



ARTS COUNCIL OF THE AFRICAN STUDIES ASSOCIATION

VOLUME 107

FALL 2017

Contents

Click at the bottom of your browser to make this newsletter into a downloadable PDF file.

Click on any item in this TOC to go to the relevant page.

Top Stories	ACASA Election: New Officers and Board Members	p.6
	ACASA Awards Recognition	7
	Triennial Scrapbook: Images from Ghana	10
Welcome to ACASA	Contribute to the Newsletter	2
	President's Welcome	2
	From the Editors	3
Supporting ACASA	Donor Recognition	5
Opportunities	Calls for Papers and Proposals	12
	Job and Fellowships	14
	Announcements	19
What's going on?	Exhibitions	24
	On-line Resources	30
	New Publications	31
	Member News	33
About ACASA	Our Mission	36
	Membership Renewal	36
	Contacts	37

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 proposals, and award entries; news about conferences and symposia; new publications, exhibitions, job changes, fieldwork, and travel.

Deadlines for submission of news items:

Winter 2018: January 15, 2018
 Spring/Summer 2018: May 15, 2018
 Fall 2018: September 15, 2018

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

President's Welcome



Shannen Hill, President

What an excellent conference! Our 17th Triennial Symposium on African Art took place August 8-13 at the University of Ghana-Legon and it was packed with illuminating papers, impassioned audiences, and energetic discussions at every turn. More than 400 attended and they had to make some tough calls. They chose among a record-breaking 81 panels that ran concurrent with 30 off-site opportunities to visit artists' studios and workshops or exhibitions, all selected by ACASA's Local Planning Committee in Accra. Surely a highlight was the opportunity to team with CCA Lagos and hear from curators on the continent who partook in its *Àsikò* program, partnered with ACASA for the first time. Special, too, was the book drive that brought almost 300 titles into the collections of two university libraries. Many members took part in post-Triennial regional tours: They traveled to Kumasi for four days of artistic exploration or to the Cape Coast to learn more about its place in histories of enslavement. The Triennial is always a massive undertaking, but this time we came together like never before. Sixty-two colleagues served on nine committees, each with a separate mandate, and both the number and geographical distribution of our travel awards reached an all-time high: 65 members from 18 nations benefited. Sponsors and donors enabled so much of the breadth we offered this round. I thank each and every person who served on a committee, hosted a reception, or contributed financially to enable the breadth we witnessed at what became the largest Triennial Symposium ACASA has ever organized. If you were not able to join us then please explore the full program on line. We'd love to see you in 2020.

What's next for your Board? Our first task is to improve our on-line interface by contracting with a new web company that has multiple technicians. Both our membership and mandate have grown significantly since we launched our first website in 2007; our new IT team will be able to meet our larger needs. We will also

work to locate grants that help fund this transition. We plan to deepen our relationships with affiliate organizations, intent on broadening opportunities for our members. I am committed to creating new forms of sponsorship for students and will fill you in as they take shape. And we will be working toward the next Triennial — a call for a letter of interest will be issued soon, **so please speak up if you think your institution would like to host. We'll work with you to develop concrete proposal.**

And what's next for you? ACASA is your organization. This newsletter and those archived on line attest to the great work our family is doing across continents, and it lists opportunities to come. While your Board works for you, it also relies on you. The most important thing you can do is also the easiest: **Keep your membership active.** Unless you've opted for a multi-year membership, yours expires on **December 31** of each year. This includes complimentary memberships. With so many great things to come, you'll want to remain informed. If you've not yet done so, please commit yourself to maintaining an active membership, each and every year. And write to us. We want to hear from you.

Keep well,

Shannen Hill — President

From the Editors

Editor's note

I have heard nothing but praise from all who attended the 17th Annual ACASA Triennial conference in Accra, Ghana. Many of you remarked how wonderful it was to renew contact with so many friends and colleagues in person after many decades and to make new connections. One of the big take-aways was the bond that came from all the shared experiences that made for a unified community, however brief. When a conference such as ours is such an outstanding success, the credit starts

with the planning committee, sponsors, and all those who volunteered. The excellent organization of the entire week – beginning to end - cannot be overstated.

For this conference, it became apparent that a great deal of attention was paid to the countless details of daily scheduling by advance teams and our host, the Institute of African Studies, University of Ghana, Legon. To name just a few: the furnishing of ground transportation to gather participants at their various hotels and locations; accessible rooms and buildings for scheduled panels; a large dining room made available to sit and reflect with colleagues during morning and afternoon tea breaks and lunch, all deliciously catered and included in the registration fee; vans at the ready to visit local



2017 ACASA Triennial tote bag with Triennial logo.

studios; great group evening events with transportation and the helpful drivers who navigated Accra. All the fine work, excellent planning and realistic scheduling resulted in a smooth running and invaluable arrangement for the exchange of ideas and networking. And wow, did we dance at the Banquet and Awards Dinner! Congratulations on a truly successful and memorable experience — we are already missing the great Ghanaian hospitality and all the good company. I think you'll agree that the Triennial was an outstanding success.

— See you in 2020!

Deborah Stokes — Newsletter Editor



Assistant Editor's note

Inner court of the Asante shrine house at Besease, near Kumasi, Ghana. August, 2017.



Infinite thanks to all the ACASA members who worked on the unforgettable Triennial in Ghana. You exercised a tremendous effort to make the event warm and welcoming, inspiring and stimulating. Still in the afterglow of the symposium, many of us traveled through Ghana, met people, learned about their cultures and histories. Some of us were fortunate enough to participate in the inimitable *Chale Wote* art festival in Jamestown and meet some of the artists.

In honor of the eighteenth- to nineteenth-century **Traditional Asante Houses** near Kumasi, the section headings in this newsletter feature details from the bas reliefs on the walls of the Traditional Asante House at Besease. I am very grateful to Doran Ross, Corinne Kratz, and the incomparable driver Samuel Adams for giving me the opportunity to visit this house and learn about these precious Asante shrines. Further grateful acknowledgements to Cory Kratz for supplying these links where you can learn more about the amazing shrines: <https://www.wmf.org/project/asante-traditional-buildings>, and <http://www.africanworldheritagesites.org/cultural-places/ancient-sub-saharan-civilisations/asante-buildings.html>

Leslie Rabine — Assistant Editor

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. Here are the donors for the past year:



Travel Endowment Fund

New

Mary N Roberts
Allen Roberts
Amanda Gilvin
Ashley Miller
Carol Ann Lorenz
Christine Mullen Kreamer
Delinda Colier
Dominique Malaquais
Martha Anderson
Olubukola Gbadegesin
Steven Nelson

Susan Cooksey
Susan Elizabeth Gagliardi
William Dewey
Spring, 2017
Cecile Fromont
John Pepper
Silvia Forni
Yinka Shonibare Limited
Winter 2017
Mary Jo Arnold
William Dewey

Christa Clarke
Babatunde Lawal
Constantijn Petridis
Merle and Leslie Rabine
Raymond Silverman
Skoto Gallery, LLC
West African Research Association (WARA)
Mary Nooter Roberts
Victoria Rovine
Pamela McClusky



Triennial Fund

New

Heinrich Schweizer
(Main Triennial Sponsor)
Ashley Miller
Barbara Frank
Ugochukwu-Smooth
Nzewi
Peter Probst
Sandy Prita Meier
Susan Elizabeth Gagliardi
Suzanne Blier
Sylvester Ogbachie
Touria El Glaoui
William Dewey
Yaelle Biro
Spring, 2017
Cecile Fromont

Corinne Kratz
Fiona Siegenthaler
Mariane Ibrahim Gallery
LLC
Peri Klemm
Sotheby's
Sindika Dokolo
Foundation
Winter 2017
Hutchins Center for
African & African
American Research,
Harvard University
Christraud Geary
Merle and Leslie Rabine
Robert Soppelsa
William Dewey

Zoe Strother
James Cohan Gallery,
Eli Bentor
dele jegede
Chukwuemeka Ogbah
Christa Clarke
Constantijn Petridis
Corinne Kratz
Isabel Stainow Wilcox
Karen Milbourne
Roslyn Walker
Marla Berns
Victoria Rovine
Rowland Abiodun
Lawrence Benenson
Robin Poynor



ACASA Endowment*New*

Ugochukwu-Smooth Nzewi
 William Dewey
Spring, 2017
 Cecile Fromont
 Peri Klemm

Winter 2017

William Dewey
 Eli Bantor
Fall, 2016
 Dominique Malaquais

Shannen Hill

Victoria Rovine
 Raïssa Khochman and
 Galerie Imane Farès
 Rebecca Martin Nagy

**Roy Sieber
Dissertation Award
Endowment Fund***New*

William Dewey

Winter 2017

William Dewey
 Robin Poynor

Spring, 2016

William Dewey
 Robin Poynor

**Anonymous**

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

Herbert Cole

Grateful thanks to Herbert Cole for donating Kofi Cole sculptures to ACASA as gifts for people who donated \$500 and above.



Election Results

With great pleasure, we welcome our
 new Officers and Board members.

**New Board members
and officers**

Shannen Hill, President
 Peri Klem, President-elect/VP
 Shadreck Chirikure

Anitra Nettleton
 Brenda Schmahmann
 Nadine Siegert

**Continuing Board
members**

Silvia Forni, Past President
 Liese Van der Watt, Secretary
 Jordan Fenton, Treasurer
 Cory Gundlach, Website Editor

Deborah Stokes, Newsletter Editor
 Leslie Rabine, Assistant Newsletter Editor
 Cécile Fromont, ASA Liaison
 Yaëlle Biro, CAA Liaison

ACASA Awards

ACASA congratulates the recipients of the 2017 Awards, presented at the Symposium Final Banquet on August 11th. We also gratefully acknowledge the award committee chairs and members.

Award Recipients

Sidney Kasfir



ACASA Leadership Award,
Lifetime Achievement Award.

Sidney Littlefield Kasfir is Professor emeritus of art history, Emory University.

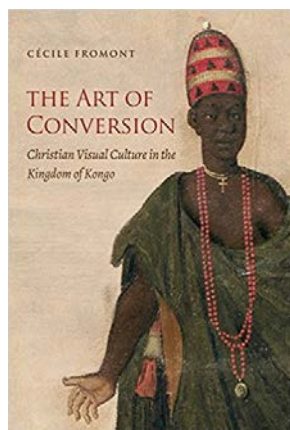
Mary (Polly) Nooter Roberts

ACASA Leadership Award, Lifetime Achievement Award.

Mary Polly Nooter Roberts is Professor of World Arts and Cultures at UCLA.



Cécile Fromont



Arnold Rubin Outstanding Publication Award for a single-authored publication. *The Art of Conversion: Christian Visual Culture in the Kingdom of Kongo*, University of North Carolina Press, 2014.

Chika Okeke-Agulu

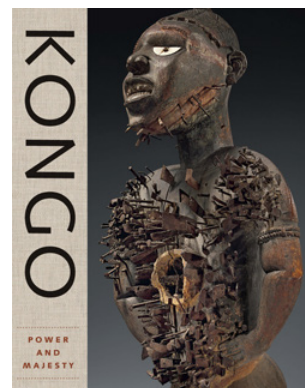
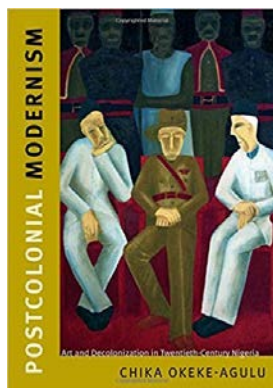
Arnold Rubin Outstanding Publication Award, honorable mention. *Postcolonial Modernism: Art and Decolonization in Twentieth-Century Nigeria.*, Duke University Press, 2015.

Silvia Forni and Christopher Steiner (eds.)

Arnold Rubin Outstanding Publication Award for a multi-authored publication. *Africa in the Market: Twentieth-Century Art from the Amrad African Art Collection*, ROM, 2015.

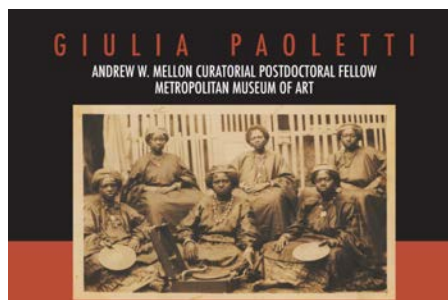
Alisa LaGamma (ed.)

Arnold Rubin Outstanding Publication Award for a multi-authored publication. *Kongo: Power and Majesty*, MET, 2015.



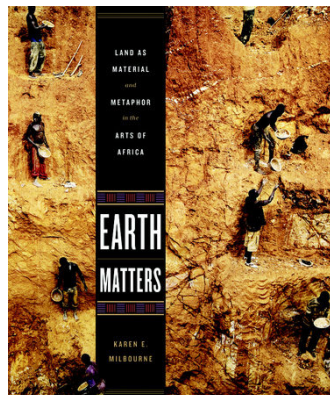
Giulia Paoletti

Roy Sieber Dissertation Award. *Un Nouveau Besoin: Photography and Portraiture in Senegal (1860-1960)*. Supervisor Z.S. Strother (Columbia)



Karen E. Milbourne

Curatorial Excellence Award. *Earth Matters*, National Museum of Africa Art, Washington, D.C., April 22, 2013-March 2014.



Jean Borgatti

Curatorial Excellence Award. *Global Africa*,
Fitchburg Art Museum,
November 2014-August 2017.



2^e Rencontres de la Photographie africaine de Bamako, 1996 © Agence Malienne de Presse et de Publique

**Antawan I. Byrd and
Yves Chatap**

Curatorial Excellence Award.
[Re]Generations, Musée du District de Bamako,
October 31-December 31, 2015.



Award Committees

Leadership Award

Jean Borgatti and Henry Drewal (Co-Chairs), Olubukola (Bukky) Gbadegesin,
Dominique Malaquais, Pam McClusky, Kim Miller, Enid Schildkrout.

**Arnold Rubin Out-
standing Publications
Awards**

Richard Fardon (Chair), Matthew Rarey, Brenda Schmahmann.

**Roy Sieber Disserta-
tion Award**

Sandra Klopper (Chair), Mark DeLancey, David Doris.

**Curatorial Excellence
Award**

Kathleen Bickford and Kate Ezra (Co-Chairs), Kimberli Gant, Erica Moiah James,
Tobias Wendl.

Triennial Scrapbook

This scrapbook of images from the 2017 Triennial Symposium is just a glimpse of the many, many magical memories that members shared on social media. You can find more images by searching #acasa17 on Facebook, Twitter, and Instagram.

First, an image and report from Symposium Planning Committee Co-Chair Suzanne Gott on the book donation initiative that many of you participated in:



The book donation initiative for the ACASA 2017 Triennial, organized by **Mary Jo Arnoldi** and **Suzanne Gott**, and assisted by NMNH intern **Catherine Kinsley**, was a great success. ACASA members donated a total of 297 books for the libraries of the Institute of African Studies at the University of Ghana, Legon, and the College of Art and the Built Environment at the Kwame Nkrumah University of Science and Technology, Kumasi.

Presentation of ACASA donation of 156 books to the Institute of African Studies Library, August 31, 2017: (right to left) **Ms. Mavis Addotey**, IAS Senior Assistant Registrar; **Professor Dzodzi Tsikata**, IAS Director; **Suzanne Gott**, ACASA representative; and IAS graduate student **Ms. Patricia Serwaa Afrifa**, of the Institute's ACASA Conference Secretariat.



Welcome to the Institute of African Studies, University of Ghana, Legon. Photo by Remi Onabanjo.



Getting ready for Triennial registration
Photo by Silvia Forni.



Triennial registration is underway. August 7.



Welcoming guests to the opening ceremony, Great Hall, August 9. Photo by Silvia Forni.



Welcoming ceremony, Ghana Dance Ensemble, Institute of African Studies, University of Ghana, Legon. Photo by Deborah Stokes



Welcoming remarks by Kwame Labi, Symposium Co-Chair, Great Hall. Photo by Deborah Stokes



Welcome Statement by Silvia Forni, President of ACASA, August 9th. Photo by Deborah Stokes



Triennial Opening Ceremony Keynote Speaker, Atta Kwami, artist. Photo by Deborah Stokes.



Round Table on Future Directions in African Art History, Lisa Homann, Jordan Fenton, Karen Milbourne, and Sylvester Okwunodu Obgechie, August 11.



Silvia Forni, Shannen Hill, Sylvester Okwunodu Obgechie, and Kwame Labi interviewed by Mjiba Frehiwot of the University of Ghana-Legon's radio station, Radio Unvers (105.7 FM).



Chika Agulu Okeke styling a tee by Victor Ekpuk, with Elizabeth Perrill.



Sela Kodjo Adjei on visual representations of slavery and abolition. Photo by Cecile Fromont.



Having a wonderful evening at the Final Banquet, August 11. Photo by Steve Nelson



Closing reception, Museum of Science and Technology. Photo by Kevin D. Dumouchelle.



"Orderly/Disorderly" exhibition, Photo by Kristen Windmuller-Luna



Cape Coast Castle. Remembering the transatlantic slave trade. August 13. Photo by Leslie Rabine



Shannen Hill, Lisa Aronson and Kate Ezra at Kakum National Park.



Painting and body painting by Moh Awudu. Chale Wote Art Festival, Jamestown, Accra, August 20. Photo by Djibril Drame

Calls for Papers

**September 30, 2017,
Deadline for abstracts**

**December 30, 2017
Deadline for papers**

Linking The Colonial Past with the Post-Colonial Present in Africa History: Essays in Honour of Prof. Alfred Chukwudi Unomah

Interested authors should forward an abstract of no more than 300 words. Authors whose abstracts are selected will be notified by **October 15, 2017**. Full papers of between 5,000 and 7,000 words are due by December 30, 2017.

The proposed volume is in honour of distinguished historian, late Prof. Alfred Chukwudi Unomah, who contributed immensely to Africa history, African studies and international economic history. Prof. Alfred Chukwudi Unomah, was a founding member of the Department of History, Bendel State University (now Ambrose Alli University), Ekpoma. Before moving to Bendel State University to establish the Department of History, he worked for several years at the Department of History, University of Ibadan. He also taught at the University of Dar es Salaam, Tanzania and Makerere University, Uganda. He was the quintessential "Africanist Historian" with teaching and research experience spanning the entire continent. We invite contributions from scholars focusing on a variety of perspectives traversing historical and contemporary issues in Nigeria in particular, and Africa in general. The volume will explore the impacts and legacies of colonial political, social, economic and intellectual experiences on post-colonial conditions in Africa. Contributions are encouraged from multidisciplinary perspectives, while contributions on the history of East Africa, the primary research interest of late Prof. Unomah are particularly encouraged.

Abstracts should be sent to alfredunomahbookproject@yahoo.com; and lexington.o.izuagie@gmail.com.



**October 1, 2017
Deadline to apply**

Call for Applications: International Folk Art Market | Santa Fe—July 13 , 14 & 15, 2018 15th anniversary of the International Folk Art Market | Santa Fe.

The International Folk Art Alliance's mission is to celebrate and empower master folk artists from around the world by offering them a market for their work. We welcome applications from Africa. The application and more information can be found at www.folkartalliance.org



Nompumelelo Mkhize from South Africa at the 2017 International Folk Art Market, Santa Fe.



Artists at the 2017 International Folk Art Market, Santa Fe.

**November 15, 2017,
Deadline for abstracts**

Politics and Music in Africa: A political communication perspective

Texas Christian University, Fort Worth, Texas

Interested collaborators are invited to contribute to a **book project** that will examine the intersection between politics and music in the African continent.

Music continues to have a foundational impact on politics in the African continent, from colonialism (including the anti-apartheid and liberation struggles), post-colonialism to contemporary electioneering campaigns in independent African nation-states. This project is designed to articulate and examine how the use of music galvanized the pre-independence and liberation movements in the continent; how music continues to be instrumental in modern-day socio-political commentary and functions as the engine of social movements across the continent; and how contestants for political office, political parties and various political groups aligned to them frame messages and manifestoes in musical notes while seeking votes and possible electoral victory.

Chapter-contributors should e-mail their **abstract of 150-200 words** to the editor, Dr. Uche Onyebadi at onyebadi@yahoo.com. Each abstract should be prefixed or titled "Politics and Music in Africa." Joint contributors are also welcome. This eclectic project welcomes contributions from multi-disciplinary backgrounds and all theoretical/methodological persuasions. Indicate one of the following guidelines/categories in your e-mail:

1. Decolonization and Political Independence
2. Protests, Social Movements and Socio-Political Commentary
3. Political Elections and Campaigns
4. Other

Abstracts should indicate methodology and theory. The following information should also be submitted: (a) Title/Topic; (b) Author's name (c) Institutional Affiliation (d) E-mail address (e) Academic Rank (f) Brief Bio (50-100 words). Decisions will be communicated by **December 30, 2017**. Guidelines about the full-length manuscript and other deadlines will follow. Information about the publishers of the book will also be made available. Send all queries to Dr. Uche Onyebadi Associate Professor and Chair of the Journalism Department at Texas Christian University, at onyebadi@yahoo.com.



**November 30, 2017,
Deadline for abstracts**

20th International Conference of Ethiopian Studies (ICES 2018)

Mekelle University, Mekelle, Ethiopia

October 1-5, 2018

Submit abstract via online form at <http://www.ices20-mu.org/abstract.html>

Type of submission: 100-350 word abstract with paper title; author name, title, affiliation, email, Ethiopian phone number (if applicable)

Please also send your submission via email to ICES20ethiopianartstyles@gmail.com

Organizers: Dr. Kristen Windmuller-Luna (Princeton University Art Museum) & Dr. Jacopo Gnisci (Hiob Ludolf Centre for Ethiopian Studies, Hamburg University)

Ethiopian Christian Art: Defining Styles, Defying Definitions

Panel ID: 0202

Since Jules Leroy coined the term "Gondarene painting" in 1967, style has become intrinsically tied to place in Christian Ethiopian art history. But, as recent research demonstrates, the "Gondarine" style emerged before the foundation of the

eponymous city of Gondär. Given the formation of this style *avant la cité*, as it were, historians of Ethiopian art must now more than ever examine the parameters used to define style within their field. Interrogating the utility of such geographically-determined classifications, this panel seeks to present new research in the study of style in Ethiopian Orthodox Christian art.

More generally, the study of style has played, and continues to play, an important role in Ethiopian art history. Different levels of stylistic analysis have often been employed, though not necessarily recognized and defined, in the literature about Ethiopian art. Discussions have focused as much on the on the micro-level (e.g. the style of a painter or of a workshop) as on the macro-level (e.g. the style of a particular period or nation) without necessarily addressing the fundamental issues which may arise when adopting a particular terminology. Furthermore, notions of style as highly individual or regional have often be integrated with notions of foreign influences without always providing enough substantial evidence to justify broad statements concerning the development of Ethiopian art.

How do we address the continued contrast between terminology used by museum professionals and scholars to stylistically classify the same works? How do prevailing definitions of style work within the diachronic study of Ethiopian Christian art, and where do they fail? Equally, how do geo-religious classification systems support or undermine formalist efforts to identify masterhands or workshops, a tactic used by scholars of both sub-Saharan Africa and medieval Europe? By exploring different understandings of style, focusing on the regional as much as on the global, this panel aims to provide a more solid methodological framework for research on Ethiopian art. Papers in this panel may analyze style via object-based case studies, museum-based examples, theoretical or historiographical studies, or propose new forms of classifying or defining style in Ethiopian Christian art.



Smarthistory seeks contributors

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

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

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

Call for submissions- 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 (startjournal.org) is a quarterly, online, peer-reviewed journal that (re)presents the voices of artists and art historians. It started in 2007 as a print journal. In 2010 it morphed into an online publication 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. In this way, any one published issue displays a mix of descriptive, reflective, and nuanced expressions that reveal multi-layered voices, practices, and meanings. We are currently focused on east Africa but are hoping to expand coverage into the rest of the continent and welcome contributions from this much wider potential readership. Start Journal follows in the tradition of publications in Uganda that include: (i) Roho initiated and published by Makerere Art School lecturers in the early 1960s; (ii) Transition established in Kampala in 1961 by Rajat Neogy; (iii) Reflektions published by the Margaret Trowell School of Industrial and Fine Arts (Makerere University) in 2007.

At the beginning, Start Journal was directed by a solo editor under the publisher Kampala Arts Trust. In late 2016, the artist community in Kampala met and decided to change this format to a team of four editors and an advisory committee in order to diversify the voices presented in the journal. 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). We are proud of the current direction and quality of the publication; we are always looking forward to broadening our horizons.

We now have two issues of *Start journal* online (January and March). 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.

Opportunities

Stanford University
Faculty position
October 1 deadline

The Department of Art and Art History at Stanford University invites applications for the position of **assistant professor, tenure-track, in African American art history**. The appointment is expected to begin on September 1, 2018. Recent recipients of the Ph.D. and candidates who will have received their Ph.D. by the time of appointment are invited to apply. Teaching experience at the university level and a record of scholarly publication are highly desirable.

We solicit applications from candidates who study African American art in historical and/or contemporary perspective. Candidates who explore this art in a diasporic and/or hemispheric context are also encouraged to apply. The successful candidate will be affiliated with Stanford's Center for Comparative Studies for Race and Ethnicity and teach courses cross-listed with that Center, known as CCSRE.

Interested candidates should post a letter detailing the direction of current research and teaching objectives, a CV, a writing sample, and three letters of recommendation online at <https://academicjobsonline.org/ajo/jobs/9441>. No hard copy applications will be accepted.



UC Davis,
Faculty Position
October 2 deadline

The University of California, Davis invites applications for a **tenured position in African American Studies** at the level of Associate or Full Professor, to begin July 1, 2018. The successful candidate will be expected to assume responsibilities as Chair of the Department beginning one year after appointment. In order to be considered at the Associate or Full Professor rank, an applicant's record of scholarship must meet the standards for tenure at the University of California. Applicants must hold the Ph.D. or equivalent degree in a relevant field.

Interested candidates should send a letter of application that includes a statement of research interests, a curriculum vitae, the names and contact information for 4 references, two recent course evaluations and a writing sample (20-30 pp.) from recent research already published or under contract for publication, and a Statement of Contributions to Diversity to the online application system at <https://recruit.ucdavis.edu/apply/JPF01784>. The position is open until filled. For more information, visit https://www.h-net.org/jobs/job_display.php?id=55398.



University of
San Diego
Faculty Position
November 30 deadline

The Department of History at the University of San Diego seeks a historian of Africa at the rank of Assistant Professor. Geographic specialization and period are open with preference for candidates with strong transnational and global interests. We seek an excellent teacher-scholar who can teach lower and upper-division courses in African history and pursue innovative research in field of specialization. To Apply, visit: <http://apptrkr.com/1036470>.

Applications should include a letter of intent and dossier, including CV, a short sample of scholarly work, and a sample syllabus. **Please send all materials via email to history@sandiego.edu.** Three confidential letters of reference should also be sent, either by email to history@sandiego.edu or to Professor Colin Fisher, Department of History, University of San Diego, 5998 Alcalá Park, San Diego CA 92110.

For queries, contact Colin Fisher, colinf@sandiego.edu.

For more information, visit http://www.h-net.org/jobs/job_display.php?id=55422.



Schomburg Center Fellowships December 1 deadline

The Schomburg Center for Research in Black Culture, a unit of The New York Public Library, invites **applications for its Scholars-in-Residence Program** for the 2018-2019 academic year.

African American History / Studies, African History / Studies, Black History / Studies, Cultural History / Studies.

The program offers long-term and short-term research fellowships to scholars and writers pursuing projects in African diasporic studies in fields including history, politics, literature, and culture.

Long-term fellowships provide a \$35,000 stipend to support academics and independent scholars who work in residence at the Center for a continuous period of six to nine months. In addition to pursuing their own research projects, fellows also engage in an ongoing interdisciplinary exchange of ideas, sharing their research with one another in a weekly work-in-progress seminar. While in residence, they are also exposed to the vibrant intellectual life of the Schomburg through its public exhibitions, panels, screenings, and events.

Short-term fellowships are open to postdoctoral scholars, independent researchers, and creative writers (novelists, playwrights, poets) who work in residence at the Center for a continuous period of one to three months. Short-term fellows receive a stipend of \$2500 per month.

For more information, please visit: schomburgcenter.org/scholarsinresidence.

Contact Info: Aisha al-Adawiya, Program Administrator, Scholars-in-Residence Program. Schomburg Center for Research in Black Culture

Contact: sir@nypl.org



Washington University Postdoc Fellowships December 4 deadline

Washington University in St. Louis announces the eighteenth year of **Modeling Interdisciplinary Inquiry**, a postdoctoral fellowship program endowed by the Andrew W. Mellon Foundation, designed to encourage interdisciplinary scholarship and teaching across the humanities and social sciences. We invite applications from recent PhDs, DPhils, or D.F.A.s (in hand by June 30, 2018, and, no earlier than June 30, 2013) for a position as Fellow. In September 2018, the newly selected Fellows will join the University's ongoing interdisciplinary programs and seminars. The Fellows will receive a two-year appointment with a nine-month academic year salary beginning at \$54,150 per year. Postdoctoral Fellows pursue their own research in association with a senior faculty mentor at WU. During the two years of their tenure, they will teach three undergraduate courses and collaborate in leading an interdisciplinary seminar on theory and methods for advanced undergraduates and

beginning graduate students in the humanities and interpretive social sciences.

Applicants should submit, through **Interfolio**, a cover letter, a description of their research program (no more than 1800 words and accessible to reviewers in other fields), a brief proposal for an interdisciplinary seminar in theory and methods, and a curriculum vitae. Applicants who have not completed their doctoral work should indicate, in their cover letter, how many chapters of their dissertation are complete and how complete the remaining chapters are. Applicants should also arrange for the submission of three confidential letters of recommendation, also via Interfolio. Further information on Modeling Interdisciplinary Inquiry is available on the web at <http://mii.wustl.edu/>. Please send questions to mii@wustl.edu. Submit materials to Interfolio at: apply.interfolio.com/42295.



**Invisible Borders
The Transafrican
Project
Application deadline
October 9**

The Invisible Borders organisation works with artists and Individuals in contributing to the patching of numerous gaps and misconceptions posed by frontiers within the 54 countries of Africa through art and photography. Beyond that, the organisation hopes to expand its activities beyond issues that relate to geographic borders and other forms of discriminating parameters in photography and arts. **It is a platform that also stands as a symbol of exchange** of ideas between cultures and people. Read our manifesto for more of our ideals: <http://invisible-borders.com/manifesto/>.

As a reflection of our name, our flagship project is **The Invisible Borders Trans-African Road Trip Project**, a project where about a dozen artists (including photographers, writers, filmmakers and performance artists) collectively take road trips across Africa to explore and participate in various photographic events, festival and exhibitions while engaging on a daily basis with the environment and the people encountered. The emphasis is primarily on the collective journey of the participating artists who, during their momentary stops in capital cities, create photographic, video and textual works that often reflect their individual approach to engaging with local artists, art practitioners and the inhabitants. They also collaborate intensively with colleagues from each of the countries involved. Read more about the Road Trip project: <http://invisible-borders.com/road-trip-project/>.

Other projects of the organisation include: *The Trans-African* – a Journal of Reflection on African Art and Visual Culture; *iVisible* – a platform open to the public to participate and share individual stories related to their African and African Diaspora Experiences; and *Borders Within 2016* – A Road Trip across Nigeria, mapping diversity across regions, states and ethnic formations in Post-Colonial Nigeria. All of these projects intertwine to sustain a circulatory system of exchange across many facets of social divides within the African reality, taking the African Continent as a point of departure. The organization has participated in / organized a number of workshops and exhibitions, as well as other trans-African projects. In 2015, Invisible Borders participated in the 56th Venice Biennale of Arts with the project A Trans-African World Space.

For information on applying to participate in the Invisible Borders children's book series, visit <http://invisible-borders.com/call-for-writers-and-illustrators-the-journey-series-an-invisible-borders-project/>.

Announcements

Lecture by
Z. S. Strother,
October 12, 2017



A memorial celebration in Mboh (1976). Oku (Cameroon). © Ethnologisches Museum, Staatliche Museen zu Berlin-Preußischer Kulturbesitz. Photo: Hans-Joachim Koloß.

Masks and the Uncanny, in Africa and Beyond, Museum Lecture Hall, The Getty Center. Los Angeles, California, 7:00 p.m.

Z. S. Strother, Riggio Professor of African Art at Columbia University, will present "Masks and the Uncanny, in Africa and Beyond". This lecture will be accompanied by a web posting and publication, all sponsored by the Getty Research Institute Council.



Second annual African Art Awards Dinner. Washington D.C., October 27.

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, and philanthropist Alice Walton. For tickets, visit africa.si.edu or 202.633.4647 for further information.



**African Critical Inquiry
Programme
Ivan Karp Doctoral
Research Award**

African Critical Inquiry Programme Announces 2017 Ivan Karp Doctoral Research Award

The African Critical Inquiry Programme has named **Eric Sunu Doe** as recipient of the 2017 Ivan Karp Doctoral Research Award. Sunu Doe is a Ghanaian student studying Applied Ethnomusicology at the University of KwaZulu-Natal's Music Department. Support from ACIP's Ivan Karp Award will allow him to do significant research for his dissertation on Ghanaian Palmwine Music: *Revitalizing a Tradition and Maintaining a Community*.

Founded in 2012, the African Critical Inquiry Programme (ACIP) is a partnership

between the Centre for Humanities Research at University of the Western Cape in Cape Town and the Laney Graduate School of Emory University in Atlanta. Supported by donations to the [Ivan Karp and Corinne Kratz Fund](#), the ACIP fosters thinking and working across public cultural institutions, across disciplines and fields, and across generations. It 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 through an annual ACIP Workshop and through the Ivan Karp Doctoral Research Awards, which support African doctoral students in the humanities and humanistic social sciences enrolled at South African universities.



About Eric Sunu Doe's project: Since the 1980s the preservation of intangible cultural heritage has attracted the attention of policy makers, cultural workers, and scholars because of the rapid rate at which cultural practices and traditions are being lost, abandoned, or radically transformed. UNESCO's policies on safeguarding cultural heritage – the Universal Declaration on Cultural Diversity (2001) and the Convention for Safeguarding Intangible Cultural Heritage (2003) – are recent strategies in protecting intangible cultural heritage. In Ghana one performance tradition on the brink of fading is palmwine music, which emerged along the coast of West Africa in the 20th century as a result of a fusion of guitar traditions and indigenous musical resources. A unique and rich musical tradition, it has been de-

clining in practice and its current status and recent history have been less studied by scholars. This project on Ghanaian Palmwine Music: Revitalizing a Tradition and Maintaining a Community proposes a comprehensive study of the tradition of palmwine music, exploring strategies for its revitalization and sustenance. Framed within the context of applied ethnomusicology and through the theoretical lens of resilience, adaptive management, and music revitalization, the research will explore how revitalization of palmwine music which is developed in communal musical expressions can enhance its sustenance in the midst of societal change within contemporary contexts. Through interviews and participant observation in performance circles and workshops, Sunu Doe will document the performance praxis of palmwine music in Ghana (in Accra and Kumasi) and investigate whether/how the music currently resonates with the community, and how it might form the basis of a contemporary local music rooted in local experiences and histories. The project will bring fresh perspectives to ways in which community engagement facilitates revitalization and sustenance of hybrid traditions in an African context.

See here for a [brief overview of palmwine music](#) and here for [an example performed by Koo Nimo Palmwine Quartet](#).

**Deadline May 1, 2018
for new fellowship
applications**

Information about the 2018 Ivan Karp Doctoral Research Awards for African students enrolled in South African Ph.D. programmes will be available in **November 2017**.

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

2018 African Critical Inquiry Workshop: Missing and Missed

The African Critical Inquiry Programme (ACIP) is pleased to announce that the 2018 ACIP workshop will be *Missing and Missed: The Subject, Politics and Memorialisation of South Africa's Colonial and Apartheid Dead*. The project was proposed and will be organized by colleagues at the University of the Western Cape, **Nicky Rousseau** (Senior Lecturer, Department of History) and **Ciraj Rassool** (Professor, Department of History and Director of the African Programme in Museum and Heritage Studies). The workshop builds on reading groups in Forensic History and Visual Forensic History that developed critical concepts and case studies for thinking about the workshop's topic and issues over the past two years. Activities will take place in Cape Town, South Africa.

Missing and Missed: The Subject, Politics and Memorialisation of South Africa's Colonial and Apartheid Dead concerns the unfinished business of South Africa's colonial and apartheid dead, whose recovery and reburial have largely happened through the modalities of nation-building and nationalism, as a way of constituting a post-apartheid society. This unfinished business has become a matter for both public life and policy. Considering questions of 'missingness', and the associated practices of investigation, exhumation and memorialisation via an understanding of the forensic as both field and



Nicky Rousseau



Ciraj Rassool

forum suggests a more contested space of debates, disputes, and questions. This has produced a more indeterminate idea of the 'missing person' and the ways in which institutions, instruments, scholarly disciplines, and modes of governmentality intervene to shore up indeterminacy. It prompts us to explore 'missingness' as a condition that is epistemological, ontological, historical, political, legal, and aesthetic, and which evades recovery, inclusion and representation. Among the questions and provocations that this approach calls for are:

- Elaborations and contestations of missingness/ forensics/ counter-forensics;
- Governmentalities/ rehumanisation/ citizenship/the dead and the nation;
- Dilemmas of how to write beyond politics/history/law/art, and broach the question of justice;
- The ethical, political, epistemological dilemmas involved in naming the missing subject;
- Critical engagements with testimonial discourse, life-writing, and biographies of the missing;
- The social, familial, and affective networks in which the missing are inscribed, spectrality, haunting, the uncanny, and affect;
- Visual and aesthetic grammars of the missing;
- Reparation, restitution and the limits of the evidentiary.

The Missing and Missed workshop will place interrogations of specific encounters with the missing dead of Southern African colonialism and apartheid into conversation with those emerging from state and administrative violence across numerous settings. Bringing together local and international scholars and graduate students, the workshop will re-examine categories such as enforced disappearances, abduc

tions, missing persons, missing dead bodies, 'the missing', agency, materiality, context, and evidence from scenarios of colonial, apartheid and totalitarian violence, and other scenarios of political violence. This will enable more careful thinking about questions of absence, loss, presence, temporality, spectrality, memory, politics, history, forensics, and justice. In addition to participating in the workshop, international scholars will give a master class/ seminar to graduate students and/or participate in a roundtable with members of Iziko Museums. A special journal issue will be prepared from workshop papers.

**Deadline May 1, 2018
for new workshop
applications**

Information about applying to organize the 2019 ACIP workshop will be available in November 2017. For further information, see <http://www.gs.emory.edu/about/special/acip.html> and <https://www.facebook.com/ivan.karp.corinne.kratz.fund>.



**Virginia Museum of
Fine Art
seeks information
about material in a
Kongo Nkisi**



Detail of an x-ray image of a Kongo Nkisi, Virginia Museum of Fine Arts, Purchased with the Arthur and Margaret Glasgow Fund, 2000.5a-b; VMFA staff members, Ashley Duhrkoop, Curatorial Associate for African Art (left) and Kathryn Brugioni Gabrielli, Mellon Conservation Fellow (right) examining the object in the David and Susan Goode Conservation Center.

Virginia Museum of Fine Art, Richmond. Part of a three-year project for the conservation and technical analysis of VMFA's African art collection, funded by a grant from the Andrew W. Mellon Foundation, conservation and curatorial staff are engaged in extensive research on a **Kongo Nkisi** that was field collected by Robert Visser in 1903 (pictured above). The team is currently interpreting the results of x-radiography, XRF, and FTIR analyses, including the presence of small radio-opaque, cube-like forms in the cranial medicine pack (pictured above, left). The team welcomes any information about similar findings to help identify the material. Please contact **Ashley Duhrkoop** at the Virginia Museum of Fine Arts, 200 N Boulevard, Richmond, VA 23220, T: 804.340.1346, E: ashley.duhrkoop@vmfa.museum.



University of
Wisconsin-Madison
Design Gallery,
Egungun Exhibition
being planned for
January-April, 2018

Henry Drewal, together with his students in a curatorial studies class, are preparing an exhibition in the **Design Gallery-School of Human Ecology at the University of Wisconsin-Madison** entitled **Whirling Return of the Ancestors: Egungun Masquerades of the Yoruba**. It will open January 24, 2018 and run until April 8, 2018. **The Egungun Society of Oyotunji African Village, South Carolina** will give masquerade performances and arts workshops at the UW pre-school, the Madison Children's Museum, and a public school. There will also be a two-day, multi-sensorial **African Studies Symposium on Honoring Ancestors in Africa: Funerary Arts and Actions** April 6-7, 2018, free and open to the public. Details to follow.



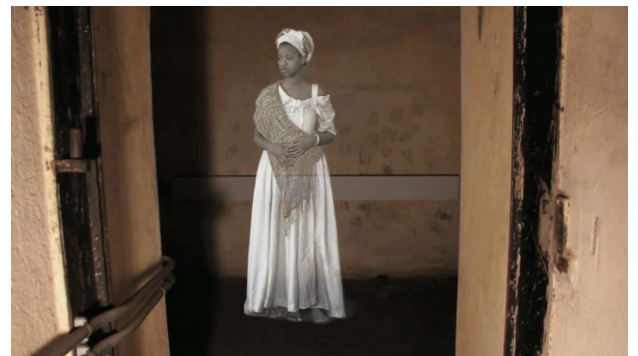
Egungun ensemble
Helen Louise Allen
Textile Collection
School of Human Ecology,
UW-Madison.



Iwalewa Art Award to
Kitso Lynn Lelliott



Iwalewa Art Award 2017
Kitso Lynn Lelliott (Johannesburg, South Africa)
On 10th November 2017, the University of Bayreuth will award the Iwalewa Art Award for the second time. The award is given to young, aspiring artists for outstanding artistic achievements. This year, the Johannesburg-based artist Kitso Lynn Lelliott with her project *Alzire of Bayreuth* was selected for the prize. The award ceremony will take place in the foyer of the Iwalewah-aus with the opening of the exhibitions *Lieblingsstücke - 36 Objekte des Monats* and *Was sein wird*. ([See this newsletter, p. 26](#)).



© Kitso Lynn Lelliott, *Alzire of Bayreuth*, 2015, Video Still

The video installation *Alzire of Bayreuth* was created in 2015 as a part of the exhibition FAVT: Future Africa Visions in Time. In her work Kitso Lynn Lelliott deals with the memory of the transatlantic slave trade. The research on this subject led her to the court of Wilhelmine in Bayreuth, where the Surinam-born slave girl Alzire worked in the 18th century. As an award for her artistic engagement with the history of the city of Bayreuth, Kitso Lynn Lelliott is now invited to Bayreuth to accept the Iwalewa Art Award.



Exhibitions

New Openings

Sept. 10–Jan. 21, 2018
Photographic Portraits
by Pierre Verger



Pierre Verger. Ouémé Department, Republic of Benin, ca. 1950s–1960s Photograph. © Fundação Pierre Verger

Africa/Americas: Photographic Portraits by Pierre Verger
Fowler Museum, UCLA, Los Angeles.

Africa/Americas presents 32 stunning black-and-white images by renowned French photographer and anthropological researcher Pierre Verger (1902–1996). It is the first solo museum exhibition of Verger's work in the United States. Verger traveled extensively during his prolific career, and *Africa/Americas* includes photographs from the Republic of Benin, Brazil, Cuba, Haiti, Nigeria, Suriname, and the United States. His central focus was the exploration of enduring continuities linking peoples and cultures of West Africa and the African Diaspora. Over the course of five decades, he took an estimated 65,000 photographs with his Rolleiflex camera, depicting individuals and groups in humanistic, light-drenched portraits. *Africa/Americas* is curated by

Patrick A. Polk, Fowler Museum Curator of Latin American and Caribbean Popular Arts.



Pierre Verger, New Orleans, Louisiana, United States, 1934. Photograph © Fundação Pierre Verger



September 24, 2017–
April 15, 2018
The Power of Art in
an Afro-Brazilian
Metropolis

Axé Bahia: The Power of Art in an Afro-Brazilian Metropolis
Fowler Museum, UCLA, Los Angeles.

Axé Bahia—part of the Getty's ***Pacific Standard Time: LA/LA*** initiative—explores the distinctive cultural identity of the city of Salvador, the coastal capital of the Brazilian state of Bahia and a sister city of Los Angeles. This exhibition—the most comprehensive presentation of Afro-Brazilian art ever realized in the U.S.—examines how artistic practices express and shape crucial aspects of identity and experience in Bahia and beyond. Dating primarily from the mid-twentieth to the early twenty-first century and including sculpture, painting, photography, video, and installation art, these works illustrate the ways in which seminal artists (Brazilians and resident foreigners alike) have expanded the visual richness of Bahian culture. They also demonstrate potent, and often provocative, responses to the legacy of slavery and ongoing forms of inequality. The curatorial team is led by **Patrick A. Polk**, with guest curators **Roberto Conduru**, **Sabrina Gledhill**, and **Randal Johnson**.

Axé Bahia



J. Cunha. Omolú from the series Códice (Codex), 2010–2015. Acrylic paint on canvas. Collection of J. Cunha. Artwork © J. Cunha



Helemozão. Igbagbo (Fé) (Faith), 2015. Photograph Courtesy Helemozão.



Ayrson Heráclito. Oxum from the series Bori (Feeding the Head), 2008–2011. Photograph Courtesy Ayrson Heráclito. Artwork © Ayrson Heráclito.



Opening November 4 Visionary: Viewpoints on Africa's Arts



Lynette Yiadom-Boakye. Womanology 12, 2014. Oil on canvas. 184.8 × 164.3 × 5.7 cm (72 3/4 × 64 11/16 × 2 1/4 in.). Museum purchase, 2015-5-1.

ly at how new contexts shift how we see artworks. From sculpture, painting, and photography to ceramics, costumes, drawing, jewelry, performance, printmaking, and video, Visionary aims to present the broadest possible range of Africa's creative visual expressions.

Visionary: Viewpoints on Africa's Arts
National Museum of African Art, Wash-
ington D.C.

Visionary is organized around seven viewpoints, each of which serves to frame and affect the manner in which Africa's arts are experienced. With a room devoted to each viewpoint, the installation presents the museum's holdings from the perspective of collectors, scholars, artists, sponsors, performers, museums and the visitor.

The exhibition will feature over 300 works of art, organized around the central activity of looking—looking closely at issues of technique and creative expression, looking broadly at the varied lives these assembled objects have lived, and looking critical-



November 11, 2017 –
March 4, 2018
Lieblingsstücke

Lieblingsstücke : 36 Objects of the Month
Iwalewahaus, Universität Bayreuth, Wölfel-
straße 2, 95444 Bayreuth, Germany

36 works offer an intimate look at the collection of modern and contemporary art and popular culture of artists from Africa, Asia, the Pacific and the Diaspora. The graphics, paintings, sculptures, textiles and photographs are presented omnisensorially for the first time. We invite you to see, hear, feel and smell the treasures of the Iwalewahaus. The exhibition is a collaboration of the research project "African Art: History and the Formation of a Modern Aesthetic" and BayFink (Bavarian Research and Information Center – Inclusive Universities and Cultural Institutions).



© Prelude to the Microcron No.14 by
Owusu-Ankomah,
Acrylic on canvas 2010



November 29, 2017 –
March 4, 2018
Exodus Stations #2

Exodus Stations #2
Iwalewahaus, Universität Bayreuth, Wölfelstraße 2, 95444 Bayreuth, Germany. Artists **Tatiana Macedo** (Lisbon, Berlin) and **Raphaël Denis** (Paris, Brussels) were invited to elaborate a critical and interpretative view on the history of the archive objects and the meanings with which they have been invested according to fluctuating ideologies. Strategies of self-representation of the institution, of the collectors and founding histories, as well as practices of differentiation between artistic and anthropological material, are under focus in particular. During their residencies, both artists worked with the estate of **Ulli Beier**, the founder of Iwalewahaus



The exhibition proposes an incursion into archival material concerning the art promoting activities of Ulli Beier together with his first and second wife **Susanne Wenger** and **Georgina Beier** in Nigeria. The works presented have emerged from the artists' involvement with the diverse photo, film and sound material from the estate of the Beiers.

Top: Exodus image; bottom: Exodus music archive. ©
Ulli Beier Estate. CBCIU, Iwalewahaus



December 17, 2017–
April 15, 2018
**Food and Power in the
Cameroon Grassfields**

Dining with Kings: Food and Power in the Cameroon Grassfields
Fowler Museum, UCLA, Los Angeles.

Featuring works from the Fowler Museum's collection, this exhibition will explore the connections between food culture and royal power in the palaces of the Cameroon Grassfields. Ceramics, beadwork, weaving, embroidery, and carving will serve to highlight the many ways that dining in the palace is replete with expressions of power. Iconography, the use of restricted or prestige materials, and the integration

of foreign styles underscore the ways in which food culture is about much more than sustenance: it is about ritual, diplomacy, status, and hospitality. Curated by **Erica Jones**, Associate Curator of African Arts, Fowler Museum at UCLA.



Still On, 2017

Through 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 *Shifting Views: People & Politics in Contemporary African Art* 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.



**Shifting Views
Extended through
December 3, 2017**



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**, with **Kevin Tervala**, .

<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 Dec. 10
Lineage through
Landscape

Lineage through Landscape: Tracing Egun in Brazil by Fran Siegel
Fowler Museum, UCLA, Los Angeles, July 23–December 10, 2017

Lineage through Landscape is a multifaceted drawing installation inspired by an elaborate fabric masquerade ensemble (Egungun) in the Fowler Museum's collection. Worn during the worship of Egun, or ancestral spirits on the island of Itaparica within the Afro-Brazilian religion of Candomblé, this piece inspired LA-based artist Fran Siegel to embody Egun in her work. She found Egun in the sacred leaves that grow in preserves on Itaparica, many of which derive from or are cognates of those from Africa. The vast thirty-six-foot-long, woven drawing gives form to Siegel's layered and fragmented narrative concerning place and history, memory and heritage, spirit and its signifiers. It can be read as a highly charged landscape of black Brazil, built from fragments that embrace its African roots and the vexed history of colonialism and slavery in Brazil. Presented in concert with *Pacific Standard Time: LA/LA* and curated by **Marla C. Berns**, Shirley and Ralph Shapiro Director, Fowler Museum at UCLA.



Fran Siegel, *Lineage through Landscape: Tracing Egun in Brazil*, 2015–2017. Suspended Drawing: pencil, pigment, gold leaf, string, and collage on cut drafting film, scrim, cyanotype, sewn and printed fabric. Leaves: porcelain. Length (drawing): 10.97 m. Commissioned by the Fowler Museum at UCLA; Collection of the artist. Photo: Don Cole



Through March 2018
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 **Allyson Purpura**, Senior Curator & Curator of African Art Krannert Art Museum and **Prita Meier**, Assistant Professor of Art History University of Illinois at Urbana-Champaign. <http://kam.illinois.edu/pr/worldonthehorizon/index.html>.



Zanzibar Stamp with dhow, UK/Zanzibar PO



Through July 2018
Jim Chuchu's
Invocations

Jim Chuchu's Invocations

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



presents the deeply personal and visually mesmerizing video projections *Invocation: The Severance of Ties* (2015) and *Invocation: Release* (2015) by versatile multimedia artist Jim Chuchu. <https://africa.si.edu/exhibitions/current-exhibitions/jim-chuchus-invocations/>.

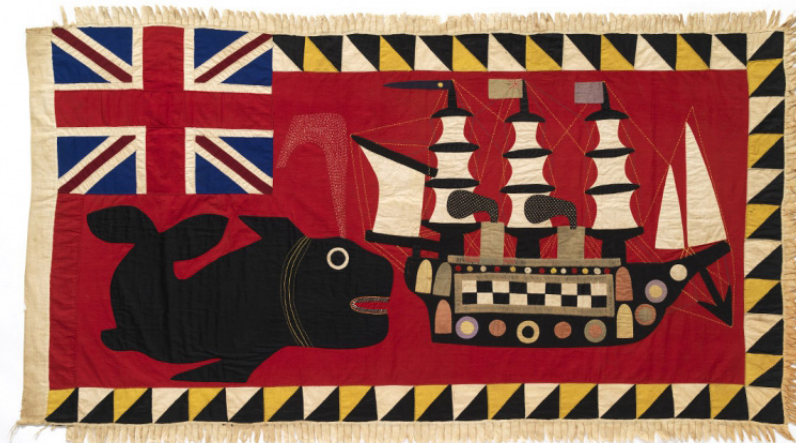


Ongoing

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



A red flag with a large black whale and a schooner. Made for an unidentified Fante Nynkumase Company between 1925 and 1950.

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.



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/>

Unknown Pende Artist,
 Democratic Republic of the Congo
 Pumbu mask, 20th Century
 Wood with pigment and raffia
 Gift of John A. and Mary Pat Carlen, 2008.2.247



On-line Resources

New and updated websites by Christopher Roy

Christopher Roy, Elizabeth M. Stanley Fellow and Professor of Art History at The University of Iowa, is excited to announce his website on the **Bwaba village of Boni**, in central Burkina Faso. <http://www.bwa-village-of-boni-burkina-faso.org/>. The website contains extensive text that describes the Bwaba people, their art, and the ways their art appears in the village over the course of the year. There are also contact information, cell phone numbers and email addresses, for important people in the village. He hopes that the website will be a useful resource for people who are interested in the art of the Bwaba people, and may perhaps encourage tourism in the area in the face of the terrible devastation caused by the violent attacks of AQIM in the past couple of years.

The Burkina Faso website continues to be updated with research documents, publications by other scholars, images of all kinds, detailed maps, and links to videos. <http://artofburkinafaso.com/> Note: One of the most important features consists of photographs of objects which were once in the national museum in Ouagadougou, but which were stolen in the mid-1980s and sold in Paris and New York. A friend recently reported that he saw one of the Bwa bush buffalo masks from the old museum collection in the home of the collector in New Jersey.

Prof. Roy's bibliography of art and performance in Burkina Faso has recently appeared in the [Oxford University art history bibliographies](#). A subscription is required to search the Oxford bibliographies.



Joanne B. Eicher's textile collection, now accessible online

Joanne B. Eicher, Regents Professor Emerita at the University of Minnesota in the department of Design, Housing, and Apparel, announces her **African collection of over 500 textiles**

(primarily Nigerian) is now accessible on an online database at the University of Minnesota <https://umedia.lib.umn.edu/taxonomy/term/960>

Her article, "Reflecting on Collecting" recounts how Eicher turned her passion for collecting textiles into an academic pursuit - [a link to the article](#)

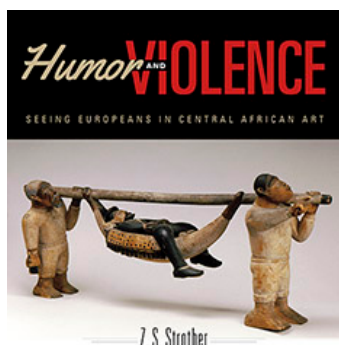
[may be found in the introductory paragraph of the online site](#). Also of note, the first image links to a short video, which demonstrates an expert pelete bite artist creating Kalabari special cut thread cloth.



Detail from Korhogo cloth, 15a-d.

New Publications

Zoë S. Strother
Humor and Violence
Seeing Europeans in
Central African Art



Indiana University Press, Series: African Expressive Cultures, 12/23/2016.
Humor and Violence examines the rich history of portraying Europeans in Central African art in images ranging from heart-wrenching scenes of human trafficking to playful parodies of colonialists. Z. S. Strother contends that the dialectic of humor and violence reveals deep insights into the psychology of power and resistance that continues to operate in the region today. Her argument is built on a set of works of art and demonstrates the important role that patronage and political and social history played in their creation. Strother conveys Central African ideas about how the therapeutic power of humor can initiate social change and upset power relations between oppressors and oppressed. By restoring the dialectic of humor, it reveals the complicated psychological codependency of Africans and Europeans over a long period of history and maintains that art plays a mediating function in the mechanics and ethics of power.



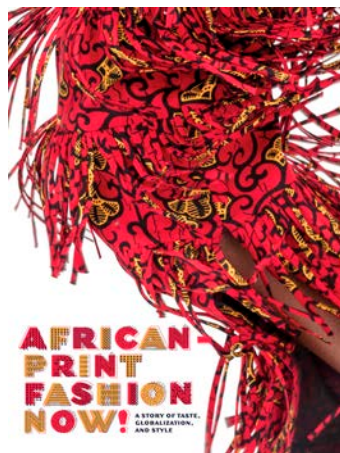
Frederick John Lamp
Ancestors in Search of
Descendants

Ancestors in Search of Descendants: Stone Effigies of the Ancient Sapi
 Bayside, New York: QCC Art Gallery Press (The City University of New York), 2017.
 A study of the prehistoric stone figures of Sierra Leone and Guinea, with new data, and speculations on who carved them, for what purpose, and when.



Suzanne Gott,
Kristyne S. Loughran,
Betsy D. Quick,
Leslie W. Rabine (eds.)
African Print Fashion
Now!

African-Print Fashion Now! A Story of Taste Globalization and Style
 Fowler Museum at UCLA, 2017.
 The book recounts the story of 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. The book tells the 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. The beautifully illustrated book includes essays by the editors, as well as by Kathleen Bickford Berzock, Boatema Boateng, M. Amah Edoh, Helen Elands, Anne Grosfilley, Karen Tranberg Hansen, Helen Jennings, Sandra Klopper, Stephan F. Miescher, Hansi Momodu-Gordon, John Picton, Elisha P. Renne, Victoria Rovine, Ken Aïcha Sy, and Nina Sylvanus.



Herbert M. Cole
Maternity: Mothers and Children in the Arts of Africa

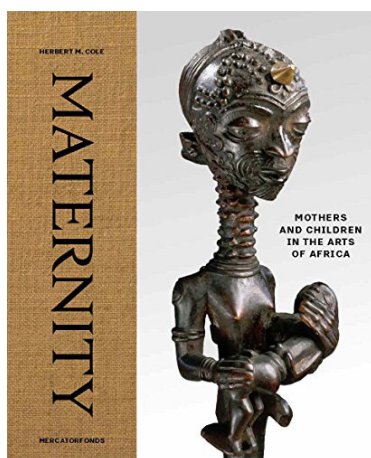
Maternity: Mothers and Children in the Arts of Africa

Mercatorfonds, Brussels. Distributed in the U.S. by Yale University Press, 2017

Contents:

- Introduction: The Milk of Eternity, the Milk of Knowledge
- A 7,000 Year Overview of Maternity Imagery
- Djenné-jeno Terra Cottas, Twins and other Multiple Births in the Inland Niger Delta (Mali)
- The Sculptured Children of Aspiring Mothers
- Prominent Mothers: the Merging of Nature and Culture
- The Many Lives of an Archetype: Diverse Objects, Uses, Materials, and Forms
- Visual Proverbs and Metaphors among the Akan of Ghana and Ivory Coast
- Kongo Mothers: Founding Aristocrats
- Yoruba Mothers: Containers of the World's Secrets and Mysteries
- The Mothers of Masquerades
- Changing Paradigms: the Late Twentieth Century Politics of Maternity

The book contains 335 plates, most in color, and more than 384 works of art are shown. There are 19 works in multiple views, as well as 29 field photographs, a map, and an index. Art works from more than 75 different peoples are illustrated, and nearly half the images have never before been published (or appear in obscure places).



Kristen D. Windmuller-Luna
"Negotiating Contemporary African Architectures"
 and
"Giulio Romano's The Little Holy Family in Africa"

"Negotiating Contemporary African Architectures: At Louisiana Museum of Modern Art," *Nka: Journal of Contemporary African Art*, no. 40 (May 2017): 90–100.

"Giulio Romano's The Little Holy Family in Africa: Identifying an 18th-Century Ethiopian Painting," *Journal 18: a journal of eighteenth-century art and culture* (December 2016). You can read the essay [here](#).



Member News

Peri M. Klemm

Peri Klem is our new ACASA President-elect/VP. Professor of Art History at California State University, Northridge, and African Art Editor for Smarthistory/Khan Academy, Peri is pictured here just having completed the Kakum National Forest Canopy walk, Ghana, August 2017.



Ugochukwu-Smooth C. Nzewi



Ugochukwu-Smooth C. Nzewi has been appointed Curator of African Art at the Cleveland Museum of Art. Smooth will guide and organize special exhibitions exploring all aspects of African art, from the historic through the contemporary. Cleveland's African art collection includes approximately 300 works of tradition-based art from Africa south of the Sahara, with the core of the collection donated to the museum in the 1960s and '70s by the late Cleveland collector Katherine C. White.

By an amazing coincidence, Smooth is also here pictured on the Kakum National Forest Canopy Walkway, August, 2017. Photo by Paul Davis.



Atta Kwami

Atta Kwami, Artist and 2017 ACASA Triennial Keynote speaker is exhibiting work in the following shows:

Group show

The Grid: Order in a Disordered World

Site 131, Dallas, Texas September 9–
December 16, 2017

Solo show

Atta Kwami: Èlèmè—Paintings & Prints



Beardsmore Gallery, 1:54 Contemporary African Art Fair, Somerset House, London, October 5-8, 2017

Group show

Global Artists - The Whole World Paints, curated by Malika Kraamer

New Walk Museum and Art Gallery, Leicester, UK

October 7, 2017–April 8, 2018

The exhibition has been developed in collaboration with a group of artists and Leicester Museums. A British Museum Object Journeys project partnership display supported by the Heritage Lottery Fund.



Perrin Lathrop

Perrin Lathrop is a Pre-Doctoral Fellow at the National Museum of African Art, Smithsonian Institution in Washington D.C. for the 2017-18 academic year. She is continuing her work on her dissertation, *A Sublime Art: Akinola Laṣekan and Colonial Modernism in Nigeria*.

Perrin Lathrop is pictured here reviewing documents in the Africana Studies

Collection of the Nnamdi Azikiwe Library, University of Nigeria, Nsukka, July 2017.



Rachel Ama Asaa Engmann

Rachel Ama Asaa Engmann, Assistant Professor of Critical Social Inquiry at Hampshire College, is the Director of the Christiansborg Archaeological Heritage Project (CAHP). The project team announces its first archaeological excavation at Christiansborg Castle. Since 2014, archaeological excavations have been conducted at Christiansborg Castle, a seventeenth century castle in Ghana. A UNESCO World Heritage Site, the castle is also a former Danish and British colonial seat of government, and Office of the President of the Republic of Ghana.

Rachel Ama Asaa Engmann is a direct descendant of Carl Gustav Engmann, Danish Governor at Christiansborg Castle (1752-1757) and Board Member of the Danish Guinea Company (1766-9), and Ashiokai Ahinaekwa, the Osu Chief's daughter. Team members include University of Ghana faculty and students and members of the Osu community. It is the intention this collection will contribute to the Ghana government's plans to convert the castle into a museum. For more information: www.christiansborgarchaeologicalheritageproject.org.



Erica P. Jones

The Fowler Museum is pleased to announce the appointment of Erica P. Jones as Associate Curator of African Arts. She has been with the Fowler since the start of 2015 as Assistant Curator of African Arts. Jones received a Ph.D. in art history from UCLA in 2014. Her dissertation, *The Multiple Lives of Objects: Museums, Memory, and Modernity in the Cameroon Grassfields*, explores the role of palace museums in the construction of heritage in the region. While at the Fowler she has worked on several exhibitions, including *The Art of Hair in Africa*, *The Collector and the Dealer: Gifts of African Art from Jay T. Last and Merton D. Simpson*, and *Pantsula for LYF: Popular Dance and Fashion in Johannesburg*.



Donna Thompson Ray



Donna Thompson Ray is the newly elected President of the American Society of Appraiser's Northern New Jersey Chapter 73. She served the chapter in the capacity of Secretary and Treasurer in past years. Ms. Thompson Ray serves as Registrar for the Museum of Art and Origins in New York City. She is a doctoral candidate in historical studies at Drew University.



Djibril Drame

Djibril Drame, photographer, filmmaker, and blogger, exhibited his photo essay on Sufi Muslims in Senegal at the *Best of the Best* art exhibition, Pepco Edison Place Gallery, Washington, D.C., August 11th to 30. He earned Third Place out of 41 exhibiting artists. Visit <http://www.artimpactusa.org/best-of-the-best-drame.html>. See his work at <http://www.djibrildrame.com/>.

Djibril is pictured here at the Chale Wote Art Festival in Accra, Ghana, with a body paint model. August, 2017.



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, <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 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** <http://www.acasaonline.org/newsletter/>. 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 secretary@acasaonline.org.

Important Contacts

Shannen Hill, 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
secretary@acasaonline.org

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