



ARTS COUNCIL OF THE AFRICAN STUDIES ASSOCIATION

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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:**

Spring/Summer 2015: May 15, 2015

Fall 2015: September 14, 2015

Winter 2016: January 16, 2016

# Presidential Notes

Greetings,

*What is Africa today?*

*Let me answer:*

*Africa will be your tomorrow*

Recorded on the opening track of *The Love Affair* (2015), the first album of Boom Africa, a collaborative platform that “aims to bridge the sonic gap and create artistic dialogue between the African continent and its diaspora,”<sup>1</sup> this verse speaks to the extraordinary vitality and forward-looking drive of historical and contemporary visual and expressive practices in the African world.

The notion of looking forward, it seems to me, is key. In a recent interview with French newspaper *Le Monde*, Achille Mbembe broaches the subject. Unfettered optimism, he states, is not the point: clearly, in the late capitalist age we inhabit, as it moves into the future, Africa faces profound challenges. In the process of responding to these challenges, however, Mbembe argues, the continent has a role to play that extends far beyond its own borders. “An immense archive for the whole of humanity,” it is poised to lead the way worldwide.<sup>2</sup>

Melding ideas of past and future, yesterday’s archive and tomorrow’s possibilities, Mbembe’s statement finds a rich echo in the practice of artists, curators and scholars whose work is rooted in and draws its inspiration from Africa. Collaborative teaching modules that mine the art historical archive as a prelude to developing novel work – CCA Lagos’ ongoing Asiko program, to site one key example;<sup>3</sup> artworks and exhibitions that query historical processes as a means of rethinking contemporary and future takes on nation building – Maryam Jafri’s photo installation *Independence Day: 1934-1975* (ongoing),<sup>4</sup> Simon Njami’s exhibition *Wir Sind Alle Berliner: 1884-2014* (November 2014-February 2015),<sup>5</sup> Kapwani Kiwanga’s performance work *Afrogalactica: A Short History of the Future* (ongoing);<sup>6</sup> numerous recent and upcoming publications by ACASA members that engage with the past the better to shape the future of scholarship across disciplines and geographical fields of specialization: late 2014-early 2015 will have proven an exceptionally rich moment for forward-looking gazes in the African world and, in this context, art will have played a critical role.

<sup>1</sup> <http://www.okayafrica.com/news/boom-africa-love-affair-okmalumkoolkat-kalaf-nastio-mosquito/>

<sup>2</sup> [http://www.lemonde.fr/afrique:lma/article/2015/01/26/achille-mbembe-venez-en-afrique-venez-chez-nous\\_4563211\\_3212.html#gQDeLWfAw80EbKjU.99](http://www.lemonde.fr/afrique:lma/article/2015/01/26/achille-mbembe-venez-en-afrique-venez-chez-nous_4563211_3212.html#gQDeLWfAw80EbKjU.99)

<sup>3</sup> <https://ccalagosinternationalartschool.wordpress.com/>

<sup>4</sup> <http://www.maryamjafri.net/indepDay.htm>

<sup>5</sup> <http://savvy-contemporary.com/>

<sup>6</sup> <http://www.kapwanikiwanga.org/afrovideo.html>

As 2015 progresses, we can expect this momentum to grow. The manifold colloquia and exhibitions, conference panels and calls for papers listed in the present newsletter underscore this.

Intrinsic to such growth will be our willingness – indeed, our determination – to make our voices heard in forums historically closed (or, in any event, reticent) to discussion of matters relating to Africa and/or to art. Here again, recent developments in our field(s) and among our members are promising. Through processes of sharing our work in venues and with publics for whom African visual and expressive cultures are not a habitual focus, we have shown that we can powerfully inflect ways of seeing, thinking and doing. Pursuing this course, we can actively shape the future of vast bodies of knowledge.

*The future is now*<sup>7</sup>

Dominique Malaquais



## Conferences & Symposia

### **The Sixth European Conference on African Studies (ECAS-6)**

The Sorbonne, Paris, 8-10 July 2015

Co-organisers are IMAF (Institut des mondes africains) and LAM (Les Afriques dans le monde). The principal theme of ECAS 6 is “Collective Mobilisations in Africa: Contestation, Resistance, Revolt”.

Alongside the conference, delegates will be invited to take part in a week of Paris-wide cultural events focusing on the work of musicians, writers, visual and new media artists, performers and poets hailing from Africa and the diaspora. A list of accepted panels may be found at this link:

[http://www.ecas2015.fr/disciplines/?cat=36&nb\\_post=](http://www.ecas2015.fr/disciplines/?cat=36&nb_post=)

Please note that conference fees, accommodation, and travel expenses are not covered and must be secured by the participants. The deadline for submitting papers has passed.

The list of ECAS panels organized by ACASA members follows:

### **Made for market. The circulation of African art in the 20th and 21st centuries**

This panel looks at the system of collecting and display by exploring the social networks and economic structures that produce and circulate works of African art in the global markets. Our aim is to provide an ethnographic and historical context within which to understand and interpret African art assembled during the latter part of the 20th century by collectors purchasing in Africa. We are not suggesting that trade pieces be elevated to the category of high art, but rather to acknowledge the need to situate such works within their appropriate ethnohistorical context.

<sup>7</sup><http://www.southbankcentre.co.uk/whatson/digital-africa-the-future-is-now-1000607>

Panel chairs: Silvia Forni (Royal Ontario Museum) and Christopher B. Steiner (Connecticut College)  
<http://www.ecas2015.fr/made-for-market-the-circulation-of-african-art-in-the-20th-and-21st..>  
For enquiries contact: [silviaf@rom.on.ca](mailto:silviaf@rom.on.ca)

### **African artists in times of political turmoil and global attention**

Revolutions attract the international interest in and the attention of politically engaged artists. This was the case with many Tunisian, Egyptian, Moroccan and other artists in the wake of the Arab Spring who suddenly appeared in established art spaces, newspapers, magazines and galleries all over the world. This apparently sudden global presence and attention, however, often obscures the fact that the artists had been practicing long before, and that this practice often is the foundation on which revolution-related art events and exhibitions come into being. This panel asks how this international visibility of African artists emerges and how it relates to the artist's practices and interactions with individuals and institutions locally and internationally. What networks have African artists maintained prior to the revolutionary moment, of what nature were they, and to what extent did these become crucial for their international appreciation in moments of political turmoil? What impact do revolutions have on artists' practices and careers?

Panel chair: Fiona Siegenthaler (University of Basel)  
For enquiries contact: [Fiona.Siegenthaler@unibas.ch](mailto:Fiona.Siegenthaler@unibas.ch)

### **State censorship and state sponsorship in contemporary African arts**

This panel features papers on state engagement in the field of contemporary arts, whether to censor, critique, and prohibit, or to promote and commission. Among the topics to be considered are state sponsorship of heroic statuary, including the processes of selection for the commission and the content, and public reactions to the processes and resultant art objects; state sponsorship or engagement with art biennials or fairs, and how these link to broader political and/or diplomatic initiatives or relationships; and state sponsorship or censorship of specific works or artists. The reaction of artists and of particular art works to state censorship and/or to state sponsorship also fall within the scope of this panel.

ECAS: <http://www.ecas2015.fr/art-activism-and-violence-in-the-postcolony/>

Panel chairs: Lisa Brittan and Gary Van Wyk

For enquiries contact: Lisa Brittan ([isabrittan@icloud.com](mailto:isabrittan@icloud.com)) and Gary Van Wyk ([vanwykgary@aol.com](mailto:vanwykgary@aol.com))

### **Art, Activism and Violence in the Postcolony / Art, Activisme et Violence dans la Postcolonie**

African artists today often walk the thin line between art and activism. Many are consciously engaging in an activism that criticises the postcolonial condition. Others are pushed into an activist position. Already by depicting daily life in the postcolony, they may unwillingly express a growing discontent of the populace. The forms of such art are as diverse as the artists and the societal situations that they have to face: difficult to define and hence difficult to control for the authorities. Artists may paint walls of public buildings with murals that these authorities may understand as caricatures; organise performances that the administration then frames as political manifestations; set up art centres and workshops that, the government may suspect, serve as meeting places for political opponents.

Artists are often faced with attempts to silence them – some subtle, others direct and violently oppressive, and still others as disordered as the postcolony. Many artists develop means to resist these attempts and cultivate subversive ways of articulating what they experience as the social reality of their time. Their art takes unexpected forms that fluctuate between straight political claim-making and subversive ways of articulation. This panel aims at exploring these elusive, intangible and often surprising forms of art that answer the structural violence of the postcolonial condition and the agencies of those who create it on the one side or judge it on the other.

Panel chairs: Till Förster (University of Basel) and Sidney Kasfir (Emory University, Atlanta)  
For enquiries contact: [till.foerster@unibas.ch](mailto:till.foerster@unibas.ch)

### **African Arts on the Web. Exploring the stakes for online African museums and collections**

The number of websites that serve as museums or as exhibitions is multiplying. This growth has been changing the aesthetic, pedagogical, and touristic scope and offerings of the current museological landscape. One can now find virtual museums without existing collections, or collections that exist as digital imprints, or even commercial websites that imitate a museum style. These digital mises-en-scenes open new modes of reception and consumption of African art in the West, through the selections of artwork and the relationships between text/image. However, the effects and the agents of these online museum spaces have been little studied. This panel seeks to contribute to this analysis through an interdisciplinary approach to the “museum as sign”.

Convenors: Galitzine-Loumpet Alexandra / FMSH & Celis Abigail / University of Michigan

### **Nation of Affects: Emotions as Analytical Tools of National Identifications in Africa (19th-20th Centuries)**

While historians of nationalism have largely identified the cultural dimensions inherent in the social and political processes of nation-building, African national identities are described above all as the product of an elitist process that touches the daily lives and hearts of common people only lightly. To counter this reductive interpretation of African nationalism by further developing a perspective that has contributed to an “emotional turn” in social sciences and humanities in the past ten years (William Reddy, Barbara Rosenwein, Peter Stearns), this panel aims to analyse nation not so much as a political state, but as a state of emotions. Treating national sentiment as a subject worthy of study means first of all detecting and deciphering how African nations are sung, read, travelled through, or contemplated, which in turn leads to mapping the structure of feelings through which individuals perceive and refashion the nation. The second aim of this panel is to cast light on the plurality of the “communities of affect” that constantly negotiate the norms and values of national life within a certain nation-state. Finally, from a close reading of both the sources produced by national governments and those relating to literature, music, sport, nature, or food, we shall treat emotions not only as a tool for studying the nation, but also as a means of recasting an alternative history of national identifications in Africa.

Convenors: Elena Vezzadini, elenavezz@gmail.com, University of Bergen - IMAF

Guillaume Blanc, guillaume\_blanc@hotmail.fr, Musée du Quai Branly - IMAF

### **103rd Annual Conference of the CAA**

New York, 11-14 February 2015

With ACASA sponsored panel ‘African Art and Economics in Urban Spaces,’ chaired by Jordan Fenton

<http://conference.collegeart.org>

### **William Fagg And The Study Of African Art**

Friday, 24 April and Saturday, 25 April 2015

Courtauld Institute of Art, Kenneth Clark Lecture Theatre (Times to be confirmed)

Speakers: to include: Professor Rowland Abioudun (Amherst College), Professor Sidney Kasfir (Emory University), Professor Elizabeth Harney (University of Toronto), Professor Philip Peek (Drew University), Professor John Mack (UEA and formerly of the British Museum), Professor John Picton (formerly of SOAS and the British Museum), Dr. Charles Gore (SOAS), Dr. William Rea (University of Leeds), Dr. Barbara Plankensteiner (Queens’ University, Belfast), Mrs. Lisa Maddigan Newby (UEA), Mrs. Angela Rackham, and Dr. Margaret Garlake.

Organized by: Professors Christopher Green and Deborah Swallow with Cathy Corbett (Courtauld Institute of Art), Professor John Picton (formerly of SOAS and the British Museum) and Professor John Mack (UEA and formerly of the British Museum) in collaboration with the Royal Anthropological Institute.

William Fagg was the great pioneer in Britain of the study of art in Africa. His interests ranged across all regions of the continent, and through all periods and forms. In his capacity as the leading authority on the subject at the British Museum, his appreciation of African art was informed by his friendships with artists such as Jacob Epstein, Henry Moore and Leon Underwood, as well as Roland Penrose, Director of the Institute of

Contemporary Arts, at a formative period in its history.

Though famed for his interests in sculpture, and in defining the canon for future generations to ponder, he was also concerned to promote respect for the aesthetic energies of, for example, ceramic and textile technologies. He benefited from the opportunity to study collections in Europe at a time prior to the widespread faking that developed in the 1950s, and he was able to build upon that study by means of first-hand field research in West and Central Africa (and especially Nigeria where his brother, Bernard, was head of the Nigerian Government Department of Antiquities) at a time when the traditions inherited from the past were still largely intact. He also promoted the study of the engagement between African artists and Europe in his work on the Afro-Portuguese ivories.

Fagg was thus a major figure in the art world of postwar Britain, and a leading player in the work of the Royal Anthropological Institute. He also led the removal of the ethnographic department of the British Museum to its thirty-year sojourn as the Museum of Mankind, where he pioneered new ways of exhibiting African art. Today, William Fagg's insights still dominate the study of African art even when scholars of the present time sometimes find themselves fighting against those insights. The nature and substance of his leadership provides the subject of this conference.

### **Conference: Between democracies 1989-2014: Remembering, narrating and re-imagining the past in Eastern and Central Europe and Southern Africa**

Eastern and Central Europe and South Africa (EESA)

University of Johannesburg (Faculty of Art, Design and Architecture), 13-15 March 2015

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

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

Convenors:

Judy Peter (University of Johannesburg, South Africa)

Cristian Nae (George Enescu University of Arts, Iasi, Romania)

Ljiljana Kolečnik (Institute of Art History, Croatia)

Karen von Veh (University of Johannesburg, South Africa)

### **Validating Visual Heritage in Africa: Historical Photographs and the Role of the 'Archive'**

Pan African Institute for Development West Africa (PAID-WA), Buea, Cameroon, 27 – 29 January 2015

Photography Initiatives is pleased to announce the conference Validating Visual Heritage in Africa:

Historical Photographs and the Role of the "Archive". The conference organized in collaboration with the Universities of Buea, Cameroon and Basel, Switzerland will be held at the Pan African Institute for Development in Buea (Cameroon).

This conference constitutes the transitional stage between concluding the project and exposing it to the public. More broadly, it provides a stepping stone for renewed involvement with a number of burning issues concerning archives, photographs and their users in Cameroon. It will engage scholars, media professionals and artists from Cameroon, Africa, and abroad on a platform to discuss practical, methodological and theoretical questions that arise in critically dealing with photographs and their contexts in distinct fields of activity, disciplines and archival settings. In this way, the event will not simply serve to promote the Buea Press Photo Archives in a narrowly conceived manner, but instead attempt to place the project within a broader framework of the "circulation of knowledge" by means of a) accessing varied visual information resources and b) targeting users with a view to validating visual heritage within the wider realm of its place in the "archive".

<http://african-photography-initiatives.org>

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

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

Yale University

Location: ISM Great Hall

409 Prospect St., New Haven, CT 06511

Symposium organized by Cécile Fromont, presented with support from the Council on Latin-American and Iberian Studies, Macmillan Center for International and Area Studies.

From the early moments of the Atlantic Slave Trade to this day, across the American continent, men and women of African origin or descent got together and socialized in the orbit of Christian churches. 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.

**Speakers:** Jeroen Dewulf, Associate professor and director of the Institute of European Studies, University of California, Berkeley; Dianne M. Stewart, Associate professor of religion and African American studies, Emory University; Junia Furtado, Professor of modern history at the Universidade Federal de Minas Gerais, Brazil; Linda Heywood, Professor of African American Studies and history, Boston University; Glaucia Lucas, Universidade Federal de Minas Gerais, Brazil; Suzel Ana Reily, Queen's University Belfast/ Universidade de Campinas; Linda Rodriguez, New York University; Lisa Voigt, Associate professor of Spanish and Portuguese, The Ohio State University.

**Other participants:** Tim Barringer, Yale University, History of Art; Monique Ingalls, Yale University, ISM Fellow in Sacred Music, Worship, and the Arts ; Stuart Schwartz, Yale University, History  
<http://ism.yale.edu/event/symposium-afro-christian-festivals-americas>

## **Fashion & the Senses**

27 March 2015

9am - 7pm

Rootstein Hopkins Space

London College of Fashion

How might thinking and making through the senses inform critical and innovative fashion research, practice and industry? "Sensation is fundamental to our experience of the world. Shaped by culture, gender, and class, the senses mediate between mind and the body, idea and object, self and environment." (The Senses and Society).

Drawing on fashion and dress in its broadest sense, with cultural, design and in particular brand marketing perspectives, the Fashion and the Senses symposium explores the heightened interest in sensorial research and practice. An international multi-disciplinary forum for industry professionals, academics, practitioners and postgraduate students, guest speakers from the forefront of their disciplines include:

- Professor Michael Bull – Professor of Sound Studies School of Media, Film and Music, University of Sussex UK

- Professor Joanne B. Eicher – Regents Professor Emeritus Department of Design, Housing and Apparel,

University of Minnesota, USA

- Professor Bertil Hulten – Professor of Marketing Department, Linnaeus University, Sweden
  - Professor Charles Spence – Professor of Experimental Psychology, Head of the Crossmodal research laboratory, Director of Graduate studies and Fellow of Somerville College, University of Oxford
  - Dr Jenny Tillotson - Reader in Sensory Fashion, Central Saint Martins, University of the Arts London, UK. Pioneer of eScent® wearable scent technologies.
  - Dr Eugenie Shinkle - Reader in Photography, Department of Photography and Film, University of Westminster. Researcher in the field of fashion photography, affect and the senses.
  - Ninela Ivanova - PhD candidate, Design for Body & Material Research Centre Kingston University. Researcher in design mechanisms intersecting fashion material, sensory experiences and the human body
- For more information visit [www.fats2015.com](http://www.fats2015.com)

### **Hysterical Bodies: Disabling Normative Behavior in Contemporary Art**

UCSD Department of Visual Arts – 8th Annual PhD Symposium

Saturday, March 7, 2015, University of California San Diego

Keynote Presentation: Friday, March 6, 2015 at 6:30pm by AMELIA JONES, Professor and Robert A. Day Chair of Fine Art and Professor of Critical Studies at USC Roski School of Art and Design, Los Angeles. CFP deadline has passed.

What is the current state of hysteria within contemporary art praxis? This symposium will focus on how might we begin to expand our definitions of hysteria, so that it is utilized as a critical tool for disabling normative behaviors. Conventionally, hysteria has always been associated with “inappropriate” conduct, where it has been bound up in medical and cultural associations that mark diverse bodies as deviant, pathological and diseased, particularly as it pertains to “freakish” female bodies. But how can hysteria become a fleshed out, reclaimed term, which moves in and between diverse bodies as an empowering and generative framework, especially as it relates to feminist, queer, anti-racist and disabled subject positions? The theme of the 2015 iteration pivots around Amelia Jones’ scholarship, who will be giving a paper based on the work of renowned international performance artist Nao Bustamante.

The symposium is organized by PhD students in Art History, Theory & Criticism in the Department of Visual Arts, UCSD.

Organizers: Vanessa Bateman & Amanda Cachia

UCSD, Art History, Theory & Criticism Ph.D. Students

Email: [ucsdphdsymposium2015@gmail.com](mailto:ucsdphdsymposium2015@gmail.com)

### **“Journeys of Reconciliation: The New South, the New South Africa, and Nelson Mandela”**

The South East Regional Seminar in African Studies (SERSAS) and the South East Africanist Network (SEAN) Spring 2015 SERSAS/SEAN conference hosted by the African Studies Center at UNC-Chapel Hill. Friday evening and Saturday, February 6-7, 2015.

Keynote Address: Dr. Hunt Davis, Professor Emeritus at the University of Florida, “John L. Dube and Nelson R. Mandela: Two Presidents and a 20th Century Journey from Accommodation to Reconciliation.”  
Web Site: [http://africa.unc.edu/events/sersas\\_sean\\_2015/](http://africa.unc.edu/events/sersas_sean_2015/)

### **Conference: Re-memembering the Struggle: South Africa, Apartheid and After**

Université de Toulouse - Jean Jaurès, France

17 April 2015, Toulouse, France

Organisateurs / Organisers : Gary Baines (Rhodes University), Nathalie Dessens (UT2J), Mathilde Rogez (UT2J)



This one-day conference aims to focus on the one hand on the issue of the memory of conflicts and trauma in South Africa, in particular, but without limiting itself to that period only, at the time of the struggle against the apartheid regime and the first twenty years of democracy in the new “rainbow nation”, and on the other hand on the representation of this memory, the way it has been narrativised, recorded and preserved as well as questioned, with issues such as the relationship between the individual and the collective. One may think here of the word “re-membering”, an act of memory and of putting things together again, that is to say as well, of collage, of assembling elements of figuration which can also jar with any official narrative.

Taking advantage of the presence of Professor Gary Baines, Head of the History Department at Rhodes University (South Africa), as a guest professor for one month in Toulouse, this conference will, just over a century after the first land acts in South Africa (Native Land Act, Act No. 27 of 1913) and the creation of the African National Congress (ANC), and just 20 years after the first free elections after the fall of apartheid, go back to the struggles which have racked this country and how they are represented and commemorated. The language of the conference will be English.

For enquiries contact: Mathilde Rogez: rogez@univ-tlse2.fr.

#### **Fourth annual Igbo Conference: ‘Igbo Womanhood, Womanbeing and Personhood.’**

SOAS, University of London, April 17-18, 2015

Deadline for submission of papers has passed.

This conference seeks to create a platform through which to engage with various conceptions of Igbo womanhood, vis-à-vis the changing position of Igbo women and the changing practices in Igbo culture. It seeks to explore Igbo traditions in relation to the role and status of women and examine the numerous social and political contributions made by Igbo women.

For enquiries contact: Dr Louisa Uchum Egbunike: le7@soas.ac.uk

Participants are responsible for sourcing their own funding for travel, accommodation and conference fees. For further information please visit [www.igboconference.com](http://www.igboconference.com) and [www.soas.ac.uk/cas/events/conferences/igbo-conference](http://www.soas.ac.uk/cas/events/conferences/igbo-conference)

#### **5th Annual Symposium convened by Graduate Students in African Studies, Indiana University, Bloomington**

AFRICAN IMAGINARIES: Expressive Spaces, Constructed Identities

Saturday, March 28, 2015

Keynote Speaker: Dr. Joanna Grabski, John and Christine Warner Professor and Chair, Department of Art History & Visual Culture, Denison University

How is African life imagined? What sights and activities are instrumental in African people’s experience of their cities, histories, and identities? What are the roles of dreams, inventions, attachments, and fabrications in the making of daily life?

Using the lens of creativity, we seek to underscore the agency at work in the production of imagined life, space, and identity in Africa.

#### **International Conference: Trans-Atlantic Dialogues on Cultural Heritage: Heritage, Tourism and Traditions.**

13-16 July 2015, Liverpool, UK

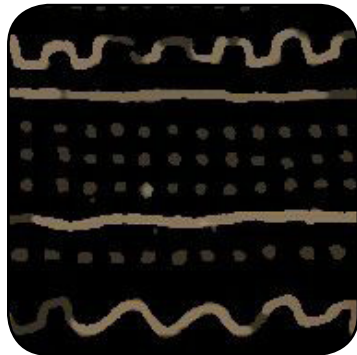
Conference Convenors: Mike Robinson (University of Birmingham) and Helaine Silverman (University of Illinois)

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

**Seminar: Representing Exile in African and Diaspora Cinema (2015-02-13)**

Website: [nle.hypotheses.org/](http://nle.hypotheses.org/)

For enquiries contact: [marine.sam@cnrs.fr](mailto:marine.sam@cnrs.fr)



## Calls for Papers and Proposals

### **CFP: Nation of Affects: Emotions as Analytical Tools of National Identifications in Africa (19th-20th Centuries)**

The organizers of the ECAS panel “Nation of Affects” is seeking two or three contributors

The panel will present at the ECAS conference in Paris, July 8-10, 2015. The presentations can be in French or in English.

Panel Description: See Above Under CONFERENCES AND SYMPOSIA

For enquiries contact:

Elena Vezzadini, [elenavezz@gmail.com](mailto:elenavezz@gmail.com), University of Bergen - IMAF

Guillaume Blanc, [guillaume\\_blanc@hotmail.fr](mailto:guillaume_blanc@hotmail.fr), Musée du Quai Branly - IMAF

### **Call For Proposals To Organize A Workshop: African Critical Inquiry Programme**

Closing Date: Friday 1 May 2015

The African Critical Inquiry Programme invites proposals from scholars and/or practitioners in public cultural institutions in South Africa to organize a workshop to take place in 2016. The African Critical Inquiry Programme (ACIP) seeks to advance inquiry and debate about the roles and practice of public culture, public cultural institutions and public scholarship in shaping identities and society in Africa. The ACIP is committed to collaboration between scholars and the makers of culture/history, and to fostering inquiry into the politics of knowledge production, the relationships between the colonial/apartheid and the postcolonial/postapartheid, and the importance of critical pluralism as against nationalist discourse. ACIP is a partnership between the Centre for Humanities Research at the University of the Western Cape and the Laney Graduate School of Emory University in Atlanta, Georgia (USA).

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

**Workshop Themes and Formats:** Working with a different focus each year, the ACIP Workshop will

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

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

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

- a standard workshop of 2-3 days, with specific sessions, presentations, discussants, pre-circulated papers or readings, etc. Variations on this format might also be introduced. Preferred timing for such workshops is March 2016.
- a working group of colleagues and postgraduate students drawn from across institutions that meet regularly over several weeks or months to discuss common readings and work in progress; visitors who work on the group's central theme and issues might be invited to give public lectures, participate in group meetings, mentor students, etc.
- a collaborative teaching programme with a common postgraduate course, or module of a course, taught in parallel at different universities with various modes of coordination and interaction, with participants coming together for a 1 day workshop at the end.
- a distinguished scholar or cultural practitioner invited as a short-term Public Scholar in Residence (PSR) to bring fresh, comparative perspectives to particular issues and debates through public lectures, participation in a standard workshop, consultations with colleagues at institutions of public culture, and meetings with students supported by ACIP's Ivan Karp Doctoral Research Awards. The visitor might also contribute to courses as appropriate.

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

We ask Workshop organizers to incorporate appropriate modes of participation for postgraduate students holding current Ivan Karp Doctoral Research Awards from ACIP so that they have opportunities to consult with participants associated with the Workshop. Prior holders of Ivan Karp awards may also wish to attend.

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

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

- completed cover sheet (at <http://www.gs.emory.edu/about/special/acip.html>)
- abstract of the proposed Workshop theme, focus and plan (250 word max.)
- two to three page statement of the nature and significance of the proposed Workshop theme and focus, the questions and issues it addresses, and how it relates to the African Critical Inquiry program. The statement should also describe the Workshop format and why it will be effective.
- list of proposed participants with their affiliations, brief bios and descriptions of how their work relates to

the Workshop

- plan of work and schedule for organizing the Workshop
- preliminary Workshop budget that explains and justifies expenses
- two page curriculum vitae (for each organizer)
- if the proposed Workshop will not be held at UWC, please include an institutional letter of commitment to host the Workshop and describe available administrative and logistical support in your plan of work
- two reference letters addressing the significance of the proposed Workshop and appropriateness of the format and plan should be submitted directly to the Selection Committee.

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

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

**Closing date:** Applications and referees' letters must be received by Friday 1 May 2015. Incomplete applications will not be considered.

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

Supported by funding from the Ivan Karp and Corinne Kratz Fund

For additional information, please visit: <http://www.gs.emory.edu/about/special/acip.html>

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

### **CFP: AMCA-Sponsored Panels at MESA 2015**

The Association for Modern and Contemporary Art of the Arab World, Iran, and Turkey (AMCA) may sponsor two panels at this year's Middle East Studies Association meeting to be held in Denver, November 21-24, 2015.

Panel organizers: Please submit a 250-word panel proposal in addition to individual abstracts for papers to be included in the proposed panel. All proposals should be sent to AMCA at [info@amcainternational.org](mailto:info@amcainternational.org) by February 1, 2015. AMCA board members will vote to select two panels for submission to MESA, and chosen panels will submit their proposals to the MESA website.

For further information visit: [http://www.mesa.arizona.edu/annual-meeting/cfp\\_programmatic.html#panel](http://www.mesa.arizona.edu/annual-meeting/cfp_programmatic.html#panel)

### **Call For Panel And Paper Proposals**

Anya Fulu Ugo: An Interdisciplinary African Arts Conference of the Faculty of Arts, University of Nigeria, Nsukka, in honour of El Anatsui and Obiora Udechukwu

Theme: African Art and Artists After the Millennial Turn

Venue: University of Nigeria, Nsukka, Nigeria

Date: 24-27 June 2015

Deadline: 15 February 2015

In line with an Igbo saying: Anya fulu ugo jaa ya mma, na-adi afu ugo kwa daa (the eye that sees an eagle should adore it, for only rarely are eagles seen), the Faculty of Arts, University of Nigeria, Nsukka announces its interdisciplinary African Arts Conference Series in honour of Nigerian and other African scholars who have made landmark contributions to the humanities. Under the banner "Anya Fulu Ugo", the maiden edition will be in honour of Professors El Anatsui and Obiora Udechukwu.

The broad theme of the conference is “African Art and Artists After the Millennial Turn”. It proposes an interdisciplinary approach to the discourse of the current state of art and artists in Africa and in the African Diaspora. We invite panel and paper proposals from Nigerian, African and world scholars in mass communication, theatre and film studies, linguistics, literary studies, music, economics, anthropology, history and international relations, archaeology, tourism and museum studies, political science, etc. that examine:

- the life and work of important contemporary African artists at home or in the Diaspora.
- the work of curators of contemporary African art.
- the rising concern surrounding ownership of Africa’s cultural patrimony and the call for the restitution of Africa’s art objects looted by the West.
- the place of African national museums and galleries in the global art world.
- auction houses and the commoditisation of contemporary African art.
- the low level of critical and theoretical engagements of artistic production within Africa, and the way forward.
- the intersections and divergences between African visual art today and other branches of the arts in general.

Panel and paper proposals should not exceed 300 words and should reflect the theme and sub-themes of the conference or related areas. Panel proposals should include the list of potential participants with their contact addresses and those of the panel chair(s).

Interested scholars should submit proposals via email to our Chairman, Professor Ikenna Dieke, at [diekeikenna4@gmail.com](mailto:diekeikenna4@gmail.com) or Faculty liaison, Dr. Ozioma Onuzulike, at [oziuma.onuzulike@unn.edu.ng](mailto:oziuma.onuzulike@unn.edu.ng) on or before February 15, 2015.

### **CFP: Critical Interventions: Journal of African Art History and Visual Culture Volume 9, 2015.**

Deadline: April 15, 2105

Critical Interventions: Journal of African Art History and Visual Culture (<http://www.tandfonline.com/loi/rcin20>) invites contributions for a special issue focused on methodological frameworks in the field of African art history. Authors are invited to focus on two forthcoming landmark publications that evaluate Yoruba art and culture from divergent theoretical viewpoints: the first is by Rowland Abiodun (Yoruba Art and Language) and the second, forthcoming by Blier (Art and Risk in Ancient Yoruba), both published by Cambridge University Press. Abiodun’s book revisits the role of language in analysis of African art, with specific focus on Yoruba art and culture. He posits that language provides the most appropriate contextual basis for analysis of art and culture in African contexts and challenges previous interpretations of African art that depended mainly on analysis of visual forms. Blier’s book is the first full-length detailed art historical study of the ancient Yoruba metropolis of Ife based largely on research at Ile-Ife itself. In this regard Blier evaluates important archaeological sites, shrines and other significant cultural contexts in which the canonical Ife artworks were found in an effort to situate the cultural history of the ancient Ife metropolis that produced these highly esteemed artworks within the particular histories and archaeological sites of Ife’s contemporary importance to Yoruba cultural exegesis. The contestation between Abiodun and Blier, both esteemed senior scholars of African art, over the proper methodology of analysis of Yoruba art comes at a key point in this field. These contestations are as much a function of generational changes as they are of rapid changes in methodologies of art history in this era, which has seen many cherished positions in diverse fields challenged by scholars who bring new scholarly influences to bear. The debate generated by these publications has already expanded into cyberspace and produced contending opinions from various scholars of African art. We feel it is important to gather these comments together into a single publication. Critical Interventions therefore extends an open invitation to scholars of African art history to respond to these seminal publications in articles that evaluate their particular analysis of Yoruba art or focused on the larger issues both publications raise for African art history. All the responses received will

be collated and published in an issue of Critical Interventions that analyzes methodologies of scholarship in African art history. Send submissions (9000 words max.) and CV, by April 31, 2015, to the editor: Sylvester Okwunodu Ogbechie (ogbechie@arthistory.ucsb.edu) Critical Interventions is a peer-reviewed journal of advanced research and writing on African art history and visual culture. Submission and subscription information can be found at <http://www.tandfonline.com/loi/rcin20>

### **CFP: Soul Wounds: Trauma and Healing across Generations**

Stanford University, 4-6 June 2015

Neither trauma nor community are imagined, but have biological and social realities. The soul wounds of atrocities are seated in body and community as well as in spirit, and cultural healing is crucial to collective recovery. The conflicts of the distant past continue to affect us, as descendants struggle with inherited injury and structural injustice. Scientists, humanists, and activists can work together to heal our collective hurts through cultural insight, scientific discovery, and humanitarian aid. Join us for a three-day conference on research and action.

Please submit a paper title and 350-word proposal to [soulwoundscolloq@gmail.com](mailto:soulwoundscolloq@gmail.com).

Visit [traumaandhealing.stanford.edu](http://traumaandhealing.stanford.edu) for more information.

### **CFP: Globalization, Permeation, and Exchange: Africa and the New World Order**

Boston University, March 27-28th, 2015.

Deadline: February 1, 2015

Boston University's Graduate Student Conference in African Studies will be celebrating its 23rd consecutive event. This year's conference will feature the work of emerging graduate scholars engaging Africa from a variety of disciplines and focusing on global perspectives. We invite rigorous graduate student papers that examine Africa's past, present and future, exhibit methodological innovation, and/or yield fresh interpretative insights. Participation is commonly drawn from across the academic spectrum: Anthropology, Art History, Cultural Studies, Economics, Ecology and Environment, Geography, Global Health, History, International Relations, Law, Literature, Media Studies, Musicology, Policy, Political Science, Religion, and Sociology.

For twenty-three years, masters and doctoral students from around the world have made this conference a valuable opportunity to expand peer-to-peer academic networks and present ongoing research. We strongly encourage graduate students who present a paper to plan on attending the entire conference, as presenters rely on student feedback to make the most of their experience.

A \$25 conference fee is payable upon on-site registration. The fee includes dinner on March 27th and breakfast/lunch on March 28th.

To Apply: Submit a 400-word abstract to [ASCGradConference2015@gmail.com](mailto:ASCGradConference2015@gmail.com) by February 1, 2015.

Please also include your name, address, telephone number, email address, and institutional affiliation in the email.

For more information, please email the address listed above or go to:

<http://www.bu.edu/africa/forstudents/graduate/annual-graduate-conference/>

### **CFP: International Journal of Art and Art History**

ISSN: 2374-2321 (Print) 2374-233X (Online)

Deadline: March 31, 2015

International Journal of Art and Art History is a scholarly journal which supports and promotes the study of the art and practice of art historical writing. The journal is committed to studying art historical scholarship in its institutional and conceptual foundations, from the past to the present day in all areas

and all periods. This journal ignores the disciplinary boundaries imposed by the Anglophone expression 'art history' and allows and encourages the full range of enquiry that encompasses the visual arts in its broadest sense as well as topics now falling within archaeology, anthropology, ethnography and other specialist disciplines and approaches. It welcomes contributions from young and established scholars and is aimed at building an expanded audience for what has hitherto been a much specialized topic of investigation. The journal also accepts notes, reviews, letters, bibliographical surveys and translations in addition to articles.

The journal is published by the American Research Institute for Policy Development that serves as a focal point for academicians, professionals, graduate and undergraduate students, fellows, and associates pursuing research throughout the world.

The interested contributors are highly encouraged to submit their manuscripts/papers to the executive editor via e-mail at [editor@aripd.org](mailto:editor@aripd.org). Please indicate the name of the journal (International Journal of Art and Art History) in the cover letter or simply put 'International Journal of Art and Art History' in the subject box during submission via e-mail.

### **CFP: The first PSA Convention: Diasporas**

University of Leicester (UK), September 7-9, 2015.

Deadline: February 28, 2015

The convention will celebrate the 10th anniversary of the Journal of Postcolonial Writing & its ongoing partnership with the Postcolonial Studies Association.

Confirmed keynote speakers : Professor Paul Gilroy (King's College London); Professor John McLeod (University of Leeds). Other keynotes to be confirmed.

The 2015 PSA Convention Special Topic is Diasporas. Contributions from academics and postgraduates investigating any area of postcolonialism from any disciplinary, cross- or interdisciplinary perspective are warmly invited.

What social, historical and linguistic configurations does the study of diasporas privilege? Which ones does it ignore? How has diaspora come to include different motivations of migration beyond the more familiar ones of ethnic discrimination and economic hardship? How has the diasporic experience been represented and studied? Format: Individual 20-min. academic papers, panels, performances or poster presentations.

Please send abstracts of individual presentations (250 words) or panels of 3 (500 words) with a brief biographical note of participants (2-3 sentences) to [psa2015convention@gmail.com](mailto:psa2015convention@gmail.com).

Deadline for abstracts: 28 February 2015. Decisions communicated by the end of March 2015.

### **Drawing Together: Solidarities, Pictures, and Politics, 10th Visual and Cultural Studies Graduate Conference**

University of Rochester

April 10-11, 2015

Deadline: February 15, 2015

"Solidarity" recalls notions of inclusivity, activism, and movement. Adopted from the French *solidarité* in the early 19th century, the word continues to indicate the communal union of interests or aspirations, as well as collective responsibility. From its use by labor unions to its association with socialism and communism, solidarity has historically been made to bear a sense of the political. We recognize in the powerful images of recent events a renewed need to assess strategies of togetherness, both historical and contemporary. We propose this topic with the aim of critically engaging pictures and their power to mobilize both differences and commonalities. Can we envision solidarity outside the pursuit of common political aims? Can we find common ground amidst different struggles?

We invite scholars, artists, and activists to draw upon our understanding of solidarity and the visual dimensions in which solidarity is organized in social movements, represented in art and activism, and studied in and out of the academy. Possible topics might include, but are by no means limited to:

- Artistic practice in political movements (labor, civil rights, climate change)
- Tactics and strategies of historical and contemporary grassroots movements
- Media images, hashtag #solidarity, spectacle
- Protest songs, union anthems, “The Internationale,” “Solidarity Forever”
- Armchair activism, “slacktivism,” and the ethics of involvement
- Documentation of collectivity, alternative journalism
- The politics of love and kinship

We invite individual submissions as well as pre-constituted panels (of 3-4 presenters) in the form of 300 word abstracts (for 20-minute paper presentations) and 100 word bios for each presenter, to be sent to [vcconference@gmail.com](mailto:vcconference@gmail.com) by February 15, 2015.

Select presenters may be invited to revise presentations for publication at InVisible Culture: An Electronic Journal of Visual Culture (<http://ivc.lib.rochester.edu>).

About the Graduate Program in Visual and Cultural Studies at the University of Rochester: <http://www.rochester.edu/college/vcs>

For additional information email: [vcconference@gmail.com](mailto:vcconference@gmail.com)

Visit the website at <http://humanities.lib.rochester.edu/vcsconference>

### **CFP: International Conference on Roots/Heritage Tourism in Africa and the African Diaspora: Case Studies for a Comparative Approach**

Florida International University's (FIU) African & African Diaspora Studies Programs

Thursday- Friday 12-14 February 2015

Graham Center Ballrooms, Miami, FL.

This is a multi-disciplinary conference. We are particularly interested in papers about diverse sites of African and African diaspora roots/heritage tourism in continental Africa, the Americas, Europe, and elsewhere that have, and this is not an exhaustive list, the following foci: - Multilateral and international agencies, nation-state and other governmental agencies' involvement, or lack thereof, in the transformation of sites of memory into roots/heritage tourist attractions. - Involvement of identified stakeholders in the construction of specific narratives to be served to roots/heritage tourists in specific sites; tourists' reception of the narrative; local populations' reception of the narrative; ... - Roots/heritage tourism as a sustainable pro-poor or poverty reduction tourism initiative. - The inclusion of roots/heritage tourism in U.S. study abroad programs. - Ethnographic history of specific roots/heritage tourism sites.

The ultimate objective of the conference organizers is to publish an edited volume with a selection of the papers presented along with keynote presentations.

For more information about the conference, please visit our website at [Africana.fiu.edu](http://Africana.fiu.edu).

### **CFP: International Journal of Humanities and Social Science (IJHSS)**

Deadline: February 10, 2015

International Journal of Humanities and Social Science (IJHSS) is an open access, peer-reviewed and refereed international journal published by Center for Promoting Ideas, USA. The main objective of IJHSS is to provide an intellectual platform for international scholars. IJHSS aims to promote interdisciplinary studies in humanities and social science and become the leading journal in humanities and social science in the world.

The journal publishes research papers in the fields of humanities and social science such as anthropology, business studies, communication studies, corporate governance, criminology, cross-cultural studies, demography, development studies, economics, education, ethics, geography, history, industrial relations, information science, international relations, law, linguistics, library science, media studies, methodology, philosophy, political science, population studies, psychology, public administration, sociology, social welfare, linguistics, literature, paralegal, performing arts (music, theatre & dance), religious studies, visual arts, women studies and so on.



The journal is published in both print and online versions.

The journal is now indexed with and included in Cabell's, Ulrich's, DOAJ, Index Copernicus International, EBSCO and Gale. Moreover the journal is under the indexing process with ISI, ERIC, Econlit, Scopus and Journalseek.

IJHSS publishes original papers, review papers, conceptual framework, analytical and simulation models, case studies, empirical research, technical notes, and book reviews.

IJHSS is inviting papers for Vol. 5 No. 2 which is scheduled to be published on February 28, 2015. Last date of submission: February 10, 2015. However, an early submission will get preference in case of review and publication process.

Send your manuscript to the editor at [editor@ijhssnet.com](mailto:editor@ijhssnet.com)

For more information, visit the official website of the journal [www.ijhssnet.com](http://www.ijhssnet.com)

### **CFP: Review of Arts and Humanities**

Review of Arts and Humanities is an international journal that fosters a dialogue between the humanities and arts and the bio-medical, psychological, behavioral, and social sciences. All articles in this journal have undergone editorial screening and double-blind peer review by at least two reviewers. The aim of the editors is to publish timely, useful and informative results that will be of value to a general audience. Every article published in our journal is promoted to researchers working in the respective fields.

The journal is published by the American Research Institute for Policy Development that serves as a focal point for academicians, professionals, graduate and undergraduate students, fellows, and associates pursuing research throughout the world.

The interested contributors are highly encouraged to submit their manuscripts/papers to the executive editor via e-mail at [editor@aripd.org](mailto:editor@aripd.org). Please indicate the name of the journal (Review of Arts and Humanities) in the cover letter or simply put 'Review of Arts and Humanities' in the subject box during submission via e-mail.

JAH is inviting papers for Vol. 4, No. 1. The online publication date is March 31, 2015. Submission Deadline: February 15, 2015.

For any additional information, please contact with the executive editor at [editor@aripd.org](mailto:editor@aripd.org)

### **CFP: Sixteenth Annual International Graduate Student Conference on Transatlantic History**

University of Texas at Arlington

Date of Conference: September 17-19, 2015

Deadline for Abstract Submissions: April 1, 2015

Keynote Speakers:

Donna Gabaccia, University of Toronto Scarborough

Steven Pincus, Yale University

The Transatlantic History Student Organization in collaboration with the Barksdale Lecture Series, the History Department, and the College of Liberal Arts of the University of Texas at Arlington are sponsoring the Sixteenth Annual International Graduate Student Conference on Transatlantic History.

Transatlantic history examines the circulation and interaction of people, goods, and ideas between and within any of the four continents surrounding the Atlantic basin between the time of the first Atlantic contacts in the 1400s and the present day. Situated primarily in the fields of both social and cultural history, its approaches are problem-oriented in scope, and highlighted by comparative and transnational frameworks.

We invite paper and panel submissions that are historical, geographical, anthropological, literary, sociological, and cartographic in nature that fall within the scope of transatlantic studies from both graduate students and young scholars. We will accept submissions for papers written in English, French, Spanish, and German.

Selected participants' papers will be considered for publication in *Traversea*, the peer-reviewed, online, open-access journal in transatlantic history operated by doctoral students as a joint project between THSO and the doctoral program in transatlantic history at the University of Texas at Arlington.

Submission of individual paper abstracts should be approximately three hundred words in length and should be accompanied by an abbreviated, maximum one-page, curriculum vita. Panel proposals (3-4 people) should include titles and abstracts of panel as a whole as well as each individual paper. Deadline for submission is April 1, 2015. We will notify authors of accepted papers by April 15, 2015.

Financial assistance may be available to eligible international presenters.

The Conference Organizing Committee is composed of Christopher Malmberg, Jacob Jones, Lydia Towns, and Cory Wells. Direct submissions and questions to Christopher Malmberg [christopher.malmberg@mavs.uta.edu](mailto:christopher.malmberg@mavs.uta.edu).

For information on our previous conference: <http://transatlantic-history.org>

Follow us on Twitter: TransatlanticHistory #THSO2015

### **CFP: Writing and Screening Socialisms in an Entangled World**

July 3-4, 2015,

Universität Tübingen

Deadline: February 28th, 2015

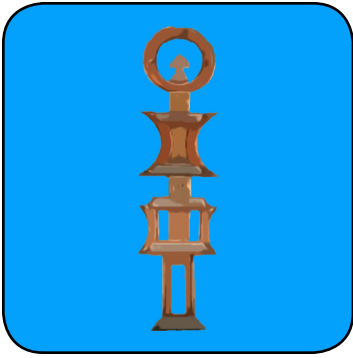
Socialism is one of the paradigms that shaped the global 20th century. While it is characterized by a transcultural, universalizing utopia, socialism has actually manifested itself in a large variety of local concepts that modify, alter, adapt and localize its universalisms in time and space (e.g., Soviet-style communism, Western socialist movements, African socialism or its North Korean and Chinese versions). Socialism as an idea has been spread all over the world, regardless of whether a given society has defined itself as socialist or not, whether it was a real life experiment in society or a cultural counter concept to local or transnational power structures (such as imperialism and colonialism).

Socialism interacts with the arts, with literature, with film, with humanities, with varying theories and with everyday culture which were all used to express and/or shape its differing forms. Possible varieties range from European avantgarde movements, Soviet socialist realism and North Korean nationalizing reinterpretations to African, Asian and South American anti- and postcolonial theory and writing as well as filmmaking. As a global movement, socialism has triggered a migration of concepts, people, cultural artefacts, texts and films that might not even be directly connected with socialism as such, but rather stem from its respective rootedness in local cultures. As such, socialism becomes one of the facilitators for a global cultural exchange that has yet to be investigated.

The workshop aims to bring together scholars from different disciplinary contexts such as film, art, literature or intellectual history in order to ask for possible routes of transnational entanglements as a result of socialism. Preferred are papers that look either at points of contact and transfer or at central discursive or aesthetic concepts, texts or films from both transnational and local perspectives. As a starting point, the entanglements of the Eastern Bloc with African socialisms will be at the center of attention, though not exclusively. Strongly encouraged are perspectives that help to identify global dimensions, e.g., transcontinental routes of exchange. Please submit an abstract no longer than 500 words and a short biobib to Dr. Gesine Drews-Sylla, [gesine.drews-sylla@uni-tuebingen.de](mailto:gesine.drews-sylla@uni-tuebingen.de).

Travel costs and accommodation of participants will be covered if at all possible.

Workshop results shall be published in an edited volume.



# Exhibitions

## ARTIST PROOF STUDIO: A JOURNEY OF RECONCILIATION

Laband Art Gallery, Loyola Marymount University  
Los Angeles, California

January 24 - March 22, 2015

This exhibition explores the story of the South African print workshop—Artists Proof Studio (APS). Founded in 1991 in Johannesburg, this multi-racial, community-based arts organization has followed a trajectory of reconciliation and growth parallel to that of South Africa as a whole. The exhibition focuses on the studio as a place for professional training where a consciousness of art's potential to contribute to social transformation is fostered. It also features some of the projects where the studio engaged the community to bring awareness to HIV/AIDS and other important social issues. Works created at APS by renowned South African artists, such as William Kentridge, Bevan de Wet, and Phillomen Hlunghwani are also on view. Kim Berman, co-founder of Artist Proof Studio and keynote speaker at the 2014 ACASA Triennial at the Brooklyn Museum, gave the opening lecture “The APS Story,” on January 22 at 7 PM  
<http://cfa.lmu.edu/laband>.



Kim Berman, *Telling the story, Artist Proof Studio at Work II*, 2012, drypoint with monoprint.



## AFRICAN CLOTH SPEAKS

Silver Center for the Arts, Plymouth State University, Plymouth, New Hampshire  
November 5 – December 12, 2014

An exhibition of 100 African textiles from the collection of Philip and Patricia Peek including dyed, woven, and printed cloth from Morocco, Mali, Côte d'Ivoire, Ghana, Nigeria, Ethiopia, Eritrea, Kenya, Mozambique, and South Africa. Co-curated by Philip Peek and Anthropology students from Plymouth State University.

## El Hadji Sy. Painting Performance Politics

Weltkulturenmuseum, Frankfurt am Main, Germany

4 March – 18 October 2015

<http://www.weltkulturenmuseum.de/>

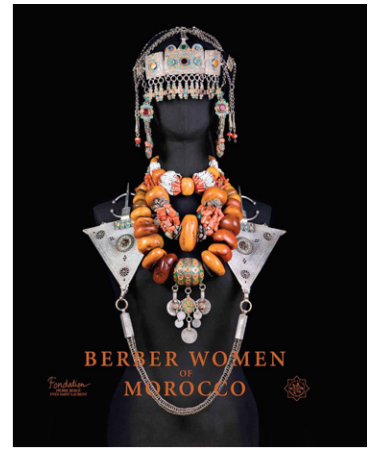
## **Berber Women of Morocco**

National Museum of Bahrain

Organized by The Fondation Pierre Bergé – Yves Saint Laurent.

January 15th until April 15, 2015.

Berber Women of Morocco showcases more than 600 handmade objects, from tapestries and pottery to garments and jewelry, all made and used by women from the Berber people of Morocco. The exhibition highlights the personal collection that Yves Saint Laurent and his partner Pierre Bergé assembled starting with their first trip to Morocco in the 1960s. The exhibition features an accompanying catalog, "Berber Women of Morocco," edited by Björn Dahlström. Paris: Éditions d'art Lys, 2014 (also published in French).



*Oja Suite-The Edge of Virgin Forest, 1962, Ink.*

## **Uche Okeke: Works on Paper, 1958-1993**

Skoto Gallery, New York

January 15th – February 21st, 2015

Skoto Gallery is pleased to present an exhibition of early works on paper from 1958-1993 by the prominent Nigerian-born artist Uche Okeke. This will be his first New York solo show since his critically acclaimed exhibition 'Another Modernity: Works on Paper by Uche Okeke' at the Newark Museum in 2006.

A leading light in the Zaria Art Society founded by a group of young artists at the National College of Arts and Science, Zaria, Uche Okeke emerged as an integral figure in the development of Nigerian art in the late 1950s. Renowned for his immense contribution to the development of post-colonial aesthetics and artistic ideology during the 1960s decade of independence and liberation movements in Africa, Uche Okeke's

early drawings are pure meditations upon the nature of line itself.

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

## **"Faces on Paper", exhibition by artist Mohamed Abouelnaga**

Art Lounge Gallery, Zamalek

January 14th, 2015

"Faces on Paper" is the first solo exhibition by artist Mohamed Abouelnaga in Egypt in four years and features the artist's debut in the world of portraiture on paper. Abouelnaga won Best Video Art Award for "Cairo 11" from the Danube Video Art Festival (Austria, 2013). His recent solo exhibitions in 2014 include: "The Streets of Cairo" in Singapore, "Woven Relations" at Katara Art Center, "Orientalism" at Jacaranda Images Jordan. He also participated in the 2014 group exhibitions "The City" at Katara, "Happening Now" at Nabad Gallery Jordan and "MiniArTextil" in Italy.

## **Santu Mofokeng: A Metaphorical Biography**

The Walther Collection, New York City

January 29-May 23, 2015

The Walther Collection presents a solo exhibition of photographs by Santu Mofokeng, bringing together six remarkable series of poetic and resonant images by one of South Africa's most important artists. Drawn exclusively from the collection, Santu Mofokeng: A Metaphorical Biography features selections from Mofokeng's powerful black-and-white photographic essays exploring landscape and social identity. This exhibition spans three decades of Mofokeng's career and includes numerous prints shown for the first time in the United States. Santu Mofokeng was born in 1956 in Johannesburg, where he currently lives and works. A freelance photojournalist and member of the Afrapix Collective in the 1980s, Mofokeng won the Ernest Cole Scholarship





Santu Mofokeng, *Eyes-wide-shut, Motouleng cave, Clarens*, from *Chasing Shadows*, 2004.

to study at the International Center of Photography in 1991. Mofokeng's photography has been featured in international exhibitions including *Appropriated Landscapes* at The Walther Collection, Neu-Ulm, Germany (2011) and *The Rise and Fall of Apartheid: Photography and the Bureaucracy of Everyday Life* at the International Center of Photography, New York (2012). His first retrospective, *Chasing Shadows: Thirty Years of Photographic Essays*, opened in 2011 at the Jeu de Paume, Paris, and traveled to Norway, Switzerland, Belgium, and South Africa. Mofokeng represented Germany at the 2013 Venice Biennale.

[contact@walthercollection.com](mailto:contact@walthercollection.com)

## **'Thinking, Feeling, Head, Heart'**

New Church Museum  
102, New Church Street  
Tamboerskloof  
Cape Town

2 December – 25 April 2014

'Thinking, Feeling, Head, Heart' is about abstraction and the title, taken from Kevin Atkinson's (1939-2007) painting, sums up the broad directions and the possibilities of abstract art, past and present – cerebral and calculated; visceral and expressionistic; striving for the cosmic and metaphysical through archetypal form or the unseen behind the eyes; abstracting from nature or inventing new and vital forms; poetry or polemics.

The exhibition offers fascinating juxtapositions of works by the precursors of modernist abstraction (Walter Battiss and Ernest Mancoba) with those of full-blown modernists (Kevin Atkinson, Christo Coetzee, Louis Maqhubela, Alexis Preller) and the re-modernism of the new generation (Zander Blom, Jan-Henri Booyens, Georgina Gratrix).

Artists such as Kendell Geers, Dan Halter and Serge Alain Nitegeka dig deep into the socio-political present while Rose Shakinovsky, Penny Siopis and Mary Wafer confirm that there are many ways of arriving at abstraction in the twenty first century, both technically and conceptually.

<http://thenewchurch.co/exhibitions-2/current/thinking-feeling-head-heart/>



## **From African Earth: Celebrating our African Clay Vessel Heritage**

Iziko Slave Lodge, Cape Town

13 November 2014 until 31 January 2015

"From African Earth: Celebrating our African Clay Vessel Heritage" is an exhibition of ceramic vessels from various parts of Africa, including South Africa. It is comprised of the following components: a selection of historical hand-built, pit-fired African vessels from the Iziko permanent collection, alongside a selection of contemporary vessels created in the same genre by ceramic artists who are members of Ceramics Southern Africa (CSA) countrywide. The contemporary vessels will be selected through a process managed by CSA/WC, with the aim to locate the finest vessels reflecting elements of African vessel making. The heritage vessels will be selected from Iziko's rich collections to represent as many regions in Africa as possible, and will include ancient Egyptian vessels, vessels from middle and east Africa through

to southern Africa. A new stamp series featuring ceramic vessels from Iziko's collection is to be launched at the same time, and the works appearing on these stamps will be incorporated in the exhibition.

## Exhibitions at the Newark Museum from February 25th through August 9, 2015:



George Osodi  
*HRM Agbogidi Obi James  
Ikehukwu Anyasi II,  
Obi of Idumuje Unor* (2012)  
Fuji Crystal Archive (C Type)  
160 x 120 cm

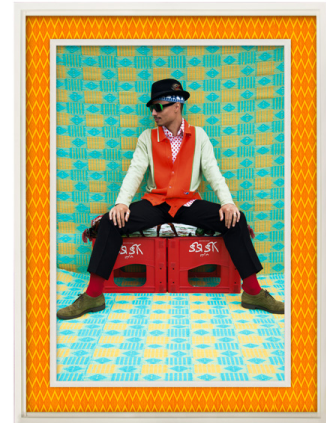
### **Royals and Regalia: Inside the Palaces of Nigeria's Monarchs**

Recent Photography by George Osodi

This exhibition features the most recent body of work by acclaimed Nigerian photographer George Osodi in his first solo exhibition in the U.S. Forty visually stunning portraits of the regional rulers of modern-day monarchies throughout Nigeria provide a rare and intimate look inside palaces and throne rooms, capturing the personalities of the rulers and the splendor of their dress. The near life-size photographs are shown to dramatic effect along with select examples of prestige dress and regalia from the internationally renowned collections of the Newark Museum.

### **Hassan Hajjaj: My Rock Stars**

This exhibition invites visitors inside an immersive environment created for the Newark Museum by Moroccan-born, UK-based artist Hassan Hajjaj. Combining video, photography, music, fashion and interior design, the exhibition showcases Hajjaj's personal "rock stars" – an eclectic group of nine musicians from around the world who inspire the artist.



Hassan Hajjaj  
*Mr James, 2009/1430*  
Metallic Lambda Print  
on 3mm Dibond  
135.99 x 100.99 cm  
Edition 5 of 5  
HH153

Both exhibitions have been organized by Christa Clarke, Senior Curator, Arts of Global Africa. *Royals and Regalia* is available for exhibition at other venues through December 2017.

### **Related Programs:**

All programs are free with admission. For more information and to register, visit [newarkmuseum.org](http://newarkmuseum.org)

### **Conversations About Art**

Sunday, March 1, 2 pm

George Osodi on *Royals and Regalia*

A dialogue between curator Christa Clarke and photographer George Osodi on his body of work.

Sunday, April 12th, 2 pm

Hassan Hajjaj on *My Rock Stars*

Hassan Hajjaj and curator Christa Clarke discuss the creative vision behind his series, *My Rock Stars*.

### **Lecture Series:**

Monday, April 6, 2 pm

Narrative and Representation in the Fiction of Chinua Achebe

Abena Busia, Professor of English and Chair of the Department of Gender and Women's Studies, Rutgers-State University of New Jersey

Monday, April 20, 2 pm

The Art of African Portraiture

Erin Haney

Director, Resolution and Research Associate, VIAD, Faculty of Art, Design and Architecture, University of Johannesburg

**Film Screening:**

Wednesday, June 24th

Half of a Yellow Sun, with a discussion by director Biyi Bandele

**Atta Kwami** announces three current exhibitions:

**Prints in Counterpoint : An exhibition by Atta Kwami**

13 November 2014 - 31 May 2015

Liverpool World Museum

Sixteen lino prints by the Ghanaian artist Atta Kwami. Kwami is an artist, scholar and curator based in Ghana and the UK.

The exhibition is curated by Dr. Zachary Kingdon, Curator of African Collections, Liverpool World Museum, William Brown Street, Liverpool L3 8EN United Kingdom

**Kuduo: Atta KWAMI**

February 26 - April 4, 2015

Howard Scott Gallery

New York

Howard Scott Gallery is pleased to present the third solo exhibition of the Ghanaian artist Atta Kwami. Kuduo, is the name of the Asante brass vessel in which personal treasures are stored. Its significance is in providing a repository for valuables. Kuduo in this sense, stands for what he values in painting.

**CHROMA**

Stevenson Cape Town, 27 November 2014 - 17 January 2015.

<http://www.stevenson.info/exhibitions/chroma/index.html>

**Brides of Anansi: Fiber and Contemporary Art**

Presented at Spelman College Museum of Fine Art

WWW.TOKESPLACE.COM

**'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>

**Architecture of Independence: African Modernism**

Vitra Design Museum Gallery, Weil am Rhein, Germany

20 February – 22 May 2015

[www.design-museum.de](http://www.design-museum.de)

**Making Africa. A Continent of Contemporary Design**

Vitra Design Museum, Weil am Rhein, Germany

14 March – 13 September 2015

[www.design-museum.de](http://www.design-museum.de)

**Wir sind alle Berliner: 1884-2014. A Commemoration of the Berlin Congo Conference**

Savvy Contemporary, Berlin

15 November 2014 – 28 February 2015

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

**Bouchra Khalili: Foreign Office**

Palais de Tokyo, Paris, France

18 February 2015 - 17 May 2015

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

**Pascale Marthine Tayou: Boomerang**

Serpentine Galleries , London, UK

04 March 2015 - 17 May 2015

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

**Residual: Traces of the Black Body**

New Art Exchange, Nottingham, UK

13 March 2015 - 07 April 2015

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

**Staying Power: Photographs of Black British Experience, 1950s-1990s**

Victoria and Albert Museum, London, UK

16 February 2015 - 24 May 2015

[www.vam.ac.uk](http://www.vam.ac.uk)

**Nástio Mosquito: Daily Lovemaking**

Ikon Gallery, Birmingham, UK

04 February – 19 April 2015

<http://ikon-gallery.org>

**David Adjaye: Form, Heft, Material**

Haus der Kunst, Munich, Germany

30 January – 28 June 2015

[www.hausderkunst.de](http://www.hausderkunst.de)

**John Akomfrah: Imaginary Possessions**

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

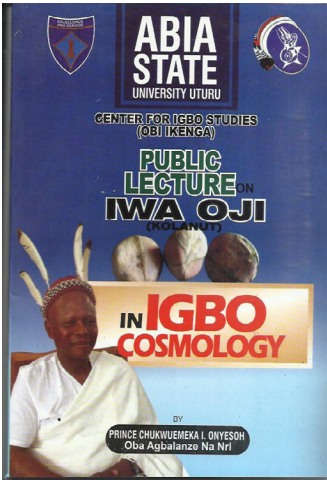
19 September 2014 - 01 February 2015

<http://broadmuseum.msu.edu>





# Current Publications



## **Iwa Oji in Igbo Cosmology**

Iwa Oji in Igbo Cosmology was first organized and presented by the Centre for Igbo Studies of Abia State University Uturu on Thursday 21st of August 2014 at the University Senate Chambers and on Wednesday the 31st of December 2014 at Nri (the ancestral home of the Igbo). The events were organized by Nri Progress Union (NPU), Enugu Branch in collaboration with Nri Peoples. The forum was led by Prince Paschal N. Mebuge-Obaa II, Chair of the Planning Committee and Comrade Inno Aghaji, Chair NPU Enugu Branch.

## **MOROCCAN FASHION: DESIGN, TRADITION AND MODERNITY**

M. Angela Jansen, Postdoctoral Researcher at London College of Fashion, University of the Arts, London, UK  
London: Bloomsbury Publishing, 2014

(<http://www.bloomsbury.com/uk/moroccan-fashion-9781472589194/>)

Moroccan garment design and consumption have experienced major shifts in recent history, transforming from a traditional craft-based enterprise to a thriving fashion industry. Influenced by western fashion, dress has become commoditized and has expanded from tailoring to designer labels. This book presents the first detailed ethnographic study of Moroccan fashion.

Drawing on interviews with three generations of designers and the lifestyle press, the author provides an in-depth analysis of the development of urban dress, which reveals how traditional dress has not been threatened but rather produced and consumed in different ways.

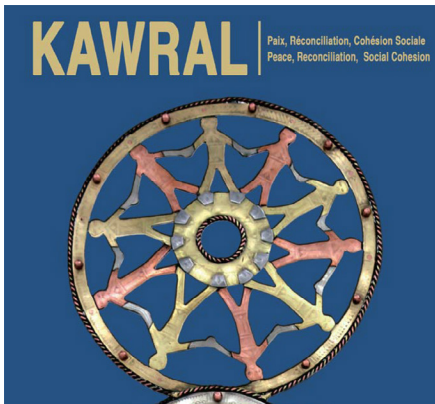
With chapters examining themes such as dress and politics, gender, faith, modernity, and exploring topics from craft to e-fashion, this book will be essential reading for students and scholars of fashion, anthropology, material culture, sociology, cultural studies, gender studies and related fields.

The recent issue of **Visual Anthropology** was devoted to early photography in West Africa. <http://www.visualanthropology.net/?p=421>

**Patricia Hickling** contributed to the issue with the article "Bonnevide: Photographie des Colonies: Early Studio Photography in Senegal.

<http://www.tandfonline.com/doi/abs/10.1080/08949468.2014.917252?journalCode=gvan20#.VIofz8lSHIx>

Inquiries can be sent to Patricia Hickling at [hicklingdesign@comcast.net](mailto:hicklingdesign@comcast.net).



## **KAWRAL: Paix, Reconciliation, Cohesion Sociale/Peace Reconciliation, Social Cohesion**

By Janet Goldner

The catalogue documents KAWRAL and the works that were exhibited at the Museum of Bamako from April through September, 2014. It includes profiles of the 25 Malian visual artists who participated in the residency with images of their works as well as essays by the Ambassador Mary Beth Leonard, Minister of Culture N'Diaye Ramatoulaye Diallo, Director of the Alliance-Franco-Malienne, Mopti Hamadoun Diarra and the Groupe Bogolan Kasobane with Janet Goldner. KAWRAL was funded by USAID/OTI. The text is in English and French.

The catalogue is available online at <http://www.janetgoldner.com/projects/kawral/>

## **Forthcoming in 2015: De arte special edition in honour of Laura Mulvey**

Film and visual media: Innovations in the humanities and the arts

Guest editors: Suzanne De Villiers-Human and Annie van den Oever

The expansion of the inter-disciplinary relevance of imaging processes is closely related to the new sensitivity to the material-technical foundations of image generation and dissemination in the era of “new media” and the moving image. In the era of the Bilderflut or global flood of digital images, there is a greater awareness that pictures, including digital moving image devices, intervene in the production of knowledge. Because pictures make accessible what may be imaginable but otherwise remains invisible, they are in a position to contribute to scientific, cultural, social and other changes. The focus of this special issue on the media and material-technical processes by means of which images are (re-)produced, displayed and disseminated introduces questions of the social and cultural relevance of images in specific contexts, both historical and contemporary. The special issue aims to direct attention to the role of technologies and strategies of image generation and transmission in theorizing the awareness, performance, remediation, migration, destruction, presentation, emplacement and (ideological) framing of images and pictures.

## **SHORT HISTORIES OF AFRICA “Thomas Sankara: An African Revolutionary”**

from Combined Academic Publishers, 2014

by Ernest Harsch

Thomas Sankara, often called the African Che Guevara, was president of Burkina Faso, one of the poorest countries in Africa, until his assassination during the military coup that brought down his government.

Although his tenure in office was relatively short, Sankara left an indelible mark on his country's history and development. An avowed Marxist, he outspokenly asserted his country's independence from France and other Western powers while at the same time seeking to build a genuine pan-African unity.

This is the first English-language book to tell the story of Sankara's life and struggles, drawing on the author's extensive firsthand research and reporting on Burkina Faso, including interviews with the late leader. Decades after his death, Sankara remains an inspiration to young people throughout Africa for his integrity, idealism, and dedication to independence and self-determination.

Ohio University Press

November 2014. 160pp, ISBN: 9780821421260; Paperback

<http://www.combinedacademic.co.uk/thomas-sankara>

## **Emperor Haile Selassie**

by Bereket Habte Selassie

Emperor Haile Selassie was an iconic figure of the twentieth century, a progressive monarch who ruled Ethiopia

from 1916 to 1974. This book, written by a former state official who served in a number of important positions in Selassie's government, tells both the story of the emperor's life and the story of modern Ethiopia.

Ohio University Press

October 2014. 156pp, ISBN: 9780821421277; Paperback

<http://www.combinedacademic.co.uk/emperor-haile-selassie>

### **Patrice Lumumba**

by Georges Nzongola-Ntalaja

Patrice Lumumba was a leader of the independence struggle in what is today the Democratic Republic of the Congo, as well as the country's first democratically elected prime minister. After a meteoric rise in the colonial civil service and the African political elite, he became a major figure in the decolonization movement of the 1950s. Lumumba's short tenure as prime minister (1960–1961) was marked by an uncompromising defense of Congolese national interests against pressure from international mining companies and the Western governments that orchestrated his eventual demise.

Ohio University Press

November 2014. 176pp, ISBN: 9780821421253; Paperback

<http://www.combinedacademic.co.uk/patrice-lumumba>

### **Steve Biko**

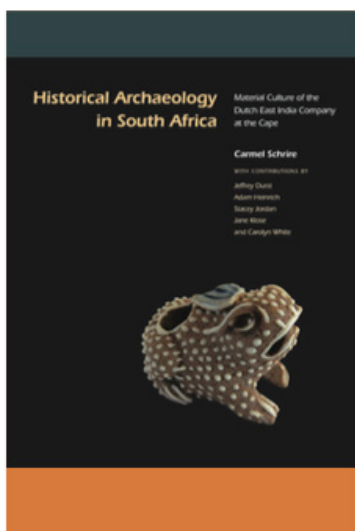
by Lindy Wilson

Steve Biko inspired a generation of black South Africans to claim their true identity and refuse to be a part of their own oppression. Through his example, he demonstrated fearlessness and self-esteem, and he led a black student movement countrywide that challenged and thwarted the culture of fear perpetuated by the apartheid regime. He paid the highest price with his life. The brutal circumstances of his death shocked the world and helped isolate his oppressors.

This short biography of Biko shows how fundamental he was to the reawakening and transformation of South Africa in the second half of the twentieth century—and just how relevant he remains. Biko's understanding of black consciousness as a weapon of change could not be more relevant today to “restore people to their full humanity.” As an important historical study, this book's main sources were unique interviews done in 1989—before the end of apartheid—by the author with Biko's acquaintances, many of whom have since died.

Combined Academic Publishers

<http://www.combinedacademic.co.uk/steve-biko>



### **Historical Archaeology in South Africa**

Material Culture of the Dutch East India Company at the Cape

Carmel Schrire

This volume documents the analysis of excavated historical archaeological collections at the Cape of Good Hope, South Africa. The corpus provides a rich picture of life and times at this distant outpost of an immense Dutch seaborne empire during the contact period. Representing over three decades of excavation, conservation, and analysis, the book examines ceramics, glass, metal, and other categories of artifacts in their archaeological contexts. An enclosed CD includes a video reconstruction plus a comprehensive catalog and color illustrations of the artifacts in the corpus. The parallels and contrasts this volume reveals will help scholars studying the European expansion period to build a richer comparative picture of colonial material culture.

2014; ISBN-13: 978-1598741643



# Media Resources

Prof. Christopher D. Roy and Dr. Catherine Hale are pleased to announce the launch of the **Art & Life in Africa website**: <http://africa.uima.uiowa.edu/>

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

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

**Africa Past and Present** -- the podcast about African history, culture, and politics -- is now available at:  
<http://afripod.aodl.org><<http://afripod.aodl.org%3chttp://afripod.aodl.org/>>

## Episode 80

In this episode, David Eltis, Robert W. Woodruff Professor of History at Emory University, reflects on the making of the Transatlantic Slave Trade database (<http://www.slavevoyages.org/>), a landmark digital project he has co-edited for two decades. Eltis discusses the research process, online dissemination, and new directions and possibilities for this collaborative initiative. This is the second part of a two-part series recorded in November 2013 at the Atlantic Slave Biographies Database Conference held at Michigan State University.

## Episode 86

In this episode, Tebogo Motswetla, a leading African cartoonist from Botswana, on his journey of becoming a cartoonist; the 25th anniversary of his character “Mabijo” (<http://mabijo.com/home/>); the applied aspects of his work; seTswana language dialogue; the creative process, censorship, and freedom of expression.

## Episode 88

In part 1 of a new series on digital African studies, Keith Breckenridge (WISER, Wits University) discusses the current state of digital Southern African Studies; the politics, funding, and ethics of international partnerships in digital projects; and his new book, *Biometric State: The Global Politics of Identification and Surveillance in South Africa, 1850 to the Present*.

Africa Past and Present is hosted by Peter Alegi and Peter Limb and co-produced by Matrix -- the Center for Digital Humanities and Social Sciences -- and the Department of History at Michigan State University. Subscribe to the podcast on our website and on iTunes.

**Smithsonian Folkways Recordings**, the nonprofit record label of the national museum of the U.S., has recently re-released the albums *People at Prayer*, and *Cote d'Ivoire: A Senufo-Fodonon Funerary Vigil*, as part of the extensive and influential UNESCO Collection of Traditional Music.

### **People at Prayer**

*People at Prayer* is a 24-song collection of religious ritual, meditation, and devotion. Drawn from the UNESCO Collection of Traditional Music, the selections come from around the world and feature a vast diversity of expression. In addition to songs and prayers from Christian churches, Islamic tradition, and Buddhist ritual, you can hear a ceremony of the Tepehuanes of Mexico, an Aka Pygmy invocation from the Central African Republic, a ceremony performed by the orchestra of the Cambodian Royal Palace, a bhajan (devotional song) sung by a wandering Hindu sadhu (holy man), and a hymn from the Oceania island republic Vanuatu. Liner notes provide an English translation of each title, as well as a brief history for each track.

### **Cote d'Ivoire: A Senufo-Fodonon Funerary Vigil**

The Senufo are an ethnic subgroup spread across Mali and Côte d'Ivoire that were studied intensely by French ethnomusicologist Michel de Lannoy, a specialist in West African music. Among the Senufo is a further subgroup of about 20,000 people called the Fodonon, who populate around fifteen villages in northern Côte d'Ivoire. Even in villages where they are the minority, Fodonon are regarded as masters of the land and rain.

The Fodonon have fought to preserve their social and religious institutions, including the music of funeral ceremonies. These musical rituals can last several days, as the people share the burden and sorrow of death as a whole community. The most prominent instrument is the bologbogo, literally meaning "big gourd" and equipped with a single plucked string made of antelope hide. The genre of music and the orchestras that use it are bolonyen, "the gourd people." The liner notes provide detailed context for the music, the funerals, and each song.

**The Endangered Archives Programme at the British Library** is pleased to announce the addition of a new catalogue to its web pages. The catalogue gives details of material copied by the project EAP387: **Safeguarding Fulfulde ajami manuscripts of Nigerian Jihad poetry by Usman dan Fodio (1754-1817) and contemporaries.**

The collections consists of 242 Fulfulde jihad poems (Approximately 1500 manuscript pages)

More information about the project can be found at: [http://eap.bl.uk/database/overview\\_project.a4d?projID=EAP387;r=41](http://eap.bl.uk/database/overview_project.a4d?projID=EAP387;r=41)

The catalogue gives details of material copied by the project EAP532: **Recovering the endangered archives of the Benue Valley, central Nigeria**

This project digitized two groups of records in the Otukpo-Makurdi axis of the Lower Benue region of Central Nigeria: the Methodist Mission's ecclesiastical records in Otukpo; and the transcribed oral and written records in the private collection of the late renowned scholar of Central Nigeria, CC Jacobs.

More information about the project can be found at:

[http://eap.bl.uk/database/overview\\_project.a4d?projID=EAP532](http://eap.bl.uk/database/overview_project.a4d?projID=EAP532)

The catalogue is available on the Endangered Archives Programme web site at:

<http://eap.bl.uk/database/results.a4d?projID=EAP532>

For more information about the Endangered Archives Programme please visit:

<http://eap.bl.uk> and our blog <http://britishlibrary.typepad.co.uk/angeredarchives/>

### **Tributes to Nelson Mandela: His Life and Legacy**

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

Articles have been selected from the following journals:

- Canadian Journal of African Studies<<http://explore.tandfonline.com/content/pgas/nelson-mandela#15443>>
- Critical African Studies<<http://explore.tandfonline.com/content/pgas/nelson-mandela#15432>>
- Current Writing: Text and Reception in Southern Africa <<http://explore.tandfonline.com/content/pgas/nelson-mandela#16461>>
- Journal of the Indian Ocean Region<<http://explore.tandfonline.com/content/pgas/nelson-mandela#15768>>
- Politikon: South African Journal of Political Studies<<http://explore.tandfonline.com/content/pgas/nelson-mandela#15434>>
- Review of African Political Economy<<http://explore.tandfonline.com/content/pgas/nelson-mandela#15433>>
- Safundi: The Journal of South African and American Studies<<http://explore.tandfonline.com/content/pgas/nelson-mandela#15541>>
- Social Dynamics<<http://explore.tandfonline.com/content/pgas/nelson-mandela#15788>>

### **Dissertation Reviews**

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

<http://dissertationreviews.org/>.

### **New Film on the Pro-Democracy Movement in Nigeria from Women Make Movies: THE SUPREME PRICE**

Award winning director Joanna Lipper elegantly explores past and present as she tells the remarkable story of Hafsat Abiola, daughter of human rights heroine Kudirat Abiola, and Nigeria’s President-elect M.K.O. Abiola, who won a historic vote in 1993 that promised to end years of military dictatorship. The Abiola family’s intimate story unfolds against the epic backdrop of Nigeria’s evolution from independence in 1960, through a series of military dictatorships to present day civilian rule as Hafsat continues to face the challenge of transforming a corrupt culture of governance into a democracy capable of serving Nigeria’s most marginalized population: women.

<http://www.wmm.com/filmcatalog/pages/c881.shtml>

### **African History and Culture: A new online collection from Readex and the Library Company of Philadelphia**

In partnership with the Library Company of Philadelphia, Readex will launch African History and Culture, 1540-1921 in March 2015. Based on the Library Company’s preeminent Afro-Americana collection, African History and Culture will offer more than 1,300 fully searchable books, pamphlets, almanacs, broadsides and ephemera—both from and about this continent. Works of all kinds are included, from historical narratives, social histories, maps, navigational logs and military reports to government documents, demographic studies, anthropological studies, and personal memoirs.

<http://www.readex.com/whats-new-readex>





# News & Announcements

## **Announcement: Donors to the ACASA Triennial Travel Fund in 2014:**

Sarah Brett-Smith

Allyson Purpura

Kate Ezra

Dominique Malaquais

Suzanne Gott

Merle and Leslie Rabine

**Henry Drewal**, Evjue-Bascom Professor and Senior Fellow at the Institute for Research in the Humanities at UW-Madison organized an international symposium October 3, 2014 entitled Embodied Knowledge: Sensory Studies in the 21st Century – a series of tasty “sound-byte” multi-media, interactive presentations by artists & scholars that explored the field of sensiotics. His recent publications include: “Mami Wata,” Princeton Companion to Atlantic History, Joseph Miller, ed., 2015, pp. 316-319 and “Art and Offerings for Gods, Ancestors, and Guests,” in *L’Art de Manger: Rites et Traditions en Afrique, Insulinde, et Oceanie*, exhibition catalogue, Musée Dapper, Paris: Editions Dapper, 2014, pp. 108-127, 393. He gave several papers and public lectures including: “Yoruba Arts and the Senses: A Sensiotics Approach,” presented at the conference Flash of the Spirit: Celebrating 35 Years, Ogden Museum of Southern Art, New Orleans, LA, December 11-12; “Planetary Yoruba: Art on the Move,” presented at the Symposium The Arts in Global Africa, The Mint Museum of Art, Charlotte, NC, November 15; and “Africans, Arts, and Agency in the Portuguese Empire: Bahia-Brazil and Goa-India,” presented at the NYU conference/workshop on How Migration Makes Meaning, Abu Dhabi, March 30-April 2. Together with several new and continuing colleagues at UW-Madison (Johanna Almiron, Faisal Abdu’Allah, Mary Hark, and Aliko Sogolo), Drewal is expanding the University’s graduate program in African and African Diaspora art history/visual and material culture studies to include studio and curatorial studies. Further details will appear in the spring issue of this ACASA Newsletter.

**Cynthia Becker**, Boston University, spoke at the National Museum of Bahrain for the opening of the exhibition Berber Women of Morocco, organized by The Fondation Pierre Bergé – Yves Saint Laurent. The exhibition runs from January 15th until April 15, 2015.

For more details, visit:

[http://www.moc.gov.bh/en/theevents/current\\_events/Name,11921,en.html#.VLrIMWTF\\_ns](http://www.moc.gov.bh/en/theevents/current_events/Name,11921,en.html#.VLrIMWTF_ns)

## **Africa Bibliography wins 2014 Conover Porter Award**

International African Institute’s Africa Bibliography has been recognized through this prestigious award, which was presented to the Bibliography compiler, Terry Barringer, during the 2014 US African Studies Association conference. The Conover-Porter Award is presented every two years by the Africana Librarians Council of the African Studies Association. The award recognizes outstanding achievement in Africana bibliography and reference tools among works published in the preceding two years. View further details and a list of previous winners. View <http://africanstudiesassociation.org/awards-prizes/conover-porter-award>

## **Art/articulation: Art and the Formation of Social Space in African Cities**

New research project funded by the Swiss National Science Foundation (SNF)

Lead researcher: **Till Förster**; co-researcher and coordinator: **Fiona Siegenthaler**

February 2015 – January 2018

We are pleased to announce that the research project 'Art/articulation: Art and the Formation of Social Space in African Cities' is funded by the Swiss National Science Foundation for the coming 3 years. It examines how art as a part of expressive culture informs the formation of social space in African cities.

Based on long-term field research, we engage together with two PhD students in a comparison of four African cities: Kampala (Uganda), Kisumu (Kenya) in East Africa and Bamako (Mali) and Korhogo (Côte d'Ivoire) in West Africa. The comparative approach will generate knowledge about the production of social space through art in Africa and theoretical insights in how the formation of social space is related to imageries and imaginaries of the social. The project members collaborate closely with artists and Universities in the respective cities and countries and with several research institutions at the University of Basel in the field of African studies, urban anthropology and visual arts.

For more information, see: <https://ethnologie.unibas.ch/research/projects>

**Joanne B. Eicher**, Editor-in-Chief of the Encyclopedia of World Fashion has contributed to three publications over the past year:

**The Visible Self**, 4th Edition, 2014 (co-authored with Sandra Lee Evenson): <http://www.bloomsbury.com/uk/the-visible-self-9781609018702/>

**Sacred Textiles of India** (Contributed a chapter: "The Sacred Use of Indian Textiles by the Kalabari of Nigeria"): <http://www.marg-art.org/p/672/sacred-textiles-of-india>

**Global Textile Encounters** (Contributed a chapter: "India to Africa: Indian Madras and Kalabari Creativity"): <http://www.oxbowbooks.com/oxbow/global-textile-encounters.html>

**Cory K. Gundlach**, Ph.D. Candidate in Art History at the University of Iowa presented "Art of 'Lobi' peoples in Burkina Faso" at the Dubuque Museum of Art on January 11, 2015. The lecture provided an introduction to Lobi arts through his field research experience, while also discussing his role in the development of the Art & Life in Africa website.

**Roslyn Fassett's** oil painting "Bamana Women's Cloth" was shown in the exhibit "African Code: A Secret Language" at the Mindy Ross Gallery, Orange County Community College, Newburgh, NY. April 1-June 25, 2014.

"As a young girl studying life drawing at the Brooklyn Museum, I walked past cases of African figure sculptures. These images were dark and close together, and this vision has stayed with me as it reappears in my paintings. Later in life, while traveling in Mali and Nigeria, the patterns I saw sparked my interest in hand printed fabrics and the symbols they contained."

## **Reinvigorating the Humanities in Africa**

March 10-12, 2015

Dakar, Senegal

On June 7, 2014, the ACLS African Humanities Program convened a Forum on the Humanities in Africa at the University of South Africa in Pretoria. At the AHP/Unisa forum, leading academics on the continent assessed



the consequences of the marginalization of the humanities and offered suggestions to reverse this trend. Suggestions were of two kinds. The first, addressed to members of the humanities community, recommended actions to be taken by individuals, departments, and cross-institutional networks, without the need for external funding. The second, directed to international stakeholders and national governments, identified policy changes and targets for investment of resources.

The resulting *Reinvigorating the Humanities in Africa* will be presented to national and higher education policymakers at the upcoming African Higher Education Summit in Dakar, Senegal, March 10-12, 2015. The Summit, being convened by TrustAfrica, is planned as a three-day event with the theme “revitalizing higher education for Africa’s future.” The Summit seeks to build a movement of like-minded institutions to transform the African higher education sector.

To download *Reinvigorating the Humanities in Africa*, click through the link above or visit [http://www.acls.org/uploadedFiles/Publications/Programs/Reinvigorating\\_the\\_Humanities\\_in\\_Africa.pdf](http://www.acls.org/uploadedFiles/Publications/Programs/Reinvigorating_the_Humanities_in_Africa.pdf). For more on the summit, see <http://summit.trustafrica.org/>.

Read more about the African Humanities Program and visit the AHP on Facebook.

To join the AHP mailing list, please contact [ecsicsai@acls.org](mailto:ecsicsai@acls.org).



**Colorado State’s University Art Museum** stands at a historic turning point, as it anticipates breaking ground on an expansion which will transform the use its permanent collection and infuse vitality into the cultural landscape of the city and region. The University Art Museum, at the physical center of the multi-disciplinary University Center for the Arts, will break ground on a 6,000 square foot expansion with five new galleries in the spring of 2015. Although the expansion was prompted by the gift of a collection of European art, one new gallery is dedicated to exhibitions from the Museum’s African Collection, honoring the Museum’s and the Department of Art and Art History’s long-standing emphasis on non-Western art.

Since opening its doors in 2009, the Museum has developed three temporary exhibitions of African art in order to showcase the Museum’s largest non-western holdings. The current exhibition, “African Art: Selections from the Permanent Collection,” curated by **Patricia Coronel**, includes examples of sculpture, jewelry, textiles, printmaking, and photography. Traditional and contemporary examples

reaffirm African artistic strength, creative use of materials, complex motifs, and exceptional workmanship.

With the advent of the dedicated African Gallery, anticipated to open in the fall of 2016, the Museum will showcase these collections on a year-round basis. Composed of over 900 objects, the Museum’s African

collection was formed through the generous donations of alumni, faculty, and friends. The pieces originated primarily in Mali, Nigeria, Ghana, Burkina Faso, Côte d’Ivoire, Republic of Benin, The Democratic Republic of the Congo, and Kenya. Although the collection does not represent the whole continent, it represents numerous cultural lifestyles including pastoral, agrarian, and royal; a diverse use of materials and motifs; and multiple artistic conventions.

The new African Gallery fulfills the Museum’s mission to serve as a “catalyst for visual literacy and critical thinking that instills a passion for learning” and our objective to “honor the diversity of art making across time periods, geographies, and cultures.”



**Pamela Allara**, Visiting Researcher in the African Studies Center at Boston University, is pleased to announce the opening of “Permanent War: The Age of Global Conflict” at the School of the Museum of Fine Arts, Boston.

The exhibition, which was guest curated by Allara, features 16 artists exploring the complex nature of warfare, including works from Paul Stopforth and Paul Emmanuel. Allara will also be giving a curatorial presentation and tour on February 12, at 6:30 pm.

Exhibition details: School of the Museum of Fine Arts, Boston, January 29–March 7, 2015

230 The Fenway, Boston

Hours: Mon–Sat, 10 am–5 pm; Thurs 10 am–8 pm; closed Sundays and holidays

[www.smfa.edu/permanent-war](http://www.smfa.edu/permanent-war) [[www.smfa.edu/permanent-war](http://www.smfa.edu/permanent-war)]



## Awards

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



## Opportunities

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

Closing Date: Monday 1 June 2015

The African Critical Inquiry Programme is pleased to announce the 2015 Ivan Karp Doctoral Research Awards to support African doctoral students in the humanities and humanistic social sciences who are enrolled at South African universities and conducting dissertation research on relevant topics. Grant amounts vary depending on research plans, with a maximum award of ZAR 40,000.

The African Critical Inquiry Programme (ACIP) seeks to advance inquiry and debate about the roles and practice of public culture, public cultural institutions and public scholarship in shaping identities and society in Africa. The ACIP is committed to collaboration between scholars and the makers of culture/history, and to fostering inquiry into the politics of knowledge production, the relationships between the colonial/apartheid and

the postcolonial/postapartheid, and the importance of critical pluralism as against nationalist discourse. ACIP is a partnership between the Centre for Humanities Research at the University of the Western Cape and the Laney Graduate School of Emory University in Atlanta, Georgia (USA).

**ELIGIBILITY:** The Ivan Karp Doctoral Research Awards are open to African postgraduate students (regardless of citizenship) in the humanities and humanistic social sciences. Applicants must be currently registered in a Ph.D. programme in a South African university and be working on topics related to ACIP's focus. Awards will support doctoral research projects focused on topics such as institutions of public culture, particular aspects of museums and exhibitions, forms and practices of public scholarship, culture and communication, and the theories, histories and systems of thought that shape and illuminate public culture and public scholarship. Applicants must submit a dissertation proposal that has been approved by their institution to confirm the award; this must be completed before they begin ACIP-supported on-site research or by December 2015, whichever comes first.

**APPLICATION PROCESS:** Awards are open to proposals working with a range of methodologies in the humanities and humanistic social sciences, including research in archives and collections, fieldwork, interviews, surveys, and quantitative data collection. Applicants are expected to write in clear, intelligible prose for a selection committee that is multi-disciplinary and cross-regional. Proposals should show thorough knowledge of the major concepts, theories, and methods in the applicant's discipline and in other related fields and include a bibliography relevant to the research. Applicants should specify why an extended period of on-site research is essential to successfully complete the proposed doctoral dissertation. Guidance and advice on how to write a good proposal and budget can be found in the Resources section of the ACIP website (<http://www.gs.emory.edu/about/special/acip.html>) or here: <http://www.ssrc.org/publications/view/the-art-of-writing-proposals/>.

To apply, eligible applicants should submit the following:

- completed cover sheet (form online at <http://www.gs.emory.edu/about/special/acip.html>)
- abstract of the proposed research project (250 words maximum)
- research proposal outlining the project's goals, central questions and significance, and its relevance for ACIP's central concerns. Proposals should include a clearly formulated, realistic research design and a plan of work responsive to the project's theoretical and methodological concerns. Applicants should provide evidence of appropriate training to undertake the proposed research, including the language fluency necessary for the project. Proposals should be no longer than 5 pages; they should be double spaced, with one inch margins and a font no smaller than 11 point.
- bibliography of up to two additional pages
- project budget listing and justifying project expenses to be supported by the award
- your curriculum vitae
- current transcript
- two referee letters; one of these must be from your supervisor. Your referees should comment specifically on your proposed project, its quality and significance, and your qualifications for undertaking it. They might also evaluate the strengths and weaknesses of your project and how you and your work would benefit from receiving the research award. Referee letters should be submitted directly to the selection committee.

Funding is to be used for on-site dissertation research; research cannot be at the applicant's home institution unless that institution has necessary site-specific research holdings. Applicants who have completed significant funded dissertation research by the start of their proposed ACIP research may be ineligible to apply to extend research time. Eligibility will be at the discretion of the ACIP Selection Committee, depending on completed research time and funding. Please note that the Ivan Karp Dissertation Research Awards support dissertation research only and may not be used for dissertation write-up, study at other universities, conference participation, or to reimburse debts or expenses for research already completed.

**SELECTION PROCESS:** Applications will be reviewed by the ACIP Selection Committee, an interdisciplinary group of scholars and practitioners drawn from a range of universities and cultural institutions. Selection will be based on the merit and strength of the application. Award amounts will vary according to project needs; the maximum award is ZAR 40,000. Awards will be made only if applications of high quality are received. Notification of awards will be made by late July.

Successful applicants will be required to attend the African Critical Inquiry Workshop in the following year and will have opportunities to consult with scholars associated with the Workshop. (Funding to travel to the Workshop will be provided separately, if needed.) They will be expected to attend subsequent ACIP Workshops while completing their dissertations, if possible. After completing their research, applicants must submit a final research report and a financial report.

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

**Closing date:** Applications and referees' letters must be received on or before Monday 1 June 2015. Incomplete applications will not be considered.

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

Supported by funding from the Ivan Karp and Corinne Kratz Fund

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

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

### **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:** 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).

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.

**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.

### **Collegiate Assistant Professor –Art History (The University of Chicago)**

Deadline: February 1, 2015

The University of Chicago seeks applications for a specialist in the architectural history and theory of any period or culture for a four-year postdoctoral teaching appointment as a Harper and Schmidt Fellow with the rank of Collegiate Assistant Professor. Fellows are members of the College Faculty whose primary responsibility is to teach art history in the College's general education (Core) program. Applicants must hold a Ph.D. or fully expect to complete all requirements for the Ph.D. degree by August 31, 2015.

Applicants must apply online at the University of Chicago Academic Career Opportunities website at <https://academiccareers.uchicago.edu> and select requisition # 02398.

Applicants are required to upload the following materials: a letter of application explaining teaching and research interests and detailing progress toward completion of the Ph.D if not in hand; a current curriculum vitae; a description of the dissertation or the most recent major postgraduate research project, limited to 2500 words; a course description for an Art in Context course; and names and contact information of three recommenders. Interviews will be conducted by phone/Skype.

Application deadline is February 1, 2015.

All qualified applicants will receive consideration for employment without regard to race, color, religion, sex, national origin, age, protected veteran status or status as an individual with disability.

The University of Chicago is an Affirmative Action / Equal Opportunity / Disabled / Veterans Employer.

Contact: Art History Department, University of Chicago

ArtHistory@uchicago.edu

773-702-0278

### **ASSISTANT PROFESSOR OF ART HISTORY (WESTERN WASHINGTON UNIVERSITY)**

**About the Position:** The Art History Program at Western Washington University invites applications for a full-time tenure track position in African Art/Architectural History, to begin September 2015. Salary is commensurate with experience. Specific focus within the geographical area is open, but the successful candidate must be able to teach broadly, including two annually taught surveys, upper division courses in African art and visual culture, and seminars on theory and methodology. A Ph.D. in contemporary African art/architectural history, visual culture or African diasporic art, as well as ability to teach surveys in pre-modern and modern art and upper-division courses in Gender Studies and/or Museum Studies, is very desirable.

**About the University and Department:** Western Washington University, located approximately a 1-1/2 hour drive from Vancouver and Seattle, enjoys a strong reputation for its quality teaching and comprehensive program offerings. The Art History program seeks self-motivated individuals whose teaching and scholarship address current trans-global and intercultural exchanges. We are invested in transcultural and non-western artistic traditions, as well as in the incorporation of global practices as requirements in the B.A. curriculum. Prospective candidates must show a willingness to develop innovative courses that contribute to and enhance our small but unique program, which is part of the Art Department, one of four departments in the College of Fine and Performing Arts.

The Art Department strives to further Western's identity as an institution that welcomes and embraces diversity, and encourages applications from diverse candidates. The department currently offers study abroad courses in Italy (in conjunction with the Venice Biennale) and Japan. Professors within the department also recently introduced courses on Islamic art and indigenous American visual culture, and one Honors course entitled "Art and Ecology." The department has invited speakers from local Northwest communities as well and in Winter 2015 will host a series of talks on contemporary indigenous Pacific Northwest Coast art. In Spring 2015, the Western Gallery will host an exhibition and speaker series featuring artists from across the Americas, such as Alicia Candiani from Buenos Aires, Argentina, Navajo artist Melanie Yazzie, and Miguel Rivera from Mexico. The University's physical environment is also rich in artistic diversity. The campus features the Western Gallery, two student operated galleries and an internationally acclaimed Sculpture Collection including the works of Magdalena Abakanowicz, Alice Aycock, Anthony Caro, Mark di Suvero, Lloyd Hamrol, Donald Judd, Robert

Maki, Robert Morris, Bruce Nauman, Isamu Noguchi, Tom Otterness, Beverly Pepper, Richard Serra, George Trakas, and Do Ho Suh. There are twelve full-time faculty members in the Department of Art: one Art Education and seven Art Studio faculty members, and four Art Historians.

**Position Responsibilities:** Total teaching load is six courses per academic year, with a one-course release the first year.

- Teach two annual lower division survey courses; upper division classes in African Art; and advanced undergraduate seminars in specialty and secondary fields
- Teach seminars in art history methodologies and critical thinking
- Maintain level of scholarship outlined in departmental guidelines
- Participate in student advisement
- Participate in departmental, college and university committee work and governance activities

**Required Qualifications:**

- Ph.D. in African Art/Architectural History or related field by August 2015
- Evidence of successful teaching in art history/visual culture at the university level
- Evidence of scholarly research, presentation and publication in art history/visual culture
- Knowledge of critical and postcolonial theory
- Ability to work effectively with diverse students and colleagues

**Preferred Qualifications:**

- Specialty in Contemporary African Art/Architectural History or Contemporary African Diasporic Art
- Secondary field in Gender Studies and/or Museum Studies
- Ability to teach surveys in pre-modern and modern art
- Upper-division teaching experience in art history/visual culture at the university level

**Application Instructions:** All applications must be submitted electronically via Western's Electronic Application System for Employment (EASE) at <http://www.wwu.edu/jobs>. Applications should include: (1) a letter of intent addressing the qualifications above; (2) curriculum vita, (3) statement of teaching philosophy, including an account of how your experiences (academic or non-academic) have prepared you to effectively teach an increasingly diverse student body; (4) teaching evaluations; (5) syllabi of courses taught at the university level, (6) writing sample(s), and (7) names and contact information for five references.

**Closing Date Notes:** Review of applications begins January 1, 2015; position is open until filled.

Western Washington University (WWU) is an equal opportunity and affirmative action employer committed to assembling a diverse, broadly trained faculty and staff. Women, minorities, people with disabilities and veterans are strongly encouraged to apply. In compliance with applicable laws and in furtherance of its commitment to fostering an environment that welcomes and embraces diversity, WWU does not discriminate on the basis of race, color, creed, religion, national origin, sex (including pregnancy and parenting status), disability, age, veteran status, sexual orientation, gender identity or expression, marital status or genetic information in its programs or activities, including employment, admissions, and educational programs. Inquiries may be directed to the Vice Provost for Equal Opportunity & Employment Diversity, Title IX and ADA Coordinator, Equal Opportunity Office, Western Washington University, Old Main 345 (MS 9021), 516 High Street, Bellingham, WA 98225; 360.650.3307 (voice) or 711 (Washington Relay); [eo@wwu.edu](mailto:eo@wwu.edu).

**Assistant Professor in Art and Design History - renewable term (The School of Art and Design History and Theory (ADHT) at Parsons The New School for Design)**

**Responsibilities:** Candidates should demonstrate expertise in the history and interpretation of the material world from the perspective of art and design history and curatorial practice. Candidates must be interdisciplinary in their methodologies of research and have expertise with innovative pedagogical approaches that will engage students across Parsons and the wider University community. A focus on the design and decoration of the historical interior and a commitment to curatorial studies is highly desirable. The locus of this position will be in the School of Art and Design History and Theory, whose full- and part-time faculty are engaged academically while remaining active in their professional fields of practice. The New School

is committed to actively recruiting applicants from a diverse pool. We encourage candidates from groups underrepresented in US higher education to apply. Applicants are encouraged to speak briefly in their cover letters about their experiences in nontraditional and/or diversity environments.

Scholarship of the successful candidate will contribute to the connections among the school's graduate degree programs in the following areas: MA in the History of Design and Curatorial Studies (in collaboration with Cooper Hewitt, Smithsonian Design Museum); MA in Fashion Studies; and MA in Design Studies

The Assistant Professor may be expected to teach undergraduate as well as graduate courses, and students from diverse backgrounds and a variety of disciplines across Parsons. The teaching load will be 5 courses per year, or the equivalent.

The Assistant Professor's initial service activity will be as the School-based Coordinator for the Committee on Undergraduate Education (CUE) for ADHT, having oversight of the core required courses that include the Integrative Seminars I and II, Objects as History, and the Junior Capstone course, Advanced Research Seminar. In this capacity, the Coordinator will supervise the course coordinators and the hiring of part-time faculty instructors for these courses.

Please see <http://www.newschool.edu/parsons/art-design-history-theory-school-adht/> for a description of the School of Art and Design History and Theory and its current graduate and undergraduate programs.

**Minimum Qualifications:**

- A completed PhD on a topic in Art and Design History, with additional specialized training in the theory and practice of critical writing.
- At least three years of teaching experience at the undergraduate and graduate level, in a design school environment as well as in a university setting.
- Demonstrated research and scholarship on an international level that develops significant critical and theoretical discourses in Art and Design History.
- Curatorial research experience at a major institution.
- At least two years experience in academic administration, particularly with a focus on faculty affairs.
- At least two years experience in undergraduate curriculum development, implementation and assessment.
- Experience implementing and assessing global academic initiatives and partnerships.
- Experience developing and teaching graduate and undergraduate courses on critical writing.
- Ability to work independently as well as collaboratively with faculty and students.
- Excellent writing and interpersonal communication skills.

For full description and application instructions, see <https://careers.newschool.edu/postings/11460>

**Brown University - Ruth J. Simmons Postdoctoral Fellowship in the Study of Slavery and Justice**

[http://www.h-net.org/jobs/job\\_display.php?id=50328](http://www.h-net.org/jobs/job_display.php?id=50328)

**Harvard University - Fellowship**

[http://www.h-net.org/jobs/job\\_display.php?id=50170](http://www.h-net.org/jobs/job_display.php?id=50170)

**New York University Gallatin School of Individualized Study - VISITING ASSISTANT PROFESSOR IN AFRICAN AMERICAN STUDIES**

[http://www.h-net.org/jobs/job\\_display.php?id=50344](http://www.h-net.org/jobs/job_display.php?id=50344)

**Savannah College of Art and Design - Professor of Art History: African-American Art**

[http://www.h-net.org/jobs/job\\_display.php?id=50352](http://www.h-net.org/jobs/job_display.php?id=50352)

**Stanford University - Thinking Matters Fellowship**

[http://www.h-net.org/jobs/job\\_display.php?id=50357](http://www.h-net.org/jobs/job_display.php?id=50357)

**Michigan State University, The Residential College in the Arts and Humanities: Community and Socially Engaged Arts**

<https://jobs.msu.edu>.

**Open call to curators in Uganda**

Afriart Gallery, Kampala, Uganda

Deadline 28 February 2015

<http://afriartgallery.org>

**Publication Opportunity: Sage International Encyclopedia of Travel and Tourism**

Deadline (Passed): January 15, 2015

We are inviting academic editorial contributors to The SAGE International Encyclopedia of Travel and Tourism. In a multidisciplinary approach, this encyclopedia examines the world travel and tourism industry, which is expected to grow at an annual rate of four percent in the next 10 years. This rapidly expanding sector is seen in a variety of disciplines, from the anthropology of tourism to the sociology of leisure to tourism administration within business schools to urban studies programs. Moreover, travel and tourism is now segmented into categories with disciplinary foundations that include health (medical tourism), environmentalism (ecotourism), culture (LGBT tourism and cultural tourism), sexuality (sex tourism), geography (geotourism), and business (agritourism and business tourism), among others. Over 675 entries are organized A-Z across 4 volumes that include the following categories: Culture and Heritage in Travel and Tourism, Destination Travel & Tourism, Impacts of Travel & Tourism on the Environment, Economy, and Society.

Published by SAGE Reference, the encyclopedia will be available in a choice of electronic or print formats. Each 1,000 to 5,000-word article will be signed by the contributor. The General Editor, who will be reviewing each submission to the project, is Dr. Linda Lowry, University of Massachusetts, Amherst.

SAGE Publications offers an honorarium ranging from SAGE book credits for smaller articles up to a free set of the printed product for contributions totaling 10,000 words or more.

The list of available articles is already prepared, and as a next step we will e-mail you the Article List (Excel file) from which you can select topics that best fit your experience and interests. Additionally, Styles and Submission Guidelines will be provided that detail article specifications.

If you would like to contribute to The SAGE International Encyclopedia of Travel & Tourism, please contact me by the e-mail information below. Please provide your CV or a brief summary of your academic/publishing credentials in related disciplines.

Amy Jones, [travel@golsonmedia.com](mailto:travel@golsonmedia.com)

**Editor – The Burlington Magazine**

Application deadline: Feb 27, 2015

The Burlington Magazine is the world's leading English language monthly publication devoted to the fine and decorative arts. Founded in 1903 by a group of art historians and connoisseurs that included Roger Fry, Bernard Berenson and Herbert Horne, The Burlington Magazine has appeared monthly without interruption ever since. It publishes concise, well-written articles based on original research, presenting art-historical discoveries and fresh interpretations.

On the retirement of Richard Shone, Editor, The Burlington Magazine is looking for an Editor to lead the publication forwards in both print and digital formats. The successful candidate will be responsible for



maintaining the integrity and academic standards of the editorial content, including selecting, commissioning and editing articles with the assistance of an experienced editorial team. The successful candidate must have a bachelor's degree, but an advanced degree in art history, literature, or a related field is desirable. A high professional standing in a scholarly press, museum, university or equivalent environment is required. The ideal candidate will have a broad knowledge of art and publishing, a tested understanding of the editorial process, and be able to work to tight deadlines. The successful candidate must also have proven leadership skills and the ability to create a positive and productive team environment. The candidate should be able to collaborate effectively with a wide range of colleagues and contacts, both external and internal, and must possess excellent communication skills. This is a board-level position that reports to the Chairman and so requires a candidate who is organized, able to set priorities and juggle competing demands. Some travel is required.

For a full description of the Editor's role and responsibilities and the application requirements, please go to <http://www.burlington.org.uk>

Deadline for applications is Friday February 27, 2015.

### **Associate Professor in History and Theory of Architecture, Aarhus, Denmark**

Application deadline: Feb 2, 2015

Under the theme "Engaging through architecture" the Aarhus School of Architecture is currently placing a special focus on the relevance of architecture to society. Apart from an understanding of the solid and pragmatic fundamentals that manifest the discipline, any successful practice today requires also impulses that derive from a critical reflection as well as the socio-political conditions that constitute the current architectural production. The field of history and theory, as a means to reflect on the past and provide perspectives to create in the future forms an important factor within this scenario.

Within the last decades, technological innovations, ongoing economic and environmental crisis have radically changed the way architects work, communicate and disseminate content. Within this process of transformation, it is crucial to comprehend, that history and theory represents an important factor for our built environment.

Any education and research of architecture history and theory shall take on an active role when it comes to facing these challenges. Reflection and analysis of the past shall trigger excitement, be rooted in the process of creation and result in discoveries that will eventually shape our future.

We are looking for an art historian or an architect, who holds a PhD (or equivalent qualifications) and is involved in the discourse of architecture history and theory on an international level. The candidate should either have a research focus or an interest in the early-modern period (btw. Middle ages and late enlightenment) and should be committed to further develop this in the future. Furthermore, she or he should have teaching experience as well as research qualifications at a high level. The school expects applicants to be interested – and preferably have experience in – experimental formats of teaching and education of architecture history and theory and the willingness to perform this within both a national and an international context.

The school currently endeavours to expand the fields of history and theory in a global perspective. The associate professorship shall be part of this environment and is expected to contribute to develop and strengthen it through knowledge, research and teaching. The position will also include cross-cultural and cross-disciplinary networking and fundraising.

Requirements for applicants and applications: We will place a special emphasis on the applicant having experience with design-oriented teaching or practice. The applicant must possess such skills as are achieved by having satisfactorily completed employment as assistant professor/post doc, or equivalent qualifications. He or she must have received supervision and educational skills development, as well as a positive written assessment of his/her educational qualifications. If the applicant cannot provide the latter, a trial employment for a period of up to 1.5 years may be an option.

The application must describe the applicant's interests within research as well as his or her visions for developing the subject area. The application must also, in brief, explain the applicant's thoughts on organizing teaching in History and Theory.

All applications must include documentation of compliance with the required qualifications (including school

leaving certificates and diplomas), full CV, visions for the subject area, a description of research and development plans (no more than 14,000 characters) an account of the applicant's thoughts on teaching (no more than 4,000 characters), portfolio showing a representative section of the production of the applicant and a list of publications.

For questions or more information about the position, please contact Professor MSO Ruth Baumeister, mobile: +45 8936 0285 or email: ruth.baumeister@aarch.dk



**IZIKO MUSEUMS OF SOUTH AFRICA ARE AFRICAN MUSEUMS OF EXCELLENCE THAT EMPOWER AND INSPIRE ALL PEOPLE TO CELEBRATE AND RESPECT OUR DIVERSE HERITAGE**

**WE ARE SEEKING TO APPOINT MOTIVATED EMPLOYEES IN THE FOLLOWING POSITIONS:**

<b>Natural History Collections Department</b> Photographer: Natural History Digitization Project (three-year fixed-term contract) Exhibitions Designer: Natural, Social History and Art Collections Registrar: Natural History Collections Project (one-year fixed-term contract) Research Assistant: Natural History Collections Project (two-year fixed-term contract) Administrative Assistant	<b>Social History Collections Department</b> Curator <b>Social &amp; Art Collections Department</b> Registrar: Social History and Art Project (three-year fixed-term contract) <b>Education and Public Programmes Department</b> Senior Museum Educator: Art Senior Museum Educator: Social History Administrative Assistant	<b>Institutional Advancement Department</b> Communications Co-ordinator (one-year fixed-term contract) Marketing and Public Relations Coordinator (one-year fixed-term contract) <b>Finance and Administration Department</b> Supply Chain Manager Bookkeeper <b>Human Resources Department</b> Human Resources Manager
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PLEASE CONSULT OUR WEBSITE [HTTP://WWW.IZIKO.ORG.ZA/STATIC/PAGE/VACANCIES](http://www.iziko.org.za/static/page/vacancies) FOR FURTHER DETAILS

**The Dakar Institute of African Studies** is currently accepting applications for our 2015 summer study abroad program in Dakar, Senegal. Our program is open to all students attending an accredited American institution and who are interested in issues pertaining to Africa. It is of particular interest to French/Francophone Studies and African Studies majors. Our Francophone Studies program offers classes in French while our African Studies program is in English. All students will be staying with Senegalese families. I would greatly appreciate it if you could share our website address with your colleagues, students, and others whom you think might be interested in our program. Also feel free to contact me or visit our website ([www.thedakarinstitute.com](http://www.thedakarinstitute.com)) for more information about our courses, collaborations, and faculty.

Ibra Sene Associate Professor History & International Relations The College of Wooster  
 President, The Dakar Institute of African Studies  
 E-mail: [isene@thedakarinstitute.com](mailto:isene@thedakarinstitute.com)

**Global Exploration for Educators Organization (GEEO)** is a 501c3 non-profit organization that runs professional development travel programs designed for teachers.

GEEO is offering the following travel programs for 2015:

Educators have the option to earn graduate school credit and professional development credit while seeing the world. The trips are 8 to 19 days in length and are designed and discounted to be interesting and affordable for teachers. GEEO provides teachers educational materials and the structure to help them bring their experiences into the classroom. The trips are open to all nationalities of K-12 and university educators and administrators, as well as retired educators. Educators are also permitted to bring along a non-educator guest.

Detailed information about each trip, including itineraries, costs, travel dates, and more can be found at [www.geeo.org](http://www.geeo.org). GEEO can be reached 7 days a week, toll free at 1-877-600-0105 between 9AM-9PM EST.



# Events

A **Public Lecture** entitled “Iwa Oji in Igbo Cosmology” took place in December 31, 2014.

**NRI PROGRESS UNION (NPU)**  
**ENUGU BRANCH**  
*in collaboration with*  
**NRI PEOPLES FORUM (NPF)**  
*presents*  
**PUBLIC LECTURE**  
**THEME:**  
**NRI CULTURE AND CIVILIZATION:  
 PROSPECTS AND CHALLENGES:  
 IWA OJI (KOLA NUT)  
 IN IGBO COSMOLOGY**

**Lecturer:**  
**Oba-Agbalanze  
 Prince Emeka Onyeso**  
*(Okpalaeze na Nri)*

**Date: Wednesday 31st December, 2014.**  
**Venue: Eke Nri Market Square, Nri.**  
**Time: 10.00 am prompt.**

**Supported by: Nri Progress Union (NPU), Friends & Citizens of Nri.**  
**Please be there!!!**

**Prince Paschal N. Mebuge-Obaa II**  
 P.R.O. NPU, Enugu and  
 Chairman Planning Committee.  
 Tel: 08054092277

**Comrade Inno Aghaji**  
 Chairman, NPU, Enugu.  
 Tel: 08037045405



# In Memoriam

## Terence Ranger

Terence Ranger was born in 1929 and took his first degree and doctorate at the University of Oxford. He went to the University College of Rhodesia (later Zimbabwe) and Nyasaland (later Malawi) in 1957 as Lecturer in Medieval and Early Modern History. Very soon, he became involved in the human rights struggle and turned himself into a historian of Africa.

Prof. Dr. Terence Ranger was deported from Rhodesia in 1963 and thereafter held Chairs at the Universities of Dar es Salaam, UCLA, Manchester and Oxford. On retiring from Oxford where he held the Rhodes Chair of Race Relations until 1997, he went to the University of Zimbabwe as Visiting Professor and taught there for four academic years.

Terence Ranger has published and edited dozens of books, and published some 150 articles and book chapters. In his work, Ranger contributed substantially to the historiography of East Africa in general and Zimbabwe in particular. He is equally renowned for the continuous methodological renewal of African historiography over the last decades. The publication that brought Terence Ranger fame also in non-Africanist circles, was *The Invention of Tradition* (Cambridge, 1983) co-edited with Eric Hobsbawm.

This collection of essays demonstrates the complex interaction of past and present. The 'use of the past', and more particularly, the use of historiography in contemporary society and politics was a theme that Terence Ranger also addressed in his most recent work on Zimbabwe.

<https://zasb.unibas.ch/news/newsdetails/article/obit-terence-ranger-dies-at-the-age-of-85///returnTo/11873/>

### **Mwalimu Ali A. Mazrui, 1933-2014: Celebration of a Ubiquitous Life**

On December 4, 2014, a memorial service was held in honor of Professor Ali A. Mazrui at the Library of Congress, Washington D.C. Two days after this magnificent event, a bigger celebration was held at Binghamton University in the State of New York that attracted over 200 people, including my humble self. The diverse audience came from far and near, including representatives from universities and colleges in Syracuse (NY), College Station (Pennsylvania), Rutgers (NJ), Ithaca, (NY) and New York City, while two scholars traveled all the way from Makerere University in Uganda where Mazrui cut his intellectual teeth as a scholar and professor. The crowded program included speeches by the Dean and Provost of the University, as well as a dozen scholars, five of Mazrui's children and Ali Al'Amin Mazrui, his grandson named after him. The Master of Ceremonies was Ricardo René Larémont, Professor of Political Science/Sociology, Binghamton University.

Other immortalizing activities are being planned, including the creation of an Ali A. Mazrui Foundation and an Ali A. Mazrui Endowed Chair to be based in Uganda, which was his adopted beloved home, although he was born a Kenyan.

By Toyin Falola

### **In Memoriam: Anthropologist and Art Historian Monni Adams dies at 93**

Noted Scholar of African and Oceanic art, Monni Adams died December 24, 2014. Born Jeanne Marie Adams, she taught anthropology and art history at Harvard University in the mid-1970s and was curator and research associate at the Peabody Museum thereafter. She received her Master's and Ph.D. degree from Columbia University (1963, 1967), and prior to coming to Harvard and the Peabody, she taught at Columbia and MIT. Monni curated exhibitions at the Peabody and the Carpenter center and published several monographs including *System and Meaning in East Sumba Textile Design: a Study in Traditional Indonesian Art* (1969) and *Designs for Living: Symbolic Communication in African Art* (1982) and dozens of articles and reviews. Her last paper was published in *African Arts* at age 91. Energetic, engaging, and social, Monni was a well-known and active figure at Harvard and in the Boston area; she will be missed.

Source: Peabody Museum of Archaeology and Ethnology

<https://www.peabody.harvard.edu/node/2145>



# 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**

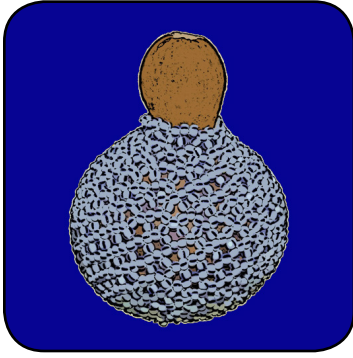
*\*\* The ACASA board has adopted this policy to address income disparity, exchange rate fluctuations and wiring difficulties, and to promote exchange.*

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)