



ARTS COUNCIL OF THE AFRICAN STUDIES ASSOCIATION

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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:

Spring/Summer 2017: May 15, 2017

Fall 2017: September 15, 2017

Winter 2018: January 15, 2018

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

President's Welcome

It is 2017, Happy Triennial Year everyone!

This is a very exciting time for our organization as we continue to move towards our first ACASA Triennial on the African continent. The board and the various committees have been working hard to make sure that we will have a very stimulating and rich experience in Ghana. There are so many of us working on one aspect of the Triennial or another that **it is already shaping up to be an exceptional community endeavour**. But there is still so much to do. And, most importantly, if you haven't already, [please consider submitting a paper or a panel. Our deadlines have been extended](#), so there is still time!



Silvia Forni, ACASA President

Because this Triennial is special, we are delighted to offer the possibility to extend your stay in Ghana and travel together to visit the forts of Cape Coast and Elmina, and/or to meet artists and colleagues in Kumasi. [Our post-conference tours, detailed in this issue](#), have been developed by our local organizing committee as opportunities to engage in a **more informed and meaningful professional dialogue** rather than as simple tourist experiences. We are also working on organizing a **series of studio visits in Accra** during the time of the conference. Details of these local events will be published on our website and in the next newsletter.

For those of you who intend to stay beyond the days of the conference, I would like to highlight that the weekend of August 19 is likely going to be the time of the **Chale Wote Street Art Festival** (<http://accradotaltradio.com/category/chale-wote-street-art-festival-2/chale-wote-2016/>). The festival is a really interesting mix of street art,

lectures and performances which takes place every year in James Town, one of the oldest neighborhoods of Accra. This year's dates have not been announced yet, but you may want to look this up closer to the time, as it may be worth staying an extra day.

And once more, I would like to [thank all of you who have already generously donated to the Triennial and travel funds](#). 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 offer travel grants to the largest possible number of students, adjunct faculty, and African colleagues](#).

Please keep promoting and supporting ACASA and the Triennial in whatever capacity you can. [Your contribution is critical](#) and truly appreciated.

Check our website regularly for triennial updates, and start planning your trip to Ghana...only a few months to go!

Silvia Forni — President

From the Editors

Editor's note

Now that we are in 2017 you may be (re)considering New Year's resolutions, either professional or personal. This issue of the ACASA Newsletter will share with you

conferences, research opportunities, on-line resources, and exhibitions at museums you may never visit, or some you haven't even heard of, but we hope it keeps pushing everyone's thinking to make connections between ideas and practices. Maybe your travel and conference budgets aren't big, but we will help you find ways to be attend and/or be involved in the 2017 Triennial. As Editor, I take my role of sharing opportunities with our members seriously. That is why Leslie and I are always thinking of ways to keep ACASA members updated with the newest resources while enhancing accessibility with a format that is user friendly, condensed and efficient. We want to thank all members who have helped to create this issue – we know how much time a seemingly simple or short post to share can take. Your participation, however,

is needed – please take time to read the Triennial News – and let us know what you think. What do you like about the upcoming panels, topics, and tours? What would you recommend to your colleagues? Together we can do more!



Deborah Stokes at the Virginia Museum of Fine Art, Richmond, with one of the commissioned hand-painted murals by Ndebele artist, Esther Mahlangu, 2016.
Photo by Karen Getty

Assistant Editor's note

Feedback Please



The best part of my job is hearing from all of you who have been contributing to the newsletter. It's been wonderful to see that more and more members are sending news. Learning about your exhibitions, conferences, new publications, new jobs, and interesting research experiences has opened many new doors for me, and given me so many new insights. Since my background is not in art or art history, editing your contributions to this newsletter has been fundamental to my deepening education in the field.

So please keep the contributions coming!

And just as important, let us know what you want to see in this, your newsletter -- what's missing, what you like and don't like. Let us know how it can better serve your needs as student, instructor, artist, scholar, curator, or interested person.

[\(See Newsletter Information, p. 2 , for our contacts\).](#)

Leslie Rabine — Assistant Editor

Photo by Mohamed Moustafa Square (aka King Mow), Ngor Island, Dakar, Senegal, 2015.

Donations

Support the 2017 Triennial Symposium in Ghana!

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 Fundraising committee — Cynthia Becker, Silvia Forni, Shannen Hill, Corinne Kratz, Smooth Ugochukwu Nzewi and Susan Vogel — has been meeting since January.

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

Remember that ACASA is a 501 (c) (3) tax-exempt organization, so members based 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

<i>New</i>	West African Research Association (WARA)	Deborah Stokes
Mary Jo Arnold	Mary Nooter Roberts	Carol Magee
William Dewey	Victoria Rovine	Winter-Summer, 2016
Christa Clarke	Pamela McClusky	Kate Ezra
Babatunde Lawal	<i>Fall, 2016</i>	Merle and Leslie Rabine
Constantijn Petridis	Allyson Purpura	William Dewey
Merle and Leslie Rabine	Joanne B. Eicher	Henry Drewal
Raymond Silverman	Pamela Allara	Elizabeth Perrill
Skoto Gallery, LLC	Doran H. Ross	Liese Van Der Watt

Triennial Fund

<i>New</i>	Isabel Stainow Wilcox	Cynthia Becker
Hutchins Center for African & African American Research, Harvard University	Karen Milbourne	Corinne A. Kratz
Christraud Geary	Roslyn Walker	Barbara Plankensteiner
Merle and Leslie Rabine	Marla Berns	Christopher Steiner
Robert Soppelsa	Victoria Rovine	Henry John Drewal
William Dewey	Rowland Abiodun	Philip Peek
Zoe Strother	Lawrence Benenson	Yaelle Biro
James Cohan Gallery,	Robin Poynor	Rebecca Nagy
Eli Bantor	<i>Fall, 2016</i>	Pamela Allara
dele jegede	Jessica Winegar	Genevieve Hill-Thomas
Chukwuemeka Ogbob	Kate Ezra	<i>Winter-Summer, 2016</i>
Christa Clarke	Silvia Forni	William Dewey
Constantijn Petridis	Susan Vogel	Henry Drewal
Corinne Kratz	Victoria Rovine Victor	Corinne Kratz
	Ekpuk	Elizabeth Perrill
	Osi Audu	Robin Poynor
	Deborah Stokes	

ACASA Endowment

<i>New</i>	Shannen Hill	Rebecca Martin Nagy
William Dewey	Victoria Rovine	<i>Winter-Summer, 2016</i>
Eli Bantor	Raïssa Khochman and	William Dewey
<i>Fall, 2016</i>	Galerie Imane Farès	Henry Drewal
Dominique Malaquais		

Roy Sieber Dissertation Award Endowment Fund

<i>New</i>	<i>Winter-Summer, 2016</i>
William Dewey	William Dewey
Robin Poynor	Robin Poynor

Anonymous

ACASA also acknowledges our anonymous donors. Thank you so much!

ACASA Triennial Calls

Call for Papers and Panels: ACASA Triennial 2017

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

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.

Mark your Calendars

Deadline extensions for submissions:

New deadline for paper proposals (to be submitted directly to panel/roundtable chairs): **January 31, 2017**

New deadline for fully formed panels (to be submitted to Robert Soppelsa [acasabob@gmail.com] on behalf the Program Committee): **February 28, 2017**

Please submit proposals to Robert Soppelsa (acasabob@gmail.com) on behalf the Program Committee:

ACASA members, **for submission requirement details, please visit** <http://www.acasaonline.org/call-for-papers-and-conference-participation/>.

View **panels and roundtables seeking participants** at <http://www.acasaonline.org/triennial-panels-and-roundtables/>.

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.

Registration info

For information on registration fees and the on-line registration form, stay tuned for further notifications.

August 8th, Museum Day

On August 8th from 9 am to 5 pm, a celebration of Museum Day will be held at the National Museum of Ghana.

August 9th-12, Panels and Round Tables

From August 9th to the 12th, symposium panels and roundtables will be held at the Institute of African Studies at the University of Ghana, Legon.

Banquet and lunches

The full registration fee includes transportation from conference hotels, most lunches and final banquet.

Curatorial Awards

NEW Awards!

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.

Extended deadline

The application deadline is **January 31, 2017**.

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 on 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.

All curators responsible for a nominated exhibition must be ACASA members in good standing.

Applicants should send a brief cover letter and all the required materials for the portfolio to **Dr. Liese Van der Watt by email to secretary@acasaonline.org**

Dr. Van der Watt will then distribute copies to award committee members so that all submissions arrive at the same time.

What to include:

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, audi

ence, 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.

Link to web page

This information is also at <http://www.acasaonline.org/awards-for-curatorial-excellence/>



Triennial Travel Info

More Soon

A full special triennial supplement Newsletter with all the details is coming soon...watch for it in your e-mail!

In the meantime, here is the information you need to get you on your way to the triennial.

Airline discount for travel to Ghana

10% Discount

South African Airways is offering a **%10 discount** on flights to Accra, Ghana for the Triennial.

Promo code

- Available now through the start of the conference on August 8th,
- Valid only on SOUTH AFRICAN AIRWAYS operated flights along with USA partner airlines into JFK/IAD gateway
- You must use the promo code: **ACASA17**
- Travel period: August 5 - 23, 2017
- Any side trips must be on a separate booking and do not receive the discount.
- Origin and return cities must be the same.
- All rules of the fare sold in all classes will be in effect.

To book, visit <https://preview.flysaa.com/>



ACASA Post-Symposium Tour Packages

July 1st Deadline to register

Tour registration deadline: Saturday, July 1, 2017

Cancellations before July 1 will receive a refund minus a 50 USD administration fee, Between July 1 and August 1 people will be refunded 50% of their fee, after August 1 only a 25% refund will be issued.

Option 1

One-day experiential tour program of the central region of Ghana

(Accra, Kakum, Cape Coast, Elmina, Accra)

Sunday, August 13, 2017

\$150

- Air-conditioned bus transport from Accra to Kakum, Elmina - Cape Coast, - return
- Buffet Lunch + one soft drink at Elmina Beach Resort
- Cost of entrance fees to Kakum National Park and Cape Coast Castle
- Professional Tour Guide

(Cost of still and video cameras to be paid by individual operators/holders at the various sites)

For the detailed Tour and Program Schedule and for the Tour Registration Forms, stay tuned for notifications.

Option 2

Four-day professional and cultural visit to the Asante region of Ghana

Monday, August 14th -Thursday, August 17th, 2017

Single occupancy hotel option: **\$700** each for three nights

Double occupancy hotel option: **\$600** each for three nights

- Air-conditioned bus transport from Accra to Kumasi and back to Accra
- Hotel Accommodation, breakfast and lunch at Miklin Hotel and Kwame Nkrumah University of Science and Technology (KNUST) in Kumasi
- Professional engagements with artists and studio visits
- Cost of entrance fees to Prempeh II Museum, Manhiya Palace in Kumasi
- Visit to craft centers in Kumasi etc. and Bonwire Kente Village
- Professional Tour Guide

(Cost of still and video cameras to be paid by individual operators/holders at the various sites)

For the detailed Tour and Program Schedule and for the Tour Registration Forms, stay tuned for notifications.

Heritage Development

(Event Management Consultants And to Practitioners)

P.O. Box Ct1780, Cantonments – Accra, Ghana

Tel. (+233 – [0]302) 760441, 798184 / Email: akunudake@yahoo.com

*Please note that tour participants **must not schedule flights departing the same day of Tour Option #1 (August 13) or the last day of Tour Option #2 (August 17th).** There is the danger that participants may miss their flights because of outbound vehicular traffic from Cape Coast and Kumasi.*

Family and Friends welcome

The Tours have a minimum and maximum attendance, and participants will be accepted on a first-come first-served basis. Family and friends traveling with the participant are welcome.

Entry Requirements And Visa Information For Ghana

Passport Requirements

All persons entering Ghana must be in possession of a valid passport or Travel Document establishing the identity of the holder.

Note: The participant may be refused entry on a passport that is **due to expire within six months of your departure date.**

Visa Requirements

Participants who require visas to enter Ghana are to do so from the respective Ghanaian Consulates abroad. Visas are required by all except nationals of ECOWAS, Kenya and Singapore.

For a list of exempt ECOWAS countries: <http://ghana.org.au/site/visa-exemptions>

When applying for visa, please make sure you have all the documentation you require to travel to Ghana.

[For a list of all the documentation that must be in your possession, stay tuned for notifications.](#)

Please also consult the website of the Ghanaian Embassy in your own country for other specific or new requirements.

Special Note: You must have a recent International **Certificate of Vaccination for Yellow Fever**

Apply at an Embassy or Consulate

If you are applying for a visa at the Ghana diplomatic mission abroad (an Embassy or Consulate), you can quote the following references of the Conference Event Managers:

(1) Mr. Akunu DAKE, Chief Executive Officer, Heritage Development, House Number F 365/2 Osu Regal Estates, Accra – La Road, Accra
P. O. BOX CT 1780 Accra, Ghana. Tel. (+233 – [0]302) 760441, 798184
Email: akunudake@yahoo.com

(2) Mr. Patrick Bortey Alabi, Administrative Manager, Heritage Development, House Number F 365/2 Osu Regal Estates, Accra – La Road, Accra
P. O. BOX CT 1780 Accra, Ghana. Tel. (+233 – [0]302) 760441, 798184
Email: pbalabi@gmail.com

Visa on Arrival

African nationals and members of the African Union can obtain visa on arrival at the entry point including the Accra Airport on the payment of the visa on arrival fee of US\$150 to the Ghana Immigration Service and will be receipted.

Visa on Arrival through the Event Manager

For countries without Ghana High Commissions, Embassies and Consulates, **the Conference Event Manager can apply for a visa on arrival on your behalf.** The single entry visa fee is US\$150 to be paid at the point of entry to the Ghana Immigration Service on arrival and it will be receipted. Visa on arrival applicants will need the approval letter from the Ghana Immigration Service before they can travel and it takes time for this to be issued. It is therefore requested that the required information should be sent latest by **Friday, 26th May, 2017** for it to be sent to the Ghana Immigration Service for the processing to begin.

May 26th Deadline

Participants who wish for entry visas to be applied on their behalf should provide a copy of their scanned passport biodata page and the page which has the passport picture. (That is, if the picture is not on the biodata page). This should be sent to the Conference Event Manager by **email to akunudake@yahoo.com**

For a list of all the information it will be necessary to send by email, stay tuned for notifications.

Triennial Hotel Information

Participants of the ACASA 17th Triennial Symposium on African Art are advised to make reservations directly with the recommended hotels and guest houses that will be listed on an ACASA Triennial travel web page. [Stay tuned for notifications directing you to this web page.](#)

Promo Code

Participants should indicate the **reservation code “ACASA 2017”** when making reservations.

The rates are for Bed & Breakfast unless otherwise indicated and include all taxes. Payment by credit card is accepted at some of the hotels and guest houses, but is generally subject to a surcharge. Participants are to note that reservations can be made based on availability of rooms at any particular time.

Detailed Hotel Info

[For a list of recommended hotels and guest houses, describing their amenities, prices, methods of payment, and reservation contact, stay tuned for notifications.](#)

Hotel reservations should be copied to the Conference Event Manager at: **akunudake@yahoo.com**.

This is to enable us cross-check and affirm that your reservation has actually been done. Please email the following information:

- Name of Hotel/Guest Centre
- Date of Arrival
- Time of arrival
- Flight
- Date of Departure
- Number of Nights





Travel Grants

Travel Grants to ACASA's 17th Triennial Symposium

Who is eligible

Eligible scholars who are based in Africa, the Caribbean, or elsewhere if they have no support from their employer.

February 28th, Application Deadline

Applications are due: Feb. 28, 2017.

The Arts Council of the African Studies Association has secured funds to support travel for colleagues at all levels to the upcoming Triennial Symposium on African Art. To be eligible you must present a paper or participate in another official aspect of the symposium and meet either of the residence or need-based criteria above. Please note that even if you receive a travel award, it will not cover the full expense of attending the symposium. Awards are granted on a **competitive basis** until funds raised are expended.

Submission requirements

Submit the following to apply:

Name:

Address:

Email:

Employer:

Focus of Research:

I will be traveling from:

Describe your contribution to the symposium (e.g. delivering a paper, chairing a panel, etc.):

Enclose a Short CV and a letter of support from a supervisor at work.

January 31st Deadline for sending paper proposal to Travel Grant Chair

If you have proposed a paper to an existing panel, enclose your application with your paper proposal and mail it to the chair of this panel by the January 31st deadline. Note to Panel Chairs: Please provide a short and candid evaluation of the contribution of the proposed paper to your panel. Submit this evaluation along with the application materials to Bob Soppelsa by the February 28th panel submission deadline.

If you are a panel chair or you are proposing a paper to an open session, please send your application (preferably via e-mail) by **Feb. 28th** to:

acasabob@gmail.com

Dr. Robert Soppelsa, Triennial Program Chair
4201 Cathedral Avenue NW, Apt. 405W, Washington, DC 20016 USA

ACASA Board Elections

The ACASA Board election will take place on-line between March 1st and March 31st, 2017. Members may vote for up to five candidates. Watch for emails with a link to the ballot on the ACASA website.

Candidate Statements

Samuel Mark Anderson
Lecturer of Writing at
NYU Abu Dhabi

I am grateful for the privilege to receive a nomination to the ACASA Board, the community in which I have found the most rewarding intellectual home. I hope to expand that welcome to include new frontiers of scholarly inquiry and, more importantly, groups that continue to face academic marginalization. My research encompasses intersections between expressive culture, politics, and religion in West Africa, particularly in Sierra Leone. I explore how individuals and organizations use spectacle to confront social problems and enact personal and social transformation through events including demonstrations of mystic arts, witch-finding operations, NGO-sponsored reconciliation programs, pop music concerts, and the region's famed initiatory societies. This has familiarized me with core concerns in the scholarship on African arts, while suggesting areas that call for reinvigorated investigation. My current co-edited book project looks critically at the role of artistic production in crisis interventions. In many communities across the continent, NGOs and international aid groups provide the most abundant and consistent funding for professional artists, yet often unwittingly impose aesthetics that work at cross purposes with their beneficiaries' interests. We call on such organizations to educate themselves about local aesthetics in order to take responsibility for their role. As a member of the Board, I would work to broaden our coalition to encompass more artists, NGO administrators, and arts-funding organizations. I would also find means to encourage new scholarship in areas such as performing arts, digital arts, filmmaking, and arts in so-called "crisis" conditions. I hold a PhD in Culture and Performance from UCLA and a Masters from NYU. I have been a postdoctoral fellow with the Mahindra Humanities Center at Harvard. After working and traveling in anglophone and francophone West Africa, I have extensive contacts with artists, academics, and festivals. I also have a technical skills in web design and administration, and I would be interested in expanding the ACASA website's teaching and museum resources. I take seriously the challenge of inclusion presented by the structural barriers between people in the academy, whether racial, economic, geographic, or linguistic. Continuing to expand the material and virtual resources that ACASA offers is one dimension of this challenge, but it also demands an honest reassessment of how we practice our scholarship. I hope to pioneer new programs for active conversation between the Board, ACASA membership, and academics and artists who still find material or philosophical obstacles to participation in ACASA.

Samuel Mark Anderson's CV: <http://www.acasaonline.org/wp-content/uploads/2017/01/Anderson-CV.pdf>

Paul Basu
Professor of Anthro-
pology
SOAS University of
London

Director of Studies: MA in Museums, Heritage and Material Culture Studies. I am delighted to be nominated to serve on the board of ACASA. I am an anthropologist specialising in material culture, landscape and memory in West Africa, with a particular focus on Sierra Leone (and increasingly Nigeria). I am currently Professor of Anthropology at the School of Oriental and African Studies, University of London, an institution with a long history of expertise and engagement with the African continent. SOAS possesses a fine Central London gallery space, very close to the British Museum, and we are currently launching a new MA programme in Museums, Heritage and Material Culture across anthropology, art history and archaeology. Previously I was Director of Studies of the Museum Studies programme at University College London. I am a Vice President of the Royal Anthropological Institute and serve on the Council of the African Studies Association UK. I have curated a number of exhibitions and worked extensively with material and visual culture collections, both in museums and in ethnographic fieldwork. I have worked closely with several museums in West Africa, including undertaking capacity building initiatives with the British Museum's Africa Programme. ACASA's governance and membership has historically been somewhat North American in focus. As a board member I would be keen to promote the development of international networks between individuals, institutions and communities in pursuit of the Council's broader mission.

Paul Basu's CV: http://www.acasaonline.org/wp-content/uploads/2017/01/Paul_Basu_CV.pdf



Shadreck Chirikure
Department of
Archaeology
University of Cape
Town

I study the arts and cultures of Africa across regions and deep time spans. With training in anthropology, archaeology, history and material science, interdisciplinarity comes naturally to my work. Some of my fairly well known research is on the subject of pre-industrial African metallurgy. The work explores issues related to origins, technology and embedded socio-cultural contexts associated with metal production and use. Within the context of social formations such as states, metallurgy lubricated power relations and provided a medium for manufacturing symbols of power and prestige. From the Benin bronzes through Akan gold weights to Shaka Zulu's iron spears, Africa is replete with metal objects of expressive significance. The production, distribution and consumption of metals played an essential role in the negotiation of power relations in society. Some of the objects form the staple of art history. I am part of an interdisciplinary team working on an exhibition entitled Striking Iron which will showcase artworks made of iron from many of Africa's regions. Other team members include Allen Roberts, Marla Berns, Tom Joyce and among others Henry Drewal and Bill Dewey. Furthermore, I am also interested with broader issues related to state formation and the in particular the role of technologies in pre-colonial African states. I use locally centered interpretive lenses to provide a nuanced understanding from 'within' Africa. Because I am passionate about developing African based scholarship and that I shunned far more prestigious intellectual homes far away from our continent's shores in favor of local institutions, one of my potential contributions will be on growing ACASA membership on the continent and ensuring that various continent based specialists working on cognate disciplines such as art history and archaeology engage and collaborate more. I will spearhead programmes that will ensure that scholarship on the continent, is better known for example by lobbying for a section on the newsletter for research

from within Africa. In addition, I will also lobby for a more active involvement of students in ACASA. This will hopefully grow ACASA on the continent and beyond. Finally, I will lobby for fundraising initiatives to have more ACASA events in Africa particularly those involving the young and upcoming scholars. ACASA needs younger scholars from all over the world for sustainability and inter-generational succession reasons. With qualifications in Finance and corporate governance, I can provide a sound stewardship role over any portfolio allocated to me.

Shadreck Chirikure's CV: <http://www.acasaonline.org/wp-content/uploads/2017/01/Chirikure-CV.pdf>



Ferdinand de Jongh
Senior Lecturer in
Anthropology
University of East
Anglia

I am honoured with the nomination to serve on the Board of the ACASA and I would be happy to serve the association of which I have been a member for about a decade, but to which I have yet to make a contribution. I was trained as an historian and anthropologist at the University of Amsterdam and have since worked on the arts, heritage, and material culture of Senegal. I work at the Art History and World Art Department of the University of East Anglia, one of only a few universities in the UK where African art is taught and researched. Since my appointment at UEA, I have indeed taught Anthropology, African Art, and cultural heritage in Africa. I have published extensively in these three fields, exploring and moving across the boundaries between these fields. As anthropologist amongst art historians and archaeologists, I am used to working in an interdisciplinary environment and although this is perhaps a well-established practice in the US, this is not the case in the UK, where interdisciplinarity is still – or again – a contested practice. I very much appreciate the interdisciplinary nature of ACASA and its openness towards all kinds of subjects and research areas. Where possible, I would do my best to sustain and promote this spirit of interdisciplinarity. More specifically, I envisage contributing to ACASA in three different ways: As a member of the Advisory Editorial Board of AFRICA, I would be happy to support any publication projects for special issues in the arts and material culture of Africa. As a researcher of cultural heritage, I would like to support the development of that area in ACASA. Finally, as a European member (and as long as Brexit does not preclude me from working in the UK), I would like ACASA to support the participation of Europeans in the study of African arts and culture, a field that needs further reinforcement in Europe.

Ferdinand de Jongh's CV: <http://www.acasaonline.org/wp-content/uploads/2017/01/De-Jongh-CV.pdf>



Sandra Ferracuti
Senior Curator (Africa)
Linden-Museum
Stuttgart, Germany

I am a cultural anthropologist trained in the United States and Italy. I have done ethnographic research both in Europe and Africa, especially exploring the ways people connect and creatively engage along and across the “borderlines” between global and local legacies and concerns. After long-term research in Maputo, Mozambique, and surveys on the participation of artists from Africa and the African diaspora to the Venice “Biennale” of Art, I developed a focus on heritage, museums and the arts, to explore, from the anthropological perspective, issues concerning citizenship and identity, with special attention to creative practices calling for new ways to *belong*. Working in Rome with the European project RIME (Réseau inter

international des Musées d'Ethnographie - Ethnography Museums & World Cultures), I could further expand my view on the global movements concerning African arts and heritage, with a focus on the dilemmas, concerns, and new perspectives that animate European ethnography museums with African collections, sharing a problematic, colonial legacy.

I am currently responsible for the Africa Department at the Linden-Museum Stuttgart, Germany, where I have started a dialogue with some representatives of the African diaspora in Germany, with a view to the renovation of the Linden-Museum Africa Halls and to establish a stable platform for the interchange between the public institution I work for and the contemporary concerns of a changing citizenship. The Linden-Museum participates to the European project SWITCH (Sharing a World of Inclusion, Creativity and Heritage – Ethnography, Museums of World Culture and New Citizenship in Europe).

From 2010 to 2016 I have been teaching museum studies and cultural anthropology as adjunct professor in Matera, at the University of Basilicata. Since 2002, I am a member of the board of editors of the Italian journal "Antropologia Museale" [Museum Anthropology] and in 2014 I also joined the board of "Archivio di Etnografia" [Ethnography Archives].

For further information, please see my CV on the ACASA website.

Sandra Ferracuti's CV: <http://www.acasaonline.org/wp-content/uploads/2017/01/Ferracuti-CV.pdf>



Lucian Gomoll
Assistant Professor
Liberal Studies and
The Honors College
California State Uni-
versity, Los Angeles

It is an honor to be nominated to the board of ACASA, an organization that I joined over five years ago and which has shaped my own thought for well over a decade. My research explores how art and artifacts from Africa and the African Diaspora are displayed in museums, often in relation to those from the Americas and the Pacific, with an attention to over thirty years of innovations by curators of African art. In addition, I have organized international conferences and other events, directed research groups, and curated art exhibitions that especially consider Africa in relation to globalization, museum practices, and art history. If elected to the board, I would bring with me the practical skills I have acquired from all of these experiences as well as a commitment to similar programming that promotes greater understanding of African material and expressive culture in global and interdisciplinary frameworks.

Lucian Gomoll's CV: <http://www.acasaonline.org/wp-content/uploads/2017/01/Gomoll-CV.pdf>



Amanda H. Hellman
Curator of African Art
Michael C. Carlos
Museum
Emory University,
Atlanta, Georgia

I am honored to be considered for a position on the ACASA Board. In 2016 I curated Between the Sweet Water and the Swarm of Bees, an exhibition of screen prints by Susanne Wenger. I also redesigned the African galleries at the Carlos, implementing a digital didactic program in the galleries. In spring 2019 we will be exhibiting DO or DIE: Affect Ritual, Resistance, works by Fahamu Pecou, a collaboration between the Carlos and the Halsey Institute of Contemporary Art. I was formally introduced to African art when I met Dr. Chika Okeke-Agulu and Dr.

Babatunde Lawal, who were both there as visiting professors. I obtained a Ph.D. from Emory University where I completed my dissertation on museum development in colonial Nigeria under the advisement of Dr. Sidney L. Kasfir. I currently serve on the Marketing and Communications Committee for the Association of Art Museum Curators.

The funding initiatives and travel grants for domestic and international students, scholars, and artists are among the most important work that ACASA does to promote dialogue and interactions among scholars from all over the world. As a board member, I would like to see this support continue to grow. The Triennial at the University of Ghana is a major milestone and I hope to help capitalize on that momentum to increase the partnerships between scholars in Africa and the United States. I have also witnessed that innovative projects are generated by collaborations among artists, academics, and curators. ACASA is a perfect forum to do just that. Moreover, as an emerging scholar, I would like to increase the networking opportunities and professional development within ACASA – encouraging younger scholars in the field and creating mentorship opportunities to foster deep connections within our community.

Amanda H. Hellman's CV: <http://www.acasaonline.org/wp-content/uploads/2017/01/Hellman-CV.pdf>



Peri M. Klemm
Professor of Art
History
California State
University, Northridge

I am interested in a general position on the ACASA Board. As a graduate student, I attended my first ACASA conference in 1998 in New Orleans. That initial meeting, a true initiation into the conference age set, helped shape the path of my research (women's personal arts in the Horn) and introduced a wide network of supportive colleagues and friends who I continue to work with today. I am particularly excited about the next conference as I attended the University of Ghana in the early 90's as an undergraduate.

As a teacher, I feel strongly about developing pedagogy that reaches our most underserved students. I am a full professor at California State University, Northridge where I teach courses on the arts of Africa, Oceania, and Native America. I teach a 4/4 course load with about 200 students each term- many who are the first in their families to attend college and for whom English is their second language. I've written an AOA electronic textbook (free to students) and I'm in the process of making this material available globally in my role as African art editor for Smarthistory/Khan Academy.

I enjoy introducing students and the general public to the rich arts and cultures of Africa. My students and I have curated several local and traveling exhibitions on African art at our University galleries (Fall 2017 on Asafo flags!) and each year students in my African art history course work with African refugees in Los Angeles through a service learning program. I have served on the boards of the Oromo Studies Association, REAL (Resource for the Enrichment of African Lives), and the Society of Friends of the Institute of Ethiopian Studies. Lastly, I run an African art support council for the San Diego Museum of Art and a cross-disciplinary monthly discussion group at CSUN (The Global Village Forum) to bring students and faculty together to partake in reflection and discussion on some of the major global challenges of our time. It would be a pleasure to serve on the ACASA board and give back to an organization that I highly value.

Peri Klemm's CV; <http://www.acasaonline.org/wp-content/uploads/2017/01/Klemm-CV.pdf>

Anitra Nettleton
Professor Emeritus
Academic Advisor, Wits
Art Museum (to end
March 2017)
Visual Arts Dept, FADA
University of Johan-
nesburg

I stand for election to the board of ACASA as a researcher, scholar and sharer of knowledge and skills. I have been involved in research on historical arts of Africa since 1972, and continue to be an active researcher in 2017. As one of an older generation of researchers, I have mentored a number of younger scholars over the past 40 years and my door continues to be open to anyone who thinks I may be able to help them. I have attended many ACASA triennial conferences and presented papers at all that I have attended. As my CV demonstrates I have also attended and presented papers at conference run by other associations including the CAA, ASA, British Art Historians Association, SAVAH, CIHA and SAMA.

With my experience of conferences (both in the attending and organisation thereof) and my long years in administrative positions at the University of the Witwatersrand (Wits), I will be able to bring many of the acquired skills to aspects of the Board of ACASA. I was a member of the Council of SAVAH and its Chair for two years, and I bring my knowledge of South African art historical environment to the Board as well. My knowledge of Africanist scholars in other parts of the world, especially in Japan, offers a chance to expand the scope of ACASA's reach beyond its still heavily American base. With my strong institutional connections within South Africa and in some other African spaces, I also stand to be able to forward ACASA's profiles and activities there.

As I officially retired from Wits at the end of 2015 as Professor Emeritus, and have only part-time employment at the University of Johannesburg (UJ) as from March 2017, I shall have sufficient time to place at the disposal of ACASA for any tasks that might come my way. As we are in the process of re-writing the syllabus of art history at UJ this may be one of the themes which I would like to take up through the networks that ACASA can potentially provide across continental divides.

Anitra Nettleton's CV: <http://www.acasaonline.org/wp-content/uploads/2017/01/Nettleton-CV.pdf>



Ozioma Onuzulike
Professor of Art and Art
History,
Department of Fine and
Applied Arts,
University of Nigeria,
Nsukka, Nigeria

If ACASA's primary scholarly interest falls squarely within the African jurisdiction, is it not naturally imperative to have a strong representation of Africa on its board? As an African artist and art historian, living and working within the continent, I find it obligatory to provide a voice for the many African members of ACASA. I intend to serve as the eyes with which they see at ACASA by opening and sustaining communication with them and representing their views or opinions regarding the Association's programs. Being on ground in Africa I will also function as ACASA's reliable eyes in the field.

Ozioma Onuzulike's CV: http://www.acasaonline.org/wp-content/uploads/2017/01/Ozioma-Onuzulike_CV.pdf



Brenda Schmahmann
Professor and South
African Research
Chair in South African
Art and Visual Culture,
University of
Johannesburg

Having been a member of ACASA for two decades and having participated in all but one ACASA Triennial since delivering a paper at New Orleans in 1998, I would consider it a great honour to be given an opportunity to do work for an organisation that has been so important in enabling me to develop my own scholarship.

I have the benefit of extensive experience with another professional organisation – knowledge I would be able to apply to my work for ACASA. The current President

of the South African Visual Arts Historians (SAVAH), I have in fact assumed this role once before (some years ago). I have also served that organisation in various other capacities since 1989, when I was on the steering committee setting up its first regional branch. Initially treasurer of the regional branch, I subsequently became newsletter secretary and vice-president of the board.

I have personal qualities that are helpful for committee work such as this. People who know me well will attest to the fact that I am enormously hardworking, and that I adhere to deadlines, am responsible and reliable, pay attention to detail, am adept at taking new initiatives forward, and that I approach service on boards and committees with commitment and a sense of purpose.

These experiences and qualities are ones I would deploy in whatever capacity and position would serve the organisation best. I am able to undertake secretarial or newsletter-writing functions, or recruitment for committees. Given my experience in organising conferences in the past, I am very well placed to enable scholarly events (including a future Triennial, if members would like that) to take place in South Africa. I would also be happy to take responsibility for ACASA's Facebook page and to enable it to serve as a lively forum for news updates and, importantly, debate. I would be delighted to assist with membership drives, promoting ACASA at not only SAVAH events but also events I host in my capacity as holder of a research chair as well as via letter-writing and networking.

In short, I have the experience and temperament to take on various positions. But whatever position I were to assume, I would make it my priority to enhance ACASA's reputation as the foremost professional organisation devoted to the arts and expressive culture of Africa.

Brenda Schmahmann's CV:

<http://www.acasaonline.org/wp-content/uploads/2017/01/Schmahmann-CV.pdf>



**Nadine Siegert,
Deputy Director,
Iwalewaha
University of
Bayreuth, Germany**

I am honored to have been nominated running for a position on the ACASA Board of Directors and hereby wish to state my sincere interest to serve supporting the mission of the organization. ACASA has been central in my life as a researcher and curator of African modern and contemporary arts as communication platform, network and distributor of knowledge and services. With an M.A. in Cultural Anthropology, I finished my PhD in Art Studies at the University of Bayreuth. At Iwalewaha. I research and teach modern and contemporary African arts and curatorial studies. I also work as a curator and producer of exhibitions at Iwalewaha and beyond. Our collection of African modernisms based on Ulli Beier's once private collection forms a centerpiece of my general research and curatorial interest on the diversity and historical depths of African Modernisms. Since 2015 I am also the leader of a research project on "African Art History and the Formation of a Modernist Aesthetics." We reconstruct the history of three complementary modern collections of the Museum of World Cultures (Frankfurt), the Makerere Art Gallery (Kampala) and the Iwalewaha. I truly believe that it is not only very important to critically engage with institutional history but also do that collectively with our colleagues from the African continent. One central question that bothers me is the legitimacy and role of Global North-institutions such as Iwalewaha and probably also ACASA dealing with African Arts and cultures. As scholars and curators we should truly seek for future strategies and tactics of cooperation and collaboration,

networking, distribution of means and knowledge – especially in these troublesome days of rising nationalisms and closed-border politics.

I see one of the main future tasks of such institutions in the development of collaborations and networks based on face-to-face relationships and with the openness to share. ACASA plays an important role here that can still be strengthened. The organization of the 2017-triennial in Accra (Ghana) is one important step. My individual research focused in particular in Angola, and lusophone Africa is central in my research. I am aware that Portuguese-speaking Africa is still somewhat neglected in scholarly research. Here I could also provide some new connections for the ACASA network as well as expertise. As a curator, I have focused on exhibitions with artists from Portuguese-speaking Africa. Recently I produced the show Mashup with the Kenyan curator Sam Hopkins. We invited seven contemporary African artists to work with the Iwalewaha collection and archives. One aim was to explore new ways to curate collections in institutions of the Global North. In the board position I would gladly take on diverse duties - in particular related to connecting the ACASA network further to the European continent. I also have skills in newsletter- and website editing. One project I would like to realize (if feasible) is the publication of unpublished dissertations of scholars based at universities on the African continent. I aim to counter the imbalance of knowledge production between the Global South and North. Based in Germany, I see another task in strengthening the distribution of information on dissertations, exhibitions and academic opportunities between Europe, Africa and the America. I was able to establish a broad network of scholars, artists, curators and critics based in Europe, the US and Africa and also in Bahia (Brazil) and Colombia. I would gladly connect these networks with my work in the ACASA board.

Nadine Siegert's CV: http://www.acasaonline.org/wp-content/uploads/2017/01/Siegert-CV-01_2017.pdf



Calls for Papers

January 31st Deadline Conflict, Healing, and the Arts in the Long Nineteenth Century

Call for papers. Centre for Nineteenth-Century Studies, Durham University, UK
27 May 2017. Conference on Conflict, Healing, and the Arts in the Long Nineteenth Century

As this conference seeks to explore, healing is one such conceptual model for arts and conflict which can bridge regional and disciplinary foci within the arts and humanities, while simultaneously engaging with medical humanities, social science, and the history of medicine.

This conference will investigate the ways in which the arts—materially, sonically, and aesthetically—promoted, transformed, and negated experiences of healing for soldiers, civilians, and communities between 1774 and 1918 across European Empires, the Americas, Asia, and Africa. We consider ‘healing’ in a broad sense, including both physical and psychological healing, occurring at personal and inter- and intra-cultural levels.

Abstract Submission Information: Abstracts are invited for 20-minute individual papers and panels of three papers (90 minutes). All abstracts should be no longer than 300 words. Please also include your name, institutional affiliation or city, and a bio of up to 100 words. Papers accepted will be considered for inclusion in a future edited collection. Please send abstracts to Michelle Meinhart at **michelle.meinhart@durham.ac.uk**. For further information, visit the Conference Website: <https://www.dur.ac.uk/cncs/conferences/conflicthealingarts>.



January 31st Registration deadline Call for Entries: 2017 Land Art Competition

Nka Foundation Call for Entries: 2017 Land Art Competition

Deadline to Register January 31: <http://goo.gl/UcQGUu>

Nka Foundation is a nonprofit organization registered in the USA, Ghana and Burkina Faso for underserved communities through a focus on the arts, broadly defined to include earth building arts. On the fringes of environmental issues and Open Source concept, Nka Foundation is building an arts village at Abetenim in Ghana to provide stable places for creative people from the region and other countries to live, work, learn and create. The competition is open to practitioners and students from around the world to submit ideas for large-scale and site-specific public art installations based on site in rural Ghana. The submitted entries can be functional or nonfunctional works but must aim at creating a truly unique experience that becomes emblematic of what an arts village is and how it needs to function as a PLACE.

February 15th Submission deadline

Top 40 Designs will be selected for creation on site from September 2017 to March 2019 and to be exhibited as site-specific public art installations that will altogether become a part of the Abetenim Arts Village in Ghana. Your travel expenses can be covered by the workshop, if you use our workshop model. See photos of the project site: <https://yadi.sk/d/FBDXIIDey8knP>.

Registration deadline is January 31, 2017

Submission of entries is until February 15, 2017.

Entry fee is \$40 for individual entry and \$50 for team entry.

Jurors will award prizes for 1st: \$1,000; 2nd: \$700; and 3rd: \$400.

<http://goo.gl/QIKCku>

info@nkafoundation.org | <http://www.nkafoundation.org>



**February 1st
Deadline
'Whither the
Caribbean?' -
Conference in Honour
of Stuart Hall**

Call for Papers. **"Whither The Caribbean?: Stuart Hall's Intellectual Legacy"**

JUNE 1 – 3, 2017, University of the West Indies, Mona Campus, , Kingston 7,

Jamaica. The Institute of Caribbean Studies and Reggae Studies Unit in association with the Stuart Hall Foundation and the Faculty of Social Sciences invite proposals for papers in Cultural Studies or related fields.

Jamaican-born Stuart Hall can best be described as a cultural theorist and master intellectual. Hall is one of the founding fathers of the Birmingham School of Cultural Studies and by extension is credited, along with his contemporaries, for the genesis of the field of Cultural Studies. While other West Indian thinkers chose economics and development as their hermeneutic method, diaspora-based Stuart Hall turned to culture as the analytic mode of choice. For him questions of language, diaspora, ideology, politics, mass culture and representation became objects of study and analysis. Although Hall went on to become globally acclaimed as one of the pre-eminent public intellectuals of the 20th century few are aware of how influential his Jamaican background and heritage were in formulating the heterodox positions for which he became known.

This conference will offer the opportunity to reflect both on how the Caribbean and Jamaica influenced Stuart Hall's thought but also on how we might bring this unorthodox, paradigm-shifting intellectual's work home as it were. How can the lens of culture offer alternative approaches to the study of our postcolonial present? How might cultural studies-inflected strategies amplify the ability of policy-makers, educators and technocrats to craft more people-friendly forms of governance? What lessons of negotiating and thinking about social conflict and its management might be embedded in the life and practice of this exemplary public intellectual?

Please submit an abstract of no more than 250 words to Sonjah Stanley Niaah, Conference Coordinator at stuarthallconference@gmail.com.

For more information on paper topics and registration fees, visit <http://www.ics.org.jm>



**February 10th, 2017
Deadline
Historians Without
Borders, History With-
out Limits**

Call for papers. **2nd Annual University of California: Davis**

"Historians Without Borders, History Without Limits," Graduate Conference

May 19-21, 2017

The University of California: Davis History Department and Graduate Student Association invites proposal submissions. With this conference, we hope to explore how history is made, used, preserved, and accessed through a wide variety of mediums and disciplines around the world and over time. We are particularly interested in how historical study is a useful tool to unite other humanities and social sciences disciplines in innovative ways.

Individual Panelists: 250-word abstract, brief curriculum vitae, list of audio/visual needs, if applicable. **Panels:** List of all panel members (3 per panel) with designated chairperson, if applicable, 200-word abstract of the panel, 200-word

abstract for each paper or work, brief curriculum vitae for each panelist and chairperson, list of audio/visual needs, if applicable. Please send the following documents to ucdgradconf@gmail.com. For more information about our 2017 Conference, please contact Lawrence Abrams at lcabrams@ucdavis.edu or Kaleb Knoblauch at kknoblau@ucdavis.edu, or visit <https://networks.h-net.org/node/73374/announcements/151986/2nd-annual-uc-davis-graduate-conference>



**April 30, 2017
Deadline
Issue of "Glocalism.
Journal of Culture,
Politics and Innova-
tion"**

Call for articles. **"Glocalism", a peer-reviewed, open-access and cross-disciplinary journal**, is currently accepting manuscripts for publication in the issue **"global identities and communities."** We welcome studies in any field, with or without comparative approach, that address both practical effects and theoretical import.

Articles should be sent to: p.bassetti@globusetlocus.org and davide.cadeddu@unimi.it. For more information, visit http://www.glocalismjournal.net/Calls_For_Papers/Issues/Call-For-Paper-2017-2-GLOBAL-IDENTITIES-AND-COMMUNITIES.kl or contact Dr. Davide Cadeddu, Executive editor, at davide.cadeddu@unimi.it



**May 1st, 2017
Closing date
Call for Workshop
Proposals**

**The African Critical
Inquiry Programme**

Call For Proposals To Organize A Workshop. **The African Critical Inquiry Programme** invites proposals from scholars and/or practitioners in public cultural institutions in South Africa to organize a workshop to take place in 2018. The African Critical Inquiry Programme (ACIP) seeks to advance inquiry and debate about **the roles and practice of public culture, public cultural institutions and public scholarship in shaping identities and society in Africa.** The ACIP is committed to collaboration between scholars and the makers of culture/history, and to fostering inquiry into the politics of knowledge production, the relationships between the colonial/apartheid and the postcolonial/postapartheid, and the importance of critical pluralism as against nationalist discourse. ACIP is a partnership between the Centre for Humanities Research at the University of the Western Cape and the Laney Graduate School of Emory University in Atlanta, Georgia (USA). Proposed Workshop themes should focus on issues and questions that foster critical examination and debate about forms, practices and institutions of public culture. Themes should be addressed from multiple orientations and disciplines and include comparative perspectives. Workshops should be planned to engage participants across different institutions of public culture, including universities, museums, arts and culture organizations, NGOs or others appropriate to the topic.

Applications should be sent by email with **the heading "ACIP 2018 Workshop Proposal"** to lameezlalkhen@gmail.com.

Supported by funding from the Ivan Karp and Corinne Kratz Fund

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

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

Professional Opportunities

Curatorial Positions

Directorial Position at the National Museum of African Art

David Skorton Secretary, Smithsonian Institution announced that **Johnnetta Betsch Cole**, the Director of the National Museum of African Art (NMAfA), will retire from the Smithsonian in March 2017. She became director of the museum in March 2009. “Johnnetta is known across the Smithsonian for her spirit of collaboration, collegiality and passion for the arts. Throughout her tenure, she has worked with her colleagues to raise the profile of the African Art Museum as the nation’s premier museum focusing on the visual arts of Africa. Under her leadership, the museum’s stellar exhibitions have challenged visitors to engage with the dynamic and diverse arts of the continent that is the birthplace of humankind—Africa...” **For more information or to apply for the position, please contact Christine Mullen Kreamer: kreamerc@si.edu<<mailto:kreamerc@si.edu>>.**



February 28th Deadline Curatorial Position at The Fowler Museum at UCLA

Curator of African Arts, Fowler Museum at UCLA, Los Angeles, California
Application deadline is February 28, 2017.

The Fowler Museum seeks an experienced, creative, and team-oriented Curator of African Arts who has extensive knowledge of the arts of the continent, including tradition-based genres, popular arts, and contemporary expressions, and who will have direct responsibility over museum programming and collections in these areas. This position reports to the Chief Curator and the incumbent participates directly in the Fowler’s curatorial and exhibition development teams. He or she will also oversee exhibition projects proposed by guest curators and borrowed from other institutions. The Curator of African Arts will: 1) develop exhibitions drawing on Fowler collections or on specific research interests; 2) conceive and contribute to publications accompanying Fowler-originated exhibitions; 3) research works in the collections and develop scholarly documentation; 4) build the Museum’s collections 5) participate in the development of relevant grants and other fundraising applications. For information on requirements and application process, please go to: <https://hr.mycareer.ucla.edu/applicants/Central?quickFind=69689>



Curatorial Position at the Cleveland Museum of Art

The Cleveland Museum of Art seeks an 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 particular interest will be candidates committed to actively and creatively participating in the exhibitions program and originating projects. 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. For more information visit <http://www.clevelandart.org/about/employment/associate-curator-curator-african-art>

Faculty Positions

Director of Black Studies, Cleveland State

Cleveland State University - Director, Black Studies Program
The successful candidate will be a senior faculty at the rank of associate or full professor. A complete job description may be found at: <http://hrjobs.csuohio.edu/postings/7101>.



Tenure-track Professor, US History, University of North Alabama

University of North Alabama - Tenure-Track, Assistant/Associate Professor; US History. The candidate will have expertise in one or more of the following areas: African-American History (other than Civil Rights), 20th century U.S. History, Music History, Colonial U.S. History. An ability to support the department's Public History program is desired.

For questions, please email employment@una.edu or call 256-765-4291 and select option #2. To apply for this position, please visit <http://jobs.una.edu/postings/4316>. Applications will only be accepted through this system.



February 15th Deadline Sociology and Social Anthropology

Central European University, Hungary - Full-time Advanced Assistant or Associate Professor position. We are looking for a candidate engaged in a critical analysis of global political and economic transformations, with an emphasis on ethnographic, historical and comparative methods, especially in one or more of the following areas: transnational organizations, labor, class, development, and the urban. For more information, visit <http://sociology.ceu.edu/> Please send your complete application package to: advert@ceu.edu - **including job code in subject line: 2017/023** Only complete applications will be considered.



U Penn Pre-Colonial West African History

University of Pennsylvania - Associate Professor, Department of Africana Studies, The Department of Africana Studies at the University of Pennsylvania seeks a historian of pre-colonial West Africa at the rank of tenured associate professor with a preference for applicants whose work has a comparative perspective and/or engages with transregional or global scholarship.

For more information, contact daviscl@sas.upenn.edu. Candidates should apply online at <http://facultysearches.provost.upenn.edu/postings/1007>



Lecturer, Women and Gender Studies Northern Arizona University

Northern Arizona University - Lecturer, Women's and Gender Studies Program
The Women's and Gender Studies Program (WGS) at Northern Arizona University (NAU) invites applications for one or more Lecturer position with primary teaching and research interests in transnational and/or indigenous feminism. We particularly encourage applications from candidates whose work focuses on an innovative and rigorous interdisciplinary approach to teaching

about the Global South and/or Indigeneity. Visit https://www.h-net.org/jobs/job_display.php?id=54337



Visiting Professor Susquehanna University

Susquehanna University - Visiting Assistant Professor in African History.
A one-year Visiting Assistant Professor in African History, beginning in August 2017. Teaching responsibilities include survey courses on early and/or early modern African history and upper-level course(s) in the area of expertise.
Visit https://www.h-net.org/jobs/job_display.php?id=54253



Tenure-track position in Art History St. Mary's College, Maryland

St. Mary's College - Maryland, Early Modern Atlantic World Art History.
The Department of Art and Art History is accepting applications for a tenure-track position as Assistant Professor in the field of Early Modern Atlantic World art and/or architecture, beginning August 2017. We encourage applications from art historians specializing in the arts of the cultures bordering the Atlantic Ocean rim, from about 1500 to 1800 CE. These may include Europe, Africa, North America and South America,
For more information, visit <https://apply.interfolio.com/38414>



Tenure-track position St. Mary's College Indiana History

Saint Mary's College, Notre Dame, Indiana - Assistant Professor, Africa or China/Asia. The Department of History invites applications for a tenure-track appointment for a teacher/scholar with a Ph.D. (ABD considered) in the history of Africa or China/Asia. Teaching responsibilities include the World Civilizations survey and upper-level courses, including women's history, in the area of specialty.
For more information, visit https://www.h-net.org/jobs/job_display.php?id=54098

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 others.

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



**February 1st
Deadline
UConn Humanities
Institute**

University of Connecticut - Storrs, UConn Humanities Institute

Year-Long Fellowship, Humanities Institute

Residential fellowships offer a stipend, support staff, and all the benefits of a Research I university. As important, we offer community, space, and time for scholars to write, argue, engage, and create.

Year-long fellowships open to humanities professors, independent scholars, writers, museum and library professionals. Take advantage of the research facilities, archives and special collections, and museum with ideal proximity to Hartford, Boston, and New York City. www.humanities.uconn.edu



**February 1st
Deadline
Rutgers University
Seminar on Black
Bodies**

Rutgers University - New Brunswick, Rutgers Center for Historical Analysis

Postdoctoral Associates, Seminar on Black Bodies

The Rutgers School of Arts and Sciences and the Rutgers Center for Historical Analysis invite applications from all disciplines for two positions as post-doctoral associates participating in the Center's seminar for academic year 2017-2018 on "Black Bodies," directed by Professors Marisa Fuentes and Bayo Holsey, Rutgers Department of History. <http://rcha.rutgers.edu>



**March 15th
Deadline
Rutgers University
History**

Rutgers University, New Brunswick - Postdoctoral Fellow in Race and Gender History The fellowship of \$60,000 is for one year and includes benefits and a \$5,000 research stipend. The recipient will teach at least one small course in the history department and participate and present in the "Black Bodies" seminar series at the Rutgers Center for Historical Analysis. Consult <http://rcha.rutgers.edu/black-bodies> for details.



**February 21st
Deadline
Stanford,
Islam in North America**

Stanford University - 2017-19. Two-year Postdoctoral Fellowship on Islam in North America. Possible areas of specialization include but are not limited to:

- Islam and slavery in North America and the Atlantic World
- material culture and religious expression of Muslims in North America
- social/political experience of the Muslim diaspora in North America
- co-constitution of religion, race, gender, and class in North American Muslim identity and representation

http://www.h-net.org/jobs/job_display.php?id=54414



**March 1st
Deadline
Bard College Grad
Center**

Bard Graduate Center Visiting Fellowships

Bard Graduate Center invites scholars from university, museum, and independent backgrounds with a PhD or equivalent professional experience to apply for non-stipendiary visiting fellowships, to be held during the 2017-18 academic year. The theme for this period is "What is distance?" Bard Graduate Center Visiting Fellowships, which are intended for scholars who have already secured means of funding, provide scholars with workspace in the Bard Grad

uate Center Research Center and enable them to be a part of our dynamic scholarly community in New York. http://www.h-net.org/jobs/job_display.php?id=54411



**March 6th,
Deadline
Rice University**

Rice University - Spatial Humanities Postdoctoral Fellow
With support from the Andrew W. Mellon Foundation, the Humanities Research Center (HRC) at Rice University will award one postdoctoral fellowship for a renewable one-year appointment in the theory, history, and/or practice of Spatial Humanities. The fellow will develop or continue his or her own research project in spatial humanities, give a presentation to colleagues at Rice, assist the HRC in organizing a lecture series, and offer one course per year related to his or her research.

http://www.h-net.org/jobs/job_display.php?id=54416



**March 15th
Deadline
Post-doc teaching,
Washington State**

Washington State University - Roots of Contemporary Issues Teaching Postdoc. A two year-long teaching postdoc will teach the university's core undergraduate course, "The Roots of Contemporary Issues" beginning August 2017, pending budgetary approval. Positions may be at the Pullman, Vancouver, or Tri-Cities locations. Questions can be sent to the search chair, Jesse Spohnholz at spohnhoj@wsu.edu.

<https://history.wsu.edu/rci/>

Graduate-Student Awards

**May 1st, 2017
Closing date
Call for Applications
Ivan Karp Award**

Call For Applications

For African Students Enrolled in South African Ph.d. Programmes

The African Critical Inquiry Programme is pleased to announce the 2017 Ivan Karp Doctoral Research Awards to support African doctoral students in the humanities and humanistic social sciences who are enrolled at South African universities and conducting dissertation research on relevant topics. Grant amounts vary depending on research plans, with a maximum award of ZAR 40,000. Guidance and advice on how to write a good proposal and budget can be found in the Resources section of the ACIP website (<http://www.gs.emory.edu/about/special/acip.html>) or here: <http://www.ssrc.org/publications/view/the-art-of-writing-proposals/>.



**The African Studies
Center of Boston
University**

The African Studies Center at Boston University 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.

**March 1st
Deadline
Curatorial Internship**

Curatorial – Luce Diversity Internship
Summer 2017 May - August
Asheville Art Museum, Asheville, North Carolina

For current or post-graduate student preferred; recent graduates or advanced undergraduates may be considered. Major(s): Art history (American art), American history, craft history, interdisciplinary studies, women's and gender studies, or related field

Primary purpose: To assist Curatorial staff with projects related to the reinstallation, reinterpretation and production of a catalogue of the Permanent Collection.

The Luce Diversity Internship broadens opportunities for students who are passionate about a career in the arts and whose backgrounds or experiences are underrepresented in the museum field.

Compensation: \$3000 stipend + \$500 travel allocation

For application instructions and further information, visit www.ashevilleart.org/education/get-involved/internship-program/). **Contact: Kristi McMillan T Contact kmcmillan@ashevilleart.org, 828.253.3227 x122**

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 exhibitions.

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



Still On

Through January,
2017
Threads of Tradition

Threads of Tradition, The Philadelphia
Museum of Art

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 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 commis-
sion by the museum, Mar-
ket Symphony draws on
the commercial rics and
urban ambiance of Balogun, a sprawling open-air
market in Lagos, Africa's
largest and most
populated city.



Photo by Adolphus Opara



Through January 29,
2017
Mohau Modisakeng

Lefa La Ntate, an exhibition by Mohau Modisakeng
Standard Bank Young Artist 2016
Iziko South African National Gallery, Cape Town (ZA)



In Mohau Modisakeng's work, the personal is political. Informed by his experience as a young boy in Soweto at the cross roads of a violent political transition, Modisakeng – this year's Standard Bank Artist for Visual Art – uses memory as a portal between past and present to explore themes of history, body and place within the post-apartheid context. His photography, films, performance and installation grapple with the conflicting politics of leadership and nationhood, whilst also attempting to unpack the legacy of inequality, capital, labour and extraction of mineral wealth in contemporary South Africa. <https://www.nationalartsfestival.co.za/events/lefa-la-ntate/>

Mohau Modisakeng



Through February 12,
2017
**Lynette Yiadom-
Boakye**

Lynette Yiadom-Boakye: A Passion to a Principle
Kunsthalle Basel (CH)

In her first institutional solo exhibition in Switzerland, Lynette Yiadom-Boakye (b. 1977 in London; lives and works in London) fills the majestic, skylit upstairs galleries of Kunsthalle Basel with all new paintings, lush and vibrant reflections on perception, painting, and the figure. At once traditional in her approach to form, line, and color, and decidedly contemporary in her self-reflexivity about her medium, the British-Ghanaian writer, poet, and painter represents a bold and beautiful cast of black figures culled from the haze of memory, projection, and fiction. The goal is



not formal perfection, or exactitude with regard to any real person, but another sort of precision one that aims to, “make people intelligible through paint.”

http://www.kunsthallebasel.ch/en/exhibition/lynette_yiadom-boakye/#text



Through February 19
William Kentridge and
Vivienne Koorland

William Kentridge and Vivienne Koorland: **Conversations in letters and lines**
Fruitmarket Gallery
Edinburgh (UK)

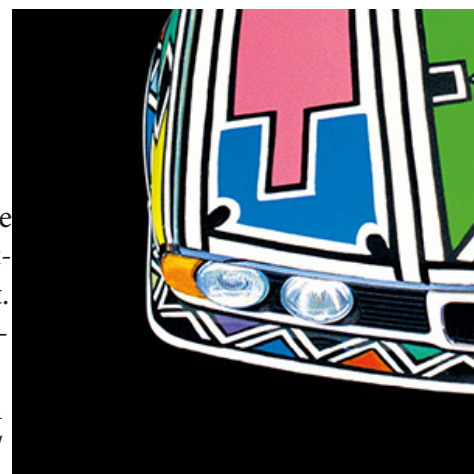
This exhibition brings together the work of two of South Africa's foremost visual artists, William Kentridge and Vivienne Koorland. Kentridge and Koorland come from the same generation of South African artists. Born in the 1950s, they first met as university students in the mid-1970s and have been talking about art ever since. This exhibition foregrounds a friendship of forty years and a dialogue which has been mutually enriching as the practice of each has informed that of the other.
<http://www.fruitmarket.co.uk/event/william-kentridge-vivienne-koorland-conversations-letters-lines/2017-01-05/>



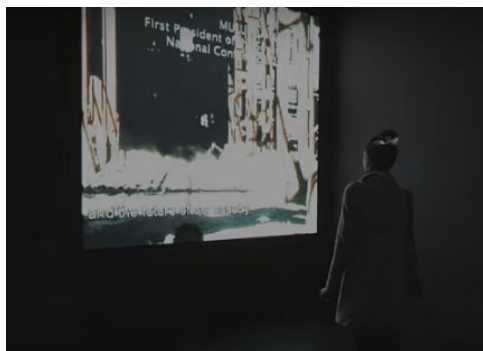
Through February 26,
South Africa - The Art
of a Nation

South Africa – The Art of a Nation
British Museum, London, U.K.

An exhibition with examples of some of the earliest known works of human creativity – from rock art to perhaps the world's oldest necklace. 800-year-old gold treasures from the kingdom of Mapungubwe, powerful anti-apartheid works and cutting-edge contemporary art. See the history of a nation from a new perspective and celebrate the diverse art created by the many people who have helped shape South Africa's story. https://www.britishmuseum.org/whats_on/exhibitions/south_africa.aspx



**Through March 5,
2017.
Senses of Time**



Smithsonian's National Museum of African Art

Washington, D.C.

Senses of Time

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.si.edu/Exhibitions/Details/Senses-of-Time-Video-and-Film-based-Works-of-Africa-6063>



**Through March 12
Red Africa: Things Fall Apart**

Red Africa: Things Fall Apart

Galeria Avenida da Índia, Lisbon Portugal

The exhibition Things Fall Apart takes its title from Chinua Achebe's 1958 classic of post-colonial fiction, Things Fall Apart. Seen by many as the archetypal modern African novel in English, the book reflects on the devastating impact of colonialism in Africa. The exhibition focuses on a similar loss of utopian perspective following the end of the Cold War and collapse of the Communist Bloc's investment in African cultural and political development. Things Fall Apart presents fifteen contemporary artists' projects linked to this theme in different ways.
<http://www.contemporaryand.com/exhibition/red-africa-things-fall-apart/>



Soviet poster from 1920, part of the Wayland Rudd Archive.
(Courtesy of Yevgeniy Fiks)



**Through March 19
Untitled: Art on the
conditions of our time**

Untitled: Art on the conditions of our time

New Art Exchange, Nottingham (UK)

Untitled adopts a progressive stance on exhibition making to allow new ways of thinking about art by African diaspora artists to emerge. The exhibition displays a 'snapshot' of art today by mapping a variety of practice and medium, including conversational, participatory practice and the use of online gaming technology; to painting, drawing, performance, film, printmaking and bookbinding. This broad



survey approach reveals the key concerns of artists working today and as such, the current conditions of our time, from shifting racial, sexual and gendered identities, to investigations of popular culture, social networks, history and conflict.

Kimathi Donkor, *When shall we 3 (Scenes from the life of Njinga Mbandi)* 2010, oils, linen, wood, staples, 160 x 105 cm



Through March 2017, Art, Honour, and Ridicule: Asafo Flags from Southern Ghana

Royal Ontario Museum , Ontario, Canada
Patricia Harris Gallery of Textiles and Costumes

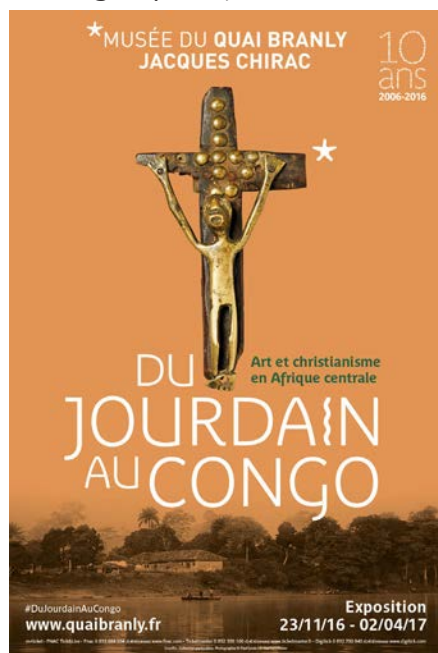
Art, Honour, and Ridicule: Asafo Flags from Southern Ghana takes a historical and contemporary look at Asafo flags. These flags are the insignia created for the numerous military Asafo companies of the Fante states along the coast of Southern Ghana. Historically, Asafo companies were in charge of the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



A red flag with a large black whale and a schooner. Made for an unidentified Fante Nynkumase Company between 1925 and 1950. This flag depicts the idea that technological superiority may often overcome natural strength.

Through April 2,



Du Jourdain au Congo - Art et christianisme en Afrique Centrale

Musée du Quai, Paris, France

From the Jordan River to the Congo River – Art and Christianity in Central Africa, the exhibition presents nearly one hundred works of Christian inspiration (crucifixes, sculptures, pendants, engravings and drawings) from private and public collection in Europe. Introduced by Catholic missionaries, these works reveal relationships of power and influence from the colonial period to the 20th century, and the cultural interpretation at work.

<http://www.quaibranly.fr/fr/expositions-evenements/au-musee/expositions/details-de-levenement/e/du-jourdain-au-congo-36839/>



Through April 28,
El Anatsui: Meyina

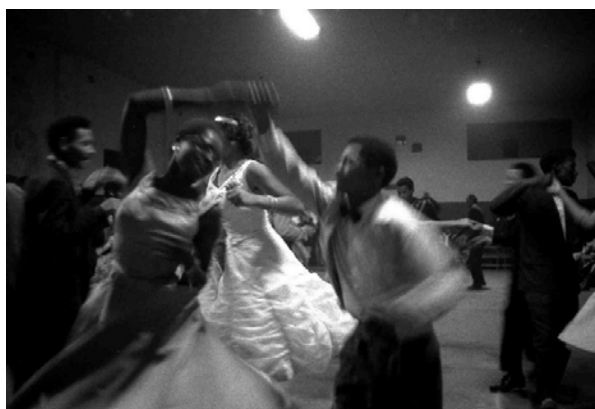
El Anatsui: Meyina
Prince Claus Fund Gallery
Amsterdam, The Netherlands
Shaped through archival material, the exhibition attempts to present new insights into the making of his works as well as the development of his career while also showing the magnificent sculptural installations for which he is so well known. <http://www.amsterdamart.com/event/meyina-el-anatsui>



El Anatsui. *Earth Growing Roots*, 2007. Aluminium and copper wire. Photo: El Anatsui



Through April 30,
Stolen Moments:
Namibian Music History
Untold



Stolen Moments: Namibian Music History Untold

Iwalewaha, Bayreuth, Germany

The Iwalewa House in Bayreuth and the **Stolen Moments Group from Windhoek** are collaborating on a project that focuses on Namibian pop music produced between 1950

"Windhoek Old Location, September 1959, Dance in Sibyl Bowker Hall"

and 1980, in other words, the musical culture of the townships which the Apartheid government had attempted to suppress. Now 25 years since democracy came to Namibia, this jointly planned archival and exhibition project examines this important aspect of collective cultural identity which the censors had stifled and all but erased from collective memory. www.iwalewa.uni-bayreuth.de



**Through June 18,
Shifting Views: People
& Politics in
Contemporary African
Art**

**Shifting Views: People & Politics in Contemporary African Art
The Baltimore Museum of Art, Maryland**

An inaugural contemporary African art exhibition drawn from the BMA collection features photographs, prints, and drawings by David Goldblatt, Gavin Jantjes, William Kentridge, Julie Mehretu, Senam Okudzeto, Robin Rhode, and Diane Victor. Each artist offering pointedly political perspectives on the lives of Africans and their diasporic descendants.

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.

Senam Okudzeto.
Fragment from the series All Facts
Have Been Changed to Protect the
Ignorant. 2000-01.
The Baltimore Museum of Art: Nathan
L. and Suzanne F. Cohen Contempo-
rary Art Endowment



**Through July 16
Joli! A Fancy Masquerade
from Sierra Leone**

**Fowler In Focus: Joli! A Fancy Masquerade from Sierra Leone
Fowler Museum at UCLA, Los Angeles, CA**

This exhibition features a rare group of 11 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. Lastly, a painted wooden face mask or several face masks were attached to the



structure, which was worn on top of the head 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

Artist Unknown, Freetown, Sierra Leone
Masquerade headdress, Circa 1970s
Wood, pigment, wire, fabric, tinsel, fringe, ribbon, metal
Fowler Museum at UCLA X86.2968
Courtesy Fowler Museum at UCLA
Photo: Don Cole



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

The Fitchburg Art Museum, Fitchburg, Massachusetts presents Global Africa: 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. rganized by **Jean Borgatti**, FAM Consulting Curator of African and Oceanic Art, and designed by **Catherine Hunter**, Independent Museum Consultant. <http://www.fitchburgartmuseum.org/global-africa.php>



On-Going

Currents
National Museum of
African Art



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

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.



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



New Openings

New and Noteworthy: Yinka Shonibare Wind Sculpture VII at the NMAA

Commissioned from internationally renowned artist Yinka Shonibare MBE, the installation of **Wind Sculpture VII** at the entrance to the **Smithsonian's National Museum of African Art in Washington, D.C** is the newest installation of public

art on the nation's National Mall. The ship-sail shapes of Shonibare's **Wind Sculpture**

Yinka Shonibare MBE b. 1962, England

Wind Sculpture VII, 2016
Steel armature with hand-painted fiberglass resin cast and gold leaf

Museum purchase with funds from Amelia Quist-Ogunlesi and Adebayo Ogunlesi and the Sakana Foundation, 2016-11-1

Photo by Donny Bajohr



series, painted to appear like his trademark wax-print cloth material, evoke cross-continental connections—in history, in trade, in politics, in ideas, and in contemporary art.

Wind Sculpture VI by Yinka Shonibare in Lagos, Nigeria,
Ndubuisi Kanu Park, Lagos
(NG)
<https://www.britishcouncil.org.ng>



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

**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. <https://www.menil.org/exhibitions/248-recollecting-dogon>



**African-Print Fashion
Now!
March 26-
July 30, 2017**

**African-Print Fashion Now! A Story of Taste, Globalization, and Style
Fowler Museum, UCLA, Los Angeles, California**

African-Print Fashion Now! introduces visitors to a dynamic and diverse African dress tradition and the increasingly interconnected fashion worlds that it inhabits: “popular” African-print styles created by local seamstresses and tailors across the continent; international runway fashions designed by Africa’s newest generation of couturiers; and boundary-breaking, transnational, and youth styles favored in

Africa's urban centers. All feature the colorful, boldly designed, manufactured cotton textiles that have come to be known as "African-print cloth."

This exhibition tells global stories of these textiles—the early history of the print cloth trade in West and Central Africa, the expansion of production following independence movements, and the increasing popularity of Asian-made print cloth today. Popular African styles from Ghana, Nigeria, Côte d'Ivoire, Cameroon, and Senegal are featured, as well as runway fashions by African couturiers such as Ituen Basi, Gilles Touré, Titi Ademola, and Adama Paris, among others. Another section of the exhibition explores black-and-white studio portraits to illuminate print fashions of the 1960s and 1970s, and works by contemporary artists who incorporate African print to convey evocative messages about heritage, hybridity, displacement, and aspiration. Organized by the Fowler Museum at UCLA and guest curated by **Suzanne Gott with Kristyne Loughran, Betsy Quick, and Leslie Rabine**. A multi-authored publication accompanies the exhibition.



Ken Traoré (b. Senegal, Fashion designer, Kenya's Style, Dakar, Senegal)
Taille basse and headscarf, 2016, African-print cloth, cotton
Courtesy Fowler Museum at UCLA
Photo: Leslie W. Rabine



Gilles Touré (b. 1972, Abidjan, Côte d'Ivoire)
Evening gown, 2016, African-print cloth, cotton
Courtesy of the designer
Photo: Don Cole



**April 22 -
August 13, 2017
Symbols of Self:
Art and Identity in
Southern Africa**

Symbols of Self: Art and Identity in Southern Africa
Figge Art Museum,
Davenport, Iowa



South Africa; Tsonga-Shangaan artist N'wana (child figure), c. 1950
Cotton sheeting, glass seed beads, sinew, wood, metal
The University of Iowa Museum of Art
Museum purchase with funds from the Stanley-University of Iowa Foundation
Support Organization, 2008.5 (left) and 2008.4 (right)

This exhibition explores visual stylistic markers through works from the University of Iowa Museum of Art's permanent collection produced by Zulu, Xhosa, South Sotho, Ndebele, and Tsonga-Shangaan artists. From beer pots to

beadwork, the artworks highlight the role of the visual arts in expressing group identity and explores its role in promoting the personal and socio-political status of its owners in a climate of interaction and exchange. Arts across southern Africa have long been used to assert identity and status, and maintain visual markers of both the individual and the collective. Guest Curator:

Professor **David M. M. Riep**

May 4, 2017
Lecture by
David Riep

Professor Riep will present a lecture in conjunction with the exhibition on at the Figge Art Museum, located at Figge Art Museum 225 West Second Street, Davenport, Iowa.

Lecture details: <https://uima.uiowa.edu/events/lecture-david-riep/>



South Africa; Mfengu artist
Ingqosha (woman's collar), mid-20th century. Glass seed beads, mother-of-pearl buttons, cotton, hide
The University of Iowa Museum of Art
Purchased with funds from Robert F. and Delores DeWilde Bina, 2008.32



May 19 -
September 17, 2017,
Spaces - Perception.
Reflection. Intervention

Iwalewaha, Bayreuth, Germany

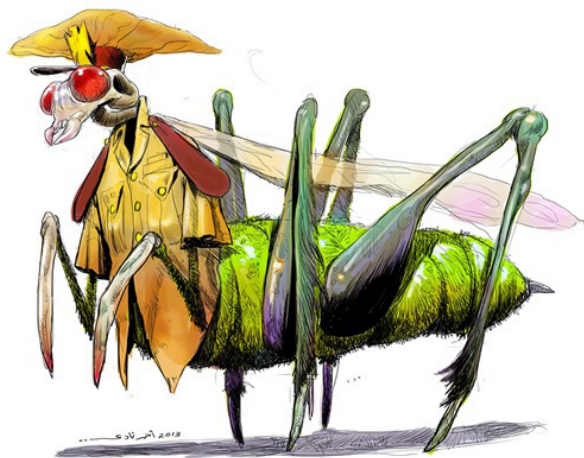
In Spaces – Perception. Reflection. In^{ter}vention young Egyptian artists Ammar Abo Bakr, Engy Aly, Medhat Amin, Andeel, Amr El Alamy [1127 / Cellar Door], Ganzeer, Yara Mekawei, Monti, Ahmad Nady, Islam Shabana [Alchem Studio] and Shennawy deal with spaces in physical, virtual and imagined dimensions. In nowadays urban areas space is negotiated continuously, especially in what concerns

history, culture, politics and economical power. As part of Cairo's independent art scene which follows and comments recent events in Egypt under more and more

difficult circumstances, the artists use different media and materiality in their work and create photography, comics, books, graffiti, performance and installation art.

As part of the program, from June 22nd to 24th 2017, 49° Grenzüberschreitungen Festival will present the works of three residency artists, accompanied by talks, workshops, film screenings and concerts.

The travel exhibition is **curated by Fabian Heerbart and Heidrun Mezger**, the project at Iwalewaha is coordinated by **Nadine Siegert and Siegrun Salmanian**.



(c) Locust by Ahmad Nady. Digital Drawing. 2013

Conferences & Symposia

In 2017, CAA will return to New York for its 105th Annual Conference. The four-day event will be held at the Hilton New York Midtown from Wednesday, February 15 through Saturday, February 18. Registration open.



ECAS Conference, **Basel, Switzerland.**

Urban Africa - Urban Africans: New encounters of the rural and the urban.

June 29, 2017 to July 1, 2017

The Centre for African Studies Basel and the Swiss Society for African Studies on behalf of AEGIS (Africa-Europe Group for Interdisciplinary Studies) invite you to submit paper proposals for the 7th European Conference on African Studies ECAS 2017 with the theme: Urban Africa - Urban Africans: New encounters of the rural and the urban.

For more information on the conference and paper submission, visit <https://ecas2017.ch/cfp>

On-line Resources

Library Thing

Janet Stanley, Librarian at the Warren M. Robbins Library at the National Museum of African Art suggests: Find the best African art books on **LibraryThing**: http://www.librarything.com/catalog/African_Art_Library



The Warren M. Robbins Library

Founded in 1971 at the **National Museum of African Art**, 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>

Videos by Christopher Roy

Christopher Roy, Elizabeth M. Stanley Fellow and Professor of Art History at the University of Iowa, has produced a collection of valuable films and key videos about African art, artists, its production and performance since the mid-1970s. Many of us remember using them regularly in classrooms beginning with VHS format on Super 8 film! Since that time, more than thirty titles, **dating from 1976 through 2016**, are now in updated format and available for viewing on YouTube.

Popular videos

Three of the most popular:

“African Pottery Forming and Firing Techniques” <https://www.youtube.com/watch?v=52HKSwkI1hs>

From Iron Ore to Iron Hoe” <https://www.youtube.com/watch?v=RuCnZClWwpQ&t=409s>

Daily Life in a Village in Africa” <https://www.youtube.com/watch?v=AZJPdbtn2KM&t=4s> .

Arts and Culture

Several key videos document mask performances in Burkina Faso.

“Dogon Art and Life” <https://www.youtube.com/watch?v=NfoCXGf1ZTM&t=3188> which includes extensive footage of the *sugui* ceremony, as well as lots of footage by **Griaule and Jean Rouché**.

Arts of Ghana : “The Death of an African King” <https://www.youtube.com/watch?v=ini4jywpmxk&t=2s> ,” and “Arts of Ghana” <https://www.youtube.com/watch?v=tip7XhNPmdU&t=310s>

Arts of dance, music and dress: “Birds of the Wilderness” about the Wodaabe <https://www.youtube.com/watch?v=B7obNoblzp8&t=5s>

“Fulani Art and Life” <https://www.youtube.com/watch?v=a2dY54aE1ec&t=792s>

“Body Ritual among the Nacirema” <https://www.youtube.com/watch?v=C0Vkjg-eQs&t=7s> (if you have never studied the ‘Nacirema’ you will enjoy watching their savage customs)

More about Burkina Faso on You Tube

To learn more: See YouTube channel CDROYBurkina <https://www.youtube.com/user/CDROYburkina>

Note: Both the weaving and pottery videos include footage from Burkina Faso, Ghana, Nigeria, and South Africa.

All of these videos were made with the assistance of Roy’s colleagues: **Abdoulaye Bamogo, Jacob Bamogo, Yacouba Bonde, Martin Gnamou, Chris Echeta, and Dr. Boureima Diamitani.**



Christopher Roy Websites

Roy has also devoted time to websites including the well-known “Art and Life in Africa” website <https://africa.uima.uiowa.edu/> with the help of **Cory Gundlach** and **Catherine Hale**.

“African Art in Motion” <http://www.africanartinmotion.org/> lists numerous videos about African art, and “Art of Burkina Faso” <http://www.artofburkinafaso.com/> is rich in material from Roy and other colleagues including a long page on art stolen from the National Museum between 1980 and 1990.

Publications

New or Noteworthy

Flora Nwapa's *Efuru* celebrates 50th anniversary

Nigerian author Flora Nwapa's debut novel *Efuru*, is being celebrated as 2016 marks the golden anniversary of the its publication in 1966 as number 26 in Heinemann's African Writers Series (AWS) and a first in English by an African female author. ([See Member News and Noteworthy](#)).



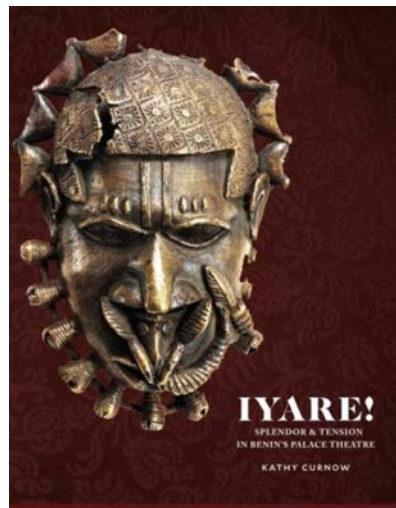
Kaiser-Grolimund and Staudacher

Kaiser-Grolimund, Andrea; Staudacher, Sandra (2016): "WhatsApp in ethnographic research. Methodological reflections on new edges of the field". In: Förster, Till and Koechlin, Lucy (eds.), *Mobilities – In and Out of Africa*. Basel Papers on Political Transformations no. 10, pp. 29–40.



Kathy Kurnow, *IYARE!*

IYARE! Splendor and Tension in Benin's Palace Theatre (2016)
Kathy Kurnow, Author



This catalogue for an exhibition held at Philadelphia's Penn Museum in 2008 features works from the University of Pennsylvania's extensive Benin collection, as well as numerous loans. Using a theatrical metaphor, its six chapters include explorations of the Benin Kingdom's palace celebrations, dress, and public settings, as well as non-ceremonial aspects of palace life, courtly influences on neighboring Nigerian peoples, and how older palace art has affected contemporary arts in Nigeria and the world. In addition, each piece in the exhibition has a lengthy catalogue entry; many works were not previously published. 268 pages, 4 maps,

bibliography, glossary, index, 248 photos. https://www.amazon.com/Splendor-Tension-Benins-Palace-Theatre/dp/069259504X/ref=sr_1_1?s=books&ie=UTF8&qid=1484359360&sr=1-1&keywords=iyare



At Home in Africa

At Home in Africa: Design, Beauty and Pleasing Irregularity in Domestic Settings
(2014)

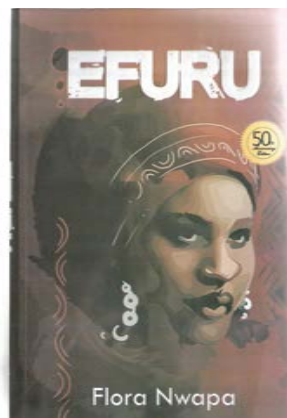
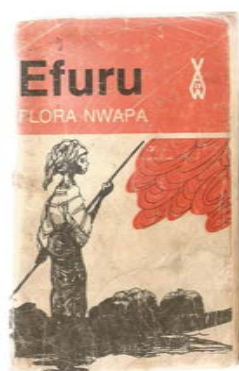
This examination of domestic art and design includes six initial chapters exploring homes, interiors, furnishings, tools, storage objects, cooking and serving utensils, leisure items, sacred objects and dress from throughout sub-Saharan Africa. Following this overview, ten ethnic groups' household arts (Tuareg, Fulani, Hausa, Bamana, Nupe, Akan, Yoruba, Cameroon Grassfields, Kuba and Zulu) are explored in greater depth. 313 pages, bibliography, over 800 photos. A few softbound catalogues can still be obtained for \$35 plus s/h by contacting Tim Knapp, The Galleries at Cleveland State University, t.knapp@csuohio.edu. Now available as a \$20 ebook https://www.amazon.com/dp/B01MT75YDW/ref=rdr_kindle_ext_tmb and is also an iBook on Apple's iTunes store.



Member News

Pascal Mebuge-Obaa

Pascal Mebuge-Obaa announces **Efuru @ 50 Celebration**. Nigerian author **Flora Nwapa's debut novel Efuru**, published fifty years ago (1966) is being celebrated for forging new ground and being the first African novel to be published in English. Many are remembering her as the 'mother of modern African literature'. A five city celebration of Efuru @ 50 in Nigeria included Lagos, Maduguri, Abuja, Enugu and Owerri. Anthropologist **Sabine Jell-Bahlsen**, provided the foreword for the 50th anniversary edition. In Enugu, remarks, keynote speech and posthumous award by **Hon. Chief Nwapa, Prof. Akachi Ezeigbo** and Umuada Igbo Nigeria and Diaspora were presented. Thanks to Flora Nwapa's children: **Ejine, Uzoma and Amede** for their power of recall and to the Association of Nigerian Authors Enugu, Language Studies Department of I.M.T, Secondary School Students in Enugu for all their inspiring performances. Contact us at pmebugeobaa2@yahoo.com



"Old and New
Faces of Efuru"

Atta Kwami

Atta Kwami announces his 4th solo exhibition at the Howard Scott Gallery, New York from February 16 to March 18 2017.



Atta Kwami
Disiamime, 2016
Oil on Linen



David Adjaye



David Adjaye, Principal of Adjaye Associates, will be knighted in recognition for his services to architecture by Her Majesty the Queen.

<http://www.contemporaryand.com/de/magazines/david-adjaye-to-be-knighted/>



Severin Kpadonou and Javier López Piñón

Javier López Piñón found Severin Kpadonou in his photo studio in Cotonou (Fidjrossè) with hand-painted backgrounds. Javier implores for more research and documentation of this 'wonderful phenomenon' before the digital age will have swept away all physical traces of them.



Severin Kpadonou in his photo studio in Cotonou (Fidjrossè)
Photo by Javier López Piñón

Nnodi, Chiaka Adaure



The Federal University Ndufu-Alike, Ikwo (FUNAI), in Ebonyi State Nigeria, held their second Research Fair on the 13th of December 2016. A presentation made by **Nnodi, Chiaka Adaure**, titled "Colours of Entrepreneurship: FUNAI Textiles", got the 3rd place prize in one category.

Nnodi, Chiaka Adaure is a textile design lecturer in the department of Fine and Applied Arts, Federal University Ndufu-Alike, Ikwo, Ebonyi State, Nigeria.

In Memoriam

John Pemberton III, Distinguished Profes- sor, Amherst College



John Pemberton III died Wednesday, Nov. 30, 2016. Jack, as he was known by his many colleagues, was a professor of religion at Amherst College from 1958 to 1998. He was the Andrew W. Mellon Professor of Humanities from 1985 to 1998 and the Crosby Professor of Religion from 1975 to 1998. His extensive research related to the art and rituals of the Yoruba of Nigeria began in 1969. He was an associate fellow at the Institute of African Studies, University Ibadan, Nigeria, from 1981 to 1982. He was a visiting research associate, Ife, Ile-Ife, Nigeria, in 1986. His extensive research related to the art and rituals of the Yoruba of Nigeria began in 1969. He was an associate fellow at the Institute of African

Studies, University Ibadan, Nigeria, from 1981 to 1982. He was a visiting research associate, Ife, Ile-Ife, Nigeria, in 1986. During 14 research trips to Nigeria, his research continued in Ila Irangun, Nigeria. His many publications laid a foundation for Africanist scholars and others and leaves behind a great legacy of advocacy for the preservation of Nigerian cultural heritage and the history of art in Africa. For additional information please see <http://www.legacy.com/obituaries/gazettenet/obituary.aspx?pid=182945490>



About ACASA

ACASA Mission

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.

ASA and CAA affiliate

ACASA organizes 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.

Governance

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

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, curatorial excellence, and the best books and dissertations in the field of African art.

Advancing African Scholarship

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*.

Travel grants

The membership raises funds to award travel grants to African scholars, as well as American graduate students and adjunct to attend the Triennial Symposium.

Newsletter

ACASA publishes a Newsletter which is distributed to members and to colleagues in Africa and the Caribbean. It featuring news about upcoming conferences, exhibitions, research, and opportunities for scholars. [For more information about submissions and contacts, please see page 2](#)

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.

ACASA membership

Memberships run on the calendar year (January - December). Renew your membership by **January 1st** at <http://www.acasaonline.org/join-acasa/>

Rates

For information about membership fees, visit <http://www.acasaonline.org/member/signup.php>

When you renew for a three-year period you'll receive a 10% discount

Eligible for free memberships

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.

Important Contacts

Silvia Forni, President
president@acasaonline.org

Liese Van der Watt, Secretary
secretary@acasaonline.org

Deborah Stokes, Newsletter Editor
Leslie Rabine, Assistant Newsletter Editor
newseditor@acasaonline.org

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

The ACASA Board of Directors

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For further information on Board members' terms of office, visit <http://www.acasa-online.org/board/>

