updates on your various activities. Also, don't miss the various current and upcoming exhibitions featuring African art and artists throughout the Fall and Winter seasons. Finally, the editorial team would like to say "thank you" to everyone who submitted information for the Fall 2014 edition. Your contributions help make this newsletter a relevant and important publication!

David Riep, Editor

Pam Allara, Assistant Editor



# Conferences & Symposia

## **Arterial Network's African Creative Economy Conference (ACEC) 2014**

Arterial Network, Rabat, Morocco

13 November 2014 - 15 November 2014

<http://africacreativeconference.com>

## **"African Conflict and Public Memory"**

Fall SERSAS-SEAN Conference

24-25 October 2014

College of Charleston, Charleston SC

Hosted by the College of Charleston

This year's ASA conference theme is "Rethinking Violence, Reconstruction and Reconciliation." The Fall 2014 SERSAS-SEAN Conference provides another opportunity to get at this theme, but from a more focused perspective.

Much of how we understand conflict in Africa concentrates on violence. This Fall's SERSAS-SEAN Conference will host authors Adam Branch and Zachariah Mampilly to discuss their forthcoming book, *Africa Uprising! Popular Protest and Political Change*, which offers a broader comparative perspective of youth, violence, and non-violence. Branch is Associate Professor of Political Science and Senior Research Fellow at the Makerere Institute for Social Research in Uganda. Mampilly is Associate Professor of Political Science and International Studies at Vassar College, where he also serves as Director of Africana Studies.

For further information contact:

Simon Lewis: [lewiss@cofc.edu](mailto:lewiss@cofc.edu); Tim Carmichael: [carmichaelt@cofc.edu](mailto:carmichaelt@cofc.edu); or

Christopher Day: [dayc@cofc.edu](mailto:dayc@cofc.edu)

*(Note: Deadline for submission of papers was 19 September 2014)*

## **Afro-Christian Festivals in the Americas: Bridging Methodologies and Crossing Frontiers**

Yale Institute for Sacred Music, New Haven, CT

Saturday, February 21, 2015 - 9:00am to 5:00pm

Location:

Institute of Sacred Music (SDQ), Great Hall

409 Prospect St.

New Haven, CT 06511

From the early moments of the Atlantic Slave Trade to this day, men and women of African origins or descent formed groups in the orbit of the Catholic Church across the American continent. These organizations allowed them to hone relatively independent forms of socialization and cultural productions. Festive events that emerged in this context such as the coronation of black queens and kings in colonial and contemporary Brazil have received robust academic attention. Yet, studies of Afro-Christian festivals among enslaved and free populations have so far mainly remained conscribed within sharply defined disciplinary,

national, and chronological boundaries.

This one day symposium proposes to open up the conversation on Afro-Christian festivals in the Americas by gathering scholars from several disciplines who have individually produced important, innovative work on related, but seldom compared traditions from different regions of the so-called Western Hemisphere.

Confronting sources, methodologies, and interpretations, symposium participants will have the opportunity to reflect not only on the state of knowledge about their common object of study, but also on possible new directions for research and teaching about these traditions that have been central to black religious and artistic experience in the Americas.

### **'Discovering Collections, Discovering Communities: Forging collection-based collaboration between archives, museums and academia.'**

Library of Birmingham, Centenary Square, Broad St, Birmingham, West Midlands, B1 2ND.

Date: 29th and 30th October, 2014

This is a free collaborative conference organised by Research Libraries UK, The National Archives, Arts Council England, and in association with the Library of Birmingham and University of Birmingham, Cadbury Research Library. This year's conference follows on from the success and popularity of 'Enhancing Impact, Inspiring Excellence: collaborative approaches between archives and universities' held at The University of Birmingham in September 2013. It will explore the 'discoverability' of collections across different formats, institutions and professions. It will investigate the potential collections have for engaging with a range of communities, whether academic, socio-economic, or demographic.

This year's conference will be spread across two days, 29th and 30th October. The first day will explore the possibilities and methodologies of collection-based collaboration between archives, museums and universities, and is open to all those working across the heritage, cultural and academic sectors. The day will consist of a series of 20-minute presentations, key-note speeches, open discussions, and networking opportunities. Day two will consist of a series of focused workshops and round-table discussions hosted and delivered by individual interest groups.

There is no conference fee for this conference, although registration is required. Conference delegates are required to fund their travel and accommodation. Refreshments and lunch will be provided on both days. A charge applies to attend the Conference meal and networking event on the evening of 29th October (evening of day 1).

Registration is free and places can be booked here: <https://dcdc14.eventbrite.co.uk>

Dr Matt Greenhall | Head of Programmes | Archive Sector Development |

The National Archives, Kew, Richmond, Surrey TW9 4DU | +44 (0)20 8392 5330 ext 2221 | 07879890156

Email: [matt.greenhall@nationalarchives.gov.uk](mailto:matt.greenhall@nationalarchives.gov.uk)

Visit the website at <http://https://dcdc14.eventbrite.co.uk>

<http://www.nationalarchives.gov.uk/events/discovering-collections-discovering-communities.htm>

### **Color in the Early Modern Atlantic World**

University of Chicago, Chicago, Illinois

May 1-2 2015

This conference proposes to use the dynamism of color, in both its material and immaterial forms, as a conceptual starting point to explore the Atlantic World in the early modern period, from 1400 to 1800.

Color offers a particularly powerful lens to analyze the Atlantic World because it affords a way to consider economic systems and tactile, material practices, as well as symbolic logics and cultural values. Studying color in the Atlantic World invites pairing inquiries of artisanal crafts and everyday technologies with investigations of prestige goods and portraiture painting; it also can put into the same frame considerations of Euro-American experiments on the color spectrum with reflections on the color cosmologies of Afro-Brazilians who took up residence in Nigeria.

It is clear that the Atlantic World has gained considerable attention from scholars in recent years. Political scientists and political historians trace the exchange of ideas and practices of rule between the Old World and the New; historians, geographers, and archaeologists assess the circulation, appropriation, and re-appropriation of food, technology, textiles and clothing. Slavery and comparisons of labor systems garner scholarly scrutiny, as do the peripatetic travels of individuals and families. But we contend that none of these topics offer, in quite the same way as color, the means to investigate the connections and correlations of the concrete to the subjective, the tangible to the symbolic, and the economic and technological to the spiritual and ethereal.

That is because color is at once a technology that people sought to possess, control, and market, while it is also a cultural construct that people interpreted and used in myriad ways. Tracing color's travels thus may help to expose an early modern Atlantic World that did many things simultaneously: it connected, contained, and reduced while it also generated, proliferated and multiplied.

Please direct questions and inquiries to [fromont@uchicago.edu](mailto:fromont@uchicago.edu) and [eosborn1@uchicago.edu](mailto:eosborn1@uchicago.edu)

### **Documenting Africa: Creating Fact or Fiction through the Lens**

Conference organised by the Africa Media Centre, University of Westminster

Date: Saturday 8 and Sunday 9 November 2014

Venue: University of Westminster, 35 Marylebone Road, London

[journalism@westminster.ac.uk](mailto:journalism@westminster.ac.uk)

KEYNOTE SPEAKER: Pedro Pimenta

Pedro has become one of the major players in film co-production in Southern Africa. He started his film career with the National Film Institute of Mozambique in 1977, and co-founded EBANO Multimedia, the first independent production company in Mozambique, which established itself as a significant entity in audio-visual production in the region. Pedro Pimenta consulted with FIAF on the program dealing with African Film Archives and served as a jury member on various international film festivals. He is the founder and director of Dockanema, a documentary film festival in Mozambique.

The 6th African Film Conference organised by the Africa Media Centre, 'Documenting Africa,' provides opportunities to bring together academic scholars and practitioners from around the world to discuss contemporary issues around how Africans portray themselves and how they are portrayed by others. With an explosion of new media and a further diversification of television landscapes over the last ten years, alongside a revival of documentaries for cinemas and radio documentary productions, this conference will critically engage with the realities of documentary in and about Africa. How has a form that is often criticized as a 'Western version' of re-creating reality evolved across the African continent? What are the problems and concerns of practitioners? Is the documentary form a useful and adequate format for educating the public? What are the specific themes and subject matters of African documentary? What roles have the digitisation of film and television archives played in the self-understanding of the African countries whose memories and visual histories have been frequently stored abroad? How does an up and coming generation deal with new possibilities in film and video making?

(The deadline for submission of abstracts was Friday 12 September, 2014.)

PROGRAMME AND REGISTRATION. The fee for registration (which applies to all participants, including presenters) will be £150, with a concessionary rate of £75 for students, to cover all conference documentation, refreshments lunches and administration costs. Registration will open in September 2014.

## **ECAS 2015: European Conference on African Studies**

Collective Mobilisations in Africa: Contestation, Resistance, Revolt

Paris, 8-10 July 2015

Following on Lisbon in 2013, the Sixth European Conference on African Studies (ECAS-6) will take place in Paris 8-10 July 2015 at the Sorbonne. The co-organisers are IMAF (Institut des mondes africains) and LAM (Les Afriques dans le monde).

<http://www.ecas2015.fr>

Conference theme: The historic turn embodied by the Arab “revolutions”, whose repercussions are felt throughout the Sahel; anger, expressed in a range of ways, at the rising cost of living; mobilisations around issues of citizenship; manifold forms of religious revival: all seem to attest to a profound political reconfiguration underway across Africa. These and associated forms of contestation have pushed new actors to the front of the stage, at the crossroads of local and global dynamics. To fully appreciate the complexity of these developments, we must consider longer-term histories of uprising, stand-taking and engagement on the continent, casting a renewed gaze on jihads, slave uprisings, mass conversions and dynastic conflicts. Too, we must reflect in novel ways on the social trajectories of actors involved in present-day contestations and on the responses that the latter elicit from those in power. This in turn should bring us to pay close attention to repertoires of collective action, to modes of transgression and subversion, to takes on activism, and to ways in which all of these intersect with social, generational and gender statuses.

In many settings, associations, religious groups and trade unions, all of which play a central part in the articulation of “civil society” – a concept whose pertinence as an analytical category is open to debate – function as mediators and manifest as forms of counter-power. In this capacity, however, they commonly entertain ambiguous relations with the powers that be. It remains to be seen whether political parties, beyond strategies they deploy to capture power and given their oft-observed role as clientelistic electoral reserves, can viably counter established authority. In parallel, attention needs to be focused on the increasing visibility of human rights associations, advocacy groups and related, cause-driven organisations seeking to position themselves as watchdogs of state action. Also requiring particular attention are international and transnational logics, notably of professionalisation, to which many emergent modes of collective action are intimately linked. To understand mobilisation processes, a focus on violence is required as well; the proliferation of militias, their modes of socialisation and politicisation, and the shift to armed protest that their action frequently entails require close scrutiny. The same is true of religious movements, new prophetic teachings, moralisation campaigns, processes of evangelisation and re-Islamisation, and the boom in faith-based NGOs, all of which play a key role in the construction of social imaginaries. Such imaginaries must be considered too in light of less explicitly political mobilisations. This is so, notably, in the realm of urban cultures or, more generally, of artistic and cultural expression. Here, rituals of inversion and rebellion, carnivals, music (Hip-Hop and Kuduro, to cite but two examples), literature, theatre and performance are of particular relevance.

The call for panels is closed since August 10.

360 proposals were submitted and validated on the platform.

The selection process is underway. Results will be available on the website ([www.ECAS2015.fr](http://www.ECAS2015.fr)) by the end of October, at which point the call for papers and associated procedure will be announced.

## **Memory in Africa: 2nd annual conference on Memory Studies**

University of KwaZulu-Natal

14-15 November 2014

This conference follows on from the inaugural Memory Studies symposium held at the University of KwaZulu-Natal (UKZN) in September 2013. This year, the event will be expanded to national level and beyond, as it stretches over two days. Its purpose is to provide a highly multidisciplinary platform for information sharing, critical debate and showcasing current research among scholars whose research is

substantially focused on memory or informed by theoretical frameworks from the field of Memory Studies.  
Sabine Marschall and Philippe Denis  
College of Humanities  
University of KwaZulu Natal  
Durban and Pietermaritzburg  
South Africa  
Email: [memorystudiesconference@gmail.com](mailto:memorystudiesconference@gmail.com)  
Visit the website at <http://coh.ukzn.ac.za/memory-studies-conference>

**Thirty Years of Meaning and Influence – “Flash of the Spirit: African & Afro-American Art & Philosophy” by Robert Farris Thompson (1983)**

Exhibit and Conference: Ogden Museum of Southern Art, New Orleans, LA

December 11-12, 2014

In coordination with the Ogden Museum of Southern Art, Prospect New Orleans is organizing a conference celebrating the 30th anniversary of the publishing of *Flash of the Spirit: African & Afro-American Art & Philosophy* by Robert Farris Thompson, the celebrated art historian. Originally published in 1983, *Flash of the Spirit* has enjoyed a popularity and influence far beyond the academic arena, making it one of the most important texts in the African-Atlantic world, as well as art historical scholarship. The conference will accompany *Basquiat and the Bayou*, an exhibit of paintings at the museum by Jean-Michel Basquiat, who was greatly influenced by the Thompson text.

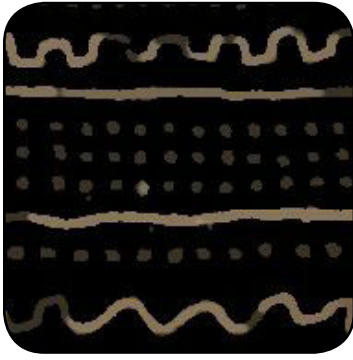
The conference is free and open to the public, but registration is required. It will consist of four scholarly panels over two days, along with a keynote presentation by the author Robert Farris Thompson on Friday night, December 12th. C. Daniel Dawson, the Conference Director, is the Master of Ceremonies. The four chairpersons and session topics are:

- Dr. Kellie Jones, Columbia University - the influence of *Flash of the Spirit* in the world of academia, scholarship and art history;
- Dr. Barbaro Martinez-Ruiz, University of Cape Town - the international impact of *Flash...* with a focus on the geographic areas discussed in the text, e.g., Brazil, Cuba, Haiti, Mali, Nigeria, etc;
- Dr. Grey Gundaker, College of William and Mary - the influence of *Flash...* in reconstructing how we define art or redefine objects in a cultural context;
- Dr. Marta Moreno Vega, New York University & Caribbean Cultural Center - the extra-academic influence of *Flash...* in the areas of religion, dance, music, theater and the visual arts.

Inquiries: Sarah Story, Symposium Coordinator: [conference@ogdenmuseum.org](mailto:conference@ogdenmuseum.org).

**Symposium on the work of William Fagg** next April 24-25, being organized jointly by the Courtauld and the RAI in London.





# Calls for Papers and Proposals

## **Call for Submissions: African Notes: Volume 38, Number 2**

Institute of African Studies of the University of Ibadan in Nigeria

Publication Date: 2014-10-15

African Notes welcomes submissions from a wide range of disciplines with as wide methodological orientations for its regular issues. It also welcomes special editions from interested guest editors from around the world. The blind review process of submissions takes between 2 and 3 months. Ultimately, the journal publishes articles that reflect best practices in the field of African Studies and at the same time engage in conversation with contemporary scholarly issues around the world. Although submissions are made round the year and considered on a rolling basis, specific issues are nevertheless allocated deadlines, which also applies to special editions. For Volume 38, Number 2, the deadline for submission of articles is October 15th, 2014.

Established in 1963, African Notes is one of the oldest surviving journals in Africa. Now in its 38th volume and published twice a year, the journal is interdisciplinary in approach and is oriented towards publishing cutting edge research on Africa--from Cape to Cairo. It is also committed to publishing comparative research on Africa and its far-flung Diaspora as a way of staying true to the imperative of sustaining the link between continental Africa and its many Diasporas-- both old and new.

For queries and submissions of articles, which should be between 6000 and 8000 words, contact the Editor at [africanotes@gmail.com](mailto:africanotes@gmail.com); phone: +234 705 661 5698.

For queries about book and film reviews, contact the reviews editor at [anreviewseeditor@gmail.com](mailto:anreviewseeditor@gmail.com).

## **CFP: Towards a Diasporic Imagination of the Present: an eternal sense of Homelessness.**

This is a call for papers for a collection of essays that examines and theorizes the notion of diaspora, imagined communities and cultures, and trans-national/ ethnic identities. The collection will be published by Lies and Big Feet, an independent publishing house in India.

In our modern world, where there is a constant to and fro movement of culture, people and technology, discrete cultural identities are giving way. Scholars like Arjun Appadurai and Anthony Giddens comment on how national narratives “think” and “feel” beyond the nation to create a “pluralized world-political” community. Such narratives operate in global public spaces, made possible not only through print, but new technologies of the internet, and constant mobility. The larger conundrum-like question, then becomes, what is national identity?

Where, and when exactly did Indian culture begin? Is the present the beginning of the disappearance of discrete cultural identities, and the acceptance of the fact that we are in a state of eternal movement? An implication of modernity is the fact that we are incredibly self-reflexive of our situated-ness and aware of global affairs, and our neighbours, who might live thousands of miles away. Has the world, therefore, become our family?

For more information, please write to:

Tapati Bharadwaj: [tbharadwaj@yahoo.com](mailto:tbharadwaj@yahoo.com).

<http://liesandbigfeet.wordpress.com/cfp-towards-a-diasporic-imagination-of-the-present/>

## **CFP: Second Conference of the School of Mamlūk Studies**

University of Liège (Belgium)

June 25 to June 27, 2015.

The conference will be divided into two parts and will be preceded by a three-day intensive course on manuscripts (June 22–24):

1) The first day of the conference (June 25) will be themed. The theme of this part of the conference will be: “The Mamlūk Sultanate and Its Periphery”. If our knowledge of the capital (and the provincial capital of Damascus) is rather comprehensive, the periphery of the sultanate has received less attention. The aim of this themed day is thus to focus on those areas located far from the capitals and close to borders (either natural, like the sea or mountains, or political). A maximum of 12 to 15 paper proposals will be selected. Should a greater amount of proposals be received, the authors of those which are not selected for the conference could be offered the possibility to publish their contribution in the proceedings. Time allotted to each paper will be twenty minutes, plus ten minutes for discussion.

2) The following two days of the conference (June 26–27) will be structured in panels, which may focus on any aspect of the intellectual, political, social, economic, and artistic life of the Mamlūk period. The panels will be organized into presentations of three to four papers of twenty minutes each. Panel proposals must be made by a representative, who will be responsible for its organization.

Language: The official language of the conference will be English.

Fees: The conference registration fees will be 40 € for participants and attendees. A farewell dinner will take place on the last day (June 27) at a cost of 50 €. Payment of the fees (registration and farewell dinner) must be received by April 30 (information on the method of payment to be used will be provided in the first circular, which will be sent in January 2015). Participants must make their own travel arrangements. A list of hotels and residences offering a wide range of prices will be sent together with the first circular.

Proposals: Paper proposals for the themed day must be sent to the address of the conference (smsliege2015@gmail.com) by October 31, 2014. Panel proposals must be sent to the same address by November 30, 2014. The paper proposals should provide the name and a one-page CV of the speaker, a provisional title, and an abstract of a maximum of 300 words per paper. Panel proposals must be submitted as such, including the relevant information for each component paper as well as the name of the panel's chair (the chair can be one of the panelists).

Acceptance: Paper and panel proposals will be peer-reviewed. A first circular will be sent by January 2015 to those whose proposals have been accepted, and to those who have expressed interest in attending the conference as listeners.

Publication:

a) Themed day: the papers will be published in a volume of proceedings.

b) Panels: selected papers will be published in *Mamlūk Studies Review*.

Intensive course: A Holistic Approach to Manuscript Studies

A three-day intensive course intended for advanced graduate students, given by Prof. Dr. Frédéric Bauden (University of Liège), will be held immediately before the conference (June 22 to June 24).

We look forward to meeting you in Liège.

## **CFP: Women, Gender Politics, and Pan-Africanism**

Call for papers for a special issue of the journal of *Women, Gender and Families of Color* on Women, Gender Politics, and Pan-Africanism

Guest Editors: Ula Taylor (UC Berkeley), Asia Leeds (Spelman College), and Keisha N. Blain (Penn State)

For centuries, black men and women have struggled for economic, social, and cultural rights under the banner of Pan-Africanism—the political belief that African peoples, on the continent and in the diaspora, share a common past and destiny. A growing body of scholarship has examined the complexities of Pan-Africanism, noting its shifting meanings and its many manifestations across time and space. Much of this

work, however, focuses primarily on the contributions of men and has given marginal consideration to the importance of women and gender in shaping Pan-Africanist movements and discourses. This special issue will explore the role of women and gender in twentieth century Pan-Africanism in the United States, Africa, Latin America and the Caribbean. The articles in this issue will reveal that gender politics—including the gendered divisions of organizational labor and ideas about feminism, manhood, and womanhood—are central, not peripheral, to the theories and practices of Pan-Africanism that developed in these regions. The editors seek essays that utilize various research methodologies and draw on various theoretical frameworks from multiple disciplines within the Social Sciences and the Humanities. These essays should probe intersecting dimensions such as race, gender, sexuality, and class; and offer some discussion of how twentieth century Pan-Africanist movements and discourses have informed/should inform contemporary initiatives. Completed manuscripts must be submitted by January 30, 2015 to Keisha N. Blain, knb18@psu.edu (please copy Asia Leeds, aleeds@spelman.edu). Manuscripts should be a maximum of 30 pages, inclusive of title page, abstract (150 words or less), main body of text, figures, tables, and Chicago Style, 16th edition references. Only title pages should contain authors' names, affiliation, phone & FAX numbers, in addition to the email address of the corresponding author. If you would like to review for this issue or have additional inquiries, please contact the guest editors.

Women, Gender, and Families of Color, published bi-annually in the spring and fall, is available electronically and in hard copy (<http://womengenderandfamilies.ku.edu>). It is sponsored by the University of Kansas and published by the University of Illinois Press. Founded in 1918, the University of Illinois Press ranks as one of the country's most distinguished university presses. It publishes works of high quality for scholars, students, and the citizens of the state and beyond. More information about the University of Illinois Press can be found at: <http://www.press.uillinois.edu>

**AlterNative: An International Journal of Indigenous Peoples** is a multidisciplinary, internationally peer-reviewed journal published quarterly. It aims to present indigenous worldviews from native indigenous perspectives. It is dedicated to the analysis and dissemination of native indigenous knowledge that uniquely belongs to cultural, traditional, tribal and aboriginal peoples as well as first nations, from around the world. AlterNative publishes papers that substantively address and critically engage with indigenous issues from a scholarly indigenous viewpoint. All papers must address and engage with current international and national literature and academic and/or indigenous theory and make a significant contribution to the field of indigenous studies. Submissions responding to this general call for papers should relate to one or more of themes of the journal—origins, place, peoples, community, culture, history, heritage, colonialism, power, intervention, development and self-determination.

Submission and Deadline Details: AlterNative primarily accepts substantive articles (up to 7000 words) that address a particular indigenous topic or theme. We also publish short, timely commentaries which address a particular indigenous topic, theme, or contemporary issue affecting indigenous societies (up to 3000 words long) as well as book reviews of books that have been published in the preceding two years. Please visit our website for a list of books currently for review. A sample article and author guidelines, including format and referencing styles can be found on the AlterNative website. We welcome submissions throughout the year but early submission is recommended.

For further details, Email: [editors@alternative.ac.nz](mailto:editors@alternative.ac.nz) or visit the website at <http://www.alternative.ac.nz>

### **CFP: Emotan - a Journal of the Arts (University of Benin)**

Well researched papers and book/exhibition/auction reviews are invited for publication in Emotan- a Journal of the Arts, which includes Visual Arts, Art History, Art Education, Theatre Arts, Mass Communication, Music, and Literature Studies. Articles shall also be accepted from disciplines like Anthropology, Religious Studies, Archaeology, Architecture, Environmental Studies, and Industrial Design.

Focus is on Africa and Nigeria especially, but papers that have a bearing on global issues are also welcome. Each paper should be submitted with an abstract of not more than 250 words and keywords. Emotan is published by the Department of Fine and Applied Arts, University of Benin.

Emotan is published twice a year, therefore articles are always welcome. However, publication will occur only when sufficient work of the appropriate standard has been received.

E-publication is a planned option.

#### Style/Procedure

1. Paper should conform to the APA style with citations consisting of author, year, and page number in the text and the full citation given in a References page at the end of the paper. Endnotes may be included.

Papers should not exceed 15 double spaced pages of A4 size paper including references and appendices.

Sources of photographs and information should be duly acknowledged. Contributors are responsible for the contents of their articles, and copyright permissions are the sole responsibility of authors.

2. Paper must be submitted by email to Professor Jean Borgatti (jborgatti@gmail.com) along with images of sufficient quality for publication (i.e. 300dpi resolution for photographs). Images may be sent via hghitail.com or dropbox on request.

Editorial board includes Professor Jean Borgatti (editor-in-chief), Dr. John Ogene (managing editor), other members of the Department of Fine and Applied Arts at the University of Benin with consulting editors Professor Osa Egonwa (Art History, Delta State University), Professor R. Kalilu (Ladoke Akintola University of Technology, Ogbomosho), Professor Tony Afejuku (English Department, University of Benin), Professor Austin Asagba (Performing Arts, University of Benin), Professor S.A. Adetoro (Art History, University of Lagos). Independent jurors for articles will be solicited internationally according to their expertise. In accordance with international practice, no compensation will be given. It is considered a scholarly responsibility.

### **CFP: Trans-Atlantic Dialogues on Cultural Heritage: Heritage, Tourism and Traditions**

13-16 July 2015, Liverpool, UK

Trans-Atlantic dialogues on cultural heritage began as early as the voyages of Leif Ericson and Christopher Columbus and continue through the present day. What can we learn by reflecting on how the different societies and cultures on each side of the Atlantic Ocean produce, consume, mediate, filter, absorb, resist, and experience the heritage of the other?

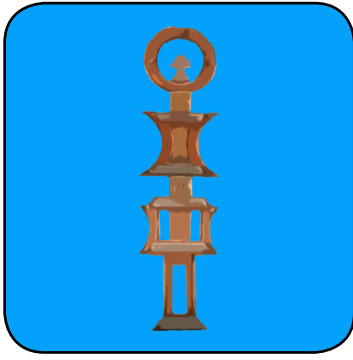
This conference is brought to you by the Ironbridge International Institute for Cultural Heritage (IIICH), University of Birmingham and the Collaborative for Cultural Heritage Management and Policy (CHAMP), University of Illinois and offers a venue for exploring three critical interactions in this trans-Atlantic dialogue: heritage, tourism and traditions. We ask: How do heritages travel? How is trans-Atlantic tourism shaped by heritage? To what extent have traditions crossed and re-crossed the Atlantic? How have heritage and tourism economies emerged based upon flows of peoples and popular imaginaries?

The goal of the conference is to be simultaneously open-ended and provocative. We welcome papers from academics across a wide range of disciplines.

Abstracts of 300 words with full contact details should be sent as soon as possible but no later than 15th December 2014 to [ironbridge@contacts.bham.ac.uk](mailto:ironbridge@contacts.bham.ac.uk)

<https://transatlanticdialogues.wordpress.com/>

Conference Convenors: Mike Robinson (University of Birmingham) and Helaine Silverman (University of Illinois)



# Exhibitions

## **ATTA KWAMI: KELE**

2 – 31 OCTOBER 2014

Beardsmore Gallery

22–24 Prince of Wales Road

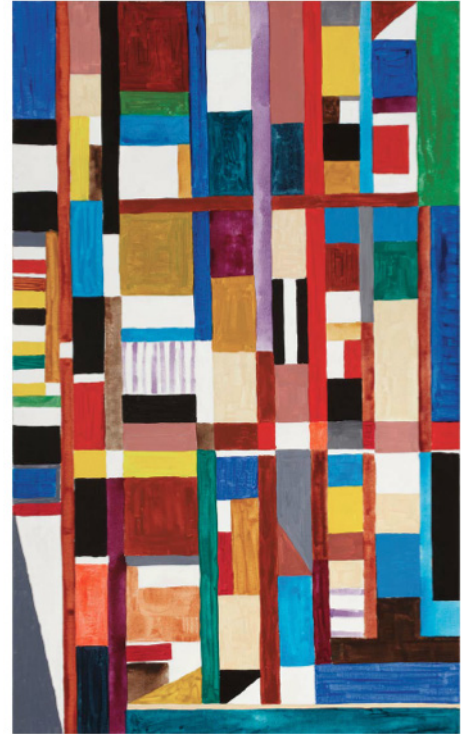
London NW5 3LG

Artist's statement: Kele, (translated as: ke – roots; le – exist), the title of my fourth solo exhibition at the Beardsmore Gallery, is the Ewe word for elephant grasses that reach their fullest height in the month of October. The grass is cleared during the minor (second) harvest period and new corn planted. Rootedness is implied in this process of cultivation – that is significant for me as an artist based in Ghana and the UK.

It's a great challenge to restrict myself to the use of horizontal and vertical lines; but these limitations can be paths to invention. This process may be found in the best examples of West African textiles. I work with broad and varied means of making. If I am working with cultural signs and things from Ghana, then I embrace these as well.

[info@beardsmoregallery.com](mailto:info@beardsmoregallery.com)

[www.beardsmoregallery.com](http://www.beardsmoregallery.com)



*Kele*, 2014, acrylic on canvas, 146 x 89 cm.

## **Robert Blackburn: Passages**

The David C. Driskell Center for the Study of Visual Arts and Culture of African Americans and the African Diaspora

University of Maryland

September 18th – December 19th 2014

The David C. Driskell Center at the University of Maryland is pleased to organize the first comprehensive retrospective exhibition of influential artist and master printmaker Robert Hamilton Blackburn (1920–2003): Robert Blackburn: Passages. The exhibition is curated by Dr. Deborah Cullen, Director & Chief Curator, The Miriam & Ira D. Wallach Art Gallery, Columbia University in the City of New York; with contributions by Prof. Curlee R. Holton, Executive Director, David C. Driskell Center.

Robert Blackburn: Passages features about 90 works by Blackburn and 10 by his contemporaries such as Charles Alston, Will Barnet, Grace Hartigan, Robin Holder, and Norman Lewis. The exhibition will start its national tour on January 2015.

A retrospective of Blackburn is long overdue. A “printmaker’s printmaker,” Blackburn affected the course of twentieth-century graphic arts through his own work, as well as through the institution which he founded in New York City in 1948, The Printmaking Workshop—the oldest and largest print workshop in the United States until 2001. Blackburn’s “passages” through the modern and contemporary print world are complex and unique, and he is a bridge between the Works Project Administration (WPA) and the “print explosion”

of the 1960s.

In conjunction with the exhibition, the Driskell Center will also publish an exhibition catalogue that will be the first significant monograph of Robert Blackburn's work. The catalogue will include color reproductions of each work in the exhibition, as well as essays by Prof. Curlee R. Holton and curator Dr. Deborah Cullen, whose monographic text is an excerpt from her dissertation, "Robert Blackburn: American Printmaker," 2002 (The Graduate Center of the City University of New York). The catalogue will be available for purchase at the Driskell Center and on the Center's website for \$35.

In addition, the Driskell Center and the Arts Program at the University of Maryland University College will host a symposium, "Robert Blackburn and the Modernist Movement in Prints," on Friday and Saturday, October 24th and 25th. Both the symposium and exhibition look at Blackburn's work within the context of American modernism. Presenters include Judith Brodie, curator and head, department of modern prints and drawings, National Gallery of Art; Prof. Curlee R. Holton, Executive Director, David C. Driskell Center; Dr. Deborah Cullen, Director and Chief Curator, Miriam & Ira D. Wallach Art Gallery, Columbia University; Katherine Blood, Curator of Fine Prints & Poster, Prints & Photographs Division, Library of Congress; Phil Sanders, Director, Robert Blackburn Printmaking Workshop; Prof. Joshua Shannon, Associate Professor, Contemporary Art History & Theory at the Department of Art History and Archaeology at the University of Maryland; and Prof. David C. Driskell, artist and Distinguished University Professor Emeritus of Art at University of Maryland, College Park. Additional information about the symposium and registration will be made available at [www.driskellcenter.umd.edu](http://www.driskellcenter.umd.edu).

### **Changing City – Shifting Spaces: Videonale in Lagos**

Center for Contemporary Art, Lagos

September 14–October 11, 2014

Videonale Bonn and Video Art Network (VAN) Lagos join forces to present the project Videonale in Lagos. With the topic Changing City – Shifting Spaces, Videonale in Lagos explores the dynamics of urban space in a video art workshop for emerging artists from Nigeria, led by the internationally acclaimed Anglo-Ethiopian video artist Theo Eshetu in collaboration with Jude Anogwih (VAN Lagos). The subsequent exhibition is curated by Jude Anogwih (VAN Lagos) and Tasja Langenbach & Jennifer Gassmann (Videonale).

Artists include Ima Abasi-Okon, Aderemi Adegbite, Jude Anogwih, Helen Beningson, Victor Ehikhamenor, Theo Eshetu, Heidrun Holzfeind, Yuk Yiu IP, Zhenchen Liu, Melanie Manchot, Emeka Ogbah, Wura Natasha Ogunji, Otolith Group, Nicolas Provost, Adejoke Tugbiyele, Zsolt Vasarhelyi, Mona Vatamanu & Florin Tudor, Jan Verbeek, Tobias Yves Zintel et al. A catalogue will be published during the project.

Videonale in Lagos has been initiated and supported by the Foundation KfW Stiftung, Frankfurt/Germany, in cooperation with the Goethe-Institut and the Centre for Contemporary Art (CCA), Lagos.

Further information: [info@ccalagos.org](mailto:info@ccalagos.org)

### **Crafting Colour: Beads, Pattern and Painting from the Kalahari**

Museum of Archaeology and Anthropology, University of Cambridge Museums

24 June – 28 September 2014.

The exhibit features contemporary prints and paintings produced in western Botswana over the last twenty-five years. Many of the artists talk about their work as a form of storytelling, and the stories they tell relate to the lives of their ancestors, hunting and gathering, but also their lives today, living on a former mission with limited access to the land and the resources it once supplied. The exhibition will juxtapose black and white images from the museum's collections of San people in Botswana during the 1930s, with the colourful images produced more recently at the Kuru Art Project.

The development of the exhibition has been funded in part by a Jonathan Ruffer Curatorial Research Grant



from the Art Fund, and a Research Grant from the McDonald Institute for Archaeological Research, awarded to the museum's Curator of World Archaeology, Dr Chris Wingfield. A number of prints are presented by the Art Fund and the Esmée Fairbairn Foundation.



### Doing Hair: Art and Hair in Africa

Wits Art Museum, University of the Witwatersrand

20 August – 2 November 2014

This exhibition celebrates the creativity, individuality and innovation in hairstyling and art, in South Africa, and in other parts of the African continent. The exhibition is sponsored by Black Like Me, South Africa's iconic hair care company. The partnership between WAM and Black Like Me, the company who revolutionised the South African hair care industry in the 1980s, makes possible an exciting and highly topical exhibition.

The political, social, cultural and economic implications of hair and hairdressing are explored in the exhibition. It also looks at how hair communicates information about age, religious affiliation, social status, political ideologies and aspirations. Extraordinary objects that are used to protect, style and adorn hair, historical and contemporary artworks, barbershop posters, films and installations from Wits Art Museum and other public and private collections are included.

The exhibition is organized by a curatorial team headed by Anitra Nettleton (CCAA) and Lesley Cohen (WAM) and is accompanied by a fully illustrated catalogue.

[www.wits.ac.za/wam](http://www.wits.ac.za/wam)

### MICROCROON BEGINS

In his second solo exhibition at October Gallery the renowned artist Owusu-Ankomah will exhibit a new body of works on canvas. Born in Sekondi, Ghana, in 1956, Owusu-Ankomah pursued studies in Fine Arts at Ghanatta College in Accra before moving to Bremen, Germany where he now lives and works. His charged paintings on canvas depict an alternate world wherein monumental human figures – his core motif – are shown moving within an ocean of signs that surround, support and, in fact, define them.

Using a palette of new colours, Owusu-Ankomah's latest work further develops these possibilities, adding further visual signs of his own invention to the customary lexicon of adinkra symbols which each represent a particular concept used by the Akan-speaking peoples of Ghana. In the same Akan language *kusum* refers to sacred sites involved in the secret performances of mystery rites. Owusu-Ankomah extends his visual explorations in novel directions by developing innovative symbols, such as the Microcron – the circle of shining orbs signifying 'universes inside universes'. This unique symbolic logic yokes together ancient traditions of secret knowledge with current speculation about the mysterious nature of reality derived from theoretical physics, which predicts the parallel coexistence of multi-dimensional universes within a single multiverse.

<http://www.octobergallery.co.uk/>



Owusu Ankomah, Microcron Begins No 10, 2013.  
Acrylic on Canvas, 190 x 180 cm  
photo©Joachim Flegner

### **a/wake in the water: Meditations on Disaster**

MoCADA (Museum of Contemporary African Diasporan Arts)

New York, New York

14 August to 9 November, 2014

a/wake in the water: Meditations on Disaster, is a film, video, and new media exhibition, curated by filmmaker Erin Christovale that explores the ways Black bodies experience environmental hazards and natural disaster. In direct response to recent catastrophes like Hurricane Katrina, the BP Oil spill, and the 2010 earthquake in Haiti, Kevin Jerome Everson, Cauleen Smith, Ulysses Jenkins, Tameka Norris, Danielle Lessovitz and the Institut de Sauvegarde du Patrimoine National utilize found footage, staged reenactments, and performative paralysis to expose the systematic neglect and lingering repercussions Black communities face in the aftermath of disaster. Accompanying narratives by A. Sayeeda Clarke, Wanuri Kahiu, Muchiri Njenga, Loretta Fahrenholz, and Observatory Media explore impending dystopic and apocalyptic futures to further analyze the state of environmental justice as it functions within the Diaspora.

<http://mocada.org/awake-in-the-water/>

### **The Divine Comedy: Heaven, Hell, Purgatory Revisited by Contemporary African Artists**

MMK: Museum für Moderne Kunst, Frankfurt Am Main

21 March- 27 July, 2014

In “The Divine Comedy: Heaven, Hell, Purgatory revisited by Contemporary African Artists”, the MMK served as a stage for Dante’s Divine Comedy. In this early fourteenth-century epic, which combines central notions of Christianity with religious concepts of antiquity, the Italian poet Dante Alighieri (1265–1321) explores theological, philosophical and moral issues which have lost nothing of their social and political topicality to this day. His work forms the foundation for the exhibition developed by curator Simon Njami in cooperation with the MMK and presented subsequently at four further venues worldwide. On three floors, one each devoted to heaven, hell and purgatory, works in a variety of media will be presented: paintings, photographs, sculptures, videos, installations and performances. A large number of the works were conceived specifically for the MMK interior and premiered by the show. Taking their own widely differing cultural and religious backgrounds as a point of departure, the artists examine individual thematic sequences of the Divine Comedy. The exhibition travels to the SCAD gallery, Savannah College of Art and Design, October 16-January 25, 2015

<http://www.scadmoa.org/art/2014/divine-comedy-heaven-purgatory-hell-african-artists>

Video preview available at: [http://www.mmk-frankfurt.de/fileadmin/user\\_upload/TV/MMK\\_A-Film\\_1400402\\_UT\\_01.MP4](http://www.mmk-frankfurt.de/fileadmin/user_upload/TV/MMK_A-Film_1400402_UT_01.MP4)



### **Bill and Camille Cosby Loan Private Collection to the Smithsonian’s National Museum of African Art**

November 9 through early 2016

One of the world’s preeminent private collections of African American art will have its first public viewing later this year at the Smithsonian’s National Museum of African Art. “Conversations: African and African American Artworks in Dialogue” brings together artworks from two world-class collections: the National Museum of African Art and the William H. and Camille O. Cosby Collection. The exhibition is a major part of the museum’s 50th anniversary, celebrating its unique history and contributions toward furthering meaningful dialogue between Africa and the African diaspora. The exhibition was developed and jointly curated by David C. Driskell,

artist and noted scholar of the arts of Africa and the African diaspora; Adrienne L. Child, independent scholar; Christine Mullen Kreamer, the museum’s deputy director and chief curator; and Bryna Freyer, curator at the museum. A fully illustrated exhibition catalog, developed by the museum, will be available in the museum store in November. Visit <http://newsdesk.si.edu> for further information.



**Afrikanische Meister: Kunst der Elfenbeinküste**

Bundeskunsthalle Bonn

until 5 October 2014

<http://www.bundeskunsthalle.de>

**Whose Gaze Is It Anyway?**

ICA Gallery London

2 Sep 2014 – 5 Oct 2014

[www.ica.org.uk](http://www.ica.org.uk)

**Shifting Africa: Artistic views from the Sub-Sahara**

Kunsthalle Faust, Hannover, Germany

28 September 2014 - 26 October 2014

<http://www.kulturzentrum-faust.de>

**'Africa Out Loud!' a fresh look at Music, Architecture & Art**

De Nieuwe Kerk & Prince Claus Fund, Amsterdam, Netherlands

25 October 2014 - 15 February 2015

<http://www.princeclausfund.org>

**Invisible Borders: Hopes and Impediments**

Prince Claus Fund Gallery, Amsterdam, Netherlands

19 September 2014 - 19 December 2014

<http://www.princeclausfund.org>

**LagosPhoto 2014: Staging Reality, Documenting Fiction**

LagosPhoto, Lagos, Nigeria

25 October 2014 - 26 November 2014

[www.lagosphotofestival.com](http://www.lagosphotofestival.com)

**Nelson Mandela Metropolitan Art Museum Biennial**

Nelson Mandela Metropolitan Art Museum, Port Elizabeth, South Africa

23 October 2014 - 15 January 2015

**Artificial Facts / Künstliche Tatsachen**

Kunsthhaus Dresden / Greatmore Studios, Cape Town / Ecole du Patrimoine Africain, Porto-Novo

27 September 2014 - 04 October 2015

<http://kunsthhausdresden.de>

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

Deutsche Bank KunstHalle, Berlin, Germany

20 September 2014 - 16 November 2014

[www.deutsche-bank-kunsthalle.de](http://www.deutsche-bank-kunsthalle.de)

**Bamako - Dakar: West African photography today**

Stadthaus Ulm, Germany

19 September 2014 - 23 November 2014

[www.stadthaus.ulm.de](http://www.stadthaus.ulm.de)

**John Akomfrah: Imaginary Possessions**

Eli and Edythe Broad Art Museum at MSU, East Lansing, MI, United States

19 September 2014 - 01 February 2015

<http://broadmuseum.msu.edu>

**Jak Katarikawa**

The Nairobi Gallery, Nairobi, Kenya

01 September 2014 - 01 December 2014

**Print in the spotlight: Impressions of Rorke's Drift**

South African National Gallery, Cape Town, South Africa

23 July 2014 - 02 November 2014

[www.iziko.org.za](http://www.iziko.org.za)



*Ebonko Masquerade Ensemble*  
by Ekpenyong Bassey Nsa

**Global Africa: Creativity, Continuity, and Change in African Art**

The Fitchburg Art Museum (Fitchburg, Massachusetts)

November 2, 2014 through 2016.

The exhibition features works from FAM's permanent collection, and is organized by Jean M. Borgatti, Consulting Curator, African and Oceanic Art. Three galleries focus on three themes. Music, Mask, Masquerades emphasizes the multi-media nature of African art and the difference between African and Western modes of display. Beyond Indigo looks at the African presence in America, evokes the diversity of cultures represented by individuals forcibly moved from Africa to the western hemisphere, and celebrates the inventiveness of African artists working in wood, metal, and cloth. Life/Afterlife focuses on memory, and the interrelationship of the natural and supernatural worlds.

Key works (recent acquisitions) include Ife Franklin's Indigo Project, Willie Cole's Working Animal, Sokari Douglas Camp's Drummers, Theophilus Nii Anum's

Fantastic Afterlife Vehicle (a '57 Chevy), Chief Ekpenyong Bassey Nsa's Ebonko Masquerade ensemble from Calabar and its sister masquerade from Cuba rooted in the Abakua association, soft sculpture by the late Barbara Ward Armstrong and, one of her stated influences, an Okakagbe cloth masquerade by the late Pius Isah Omogbai (Edo North/Nigeria).

FAM is now a bilingual institution, recognizing that more than half the children in our city today come from homes where Spanish is spoken.

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

**Samuel Fosso**

The Walther Collection Project Space

11 September, 2014 – 17 January, 2015

The Walther Collection presents a survey of works by Samuel Fosso, one of the most renowned contemporary artists working in Africa. For the first time in the United States, this exhibition brings together Fosso's work from The Walther Collection, including vintage self-portraits and studio prints with new and recent photographs, featuring selections from his magisterial series African Spirits and The Emperor of Africa.

[www.walthercollection.com](http://www.walthercollection.com)

**Marlene Dumas**

The Image as Burden

September 6, 2014–January 4, 2015

Stedelijk Museum Amsterdam

Museumplein 10

Amsterdam

The Netherlands

The Stedelijk Museum Amsterdam presents Marlene Dumas—The Image as Burden, the most comprehensive retrospective survey in Europe of the artist to date, with almost 200 paintings and drawings from private and museum collections throughout the world.

Marlene Dumas—The Image as Burden presents a compelling overview of her oeuvre from the late 1970s to the present, containing her most important and iconic works, in conjunction with lesser-known paintings and drawings. The exhibition is organized by the Stedelijk Museum Amsterdam in collaboration with Tate Modern, London (February 5–May 10, 2015) and Foundation Beyeler, Riehen/Basel (May 30–September 13, 2015).

Marlene Dumas (b. 1953, Cape Town, South Africa) is considered one of the most significant and influential painters working today. Her work also reflects on new possible meanings that painting can still have today, in an era dominated by visual culture.

A special catalogue is published on the occasion of this unique exhibition, compiled by its three curators: Leontine Coelewij (Stedelijk Museum Amsterdam), Helen Sainsbury (Tate Modern), and Theodora Vischer (Fondation Beyeler). The 196-page publication also contains writings by the artist, an in-depth interview with Dumas by Theodora Vischer, an essay by Leontine Coelewij, a text by Irish writer Colm Tóibín, and some 200 plates. The publication is designed by Dutch designer Roger Willems and published by Tate Publishing. The catalogue is available in three languages: Dutch, English, and German.

[www.stedelijk.nl](http://www.stedelijk.nl)

**Bearing Witness: Embroidery as History in Post-Apartheid South Africa**

Fowler Museum, UCLA

September 7–December 7, 2014

Artists from two community art groups—The Mapula Embroidery Project, founded in 1991 in the Winterveldt area outside Pretoria, and Kaross Workers, founded in 1989 on a citrus farm in Limpopo Province—have for several decades used the art of embroidery to express views on diverse issues affecting life in South Africa. A selection of these fantastically-hued pictorial embroideries—all produced circa 2000, six years after the demise of apartheid—reveal the deeply political imaginations that have inspired them.

The topics depicted by the artists speak eloquently of historical events as well as of their own personal experiences. The joyous advent of Mandela's 85th birthday; questioning of traditional gender roles; the scourge of HIV/AIDS and other public health issues; and current affairs and global happenings in places as far afield as New York City—all are the subjects of these lyrical yet socially engaged tableaux.

This exhibition is organized by Gemma Rodrigues, Curator of African Arts, Fowler Museum.



Installation view, Yards of Style, Fowler Museum, UCLA

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

August 24–December 14, 2014

Fowler Museum, UCLA

Ubiquitous throughout urban and rural Africa as garments and head wraps, African-print cloths are also popping up on fashion show runways and in retail fashion catalogs in the United States and Europe. African market vendors may carry cloths made in Holland, Ghana and other West African nations, as well as China, assuring a wide choice of prices and styles that will cater to their diverse customer base. The vibrant visual imagery on the textiles is equally

varied, from everyday items like car keys, neckties, clothespins, electric fans, and cell phones, to chiefly swords and royal regalia, to the likenesses of world leaders and sports celebrities (Barack Obama, Nelson Mandela, Pope John Paul II, and Muhammad Ali, to name just a few!). As such, these double-sided, factory-produced cloths communicate messages about individual and community values, reveal perspectives on taste and fashion, and offer telling insights into the global economy.

This exhibition is curated by Betsy D. Quick, Director of Education and Curatorial Affairs, Fowler Museum at UCLA, with Suzanne Gott, Art History and Visual Culture, Department of Critical Studies, University of British Columbia, Okanagan.

## **World Share: Installations by Pascale Marthine Tayou**

Fowler Museum, UCLA

November 2, 2014 – March 1, 2015

In the hands of artist Pascale Marthine Tayou, two “bend skins”—the moped-taxis ubiquitous in African cities—are transformed into zoomorphic “power figures” laden with goods and amulets and will appear to glide through the Fowler’s Getty gallery. A profusion of pale blue bird houses will cling to the walls around the corner, while a totem-like stack of Chinese-made enameled pots will tower towards the gallery ceiling. And that’s just the start. Cameroon-born, Belgium-based Tayou is creating a series of compelling new commissions and reprised installations for the Fowler that explore pressing global concerns, including consumption, racism, power asymmetries among nations, shelter, and the rewards and challenges of the transnational migration of people, objects, and ideas. His stunning works of art—often incorporating scores of everyday materials like razor blades, push pins, nails, and flags—offer complex, multi-layered commentaries on contemporary life.

World Share will be the artist’s first solo museum exhibition in the U.S.

## **Double Take: African Innovations to Offer Surprising New Ways of Looking at Brooklyn Museum’s Storied African Collection during Renovation Project**

A new exhibition of African works from the Brooklyn Museum’s collection, displayed in fifteen thematic pairs, explores new ways of looking at African art by focusing on artistic themes, solutions, and techniques recurring throughout history. Double Take: African Innovations will open October 29 in a temporary location while an extensive renovation of the first floor of the Brooklyn Museum is under way. The installation will also include selections from its extensive holdings in an open-storage display.

Double Take, the second phase in the Brooklyn Museum’s ongoing expansion of its African collection and exploration of the stories these works can tell, continues and builds upon African Innovations, the critically acclaimed historical presentation that will be deinstalled in late September. This interim installation of nearly forty objects features a number of new and major recent acquisitions. Looking Back Into the Future (2008), a work by internationally recognized Ghanaian artist Owusu-Ankomah, whose paintings depict a spiritual world

inhabited by people and symbols, will be paired with an ancient hieroglyph-inscribed shabti of the Nubian king Senkamaniskén (r. 640–620 b.c.e.) to explore the art of writing as a fundamental embodiment of human expression in Africa over the course of many centuries. The Owusu-Ankomah acrylic on canvas depicts a nude male figure emerging out of a complex group of symbols representing proverbs of the Akan people of Ghana.

Also recently acquired, and on view at the Brooklyn Museum for the first time, is *Fiegnon* (2011), by celebrated Beninois artist Romuald Hazoumè. Like many of his most celebrated works, this piece is built around a discarded oilcan. This remarkable object, fashioned to look like a man's head, represents the first acquisition by a public collection in New York City of a work by this sculptor, installation artist, and photographer, whose art has been exhibited internationally in museums, biennials, and galleries. It is paired in this installation with the unequaled twelfth-century terracotta *Fragment of a Head*, by an unidentified Yoruba artist from Ife, Nigeria, to highlight continuities and innovations in African portraiture.

Other familiar and celebrated favorites from the Museum's African holdings that will be a part of this temporary installation include the sixteenth-century copper-alloy masterpiece *Figure of a Hornblower*, by an unknown Edo artist from the kingdom of Benin, which stood on an altar dedicated to a deceased king at the royal court of Benin—one of only ten such figures known to exist. It will join *Welcome in Our Peace World*, a remarkable 1993 piece by South African Johannes Mashego Segolgela, which celebrates the end of the armed struggle against apartheid and the dawning of a new, democratic era. The artworks commemorate specific historical moments in two vastly different societies. Other themes represented in the installation include performance, the body, power, design, trauma, satire, and virtue, among others. In a feature unique to this experimental installation, visitors will be invited to recommend additional themes for works to be presented in a display case devoted to audience suggestions and questions. This audience feedback, along with the experiences of both *Double Take* and *African Innovations*, will inform the upcoming larger presentation of the Museum's African collection. During construction, an open-storage area containing more than 150 additional African masterpieces will remain on view.

*Double Take: African Innovations* has been organized by Kevin Dumouchelle, Associate Curator of African Art.



Romuald Hazoumè (Beninois, b. 1962). *Fiegnon* (detail), 2011. Porto-Novo, Ouémé Department, Benin. Plastic jerry can, synthetic hair, copper wire, 11 x 8 x 8½ in. Caroline A. L. Pratt Fund, 2014.32.2. © Romuald Hazoumè; Unidentified Yoruba artist. *Fragment of a Head* (detail), 1100–1500 C.E. Ife, Osun State, Nigeria. Terracotta, 6 x 3¼ x 3¼ in. The Martin 2012 Family Trust, L54.5 (Photos: Brooklyn Museum)

### **Mona Marzouk: Trayvon**

Gypsum Gallery, Cairo, Egypt

30 September – 11 November 2014

For her first solo show in Cairo since 2006 Marzouk's project takes the courtroom as its starting point. The past few years of demonstrations and socio-political upheaval have been intense, and the courtroom as a space in these unfolding narratives has been featured extensively in the media, as a space for the implementation of justice. But, the rule of law and justice are in many cases at opposite ends of the spectrum. The project's title refers to the much-publicized case of Trayvon Martin.

### **Post Colonial Flagship**

StoreQuartier 21, Austria

October 2nd, 2014 – November 23rd, 2014

The "Post Colonial Flagship Store (PCFS)" exhibition project showcases artworks camouflaged as consumer goods, and engages with a new, surreptitious form of colonialism. Works by artists from Europe, Africa, Asia and Latin America are presented as "commercial products" or as "service agencies" in a shopping mall, the modern manifestation of the general store.

## **KLA ART 2014**

Kampala, Uganda

October 4th – 31st 2014

KLA ART 014 is Kampala's contemporary art festival. Throughout the month of October, the festival will showcase contemporary artists from Uganda and Uganda's neighboring countries to the public. This year's theme is Unmapped; who are the unheard voices of our cities? How can we represent and celebrate the unseen urban-dweller?

## **1:54 Contemporary African Art Fair 2014**

Somerset House, London

October 16 – 19, 2014

The second edition of 1:54 Contemporary African Art Fair will take place in London from 16 to 19 October 2014. 1:54 is a platform for galleries, artists, curators, art centres and museums involved in African and Africa related projects and aims to promote art by established and emerging talents amongst an international audience.

## **Kay Hassan: Everyday People**

Jack Shainman, New York

October 18 – November 15, 2014

Kay Hassan is best known for his large scale 'constructions' made of torn, reconfigured, and pasted pieces of printed billboard posters. Hassan works in numerous media including painting, collage, installation, video, sculpture, and photography. Hassan's work is unified by a continuing interest in themes of migration, dispossession, trade, overproduction, waste, and urban life

## **El Anatsui**

Jack Shainman, New York

October 18 – November 15, 2014

## **Chris Ofili: Night and Day**

New Museum, New York

Oct 29, 2014 – Feb 1, 2015

The first major solo museum exhibition in the USA of artist Chris Ofili, the exhibition will span the artist's influential career, encompassing his paintings, drawings, and sculptures. Over the past two decades, Ofili has become identified with vibrant, meticulously executed, elaborate artworks that meld figuration, abstraction, and decoration. Ofili's hybrid juxtapositions of high and low, and of the sacred and the profane, simultaneously celebrate and question the power of images and their ability to address questions of representation.





# Current Publications

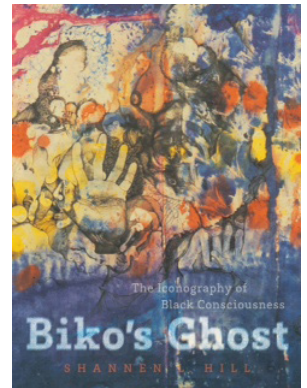
## **Biko's Ghost: The Iconography of Black Consciousness**

by Shannen L. Hill

"When you say, 'Black is Beautiful,' what in fact you are saying . . . is: Man, you are okay as you are; begin to look upon yourself as a human being." With such statements, Stephen Biko (1948-1977) became the voice of Black Consciousness. And with Biko's brutal death while in the custody of the South African police, he became a martyr, an enduring symbol of the horrors of apartheid. Through the lens of visual culture, *Biko's Ghost* reveals how the man and the ideology he promoted have profoundly influenced liberation politics and race discourse—in South Africa and around the globe—ever since. Tracing the linked histories of Black Consciousness and its most famous proponent, *Biko's Ghost* explores the concepts of unity, ancestry, and action that lie at the heart of both. It challenges the dominant historical view of Black Consciousness as ineffectual or racially exclusive, suppressed by the apartheid regime on the one side and by the African National Congress on the other.

Engaging theories of trauma and representation, and icon and ideology, Shannen Hill considers the martyred Biko as an embattled image that assumes varied shapes and political meaning in different hands. So, too, does she illuminate how Black Consciousness worked behind the scenes throughout the 1980s, a decade of heightened state censorship and popular unrest. She shows how—in streams of imagery that continue to multiply nearly forty years on—Biko's visage and the ongoing life of Black Consciousness worked as instruments through which artists and activists could combat the abuses of apartheid and unsettle the "Rainbow Nation" that followed.

Available to order in November, 2014. Paperback: 9780816676378; Library cloth: 9780816676361



## **Marla C. Berns, World Arts, Local Lives: The Collections of the Fowler Museum at UCLA**

This lavishly illustrated volume, demonstrating the scope and depth of the vast and remarkable global collections of the Fowler Museum at UCLA, has been produced as part of the ongoing celebration of the institution's fiftieth-anniversary year. It recalls many of the highlights of the Museum's formation, focusing not only on collections development but also on a long history of programmatic innovation.

The book opens with an essay by the Museum's director, Marla C. Berns, which sketches the Fowler's history, followed by a catalog section reproducing in color and large format 250 stunning works from the collection.

ISBN 978-0-9847550-6-6. Distributed by the University of Washington Press



## **Hidden Power in African Art**

by Dorit Shafir

Israel Museum, Jerusalem, 2014

English-Hebrew • 96 pages • soft cover • 24 x 16.5 cm

ISBN 978 965 278 428 5

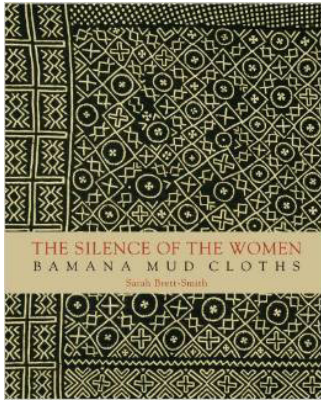
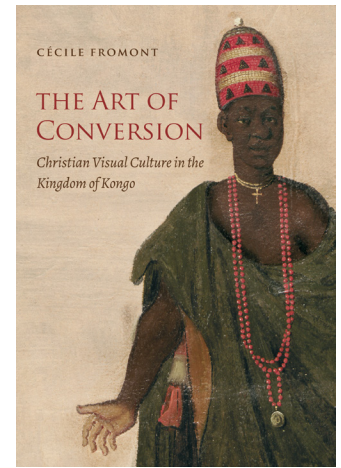
## **The Art of Conversion: Christian Visual Culture in the Kingdom of Kongo**

Cécile Fromont, University of North Carolina Press, December, 2014

ISBN 978-1-4696-1871-5

Between the sixteenth and the nineteenth centuries, the west central African kingdom of Kongo practiced Christianity and actively participated in the Atlantic world as an independent, cosmopolitan realm. Drawing on an expansive and largely unpublished set of objects, images, and documents, Cécile Fromont examines the advent of Kongo Christian visual culture and traces its development across four centuries marked by war, the Atlantic slave trade, and, finally, the rise of nineteenth-century European colonialism.

Cécile Fromont is assistant professor of art history at the University of Chicago.



## **The Silence of the Women: Bamana Mud Cloths**

By Sarah C. Brett-Smith

The Silence of the Women is the first full-length scholarly work devoted entirely to the textiles created by women of the Bamana people in Mali, West Africa. These traditional mud-dyed cloths have typically been treated as craft, but here, they are presented as a complex art form. Sarah Brett-Smith sensitively explores the hidden cultural testimony written into the mud-cloth patterns, documenting women's silent visual commentary on the events that dominate their lives—excision, arranged marriage, childbirth, and death. Exploring both art-historical and anthropological considerations of technique, style, symbolism, and function in Bamana textiles, this book illuminates a previously understudied art and gives voice to the women who make it.

Hardcover: 368 pages \* Publisher: 5 Continents Editions in Milan

ISBN-10: 8874396708 \* ISBN-13: 978-8874396702

To pre-order, visit: [http://www.abramsbooks.com/Books/The\\_Silence\\_of\\_the\\_Women-9788874396702.html](http://www.abramsbooks.com/Books/The_Silence_of_the_Women-9788874396702.html)

The Centre for Contemporary Art Lagos, through its new publishing initiative Art-iculate, is producing an ambitious monograph on the **Nigerian photographer J. D. 'Okhai Ojeikere (1930-2014)**. The book will feature a selection of over 200 photographs from the artist's extensive archive. Exploring themes ranging from architectural studies, portraiture and fashion-related work as well as his acclaimed Hairstyles and Headtie projects, this new publication will feature a stunning collection of high-quality black-and-white photographs that bear witness to the critical role that photography has played in the history of Nigeria and throughout Africa. The book will launch in October 2014 at the 1:54 African Art Fair in London.

For more info email [bisi@ccalagos.org](mailto:bisi@ccalagos.org)





# Media Resources

## **New Blog: The Africa Collective**

Keren Weitzberg is announcing the creation of a new blog called The Africa Collective:  
[theafricacollective.wordpress.com](http://theafricacollective.wordpress.com)

The Africa Collective is a broad collaboration between scholars, bloggers, activists, and entrepreneurs who do research, write, and speak about the continent. We highlight some of the major trends and innovations—whether social, cultural, or political—which are emerging in Africa and have their roots in the continent itself. Our goal is to tell stories that show how African innovators and innovations are changing the conversation on topics as diverse as statecraft, economic development, and spirituality. If you are interested in becoming a contributor, please contact us at [theafricacollective@gmail.com](mailto:theafricacollective@gmail.com).

## **Africa Teaching Resources Online**

The new “Art and Life in Africa” website <http://africa.uima.uiowa.edu/> offers thirty-seven essays by prominent scholars on their research in Africa, eleven lengthy chapters on the ways Africans use art in their daily lives, very useful statistics and links for African countries from Morocco to Tanzania to South Africa, images, data, interactive maps on African peoples from Akan to Zulu, thousands of photos of African art in museums and photos of art being used in Africa, and finally twenty-seven videos by numerous scholars over the past thirty years. Contributors include Skip Cole, Doran Ross, Mary-Jo Arnoldi, Polly Nooter, Bill Siegmann, Patrick McNaughton, Hans-Joachim Koloss, Cathy Curnow, Barbara Frank, Joseph Cornet, and two dozen other equally prominent scholars. This new website was created by Catherine Hale (now at the Cantor Art Center at Stanford) and Cory Gundlach (Iowa) last spring. It is free and available to the public.

In addition there are videos of art and life in Africa on Christopher D. Roy’s YouTube channel:  
<https://www.youtube.com/user/CDROYburkina>

Each is about an hour long. The video “One Tribe, One Style: A Text With an Agenda” provides a complete and detailed study of the diversity of Mossi art. “Daily Life in a Village in Africa” shows scenes of farming, harvest, home life, cooking, Muslim mosques and Catholic churches, performances by masks of wood and masks of leaves, diviners at work, potters at work, smiths smelting and forging iron, artists carving masks, spinning and weaving cotton, a fashion show in Ouagadougou, markets, a salesman selling coffins at Paa Joe’s in Teschie, Zulu pottery, and game animals in Swaziland.

**New Books in African Studies** (<http://newbooksinafricanstudies.com>) is currently seeking hosts interested in conducting interviews with authors of new books on Africa. Hosting the channel is a good way to bring the work of Africanists to the attention of large audiences. Interested parties should write the Editor of New Books Network, Marshall Poe at [marshallpoe@gmail.com](mailto:marshallpoe@gmail.com)

New Books in African Studies is part of the New Books Network (<http://newbooksnetwork.com>), a non-profit consortium of 100 author-interview podcasts focused on academic books.

The **label poster session from the last ACASA meeting** is now online, and members are welcome to submit PDFs of labels from their own institutions to add to the site.

<http://www.acasaonline.org/museum-resources/>

Visit **TokesPlace** and see images from artist of the month Kine Aw of Senegal concurrently with her show *The Art of Kine Aw* at the James E. Lewis Museum of Art, Morgan State University, Baltimore Maryland

June 21 to September 17 2014.

[WWW.TOKESPLACE.COM](http://WWW.TOKESPLACE.COM)

Michel Martin, host of NPR's "Tell me More," speaks with director **Johnetta Betsch of the National Museum of African Art** and Kevin Gover director the National Museum of the American Indian. Both institutions are celebrating important anniversaries this year.

To access the audio interview, visit:

<http://www.npr.org/2014/07/23/334449631/two-prominent-museum-directors-encourage-new-ways-of-thinking>

**Smithsonian Folkways Recordings**, the nonprofit record label of the national museum of the U.S., has recently re-released the album Côte D'Ivoire: Baule Vocal Music as part of the extensive and influential UNESCO Collection of Traditional Music. Queen Aura Poku, who sacrificed her son to allow her people to cross a river to freedom, and other legends are represented in Baule music, which is well known throughout Côte d'Ivoire. Two or more voices are usually joined by bells, rattles, and a variety of drums. They also use a fiddle and a harp-lute to accompany singers, creating layers of complex sounds. Although many children begin training in vocal polyphony at a young age, the finest musicians, especially singer-instrumentalists, are thought to have been chosen by the spirits. This album was recorded in 1965 and 1966.

For more on the UNESCO Collection, visit: <http://www.folkways.si.edu/radio/unesco/index.html>

For the full reissue list, visit: <http://www.folkways.si.edu/unesco>



## Picture This

Kongo across the Waters, a collaborative exhibition project of the Harn Museum of Art at the University of Florida and the Museum for Central Africa in Tervuren, Belgium, opened at the Jimmy Carter Presidential Museum March 15. The exhibition was curated by Robin Poynor, Susan Cooksey and Hein Vanhee with the assistance of Carlee Forbes. Several hundred guests attended the opening. Among the Florida contingent were Cooksey, Poynor, Forbes and Rebecca Nagy, Director of the Harn. A large group from Tervuren were present, among them Vanhee and Guido Gryseels, Director General. The exhibition remains in Atlanta through September 21 and opens October 25 at Princeton University Museum of Art before traveling to New Orleans Museum of Art to open February 27, 2015.



President and Mrs. Carter pose with Harn and Tervuren directors and curators at the Atlanta opening of Kongo across the Waters.  
L-R: Cooksey, Gryseels, Nagy, Mrs. Carter, President Carter, Vanhee, Poynor, Forbes.



Robin Poynor and Rebecca Nagy at the Jimmy Carter Presidential Museum for the opening of Kongo across the Waters.



## News & Announcements

**Amy Powell**, previously Cynthia Woods Mitchell Postdoctoral Curatorial Fellow at Blaffer Art Museum at the University of Houston, has been appointed Curator of Modern and Contemporary Art at the Krannert Art Museum at the University of Illinois.

Dakar's markets are featured in an article by **Joanna Grabski** in the Guardian, Friday July 4, 2014  
<http://www.theguardian.com/cities/2014/jul/04/dakar-senegal-markets-local-artists-future>



**Prof. John Rowland Olufemi Ojo**, artist, anthropologist, ethnographer, and art historian at Obáfémi Awólówò University clocked 80 on the 14th of August, 2014. Faculty members from the Ife Art School and members of the Nigerian Field Society gave him a surprise birthday visit and presentation at his residence in Ile-Ife.  
Picture credits: Stephen Folárànmí

## **Announcing “Whose Centenary? An Artistic Collaboration at the University of Lagos”**

December 7, 2014 through 2015

Whose Centenary? A rhetorical question heralds a dual centennial commemoration and reveals expansively the multilayered nature of colonialism in Nigeria. The centennial commemoration of the amalgamation of the northern and southern protectorates of Nigeria under British rule in 1914 also coincides with the passing of the exiled king of Benin, Oba Ovonramwen, who stood against British imperialism in defense of his sovereignty. This project is conceived as a performative and visual interpretation of the years 1897 and 1914 in Nigeria's history. It extends the thoughts of the Benin1897.com: Art and the Restitution Question art Exhibition by Peju Layiwola on the reclamation of Nigeria's lost heritage shown in Lagos and Ibadan in 2010. Yet, it extends its breadth to embrace other artists from Nigeria as well as others of African ancestry who have come back to Nigeria as a means of connecting with their homelands. This project involves a series of artistic collaborations that moves between visual installations, textiles and Edo royal costumes, praise songs, poetry, choreography, Video and photography. These various genres lend depth to the visual culture of the contemporary arts of Nigeria. Artists include Jelili Atiku (visual artist, performer), Wura Natasia Ogunji (visual artist, performer), Jumoke Verissimo (poet), Jude Anogwih (video artist), George Osodi (photographer), Peju Layiwola (Visual artist), Elizabeth Olowu (sculptress), Victor Ehikhamenor (painter) and Andrew Eseibo (Photographer). The project will be curated by Ines Valles.

**Curlee Holton** has been appointed permanent Executive Director of University of Maryland's David Driskell Center. Holton has served in the position as consultant and interim executive director for the center since July 2012. He previously served as the David M. and Linda Roth Professor of Art and founding director of the Experimental Printmaking Institute (EPI) at Lafayette College in Easton, PA. Holton will also serve as senior artist-in-residence in the Department of Art, engaging with faculty and students in collaborative projects between the department and the center. This dual appointment serves an important role in advancing the visual arts at Maryland and provides an important cultural engagement on African American art accessible to students and faculty. He earned his M.F.A. with honors from Kent State University and his B.F.A. from the Cleveland Institute of Art in Drawing and Printmaking.

## **University of North Carolina at Chapel Hill: Expansion of the African Art History Program,**

**Victoria Rovine** has joined the faculty at UNC-Chapel Hill, where **Carol Magee** has built a strong foundation in graduate and undergraduate teaching and research. Magee and Rovine share research interests in contemporary African visual culture, and in the global influence of African art and artists in both fine and popular arts. Their specializations in Francophone West Africa, textiles, fashion design, and African visual culture in early 20th c France (Rovine), as well as African photography and video, and Africanisms in Western popular culture (Magee) broadens and strengthens the program. We are among the very few programs with two dedicated art historians in the field of African art history.

The department welcomes inquiries from potential graduate students (both MA and PhD), faculty advisors, and others interested in our program.

Art History at UNC Chapel Hill: <http://art.unc.edu/arthistory>

**Kathryn Wysocki Gunsch** has been appointed Teel Curator for African and Oceanic Art at the Museum of Fine Arts, Boston, replacing Christraud Geary, who was the museum's first curator of African and Oceanic Art. Wysocki Gunsch was formerly Curator for African Art and Department Head for the Arts of Africa, Asia, the Americas and the Pacific Islands at the Baltimore Museum of Art. A noted scholar of the ancient Kingdom of Benin, she will oversee the MFA's recent acquisition of 32 Benin objects from the Robert Owen Lehman Collection, as well as the Arts of Africa and upcoming Arts of the Pacific Galleries.

## **News from Ghana: The Arts Scene in Ghana**

The Arts market in Ghana continues to bubble and reinvent itself in many iconically, aesthetically, and economically visible ways. Unfortunately exhibition, gallery and general public events involving individual artists and corporate initiatives are not adequately publicized, neither in the media nor on the Internet—the reasons are many. The argument for a wider and consistent representation of Ghana is supported further by the growing presence of individual Ghanaian artists in the wider, global arts spaces.

A new project entitled “Musicalizing the Visual, Visualizing the Musical: A Study of the New Modernity and Sensibilities among Select Contemporary Ghanaian Visual Artists” surveys current art exhibitions in places such as hotels, the airport, national museum, private galleries, and national venues. For a detailed description of this project visit <http://beaconpros.com> and select “Ghana: Current Exhibitions” (the project is linked under this).

Daniel Avorgbedor, PhD

## **National Art Festival NAFEST 2014**

The National Council for Arts and Culture of Federal Republic of Nigeria, an arm of the federal ministry of culture, tourism and national orientation will present the 2014 annual national festival to the Nigerian public and the world. Ebonyi state of southeast geopolitical zone of Nigeria led by his Excellency Chief Martin N. Elechi, Executive Governor will host the event between 19th through 26th of October 2014.

For further information you can contact:

Prince Paschal N. Mebuge Obaa II \* 08054092277 or 08171622896

**The African Critical Inquiry Programme (ACIP) is pleased to announce that the 2015 ACIP workshop will be Red Assembly: Time and Work.** The workshop was proposed by organizers Gary Minkley (University of Fort Hare), Leslie Witz (University of the Western Cape), and Helena Pohlandt-McCormick (University of Minnesota) with Simon Gush (Independent artist) and will take place in East London, South Africa.

This workshop revolves around the question of what it would mean to place art at the center of a historical reading. It is a response to three provocations, an art work by Simon Gush entitled Red inspired by the commitment of Mercedes Benz autoworkers to produce a (red) car for Mandela after his release from prison in 1990 and a nine-week wildcat strike and occupation of the factory by those workers later that same year (<http://www.simongush.net/works/red/>); the dialog (and book) prompted by the restoration of a facsimile of Veronese's Wedding at Cana to the Refectory at the Monastery of San Giorgio Maggiore in Venice 210 years after its removal by Napoleon; and the spirit of inquiry and debate into the role of public culture, cultural institutions and critical scholarship in the postapartheid era.

To initiate this project, the SARChI Social Change (University of Fort Hare), will facilitate the return of Red (the exhibition and its installations) to the Eastern Cape, and its exhibition at the East London Museum. We will host a 3-day conference workshop responding to this exhibition organized around invited presentations by an assemblage of artists, curators, public intellectuals, philosophers, historians, activists and postgraduate students in the humanities, humanistic social sciences and beyond. Workshop participants will be asked to respond to the different forms of expression invoked by the exhibition (film, photography, installation, sculpture, oral and written text, sound/the acoustic) to embark on a discussion around time, work and artwork that would return us to questions of how particular subjectivities (racial, gendered, classed) are established and contested in the modern social and how we move predictably and unpredictably – as art workers, historians, curators, activists, laborers – between assemblages of the aesthetic, the political, the social, the real (the material), the spatial, the modern and the historical. The organizers will issue invitations and/or a call for papers as plans proceed.

Information about applying to organize the 2016 ACIP workshop and for the 2015 Ivan Karp Doctoral Research Awards will be available in November 2014. Deadlines are 1 May 2015 for workshop applications and 1 June 2015 for student applications.

For further information, see <http://www.gs.emory.edu/about/special/acip.html> and <https://www.facebook.com/ivan.karp.corinne.kratz.fund>.





# Awards

**Dr. Jean M. Borgatti**, Research Fellow at Clark University (Visual and Performing Arts) and Boston University (African Studies Center) as well as Consulting curator, African and Oceanic Art at the Fitchburg Art Museum, has been awarded a Fulbright Scholar grant to lecture and do research at the University of Benin, Benin City, Nigeria during the 2014-2015 academic year, the United States Department of State and the J. William Fulbright Foreign Scholarship Board announced recently.

Dr. Borgatti will focus on Faculty development in the Department of Fine Arts and will continue a long-term study of the arts of Edo North, looking specifically at maintaining cultural heritage in the face of change. Dr. Borgatti is one of approximately 1,100 U.S. faculty and professionals who will travel abroad through the Fulbright U.S. Scholar Program in 2014-2015. The Fulbright U.S. Scholar Program is administered by the Council for International Exchange of Scholars, a division of the Institute of International Education.

**Deborah Willis**, University Professor and Chair of the Department of Photography & Imaging at the Tisch School of the Arts at New York University, has been nominated by President Obama to become a member of the National Council on the Humanities.

Artist **El Anatsui** has been elected a New Honorary Academician at the Royal Academy of Arts in London. Throughout a distinguished forty year career as both an artist and teacher, El Anatsui has addressed a wide range of social, political and historical concerns and has embraced an equally diverse range of media and processes. In 2013, one of his largest wall-hangings, TSIATSIA – searching for connection, adorned the façade of Burlington House as part of the Royal Academy of Arts' Summer Exhibition 2013; it also won the prestigious Charles Wollaston Award that year.

**Genevieve Wood** has been named by The African Critical Inquiry Programme as the recipient of the 2014 Ivan Karp Doctoral Research Award, the programme's inaugural student research grant. Wood is a doctoral student in the Humanities at the University of the Witwatersrand.

Founded in 2012, the African Critical Inquiry Programme (ACIP) is a partnership between the Centre for Humanities Research at University of the Western Cape in Cape Town and the Laney Graduate School of Emory University in Atlanta. Supported by donations to the Ivan Karp and Corinne Kratz Fund, the ACIP fosters thinking and working across public cultural institutions, across disciplines and fields, and across generations. It 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 through an annual ACIP workshop and through the Ivan Karp Doctoral Research Awards, which support African doctoral students in the humanities and humanistic social sciences enrolled at South African universities.

Wood's project looks at the relation between modes of interpretation and representation in the critical genres developed across the humanities that both guide and determine the exposition of contemporary art. Wood will use the Ivan Karp Award to conduct case study research in Amsterdam.

Information about the 2015 Ivan Karp Doctoral Research Awards for African Students enrolled in South African

Ph.D. Programmes will be available in November 2014. The deadline for applications is 1 June 2015. For further information, see <http://www.gs.emory.edu/about/special/acip.html> and <https://www.facebook.com/ivan.karp.corinne.kratz.fund>.

**Emeka Ogboh** Wins Artwork Competition for the Peace and Security Building of The African Union in Addis Ababa. The jury voted unanimously to commission Emeka Ogboh to produce a work with local references. The work is to be based on an adaptation of the hymn of the African Union, which highlights the principle of “Unity in Diversity.” Ogboh’s first reaction to the news that he had won the competition was as follows:

“This is great news for sound art and aspiring sound artists on the continent.”

The jury’s decision signals a fundamental change in direction with respect to art in public spaces. Ogboh specializes in digital auditive media and is one of Africa’s most promising young artists. A native of Nigeria, Ogboh is co-founder of VAN (Video Art Network) Nigeria. His soundworks have been presented at a number of international exhibitions and art projects. The work he plans to develop for the African Union building will address the history, present, and future of the association of African states, forging connections between the building, its surroundings, and the city.

The jury, chaired by the internationally renowned artist Olafur Eliasson, brought together experts from all over Africa: N’Goné Fall, a curator from Dakar; Stacy Hardy, an art expert and author from Cape Town; Patrick Mudekereza, a cultural producer from Lubumbashi; Alya Sebti, director of the V. Marrakech Biennale (2014); and Berhanu Ashagrie Deribew, rector of the Alle School of Fine Arts and Design in Addis Ababa.

The jury’s decision last Saturday was preceded by an intensive three-day conference (September 16–18, 2014) entitled “Future Memories” at the Alle School of Fine Arts and Design at the University of Addis Ababa. It was jointly conceived and organized by ifa and the Alle School and financed by the German Foreign Office. It provided a forum for African art experts and cultural scholars to discuss cultures of memory and the significance of art in public spaces in African contexts.



## Opportunities

### **Professorship in Urban Anthropology**

(with a thematic focus on Africa)

University of Basel, Switzerland

Assistant, associate, or full professor level.

We are seeking candidates with an internationally recognised research and teaching record in social or cultural anthropology or a neighbouring discipline. The candidate should be specialized in the social articulation of and aesthetic practice in urban spaces, particularly in African contexts, and be able to apply a reflected comparative approach to the study of urban spaces. The University of Basel is establishing this position within a new interdisciplinary MSc program in Urban and Landscape Studies. The successful candidate will collaborate with colleagues from anthropology, geography, art history, and further disciplines in designing this program and participate in PhD programs. He or she will also contribute to developing architectural and social science

competences at the University of Basel, especially within the frame of a collaboration with the University of Cape Town, South Africa.

Required is a doctorate in social or cultural anthropology, African Studies, sociology or neighbouring disciplines. Teaching experience to support research and Master-level students is expected. Experience in empirical research is a desideratum. Responsibilities include teaching duties, student supervision and support, Master degree examinations, involvement in the research groups, and limited administrative tasks. Rank and salary will be commensurate with qualifications and experience.

The position will begin August 1, 2015.

To ensure that your application is given full consideration, all necessary files should be submitted by September 15, 2014. Applications must be sent electronically to:

urban@unibas.ch

For additional information please contact: Dr. Amrita Zahir (amrita.zahir@unibas.ch), Prof. Dr. Till Förster (till.foerster@unibas.ch)

The University of Basel is an equal opportunity employer

### **CALL FOR APPLICATIONS: VISITING FELLOWSHIPS**

Research Network “Re-Configurations. History, Remembrance and Transformation Processes in the Middle East and North Africa”

Philipps-Universität, Marburg

The research network “Re-Configurations. History, Remembrance and Transformation Processes in the Middle East and North Africa” invites applications for visiting fellowships by scholars working on the MENA region or related fields that are of relevance for the network. During their stay in Marburg of between 3 and 6 months, visiting fellows will join the team of “Re-Configurations” and participate in the network’s activities, in addition to pursuing their own individual research projects.

“Re-Configurations” was founded by the Philipps-Universität Marburg in spring 2013 with funding from the Federal Ministry for Education and Research. The network provides an institutional framework for an innovative interdisciplinary, comparative, empirically-founded and theory-led investigation of the transformation processes in the Middle East and North Africa (MENA region). The research program consolidates the regional competencies at Philipps-Universität Marburg, in order that interdisciplinary and cross-epochal research may be conducted to address the current developments and their historical context, in turn enabling new perspectives to be identified and evaluated. For this end stronger links are formed between the systematic disciplines represented in the research network (including religious studies, history, political science, sociology, media studies, literary studies, law, peace and conflict research) and those related to the MENA region, which are located in the Centre for Near and Middle East Studies (CNMS). The network currently consists of 20 members representing 10 institutions within Philipps-Universität Marburg and a team of 10 research fellows.

The visiting fellowship consists of a monthly stipend of up to EUR 3.000, and additionally covers the fellow’s travel expenses between her/his country of residence and Philipps-Universität Marburg. Scholars are invited to apply for a period ranging from 3-6 months by handing in the following documents (per email):

- Cover letter providing evidence of the quality of the candidate’s scholarship and expertise.
- Description of the research project the candidate wishes to work on: candidates should state the objectives of their research, outline their methodology and describe the significance of their work for the research network Re-Configurations as well as the intended results of the project and how they plan to disseminate them.
- Curriculum vitae (including a list of publications).
- Completed application form (see link to pdf, please fill out the form, print and sign it before submitting it as a scanned PDF document).

Application materials can be handed in continuously to be considered for the duration of the program. Funding is guaranteed until the end of Jan. 2017, with a possible extension until Jan. 2019. All documents must be in Word or PDF format and the file size must not exceed 2 MB. Submissions should be made electronically. Please send applications to re-configurations@uni-marburg.de using the subject line visiting fellowship.



A selection committee, which includes the board of the program, will meet in regular intervals to select successful candidates.

#### CONTACT

Research Network "Re-Configurations / CNMS

Philipps-Universität Marburg

Deutschhausstraße 12

D 35037 Marburg

T: +49-(0)6421-28-24822

F: +49-(0)6421-28-24890

Email: re-configurations@uni-marburg.de

#### **University of Kansas, International & Area Studies, University of Kansas Libraries**

Librarian for African and Global & International Studies

The University of Kansas Libraries seeks a dynamic, innovative and collaborative individual to advance the Libraries' engagement with research, teaching and scholarship in support of African and Global & International Studies. This is a full-time, 12-month tenure-track faculty position.

Applications and nominations will be accepted until the position is filled, but you must complete the application data form at KU's online job site (<https://jobs.ku.edu>) and attach the required documents. The first review is August 21, 2014 and the position will remain open until filled

Complete applications include:

- Letter of interest which addresses each of the required qualifications.
- Curriculum Vitae
- Three references (names and contact information)

For additional information, visit [www.lib.ku.edu](http://www.lib.ku.edu) and select Employment Opportunities.

For questions contact: Leah Nelson, Office Assistant, 785-864-3103; [leahnel@ku.edu](mailto:leahnel@ku.edu)

website: <https://jobs.ku.edu>

#### **Miami University, Ohio: Art/Art and Architecture History Program: Tenure-track Assistant Professor with specialization in the Arts of Africa and the African diaspora**

The position will complement existing degree programs in art history, studio, graphic design, and art education. We especially seek candidates whose research can foster connections to related disciplines such as Black World Studies, American and Latin American Studies. Responsibilities include teaching introductory surveys, upper-level courses and undergraduate seminars in area of expertise; maintaining a high level of research and scholarly activity consistent with tenure expectations; and service requirements such as committee work, curriculum development, and/or service to student organizations.

Requirements: Ph.D. by start date of August 2015; specialization in the Arts of Africa and the African diaspora.

Desire: record of scholarly activity and teaching experience.

Send cover letter including contact information and CV as a single PDF to Dr. Pepper Stetler, Committee Chair, [stetlep@miamioh.edu](mailto:stetlep@miamioh.edu) and be prepared to submit a teaching philosophy and recent publication upon request only. Arrange for three references to send letters in PDF format to [stetlep@miamioh.edu](mailto:stetlep@miamioh.edu). Screening of applications begins December 1, 2014 and continues until the position is filled.

Miami University, an equal opportunity/affirmative action employer

#### **Fellowship: Smithsonian Libraries**

Deadline October 31, 2014

The Smithsonian Libraries invites teachers and educators to apply for a Travel to Collections award for 2015 at the Warren M. Robbins Library at the National Museum of African Art. The Neville-Pribram Mid-Career

Educators Award supports research visits up to three months for middle school, high school, and college teachers as well as museum educators. Applications for 2015 are due October 31, 2014.

For more information, visit: <http://library.si.edu/travel-awards/neville-pribram-educators-awards>

Inquiries to Janet Stanley, [jstanley@si.edu](mailto:jstanley@si.edu)

### **Yale ISM Fellows in Sacred Music, Worship, and the Arts**

Deadline: October 15, 2014

The Yale Institute of Sacred Music (ISM) is accepting fellowship applications for the 2015-2016 academic year.

The ISM Fellows are a cohort of scholars and practitioners who pursue research in a diversity of disciplines including art history, musicology, anthropology, religious studies and more. Fellows have the opportunity to pursue their scholarly or artistic projects within a vibrant, interdisciplinary community, and have the opportunity to teach. Fellowships, which are offered to both senior scholars and postdoctoral associates, are typically granted for one year, although semester-long fellowships are also seriously considered.

The fellowship provides a stipend of up to \$52,000, with housing and travel allowance, research funds, and extra compensation for teaching.

More information, including access to the online application, can be found online at [www.ism.yale.edu/ism-fellows](http://www.ism.yale.edu/ism-fellows). The deadline for applications is October 15, 2014.

Contact information:

Glen Segger, ISM Fellows Coordinator

Yale Institute of Sacred Music

[glen.segger@yale.edu](mailto:glen.segger@yale.edu)

### **Baltimore Museum of Art: CURATOR FOR AFRICAN ART**

Department for Arts of Africa, the Americas, Asia, and the Pacific Islands

The BMA is seeking a dynamic and innovative Curator and Department Head for African Art to join an 11-member curatorial team in an institution with an impressive collection and a strong record of African art exhibitions. Directing the Department for Arts of Africa, the Americas, Asia and the Pacific Islands, the curator will oversee the BMA's extensive collection of over 2,000 African objects, including textiles. The curator reports to the Deputy Director of Curatorial Affairs. The Department is supported by a Curatorial Assistant, a part-time Associate Curator for the Arts of Asia, plus work-study students and interns. The Museum retains consulting scholars on an as-needed basis to offer Museum staff expertise in overseeing the diverse collections that make up this department.

The curator's first assignment is to participate in the reinstallation of the African collection in expanded galleries. S/he will work with a dedicated group of collectors, including the support group, The Friends of the Arts of Africa, The Pacific, and the Americas. Through exhibitions and public programs, this curator will enhance a long tradition of commitment to the appreciation and study of African Art. S/he will build new and more diverse audiences and help connect the BMA to other arts and academic institutions in Baltimore.

#### **REQUIREMENTS**

This position requires an advanced degree with a specialty in African Art, and a record of scholarship.

Depending on experience, the position offered will be offered at the level of Associate Curator with a minimum of 3 years experience, and at the level of Curator, with a minimum of 5 years experience. The Curator will work collaboratively both inside and outside the institution and will demonstrate leadership. S/he will have excellent interpersonal and communication skills, including writing and public speaking skills.

#### **BENEFITS**

The BMA is an equal opportunity employer and a drug free workplace. We offer a competitive salary and a generous benefits package.

#### **APPLY**

Curatorial title and salary will be commensurate with background and level of museum experience. Please send

cover letter, resume, record of scholarship, and salary requirements to HR@artbma.org. Write in the subject line of the email, "Curator of African Art-AAAPI" and include your first and last name. While we prefer email, you may also mail your resume and cover letter to: The Baltimore Museum of Art, 10 Art Museum Drive Baltimore, Maryland 21218, or stop by the BMA Monday through Friday from 9 a.m. to 5 p.m. to pick up an employment application. No phone calls please.  
<http://artbma.org/about/employment.html#Cur>

### **The Helmut and Candis Stern Curator of African Art**

University of Michigan Museum of Art (UMMA) Associate Curator of African Art

UMMA Mission: The University of Michigan Museum of Art seeks to transform individual and civic life by promoting the discovery, contemplation, and enjoyment of the art of our world.

#### **Position Summary**

The Associate Curator of African Art is responsible for organizing exhibitions, planning programs, and publications; overseeing maintenance, conservation and installation of African art; initiating research on acquisitions, loans and the permanent collection; fielding public inquiries and overseeing presence in this area on UMMA's website; and assuming stewardship and donor cultivation responsibilities. This position reports to the Museum Director of UMMA.

This unique opportunity will appeal to the candidate who thrives in a cohesive, team-based environment and who understands the possibilities and challenges of being a part of a large, public research university environment. For full consideration, please provide a cover letter with resume, describing how your experience and qualifications relate to the position requirements. Please apply to posting #100987 at the University of Michigan website: [umjobs.org](http://umjobs.org).

#### **Duties and Responsibilities**

Will be responsible for shaping the Museum's African program through energetic contacts with dealers, artists, collectors, museum patrons and members of the University community, and through innovative exhibition and judicious additions to the collections. Will be an important member of the Museum's curatorial team and will be expected to participate in developing the Museum's overall exhibition program, formulating acquisition policies, recommending works for purchase, assisting with fund raising activities, and creating and monitoring budgets.

#### **Required Qualifications**

Ph.D is preferred. A Masters degree in African art history or comparable field is required with evidence of scholarly research and writing about African art. Three to five years experience working in a museum or equivalent experience is necessary. Must have a keen eye and broad knowledge of African art, which spans historical to contemporary, as well as of professional museum practices. Prior experience in a university setting is desired. The ability to work as part of a team, with an interest in teaching and mentoring students is also necessary. Significant experience working with diverse constituencies, including artists, collectors, donors, and the general public is required. Excellent computer skills, written and oral communication abilities are required. The University of Michigan is an equal opportunity/affirmative action employer.

### **INVITATION OF APPLICATIONS FOR THE 2015 OYASAF FELLOWSHIP PROGRAM**

The Omooba Yemisi Adedoyin Shyllon Art Foundation (OYASAF), a non-profit organization in Nigeria established in the year 2008, welcomes applications for its 2015 Graduate Fellowship in Nigerian visual art and culture for non-Nigerian scholars. OYASAF is widely acknowledged as Nigeria's largest and most comprehensive private art collection and offers an opportunity to study and research into Nigerian visual art and culture. It holds over 7000 works of art of different categories of Nigerian and other visual art of the world in its collection with works in all the five areas of Nigerian art ranging from contemporary to modern paintings and sculptures, antiques, traditional art, neo traditional African art and over 55,000 photos of Nigeria's different fast disappearing cultural festivals. The art works in OYASAF include the works of earliest Nigerian

contemporary artists from Aina Onabulu, Akinola Lashekan, Ugorgi, Ben Enwonwu, Okaybulu, Nike Davis-Okundaye, to Charles Shainumi, Okpu Eze, Clary Nelson Cole, Kolade Osinowo, David Dale, Simon Okeke, Isiaka Osunde, Abayomi Barber, Moses Ajiboye, Olu Amoda, El Anatsui, Peju Alatise, Ben Osawe, Bruce Onabrakpeya, Moyo Ogundipe, Lara Ige-Jacks, Susanne Wenger, Theresa Akinwale, Uzo Egonu, Jimoh Akolo, Dele Jegede, Lamidi Fakeye, Uche Okeke, Erhabor Emopkae, Kunle Filani, Tola Wewe, Adeola Balogun, Osahene Kainebe, Segun Aiyesan, Chuks Kwubiri, Kelani Abass, Moyo Okediji, Rom Isichie, Fidelis Oyiogu, and Nelson Okoh.

THE TERMS AND CONDITIONS OF THE OYASAF FELLOWSHIP PROGRAM ARE:

- (1) 25 days lodging in Lagos, in a room of a flat located near the foundation.
- (2) Stipend of N60, 000
- (3) Open access to artworks and practicing artists.
- (4) Airport Pick-up and drop off at Lagos airport.
- (5) Office Space with internet access and electrical power supply at all times.
- (6) Library support for research.
- (7) Transportation for research (where available) but which would not include satisfying grantees tourism interests.

REQUIREMENTS AND EXPECTATIONS:

- (1).Candidates must be enrolled as graduate students in accredited Universities in Europe, Canada, USA, Latin America and Asia, Australia, New Zealand North, East and South Africa, pursuing studies in Nigerian art and culture.
- (2).Grantees will be expected to make one presentation in the OYASAF standard format, at an interactive session with scholars/artists towards the end of their stay with OYASAF.
- (3). Grantees will also be expected to complete OYASAF prepared evaluation forms for delivery to the foundation at their time of departure.

METHOD OF APPLICATION:

1-2 pages introducing each applicant, posted on the internet and addressed to OYASAF describing research interests and explaining how this fellowship will support the applicant's research. Each candidate must accompany their application with a letter of recommendation from a faculty member of their institution dispatched independently to OYASAF.

SCHEDULE:

Applications must be received by close of business hours in Nigeria on Friday 13th of March 2015. The Board of Trustees will thereafter review the applications and announce the winners on the 26th of March 2015 on the OYASAF website.

OYASAF WEBSITE: [www.nigerianartoyasaf.org](http://www.nigerianartoyasaf.org)



# Events

## Carnegie Hall Festivals: Ubuntu: Music and Arts of South Africa

October 8 – November 5, 2014

South Africa is a dizzying patchwork of cultures and languages with 11 official tongues, including isiZulu, isiXhosa, Sesotho, Afrikaans, and English. From this diversity emerges a dynamic and impassioned cultural life like none other on earth.

Carnegie Hall salutes this vibrant nation with a festival called UBUNTU: Music and Arts of South Africa. Performers include Hugh Masekela, Toya Delazy, and The Muffinz

To purchase tickets to events at Carnegie Hall:  
[carnegiehall.org/SouthAfrica](http://carnegiehall.org/SouthAfrica) | 212-247-7800  
Box Office at 57th and Seventh streets, NYC

Accompanying exhibits include:

October 11–October 25

Shaun Ellison: Out of Africa

Anna Zorina Gallery

[annazorinagallery.com](http://annazorinagallery.com)

October 30–November 15

Stephen Hobbs, William Kentridge,

Senzo Shabangu, Diane Victor

David Krut Projects

[davidkrut.com](http://davidkrut.com)



## UBUNTU MUSIC AND ARTS OF SOUTH AFRICA

October 8–November 5, 2014



The graduate students of the Department of Art History & Criticism at Stony Brook University are pleased to announce the **2014-2015 Art History & Criticism Lecture Series**. The series is intended to foster dialogue and develop camaraderie across institutions, and to provide insight into critical works and practices. On Monday, November 10, at 7:00pm, South African artist Candice Breitz will speak.

For more detailed information, please see our page on Facebook or contact one of the Co-Organizers:

[Emily.Leonardo@Stonybrook.edu](mailto:Emily.Leonardo@Stonybrook.edu)    [Joseph.Underwood@Stonybrook.edu](mailto:Joseph.Underwood@Stonybrook.edu)

## 1:54 - Contemporary African Art Fair 2014

Somerset House, London, UK

16 October 2014 - 19 October 2014

<http://1-54.com/>

## **KLA ART 014 – Kampala's contemporary art festival**

Kampala, Uganda

03 October 2014 - 31 October 2014

<http://klaart.org/>

## **Digital Marrakech Festival**

Marrakech, Morocco

26 - 28 November 2014

[www.digitalmarrakech.org/opencall.html](http://www.digitalmarrakech.org/opencall.html)

## **Afropea Now! International Festival - Symposium.Music.Film.Workshop. Exhibition**

Stadtwerkstatt, Linz, Austria

25 September 2014 - 27 September 2014

<http://ta.stwst.at>



# **In Memoriam**

## **Nadine Gordimer**

South African Nobel Prize-winning author Nadine Gordimer died in Johannesburg at age 90. The writer, who was one of the literary world's most powerful voices against apartheid - died at her home after a short illness. She wrote more than 30 books, including the novels *My Son's Story*, *Burger's Daughter* and *July's People*. She jointly won 1974's Booker Prize for *The Conservationist* and was awarded the Nobel Prize for literature in 1991.

The daughter of a Lithuanian Jewish watchmaker, Gordimer began writing from an early age. She published her first story - *Come Again Tomorrow* - in a Johannesburg magazine at just 15. Her works comprised both novels and short stories where the consequences of apartheid, exile and alienation were the major themes. Committed to fighting apartheid, the author was a leading member of the African National Congress (ANC) and fought for the release of Nelson Mandela. They went on to become firm friends and she edited Mandela's famous *I Am Prepared To Die* speech, which he gave as a defendant during his 1962 trial. The Nelson Mandela Foundation paid tribute to Gordimer, saying "We have lost a great writer, a patriot and strong voice for equality and democracy in the world."

A number of Gordimer's books were banned by the South African government under the apartheid regime, including 1966's *The Late Bourgeois World* and 1979's *Burger's Daughter*. Her last novel, *No Time Like the Present*, published in 2012, follows veterans of the battle against apartheid as they deal with the issues facing modern South Africa.

In her later years, Gordimer became a vocal campaigner in the HIV/Aids movement, lobbying and fund-raising on behalf of the Treatment Action Campaign, a group pushing for the South African Government to provide free, life-saving drugs to sufferers. She was also critical of South African President Jacob Zuma, expressing

her opposition to a proposed law which would limit the publication of information deemed sensitive by the government. She is survived by two children.

Copied and edited from the BBC website, 14 July 2014



### **Lawrence Ajanaku (1928?-2014)**

It is with great sadness that I report the death of Okpella cloth applique artist, Lawrence Ajanaku (1928?-2014), on August 31. He said to me in 1973 when he completed his first commission for me: Take these costumes home and tell your people that this is what came from the hands of Lawrence Ajanaku. This was a full set of six Okakagbe costumes now at UCLA's Fowler Museum. Besides continuing to respond to commissions from local communities, he has placed work with my help in the collections of the Newark Museum, the University of Florida's Harn museum, the University of Wisconsin's Chazen museum, the American Museum of Natural History, and the Smithsonian, as well as in the personal collections of Marcello Ricoveri, former Italian ambassador to Nigeria and Nigerian philanthropist Yemisi Shyllon. At our

last Triennial, Marshall Mount told me he visited Lawrence in the 1980s and commissioned work. I too have masquerades and selected applique work that Lawrence made for me. He completed a final commission in July 2014 for the British Museum. The photograph at the left is one of the last ones I took of Lawrence. It was taken July 2013 during a videotaped interview conducted by Al Haji Anidu Audu in Okpella and English. Anidu had acted as the interpreter during my early work with Lawrence, helping me conduct, transcribe, and translate the biographical text published in my 1979 UCLA monograph *From the Hands of Lawrence Ajanaku*. May his name live on in his work as he wished, and may he rest in peace.

From Jean M. Borgatti, PhD

Fulbright Scholar (2014-2015)

Professor, Department of Fine and Applied Arts, University of Benin - Nigeria

### **Jerome Vogel 1933-2014**

Jerry Vogel died at home in New York of an apparent heart attack, September 10. He was known to many in the African art field through his involvement with the Drew program for Study in Africa (and its predecessor program at Parsons School of Design), his long association with the Museum for African Art (formerly Center for African Art) and his eighteen year directorship of Operation Crossroads Africa. An extended biography, photos, and reminiscences may be found -- and we hope added to -- at <https://www.facebook.com/vogeljerry>. A celebration of his life will be held in November at the Metropolitan Museum.

by Susan Vogel (svogel@igc.org)





# Join ACASA

## ACASA:

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

## ACASA membership allows you to:

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

## ACASA membership rates:

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

- |                                                                 |                                              |
|-----------------------------------------------------------------|----------------------------------------------|
| - <b>Individual</b> (income under \$25,000 or student) \$25     | (3-year option \$65)                         |
| - <b>Individual</b> (income between \$25,000 and \$50,000) \$50 | (3-year option \$135)                        |
| - <b>Individual</b> (income over \$50,000) \$75                 | (3-year option \$200)                        |
| - <b>Institutional</b> (including galleries and dealers) \$125  | (3-year option \$335)                        |
| - <b>Patron</b> \$175                                           | (3-year option \$470)                        |
| - <b>Lifetime</b> \$1,000.00                                    | (payable in 5 annual payments of \$200 each) |
- **Individuals residing in Africa, the Caribbean, Central and South America\*\* FREE**
  - **Leadership Award Recipients FREE**

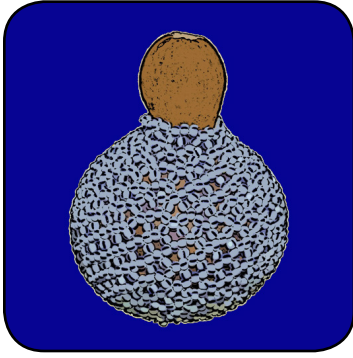
*\*\* The ACASA board has adopted this policy to address income disparity, exchange rate fluctuations and wiring difficulties, and to promote exchange.*

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](mailto: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](mailto:david.riep@me.com)), or Pam Allara, Assistant Editor (Email: [allara@brandeis.edu](mailto:allara@brandeis.edu)).

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