



ARTS COUNCIL OF THE AFRICAN STUDIES ASSOCIATION

VOLUME 100

SPRING/SUMMER 2015

CONTENTS

Presidential
Notes

From the
Editors

Conferences
& Symposia

Calls for
Papers and
Proposals

Exhibitions

Current
Publications

Media
Resources

News &
Announcements

Awards

Opportunities

Events

Picture This

Join ACASA

About
ACASA

ACASA Board of Directors

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

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

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

Deadlines for submission of news items:

Fall 2015: September 14, 2015

Winter 2016: January 16, 2016

Spring/Summer 2016: May 15, 2016

Presidential Notes

Greetings,

As June begins, much is afoot in the world of African and Diaspora visual and expressive cultures, as the rich contents of this newsletter underscore. Below, you will find news of members organizing manifold events, from symposia and panels to exhibitions, performances and festivals around the globe. Numerous calls announce places to share work in public, on line and in print.

Reflecting and building upon this wealth of activity is the 56th Venice Biennale, curated by our colleague Okwui Enwezor. Much has been made (not always kindly) in the press of the fact that, on his watch, for the first time the Biennale is opening its doors to a significant number of artists hailing from Africa and her diasporas. While this is indeed true, and is tremendously exciting and long overdue, focusing on this aspect alone makes short shrift of Enwezor's choices. What is key, here, it seems to me, is the foregrounding of political and ethical issues that speak to the extraordinary complexities of our 21st century world. Deploying a richly nuanced palette of conceptual tools, intellectually and aesthetically, Enwezor has created a simultaneously inclusive and demanding event that moves the Biennale forward in previously unforeseen ways.

That said, the press's insistent focus on Enwezor's African roots bears scrutiny. Previous Biennale curators have not been identified as European (Massimiliano Gioni, Bice Curiger) or North American (Robert Storr), and critics have made neither commentaries nor criticisms suggesting a particular interest in things "Western" on their part. Here, as so often in art world circles and beyond, we are reminded of the long road that still lies ahead.

ACASA's role in leading the way on this road is central. Our members are actively breaking down boundaries, bringing front and center concerns that have long been relegated to the margins. Of critical importance in this setting are teaching, publishing and curating that propose alternative takes on long-held certainties.

Still another means of moving forward the interests of our field is service. In this regard, I wish particularly to draw attention to the upcoming elections to the ACASA Board of Directors, news of which will have reached you by email and/or our website, and which you will find here, in the "News and Announcements" rubric. The Board is made up of energetic people, diverse in professional expertise, who live and work in varied places across seven time zones. ACASA's Board has been in action since 1981 and, since then, has consistently functioned as a space of energy and engaged joint endeavor. On our website, you will find a list of the many colleagues who have served in its ranks. As we continue to plan our 2017 Triennial in Accra,

Ghana, we hope that you will resolve to lend time and effort to ACASA by seeking election to its Board. Serving our community is a rich and rewarding experience. I encourage you to join us.

As you read on, I wish you every success in the important work you do to advance knowledge of the arts so dear to our hearts.

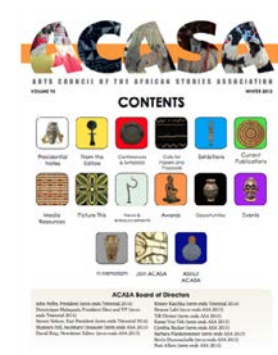
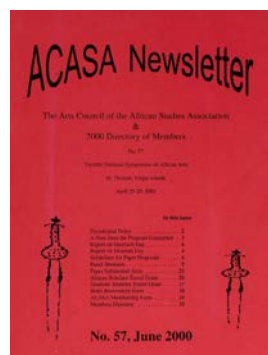
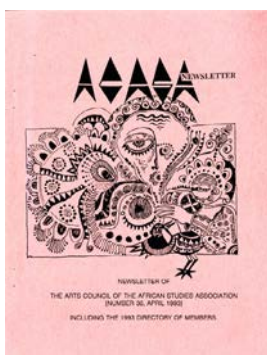
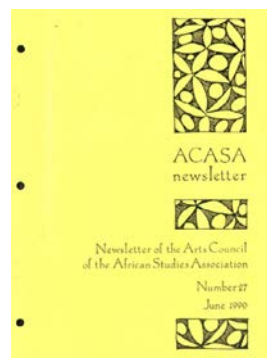
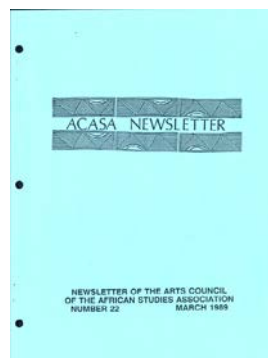
Dominique Malaquais



From the Editors

The Spring/Summer 2015 Newsletter marks the association's 100th issue! Not only does this provide us the occasion to thank everyone who has been involved in the dissemination of field-related news and opportunities over the past 33-years, but it also points to the longevity of our association that continues to thrive because of you - our members. The vitality of ACASA is evidenced through the increasing numbers of announcements that are submitted by individuals working outside of our discipline, and who are interested in bringing in arts-related perspectives to broader conferences, publications, roundtables, and electronic media. Have a safe and productive summer!

David Riep and Pamela Allara, Newsletter Editors





Conferences & Symposia

ECAS 2015 – 6th European Conference on African Studies*

Sorbonne University, Paris

8-10 July 2015

www.ecas2015.fr

*With numerous panels and papers by our ACASA members!

First International Conference on the State of Visual Arts Scholarship in Nigeria in the Era of Globalism.

Venue: Nigerian Institute of International Affairs, Victoria Island Lagos; University of Lagos, Yaba College of Technology and designated Art Galleries

Date: 2nd-5th July 2015.

Sub Themes:

- Visual Arts Studies in Nigeria
- Research in Visual Arts
- Art Exhibitions as Publication
- What studio artists do
- Studio masters on Art Business
- Curriculum Development in Art
- Art Teaching Methods in Tertiary institutions
- Studio Ph.D.: Problems and Prospects
- Visual Art Research and Interdisciplinarity
- Related issues are welcome
- Art and Introductory Technology Curriculum
- Visual Arts in the New Creative Arts Curriculum for Secondary Schools:
- Disservice to Visual Arts
- New Media and Enhanced Image Making Devices.
- Workshop in Art Writing

Int'l Co-ordinator:

John Ogene (Ph.D)
Associate Professor of Art
University of Benin, Nigeria.
Email: ogenej@yahoo.com
080 2626 1122, 080 5050 6611

Convener:

Professor Osa D. Egonwa Ph.D fsna
Society of Non-Fiction Authors of Nigeria.
and Delta State University, Abraka, Nigeria.
Email: egonwa1@yahoo.com
0833317164, 07034360545

The Joanne B. Eicher Symposium II: FASHION, SEX, & POWER*

Venue: University of Minnesota, St. Paul

McNeal Hall, 1985 Buford Avenue, St. Paul MN 55108

Date: September 11-12, 2015

The symposium topics explore and discuss the relationships of power, sex and fashion in dress. Papers will begin at 1pm on Friday followed by a keynote address by Valerie Steele, Director and Chief Curator, Museum at the Fashion Institute of Technology, New York City. Saturday panels will begin at 9 am and continue through late afternoon, followed by a celebratory dinner. The two-day event promises to introduce new ideas and time for lively interchange and differing opinions.

Preliminary Program can be found at: <http://design.umn.edu/fashionand/FashionSexPower.html>

Additional information and to register: <http://design.umn.edu/fashionand/FashionSexPower.html>

**Several Africanists are presenting in the program*

Synapse Curators' Workshop 2015

Haus der Kulturen der Welt (HKW), Berlin, Germany

30 June – 04 July 2015

www.hkw.de/en/synapse

Deleuze and Guattari and Africa – Southern Responses

University of Cape Town, South Africa

15 – 16 July 2015

<http://deleuzeguattari.co.za>

Synapse Curators' Workshop 2015

Haus der Kulturen der Welt (HKW), Berlin, Germany

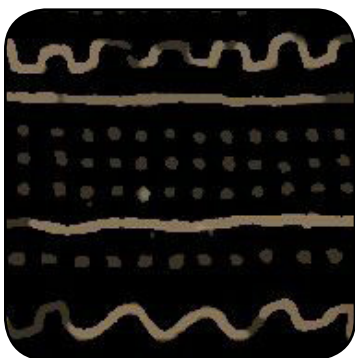
30 June – 04 July 2015

www.hkw.de/en/synapse

Anya Fulu Ugo – an Interdisciplinary African Arts Conference of the Faculty of Arts

University of Nigeria, Nsukka, Nigeria

24 – 27 June 2015



Calls for Papers and Proposals

Call for ACASA-Sponsored Panel Proposals- CAA Annual Conference

Deadline: June 5, 2015

This is a call for ACASA-sponsored 90-minute short panel or roundtable proposals for the 104th CAA Annual Conference, which will be held in Washington DC February 3 - 6, 2016. The deadline for submissions is June

5, 2015; you will hear back from ACASA by June 19. Proposals should be submitted with all participants identified.

Proposals must include the following:

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

ACASA membership is required to submit a proposal. Participants in the 90-minute sessions do not have to be CAA members nor do they have to register for the conference. These sessions are free and open to the public.

For information on ACASA membership and to join, please visit <http://www.acasaonline.org/join-acasa/>

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

CFP: Inaugural Edition of the Journal of West African History

Founding Editor-in-chief: Nwando Achebe

Associate Editors: Hilary Jones and John Thabiti Willis

Review Editor: Harry Odamtten

The Journal of West African History (JWAH) is a new interdisciplinary peer-reviewed research journal that publishes the highest quality articles on West African history. Located at the cutting edge of new scholarship on the social, cultural, economic, and political history of West Africa, JWAH fills a representational gap by providing a forum for serious scholarship and debate on women and gender, sexuality, slavery, oral history, popular and public culture, and religion. The editorial board encourages authors to explore a wide range of topical, theoretical, methodological, and empirical perspectives in new and exciting ways. The journal is committed to rigorous thinking and analysis; is international in scope; and offers a critical intervention about knowledge production. Scholarly reviews of current books in the field appear in every issue. And the publication is in both English and French; an abstract in both languages will be provided. Michigan State University Press publishes JWAH in collaboration with the MSU African Studies Center and the History Department.

Submissions

The editorial board invites scholars to submit original article-length manuscripts (not exceeding 10,000 words including endnotes, 35 pages in length) accompanied by an abstract that summarizes the argument and significance of the work (not exceeding 150 words). Review essays (not exceeding 1,000 words) should engage the interpretation, meaning, or importance of an author's argument for a wider scholarly audience. Please contact our book review editor at hodamtten@scu.edu for more information. Manuscripts submitted to the Journal of West African History should be submitted online at <https://www.rapidreview.com/MSU/CALogon.jsp>.

CFP: Gendered Practices*

CIHA 34th Congress of Art History in Beijing, China

September 15 – 22 2016

Deadline: June 30, 2015

**Please note that we will welcome proposals for papers focused on African artists and African contexts.*

The theme of the symposium ('Terms: Concepts of Art History') serves as a starting point for exploring the implications of the terms 'feminism', 'gender' and 'queer theory' for the discipline. Through a discussion of specific case studies, participants in this session are invited to explore how a focus on gender can enable

new understandings of art of the past as well as concerns that have underpinned much art practice since the 1970s.

Two sub-themes feature as the focus of the session, and participants are asked to submit papers which fall within the framework of either of these:

I. Globalising gender studies, feminism and queer theory

Studies in which there is a focus on gender and which are directed at practitioners from the past and present in the United States, Britain and Western Europe have been complemented by work on artists from other geographies. But the date when works of art or studies underpinned by a focus on gender emerged, the form these discourses assumed and their overall impact differ from one context to another, and are nuanced by the particular political and social circumstances of the country concerned. Yet while it is generally acknowledged that concerns with gender have had a 'global' impact on art, the ways in which such concerns have manifested themselves in different geographies has at this point not been widely documented or discussed in international forums, and knowledge of work from contexts outside the United States, Europe and Western Europe tends to be somewhat limited or partial for most art historians who are not themselves from the countries concerned. In a move to address this gap in art historical discourse, papers are invited which, through selected examples, explore the implications of what feminism, queer theory or gender studies may have meant in the context of art histories and art-making practices outside the United States, Britain and Western Europe (or for diaspora artists in the West). Proposals for papers pertaining to all geographies outside the West are welcome, and those focused on Asian contexts are especially encouraged.

II. Gender and the re-reading of art histories

While early feminist work often focused on including hitherto neglected women artists in art history, subsequent feminist discourse as well as studies falling within the rubric of queer theory have focused increasingly on ways in which the style, subject matter or use of art objects might be interpreted in light of the gender politics operative within various historical periods and contexts. By bringing to light gendered concepts which may have informed the circumstances underpinning the making of art, or which may have had a bearing on style or subject matter, studies of gender may do more than simply widen knowledge about image-making practices in the past to take cognisance of, for instance, relations of power between men and women, the kinds of constructs about 'masculinity' and 'femininity' which held sway, or attitudes towards same-sex relationships in particular timeframes and geographies: such studies may also in fact prompt a total revision in prior conceptions about the social and cultural contexts in which those objects and images were produced and the role they may have played. Working in light of this observation, papers are invited which undertake new readings of selected art works, revealing how interpretations of images and objects in light of a politics of gender have the potential to create very different readings to those which have tended to dominate art-historical canons.

PLEASE SUBMIT AN ABSTRACT OF YOUR PAPER FOR THIS SESSION (400-500 words) TO ALL THREE CHAIRS, AND WITH A COPY TO THE CONFERENCE ORGANISERS, BEFORE JUNE 30 2015.

- Brenda Schmahmann, University of Johannesburg, South Africa. (brendas@uj.ac.za)
- Li Gongming, Guangzhou Academy of Fine Arts, Guangzhou, China. (limyk@163.com)
- Xiang Zairong (Junior chair), ICI Berlin Institute for Cultural Inquiry, Germany. (zairong.xiang@ici-berlin.org)
- Conference organisers: info@ciha2016.org

CFP International Conference: A Luta Continua, 40 years later: Entangled Histories and Legacies of Empire in Southern Africa

Johannesburg, South Africa

Date: November 5-6, 2015

Deadline: July 1, 2015

The French Institute of South Africa (IFAS) and the Wits Institute for Social and Economic Research (WiSER) are pleased to invite contributions to the International Conference “A Luta Continua, 40 Years Later: Entangled Histories and Legacies of Empire in Southern Africa”. The event will be held in Johannesburg, South Africa, on 5-6 November 2015. It will bring together an interdisciplinary audience to reconsider and re-examine the histories of Portuguese decolonization in Southern Africa and its aftermath, in its regional and transnational manifestations.

This conference invites historians of empire and decolonization, apartheid and anti-racism, to focus their attention on the connections, transits and shared processes within the region and beyond. We will privilege the post-1945 moment, marked both by the decolonization of Africa at large and by the struggles against racism, being staged in multiple locales. We welcome contributions that will challenge or disrupt conventional images of national liberation or decolonization as contained or bounded processes, by looking instead at unsettling moments or issues, from the ambiguous place of the Portuguese diaspora in the region, to South Africa's involvement in the wars in Mozambique and Angola. On the other hand, this conference invites scholars from the social sciences and humanities to interrogate the legacies of empire in all its complex manifestations. We use the term legacy in a broad sense, to denote both the impact decolonization had on the subsequent postcolonial moment, but also the material and cultural heritage of empire, in architecture, cinema, literature and the arts. Finally, the conference will be a space where researchers and the public at large will have the opportunity to question how a better grasp of these entangled histories and shared legacies can encourage new routes of reconciliation in the region, including opportunities for academic dialogue and cooperation.

We invite paper proposals for 20 minutes presentations in any of the following indicative, but not exhaustive, areas:

- Beyond nations and empires: shared, entangled, and regional histories
- New histories of empire, decolonization and apartheid: unsettling conventions
- Legacies of Empire in Southern Africa: peoples, heritage, and culture
- The Aesthetics of Liberation: Southern African in film, literature and the arts
- The Spaces of Contact: cities, urbanism, and architectural heritage
- Post-colonial and Post-apartheid: entanglements and comparisons
- Knowledge, history writing and scientific cooperation: past, present and future
- From Southern Africa to the world: transnational linkages and international actors (e.g. international organizations, Third world solidarities, Cold War alliances, etc)

Interested contributors should submit a short abstract (no more than 200 words) and a career description (one paragraph, no more than 15 lines) no later than 1 July 2015. Notification of acceptance will be sent out on 7 July 2015. We intend to publish a collection of essays in an edited volume or journal issue.

We will charge a small conference fee of R200 from scholars based in Southern Africa and 25 Euros from international participants. A limited number of bursaries will be available to scholars based in the region. Proposals or inquiries to be sent to Caio Simões de Araújo at: caio.simoese@graduateinstitute.ch

CFP: Open Access Journal: Indigenous Knowledge: Other ways of Knowing

IK: Other Ways of Knowing is soliciting research articles and book reviews for its Fall 2015 issue as well as future issues.

Deadline for inclusion in the Fall issue is August 1, 2015.

About the journal

This is an electronic, multidisciplinary, peer-reviewed, open access journal that publishes original research articles as well as review articles in all areas of indigenous knowledge from a global perspective. The journal is published twice yearly by the Pennsylvania State University Libraries, and is co-sponsored by the Penn State Libraries and the Penn State Interinstitutional Center for Indigenous Knowledge (ICIK). The spring issue is guest-edited and theme-based; the fall issue is an open content issue edited by the Penn State

Libraries and ICIK team.

Manuscripts

Submissions must be original, not previously published, nor submitted for publication in another journal. Research articles should be 5,000-15,000 words in length. Book reviews should be 1,500-2,000 words in length. All manuscripts are subject to double blind peer review. Photographs, and other visual materials, are highly encouraged for each submission. All manuscripts should be in English. However, if the author is indigenous, both the indigenous and English language versions will be published. Reviewers will use the English version in assessing the manuscript.

<http://journals.psu.edu/ik/about/submissions#authorGuidelines>.

Please register and submit your manuscript or proposal at <http://journals.psu.edu/ik/user/register>

Or contact the editors Helen Sheehy athms2@psu.edu and Amy Paster at alp4@psu.edu

CFP: Hemispheres Issue on Sub-Saharan Africa

Deadline: June 15, 2015

HEMISPHERES. Studies on Cultures and Societies is a peer reviewed journal indexed on ERIH Plus list. It is published quarterly by the Institute of Mediterranean and Oriental Cultures, Polish Academy of Sciences. The next issue, Vol. 30 (3), 2015, will be devoted to Sub-Saharan Africa, and we hereby invite scholars involved in African studies to submit their articles for the forthcoming volume. Papers for publication are selected through precise peer review to ensure quality, originality and significance. Authors are solicited to contribute to the journal by submitting articles that illustrate research results in the Cultural, Social and Political Sciences.

For more information and editorial principles please check the link below: <http://www.iksio.pan.pl/index.php/en/publishing-activity/journals/hemispheres-studies-on-cultures-and-societies>

Deadline for paper submission is 15.06.2015

Email to: hemispheres@iksio.pan.pl

CFP: GLOBAL GHANA

Ghana Studies Association 2nd Triennial Conference

Cape Coast 2016

6-9 July 2016

Deadline: June 30, 2015

The Ghana Studies Association welcomes paper and panel proposals for its second triennial conference to be held in Cape Coast, Ghana, 6-9 July 2016 at University of Cape Coast. This interdisciplinary gathering of local and international students and scholars of Ghana's past and present will engage a wide range of issues related to the theme "Global Ghana." Conference papers will be distributed in advance. Select papers will be invited for resubmission for publication in an edited volume.

Formal paper and panel proposals are welcome on issues related, but not limited, to the following:

- (A) Immigration, Emigration, and Tourism
- (B) Pan-Africanism and the Diaspora
- (C) Arts, Writers and Intellectuals and International Networks
- (D) The Environment, Resources, and Preservation

To Propose an Individual Paper:

Send an abstract of 150 words or less and a short bio with institutional affiliation (no more than five sentences). Be sure to include a paper title at the top of the page.

To Propose a Panel:

Send a short description of the panel topic, paper abstracts and titles, and a short bio with institutional affiliation (no more than five sentences) for each panelist.

Send proposals to info@ghanastudies.org with the subject line Cape Coast 2016, no later than 30 June 2015. A notice on the status of all proposals will be sent by 31 August 2015. Participants must submit conference papers by 27 April 2016.

Please direct all questions to info@ghanastudies.org

Visit the website at <http://ghanastudies.org>

CFP: Beyond Françafrique: France outside of its traditional sphere of African influence (19th-21st centuries)

Sciences Po, Paris, Centre d'Histoire

November 20, 2015

Deadline: June 30, 2015

The study of France's policy in Africa has frequently focused on the interactions with its (former) Empire, the "pré-carré." This has given rise to a narrative of uniqueness and exceptionality, whilst simultaneously contributing to critiques of France as a "neo-colonial" actor in Africa. However, a growing body of new scholarly research suggest that the time is now ripe for a reassessment of this restrictive vision.

The progressive opening up of archives in France and elsewhere, along with the expansion of global and connected histories of empire and decolonisation, has shed new light on the France's presence in Africa in colonial and post-independence era. Despite taking as their starting point the French traditional zone of influence, many recently published works on French decolonisation and the politics of cooperation explore the regional, continental and global dynamics that shaped French policy in Africa. There are also a growing number of publications, doctoral theses and on-going research projects that break free of the "Francophone" framework entirely. Some of these complete previous political science case studies of French policy in South Africa or Nigeria. Others go further still, uncovering largely unknown relations between France and the (former) British, Belgian and Portuguese imperial spaces in Africa. Adopting a transnational perspective or a "politique par le bas" approach has enabled the study of circuits, networks (formal and informal) and the movement of ideas and people between France and the spaces outside of its traditional sphere of African influence. This global perspective, in turn, has also brought to light triangular connections between France, Francophone and non-Francophone Africa.

It is the aim of this study day to build upon this emergent field bringing together scholars working on all aspects of French engagement with Africa "hors champs" both in colonial and post-colonial period. Researchers from different disciplines are invited to submit proposals, either in French or in English, for papers dealing with all aspects of France's interactions outside of its traditional sphere of African influence. Papers can explore, but are not restricted to, the following themes:

- The official French presence in regions of Africa outside of the "pré-carré", including the different dimensions of these policies (political, military, strategic, cultural, economic) and how these relations operated at different levels (international, continental, regional, bilateral).
- The role of non-governmental French actors, including official and non-official networks.
- Cultural contacts and circulation and diffusion of ideas
- Migrations between France, its (former) African colonies, and other regions of Africa, including the impetus behind these movements and their impact.
- French interpretations of "non-Francophone" Africa.
- The role of Africans in French engagement with Africa "hors champs".

Paper proposals of 250-300 words should be sent to Anna Konieczna (anna.konieczna@sciencespo.fr) and Joanna Warson (joanna.warson@port.ac.uk) by Tuesday 30 June 2015.

Organisers: Dr Anna Konieczna (Sciences Po), Malcolm Théoleyre (Centre d'Histoire, Sciences Po), Dr Joanna Warson (University of Portsmouth).

CFP: “Igbo Cosmological Narratives: From Ancestral Charter to Modern Transformations”

CONFERENCE CO-ORDINATOR: Dr. Francis Ikwuegbu. (Director, Centre for Igbo Studies, Imo State University Owerri, Nigeria.)

LEAD PAPER PRESENTER: Prof. Chima Korieh (Department of History, Marquette University, U.S.A.)

Deadline: June 20, 2015

The Centre for Igbo Studies, Imo State University, Owerri is convoking an International Conference of Igbo Studies showcasing different aspects of Igbo culture and heritage. The Centre for Igbo Studies, was founded by the Imo State University to serve as a veritable platform for rigorous academic research geared towards the promotion, preservation and propagation of the rich cultural heritage of Ndi-Igbo especially in the areas of History, Arts, Religion and Philosophy among others.

Conference Theme

Participants are expected to submit abstract(s) of not more than 250 words and the abstract(s) should reach the local organizing committee on or before 20th June 2015 through this email igbostudiesimsu@gmail.com. Participants are expected to register on arrival and submit 15 copies of their papers to the local organizing committee. All papers must clearly indicate the presenter's name, institution and email address on the cover page and comply with the current APA referencing style. Papers presented at the conference would be submitted for assessment and those found publishable will be published in a reputable national or international journal. Terms and conditions of specific journals would apply.

Conference Fee:

N 12, 00.00 (Nigeria) \$100 (International)

Contact Persons:

John Kelechi Opara (Secretary, LOC)
Department of Fine and Applied Arts,
Imo State University, Owerri, Nigeria
Kaylechi2@yahoo.co.uk

Mrs. Chioba Francisca Uboh
16 Mbari Street FSP Shopping Plaza
Owerri, Imo State
Chiobanca@yahoo.com

CFP: Journal of West African History, Volume 3, Issue 2 (October 2017): Special Issue: Women and Gender in West Africa.

The study of women and gender in African history has yielded new analytical frameworks as well as an impressive body of original research. Scholarship on women and gender in West Africa's past has made key contributions to the study of the region as well as to theoretical conceptions of the role of women and gender. To this end, the Journal of West African History (JWAH), invites scholars to submit papers for a special issue on Women and Gender in West Africa broadly conceived. Papers may address, but are not limited to any one of the following themes: the role of women in state-building, West African women and the economy, women and socio-economic development, gender and colonialism, sex and sexuality, histories of production and consumption, domesticity and the gender division of labor, women and nationalism, intellectual and cultural histories, slavery and the slave trade, West Africa and the Diaspora.

Manuscripts should be submitted online at <https://www.rapidreview.com/MSU/CALogon.jsp>. The deadline for the receipt of papers is January 2016. All articles will undergo a double blind peer review, and those accepted for publication will appear in a special issue of JWAH, volume 3, issue 1, scheduled for publication in October 2017.

CFP: Raoul Peck and the Iconography of Lumumba

Antwerp University

February 18-19, 2016

Deadline: June 17, 2015

Keynote speakers: Raoul Peck and Bogumil Jewsiewicki

This international and interdisciplinary colloquium revolves around the work of renowned filmmaker Raoul Peck and the iconography of Patrice Lumumba in Peck's films as well as in other arts. The colloquium aims at bringing together scholars and artists working on the iconography of Lumumba and/or the cinematographic oeuvre of Raoul Peck. In doing so, we aspire to explore the interface between a film studies approach and the larger scope of disciplines in the realm of postcolonial iconography.

Apart from the academic section, the conference team hopes to host an art exhibition, artist talks and, prior to the conference, a retrospective of Peck's oeuvre.

Please send your abstract (+/- 300 words) and a biography (150 words) in English, Dutch or French to both matthias.degroof@uantwerpen.be and Kathleen.gyssels@uantwerpen.be.

CFP Panel: On the Contemporaneity of the Modern - The role of collections of African modern art today

Conference: 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: none provided

African Modernism is defined by Western and African scholars as a period of art history from 1940 to 1980. It is closely linked with the imposition of modernity and the colonial experience on the African continent, the resulting independence movements and the post-colonial states. As (post)-colonialism made European culture and ideas more available to artists, they created new artistic expressions reflecting Africa's encounter with Europe but also integrated own (neo)-traditional forms and histories in their artworks. These aesthetic dialogues about the different histories and legacies with all its contradictions and possibilities framed the artists of that period. This has also to be considered when speaking about contemporary artistic practice. The intensified research on and the opening of collections of modern art from the African continent in the last years has also reconnected artists with this yet underrepresented period. Whereas the question of the concept of modernism has been discussed repeatedly and was shown in exhibitions such as "The Short Century. Independence and Liberation Movements in Africa 1945-1994" (2001) or in the research project "Multiple Modernisms - Twentieth-Century Artistic Modernisms in Global Perspective" based in Cambridge, collections in Africa (such as the Makerere Gallery, Kampala) or Europe (such as the Iwalewaha collection, Bayreuth and the collection of the Museum of World Cultures, Frankfurt) containing important works were not accessible neither for the public nor researchers for a long time. However, working with these collections is also working towards formulating a not yet written part of the art history of the African continent and also shows how individual artists have developed their techniques and topics. One example for this development is the Ghanaian artist El Anatsui. He started as a modernist painter, and who today is one of the most renowned contemporary artists exhibiting worldwide in museums, galleries and biennales. In addition, collections also strongly reflect the ever-changing taste of the art-world and speak about the relationship between Africa and the global North. Unfortunately, accessibility of these collections is not yet guaranteed satisfactorily as only parts have been digitized at present. This also holds for the related and archived photographs and documents. Nevertheless, some of these collections have become research spaces for contemporary artists from Africa and the Diaspora. This has led to fruitful encounters resulting in new, visionary artistic practices, which also mark the beginning of alternative perspectives on and an increasing visibility of the seminal art works of African modernisms. This panel invites papers dealing with questions on the role of collections of modern African art in Africa and the global North as well as with their relation to contemporary artistic practice. Also approaches to individual artist and respective artworks and their collection history are very welcome. We are looking forward a fruitful exchange with scholars from disciplines such as art history, anthropology of art,

museology and archival studies.

As an introduction to the panel, the panel conveners (Greven, Mutumba & Siegert) give an introduction into the research project “African Modernism in German Collections – Narrations of Art History and the Negotiation of Authenticity and Hegemony”, starting in 2015.

Nadine Siegert Iwalewaha, University of Bayreuth Germany Email: nadine.siegert@uni-bayreuth.de

CFP: Power and Visual Culture

South African Visual Art Historians' Association (SAVAH)

11-13 September, 2015

Visual Arts Department, University of KwaZulu-Natal

Pietermaritzburg South Africa

Deadline: May 30, 2015

In 1985 the newly established South African Association of Art Historians

(now the South African Association of Visual Arts Historians - SAVAH) held

its first conference at the Fine Arts Department at the University of Natal

in Pietermaritzburg. Thirty years on, it is auspicious that we will again host the conference. The theme of the 1985 conference - Diversity and Interaction, elicited papers that grappled with the interface between visual culture and immanent social and political change.

For the 2015 conference the theme Power and Visual Culture was decided on in keeping with the exploration of power in the abovementioned conference.

In foregrounding shifting perspectives on diverse aspects of visual culture and its interface with or reflection of power, we invite contributors to explore vocabularies and strategies deployed to, among others, engage with, reflect on, uphold or critique power and its origins in a range of sources be they personal, political or institutional. In addressing gender, social and political idealism, or merely in establishing alternate views of the world, visual culture has become increasingly central in foregrounding that which is silenced by power or self-censorship. How have interpretations located in post-colonial deconstructive readings that dominated the discourse from the 1980s begun to shift? As various forms of power abuse and coercion are manifest globally and locally, have visual artists responded to this in variously engaging, directly or indirectly, with imposed or implicit power, or, in contrast, by asserting visual culture's 'functionlessness' (Adorno) or their subjectivities, among many other strategies of resistance to power?

Or is contemporary art still predominantly subject to the strategies of consumerism and commodification (Becker; Groys), art intended for the masses implicitly sanctioned at national and international exhibitions, biennials, and festivals. To Groys, paradoxically, art assumes power 'by appropriating the iconoclastic gestures directed against itself—by positioning itself simultaneously as an image and as a critique of the image' (Groys).

We invite papers on new anthropologies of creative intent, the revisiting of all facets of power, not only those that are seemingly coercive and constraining. Contributors are encouraged to address emergent dimensions in art practice, criticism and theory in South African and African visual culture. However papers are welcomed from those who wish to centre on aspects of their current research interests that may not appear to be accommodated in the theme selected for the 2015 conference.

Please forward your preliminary proposals of 250 words to Linda Jones by 30 May 2015.

(lindajoneskzn@gmail.com)

Panel contributions are encouraged.

Call for Contributors: JEF CAS Blog—Debitores Sumus

University of Bradford

Established in 2002, the John and Elnora Ferguson Centre for African Studies (JEF CAS) has become a

reputable source for academic and policy analysis of contemporary Africa. JEFICAS' blog has now been relaunched as Debitores Sumus. This latin phrase indicates that 'we are all debtors'; as African scholars we owe to each other and to Africa a debt of representation and a responsibility to further scholarly work on the many facets of a whole continent. The blog's purpose is to engage in intellectual discussion on policy issues and academic analysis.

Whilst JEFICAS' focus has been on peacebuilding and related policies, we are seeking a wider readership and contributor base. We welcome writing on social, political and economic issues related to Africa, with a particular emphasis on the unheard stories and innovation.

We are seeking new contributors at any frequency, and occasional guest writers. Written pieces can feature a variety of content, but should be limited to 500 words, with capacity for exceptions. We encourage you to find your own high quality imagery to accompany the post.

Please contact Chris Davey for more information- cdavey1@bradford.ac.uk

To find out more about JEFICAS and Debitores Sumus please see the following link-

<http://www.bradford.ac.uk/research/africa/aboutjefcas/>

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

Call for Applications: Addis Video Art Festival

Addis Abbaba, Ethiopia

Submission deadline: 01 August 2015

www.addisvideoartfestival.net

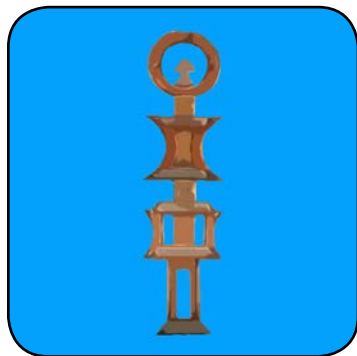
Open Call for Participation: The Return of the Slaves

Elmina Castle, Cape Coast, Ghana

03 – 04 July 2015

Submission deadline: 25 May 2015

www.crazinistartist.com



Exhibitions

Biennale Arte now open: All The World's Futures

<http://www.labiennale.org/en/art/exhibition/>

The 56th International Art Exhibition titled All the World's Futures, curated by Okwui Enwezor and organized by la Biennale di Venezia chaired by Paolo Baratta, is open to the public from Saturday, May 9th to Sunday, November 22nd, 2015 at the Giardini and at the Arsenale venues.

89 National Participations are exhibited in the historical Pavilions at the Giardini, at the Arsenale and in the city of Venice. The countries participating for the first time in the exhibition are Grenada, Mauritius,

Mongolia, Republic of Mozambique, and Republic of Seychelles. Other countries are participating this year after years of absence: Ecuador (1966, then with the IILA), the Philippines (1964), and Guatemala (1954, then with the IILA). 44 Collateral Events, approved by the curator of the International Exhibition and promoted by non-profit national and international institutions, present their exhibitions and initiatives in various locations within the city of Venice.

Current exhibitions at the Fowler Museum at UCLA:



Disguise: Masks and Global African Art

October 18, 2015–March 13, 2016

This groundbreaking exhibition examines the influence of African masquerade on the new work of eleven contemporary artists of African descent. As a tool for concealing identity as well as revealing cultural norms, masking offers the artists in this exhibition a wealth of means through which they explore questions of gender, modernity, politics, and multiculturalism.

This exhibition is organized by the Seattle Art Museum and curated by Pamela McClusky, Curator of African and Oceanic Art for the Seattle Art Museum, and Erika Dalya Massaquoi, Consultant Curator.

Image Credit: Chimera, from the Empathic Series, 2013, Saya Woolfalk, United States, b. 1979, single-channel video, 4:12 minutes, loan from the artist. © Saya Woolfalk, Photo courtesy of the artist, filmmaker: Rachel Lears.

Fowler in Focus: The Art of Hair in Africa

May 3—September 20, 2015

Fowler Museum at UCLA

This exhibition presents an array of finely sculpted combs and hairpins in the Fowler's Collection from Africa and its diasporas, along with the film *Me Broni Ba/My White Baby* by Ghanaian-American filmmaker Akosua Adoma Owusu, which the museum recently acquired. Both explore notions of ideal beauty and social status associated with hair among many African cultures. The juxtaposition of traditional hairpins and combs made from rare materials with an avant-garde contemporary film raises questions about constructions of identity in Africa from the colonial period to today. It is organized by Gemma Rodrigues, curator of African Arts, and Erica Jones, curatorial assistant of African Arts, Fowler Museum at UCLA.

Image Credit: Comb, Asante peoples, Ghana, Circa 1900, wood. Fowler Museum at UCLA. Gift of Franklin D. and Judith H. Murphy



Installation view of seamstress stall and fabric shop in Kabas and Couture: Contemporary Ghanaian Fashion exhibition at the Samuel P. Harn Museum of Art, 2015. Photograph by Megan Pugh.

Kabas and Couture: Contemporary Ghanaian Fashion

February 24–August 23, 2015

Harn Museum of Art, University of Florida, Gainesville, Florida

Guest Curated by Christopher Richards; organizing curator, Susan Cooksey

The first museum exhibition to explore Ghana's contemporary fashion industry is on view at the University of Florida's Harn Museum of Art. *Kabas and Couture: Contemporary Ghanaian Fashion* looks at the 50-year history and social impact of Ghana's vibrant fashion culture. The exhibition features the work of internationally noted Ghanaian designers and their respective brands, such as Aisha Ayensu (Christie Brown); Ajepomaa

Mensah (Ajepomaa Design Gallery); Kabutey Dzieror and Sumaya Mohammed (Pistis); and Brigitte Merki (BM – Brigitte Merki). Kabas and Couture includes loans from private collections and garments from the Harn's collection. A video of various fashion events in Accra and archival photographs provide additional context for the works on display, attesting to the dynamism and historical significance of fashion in Accra. The exhibition is available for travel in 2016-17.

For more information regarding the exhibition, please send inquiries to Dr. Susan Cooksey, at secook@harn.ufl.edu, or Dr. Christopher Richards, at Christopher.richards2@wits.ac.za

Mashup: An exhibition of Iwalewaha, University of Bayreuth

Curator: Sam Hopkins

Project Management: Ulf Vierke, Nadine Siegert

May 30 - September 27, 2015

Participating Artists:

Batida, Otieno Gomba and Kevo Stero (Maasai Mbili), Délio Jasse,

Thenjiwe Niki Nkosi, Pamela Phatsimo Sunstrum, DJ Raph, Simon Rittmeier, Uche Uzorka, Nita.

'Mashup' is an exhibition of artworks by contemporary artists from Africa generated during the research project 'Mash up the Archive' which has taken place at Iwalewaha in Bayreuth over the last two years. The project has so far been accompanied by two "Mash up the archive-Festivals" in 2012 and 2013 and is being financially supported by 'Kulturstiftung des Bundes' and 'Oberfranken-stiftung'. At the core of the project are a series of four artist residencies in which six visual artists were invited to explore the diverse archive of African Art housed at the Iwalewaha, and develop new artworks in response to this cultural production. The artworks which have been developed present a series of distinct and considered approaches to the archival material.

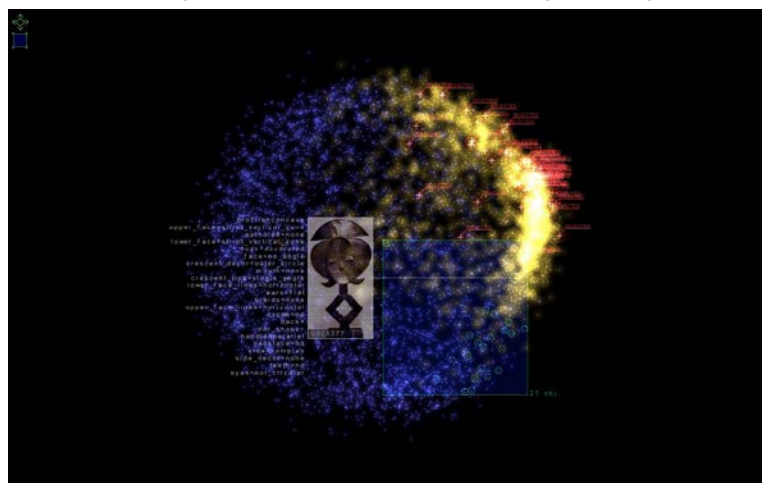
Further to the artworks generated during the artist residencies, 'Mashup' also presents the artist book 'An archaeology of Loss' by Sam Hopkins and Simon Rittmeier (Germany), which explores the idea of an empty archive. Finally, Iwalewaha presents the newly developed, intuitive and accessible digital archive interface, developed in the context of the Mashup the Archive project by the Nairobi-based digital solution company 'Circle Digital'.

Kota: Digital Excavations in African Art

Pulitzer Arts Foundation Announces Exhibition Exploring Research on Central African Reliquaries

This October, Pulitzer Arts Foundation, St. Louis, will open *Kota: Digital Excavations in African Art*, an exhibition that examines a new digital database created by Belgian computer engineer and independent researcher, Frederic Cloth, to study and reveal the hidden histories of Kota reliquaries. Featuring more than fifty of these guardian figures, the exhibition will take visitors through a visual process to detect groupings and similarities between the sculptures that will enhance understanding of their origins, creation, and function—information that has largely been considered lost. Co-curated by Cloth and Kristina Van Dyke, a specialist in African art and the outgoing director of the Pulitzer, Kota is the first exhibition to examine Cloth's search engine and system of algorithms, as well as the first to focus exclusively on Kota reliquaries outside of the broader context of African sculpture.

Inspired by a personal passion for the objects, Cloth compiled a database featuring more than 2,000 extant guardian figures and, across 10 years, developed a series of algorithms to identify patterns



Kota Database Cloud Mockup 2.

among them not visible to the human eye. The patterns suggest stylistic chronologies, indicate the existence of workshops, and begin to shed new light on these objects' creation, significance, and uses. The exhibition highlights how this digital tool, when combined with deep understanding of the scholarship on reliquaries, can support the construction of an art history for these objects.

For further information, please contact:

Sara Griffin / Alina Sumajin
Resnicow + Associates
212-671-5169 / 212-671-5155
sgriffin / asumajin@resnicow.com

Katie Hasler Peissig
Manager of Communications
Pulitzer Arts Foundation
314-754-1850 ext. 235
khasler@pulitzerarts.org

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

National Museum of African Art, Smithsonian Institution

April 8-August 2, 2015

Guest curator: Simon Njami

Co-organizers: National Museum of African Art, Savannah College of Art and Design Museum of Art, and Museum für Moderne Kunst, Frankfurt

A combination of new commissions and recently produced works of art come together in this first exhibition to demonstrate the ongoing global relevance of the themes addressed in Dante Alighieri's 14th-century epic poem, *The Divine Comedy*. This dramatic installation, exhibited in the entrance pavilion and on all three subfloors of the museum, showcases the height of artistic production today. Forty of the best known and emerging artists from 18 African nations and the African diaspora working in media as diverse as video projection, installation, painting, sculpture, textiles, printmaking, photography, and collage explore diverse issues of politics, heritage, history, identity, faith, and form. In so doing, they reveal that one person's vision of heaven, purgatory, or hell might not match another's.

Artists include Kader Attia, Wangechi Mutu and Yinka Shonibare. The opening day was commemorated with a "Curators Talk" between curators Simon Njami and Karen E. Milbourne, with artists Moataz Nasr and Aida Muluneh. On April 24 at 6:30pm, artist Julie Mehretu spoke at the Hirshhorn Museum and Sculpture Garden's Ring Auditorium as part of their "Meet the Artist" series and in conjunction with the exhibition.



Senufo: Art and Identity in West Africa

The Cleveland Museum of Art

February 22 – May 31, 2015

Featuring nearly 170 loans from museums and private collections in Europe, Canada, and the United States, the exhibition examines the shifting meanings of the term Senufo since the late nineteenth century and investigates assumptions underlying the labeling of art as Senufo.

Upon closing at the Cleveland Museum of Art on May 31, the exhibition will travel to the Saint Louis Art Museum, where it will be on view from June 28 to September 27, 2015, and the Musée Fabre in Montpellier, France, where it will be shown from November 28, 2015, to March 6, 2016.

Bird figure. Unidentified artist. Wood; H. 151.5 cm. The Metropolitan Museum of Art, New York, The Michael C. Rockefeller Memorial Collection, Bequest of Nelson A. Rockefeller (1979), 1979.206.176. Photo: The Metropolitan Museum of Art, New York/Art Resource, New York.

Current exhibitions at the Hood Museum of Art

Hanover, N.H

April 18-August 2, 2015

Ukara: Ritual Cloth of the Ekpe Secret Society

The Hood Museum of Art, Dartmouth College, is proud to present an exhibition examining the signature textile of the Ekpe secret society, a multi-ethnic all-male association in southeastern Nigeria and western Cameroon. Ukara: Ritual Cloth of the Ekpe Secret Society explores both the longstanding cultural practice the cloth represents and the artistic process involved in its creation. Planned as a complement to the Hood's other spring exhibition, Auto-Graphics: Works by Victor Ekpuk, the exhibition runs from April 18 through August 2, 2015. Ukara is accompanied by a twenty-page, full-color booklet with essays by Eli Bantor and Jordan Fenton, and an introduction by Hood Curator of African Art, Ugochukwu-Smooth C. Nzewi and Hood curatorial senior intern Elissa Watters '15. Ukara cloth is made of plain cotton but transformed into a ritual object when nsibidi symbols are inscribed onto it through indigo dyeing. Nsibidi is a body of ideographic, abstract, and gestural signs deployed by the Ekpe society as a form of coded communication. In part because of their appropriation, exclusive use, and understanding of nsibidi, Ekpe members in the pre-colonial past were thought to have access to the spiritual realm and were, therefore, empowered to make and enforce societal rules and norms. The process of creating this richly symbolic cloth is laborious. Although used exclusively by members of Ekpe, ukara is produced by a subgroup in a village of the Ezillo community in present-day Ebonyi State in the Igbo area in southeastern Nigeria.

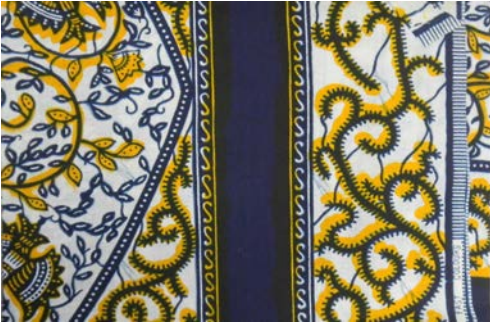


Auto-Graphics: Works by Victor Ekpuk

In Auto-Graphics: Works by Victor Ekpuk, the artist composes masterful and intricate arrangements of scriptlike forms in a staccato fashion, with symbols ricocheting off each other across carefully amassed picture surfaces. His visual language evolved from the ideographic and gestural nsibidi, the communication system of the Ekpe secret society, a trans-ethnic men's association active in the southern border regions of Nigeria and Cameroon. Ekpuk's aesthetic engagement with nsibidi emerged during his fine art studies at Obafemi Awolowo University in Ife, Nigeria, where students were encouraged to explore the logics of pattern and design in indigenous African art forms.

Auto-Graphics was curated by Allyson Purpura at the Krannert Art Museum, University of Illinois at Urbana-Champaign. Hood Curator of African Art Ugochukwu-Smooth C. Nzewi, who arranged for the presentation of the exhibition at Dartmouth College, notes, "As a global artist, Ekpuk's practice is informed by his Nigerian roots and a cosmopolitan consciousness that comes from his numerous international travels to participate in artist's residency and exhibitions.

Auto-Graphics presents an important opportunity to introduce the work of a leading contemporary artist to Dartmouth and the Upper Valley, in line with the Hood Museum of Art's mission to represent the diversity of cultures and artistic practices."



Textile Trade Ascendancies: Nigeria, UK, China

Clark Library, University of Michigan, Ann Arbor

10 May through 15 August 2015

The exhibit, “Textile Trade Ascendancies: Nigeria, UK, China,” examines changing global trends in textile trade, manufacturing, and consumption and their consequences for women and men living in the area of West Africa now known as Nigeria. It includes textiles, texts, photographs, and maps documenting changes in textile production and trade—from the local production of handwoven cotton textiles and later production of

Nigerian manufactured textiles, to the import of British and Chinese wax and fancy print cloths.

Artists’ Books and Africa: Unique Visions

“Artists’ Books and Africa: Unique Visions” opens at the National Museum of African Art on September 16, 2015. NMAfA joins with the Smithsonian Libraries’ Warren M. Robbins Library to explore African cultures, embodying collective memory, reclaiming cultural heritage, social commentary, and storytelling through the visual medium of the book. The exhibition unveils the flourishing genre of artists’ books, a quietly emerging art form within the arena of African art.

Edson Chagas / Ibrahim Mahamba

Curated by Osei Bonsu

29 April - 15 September

Piazza Tebaldo Brusato, 35-25121 Brescia

+390303758554

Architecture of Independence: African Modernism

Vitra Design Museum Gallery, Weil am Rhein, Germany

20 February – 22 May 2015

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

El Hadji Sy. Painting Performance Politics

Weltkulturenmuseum Frankfurt am Main, Germany

4 March – 18 October 2015

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

Marlene Dumas

Fondation Beyeler, Basel, Switzerland

31 May 2015 – 6 September 2015

www.fondationbeyeler.ch

David Adjaye: Form, Heft, Material

Haus der Kunst, Munich, Germany

30 January – 28 June 2015

www.hausderkunst.de

William Kentridge - The Nose

Museum Haus Konstruktiv, Zurich, Switzerland

04 June – 06 September 2015

www.hauskonstruktiv.ch

Maryam Jafri: The Day After

Bétonsalon – Center for art and research, Paris, France

18 March 11 July 2015

www.betonsalon.net

Afrika

Louisiana, Humlebaek, Danmark

25 June – 25 October 2015

<http://en.louisiana.dk/exhibition/afrika>

Lynette Yiadom-Boakye

Serpentine Galleries, London, UK

02 June – 13 September 2015

www.serpentinegalleries.org

Ayrson Heraclito: Genealogy of Materials

Raw Material Company, Dakar, Senegal

22 May – 20 June 2015

www.rawmaterialcompany.org

The View from Here

Tiwani Contemporary, London, UK

22 May – 27 June 2015

www.tiwani.co.uk

Em'Kal Eyongakpa: Negotiations – Chapter 1-I: Dualaland-Paris

Kadist Art Foundation, Paris, France

22 May – 26 July 2015

www.kadist.org

No Humans Involved by Howdoyousayyaminafrican?

Witte de With, Rotterdam, Netherlands

22 May – 16 August 2015

www.wdw.nl

Visionary Archive Festival

Arsenal Cinema, Berlin, Germany

21 May – 31 May 2015

www.arsenal-berlin.de

Barriers – Artists Based in South Africa

Wanås Konst, Knislinge, Sweden

17 May – 01 November 2015

<http://www.wanas.se/english/ART/Program2015.aspx>

It Begins with Battiss

The New Church Museum, Cape Town, South Africa

14 May – 29 august 2015

<http://thenewchurch.co>

Carrefour/Meeting Point – The Marrakech Biennale and Beyond

ifa Gallery, Stuttgart, Germany

08 May – 05 July 2015

www.ifa.de

William Kentridge: If We Ever Get to Heaven

EYE Filmmuseum Amsterdam, Netherlands

25 April – 30 August 2015

www.eyefilm.nl

Distance and Desire: Encounters with the African Archive: African Photography from the Walther Collection

C/O Berlin, Germany

18 April – 14 June 2015

Turiya Magadlela: Kaffersheet

Johannesburg Art Gallery, Johannesburg, South Africa

12 april – 19 July 2015

<http://www.blankprojects.com>

Pangaea II: New Art from Africa and Latin America

Saatchi Gallery, London, UK

11 March – 06 September 2015

www.saatchigallery.com

Les Maîtres de la Sculpture de Côte d'Ivoire

Musée du Quay Branly

14 April – 26 July 2015

www.quaibranly.fr

De/Colonial Love

curated by Khanyisile Mbongwa

Special Guest Exhibition at Kaskadenkonsensator during LISTE Art Fair Basel, Switzerland

16 – 21 June 2015

<http://www.liste.ch>

“Same Boundry”

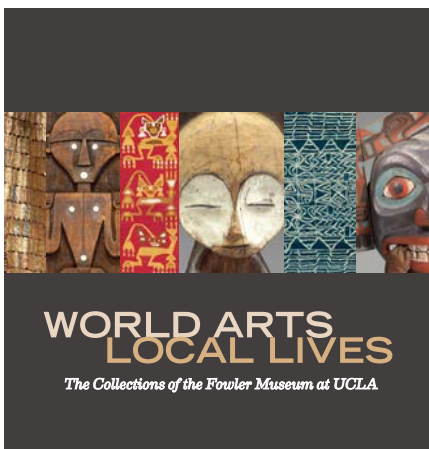
Exhibition of sculptures and paintings titled by Oguntimehin Ariyo, Luke Iyora, Okoro Nathan, Chidioke Nwaga, Stella Ubigho

Venue: Quintessence Ltd, Park View Estate Entrance, Off Gerrard Road, Ikoyi, Lagos.

Opening: At 4pm on the 13th June, 2015 to 27th June, 2015



Current Publications



World Arts, Local Lives: The Collections of the Fowler Museum at UCLA

By Marla C. Berns

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

The book begins with an essay by the Museum's director, Marla C. Berns, which sketches the Fowler's history, and this is followed by a section reproducing in color and large format 250 stunning works from the collection. Berns's lengthy history of involvement with the Fowler - which

began when she worked for the Museum as a graduate intern while pursuing her doctorate at UCLA - and the innovative strategies she has introduced, have uniquely situated her to author this book.

Gaze Regimes: Film and Feminisms in Africa.

Eds. Antje Schuhmann, Jyoti Mistry.

Johannesburg: University of the Witwatersrand, 2015.

<http://witspress.co.za/catalogue/gaze-regimes/>

Cape Baroque And The Contribution Of Anton Anreith

By Hans Fransen

With the help of 240 illustrations by the author, by Willem Malherbe and others, many in full colour, the 160-page book sets out to trace the influence of the international Baroque in 18th-century Cape colonial architecture (gables, façade enrichments), furniture (the superb and richly decorated armoires), silver design, and the work of the most renowned individual artist, Anton Anreith, with his pulpits and pedimental reliefs.

Publisher: SUNMeDIA, Stellenbosch

North Africa, A History from Antiquity to the Present, Revised Edition

Phillip C. Naylor

North Africa's story from antiquity onward, Mr. Naylor shows, is one of turbulence, borrowings, exchanges, competition, and cooperation across all manner of barriers, by no means only cultural. . . . [This is] a solid history of a region with whose conflicts we—not to mention the Sahrawis and their neighbors—are fated to contend with for at least a few years still. || Naylor elegantly leads the reader through the maze of events that have shaped the history of a vast region at the crossroads of civilizations. . . . North Africa is a valuable introduction for students and the general public of an understudied part of the world.

North Africa has been a vital crossroads throughout history, serving as a connection between Africa, Asia, and Europe. Paradoxically, however, the region's historical significance has been chronically underestimated. In a book that may lead scholars to reimagine the concept of Western civilization, incorporating the role North African peoples played in shaping "the West," Phillip Naylor describes a locale whose transcultural heritage serves as a crucial hinge, politically, economically, and socially.

Ideal for novices and specialists alike, North Africa begins with an acknowledgment that defining this area has presented challenges throughout history. Naylor's survey encompasses the Paleolithic period and early Egyptian cultures, leading readers through the pharonic dynasties, the conflicts with Rome and Carthage, the rise of Islam, the growth of the Ottoman Empire, European incursions, and the postcolonial prospects for Egypt, Libya, Tunisia, Algeria, Morocco, and Western Sahara.

Emphasizing the importance of encounters and interactions among civilizations, North Africa maps a prominent future for scholarship about this pivotal region.

Now with a new afterword that surveys the "North African Spring" uprisings that roiled the region from 2011 to 2013, this is the most comprehensive history of North Africa to date, with accessible, in-depth chapters covering the pre-Islamic period through colonization and independence.

University of Texas Press

January 2015 412pp 9780292761902 Paperback

Rethinking African Cultural Production

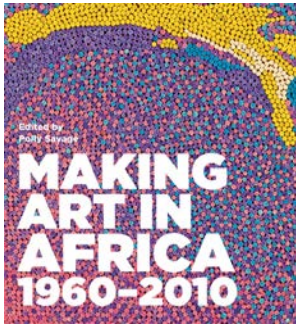
Edited by Kenneth W. Harrow & Frieda Ekotto

Frieda Ekotto, Kenneth W. Harrow, and an international group of scholars set forth new understandings of the conditions of contemporary African cultural production in this forward-looking volume. Arguing that it

is impossible to understand African cultural productions without knowledge of the structures of production, distribution, and reception that surround them, the essays grapple with the shifting notion of what “African” means when many African authors and filmmakers no longer live or work in Africa. While the arts continue to flourish in Africa, addressing questions about marginalization, what is center and what periphery, what traditional or conservative, and what progressive or modern requires an expansive view of creative production.

Indiana University Press

May 2015 214pp 9780253016003 Paperback



MAKING ART IN AFRICA: 1960-2010
Edited by Polly Savage, with essays by Robert Loder and John Picton and a Foreword by Sir Anthony Caro
December 2014
270 x 240 mm • 304 pages
Over 300 colour illustrations
Hardback • 978-1-84822-151-2 • £45.00

Making Art in Africa: 1960-2010

Polly Savage, ed.; essays by Robert Loder and John Picton

Forward by Sir Anthony Caro

Lund Humphries/Ashgate Publishing Group

December, 2014

304 pages; 300 color illustrations, hardback

ISBN: 97801-84822-151-2

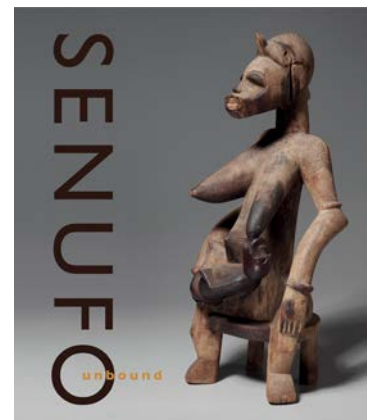
Sixty of the continent's leading artists give very different answers as to what making art means for them. Throughout the interviews carried out in Nigeria, Ghana, Ethiopia, Kenya, Uganda, Zambia, Zimbabwe, South Africa, Mozambique, Botswana and Namibia, the book explores key moments of art-making since 1960. Densely illustrated with paintings, sculptures, prints, installations and archival images, these narratives

draw on contemporary events, personal discoveries, and the networks which have brought artists together.

Senufo Unbound: Dynamics of Art and Aesthetics in West Africa

by Susan Elizabeth Gagliardi

In the book accompanying the exhibition, *Senufo Unbound: Dynamics of Art and Identity in West Africa*, Dr. Gagliardi explores a mid-twentieth century convergence of Catholic missionaries, an art dealer, and an iconoclastic movement that led to an exodus of iconic objects from Africa to Europe and North America. Her examination of the presence and absence of poro male initiation associations in communities identified as Senufo reconfigures understanding of the organizations' patronage of the arts and impact on certain constructions of Senufo identity. Co-published between the Cleveland Museum of Art and 5 Continents Editions in Milan, *Senufo Unbound* is richly illustrated with 281 color and black-and-white photographs.



Postcolonial Modernism: Art and Decolonization in Twentieth-Century Nigeria

by Chika Okeke-Agulu

Written by one of the foremost scholars of African art and featuring more than 125 color images, *Postcolonial Modernism* chronicles the emergence of artistic modernism in Nigeria in the heady years surrounding political independence in 1960, before the outbreak of civil war in 1967. Chika Okeke-Agulu traces the artistic, intellectual, and critical networks in several Nigerian cities. Zaria is particularly important, because it was there, at the Nigerian College of Arts, Science and Technology, that a group of students formed the Art Society and inaugurated “postcolonial modernism” in Nigeria. As Okeke-Agulu explains, their works show both a deep connection with local artistic traditions and the stylistic sophistication that we have come to associate with twentieth-century modernist practices. He explores how these young Nigerian artists were inspired by the rhetoric and ideologies of decolonization and nationalism in the early- and mid-twentieth century and, later, by advocates of negritude and pan-Africanism. They translated the experiences of decolonization into a distinctive

“postcolonial modernism” that has continued to inform the work of major Nigerian artists.

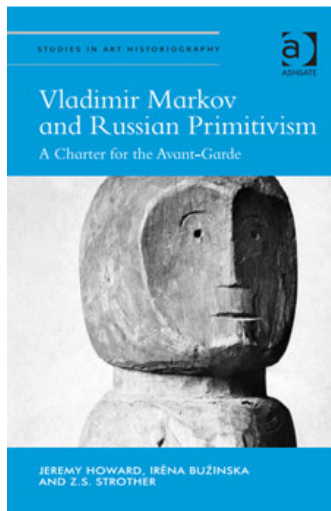
2015

376 pages, 129 color illustrations

978-0-8223-5746-9, paper, \$29.95

978-0-8223-5732-2, library cloth edition, \$99.95

<https://www.dukeupress.edu/Postcolonial-Modernism>



Vladimir Markov and Russian Primitivism: A Charter for the Avant-garde*

by Jeremy Howard, Irēna Bužinska, and Z. S. Strother

Ashgate 2015.

Hailed as a brilliant theoretician, Voldemārs Matvejs (best known by his pen name Vladimir Markov) was a Latvian artist whose work had a formative impact on Malevich, Tatlin, and the Constructivists before it was censored during the era of Soviet realism.

This volume introduces Markov as an innovative and pioneering art photographer and assembles for the first time five of his most important essays, including two on African art, one never before translated. Critical essays by Jeremy Howard and Irēna Bužinska situate his work in the larger phenomenon of Russian “primitivism,” i.e. the search for the primal (pervobytnyi). This book challenges hardening narratives of primitivism by reexamining the enthusiasm for world art in the early modern period from the perspective of Russia rather than Western Europe. Markov composed

what may be the first book on African art and Z. S. Strother analyzes both the text and its photographs for their unique interpretation of West African sculpture as a Kantian “play of masses and weights.” The book will appeal to students of modernism, orientalism, “primitivism,” historiography, African art, and the history of the photography of sculpture.

**The book contains several essays on African art and my analysis of Markov’s pioneering photographs of African art.*



Media Resources

Sailors & Daughters: Early Photography and the Indian Ocean

Smithsonian National Museum of African Art

<http://indian-ocean.africa.si.edu/>

Sailors and Daughters is an online exhibition curated by Erin Haney, Ph.D., with the assistance of Xavier Courouble. Website design by Wilcox Design/Green Interactive. The exhibit reveals the expansive maritime societies of Zanzibar, the African coast, and beyond. It is part of the Smithsonian National Museum of African Art’s Connecting the Gems of the Indian Ocean: From Oman to East Africa project, which is supported by the generous and historic gift of \$1.8 million from the Sultan Qaboos Cultural Center in Washington, DC. Lending institutions include the Eliot Elisofon Photographic Archives and the Warren M. Robbins Library at the National



Museum of African Art; the Melville J. Herskovits Library of African Studies Winterton Collection, Northwestern University; the Stephen Arpee Collection of Sevruguin Photographs, Freer Gallery of Art and Arthur M. Sackler Gallery Archives, Archives départementales de La Réunion and Iconothèque de L'Océan Indien, the Seychelles National Archives, and the Ethnologisches Museum, Staatliche Museen zu Berlin.

Arab Ladies, Zanzibar A.C. Gomes and Son Postcard, collotype Zanzibar, c. 1910 TZ 20-17 Courtesy the Eliot Elisofon Photographic Archives National Museum of African Art, Smithsonian Institution

Blog: Africa in Words

<http://africainwords.com/>

Online Resource: Cross River Monoliths: In critical danger of total destruction (Part 1); Cross River Monoliths: community efforts to salvage their heritage (Part 2)

By Dr. Ivor Miller and Dr. Abu Edet

Link to the first part of this article can be found at:

<https://networks.h-net.org/...itical-danger-total-destruction-dr-ivor-miller-and-dr-abu-edet>

Link to the second part of this article can be found at:

<https://networks.h-net.org/cross-river-monoliths-community-efforts-salvage-their-heritage-part-2-dr-ivor-miller-and-dr-abu-edet>

New Address and Design for Online Archive of Ivan Karp's Publications

The online archive of Ivan Karp's published papers has moved and gotten a new look! Emory University launched the popular online archive in 2012 in order to keep Karp's (1943–2011) work widely available. Karp was a social anthropologist and a leading scholar of social theory, museum and heritage studies, and African studies.

The archive can be found online at <http://halleinstitute.emory.edu/karp/index.html>.

The redesigned archive also features information about efforts to honor and continue Karp's collaborative work in South Africa through the African Critical Inquiry Program, supported by gifts to the Ivan Karp and Corinne Kratz Fund.

Visit **OYASAF BlogSpot** to read about the successful completion of the OYASAF Art Fellowship program by two 2014 graduates from Auchi Polytechnic in Nigeria.

nigerianartatoyasaf.blogspot.com



News & Announcements

Call for nominations to serve on the ACASA Board

Due date: 20 September 2015

Contact: Karen von Veh: karenv@uj.ac.za

The Arts Council of the African Studies Association invites nominations and self nominations for service on its Board. Members will elect up to eight people to serve three year terms. New Board members will begin their date of service at the African Studies Association meeting on November 19.

With ACASA's growing membership base and international profile, we seek hard working and enthusiastic board members who value team work and will actively shape and promote the organization's interests. We particularly need colleagues to serve in one of four Executive posts - secretary, treasurer, newsletter editor and website co-ordinator. There are also places for general board members each of whom would take on ad hoc duties during the course of their service. We need a minimum of 5 new board members and a maximum of 8.

To apply please submit your CV and a statement indicating your interests and explaining how you could be of service to the board. Statements will appear online prior to and during the election so ACASA members can make informed selections of new board members. The election will take place electronically during October/ November 2015 and the results will be announced concurrent with the ASA meeting, 19-21 November, in San Diego CA. All nomination statements and CVs must be sent to the election co-ordinator: Karen von Veh at karenv@uj.ac.za

1:54 Contemporary African Art Fair, part of Frieze Art Fair, hosted FORUM, an extensive program of artist talks, panel discussions and lectures during its New York debut 15–16 May 2015. Forum was held at Pioneer Works in Red Hook, Brooklyn.

Curated by Koyo Kouoh, Artistic Director of RAW Material Company, FORUM reexamined present and future notions of 21st century African diasporic identities as traversed, negotiated and performed in the arenas of intellectual, cultural and artistic practices. ACASA members participated on several panels including:

Cultural Specific Curating in Institutions

Representing MoMA, Newark Museum and LACMA respectively were discussants Thomas J. Lax, Associate Curator in the Department of Media and Performance Art at The Museum of Modern Art (MoMA), New York; Christa Clarke, Senior Curator, Arts of Global Africa at Newark Museum; and Franklin Sirmans, Terri and Michael Smooke Curator and Department Head, Contemporary Art at the Los Angeles County Museum of Art (LACMA). Moderated by Steven Nelson, Professor of African and African American Art History at University of California, Los Angeles (UCLA).

Gallery Talk/discussion

With discussants Mariane Ibrahim-Lenhardt, Director of Mariane Ibrahim Gallery, Seattle, and Lisa Brittan, Director of Axis Gallery, New York. Moderated by Ugochukwu-Smooth C. Nzewi, Curator of African Art at the Hood Museum, Dartmouth College, Hanover.

Shannen Hill has been appointed Senior Fellow at the Smithsonian Institution's National Museum of African Art. She will spend the year shaping and writing a book about visual histories of diamond and gold mining in South Africa.

Christa Clarke, Senior Curator, Arts of Global Africa at the Newark Museum welcomes two new staff members to the department. The positions are funded by the Andrew W. Mellon Foundation as part of a \$1,000,000 grant to support a larger curatorial initiative for the arts of Global Africa at Newark.

Kimberli Gant joined the staff in January as Mellon Pre-Doctoral Fellow, a two-year position. Kimberli is currently completing her PhD in Art History at the University of Texas Austin pursuing research on photographic depictions of Lagos, Nigeria. Her curatorial experience includes: The Contemporary Austin (2012), UT's Warfield Center for African & African Diaspora Studies (2013), Deutsche Bank America in New York (2010) and the Museum of Contemporary African Diasporan Art (MoCADA) in Brooklyn, New York, where she was the Curator of Exhibitions and Public Programs (2005-2010). She also recently completed the Center for Curatorial Leadership's inaugural Mellon Foundation Seminar in New York (2014). Kimberli's work has been published in academic books such as *Anywhere But Here: Black Intellectuals in the Atlantic World and Beyond* (2015), art publications such as *Art Lies and African Arts*, and exhibition catalogues for The Contemporary Austin, the Studio Museum of Harlem and the Centre for Contemporary Art Lagos.

Roger Arnold recently began his position as a research assistant for the Arts of Global Africa in April. Prior to this, he worked as a curatorial assistant at the Brooklyn Museum and Exhibitions Coordinator at the Museum for African Art, New York. He was Symposium Coordinator for the most recent ACASA Triennial. Roger has presented on topics relating to the display and interpretation of African art in American museums, and is currently completing a MA thesis on historical textiles at City College of the City University of New York.

Philip Peek presented on "Benin City and Beyond: William Fagg and the 'Lower Niger Bronze Industry'" at the William Fagg conference, on Friday 24th April at The Courtauld Institute of Art.

Jordan A. Fenton was recently hired as assistant professor of Art History for the Department of Art at Miami University, Ohio. His previous position was Assistant Professor of Art History, Kendall College of Art and Design of Ferris State University in Grand Rapids, MI.

Anthropologist **Simon Ottenberg**, author of *Olayinka, A Woman's View: The life of an African Modern Artist* will give an author's talk at the National Museum of African Art, Smithsonian Institution on June 2

Henry Drewel reports that while on Research Leave in India from January 1 to May 4, 2015, he conducted research on the arts and cultures of African-Indians (Siddis) in Karnataka, India as part of his ongoing work in the arts and cultures of African Diasporas; his research also included documentation of Mughal era architecture in Jodhpur, Jaipur, and Delhi, and block-printing and dying traditions in Kaladara-Rajasthan at the Chaubundi Studio.

In addition, he is co-curator of two traveling exhibitions in progress:

- With **Bolaji Campbell**: Whirling Return of the Ancestors: Egungun Arts of the Yoruba to be held at Brown University and RISD
- With Chief Curator **Tom Joyce**, **Allen Roberts** and **Bill Dewey**, Drewel is a curatorial advisor for *Striking Iron: The Art of African Blacksmiths*, to be held at the Fowler Museum, UCLA.

Steven Nelson has been promoted to Full Professor of African and African American art history at UCLA. He has also been appointed Director of the James S. Coleman African Studies Center.

Lisa Aronson retired in May 2015 from Skidmore College, where she taught for 31 years in their Department of Art History. Aronson taught courses in Native American Art and Pre-Columbian Art, and a variety of courses in her main area of specialty, African Art and Visual Culture. She was also active professionally. One of her two most recent scholarly accomplishments was the exhibition she co-curated in 2011 at Skidmore's Tang Museum with its former Director, John Weber titled *Environment and Object: Recent African Art* (catalog). The other is her book co-authored with Martha Anderson (recently retired from Alfred University) on the Nigerian photographer Jonathan Adagogo Green, forthcoming from Indiana University Press. She plans on spending her retirement days continuing her work on J. A. Green and other projects.

The Association of Art Museum Curators awarded the **Brooklyn Museum's** latest reinstallation of its African collection, *Double Take: African Innovations*, in the "Outstanding Exhibition" category of its AAMC Awards for Excellence. It was recognized among all 2014 exhibitions from museums with annual operating budgets over \$20-million. Curated by **Kevin D. Dumouchelle**, *Double Take*, the latest, evolving version of Brooklyn's experimental African Innovations installations, explores surprising and thought-provoking connections between African art works across the breadth of African history.

The Brooklyn Museum is pleased to announce that **Meghan Bill** has joined the department of the Arts of Africa & the Pacific Islands as Curatorial Assistant. Meghan recently completed her master's degree in anthropology at Columbia University, and has previously worked at the American Museum of Natural History, the Smithsonian, and the Brooklyn Museum. She will work with **Kevin D. Dumouchelle**, Associate Curator for the Arts of Africa & the Pacific Islands.

The First Quarter-Century of the ACASA Book Distribution Program: 1990-2015

In 1990, ACASA inaugurated a book distribution program to university and museum libraries in Africa. The ACASA Book Distribution Program, which is administered at the Warren M. Robbins Library, National Museum of African Art, identified 125 educational institutions in Africa with art teaching programs and museums with art collections. Twenty-five years later, the program continues to ship books to Africa.

The donated publications are shipped to the National Museum of African Art where they are aggregated for mailing to Africa. The centerpiece of this program is African arts, which is donated by the James S. Coleman Center for African Studies, at UCLA. Other primary donor institutions are the Fowler Museum at UCLA and the National Museum of African Art. Many other institutions have made occasional donations of new books and catalogues, primarily through the intervention of the author or curator, usually an ACASA member.

In the past five years, these publications were distributed through your ACASA Book Distribution Program—and more in the queue:

- *African arts* (Los Angeles) Volumes 43-47, 2010-2014. Courtesy of the J. S. Coleman African Studies Center, University of California, Los Angeles
- *African Cosmos: Stellar Arts* / Christine Mullen Kreamer; with the assistance of Erin L. Haney, Katharine Monsted, and Karel Nel. Washington, DC: Smithsonian National Museum of African Art; New York: Monacelli Press, 2012. Courtesy of the National Museum of African Art.
- *Against the Grain: Sculptors from Cape Town* / Mario Pissarra. Cape Town: ASAI, 2013. Courtesy of Mario Pissarra and the Africa South Art Initiative (ASAI).
- *Artists in Dialogue 2: Sandile Zulu, Henrique Oliveira* / Karen Milbourne. National Museum of African Art, 2011. Courtesy of the National Museum of African Art.

- The Healing Power of Art: Works of Art by Haitian Children after the Earthquake [exhibition brochure]. Washington, DC: National Museum of African Art, 2010. Courtesy of the National Museum of African Art.
- How to look at African art: pocket guide [brochure]. National Museum of African Art, 2010. Courtesy of the National Museum of African Art.
- Lines, Marks, and Drawings: Through the Lens of Roger Ballen / Craig Allen Subler. Washington DC: Smithsonian, National Museum of African Art, 2013. Courtesy of the National Museum of African Art.
- Paul Emmanuel: Transitions [exhibition brochure]. Washington, DC: National Museum of African Art, 2010. Courtesy of the National Museum of African Art.
- Radcliffe Bailey: Memory and Medicine. Munich: Prestel, 2011. 158pp. Courtesy of Carol Thompson and the High Museum of Art, Atlanta, GA.
- Word, Shout, Song: Lorenzo Dow Turner: Connecting Communities through Language [exhibition catalogue] / The Anacostia Community Museum and the Smithsonian Institution, 2010. Courtesy of Alcione Amos and the Anacostia Community Museum, Washington, DC.



Awards

Announcing 2015 CABA Winner: *The Red Pencil*: Andrea Davis Pinkney and Shane Evans (2014)

The Awards Ceremony will be Saturday, October 24, 2015, at the Smithsonian National Museum of African Art in Washington, D.C.



Opportunities

Book Cover Award Competition: *The Convergence of Nations: Why Africa's Time is Now*

OMFIF Press is publishing a book on the future of Africa, and is initiating a competition for African artists to submit designs for the front cover. The winning entry would be printed on the book cover and marketed worldwide, exhibited at the book launch in London, and the artist would receive a prize of £1,000. There are two runner-up prizes of £250.

The principal author is Jean-Claude Bastos de Morais, a Swiss-Angolan entrepreneur and founder of Zug-based

Quantum Global Group. Other authors are policy-makers, journalists and experts in the field, including Kingsley Moghalu, former deputy governor of the Central Bank of Nigeria; Sneha Shah, managing director of Thomson Reuters Africa; Célestin Monga, managing director of UNIDO; Abena Annan, Ghanaian blogger and founder of Obaasema magazine; Richard Dowden, executive director of the Royal African Society; Hudson Mtegha, mining engineer and mineral economist; and Jonathan Clayton, former Africa correspondent for The Times.

For further information, contact Sophie Lewisohn, Editorial Manager

+44 (0) 20 3008 5284

www.omfif.org

Outreach Specialist: Pardee School of Global Studies

Boston University

Application open until filled

Position is full-time

Work to enrich public understanding of Africa, with a particular focus on K-12 education. Direct the Outreach Program's work with teachers, schools of education, and teacher training organizations, including designing and implementing a new program to recognize teachers who develop Africa-area expertise and designing and leading teacher training workshops. Design and lead workshops for K-12 teachers and work with continuing education programs and schools of education to develop workshops on Africa for teachers and help to disseminate teaching guides and other materials on Africa.

Required Skills

B.A./B.S., Masters preferred. Strong knowledge of Africa and proven ability to organize and initiate programming. Three to five years of related experience.

We are an equal opportunity employer and all qualified applicants will receive consideration for employment without regard to race, color, religion, sex, national origin, disability status, protected veteran status, or any other characteristic protected by law. We are a VEVRAA Federal Contractor.

Contact: Human Resources

Tracking Code: 2236/E0115

http://bu.silkroad.com/epostings/submit.cfm?fuseaction=app.dspjob&jobid=297316&company_id=15509&jobboardid=101

Emerging Scholars Award

Deadline for submission: July 1, 2015

The Nineteenth Century Studies Association (NCSA) is pleased to announce the 2016 Emerging Scholars Award. The work of emerging scholars represents the promise and long-term future of interdisciplinary scholarship in 19th-century studies given to an outstanding article or essay published within five years of the author's doctorate or other terminal degree. Entries can be from any discipline focusing on any aspect of the long 19th century (the French Revolution to World War I); they must be published in English or be accompanied by an English translation, and by a single author. Submission of essays that are interdisciplinary is especially encouraged. Entrants must be within five years of having received a doctorate or other terminal professional degree, and must have less than seven years of experience either in an academic career, or as a post-terminal-degree independent scholar or practicing professional.

Only articles physically published between January 1, 2014 and December 31, 2014 (even if the citation date of the journal is different) are eligible for the 2016 Emerging Scholar Award. Articles published in any scholarly journal, including on-line journals, or in edited volumes of essays are eligible and may be submitted either by the author or the publisher of a journal, anthology, or volume containing independent essays. In any given year, an applicant may submit more than one article for this award. The winning article will be selected by a committee of nineteenth-century scholars representing diverse disciplines. Articles submitted to the NCSA Article Prize competition are ineligible for the Emerging Scholars Award.

The winner will receive \$500 to be presented at the annual NCSA Conference in Lincoln, Nebraska, April 16-18, 2016.

Deadline for submission is July 1, 2015.

Send electronic PDF submissions to: Professor Jill Marie Murphy, Chair of the Emerging Scholars Award
murphyj@union.edu

Please note that applicants must verify date of actual publication for eligibility and provide an email address so that receipt of their submissions may be acknowledged.



Events

William Fagg and the Study of African Art

A conference was held on Friday 24 and Saturday 25 April at The Courtauld Institute of Art.

For further information including program and abstracts visit:

<http://www.courtauld.ac.uk/researchforum/events/2015/spring/WilliamFagg.shtml>

1:54 Contemporary Art Fair

Europe's leading art fair dedicated to Contemporary African Art, 1:54 was held on May 15-17, 2015 at Pioneer Works | Center for Art + Innovation in Red Hook, Brooklyn. The venue was designed by RAW Projects, an award-winning London-based architecture and design studio.

A reference to the fifty-four countries that constitute the African continent, the title of 1:54 established the parameters of the fair's ethos: as a platform that strives to represent multiplicity and showcase the diversity of contemporary African art and cultural production on an international stage.

1:54 was accompanied by an educational and artistic programme, The Forum, which was curated by Koyo Kouoh of RAW Material and included lectures, film screenings and panel debates featuring leading international curators, artists and art experts. (see News & Announcements section). The exhibition featured showcases by contemporary galleries from Africa, among them VOICE Gallery (Marrakech), Galerie Cecile Fakhoury (Abidjan), CIRCA (Johannesburg), SMAC (Cape Town), Art21 (Lagos), Afronova (Johannesburg) and Bennett Contemporary (Cape Town).

AFRICA ACTS

Paris, France

5-12 JULY 2015

A weeklong event dedicated to performance in Africa and the Diaspora

From 8 to 10 July 2015, Paris will welcome Europe's largest and most prestigious colloquium on African Studies: ECAS (European Conference on African Studies). An interdisciplinary platform dedicated to the exchange of knowledge, ECAS is held every two years in a European capital, bringing together over 2000 researchers and civil society actors from across the world. ECAS 2015 – the sixth edition – will take place at the Sorbonne, under the

aegis of France's two most important African studies institutes: Institut des Mondes Africains (IMAF) and Les Afriques dans le Monde (LAM).

Alongside the colloquium, IMAF is organizing AFRICA ACTS, a weeklong event dedicated to performance art in Africa and her diasporas. Developed with a large, local and international audience in mind, AA will take place in locations across the city of Paris and its Northern suburbs. The very first event of its kind in France, AA will offer ambitious and innovative programming focused on the work of artists at once highly original and deeply engaged. Choreographers, playwrights and actors, poets, composers, filmmakers, scenographers, street artists, DJs and VJs hailing from cities across the globe will meet and collaborate.

The artists who will be taking part in AA work resolutely outside the box. They share a refusal of easy choices and a dedication to forms of expression that push the boundaries of their respective disciplines. Their practices speak truth to power, rejecting in manifold ways the social, political and economic violence of our contemporary world and seeking, simultaneously, to transcend it. Theirs is art that re-enchants the social order, thinking it through the prism of imaginaries that stand on their heads clichés and ready-made ideas.

AA is not a survey, an all-encompassing take on performance art(s) in Africa and the Diaspora. It does not seek to be exhaustive, but to offer to a diverse group of artists a carte blanche: a space of interaction to enter upon as they wish, in dialogue with a wide range of audiences. With this in mind, the event will take place in and around many types of venues: contemporary art spaces, museums, galleries, theatres large and small, streets and plazas, gardens and marketplaces. In these various arenas, at a time when Paris welcomes visitors from around the globe, the city will be abuzz with the work of artists who are among the international art scene's most thoughtful and challenging practitioners. From Lagos to New York, Tokyo and Paris, art from Africa and her diasporas is booming. AA reflects this state of affairs and builds upon it, focusing on forms of performance that stand at the very cusp of contemporary practice.

Invited artists:

Jelili Atiku

<http://vimeo.com/78156410> ; <http://vimeo.com/100718192>

Jean-Pierre Bekolo

<http://vimeo.com/71105853>

Alioune Diagne

<http://vimeo.com/48008706>

Em'kal Eyongakpa

<https://vimeo.com/80599219>

Serge Kakudji

<https://www.youtube.com/watch?v=c-o-8zDX3fw>

<https://www.youtube.com/watch?v=ZHtG8WYjmsQ>

Kapwani Kiwanga

<http://vimeo.com/41449171>

Kongo Astronauts

<http://fusemagazine.org>

Neo Muyanga

<http://vimeo.com/101214816>

Ntone Edjabe

<http://edition.cnn.com/2012/06/04/world/africa/ntone-edjabe-chimurenga/index.html>

Qudus Onikeku

https://www.youtube.com/watch?v=MDYstZI_9fk

<https://www.youtube.com/watch?v=eleXoQOx5BY>

Brice Wassy

<http://vimeo.com/66028393>

Breeze Yoko

<http://vimeo.com/21345357>

Performances will be held in multiple venues, including:

Collège des Bernardins

Fondation Cartier pour l'Art Contemporain

MUR / Modulable Urbain Réactif

Musée de la Maison Rouge

Musée du Quai Branly

New Morning

Tarmac

Université de la Sorbonne

For further information contact:

Dominique Malaquais

Senior Researcher

Institut des Mondes Africains

+33 6 32 24 24 52

dmalaquais@gmail.com



Jelili Atiku, performance. "Body + Light + Gunpo" (Seoul). Photo Quentin Cornet © Jelili Atiku

Re-Interment Ceremony Commemorating African, Native and American and Europeans of Colonial New Orleans

by Susan Cooksey and William Fagaly

On April 18, the remains of twenty-six Africans, Europeans and Native Americans from 18th century New Orleans were ceremonially reinterred in St. Louis I cemetery. Originally the deceased were buried in St. Peter's Street Cemetery, the city's oldest formal burial ground that was located on what was the edge of the city, and is now bound by St. Peter's Street, Burgundy Street, North Rampart Street, and Toulouse Street. The cemetery was founded in 1725, only seven years after the founding of the city, and was officially closed in 1789. As the city expanded, the site was built over and largely forgotten.

The site was accidentally "rediscovered" in 1984 when construction workers unearthed human remains. Archaeologists were called in to excavate and they removed the remains of twenty-nine individuals, most of whom were of African descent. In 2011 another building project instigated further excavation led by Ryan Gray of the University of New Orleans. The UNO team excavated the remains of fifteen persons, the majority of whom were of African descent. Among them was a man with notched mandibular incisors, indicating that he may have come from West Central Africa. He was person of stature, as evidenced by lavish grave goods and flowers lining the burial site. The jeweled rosary and silver-gilt medallion found with his body marked his devotion to Catholicism and suggest that he may have converted before arriving in New Orleans. Both objects were featured



Kumbuka African Dance and Drum Collective performing Ajaja, a dance for the Sacred Dead in St. Augustine Church.



Reggie Diop Green (center) offers prayers and libations to the ancestors beside the vault in St. Louis I cemetery where the remains of Africans, Native Americans and Europeans were reburied.

in the exhibition, *Kongo across the Waters* on view in the New Orleans Museum of Art from February 25 until May 25, 2015.

In facilitating the loan of these extraordinary objects to the exhibition, which originated at the Harn Museum of Art at the University of Florida, Gray began to realize his plan to focus national attention on St. Peter's Street Cemetery as a historically significant site. Plans for the re-interment were finalized as the exhibition travelled throughout the United States, to Atlanta's Carter Museum and Library, the Princeton University Art Museum and finally to the New Orleans Museum of Art (NOMA). NOMA helped sponsor the reburial ceremony as part of its programming for the exhibition. The ceremony included a memorial mass celebrated at St. Augustine Catholic church in Treme. The mass was officiated by Reverend Emmanuel Mulenga. Musicians from the Treme Brass Band accompanied the mass. Following the mass, Emilie Leumas of the Archdiocese of New Orleans office of Archives and Records and Ryan Gray commented on the historical significance of the site. Kimberly Richards of the Umoja Village Committee also spoke about the importance of the re-interment for the community. The Kumbuka African Dance and Drum Collective performed

Ajaja, a dance for the sacred dead, thus invoking the ancestors

for their blessings before leading the congregation out of the church. The Treme Brass Band headed up the procession to St. Louis I, the city's oldest cemetery still in use. To alternating dirge and joyous rhythms, the band led the second line of about 200 people, headed by members of The Black Men of Labor Social Aid and Pleasure Club across rain-soaked streets. Among the second-liners were five art historians and ACASA members: Roz Walker, William Fagaly, Robin Poynor, Nichole Bridges and Susan Cooksey. The procession stopped at the above-ground vault provided by the Archdiocese, where the remains had been deposited, as stated on a plaque. Graveside, Nana Anoa Nantambu and Reggie Diop Green invoked the presence of the African ancestors. Diop offered libations and puffed on a cigar to ask for their blessings, powerful rituals that were followed by an equally powerful trumpet solo, composed for the occasion and played by Hannibal Lokumbe. Deacon Caesar Shelley sprinkled holy water on the vault then offered prayers for the dead and asked for their blessings. Incantations by a Chief Shaun Stone Bear Murphy of the Choctaw nation honored the deceased Native Americans. Sabrina Mays-Montana of Umoja Village Committee offered prayers for peace and healing in the community, and acknowledged the ceremony as a symbolic gesture toward unification and harmony of all peoples as an antidote to the recent spate of racially charged violence that has plagued New Orleans and many other cities across the country. Mays-Montana's message was reiterated throughout the day; it carried over to the final event, a joyful celebration at the Treme Center where Umoja Village hosted a lavish buffet lunch, African drumming, and a blessing of the children.

Gray will continue to promote awareness of the site, with the goal of having it designated as a National Historic Site. Presently, there is no marker to commemorate the site where it is estimated that many thousands of early inhabitants of New Orleans are buried. As Gray noted in his paper presented at the ACASA Triennial Symposium in 2014, "Although the material evidence is sparse, when considered with the bodies themselves, it allows a more nuanced understanding of how ethnic identities were transformed in the New World, even as transoceanic links were maintained. By shifting focus to the ways in which identities were actively constructed and reconstructed in the past, such analyses may help the site of the St. Peter Street Cemetery, still the resting place of thousands of individuals, to re-enter historical memory."

For more information on the St. Peters Street Cemetery and reburial ceremony, see <http://archaeologynews.uno.edu/>.



Picture This

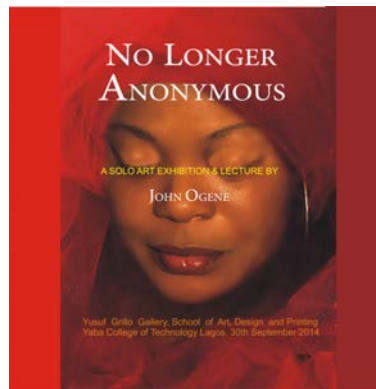
Special thanks to the following members who provided images for the Spring/Summer 2015 newsletter header:



Colin Mashiya
Emlotheni (Ash Place), oil on canvas
2005



Roslyn Fassett
Bamana Women's Cloth, oil on canvas
In exhibit "African Code: A Secret Language" (2014) at
SUNY Orange- Mindy Ross Gallery



John Ogene
Chibogu, digital painting output on canvas (2014), and catalog from
his recent Solo Exhibition at the Yusuf Grillo Gallery, Lagos.

Kelechi Opara

Recently, Art Historian Kelechi Opara of the Department of Fine and Applied Arts, Imo State University Owerri, Nigeria, visited an Mbari site at Obinze, Owerri, with a group of Swiss film makers. Mbari shrines are monumental mud sculptures for which the Owerri Igbo are traditionally famous. This last of the Mbari shrines standing in the locality has been preserved under the auspices of Congressman, Hon. Uche Onyeagocha who has been engaged in a bitter struggle to stop local Christian fundamentalists from razing it to the ground. Here, the ruins of the shrine is being inspected with a view to restoring it and preserving it as a local cultural heritage site.

Persons interested in this project should contact
Opara John Kelechi
Dept. of Fine and Applied Arts,
Imo State University, Owerri, Nigeria.
Kaylechi2@yahoo.co.uk / Kaylechi3@gmail.com
(234)08033321978





Join ACASA

ACASA:

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

ACASA membership allows you to:

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

ACASA membership rates:

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

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

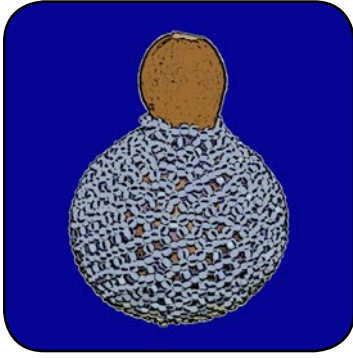
- **Individuals residing in Africa, the Caribbean, Central and South America** FREE**
- **Leadership Award Recipients FREE**

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

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

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

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



About ACASA

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

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

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

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

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

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

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