

VOLUME 104 FALL 2016

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Newsletter Information

The ACASA Newsletter is published three times a year: Spring/Summer, Fall, and Winter. We invite members to submit items of interest for publication. These can include calls for papers, grant proposal, and award entries; news about conferences and symposia; new publications, exhibitions, job changes, fieldwork, and travel.

Deadlines for submission of news items:

Winter 2017: January 14, 2017 Spring/Summer 2017: May 15, 2017 Fall 2017: September 14, 2017

President's Welcome

"We control the cock and clock bird" is the saying associated with a popular motif found on Asafo companies' flags. With this, a company boasts its ability to control time and the flow of events in ways that will insure its success in any undertaking.



Silvia Forni, ACASA President

While we have not yet mastered the control of time, the ACASA board has been working hard to insure that we make the most efficient use of the few months that remain before our first Triennial on the African continent. It has been a very busy summer of gathering forces and planning of the various components that are essential to the making of our conference. As you all know by now, we are absolutely thrilled that the 17th ACASA Triennial will take place at the University of Ghana, Legon from August 8 to 13, 2017. The CFP for the conference and all the important deadlines for the various award submissions are published on our website and outlined in this newsletter (p. 6).

The local organizing committee has been securing venues, engaging people locally, and planning visits and a post-conference tour that will take us outside Accra to explore some important cultural sites in other regions of this beautiful country. Please check our website regularly for updates and do not hesitate to contact me or any of our board members, if you have issues and questions.

While meeting in Ghana as a group will certainly bring new energy and enthusiasm to our association, I am particularly delighted to report that this is already an extraordinary Triennial from the fundraising point of view. Many of you have responded promptly and generously to our appeals. Thank you so much.

We also received support from the Department of Middle Eastern, South Asian, and African Studies at Columbia University and Hutchins Center for African and African-American Research Harvard University, the West African Research **Association** and individuals external to our association who understand the importance of contributing to the intellectual dialogue on African art in Africa. Just yesterday, we received a very generous donation to the Triennial Fund by artist Julie Mehretu, a strong encouragement to work harder in making sure that this triennial can enable productive dialogues amongst artists and scholars active on the African continent.

More than ever, your support is critical to insure that we not only can have an interesting and well-rounded conference, but that we are able to sponsor travel for a larger number of students, sessional faculty, and African colleagues. Please keep promoting and supporting ACASA and the Triennial in whatever capacity you

Stay tuned for updates and start planning your trip to Ghana! —Silvia Forni, President

from the Editors

Editor's note



Deborah Stokes Editor

The end of Spring/Summer2016 has brought us to an exciting wrap-up of new museum exhibitions, gallery shows, themes, and works by contemporary artists all challenging us with creative and original ways to think about African art. We go into Fall with the promise of more opportunities to collaborate and connect with our friends and colleagues in the African scholarly, artistic, museum, and education communities as we plan our 17th Triennial Symposium on African Art, August 8 – 13, 2017 in Ghana. Included in this edition are exciting new calls for nominations in the categories of Book and Dissertation and Curatorial Awards (p. 7). Suzanne Gott has provided us with a fantastic preview of the University of Ghana Legon Campus (pp. 39-41). We look forward to participating in future community conversations with all our members – more details will be added each month. We urge you to read your newsletter (a Member benefit) and check the ACASA website for other important information and updates.

In this Fall 2016 issue you will find in addition to ACASA Triennial news - exhibition information, recent appointments, member fellowships, and the latest postings for professional opportunities. We'll be reminding you to keep your memberships current and don't forget to check if passborts are up to date! Please recommend to your colleagues, students, fellows, interns, and others who are not ACASA members the benefits of being a part of the ACASA family. We want to hear from you - Sincerest thanks to each of you for enabling us to move our work forward as an engaged community!

—Deborah Stokes. Editor

Assistant Editor's note

Don't miss out! If, like me, you have a GMAIL account, you probably aren't receiving email messages from ACASA. They are going straight to spam. In fact, if you have a gmail account, you probably didn't receive this newsletter and so are not reading this note. It's a dilemma.

UN-SPAM ACASA!

But just in case you are reading this, here's how to make sure

that announcements and newsletters from ACASA arrive in your in-box rather than your spam, no matter what provider hosts your email.

Copy this address:

ACASA < secretary@acasaoline.org>

And add it to your email Contacts.

The ACASA community needs your participation!

—Leslie Rabine, Assistant Editor



Leslie Rabine, Assistant Editor, Photo by Ingénieur en Image. Saint-Louis, Senegal, 2016.

Donations



From the ACASA Triennial Fundraising Committee

An exceptionally high attendance by scholars, students and artists living in Africa should be the outstanding feature of the 2017 Triennial in Ghana. This can only happen with exceptionally high levels of fundraising and strategic budgeting by our members living in the US, Canada and Europe.

The Fundrasing committee — Cynthia Becker, Silvia Forni, Shannen Hill, Corinne Kratz, Smooth Ugochukwu Nzewi and Susan Vogel — has been meeting every three weeks since January. We are well on our way to identifying and soliciting likely donors.

Please suggest any potential donors we could have overlooked, be receptive please, if you receive an appeal yourself, budget now for your own attendance in Ghana in August 2017. And if at all possible help a younger person in your circle to come as well!

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Remember that ACASA is a 501 (c) (3) tax-exempt organization, so **members** based in the US can deduct the donation as a charitable contribution to the extent provided by the law. To donate, you can use our brand new credit card on-line system or mail in a cheque to our treasurer. Information and donation forms can be found on line at http://www.acasaonline.org/donations/

Thank you very much for supporting ACASA, the organization that brings us together!



Donor Recognition

ACASA thanks the donors who enable our many programs, including the Triennial fund, the Roy Sieber Dissertation Award, our Travel Fund for members to attend meetings and conferences, and our Endowment Fund for long term planning:

Travel Endowment Fund

New Allyson Purpura Joanne B. Eicher Pamela Allara Doran H. Ross

Deborah Stokes Carol Magee Winter-Summer, 2016 Kate Ezra

Merle and Leslie Rabine

William Dewey Henry Drewal Elizabeth Perrill Liese Van Der Watt

Triennial Fund

Julie Mehretu Jessica Winegar Kate Ezra Silvia Forni Susan Vogel Victoria Rovine Victor Ekpuk Osi Audu

New

Deborah Stokes Cynthia Becker Corinne A. Kratz Barbara Plankensteiner Christopher Steiner Henry John Drewal Philip Peek Yaelle Biro

Genevieve Hill-Thomas Robert Soppelsa Pamela Allara Winter-Summer, 2016 William Dewey Henry Drewal Corinne Kratz Elizabeth Perrill Robin Poynor

ACASA Endowment

New Dominique Malaquais Shannen Hill Victoria Rovine

Raïssa Khochman and Galerie Imane Farès Rebecca Martin Nagy

Rebecca Nagy

Winter-Summer, 2016 William Dewey Henry Drewal

Roy Sieber **Dissertation Award Endowment Fund:**

Winter-Summer, 2016 William Dewey Robin Poynor



ACASA Triennial Calls

August 8 - 13, 2017, **Triennial Symposium University of Ghana**

Call for Proposals: ACASA Triennial 2017

The Arts Council of the African Studies Association (ACASA) 17th Triennial Symposium on African Art, hosted by the University of Ghana's Institute of African Studies (IAS). Triennial Symposium August 8 – 13, 2017 will be held on the University of Ghana, Legon campus. The symposium will begin with Museum Day on August 8, followed by panels and roundtable discussions from August 9 –13.

Deadlines for submissions:

Mark your calendars:

Deadline for panel proposals (seeking participants): November 1, 2016

Deadline for individual papers: January 16, 2017

Deadline for submission of fully formed panels: February 15, 2017

Proposal requirements

You must log in as a member to the ASASA website in order to have access to the on-line submission form.

To join, visit: http://www.acasaonline.org/join-acasa/

Proposals for individual papers for panels and roundtables seeking participants must include the following:

- Title
- An abstract not to exceed 250 words describing the theme and scope of your paper
- A short abstract not to exceed 100 words to be published in the ACASA Newsletter, the H-AfrArts website, and on the ACASA Triennial website
- Contact information including address, phone, fax, and e-mail

Fully formed panel proposals must include the following:

- Title
- A short abstract not to exceed 100 words to be published in the ACASA Newsletter, the H-AfrArts website, and on the ACASA Triennial website
- Contact information including address, phone, fax, and e-mail for the panel/ roundtable chair(s)
- Individual papers abstract not to exceed 250 words describing the theme and scope of each paper
- Individual paper's abstract not to exceed 100 words to be published in the ACASA Newsletter, the H-AfrArts website, and on the ACASA Triennial website
- Participants' Contact information including address, phone, fax, and e-mail
- February 15, 2017: Deadline for panel/roundtable chairs' submission of fully constituted panels and roundtables to the Program Committee.

The program committee encourages the submission of panels with four twentyminute papers plus a discussant, and roundtables with a maximum of eight tenminute presentations. Participants may present only one paper, but may serve as a discussant on another panel or serve as a presenter on a roundtable.

Submission Requirements

Panel/roundtable proposals may be open (consisting solely of a proposed panel/ roundtable topic without the panelists/participants having been selected) or they may be submitted fully constituted with all proposed panelists or roundtable participants identified.

ACASA membership required

ACASA membership is required to submit a proposal, and all participants must register for the conference.

Visit http://www.acasaonline.org/join-acasa/ for information on ACASA membership and to join.

Important dates

- December 15, 2016: Panel and roundtable proposals approved by the Program Committee (Robert Soppelsa (chair); Daniel Avorgbedor, Christine Mullen Kreamer, Ugochukwu- Smooth Nzewi, Ciraj Rasool, Ray Silverman) will be posted on the ACASA Triennial website by and publicized via H-AfrArts and the ACASA Newsletter.
- January 16, 2017: Deadline for paper proposals for open panels and for participation on open roundtables (to be submitted directly to panel/roundtable chairs)
- February 15, 2017: Deadline for panel/roundtable chairs' submission of fully constituted panels and roundtables to the Program Committee.



Suggested panel topics

From: Robert Soppelsa, chair, 2017 Triennial Program Committee, and committee members: Daniel Avorgbedor, Christine Mullen Kreamer, Ugochukwu C. Nzewi, Ciraj Rassool, and Raymond Silverman

As this Symposium will be our first meeting on the African continent and as such a historic occasion, we invite colleagues to consider panel topics that address the challenges we face as we continue studying and presenting Africa's arts in the contemporary global environment.

Some possibilities:

- Exploring new paradigms
- Possibilities and challenges of collaborative studies by Africans and between Africans and scholars from other continents
- The continuing relevance of arts in contemporary and traditional African societies
- African diasporas, old and new, and their relevance to cultural studies
- Developments in methodology and challenges/opportunities for fieldwork
- New strategies for teaching and presenting Africa's arts
- African arts in new media
- Rethinking definitions of tradition

- Tourism and local arts industries in Africa
- Strategies for the future: where is our discipline now, and where is it headed?

Other ideas are welcome. If you have questions, please contact Robert Soppelsa at acasabob@gmail.com.



September 30, 2016 **URGENT** Deadline

Call for Book and Dissertation Awards Nominations

ACASA is pleased to announce procedures for our upcoming **Triennial Awards** competitions. The Arnold Rubin Outstanding Book Award recognizes two categories of books: Single authored and multi-authored volumes. The Roy Sieber **Dissertation Award** recognizes one Ph.D. dissertation of outstanding merit. Runners up are also awarded in each category. Books must have been printed between September 1, 2013 and August 30, 2016; dissertations must have been fully vetted and degrees granted in this same period. No exceptions will be made to this calendar as books and dissertations realized after the deadline are eligible for the 2020 Triennial awards competition.

Book awards:

To compete for book awards, send three copies to Jordan Fenton. Please include a cover letter that simply indicates your wish to be included in the competition. Jordan Fenton will then distribute the copies to award committee members so that all submissions arrive at the same time in mid-October. Winners will be announced at the 2017 Triennial.

Send book submissions to: Dr. Jordan Fenton, ACASA Treasurer, 849 Dufour Lane, Oxford, OH 45056, USA (513-529-2909).

Dissertation Awards

Nominations for the Sieber Dissertation Award are requested from primary Ph.D. advisors for outstanding dissertations on some aspect of African and/or African diaspora art, in any discipline.

The Sieber award was established to honor the memory of Professor Roy Sieber who, through his research, writing, and mentoring of many Ph.D. students, made a lasting contribution to the study of African art.

Advisors may nominate more than one dissertation. Dissertations should be submitted in English.

Nominated candidates should email a cover letter, a PDF version of dissertation (or via Dropbox), and nomination letter sent electronically from primary advisor to Jordan Fenton, ACASA Treasurer, fentonja@miamioh.edu. Dr. Fenton will then distribute copies to award committee members, ensuring all submissions arrive at the same time in mid-October. Winners will be announced at the 2017 ACASA Triennial.





ACASA Awards For Curatorial Excellence

ACASA is pleased to announce a new initiative, The Awards for Curatorial Excellence. The awards recognize the important contributions to the dissemination and understanding of African and African Diaspora Arts made through exhibitions. Temporary exhibitions and permanent collection installations organized by museums, galleries, cultural centers, and exhibition spaces of all sorts are eligible. Three ACASA Awards for Curatorial Excellence will be given per triennial cycle, beginning with the Triennial Symposium in Ghana in August 2017. To be considered, exhibitions must have been on view between September 1, 2013 and August 30, 2016. Exhibitions opening after August 30, 2016 will be eligible for the awards at the 2020 Triennial.

Some of the factors that indicate excellence in exhibitions, and which will be recognized by The ACASA Awards for Curatorial Excellence, are: Generating new scholarship across the humanities Opening new perspectives in the field Collaboration with and/or contributions to local or stakeholder communities Expanding audiences Innovative approaches to exhibition design and presentation Innovative uses of technology

Application process

The Awards Committee, made up of ACASA members appointed by the ACASA Board, will actively solicit nominations from a geographically diverse range of curators. Self-nominations are also encouraged and welcomed.

January 15, 2016 Deadline

All curators responsible for a nominated exhibition must be ACASA members in good standing. The deadline for submissions is January 15, 2017.

Applicants should send a brief cover letter and all the required materials for the portfolio by e-mail to Dr. Liese Van der Watt, ACASA Secretary, at secretary@ acasaonline.org. Dr. Van der Watt will then distribute copies to award committee members so that all submissions arrive at the same time.

The application portfolio must be **submitted by e-mail** and include *ALL* of the following:

Written documents, combined into a single PDF of no more than 5 pages:

- One-page synopsis that describes the exhibition or installation and demonstrates how it has contributed to the understanding and dissemination of African and African Diaspora arts. The synopsis should indicate how the exhibition was innovative, creative, or thought provoking in terms of scholarship, outreach, technology, presentation, or other criteria.
- One-page synopsis describing the institution hosting the exhibition. Please include mission, history, scope of collection (if applicable), size, staff, budget, audience, and any other relevant aspects that will allow the committee to better understand the context of the exhibition.

Sample of exhibition or installation interpretive materials that demonstrate its intellectual content and curatorial vision (not to exceed 3 pages in length).

Visual documentation of exhibition or installation

- At least one image is required.
- Applicants may submit up to five photographs and one video. Photographs and video should demonstrate that the art works in the exhibition were well chosen and that the design/presentation promoted understanding of the content and enhanced the visitor experience.
- If sending photographs, please send them in a single PowerPoint rather than as separate images.
- If submitting a video, please send the URL only. No files will be accepted.

Documentation of response to the exhibition

- Up to 3 documents that demonstrate responses to the exhibition from various perspectives (e.g. local, critical, scholarly, etc.)
- May be sent as PDFs or as URLs.

October 1, 2016 Deadline Libraries, Archives, Museums, and Popular **Culture**

Call for Papers: The Popular Culture Association/American Culture Association annual conference will be held April 12-15, 2017, in San Diego, California. The Libraries, Archives, Museums, and Popular Culture area is soliciting papers dealing with any aspect of Popular Culture as it pertains to libraries, archives, museums, or research. Possible topics include descriptions of research collections or exhibits, studies of popular images of libraries, librarians, or museums, relevant analyses of social networking or web resources, Popular Culture in library education, the future of libraries and librarians, or reports on developments in technical services for collecting/preserving Popular Culture materials.

Proposals may be submitted at https://conference.pcaaca.org. Please direct any questions to: Chair: Allen Ellis, Professor of Library Services, W. Frank Steely Library, Northern Kentucky University, Highland Heights, KY 41099-6101, 859-572-5527, ellisa@nku.edu

Co-chair: Casey Hoeve, Assistant Professor, 509A Hale Library, Kansas State University, Manhattan KS 66506, 859-532-7672. achoeve@ksu.edu For information, https://conference.pcaaca.org



Date open Africa Zamani Journal

Call for Papers: Afrika Zamani

The editorial board of Africa Zamani solicits original manuscripts that analyze historical processes, reflect critically on methodological approaches, and enrich the historiography of the history of Africa and its diaspora. Manuscripts can be on any

theme, region or historical period.

Manuscripts, including endnotes and bibliography, should not be more than 8,000 words. A short abstract (150 words max), should accompany the manuscript. Afrika Zamani (ISSN 0850-3079) is an annual journal of African history published by Council for the Development of Social Research Science Research in Africa (CODESRIA) for the Association of African Historians (AAH). Its languages of publication are English, Arabic, French, and Portuguese.

Manuscripts in French and Arabic should be submitted to:

Dr. Cisse Chikouna, Département d'Histoire, Université Felix Houphôuet-Boigny d'Abidjan-Cocody, Email: cissechikouna@gmail.com

Manuscripts in English and Portuguese should be submitted to:

Dr. Ismail Rashid, Department of History, Vassar College, Email: israshid@vassar.edu For information contact, Dr. Ismail Rashid, israshid@vassar.edu



14 October 2016 Deadline Heritages of **Migration: Moving** Stories, Objects and Home

Conference Call for Papers - Heritages of Migration: Moving Stories, Objects and Home, 6 - 10 April 2017, National Museum of Immigration, Buenos Aires, Argentina. The early colonization of the Americas represented the layering of cultures and new inscriptions of place. Today we see conceptions of the stability of 'old world' that have been challenged by centuries of two-way flows of people and objects, each engendering new meanings, allowing for new interpretations of landscape, the production of identities and generating millions of stories. The emergence of the 'new world' in opposition to the old – in real, imaginary and symbolic terms - problematizes sense of place and induces consideration of a 'placelessness' as a location for ideas of home, memory and belonging. This conference looks at the actors and processes that produce and reconfigure the old world in the new, and the new world in the old across the Atlantic – north and south – through constructions of heritage in material and immaterial form. Its focus is upon the widely conceived Trans-Atlantic but we also welcome contributions that focus on the heritages of migration from around the world.

How to submit an abstract: Abstracts of 300 words submitted in the conference format should be sent as soon as possible but no later than October 14 2016. Pleasesubmit your abstract via our online form: www.universityofbirmingham submittable.com.

If you have any difficulty with the online submission form, or any other queries, please email Hannah Stretton at Ironbridge@contacts.bham.ac.uk. For details see, www.heritagesofmigration.wordpress.com.



October 31, 2016 Deadline Residency and **Exhibition Proposals.**

OPEN CALL: The National Gallery in Bulawayo, Zimbabwe is inviting artists wishing to present new ideas and projects in the context of the Bulawayo gallery shace and emerging independent curators committed to developing their professional practice are invited to submit exhibition and residency applications and proposals. All artists interested in applying for a residency, solo or collaborative

exhibitions with an up to date profile and active practitioners, are invited to submit exhibition proposals of their solo or collaborative work for the 2017 season.

For details see: http://www.nationalgallerybyo.com/ open-call-national-gallery-bulawayo-2017-residency-exhibition-proposal/









November 30, 2016 Deadline **Rupturing Colonial** Legacies

Call for Papers: 17th Annual Africa Conference at the University of Texas at Austin, March 31-April 2, 2017

Convened by: Dr. Toyin Falola, Department of History, UT Austin

"Rupturing Colonial Legacies: Colonialisms and Decolonizations in Africa and the African Diaspora."

The goal of the 2017 Africa Conference is to problematize historical and contemporary colonial and neo-colonial power structures in relation to Africa and the African Diaspora, as well as to (re)imagine and map out alternative futures both within and outside of these global matrices of power and domination. Thus, we invite proposals for papers, panel presentations, roundtables, and artistic works/performances that critically engage the seen and unseen, named and unnamed global constellations of colonialism and neo-colonialism in Africa and the African Diaspora of past, present, and future.

Proposals will be accepted on the official conference website from mid August to November 30, 2016 (http://www.utexas.edu/cola/africa-conference/).

Contact conference coordinators Farid Leonardo Suárez and Dr. Kenneth E. Kalu for questions and more information: africaconference2017@gmail.com.

Department of History, The University of Texas at Austin, 128 Inner Campus Drive, Austin, TX 78712.

For details, see, http://www.utexas.edu/cola/africa-conference/.







15 December 2016 Deadline Conference on Media and Popular Culture

Call for Papers: 3rd International Conference on Media and Popular Culture, Leeds, United Kingdom

It is an unobjectionable fact that media participate in formation of our daily lives by creating identities, images, and by generally influencing our views. This applies not only to politics (i.e. political campaigns), but also to the formation on how we see ourselves and others. Popular culture, on the other hand, also affects our daily lives by fostering images and ideologies, and by selling a way of life that is presented as acceptable or non-acceptable. Sociological theories presented five models of audiences (hypodermic needle model, normative model, model of satisfying needs, interpretative model, structural interpretative model), and scholars still debate usability of each model due to the influence of media and popular culture over current issues. In addition, the agenda setting theory of mass media influence postulates that media affect our views and influence what we think about even if media cannot

influence how we think about issues. These and other issues will be discussed at our conference.

Submissions of abstracts (up to 500 words) with an email contact should be sent to Dr Martina Topić (martina@socialsciencesandhumanities.com)

Contact Info: Dr Martina Topic, martina@socialsciencesandhumanities.com For details see, http://www.socialsciencesandhumanities.com/2nd-international-conference-on-media-and-popular-culture/



Date open Smartistory at Khan Academy seeks essays on African Art. Smarthistory at Khan Academy is looking for essay contributions to their growing site on African art. Smarthistory is a non-profit educational organization created to provide global access to free, art history resources. With 1500 pages of videos and essays, partnerships with major museums and 14 million viewers yearly, Smarthistory is fast becoming one of the best resources for the study of art history on the web. Presently, however, there is little in the way of material to support the study of African art.

If you are an art historian, please consider contributing articles that are short, engaging and aimed at a student in an introductory college course. Your material has incredible potential to reach and educate people around the world, particularly students in Africa, who often cannot afford and don't have access to the latest textbooks and academic writings. In addition, as this content reaches other educators, they too, will be able to add content and continue to strengthen the site. Interested contributors should send an email and CV to Peri Klemm, African Art Editor for Smarthistory/Khan Academy at: peri.klemm@csun.edu

To learn more please visit the following websites: http://smarthistory.org/ https://www.khanacademy.org/humanities/art-history-basics/beginners-arthistory/a/cave-painting-contemporary-art-and-everything-in-between

Opportunities

Job Opportunities

Curatorial position in African Art, Cleveland Museum of Art

The Cleveland Museum of Art seeks a highly motivated Associate Curator/Curator of African art. The museum is seeking candidates who possess a broad familiarity with the history and current trends in the field of African art. Of particular interest will be candidates who are committed to actively and creatively participating in the exhibitions program and originating projects ranging from ambitious, international loan exhibitions, to focused projects illuminating an object or small group of objects in the collection. The successful candidate will have a strong interest in object-based art history, issues of connoisseurship, and experience in the acquisition of works of art. http://www.clevelandart.org/about/employment/associate-curator-curator-african-art



University of Tennessee, Knoxville Tenure track assistant professorship in the History of Africa. Research specialties in any topic will be considered. The appointment will begin fall semester 2017. Ph.D. is required at the time of appointment. Teaching duties include a survey in World History, undergraduate upper division courses in early and modern African History, and graduate courses in the candidate's area of specialty. The Knoxville campus of the University of Tennessee is seeking candidates who have the ability to contribute in meaningful ways to the diversity and intercultural goals of the University. Applications should include a cover letter addressing research and teaching interests and experience, curriculum vitae, three letters of recommendation, and an article length writing sample. Materials should be emailed to http://apply.interfolio. com/36972. Review of applications will begin October 31, 2016 and continue until an appointment is made.



The School of Art and Design, **New York State** College of Ceramics at **Alfred University**

Visiting Assistant Professor of Art History, Spring 2017, **History of Non-Western Art**

The School of Art and Design, New York State College of Ceramics at Alfred University Full-time, visiting faculty position for an art historian in non-Western art for the Spring 2017 semester. Applications are invited from historians with primary expertise in non-Western art; all historical periods and cultures in this broad area are open to consideration. Interest in material culture is welcome. Responsibilities include teaching upper-division courses in areas of expertise and participation in the introductory Foundations of Art History program with two, short-courses (7 weeks in length) in non-Western art.

Qualifications

Required: PhD preferred, ABD considered, in Art History or related field. Appointment begins in January 2017.

Review of applications will begin in August 2016 and remain open until the position is filled.

For more information and application instructions, see: https://www.alfred.edu/hr/viewpost.cfm?ID=3185



Pomona College, Claremont, California Tenure-track Assistant Professor of Gender and Women's Studies, to begin fall 2017. Gender and Women's Studies is a vital and growing program philosophically, politically and pedagogically centered on intersectional, woman of color, transnational and queer of color history and theory. We seek a scholar and teacher whoseinterests emerge from the intersection of those fields with interdisciplinary or disci plinary work in the social sciences and/or humanities. Some areas of interest

might be, but are not limited to: black queer and feminist theory, ethnographic practice, science and technology studies, transgender studies, disability studies, movement histories, activism, media studies and performance studies. Transnational and/or hemispheric approaches are welcome, across any geographic spectrum. Please apply through Academic Jobs Online: https://academicjobsonline.org/ajo/ jobs/7676. Ap plication Deadline: October 3, 2016. Interviews will be held at the National Women's Studies Association conference in Montreal from November 10-13 or via video conferencing. Please indicate in your letter if you will be at the National Women's Studies Conference.



Harvard University, Cambridge, Massachusetts.

Tenure-track assistant professor in Women, Gender, and Sexuality. The field of specialization is open; research areas of interest include but are not limited to the global south and/or sexuality studies. We seek scholars who engage in interdisciplinary teaching and research at the intersections of women, gender, and/or sexuality. The assistant professor will teach at the undergraduate and graduate levels, advise undergraduate theses, participate in program-building, and otherwise contribute to the intellectual and administrative life of the Program. The appointment is expected to begin on July 1, 2017. Please submit materials through the ARIeS portal http:// academicpositions.harvard.edu/postings/7082. Candidates are encouraged to apply by October 15, 2016; applications will be reviewed until the position is filled.



Vanderbilt University, Nashville, Tennessee

The African American and Diaspora Studies Program is seeking a tenured associate or full professor with outstanding scholarship on the African diaspora in comparative perspective. We especially encourage applications from scholars with interests in Africa and the United States, and/or in gender, though other areas of specialization will be considered. Academic leadership experience is a plus; the candidate will be expected to assume an active leadership role in the unit. The successful candidate may have training in any relevant discipline and will have the opportunity to be affiliated with other units in the College of Arts and Science. Please send a cover letter detailing research, teaching and administrative experience and curriculum vitae to: Academic Jobs Online https://academicjobsonline.org/ajo/ jobs/7670. Screening of the applications will begin **October 15, 2016.**



Bucknell University, Lewisburg, Pennsylvania

Tenure-track appointment beginning fall 2017. The Department of History at Bucknell University seeks a historian with a focus on the Black Atlantic and/or African diaspora. This is an open rank search.

Research and teaching interests might include the following fields: comparative slave systems and the transatlantic slave trade; histories of resistance and slave revolts; the slave family, gender, and sexuality; the rise of plantation agriculture and its effects on world trade systems; abolition and the transitions to free labor; and

transnational political and cultural movements. Applications will only be accepted through Interfolio https://apply.interfolio.com/36753 Review of applications will begin on October 3, 2016. The position is open until filled

Post-Graduate Awards

2017-2018. **Fulbright Scholar Program**

The Fulbright Scholar Program offers teaching, research or combination teaching and research awards in over 125 countries for the 2017-2018 academic year. Opportunities are available for college and university faculty, administrators as well as for professionals, artists, journalists, scientists, lawyers, independent scholars and many

For information: For eligibility factors, detailed application guidelines and review criteria, please follow this link:http://cies.org/program/core-fulbright-us-scholar-program



Indiana University, Bloomington

Center for Research on Race and Ethnicity in Society(CRRES) Postdoctoral Fellowship for scholars studying race and ethnicity from a broad range of social science and humanities fields, including (but not limited to) African American Studies, American Studies, Asian American Studies, Anthropology, Comparative Literature, Cultural Studies, Economics, Geography, Gender Studies, History, Native American Studies, Latino Studies, Media and Communications, Philosophy, Political Science, Psychology, Religious Studies, and Sociology. These two-year positions begin on August 1, 2017 and end on May 31, 2019. Contact crres@indiana.edu; http://indiana.peopleadmin.com for further information



Metropolitan Museum of Art, New York

Applications from scholars of art history, archaeology, conservation and related sciences, education, as well as from scholars in other disciplines whose projects are interdisciplinary in nature and relate to objects in The Met's collection. The tremendous diversity of fellows' projects reflects the historic and geographic diversity of the Museum's collection. The community of fellows becomes immersed in the intellectual life of the Museum and takes part in a robust program of colloquia, roundtable seminars, research-sharing workshops, behind-the-scenes tours of exhibitions, conversations with Museum staff, and visits to the curatorial and conservation departments. Fellows form long-lasting professional relationships as they discuss research questions, look closely at objects, and share the experience of living in New York City.

Applications open September 16th, 2016 for 2017–2018 Fellowships. **Deadline** November 4, 2016.

Please visit http://www.metmuseum.org/about-the-met/fellowships for more information. Questions may be sent to Academic.Programs@metmuseum.org.



Bard Graduate Center Research Fellowship. Annandale-on-Hudson, New York

Bard Graduate Center invites scholars from university, museum, and indepen**dent backgrounds** with a PhD or equivalent professional experience to apply for funded research fellowships, to be held during the 2017–18 academic year. The theme for this period is "What is distance?" Applicants are asked to address in a cover letter how their projected work will bear on this question. The fellowships are intended to fund collections-based research at Bard Graduate Center or elsewhere in New York, as well as writing or reading projects in which being part of our dynamic research environment is intellectually valuable. Eligible disciplines and fields of study include—but are not limited to—art history, architecture and design history, economic and cultural history, history of technology, philosophy, anthropology, and archaeology. Both long- and short-term fellowships are available (1–6 months). Deadline November 1, 2016. Contact: fellowships@bgc.bard.edu



The Newberry Library, Chicago, Illinois

The Newberry Library's long-standing fellowship program provides outstanding scholars with the time, space, and community required to pursue innovative and ground-breaking scholarship. In addition to the Library's collections, fellows are supported by a collegial interdisciplinary community of researchers, curators, and librarians. We invite interested individuals who wish to utilize the Newberry's collections to apply for our many fellowship opportunities:

- Long-Term Fellowships are available to postdoctoral scholars for continuous residence at the Newberry for periods of 4 to 12 months; Long-Term Fellowships are intended to support individual scholarly research and promote serious intellectual exchange through active participation in the fellowship program. The deadline for long-term fellowships is November 15.
- Short-Term Fellowships are available to postdoctoral scholars, PhD candidates, and those who hold other terminal degrees. Short-Term Fellowships are generally awarded for 1 to 2 months; The deadline for short-term opportunities is December 15.

Many of the Newberry's fellowship opportunities have specific eligibility requirements; in order to learn more about these requisites, as well as application guidelines visit https://www.newberry.org/fellowships



University of Wisconsin-Madison, Wisconsin

Mellon Postdoctoral Program invites recent PhDs to apply for its three two-year postdoctoral fellowships. The theme for 2017-2019 applicants is "Translation, Adaptation, Transplantation." We seek applications from scholars across the humanities and humanistic social sciences whose research addresses theories and practices of translation in intercultural and transcultural contact zones and transnational circulations. Projects may focus on any medium, historical period, or area of the world, including analyses that work across different media or regions of the world. They can treat human or nonhuman communications. Complete information about the fellowship, the competition theme, qualifications, and application requirements is available at our website. Applicants should complete the application at https://apply.interfolio.com/36360. Deadline November 1, 2016 to receive full consideration.

Graduate-Student Awards

The African Studies Center of Boston University

The African Studies Center at BU is offering six years of full funding for graduate students who study an African language. That is enough for coursework and funding for a year of fieldwork in Africa.

Please keep Boston University in mind when you advise students who want to study African art history in graduate school.



May 1, 2017 Deadline. **African Critical Inquiry Programme** African Critical Inquiry Programme information about the 2017 Ivan Karp Doctoral Research Awards for African students enrolled in South African Ph.D. Programmes will be available in November 2016.

The application deadline is 1 May 2017.

For further information: see http://www.gs.emory.edu/about/special/acip.html.

Editorial Opportunities

H-AfrArts **Call for List Editors** and Review Editors H-AfrArts is looking for List Editors and Review Editors to join the team and share duties on a volunteer basis.

H-AfrArts is an international network jointly sponsored by H-Net (Humanities Online) and ACASA (Arts Council of the African Studies Association-USA) to provide a forum for the discussion and exploration of African expressive culture.

Applicants must have demonstrated expertise in African Arts and have regular and reliable access to email. For a detailed description of the duties of list editors and the application process, please consult the H-Net guidelines at: http://www.h-net.org/lists/nominations/editor.php

Interested applicants should send a covering letter and their CV by email to: editorial-afrarts@mail.h-net.msu.edu

Applications will be accepted until the positions are filled. For more information please contact us:

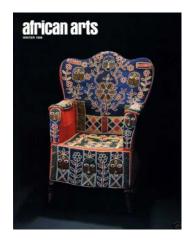
David Riep - Advisory Board (david.riep@me.com); Helena Cantone - Editor (yenacanta@gmail.com) or

Jean Borgatti - Review Editor (jborgatti@gmail.com



Call for exhibition reviewers for African Arts

Call for Reviewers: In an effort to broaden the pool of contributing authors, the new North American Exhibition Review Editor for African Arts, premier journal for original research and critical discourse on traditional, contemporary, and popular African arts and expressive cultures, is seeking Exhibition Reviewers. Those submitting will be added to regional pools of interested professionals (advanced graduate student level or above or parallel experience level preferred) who would be



interested in writing 1000-1,250 word reviews of temporary or permanent exhibi-

Guidelines for editorial and submission processes are available at:http://www.international.ucla.edu/africa/africanarts/contributors

Interested contributors should submit the following information: Name, Affiliation, Country, State/Province, and City of residence Email address

Please email contact details to: Dr. Elizabeth Perrill Associate Professor of Art History, Univ. of North Carolina at Greensboro eaperril@uncg.edu



On-going

Through September, 2016 Taxi Hand Signs Susan Woolf

Taxi Hand Signs Susan Woolf South African Jewish Museum (SAJM), Cape Town On view through September, 2016

Taxi Hand Signs by Johannesburg based artist Susan Woolf opened on 10 July at the South African Jewish Museum in Cape Town. It consists of



multiple medium works by the artist that explore the growing language of signing in South Africa, mostly in Johannesburg, as it has taken on new ways of allowing the communication between Taxi drivers and commuters.



Through October 9, 2016 Surfaces Seen and Unseen: African Art at Princeton

Surfaces Seen and Unseen: African Art at Princeton

Princeton University Art Museum, Princeton, New Jersey Continuing through Sunday, October 9, 2016

Changes to the surfaces of African sculptures alter their appearance and power over time.

African artists tended to define the underlying form of a work but over many years, a range of users or ritual experts could intervene to renew its surface. In some cases,



substances such as earth, oils, or grains applied to a sculpture during ritual offerings activated the form for power or healing and, in the process, transformed the object's patina. Other objects were empowered over time as ritual experts attached materials, including feathers, fabrics, and mirrors. Surface colors changed when masks were repainted for subsequent performances. As the works reached the West, however, dealers of African art often removed these layers of surface, shaping a different (and arguably false) understanding of African art. More recently, however, the complexity of objects' surface accumulations have come to be appreciated as bearers of cultural and aesthetic value, displaying layers of color, encrustation, or attachments and thus of artistic and cultural intervention. http://artmuseum.princeton.edu/art/ exhibitions/1834

Urhobo artist, Mask, 1800-10. Wood, pigment, metal, $69.2 \times 26.7 \times 15.2$ cm. Promised Museum Acquisition from the Holly and David Ross Collection.



Through December 11, 2016 Kabbo Ka Muwala -The Girl's Basket Migration and Mobility in Contemporary Art in Southern and Eastern Africa

A travelling exhibition beginning on the African continent and travelling to Europe February 4 – April 4, 2016 National Gallery of Zimbabwe, Harare, Zimbabwe April 14 – June 12, 2016 Makerere Art Gallery in Kampala, Uganda September 24 – December 11, 2016 Städtische Galerie Bremen, Germany

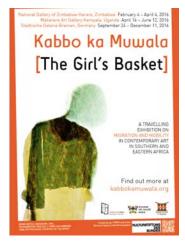
Works by 20 artists reflecting on narratives of migration.

The title of the exhibition is an idiom in Luganda, a widely spoken language in central Uganda. The expression refers to a tradition known throughout East Africa in which a bride transports presents in a basket to her new family and her parents in explores perspectives on the multitude of migration processes in and from southern and eastern Africa primarily through the eyes of artists from these regions. A wide range of media, including photo works, videos, mixed media, and installations will propose alternative reflections to cliched representations of a mass exodus to the Global North. The exhibition and accompanying programme also aim at emerging artists, activists and grassroots organisations, universities and schools.

Participating artists: Berry Bickle (ZW), Jodi Bieber (ZA), The Border Farm Project (ZW/ZA), Rehema Chachage (TZ), Mimi Cherono Ng'ok (KE), Kudzanai Chiurai (ZW), Anawana Hobøl (ZM/NO), Kiluanji Kia Henda (AO), Wanja Kimani (KE/ET/ UK), Miriam Syowia Kyambi (KE), Gerald Machona (ZW/ZA), Immy Mali (UG), Nástio Mosquito (AO), Victor Mutelekesha (ZM/NO), MwangwiHutter (DE/KE), NakivArt/Anke Fischer (UG/DE), Emma Wolukau-Wanambwa (UG/UK), Xenson (UG), Helen Zeru (ET), Rut Karin Zettergren (SE)

Curators: Raphael Chikukwa (National Gallery of Zimbabwe), Katrin Peters-Klaphake (Makerere Art Gallery) and Dr. Ingmar Lähnemann (Städtische Galerie Bremen). Assistant Curator: Anna Kućma (Makerere Art Gallery)

The accompanying illustrated catalogue includes essays by the curatorial and the scholarly team, as well as by Gerald Machona, Kiluanji Kia Henda, Rosemary Jaji, and Yordanos Seifu Estifanos, linking scholarship in cultural studies and social sciences with artists' perspectives. http://kabbokamuwala.org/



Altar Head, 16th century

of Archeology and Anthropology, Philadelphia: Purchased from W.

O. Oldman) Image courtesy of the Penn Museum, Image #250922.

Photograph by Gary Ombler for

Benin Kingdom, Nigeria (University of Pennsylvania Museum

Dorling Kindersley

(Note various end dates). **Creative Africa**

The Philadelphia Museum of Art celebrates African art and design in the Perelman Building. From contemporary photography, fashion, and architecture to centuries-old sculpture,

Creative Africa presents *One Continent: Five Exhibitions:* One Season

http://www.philamuseum.org/exhibitions/838.html

Through December 4, 2016 **Look Again**

Look Again: Contemporary Perspectives on African Art May 14-December 4, 2016

Special Exhibitions Gallery

A fresh perspective on Africa's rich artistic heritage in this selection of works from the world-renowned collections of the Penn Museum. This engaging presentation includes a compelling variety of art created in West and Central Africa

from the 1500s to the 1900s, including carved ivories and bronze altar objects from the kingdom of Benin, Kongo power figures, Kuba woven textiles and wood vessels, Akan gold weights, Kota reliquary figures, and more.

Organizers: Look Again: Contemporary Perspectives on African Art was organized by the Philadelphia Museum of Art in cooperation with the Penn Museum. Guest curator Kristina Van Dyke

Through September 25, 2016 Three Photographers/ Six Cities

Three Photographers/Six Cities April 30-September 25, 2016

Julien Levy Gallery

Get a street-level view of six African cities—Cairo, Nairobi, Lagos, Johannesburg, Bamako, and Tombouctou—through the work of three extraordinary Africanphotographers. From Akinbode Akinbiyi's careful observation of urban centers and Ananias Léki Dago's offbeat scenes of Nairobi, Johannesburg, and Bamako, to Seydou Camara's examination of endangered Islamic manuscripts in Mali, the images in this exhibition offer unique perspectives on contemporary African experience. Curator: Peter Barberie, The Brodsky Curator of Photographs, Alfred Stieglitz Center

Through January 22, 2017 Vlisco: African Fashion on a Global Stage

Vlisco: African Fashion on a Global Stage

April 30, 2016-January 22, 2017 Joan Spain Gallery

Discover how the Dutch company Vlisco became one of the most influential textile brands in West and Central Afrifashion and a design inspiration can around the world. Known for its bold and colorful patterns, Vlisco creates fabrics that marry tradition with luxury.

This exhibition explores the company's most enduring designs, follows the creation of a new textile, and showcases a selection of contemporary fashions by African and European makers as well as Vlisco's in-house design team. Curator: Dilys E. Blum, The Jack M. and Annette Y. Friedand Senior Curator of Costume and Textiles



Dazzling Graphics collection, 2011 Designed by Sasja Strengholt, Deux d'Amsterdam, for Vlisco. Made by Vlisco, Helmond, Netherlands Photograph by Fritz Kok

Through September 25, 2016 The Architecture of Francis Kéré

The Architecture of Francis Kéré: Building for Community May 14-September 25, 2016

Collab Gallery and the Skylit Atrium

Immerse yourself in a site-specific environment designed by acclaimed Burkinabe architect Francis Kéré. This exhibition sheds light on Kéré's inventive approach to building, which views local expertise and materials as well as collective input as in valuable resources. In addition to sculpted spaces for visitors to gather, reflect, and converse, this exhibition offers a retrospective of Kéré's award-winning projects, including a simple yet elegant design for a school in a remote village in Burkina Faso. Curators: Kathryn Bloom Hiesinger, The J. Mahlon Buck, Jr. Family Senior Curator of European Decorative Arts after 1700; Colin Fanning, Curatorial Fellow, European Decorative Arts & Sculpture

Through January, 2017 Threads of Tradition

Threads of Tradition

April 30, 2016-January 2017

Costume and Textiles Study Gallery. Admire the dazzling patterns of traditional

African textiles and uncover the techniques used to achieve them. This exhibition highlights a selection of West and Central African textiles acquired by the Museum in the last fifteen years as well as loans from the Penn Museum. Among the works on view are exquisite examples of kente cloth, vibrant Asante and Ewe textiles worn as a sign of wealth and prestige.

Curator: H. Kristina Haugland, The Le Vine Associate Curator of Costume and Textiles and Supervising Curator for the Study Room

Woman's Cloth (detail), c. 1930-80, Asante culture, Akan peoples, Ghana Purchased with funds contributed by donors to the Costume and Textiles Revolving Fund, 2001-170-1a



Through November 27, 2016 Design for Mobile Living: Art from Eastern **Africa**

Baltimore Museum of Art, Maryland

This exhibition presents the art of eastern Africa's nomadic societies in order to explore the ways in which mobility shapes creativity and artistic form. Unlike monumental sculpture found in societies that settle in one place, the artworks presented in this exhibition are lightweight, portable, and almost always associated with the



Installation view, Design for Mobile Living: Art from Eastern Africa at The Baltimore Museum of Art. Photo: Mitro Hood

body. The 28 visually striking artworks were created during the 19th, 20th, and 21st centuries by artists from the Maasai, Samburu, Somali, and Turkana ethnic groups and the vast majority have never before been displayed. Among the highlights of the exhibition are the colorful designs of Kenyan beaded jewelry and the geometric stylization of Tanzanian shields. These works highlight the abstract impulse of area

artists and showcase how, in mobile societies, body ornamentation becomes art. The exhibition is curated by Kevin Tervala, former Curatorial Fellow for the Arts of Africa, the Americas, Asia & the Pacific Islands, with Shannen Hill, Associate Curator for African Arts.

For more information: https://artbma.org/exhibitions/upcoming.html

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Through December 11, 2016 Yinka Shonibare

Yinka Shonibare MBE (RA) Yale Center for British Art New Haven, Connecticut

The contemporary British Nigerian artist Yinka Shonibare MBE (RA) is best known for his explorations of the legacies of colonialism through sculp-



ture, installations, film, and photography. This display, which coincides with the Center's exhibition Spreading Canvas: Eighteenth-Century British Marine Painting, will focus on Shonibare's interest in the British historical figure Admiral Lord Nelson, whom he uses as an emblem of Britain's imperial history. An important feature of Shonibare's work is the consistent use of colorful, wax-printed cotton fabrics, which are associated with Africa but originated in Indonesia and Holland, a product of global trade and imperial markets. The fabric sums up the themes at the heart of Shonibare's work.

Curated by Martina Droth, Deputy Director of Research and Curator of Sculpture, Yale Center for British Art.

Through January 29, 2017 Emeka Ogboh's Market Symphony

Emeka Ogboh's Market Symphony **Smithsonian's National Museum of African Art** Washington D.C.

A site-specific commission by the museum, Market Symphony draws on the commercial ries and urban ambiance of Balogun, a sprawling open-air market in Lagos, Africa's largest and most populated city.



Photo by Adolphus Opara

Through February 12, 2017

Nkame: A Retrospective of Cuban Printmaker Belkis Ayón

Fowler Museum at UCLA

The late Afro-Cuban visual artist Belkis Ayón (1967–1999) is highly regarded for her signature pioneering technique of collography, a printing process in which a wide variety of materials of various textures are collaged on a cardboard matrix. Of equal importance to the artist's distinctive oeuvre is her subject matter. Ayón tackled the complex challenge of representing the history, iconography, and mythologies surrounding the Afro-Cuban fraternal society Abakuá. For a Cuban woman, both her ascendency in the printmaking world and her personal feminist investigation of the African-derived all-male brotherhood were notable and bold. Her large-scale narrative works also combine references to Christianity. This first solo museum exhibition in the United States is a comprehensive overview of Ayón's graphic production. Nkame, a word synonymous with "greeting" and "praise" in the language of Abakuá, is a posthumous tribute to the artist and her short but fertile career.



Belkis Ayón, La cena (The Supper), 1991. Collograph, 138 x 300 cm. Courtesy of the Belkis Ayón Estate



Through March 5, 2017.



Smithsonian's National Museum of African Art Washington, D.C.

Five leading contemporary artists - Yinka Shonibare, Sammy Baloji, Berni Searle, Moataz Nasr and Theo Eshetu - explore temporal strategies to convey how time is experienced—and produced—by the body. Bodies climb, dance, and dissolve in six works of video and film, or "time-based" art. Characters and the actions they depict repeat, resist, and reverse any expectation that time must move relentlessly forward. http://www.lacma.org/art/exhibition/senses-time-video-and-film-based-works-africa http://africa.si.edu/exhibitions/upcoming-exhibitions/



Through August 2017

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

The Fitchburg Art Museum, Fitchburg, Massachusetts presents GLOBAL AF-RICA: Creativity, Continuity and Change in African Art, an exhibition of classic, contemporary and commissioned art objects including masks, masquerades with videos, photographs, carved portraits, textiles, metal arts as currency, and an interactive Learning Lounge for all ages.

From 15th century onward, millions of Africans brought their cultures to other countries, making an impact wherever they settled. In the late 19th century, African sculpture shifted the direction of Western art from realism to abstraction. Throughout the 20th and 21st centuries, we can chart the creation of innovative versions of older forms by local artists working to serve their communitities



"The Indigo Project" - an installation by Ife Franklin, an American artist of African descent, of an adire-covered, full-sized slave cabin.

and the creation of new forms linked to changing life-styles. University-trained artists in Africa and abroad continue to derive inspiration from the African artistic heritage, often marrying traditional form with contemporary social content. GLOBAL AFRICA celebrates African creativity worldwide. Traditional and contemporary works are shown side by side.

Three galleries focus on three themes. Music, Masks, Masquerades emphasizes the multi-media nature of African art and the difference between African and Western modes of display. Beyond Indigo looks at the African presence in America, evokes the diversity of cultures represented by individuals forcibly moved from Africa to the western hemisphere, and celebrates the inventiveness of African artists working in wood, metal, and cloth. Life/Afterlife focuses on memory, and the interrealtionship of the natural and supernatural worlds.

This exhibition was organized by Jean Borgatti, FAM Consulting Curator of African and Oceanic Art, and designed by Catherine Hunter, Independent Museum Consultant.



September 3 to March 2017 Art, Honour, and Ridicule: Asafo Flags from Southern Ghana

Royal Ontario Museum, Ontario, Canada

Patricia Harris Gallery of Textiles and Costumes

Art, Honour, and Ridicule: Asafo Flags from Southern Ghana takes a historical and contemporary look at Asafo flags. These flags are the insignia created for the numerous military Asafo companies of the Fante states along the coast of Southern Ghana. Historically, Asafo companies were in charge of the safety and protection of the local community as well as warfare.



Today they act as the vibrant core of local communities. Their flags depict narratives of pride, wisdom, and defiant messages to enemies and are sacred objects depicting the spirit and history of a company.

Featuring stunning handcrafted flags, brilliant costumes, artifacts and stirring videos, Art, Honour, and Ridicule: Asafo Flags of South Ghana, brings life to the amazing stories behind the Asafo flags and the people who conceive and wave them Curated by Silvia Forni





National Museum of African Art Smithsonian Institution, Washington D.C.

Featuring artworks from the museum's permanent collection, this exhibition explores water as one of most potent forces on earth. Its currents flow through myths, metaphors, and rituals. Diverse and wide-ranging in material, time period, style, and intended use, the objects in Currents span the continent of Africa to explore the importance of water for both practical and artistic purposes.



Simon George Mpata 1942-1984, Tanzania Untitled 1971-73 Enamel paint on fiberboard 61.6 x 61.6 cm (24 1/4 x 24 1/4 in.) Gift of Ambassador and Mrs. W. Beverly Carter, Jr., 79 28 55

Gregory Allicar Museum of Art



The Gregory Allicar Museum **of Art** (formerly the University Art Museum) at Colorado State University is opening its doors on Saturday, September 10, 2016. The newly expanded space supports a growing and diverse art collection, and features a permanent African gallery curated by David Riep, Assistant Professor of Art History and Associate Curator of African Art. The gallery includes highlights from the permanent African collection, and features examples from a recent purchase/gift of African ceramics. The museum project began

in spring 2015 and was completed through the generosity of numerous supporters, including a \$2 million anonymous gift.

For more information visit: http://artmuseum.colostate.edu/

New Openings

December 11, 2016-July 16, 2017 Joli! A Fancy Masquerade from Sierra Leone

Fowler Museum at UCLA.

Joli! exhibits a rare group of 12 headdresses worn in Joli masquerades held in Sierra Leone's capital city of Freetown in the 1970s. Joli headdresses are among the most unusual, complex, and elaborate masquerade configurations we know from sub-Saharan Africa, and they reflect the blending of cultural influences and peoples in the dynamic port city of Freetown. The headdresses in this exhibition were performed to mark the end of the Muslim month of Ramadan. Crafted by Joli Society members, each headdress started with an elaborate armature made of bent and twisted wire, which was padded with polyurethane foam and then covered with textiles, brocades, velvets, netting, Christmas tinsel, fringe, lace, and mirrors to create a "fancy" superstructure in a recognizable shape, such as a mosque, an elephant, a biplane, or the water spirit Mami Wata, as here. Lastly, a painted wooden face mask or several face masks were attached to the structure, which was worn on top of the head



featuring Mami Wata Temne peoples (?), Sierra Leone, c. 1970s Wood, pigment, wire, fabric, fringe, braid, polyurethane foam, metal, brocade, rickrack, tinsel Fowler Museum at UCLA X86.2968; Anonymous gift

of the fully dressed performer. The exhibition explains the history of Joli and the various threads of influence that led to this fantastic urban masquerade popular

for only a brief period in the 1970s. Organized by Gassia Armenian, Curatorial and Research Associate, Fowler Museum at UCLA

January 29-May 7, 2017 Pantsula 4 LYF: Popular Dance and Fashion in **Johannesburg**

The Fowler Museum at UCLA will feature a series of photographs and videos taken by South African photographer Chris Saunders that examine the township culture of pantsula. Known predominantly as a youth movement, pantsula is characterized

by crews of men and women who perform energetic, acrobatic, virtuosic dances. These performers dress in a distinctive style that favors American-made brands such as Converse All-Star shoes and Dickies brand work pants. This preference for American style clothing harkens back to the 1950s, when the first pantsulas looked to American jazz records for inspiration in their dress—



at that time, pantsulas were recognizable by their sharp suits, polished shoes, and fedoras. As the first American exhibition on the subject, Pantsula 4 LYF will introduce this distinctive South African hip-hop style through an exploration of the movement's beginnings in 1950's Sohpiatown, the nuances of the fashion worn, and a detailed look at the dances themselves. A series of Muybridge-like contact sheets will break down the components of the dances allowing for a closer look at the movements themselves and a deeper discussion of the stories the dances tell. Organized by Erica P. Jones, Assistant Curator of African Arts, Fowler Museum, UCLA.



December 18, 2016 -June 18, 2017 Shifting Views: People & Politics in **Contemporary African** Art

The Baltimore Museum of Art presents contemporary art from Africa drawn from its own collection, featuring photographs, prints, and drawings by David Goldblatt, Gavin Jantjes, William Kentridge, Julie Mehretu, Senam Okudzeto, Robin Rhode, and Diane Victor. Each artist offers pointedly political perspectives on the lives of Africans and their diasporic descendants. Examples include two series of prints: Kentridge's Industry & Idleness (1986-87), a critique of capitalism. Capitalism is more quietly confronted in a 1970 photograph of singer Margaret Singana taken by Goldblatt while on assignment for Anglo American, a major gold mining company. Okudzeto's Untitled drawings (2000-01) remind us of early capitalist drives that fueled the trade of Africans into slavery and Jantjes' canonical A South African Colouring Book (1974-75) skewers apartheid-era surveillance and racist realities. Rhode's Pan's Opticon Studies and Victor's Smokescreen focus on individuals captured or lost in societies that



Senam Okudzeto Untitled, 2000 2001 Acrylic over graphite Sheet: 254 x 178 mm. (10 x 7 in.) The Baltimore Museum of Art: Nathan L. and Suzanne F. Cohen Contemporary Art Endowment, BMA 2002.20 Photography by: Mitro Hood

either closely monitor movement of people deemed suspicious or blithely forget those with histories deemed too troubling.

Curated by Shannen Hill, Associate Curator for African Arts, with Kevin Tervala, former Curatorial Fellow in the Arts of Africa, the Americas, Asia & the Pacific Islands.



November 4, 2016 -April 30, 2017 **Stolen Moments** Namibian Music History Untold

Exhibition Opening November 2016, 7pm The Iwalewahaus in Bayreuth in cooperation with the "Stolen Moments Group Namibia" of Windhoek, the exhibits Namibian Pop music from 1950 to 1980, including the musical culture of the townships during the oppression of Apartheid. Twenty-six years after the democratizing of Namibia, the archiving and exhibition project focuses on this important aspect of collective cultural identity, which was forced down and wiped out of memory.



Based on an extensive phase of research work and collaborations with Namibian musicians who were able to partly revive the long-lost repertoires, the exhibition will move from the Iwalewahaus, University of Bayreuth, to Basel at the Baseler Africa Bibliographien (BAB) and to Berlin at Kunstraum Bethanien Kreuzberg. One part of the exhibition is the Pantheon of Namibian music, which acknowledges the marginalized bands and artists with overdue studio recordings and recently designed album covers. A photo series shows legendary places of the musical subculture, while film recordings give the audience an opportunity to view forgotten dance styles. Furthermore, visitors are invited to tell their own experiences with the banned music and to archive them in interactive exhibition sections. The archiving and exhibition project "Stolen Moments" is sponsored by the German Federal Cultural Foundation (Kulturstiftung des Bundes) and aims for recognition of the mutual musical heritage.

The exhibition is accompanied by the book "Stolen Moments. Namibian Music History Untold," edited and authored by Hauke Dorsch (DE) und Eljakim ,Baby' Doeseb (NA).

Curators: Aino Moongo (NA) and Dr. Ulf Vierke (DE) Further Information: www.iwalewahaus.uni-bayreuthde or www.kulturstiftung-des-bundes.de/cms/de/programme/Afrika/stolen_moments.html

December 8 - 11, 2016 49° Festival: Future Ports of Entru



The annual 49° Bordercrossing Festival centers around the idea of the contact zone as a space where ideas, images, theories and culture/s meet, connect and sometimes productively clash. Deep-seated at Iwalewahaus, Bayreuth, Germany, the updated concept of the 49° Festival is still connected to the slogan "crossing borders" and will take place literally at Spoek Mathambo

the 49° of latitude, at the Iwalewahaus. It focuses on the diverse and versatile music scenes in Africa, Europe and Diaspora. For the 2016 edition, artists include the Seattle-based artist and fashion designer Emeka Alams with his project IMPORT/ EXPORT FPoE (Future Ports of Entry), as well as The Jillionaire (Major Lazer), Spoek Mathambo, DJ Steloo, Blinky Bill, Kent Adreasen, and many more. Curated by Gold Coast Trading co, Emeka Alams



February 3, 2017-July 9, 2017 **ReCollecting Dogon**



The Menil Collection, Houston, Texas

Living in West Africa along the steep, rocky Bandiagara escarpment in present-day Mali, Dogon peoples – with their dynamic performances of masks, architecture, deftly carved sculptures, and rich cosmology - captured the imagination of Europeans and Americans during the early twentieth century. A large body of colonial literature, ethnographic fieldwork, exhibitions, films, and travel guides defines their prominent position in Western histories of the African continent. Organized by Curator of Collections Paul R. Davis, ReCollecting Dogon showcases approximately 25 arresting works of Dogon artistry acquired by John and Dominique de Menil from the 1950s through 1970s. Serving as counterpoints to the historical representations of Dogon peoples, the exhibition features contemporary works by Malian artists Amahigueré Dolo and Alaye Kene Atô – shown for the first time in the United States – along with photographs by Walker Evans and Mario Carrieri, ethnographic audio recordings, and other archival documentation.



Early Fall **CAA Conference** Registration

REMINDER: Registration Opens in early Fall for the 105th CAA (College Arts **Association) Annual Conference**

In 2017, CAA will return to New York for its 105th Annual Conference. The fourday event will be held at the Hilton New York Midtown from Wednesday, February 15 through Saturday, February 18. Registration opens in early fall 2016.



November 4-5, 2016 **Giobal Surrealism**

Global Surrealism. Convening Session November 4–5, 2016 Stephanie D'Alessandro, Gary C. and Frances Comer Curator of International Modern Art, The Art Institute of Chicago, Matthew Gale, Curator of Modern Art and Head of Displays, Tate Modern.

In Fall 2020 the Art Institute of Chicago and Tate Modern will present an exhibi

tion dedicated to the topic of global surrealism. The project takes as its poetic inspiration the moment in 1941 when a core group of Paris-based Surrealists including Victor Brauner, André Breton, Oscar Dominguez, Marcel Duchamp, Max Ernst, Helena Holzer, Wifredo Lam, Jacqueline Lamba, and André Masson, were living in Marseille and anxiously awaiting their exit visas to escape from war-torn Europe. They lived a tight communal existence and made art—group collages and exquisite corpse drawings, as well as a set of Tarot cards that symbolizes the unknown fate they faced together. The group would soon disperse and by the end of the war, though many Surrealists survived, Surrealism itself would never be the same. For detailed information on attending contact: Stephanie D'Alessandro, Gary C. and Frances Comer Curator of International Modern Art, The Art Institute of Chicago sdales@artic.edu



December 1 - 3, 2016 **African Studies** Association

Imagining Africa at the Centre: Bridging Scholarship, Policy and Representation in African Studies.

59th Annual Meeting of the African Studies Association (ASA), Washington, DC http://www.africanstudies.org/annual-meetings

ACASA-sponsored panel at the ASA

The Arts Council of the African Studies Association (ACASA) sponsored panel at the ASA: African Arts and the Community: Exhibition and Outreach Strategies in the USA and Africa is inspired by this year's ASA conference theme (see above).

Shattering Single Stories in the Labeling and Presentation of Historical Arts of Africa

In her 2009 TED Talk, Chimamanda Ngozi Adichie alerts listeners to "the danger of a single story." "To create a single story," she explains, "show a people as one thing, as only one thing, over and over again, and that is what they become." As Adichie and other writers observe, references to Africa in the media, films, literature, and museums often mute the continent's complexity, obscure individual agency, and ignore specific histories. They create and reinforce single stories.

Attributing artistic creation and knowledge to discrete cultural or ethnic groups similarly conceals complexity, implying sameness among art makers, audiences, and patrons. Scholars have for decades recognized the inadequacy of the approach. Yet without new models to replace old frameworks, art historians and other scholars have continued to rely on singular cultural or ethnic group classifications to explain art.

This panel seeks to question and shatter single stories in order to bring specificity to the study of historical arts of Africa. Panel participants examine longstanding challenges in and fresh possibilities for the labeling and presentation of historical arts of Africa to disparate audiences.

Co-Chairs: Susan Elizabeth Gagliardi and Yaëlle Biro

September 4, 2016 (Hi)Stories of Exhibition Making, 1960 - 1990



Uganda Museum (Kampala). The public symposium (Hi)Stories of Exhibition *Making / 1960 – 1990* was part of the research project *African Art History and* the Formation of a Modern Aesthetic at Iwalewahaus, University of Bayreuth in cooperation with the Weltkulturen Museum in Frankfurt and Makerere Art Gallery (IHCR) in Kampala.

This project seeks to examine not only the singular collections of African Modernisms housed today in these museums, but also to look at past, present and future connections between them. In the symposium, we share recent research on the history of exhibitions of African Modernisms. For more Information: http:// www.iwalewa.uni-bayreuth.de/de/projects/300_VW-Projekt/index.html

Ulli Beier, Léopold Senghor © Colette Omogbai, 1963



Sailors and Daughters: Early Photography and the Indian Ocean World

The expansive maritime societies of Zanzibar, the east African coast, and Persian Gulf. From the 1840's, cameras traced the international migrations of traders, sailors, sons, and daughters through Indian Ocean ports, continuing trade that dates back over five millennia. Smithsonian's National Museum of African art and the Sultan Qaboos Cultural Center, Washington, D.C. Curated by Erin Haney, Ph.D., with the assistance of Xavier Courouble.

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



The Warren M. Robbins Library at the **National Museum of** African Art

Founded in 1971, the Warren M. Robbins Library is the major resource center in the United States for the research and study of the visual arts of Africa. Its collection of more than 50,000 volumes covers all aspects of African visual arts, including sculpture, painting, printmaking, pottery, textiles, crafts, popular culture, photography, architecture, rock art, and archaeology. The African Art Library also has significant supporting collections of African ethnography, musicology, performing arts, theater, cinema, oral traditions, religion, creative writing, and arts in the African Diaspora as well as general information on the history of African countries. The African Art Library has around 5,000 artists' files on contemporary African artists and on topics relating to African art, culture and history. It also has small collections of artists' books, videos, posters, and maps.

http://library.si.edu/libraries/african-art/subject-guide



Museums with African **Art Collections**

For the Smithsonian Museum's data base of museums with African art collections: http://library.si.edu/libraries/african-art/african-art-collections

Contemporary African artists' files and monographs

Janet Stanley of the National Museum of African Art has built an archive of 5000 African artists' files, names of which can be found indexed on line: http://www.sil. si.edu/SILPublications/ModernAfricanArt/newmaa.cfm

In addition, Monographs of African artists can be found at: http://www.sil.si.edu/ SILPublications/ModernAfricanArt/Monographs main.cfm and are updated regularly.



Artists' Books and Africa

This exhibition originally at the National Museum of African Art, can now be found online at: https://africa.si.edu/exhibitions/past-exhibitions/artists-books-and-africa/

Announcements

Recipients of the Ivan Karp Doctoral Research Awards for 2016

African Critical Inquiry Programme Announces 2016 Ivan Karp Doctoral Research Awards The African Critical Inquiry Programme has named Candice Jan-

sen, Nothemba Kate Luckett, and Ajumeze Henry Obi as recipients of the 2016 Ivan Karp Doctoral Research Awards.

Jansen and Luckett are both South African students at the University of the Witwatersrand. Jansen is pursuing



Nothemba Kate Luckett

her PhD in History of Art, while Luckett is studying Sociology. Obi is a Nigerian scholar doing his degree in African Studies and Theatre Studies through the University of Cape Town.

Support from ACIP's Ivan Karp Awards will allow each of them to do significant research for their

dissertations. Jansen will work on BINNEGOED: Coloured and South African Photography. Luckett will pursue research on Hope and Utopianism in the Everyday Lives of Metalworkers and their Communities. Obi's dissertation project will examine The 'Theatre of the Bloody Metaphor': The Biopolitics of Violence in the Theatre of the Niger Delta.



Candice Jansen

Ajumeze Henry Obi

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



The Smithsonian's National Museum of African Art will hold its inaugural African Art Awards Dinner. The dinner will take place in the Smithsonian's iconic Arts and Industries Building on the National Mall in Washington, D.C. Recognizing the best in contemporary African art and philanthropy on the continent, this annual event will honor the artistic achievements and generosity of individuals who are influencing the way our global community experiences the dynamic and diverse arts of Africa. The 2016 honorees are internationally renowned artist Yinka Shonibare MBE, Kenyan artist/activist Ato Malinda, and global philanthropist and CEO of Safaricom Bob Collymore. James Beard Award-winning celebrity chef Marcus Samuelsson, founder of the Red Rooster restaurant in Harlem, will design a distinct tive menu for the evening's dinner. The dinner will be hosted by CNN International anchor Isha Sesay. For more information https://africa.si.edu/ or (202) 633-3773.



Block Museum Awarded NEH Planning Grant for "Caravans of Gold" Focusing on Global History of Trans-Saharan Trade

The National Endowment for the Humanities (NEH) will award the Block Museum of Art at Northwestern University a planning grant to support research and development for the exhibition Caravans of Gold, Fragments in Time: Art, Culture, and Trans-Saharan Exchange (working title). A collaboration between the Block Museum and the Yale University Art Gallery, Caravans of Gold, will look closely at the epoch of the 8th through the 16th century, when West African gold fueled a global economy and inspired the movement of things, people, and ideas across the Sahara Desert to Europe, the Middle East, and beyond. The first major exhibition to foreground the legacy of trans-Saharan trade, the Caravans of Gold project will be planned in partnership with the Yale University Art Gallery. The exhibition isscheduled to debut at the Block Museum from January through June 2019. Kathleen Bickford Berzock, the Block Museum's Associate Director of Curatorial Affairs and Barbara Plankensteiner, Frances and Benjamin Benenson Foundation Curator of African Art, Yale University Art Gallery will serve as co-curators



Noteworthy Arts Events in Ghana

Kofi Setordji's Nubuke Foundation is showcasing samples from its multi-year collections (http://www.nubukefoundation.org/exhibitions/nubuke-foundation-10th-year-anniversary-exhibition-11-june-till-31-october-2016/).

The annual "end-of-year" exhibitions at Kwame Nkrumah University of Science and Technology opened at the Museum of Science and Technology, Accra, July 17 through August 13, 2016. (http://whatsonafrica.org/art-exhibition-reviewcornfields-accra-knust-end-year-exhibition/)

The Department of Industrial Art at KNUST has launched its its first Textiles Exhibition and Fashion Show at the KNUST Museum April 4 – 8, 2016 on the theme, "Awakening." The program highlights works of the graduating students of the department.

Taking its name from a line in Kwame Nkrumah's 1963 speech "The African Genius," The Gown Must Go to Town is a new exhibition at the Museum of Science and Technology in Accra. Honoring two of Ghana's representatives at the 56th Venice Biennale:Ibrahim Mahama and Ghanaian sculptor El Anatsui. 6ee

A brief interview script featuring the **Arts Alliance Gallery**, an initiative of the "father of contemporary Ghanaian Art" Dr. Ablade Glover is available at http:// www.timeout.com/accra/art/interview-ablade-glover. Exhibitions of emerging artists include the recent exhibition Usuthu! Usuthu! Responses to Global Terrorism, Anti-Black Racism and Police Brutalities by Sela Adjei and Kwame Akoto Bamfo.

The Kuenyehia Trust for Contemporary Ghanaian Art held its 2016 Prize Award ceremony this year, with Bright Ackwerh, a satirical artist as winner. The keynote speaker was the celebrated Ghanaian artist, El Anatsui.

—Daniel Avorgbedor



'Art in Translation' journal seeks articles to translate into English

The digital journal *Art in Translation* seeks recommendations for landmark articles or chapters on African art to be translated into English. All languages are welcome and suggestions for texts by African authors are particularly appreciated.

The journal would like to build a strong list of titles important to the historiography and contemporary criticism of African and African Diaspora art. For details on how to recommend a text, see www.artintranslation.org

Among articles that are already available are: Ernst Grosse, "Ethnology and Aesthetics" (1891) Leo Frobenius, "Ancient and Recent African Art" (1912) Frans Olbrechts, "The Integration of Art in the Culture of Primitive Peoples" (1943) Mudiji Malamba Gilombe, "The Essence of the Mbuya Mask" (1989) Yacouba Konaté, "Dak'Art: The Making of Pan-Africanism and the Contemporary"

For more intormation, visit http://www.tandfonline.com/loi/rfat20

New Publications

(2009)

Noteworthy: 'Emotan - A Journal of the Arts'

Emotan is published by the Department of Fine and Applied Arts

University of Benin, Benin City, Nigeria

https://networks.h-net.org/node/12834/discussions/27931/cfp-emotan-jour-

nal-arts-university-benin

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Daniel E. Inneh: Traditional Metal Work in the Kingdom of Benin

Joseph Nevadomsky, Barbara Putova, and Vaclav Soukup: Benin Art and Casting **Technologies**

Freeborn Odiboh and Samson Ukweku: Metal Gates of Benin City: Fences of Fancy or Fences of Fear?

CIKennedy Jude Eweka: Made in Nigeria Ceramic Kiln Furniture Using Kaolin and Ball Clay from Afowa in Etsako West Local Government Area, Edo State

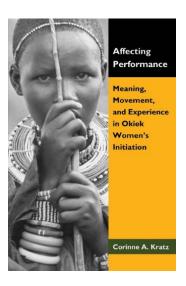


BACK IN PRINT 'Affecting Performance'

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

By Corinne A. Kratz

A major work in performance studies, linguistic anthropology, ritual and symbolic studies, and African studies examing how ceremonial performance works and the contradictory dynamics of gender and ethnicity in Okiek initiation ceremonies in Kenya.



Member News

Costa Petridis to become Department Chair at the Art **Institute of Chicago**

On November 1, 2016, after almost 15 years of service at the Cleveland Museum of Art (CMA), Constantine (Costa) Petridis will assume the chairmanship of the department of African Art and Indian Art of the Americas at the Art Institute of Chicago. During his tenure at the CM, Petridis significantly contributed to the expansion of the museum's collection through the acquisition of more than 75 works of tradition-based African art, including the gift-purchase of 34 Congolese sculptures from the Delenne Collection in Brussels.

His publications for the CMA include South of the Sahara: Selected Works of African Art (2003), a book celebrating Petridis's first reinstallation of the museum's perma



nent collection of sub-Saharan art, and three exhibition-related volumes: Art and Power in the Central African Savanna (2008), The Art of Daily Life: Portable Objects from Southeast Africa (2011), and Fragments of the Invisible: The Delenne Collection of Congo Sculpture (2013).

Atta Kwame, at the Thami Mnyele Foundation in Amsterdam.

Atta Kwame has completed a unique three-month artists-in-residence program in at the Thami Mnyele Foundation in Amsterdam. The main objective of the Foundation is to advance cultural exchange between artists from Africa, the Netherlands and Amsterdam in particular. To this aim, the Foundation engages African artists of all disciplines of



contemporary visual art (painting, drawing, photography, sculp ture, video, film, audio and multi-media) to work for three months in the Thami Mnyele Foundation studio, located in an old school building in the centre of Amsterdam. The Thami Mnyele Foundation artists-in-residence-program is therefore an ideal opportunity for concentration on work, reflection, research and discussion.

Ivor Miller at **Harvard's Hutchins** Center



Ivor Miller has been named Harvard's Hutchins Center for African & African American Research Mark Claster Mamolen Fellow for the 2016-17 academic year.

Senior Lecturer in the Department of History & International Studies at the University of Calabar, Cross River State, Nigeria

Cuban Lukumí Bàtá: Ajúbà to Oba Ilu

In Cuba, the Lukumí bàtá drummer's guild was established by West African Yorùbá-speaking migrants in the 1830's, developing exclusively in the port cities of Havana and Matanzas. The bàtá drum ensemble was an integral part of communal ceremonial life, but because of colonial repression, was kept hidden until 1937, when scholar Fernando Ortiz presented a batá ensemble at the University of Havana. From then onwards, the bàtá drum entered national consciousness, primarily through the concert tours and teaching of Jesús Pérez-Puentes, who is the focus of this project. After over twenty years of research on Lukumí bàtá history and practice, including in-depth interviews with musicians who participated in Pérez's activities, Miller will produce a 300-page monograph with text, photographs and audio that document and analyze the cultural history of bàtá in Cuba.

Amanda Gilman at the Davis Museum, Wellesley College

Amanda Gilvin has been appointed Associate Curator at The Davis Museum by Wellesley College. Gilvin's primary focus will be on the Davis Museum's encyclopedic permanent holdings. She comes to the Davis Museum from Skidmore College, where she spent the last year as Visiting Assistant Professor of African Art. Prior to this position, she held the Five College Mellon Postdoctoral Fellowship in Africann Art and Architecture at Mount Holyoke College and Smith College. During this three-year period, she co-curated El Anatsui: New Worlds at the Mount Holyoke



College Art Museum, installed the first permanent gallery dedicated to African art at the Smith College Museum of Art, designed and taught courses on African art and culture, and advised on museum acquisitions at both colleges. She is currently preparing the manuscript for her book, Mining Beauty: Art and Development in Niger.

Kevin Dumouchelle to join the National Museum of African Art



Kevin Dumouchelle will join the Smithsonian's National Museum of African Art in Washington D.C. museum as a curator, on 16 October 2016. Kevin has overseen the Brooklyn Museum's African and Pacific Islands collections since 2007. In 2014, he conceived and curated Double-Take: African Innovations, the Museum's award-winning temporary reinstallation of its African holdings. He has also curated exhibitions of contemporary and historical

African art, including Power Incarnate: Allan Stone's Collection of Sculpture from the Congo (2011) at the Bruce Museum, and has led the Brooklyn Museum's presentations of Gravity and Grace: Monumental Works by El Anatsui (2013), and Disguise: Masks and Global African Art (2016). He has published on a range of topics, from architecture and canonical African sculpture to contemporary photography, . Dumouchelle earned an M.A. and M.Phil. in Art History and Archaeology from Columbia University, and is completing his Ph.D. on architectural history in Ghana. He is the recipient of a first-class Master's degree in history from Oxford University and a B.S. in Foreign Service from Georgetown University.

Peter Probst at the **Getty Research** Institute

Peter Probst, Professor and Chair of Art History at Tufts University has been named scholar in residence at the Getty Research Institute, Los Angeles in spring 2017. His project Shifting Subjects: The Making of African Art History is part of the 2016/17 Getty theme "art and anthropology."



Picture this

From Triennial 2017 co-chair Suzanne Gott: A preview of Accra and the University of Ghana



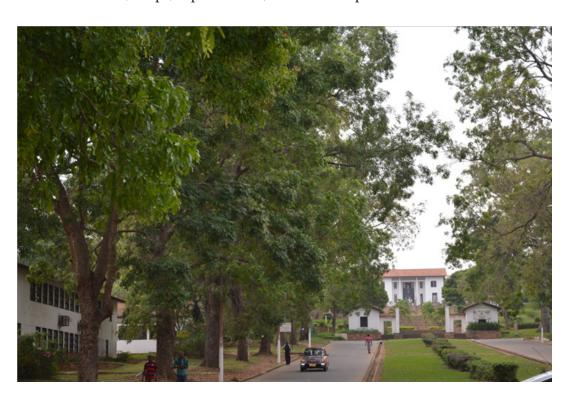
Institute of African Studies on the campus

> Preparations are proceeding for the ACASA 2017 Triennial, and the Program Committee is issuing the call for panel and roundtable proposals (page 6). The Museum Day Committee has been formed and is beginning their work.

The host for ACASA's first triennial on the African continent is the Institute of African Studies on the University of Ghana's main Legon campus. Over the course of many research trips, most recently as an IAS Visiting Scholar in 2012-2013, I've been impressed by how the Institute welcomes and engages with Africanist scholars visiting from within the continent and abroad. IAS has a long tradition of hosting international and national conferences. In 2013, during the Institute's 50th anniversary year, IAS organized and hosted the International Conference on African Studies, which launched the African Studies Association of Africa—the first African Studies Association based in Africa.

The University of Ghana campus provides a tranquil setting for an academic gathering, with on-campus bookshops, restaurants, open-air bush canteens, and grocery stores. A well-stocked supermarket and bookstore are located off-campus, near the Institute and easily accessible by taxi or on foot. The Accra Mall, two miles by taxi, offers restaurants, shops, supermarkets, and wine shops.

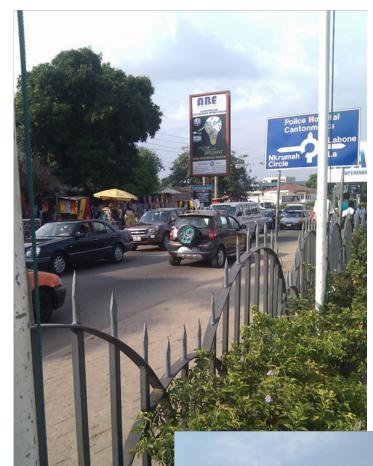
The University of **Ghana Legon Campus**



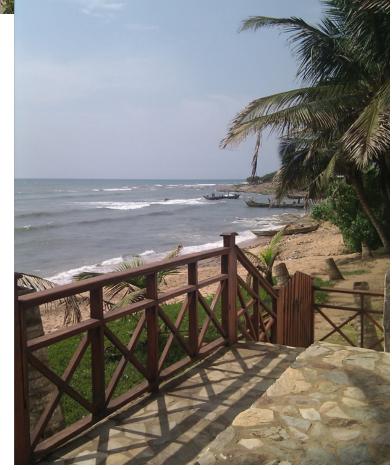
The University is situated approximately 7 miles northeast of the center of Accra, the national capital, which stretches along Ghana's Atlantic coast. Accra is a large, vibrant city and cultural center featuring the National Ghana Museum, the vast open-air Makola Market, and the Arts Centre (Centre for National Culture) filled with art traders' stalls and workshops.

The lively Oxford Street district (the focus of Ato Quayson's Oxford Street, Accra: City Life and the Itineraries of Transnationalism (2014) has many restaurants and shops worth exploring. Other notable Accra art sites include Sun Trade Beads, the Wild Gecko, and the fantasy coffin workshops of Paa Joe and the Kane Kwei Carpentry Workshop. Galleries for contemporary art include the Artists Alliance Gallery, Nubuke Foundation, Loom gallery, and the Foundation for Contemporary Art (FCA) at the WEB du Bois Centre.

Oxford Street in Osu, Accra, 2013.



Beach scene near Tema, east of Accra, 2013



Text and photos by Suzanne Gott

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	r student) \$25	(3-year option \$65)
- Individual (income between \$25,000	(3-year option \$135)	
- Individual (income over \$50,000) \$7	5	(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 of to renew a membership can access the member area by visiting: http://acasaonline.org/member/member.php

Please send queries regarding membership to

Liese Van der Watt, Secretary liesevanderwatt@gmail.com Please send correspondence about dues payment to

Jordan A. Fenton, Treasurer Department of Art, Miami University, Ohio 400 S. Patterson Ave., 124 ART Building Oxford, OH 45156 fentonja@miamioh.edu

about ACASA

The Arts Council of the African Studies Association (ACASA) 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.

African Studies Association (ASA)-sponsored and College Art Association (CAA) affiliate

ACASA recommends panels for inclusion in the ASA annual meeting program. and sponsors panels at the CAA 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 Annual business meeting

This 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.

Triennial Symposium

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.

Activities and Projects

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.

Newsletter

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: Deborah Stokes, ACASA Newsletter Editor (Deborah.Stokes@icloud.com), or Leslie Rabine, Assistant Editor (lwrabine@gmail.com).

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: Liese Van der Watt, Secretary, at liesevanderwatt@gmail.com.