



ARTS COUNCIL OF THE AFRICAN STUDIES ASSOCIATION

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Contents

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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



Silvia Forni, ACASA President

Less than three months to our first ever African Triennial!

As many of you know first-hand, 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. We are doing our best to keep the machine running smoothly, with some glitches and minor delays...we'll get there!

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.

Also, I am pleased to see that the **Chale Wote Street Art Festival** will take place from August 14 to the 20th for any of us who will like to stick around. <http://accradotaltradio.com/2017/04/chale-wote-2017-call-artists/>

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, sessional 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 update.

I look forward to seeing you in Accra!

Silvia Forni - President

From the Editors

Editor's note



May brings us closer to our upcoming 17th Triennial in Ghana and this Newsletter edition is a reminder to all ACASA members to check their membership status (paid?) and to complete the conference registration. Consider colleagues or friends who may be interested and recommend a membership then you can travel together! There is important information and links you will find here and online: <http://www.acasaonline.org/>. Check to see if you will need a visa and get started on flights, hotels, and transportation. Panels and Roundtables are now online and participants can begin to plan their time – don't forget to schedule time to see artists in their studios, learn about local foundations, workshops, textile mills, and visits to major historical sites.

Find out about new CfPs, exhibitions, and publications—documenting the remarkable engagement and productive work of so many of our members! The next Newsletter edition will be Fall 2017 and we'll be sending a reminder to submit all your great conference photos!

Deborah Stokes leading a tour in the 50th Anniversary gallery at the Smithsonian's National Museum of African Art.



Assistant Editor's note

It's been gratifying that so many of you have generously contributed news about your fascinating projects. At a time when it seems that racism and xenophobia in the U.S. is on the rise, the work of ACASA members is more important than ever. Please keep contributing your news about African arts from the many cultures where they have been creating spaces of beauty and community for centuries and continue to do so. Because of your contributions, this newsletter can contribute to

the growing movements for breaking down walls between cultures and peoples, for appreciating the beauty and necessity of art, and for encouraging collaboration with African and Diaspora artists and scholars.

So please continue —and increase! — your immensely appreciated contributions.

Leslie Rabine — Assistant Editor

T-shirt designed and printed with heat-transfer film by Mouhamadou Nouroul Anwar Ndiaye, AKA Nourouzaman.

Photo by Malyka Diagana of Linguere Artwork. Dakar, Senegal, 2017



Donations

Support the 2017 Triennial Symposium in Ghana!

Grateful acknowledgements to the many members who have generously – and repeatedly – donated to the Triennial Fund and the Travel Endowment Fund.

This is a very exciting moment for our association, but also one with unprecedented demands and challenges on our finances.

We would love this triennial to be special for all, and have that chance to support as many graduate students, untenured faculty, curators, scholars on the African continent and outside of it, and local students and colleagues as possible to make sure that cost is not a barrier for those who wish to attend. Please help us make this vision come to life by contributing to one of our funds, but particularly to the Triennial Fund and Travel Fund as we really need to pull as many resources as possible in that direction.

Remember that ACASA is a 501 (c) (3) tax-exempt organization, so members based in the US can deduct the donation as a charitable contribution to the extent provided by the law.

To donate, you can use our brand new credit card on-line system or mail in a cheque to our treasurer. Information and donation forms can be found on line at <http://www.acasaonline.org/donations/>

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



Donor Recognition

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

Travel Endowment Fund

<i>New</i>	Babatunde Lawal	Pamela McClusky
Cecile Fromont	Constantijn Petridis	<i>Fall, 2016</i>
John Pepper	Merle and Leslie Rabine	Allyson Purpura
Silvia Forni	Raymond Silverman	Joanne B. Eicher
Yinka Shonibare Limited	Skoto Gallery, LLC	Pamela Allara
<i>Winter 2017</i>	West African Research	Doran H. Ross
Mary Jo Arnold	Association (WARA)	Deborah Stokes
William Dewey	Mary Nooter Roberts	Carol Magee
Christa Clarke	Victoria Rovine	

Triennial Fund

<i>New</i>	William Dewey	Jessica Winegar
Cecile Fromont	Zoe Strother	Kate Ezra
Corinne Kratz	James Cohan Gallery,	Silvia Forni
Fiona Siegenthaler	Eli Bentor	Susan Vogel
Mariane Ibrahim Gallery	dele jegede	Victoria Rovine
LLC	Chukwuemeka Ogboh	Victor Ekpuk
Peri Klemm	Christa Clarke	Osi Audu
Sotheby's	Constantijn Petridis	Deborah Stokes
Sindika Dokolo Founda-	Corinne Kratz	Cynthia Becker
tion	Isabel Stainow Wilcox	Corinne A. Kratz
<i>Winter 2017</i>	Karen Milbourne	Barbara Plankensteiner
Hutchins Center for	Roslyn Walker	Christopher Steiner
African & African Amer-	Marla Berns	Henry John Drewal
ican Research, Harvard	Victoria Rovine	Philip Peek
University	Rowland Abiodun	Yaelle Biro
Christraud Geary	Lawrence Benenson	Rebecca Nagy
Merle and Leslie Rabine	Robin Poynor	Pamela Allara
Robert Soppelsa	<i>Fall, 2016</i>	Genevieve Hill-Thomas

ACASA Endowment

<i>New</i>	Eli Bentor	Victoria Rovine
Cecile Fromont	<i>Fall, 2016</i>	Raïssa Khochman and
Peri Klemm	Dominique Malaquais	Galerie Imane Farès
<i>Winter 2017</i>	Shannen Hill	Rebecca Martin Nagy
William Dewey		

Roy Sieber Dissertation Award Endowment Fund

<i>Winter 2017</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 Info

Save the Dates!

August 8 - 13, 2017, Triennial Symposium

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). The symposium will be held on the University of Ghana, Legon campus.

August 8th, Museum Day

A celebration of Museum Day will be held at the National Museum of Ghana from 9 am to 5 pm,.

August 9th-12, Panels and Round Tables

Symposium panels and roundtables will be held at the Institute of African Studies at the University of Ghana, Legon.

The Preliminary program, with a full list of panels and round tables will be posted online soon. Please watch out for an email announcement.

Banquet

Final banquet, August 11th.



Registration Information

Register online

All participants must register for the conference.

Registration is online at

<http://www.acasaonline.org/register-online-for-17th-acasa-triennial-symposium-on-african-art/>

For the sliding scale of fees, visit <http://www.acasaonline.org/wp-content/uploads/2017/01/2017-Symp-reg-fees-final.pdf>

Payment choices:

- Online by credit card or PayPal
- By check ,money order or bank transfer. Instructions for payment are on the registration web page.

June 5th, last day for Advanced Registratoin

The full registration fee includes transportation from conference hotels, most lunches and the banquet. Extra banquet tickets can be purchased for 40 USD.



Airline discount for travel to Ghana

10% Discount

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

- 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.

Promo code

To book with this discount, please call the SAA Customer Call Centre at 1-800-722-9675.

SAA website: <https://preview.flysaa.com/>

Alternately, you may book the discounted fare through the UCLA Travel Center.



Entry Requirements And Visa Information For Ghana

Immigration 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>

Required documentation

APPLICANTS FOR A GHANA ENTRY VISA MUST BE IN POSSESSION OF THE FOLLOWING:

- A valid passport with expiry date of at least Six (6) months from the date
- Application Forms (In Quadruplicate) Fully Completed in BLOCK CAPITALS
- Four (4) Recent Passport Size Photographs
- An International Certificate of Vaccination for Yellow Fever
- A Return Ticket or flight confirmation from a Travel Agency
- **An invitation letter from event manager with a copy of a photo ID, to be made available after all panels have been approved.**

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

May 26th Deadline

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, MAY 26th, 2017 for it to be sent to the Ghana Immigration Service for the processing to begin.

Participants who wish for entry visas to be applied for 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

Required information

For additional required information to be emailed, visit the ACASA Visa Information web page at

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



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

Detailed Hotel Info

A list of recommended hotels and guest houses, describing their location, amenities, prices, methods of payment, and reservation contact, is on the ACASA web site at

<http://www.acasaonline.org/wp-content/uploads/2017/01/2017-Hotel-info-revised2.pdf>

Reservation Code

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

Rates

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.

Confirm reservation

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



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 Sunday, August 13

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

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

US\$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 Tour Registration Forms, visit the ACASA web site at

<http://www.acasaonline.org/wp-content/uploads/2017/01/2017-post-symp-tour.pdf>

Option 2 Monday, August 14th - Thursday, August 17th

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

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 Tour Registration Forms, visit the ACASA web site at

<http://www.acasaonline.org/wp-content/uploads/2017/01/2017-post-symp-tour.pdf>

Tour Manager

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.



Triennial Book Donation Initiatives

Support African Arts Scholarship in Ghana

ACASA members who will be attending the 17th Triennial Symposium in Ghana are encouraged to bring books to donate to the libraries of our host institution, the **University of Ghana's Institute of African Studies**, and the **Faculty of Art at the Kwame Nkrumah University of Science and Technology** in Kumasi.

Book donations can be brought in your suitcase, or as a second suitcase of books. To avoid duplication, Mary Jo Arnoldi has arranged for her intern, Catherine Kinsley, to coordinate book donations with lists of these libraries' current holdings and donations of ACASA members: kinsleyc@si.edu.

Members wishing to ship their donations to the IAS and KNUST Libraries may use the following addresses:

Theodosia S. A. Adanu
 Senior Assistant Librarian
 Institute of African Studies
 University of Ghana
 Legon, Ghana

Eric Appau Asante
 Department of General Art Studies
 Faculty of Art
 Nkrumah University of Science and
 Technology
 Kumasi, Ghana

An additional book donation initiative is being coordinated by Richard Acquaye of the Faculty of Applied Arts and Technology (FAAT) at Takoradi Technical University in Takoradi, Ghana. His faculty is seeking donations of African art history, African art, and design books for the FAAT library at Takoradi University. FAAT will make arrangements with a local 'door to door' shipment company to pick up your packaged book donations at your address in the USA or UK. The email address for Richard Acquaye is: ra2c12@soton.ac.uk



Tour Manager

ACASA Board Elections

Coming soon

The ACASA Board election will take place on-line very soon. Members may vote for up to five candidates. Watch for emails with a link to the ballot on the ACASA website.



Candidates

Please read the Candidate Statements in the Winter, 2017 ACASA Newsletter, pages 14-21 at <https://indd.adobe.com/view/cd502463-fb1c-47a8-bf81-69f5ffd6c42b>

The candidates are:

Paul Basu, Professor of Anthropology, SOAS. University of London

Shadreck Chirikure, Department of Archaeology, University of Cape Town

Ferdinand de Jongh, Senior Lecturer in Anthropology, University of East Anglia

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

Lucian Gomoll. Assistant Professor, Liberal Studies and The Honors College. California State University, Los Angeles

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

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

NorthridgeAnitra Nettleton, Professor Emeritus, Academic Advisor, Wits Art Museum (to end March 2017), Visual Arts Dept, FADA University of Johannesburg

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

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

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



Calls for Papers

Calls for papers and proposals

May 26, 2017

Deadline for applications

PROSPA Publishing Workshop



July 4 – 8, 2017. The Margaret Trowel School of Industrial and Fine Arts at Makerere University, Uganda and the Arts of Africa and the Global South research programme at Rhodes University, South Africa will host a five day publishing workshop in **Kampala, Uganda**. We invite applications from scholarly writers in the visual and performing arts of Africa who are currently based on the African continent. Successful applicants will be provided with transport and accommodation for the workshop, and will have access to academic and editorial support. Approximately six funded presenters will be selected.

Publishing and Research of the South: Positioning Africa (PROSPA) is a new Mellon program run by the Arts of Africa and the Global South research team at Rhodes University, and is linked to the Africa- based editorial consortium partnership of the MIT Press journal, *African Arts*. The latest issue of *African Arts* (Summer 2017, 50:2)* is the first to be published by the Rhodes University consortium partner, and the core goal of the Rhodes editorial board is to increase the participation of scholars based on the African continent.

- For information on eligibility and the application process, visit <https://networks.h-net.org/node/180167/pdf>.
- Please send application documents to Shirley Kabwato (s.kabwato@ru.ac.za).
- For further information please contact Prof Ruth Simbao (r.simbao@ru.ac.za) or Dr Amanda Tumusiime (tumusiimeamanda@gmail.com).

*The dialogue “Reaching Sideways, Writing Our Ways” from *African Arts*, Summer 2017, Vol. 50, No.2 is free of charge and can be accessed on the African Arts website. This dialogue was co-authored by Ruth Simbao, William B. Miko, Eytayo Tolulope Ijisakin, Romuald Tchibozo, Masimba Hwati, Kristin NG-Yang, Patrick Mudekereza, Aidah Nalubowa, Genevieve Hyacinthe, Lee-Roy Jason, Eman Abdou, Rehema Chachage, Amanda Tumusiime, Suzana Sousa, Fadzai Muchemwa. <http://www.mitpressjournals.org/toc/afar/50/2>.



**May 31, 2017 deadline
SAVAH Conference**

SAVAH South African Visual Arts Historians Conference 2017.
Alternative and Current Discourses in South Africa and the Continent.
Hosted by the Department of Fine and Applied Arts,
Faculty of the Arts, Tshwane University of Technology
21 – 23 September 2017

Please download the call for papers with this link: http://savah.org.za/wp-content/uploads/2017/03/2nd_Call-for-papers-2017-SAVAH-Conference.pdf

The advent of the post-colonial epoch in Africa during the mid-twentieth century ushered in a wave of revisionist and African-based theoretical prisms of seeing and reading the art of the continent, such as Negritude, Afrocentrism, Black Aesthetics and so on. Since their emergence, these theories or “registers of inquiry” (Taylor 2016) have dominated visual arts praxis as well as scholarly dialogues on the complex and vibrant aesthetics of Africa. Acknowledging their significance and building on these formative re-narrativisations of African artistic practice, the 2017 conference aims to explore more recent visual discourses in Africa, such as, but certainly not limited to, Afropolitanism, Post-Africanism, Post-Afrikanerism, Afro-Indianism, Afropolitanism and Afrofuturism. Paper presentations that engage with fresh and/or re-contextualised historiographies on creative African artefacts, ranging from jewellery to architecture and everything in betwixt, are specifically welcome.



Call for articles Journal of West African History

The Journal of West African History (JWAH) is a new interdisciplinary peer-reviewed research journal that publishes the highest quality articles on West African history. Located at the cutting edge of new scholarship on the social, cultural, economic, and political history of West Africa, JWAH fills a representational gap by providing a forum for serious scholarship and debate on women and gender, sexuality, slavery, oral history, popular and public culture, and religion. Published by Michigan State University Press.

The editorial board invites scholars to submit original article-length manuscripts (not exceeding 10,000 words including endnotes, 35 pages in length) accompanied by an abstract that summarizes the argument and significance of the work (not exceeding 150 words). Please see [submission guidelines](#) for detailed expectations. Review essays (not exceeding 1,000 words) should engage the interpretation, meaning, or importance of an author's argument for a wider scholarly audience. See what we have available for review on our [Books for Review](#) list. Please contact our book review editor at hodamtten@scu.edu for more information.

JWAH has a rolling submission policy. Manuscripts should be submitted online at <http://ojs.msupress.msu.edu/index.php/JWAH/about/submissions>. In order to submit an article, you will have to create an account. The site will guide you through this process.



Call for articles Start Journal

Start Journal of arts and culture is a quarterly, online, peer-reviewed journal that (re)presents the voices of artists and art historians. Launched in 2007, it morphed into an online publication in 2010, to benefit from the increasing availability of internet access. *Start Journal* aims at maintaining its unique position of presenting artists' voices alongside scholarly texts, primarily addressing the practice and reception of arts and culture in Uganda and the region. Currently focused on east Africa, we are hoping to expand coverage into the rest of the continent and welcome contributions from this much wider potential readership.

The editors are: Professor Emerita Sidney Littlefield Kasfir, Emory University; Associate Professor George Kyeyune, Makerere University; Dr. Angelo Kakande, Makerere University, and artist - curator Margaret Nagawa (editor in chief).

Anyone wishing to consider a submission should contact Sidney Kasfir: sidney.kasfir@emory.edu or Margaret Nagawa: margaret.nagawa@gmail.com for publication process and procedure.

<https://www.facebook.com/Start-Journal-of-Arts-and-Culture-175542852470829/startjournal.org>



ACASA-sponsored
Panel at CAA
Abstraction in Africa

Watch out for the CFP
this summer!

Abstraction in Africa: Origins, Meaning, Function

ACASA-Sponsored Panel will be seeking contributors. CAA 2018

Contact Kevin Tervala Ph.D. candidate, Harvard University ktervala@gmail.com

Africa has long been associated with abstract artistic expression. Indeed, the story of African art's entrance into the art historical canon is so well known that it scarcely needs to be repeated. Yet, in spite of the voluminous scholarship on European interest in African abstraction, there is much we do not know about the history of abstract form on the continent itself. Most basically: What does abstraction mean in Africa? Why did it develop in some places and not others? And where it did emerge, what prompted its genesis? Indeed, in what ways did abstract form play a role in the use and efficacy of an object? This panel seeks to answer these questions in order to better understand the origin, meaning, and function of abstract form on the African continent. This, of course, not a singular narrative. The history of abstraction in Africa is one that must be spatialized, temporalized, and most importantly, historicized. As a result, this panel seeks papers that present case studies on localized histories of abstraction anywhere within continental Africa. And while it is particularly interested in historic and historically-resonant forms of artistic expression, submissions involving more contemporary modes of creativity will also be accepted.

Opportunities

Opportunities and Announcements

H-AfrArts Editorial opportunities

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)



Quest for information about G. Kanté

Barbara Frank (befrank2009@gmail.com) and Monica Blackmun Visonà (m.b.visona@uky.edu) are seeking information about archives or other sources, in Côte d'Ivoire or elsewhere, that might provide information on G. Kanté. Kanté's photographs were published as postcards by Jean Rose in Abidjan from 1930-40 (although some appear to have been taken as early as the 1920s). While most of the views were of the southern and eastern regions of the Ivory Coast (especially in Bondoukou), a photograph he took in the southwestern region was reproduced in this postcard:



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. eperril@uncg.edu



October 27, 2017 2nd annual African Art Awards Dinner

The Smithsonian National Museum of African Art will hold its 2nd annual African Art Awards Dinner. Hosted in the iconic Arts and Industries Building on D.C.'s National Mall, this yearly black-tie event serves to honor the best in contemporary African art and philanthropy on the continent. The museum's African Art Awards celebrate the artistic achievements and the generosity of those who are influencing the way our global community experiences the dynamic and diverse arts of Africa. This year's Awards and Dinner will especially recognize the vital contribution of women to our field. This year's honorees are renowned artists and activists Ghada Amer and Mary Sibande, alongside an empowering philanthropist (TBA). More details and tickets will be released this summer. Visit africa.si.edu or 202.633.4647 for further information.

Exhibitions

Still On, 2017

Through June 11 Exhibition of the Aborigines' Rights Protection Society

Voices & Chronicles: Exhibition of the Aborigines' Rights Protection Society Nubuke Foundation, Accra, Ghana
The exhibition commemorates and celebrates the lives of individuals including JW Sey, John Mensah Sarbah, JW De Graft Johnson, JE Casely-Hayford and others who in the latter years of the 19th century and early 20th century charted the course for the beginnings of the independence struggle in the Gold Coast. A historic examination into people, events and stories with photography and other memorabilia. The public is invited



to contribute information and family photos or anecdotes in the dynamic ancestry room. <http://ymlp.com/zlrIaO>



**Through June 18,
Shifting Views**

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.

<https://artbma.org/exhibitions/shifting-views>

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
Contemporary Art
Endowment



**Through July 9
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>

Digital Publication ReCollecting Dogon

In conjunction with exhibition, the museum has released a rich, multi-voiced digital publication. Thematic essays, photographs, and multimedia features by Éric Jolly, Polly Richards, Isaïe Dougnon, Huib Blom, Serou Dolo, Jessica Hurd, Paul Chandler, and Paul R. Davis explore the diverse artistic practices of Dogon peoples and the 20th-century European and American history of ethnography and collecting. The publication is available on the Menil website (<https://www.menil.org/read/online-features/recollecting-dogon>), and the exhibition is on view through July 9, 2017.



Dogon peoples. Staff or Lance, late 19-20th century. Mali, Douentza Circle, said to be from Dianvéli. Iron. The Menil Collection, Houston.

The edge of the Bandiagara Escarpment in Mali, with the late Aborko Doumbo, chief of Yougo Dogourou village. Photo by ©Huib Blom, 2009



Through July 16, JOLI! A Fancy Masquerade from Sierra Leone

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



JOLI! A Fancy Masquerade from Sierra Leone

Fowler Museum UCLA, Los Angeles

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.

Select pieces from the museum's permanent collection reveal the skill and range of African artists who create art empowered to counter physical, social, and spiritual problems. Works of diverse materials and expressive styles might contain medicines, draw upon the power of the divine, or address such global issues as the HIV/AIDS crisis.

Organized by Gassia Armenian, Curatorial and Research Associate, Fowler Museum.

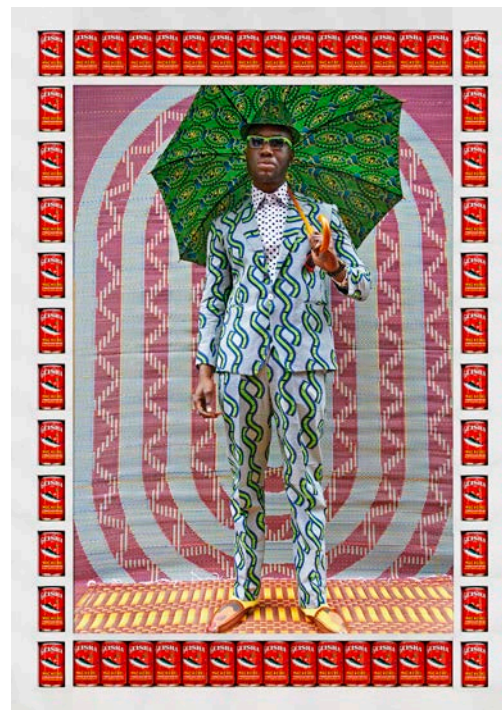
Through July 30 African-Print Fashion Now!



Ituen Bassey, designer (b. Nigeria)
Ituen Basi, based in Lagos, Nigeria, and
London, United Kingdom
Ngozi Dress, "Independence" collection,
2010, African-print cloth,
Courtesy Ituen Basi Collection
Photo: Joshua White

Fowler Museum, UCLA, Los Angeles, *African-Print Fashion Now! A Story of Taste, Globalization, and Style* 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. <http://www.fowler.ucla.edu/upcoming-exhibitions/>



Hassan Hajjaj (b. Larache, Morocco, 1960)
Afrikan Boy, 2012 from the series My Rock
Stars Volume 2
Metallic Lambda print on 3mm Dibond in
wood frame with Joly sardine tins
Courtesy Taymour Grahne Collection



Through August 6 Pantsula

Pantsula 4 Lyf: Popular Dance And Fashion In Johannesburg

Pantsula 4 LYF: Popular Dance and Fashion in Johannesburg will feature a series of photographs and videos taken by South African photographer Chris Saunders that examine the township culture of pantsula. Known predominantly as a youth movement, pantsula is characterized by crews of men and women who perform energetic,



Chris Saunders (b. 1984, Johannesburg, South Africa)
Ezomdabu - Vosloorus © Chris Saunders

acrobatic, virtuosic dances. These performers dress in a distinctive style that favors American-made brands such as Converse All-Star shoes and Dickies brand work pants. This preference for American-style clothing harkens back to the 1950s, when the first pantsulas looked to American jazz records for inspiration in their dress. At that time, pantsulas were recognizable by their sharp suits, polished shoes, and fedoras. As the first American exhibition on the subject, Pantsula 4 LYF will introduce

this distinctive South African hip-hop style through an exploration of the movement's beginnings in 1950s Sophiatown, the nuances of the fashions worn, and a detailed look at the dances themselves. A series of Muybridge-like contact sheets will break down the components of the dances, allowing for a closer look at the movements themselves and a deeper discussion of the stories the dances tell.

Organized by **Erica P. Jones**, Assistant Curator of African Arts, Fowler Museum.

<http://www.fowler.ucla.edu/exhibitions/pantsula/>



Chris Saunders (b. 1984, Johannesburg, South Africa)

Lenela Leballo (Lee) - Intellectuals Pantsula - Soweto

© Chris Saunders



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. Organized 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>



**Through August 13,
Symbols of Self:
Art and Identity in
Southern Africa**

**Symbols of Self: Art and Identity in
Southern Africa**

**Figge Art Museum,
Davenport, Iowa**

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 Riep**



South Africa; Mfengu artist
Inggqosha (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



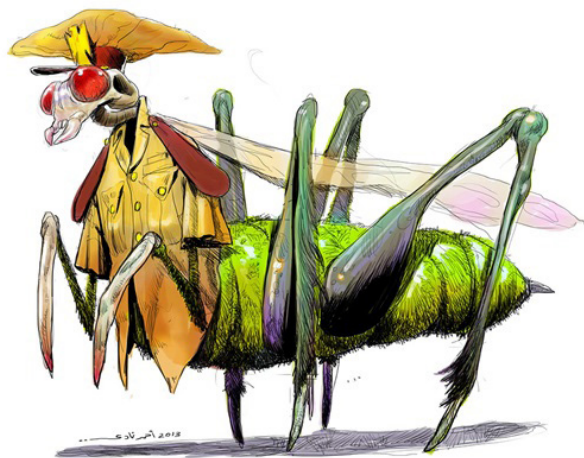
South Africa; Tsonga-
Shangaan artist N'wana (child
figure), c. 1950
Cotton sheeting, glass seed
beads, sinew, wood, metal
The University of Iowa Museum
of Art
Museum purchase with funds
from the Stanley-University of
Iowa Foundation
Support Organization, 2008.5
(left) and 2008.4 (right)



**Through September 17,
Spaces – Perception.
Reflection. In^{ter}vention**

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 Heerbert and Heidrun Mezger**, the project at Iwalewahaus is coordinated by **Nadine Siegert and Siegrun Salmanian**

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

New Openings

May 16 - Sept 29, 2017
Crossing Communities:
Beer Culture Across
Africa

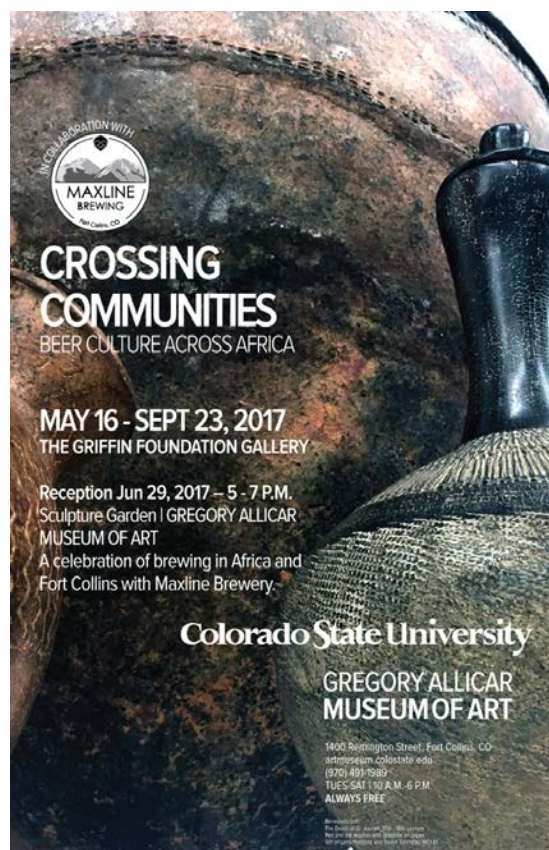
The Griffin Foundation Gallery | Gregory Allicar Museum of Art University Center for the Arts, 1400 Remington Street, Fort Collins, Cultures across the African continent have incorporated beer into their respective rituals, ceremonies, and social gatherings for centuries. Much like our local cultures in Fort Collins, the production and consumption of beer is an established facet of building community and often becomes a focal point for engagement in interpersonal exchange. ***Crossing Communities: Beer Culture Across Africa*** features a variety of ceramic pots from 27 cultures and 17 countries to showcase their beautifully distinct styles, while highlighting the visceral experience of brewing, storing, and serving beer across the African continent and its parallels with our own beer culture in northern Colorado.

This exhibition is curated by **David Riep and Laura Vilaret-Tuma**, and is organized in collaboration with Maxline Brewing.

5 P.M. - 7 P.M. Sculpture Garden | Gregory Allicar Museum of Art

Free <http://www.artmuseum.colostate.edu>

Reception June 29



Opening August 31
Swahili Arts Across the
Indian Ocean

World on the Horizon: Swahili Arts Across the Indian Ocean

Krannert Art Museum, University of Illinois, Urbana-Champaign

Swahili Arts will be the first major traveling exhibition dedicated to the arts of the Swahili coast and their historically deep, fluid, and enduring connections to eastern and central Africa and the port towns of the western Indian Ocean world.

The exhibition will offer audiences an unprecedented opportunity to view over 130 artworks brought together from public and private collections in Kenya, Germany, the Netherlands, Oman, and the United States. Co-curated by Prita Meier, Assistant Professor of Art History at New York University and Allyson Purpura, Senior Curator & Curator of Global African Art at Krannert Art Museum.

<http://kam.illinois.edu/pr/worldonthehorizon/index.html>

A multi-authored volume, co-edited by Meier and Purpura will be published in conjunction with the exhibition in fall 2017.



Zanzibar Stamp, with dhow, UK/Zanzibar PO

On-Going

Art, Honour, and
Ridicule: Asafo Flags
from Southern Ghana

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.



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.

Currents National Museum of African Art

National Museum of African Art Smithsonian Institution, Wash- ington 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.



Akan artist, Ghana and Côte d'Ivoire
Weight
18th to late 19th century
Copper alloy
4.8 x 6.1 x 0.7 cm (1 7/8 x 2 3/8 x 1/4 in.)
Gift of Emil Arnold, 68-36-93



The Gregory Allicar Museum of Art

Colorado State University
Fort Collins, Colorado

The Gregory Allicar Museum of Art (formerly the University Art Museum)

The newly expanded space supports a growing and diverse art collection, and features a permanent African gallery.

<http://artmuseum.colostate.edu/>



Conferences & Symposia

July 14, 2017
Women and
Photography in Africa

Photographs Beyond Ruins: Women and Photography in Africa

Symposium Friday 14 July 2017

Institute of Commonwealth Studies, School of Advanced Study, University of London.

Registration and Programme now available at: <http://www.sas.ac.uk/events/event/7739>

This symposium marks the opening of 'Usakos – Photographs Beyond Ruins: The Old Location albums, 1920s-1960s', an exhibition at the Brunei Gallery, SOAS, University of London.



March 23-25, 2018
A State of the Field
Convening

African Art: A State of the Field Convening The Nelson-Atkins Museum of Art Kansas City, Missouri. The three day convening, bringing together invited experts and stakeholders to explore the past, present, and future of collecting, displaying and studying African art in the United States, Europe, and Africa, and to identify the unique contribution the Museum can make to the growth and vitality of the field, from classical to contemporary African Art.

The convening will also create an unprecedented opportunity for a cross section of Africanists to develop ideas on how to enhance the appreciation of African Art among a larger audience. For more information contact Rachel Kabukala: rkabukala@nelson-atkins.org

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. <https://www.youtube.com/user/CDROYburkina/featured>

New and Noteworthy

The Coronation of the 40th Oba of Benin.

Crown Prince Eheneden Erediauwa, the Edaiken n'Uselu was crowned Oba Erediauwa, 40th Oba of the Benin kingdom, Edo State, Nigeria on October 20, 2016, following a 700 year old tradition of Benin kingship.

For this noteworthy event two ACASA members contributed documentation, **Amy Staples**, Senior Archivist, National Museum of African Art; and **Jean Borgatti**, Professor, Department of Fine and Applied Arts, University of Benin -Nigeria.

I. By Amy Staples

During a series of ceremonies spanning twelve days, ancient sacred rites were performed as the prince journeyed across the kingdom. The final day, two chiefs stood at either side and gently led him along by his arms to the sacred site of his coronation, across the Omi River.



The coronation ceremony of Oba Ewuare N'Ogidigan II and ubiquitous I-phone
Royal Palace, Benin City
Photograph by Amy Staples, October 20, 2016



Giant video screens allowed large audiences outside the venue to witness the coronation ceremony of Oba Ewuare N'Ogidigan II
Royal Palace, Benin City
Photograph by Amy Staples, October 20, 2016



Oba Ewuare N'Ogidigan II and royal entourage at coronation ceremony. Royal Palace, Benin City. Photograph by Amy Staples, October 20, 2016



Large posters celebrating the Oba of Benin's upcoming coronation greet visitors, Airport Road, Benin City
Photograph by Amy Staples, October 26, 2016



II. By Jean Borgatti and Kennedy Eweka

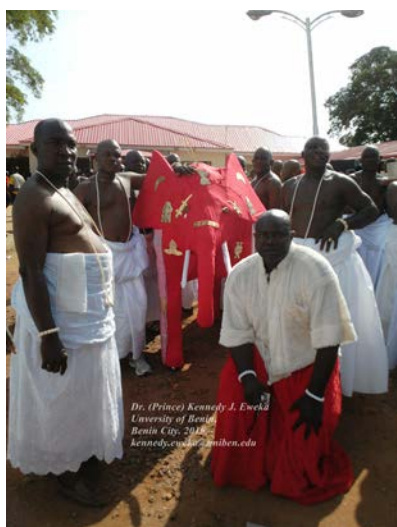
Photographs were taken by Kennedy Eweka and Jean Borgatti. Eweka systematically covered the burial of the late Oba Erediauwa of Benin and Crown Prince Eheneden Erediauwa's assumption of the throne.. Eweka is chairing a panel on the Coronation at the 2017 Triennial, and will be speaking about the sequence of events. He teaches Ceramics in the Department of Fine and Applied Arts at the University of Benin, Benin City, Nigeria. Borgatti has been teaching at the University of Benin for the past several years.



(1) The Edaiken (crown prince) processes from his palace at Uselu to the Oba's palace during the funeral ceremony for his late father, Oba Erediauwa. He wears mourning cloth (agbala) and designated hat. The chiefs Osu and Osuan support him as they will do throughout his reign. Photo by Kennedy Eweka.



(2) Procession during the 14 day mourning period for the Oba during which time the crown prince and his chiefs (in white) and warriors (in black) move from the crown prince's palace at Uselu to the Oba's palace. Chiefs carry small boxes on their shoulders into which are tucked pieces of red and white cloth; the warriors carry arrows and spears tipped with poison. Photo by Kennedy Eweka.



(3) Procession towards the end of the 14 day mourning period for the Oba during which they carry the elephant from the crown prince's palace at Uselu to the Oba's palace. The elephant symbolizes the greatness of the Oba of Benin – too large to be encompassed by ordinary humans.



(4) Ekasa dancers perform to praise and protect the Oba during and after the coronation. This photograph features Peter Idemudia Omokaro (1958-2017) who danced Ekasa as a young man during the 1979 coronation and as a grandfather in 2016 for Ewuare II. Mr. Omokaro was killed during a robbery on January 18, 2017. May he be remembered for his pride in being an Edo indigene and eligible to dance Ekasa, an inherited privilege through the paternal line. Photograph by Jean Borgatti (11/23-16).



Publications

Public Art in Africa. Art and Urban Transformation in Douala



Edited by **Iolanda Pensa** with **Marta Pucciarelli, Fiona Siegenthaler, Marilyn Douala Bell, Kamiel Verschuren, Xandra Nibbeling, Lucas Grandin, Asta Adukaite, Maud de la Chapelle** (Geneve: MétisPresses). Public Art in Africa is the first book exclusively focused on the dynamics of site-specific contemporary art in urban Africa. It is published in a printed and digital version, and it includes different sections exploring public art in Africa through the lens of practitioners and researchers.

Public Art in Africa presents the contemporary art scene of Douala and a catalogue raisonné of all public artworks produced in Douala in Cameroon since 1991, which is enriched in the digital version with in-depth and hyperlinked sections, videos, images, interactive maps and bibliographic documentation.

The digital version (to be published in fall) also includes nine essays by leading scholars on contemporary African art providing a critical analysis of the relationship between public art and urban space in select African cities. It is complemented by a glossary about African contemporary art, public art, African biennales and triennials, participatory art and art in the urban space of Africa.

Printed version / 32€ • 44 CHF – digital version / 26€ • 29 CHF



Frederick John Lamp, Essay in Mande Studies and Baga Tshi-Tem Dictionary

Frederick John Lamp, “Manuel Álvares, folio 138v: *Single Chapter*: ‘The various ceremonies pertaining to public order among the Manes, Calus, Bagas and the other kinds of heathen in this district,’ in Ethiopia Minor and a Geographical Account of the Province of Sierra Leone, c. 1615, Annotated,” with a transcription of the Portuguese manuscript by José da Silva Horta and Maria Manuel Torrão, *Mande Studies*, XVIII, 2016: 5-27.



Frederick John Lamp, *Baga Tshi-Tem Dictionary*, 2016, online at: <https://catalogingafricana.wordpress.com/2016/07/10/dictionary-in-baga-tshi-tem/>



Courtney Micots Three New Essays

Review of Paul Schauert, *Staging Ghana: Artistry and Nationalism in State Dance Ensembles* for *African Studies Quarterly* 17, no. 1 (March 2017): 148-149.

“A Palace to Rival British Rule: The Amonoo Residence in Ghana.” *Critical*

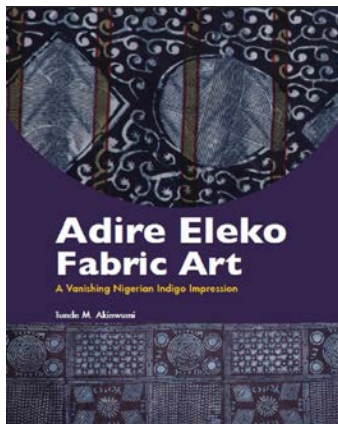
Interventions (May 2017): online.

“Joburg Carnival and the Potential for Social Cohesion and Therapeutic Activism.” *South African Journal of Art History*. 32, no. 1 (May 2017).



**Tunde M. Akinwumi,
Adire Eleko Fabric Art:
A Vanishing Nigeria
Indigo Impression**

Adire Eleko Fabric Art: A Vanishing Nigeria Indigo Impression launched at the



Nigeria Institute of International Affairs Lagos Nigeria on the 23rd March 2017.

May university press, Lagos, 2015 (printed in Dubai), 295pp. 19b/wd 217 colour illustrations, 1 map, 1 appendix, notes, bibliography, index.

Interested buyers could contact the author Professor v Tunde M. Akinwumi.

E-mail tundemakinwumi@yahoo.com

Tel: 234-08033085822

Lagos Nigeria



Member News

Ivor Miller

Ivor Miller: *Cross River Cultural Heritage: reports from home and from the African Diaspora*



On May 30, 1937, musicians Pablo Roche "Akilakua," Águedo Morales, and Jesús Pérez "Oba Ilú," appeared on stage in Havana, presented by scholar Fernando Ortiz. Being the first time Lukumí initiates performed bātá percussion outside a ritual context, this event set the course for the integration of this West African cultural form into Cuban national identity, in a process that Fernando Ortiz called 'transculturation'.



Ukara cloth detail, Etara community, Cross River State, Nigeria

<http://www.crossriverheritageafricandiaspora.com/>



Cécile Fromont

Cécile Fromont was promoted to Associate Professor of art history and the College, with tenure, at the University of Chicago. She will spend the academic year 2017/2018 as a Rome Prize fellow at the American Academy in Rome.



Henry Drewal

Henry Drewal recently completed a Senior Research Fulbright in Morocco working with blacksmiths as part of preparation for the exhibition and book/catalogue for “Striking Iron: The Art of African Blacksmiths” that will open at the Fowler Museum-UCLA in 2018. In New York City at CCNY, he helped Professor Cheryl Sterling to organize a one-day festival “Celebrating the Ancestors: Egungun in the Afro-Atlantic World” held at Aaron David Hall on May 11 that included: Talks by Awokoya Oyewole, Chief Alaagba of the Egungun Society at Oyotunji African Village in SC; Bolaji Campbell of RISD; and Drewal; Egungun masqueraders and musicians from Oyotunji; as well as a film of Egungun Festivals in Porto-Novo-Benin and Oyotunji.



Javier López Piñón



Javier López Piñón was in Lomé to do a workshop with the Studio Théâtre Atelier Lomé where he interviewed **Danaye Kalanfei**, the grand old man of puppeteering in West Africa in his home/studio/workshop/theatre.



Umana Nnochiri

Umana Nnochiri works on indigenous art of Cross River State of Nigeria, This African queen image was paraded at the 2016 Carnival Calabar. It represents an image of regeneration, addressing solutions to climate change. Fabrics used are typically embellished with nsibiri writings and the monoliths, indigenous art of Cross River State of Nigeria, which are fast going extinct.



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.

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.

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 professors 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](#)

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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



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