

ACASA

ARTS COUNCIL OF THE AFRICAN STUDIES ASSOCIATION

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Contents

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Newsletter Information

We invite members to submit items of interest for publication in the ACASA Newsletter. These can include calls for papers, grant proposals, and award entries; news about conferences and symposia; new publications, exhibitions, job changes, fieldwork, and travel. See past issues at <http://www.acasaonline.org/newsletter/>. The Newsletter is published three times a year: Spring/Summer, Fall, and Winter.

Deadlines for submission of news items:

Spring/Summer 2018: May 15, 2018

Fall 2018: September 15, 2018

Winter 2019: January 15, 2019

Please contact: Deborah Stokes, Editor and Leslie Rabine, Assistant Editor at newseditor@acasaonline.org

President's Welcome



Shannen Hill, President

A popular idiom would have us choose – Are you a lover or a fighter? – but in this time of heightened xenophobia and violent racist clashes we must be both. Your Board recently issued a statement in response to the latest hate-filled words of U.S. President Donald J. Trump. I am immensely proud to work with this Board, whose members did not hesitate to deliver an uncompromising stand against racism and racists. Our statement, written after Mr. Trump used vile words to describe Haiti and African nations, was our duty as a body that represents you and other creative, hard-working members. We did not mince words.

You will find the statement on our website and on Facebook, where it has reached more than 3,000 people and been shared 45 times in three days. ACASA's members were called to action and I thank each of you who has responded thus far. We will be using this platform to more readily promote the arts, scholarship, and expressive cultures we all love and to charge against the racism we must fight.

Founded in 1981, ACASA's first leaders hailed from Indiana University in Bloomington. Initially our membership was almost fully American, but it has grown exponentially in our digital age. Today we enjoy a membership that reaches far beyond America's borders, and I am ever cognizant of the need to address our many shared needs. Although our recent statement was addressed to an American electorate, your Board is committed to taking action against racism in every nation. Please write to me directly (president@acasaonline.org or shannenhill@gmail.com) if there is a cause you would like us to discuss or a proposition you would like us to weigh. We are here for you.

Our mission is to facilitate communication among parties with shared interests, and its goals include enhancing understanding of African material and expressive cultures worldwide. Although I do not know the etymology of the idiom with which I began – my search suggests most people think it was penned by band members of The Kinks – I suspect it originated within a soul-filled artist of rhythm and blues. We all love Africa's magnificent histories and we admire the men and women who have forged them.

Shannen Hill — ACASA President

From the Editors

Editor's note

Looking forward to New Year 2018 provides an exciting opportunity to consider new inspirations and ideas at this time of changing global landscapes and anxiety around broader issues of social justice across the U.S. and worldwide. ACASA's Board of Directors has issued a statement in response to President Donald J. Trump's recent remarks about Africans and Haitians. You can find the full statement on our website at <http://www.acasaonline.org/>

ACASA's newsletter is designed especially for our membership community and in this issue we have posted: calls for papers, seminars, new publications, exhibitions, fellowship opportunities, and other goings-on of interest. We want to acknowledge those who have contributed and encourage everyone to participate in sending the latest in upcoming news and announcements for future issues!

Deborah Stokes — Newsletter Editor



Deborah Stokes,
Newsletter Editor



Assistant Editor's note

A few weeks ago, I was privileged to participate in a graffiti art festival in Senegal. It exemplifies the ways that African artists bring beauty, knowledge and interhuman understanding to a world sorely in need of healing. Working with a dire lack of resources, young Dakar graffiti artists have built what is currently the largest and most vibrant of the interconnected socially-conscious street art movements in Africa. In December, the RBS Crew brought their annual festival to the heat, dust, sand, wind, and quiet of the small, declining city Kaffrine, in the interior of Senegal. Although

the citizens of Kaffrine may have little in the way of electricity, water, food, or material goods, they were unstintingly generous, gracious, and hospitable.

In a city without public art or decoration, the artists painted along the vast wall of a lycée a beautiful mural dedicated to the heroic women of Africa and the African diaspora. Sixteen portraits of women in politics, music, social action, literature and art. -- including Wangar Maathai, Angela Davis, Nina Simone, Rosa Parks, Aminata Sow Fall, Marise Conde, and Angelique Kidjo -- join 22 graffiti freestyle words and inscriptions in French, Wolof, English, Pulaar, Bambara and Swahili. The artists dedicated the wall "to our mothers." The lycée director was thrilled: "This wall is beautiful and pedagogical. It will inspire young pupils to come here and continue their education."



Leslie at the Last Wall Tour#4 Graffiti Festival in Kaffrine, Senegal. Photo by Birame Mbaye. Dec. 2017.

Leslie Rabine — Assistant Editor



#ACASA 2020 Symposium

Call for Letters to Host

Due date for letters of interest:
February 20, 2018

The Arts Council of the African Studies Association (ACASA) seeks expressions of interest from members whose institutional contacts can host our **Eighteenth Triennial Symposium on African Art in 2020**. Institutions can be a university, museum, research center, or other venue appropriate for a conference of about 300 participants. Recent Triennial Symposia have taken place at the **Institute of African Studies, University of Ghana, Legon (2017)**; the **Brooklyn Museum of Art, New York (2014)**; and the **University of California, Los Angeles (2011)**. For more information, visit <http://www.acasaonline.org/past-triennials/>. Related useful links are [here](#) and [here](#).



Importance of Triennial Symposium

The Triennial Symposium is the **premier forum for presenting cutting-edge research on the arts and expressive cultures of Africa and its Diasporas**. It brings together scholars, artists, teachers, students, museum specialists, collectors, and gallerists to advance research, knowledge, and collaboration. The Symposium features a rich program of panels, workshops, roundtables, and cultural activities. It includes a full day devoted to 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.



Major opportunity to advance ACASA's mission

As the primary event through which we engage with each other to share our passion for African Arts, the Symposium is the crucial forum for advancing ACASA's mission: to facilitate communication among people working to advance knowledge about the arts of Africa and its Diasporas; to promote greater understanding of African material and expressive culture in its many forms; and to encourage contact and collaboration with African and Diaspora artists and scholars.



Resources your institution will need:

In order to host the Symposium, venues need to accommodate the following over a five-day period:

- Five or six rooms of varying size that can seat from 25 to 50 people.
- An auditorium that seats about 300 (ideally more) for a keynote lecture, and likely an awards ceremony.
- Projection capabilities in all rooms.
- Common spaces for breaks and lunch service.
- A large space to be used at least twice.



Assistance you will receive

You will be able to rely on ACASA Board and committees to support your work every step of the way. The Board helps form all Triennial committees, fundraises for the Symposium, and contracts with local vendors to supply all necessary materials.



Contact:

We seek letters of interest from all parties and are happy to answer questions. Please submit letters to Shannen Hill, ACASA President (president@acasaonline.org), Liese Van Der Watt, ACASA Secretary (secretary@acasaonline.org), and Leslie Rabine (newseditor@acasaonline.org)



**Reminder: Due date for letters of interest:
February 20, 2018**



Calls for Papers

April 1, 2018
Deadline for paper
submissions
The Textile Museum
Journal

The Textile Museum Journal

George Washington University Museum and the Textile Museum, Washington, D.C

The Textile Museum Journal is currently seeking papers and book reviews for publication consideration. Submissions based on original, scholarly research are accepted on a rolling basis. For consideration in the upcoming **volume 45 (2018)**, please submit by April 1. For submission guidelines, please visit the website:

<https://museum.gwu.edu/submit-research>.

For the study and appreciation of art, history, and culture—both within the university and throughout the global community. As a cornerstone of GWU's growing focus on arts and culture, its university museum unites with The Textile Museum, an institution with a nearly one-hundred year history and a respected collection of textile art representing five continents and five millennia



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-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

Jobs

February 9, 2018
Deadline
North Carolina
Museum of Art

Associate Curator/Curator of African Art **North Carolina Museum of Art, Raleigh North Carolina**

The North Carolina Museum of Art (NCMA) seeks an innovative, experienced, and team-oriented Associate Curator/Curator of African Art who has extensive knowledge of African and African Diaspora art and who will have direct responsibility over museum programming and collections in these areas. Responsibilities include presentation and interpretation of the collection, research and recommendation of acquisitions of works of art, cultivation of collectors and donors, scholarly research and publication of the collection, and participation in a wide variety of educational programs: public lectures, gallery talks and tours, and docent training. The curator will organize and/or coordinate special exhibitions of African and African Diaspora art. This position reports to the Chief Curator and will participate in exhibition development teams with members of various museum departments. The position operates with a high degree of independence, determining priorities based on expertise, strengths of the collections, and integration with programs of the museum. Online job link at:

[https://www.governmentjobs.com/careers/northcarolina/jobs/1950065/curator-of-african-art?category\[0\]=Arts&sort=PositionTitle%7CAscending&pagetype=-jobOpportunitiesJobs](https://www.governmentjobs.com/careers/northcarolina/jobs/1950065/curator-of-african-art?category[0]=Arts&sort=PositionTitle%7CAscending&pagetype=-jobOpportunitiesJobs)

For any questions regarding the position or the application process, please contact Linda Dougherty, Chief Curator, NCMA, at: linda.dougherty@ncdcr.gov



February 16, 2018
Deadline
University of Albany

Painting and Drawing, Full-time Lecturer **University at Albany:**

The Department of Art and Art History at the University at Albany, SUNY, invites applications for the position of Full-Time Lecturer in Painting and Drawing. This is a non-tenure track position with the possibility of renewal, with an anticipated start date of Fall 2018.

The successful candidate will teach painting and drawing at the undergraduate level, and engage with graduate students in the MA and MFA programs in all media disciplines.

To find further information, required qualifications, instructions on how to apply, and application requirements, as well as to apply online, please visit <https://albany.interviewexchange.com/jobofferdetails.jsp?JOBID=92562>



February 28, 2018
Deadline
Rhodes College

Visiting Assistant Professor of History and Africana Studies.
Rhodes College, Memphis , TN

Rhodes College invites applications for a one-year position in **History and Africana Studies** with a significant historical focus. Rhodes College is especially interested in attracting candidates from historically underrepresented groups and/or those with demonstrated commitment to working with diverse and historically under-represented populations. The successful candidate will be able to teach courses in the history of the Black Atlantic and/or the African-American experience and who could teach an Introduction to Africana Studies course. Preference will be given to candidates with experience teaching in an interdisciplinary program such as gender and sexuality studies, urban studies, or critical race theory. The successful candidate should have a PhD in hand by August 2018.

The teaching load for this position is 6 courses per academic year. For more information, please contact Prof. Jeff Jackson, Chair of the Department of History (jack-sonj@rhodes.edu), or consult the College's website: <http://www.rhodes.edu/history> and <http://www.rhodes.edu/departments/africana-studies>.

Fellowships, Workshops, Editorial

March 2, 2018
Deadline
Northwestern University

Northwestern University
Postdoctoral Fellowship in the Black Arts

The Black Arts Initiative at Northwestern University invites applications for a two-year Postdoctoral Fellowship in the Black Arts. PhD must be completed by September 1, 2018. Recent Ph.D.s (degree granted during or after 2014) with a research focus on, or who do creative scholarship within African American and African diasporic arts and aesthetics, are encouraged to apply.

This fellowship is residential and provides a competitive stipend and benefits, a visiting appointment in the Department of Performance Studies with affiliate status in African American Studies. The postdoctoral experience includes teaching two classes to be cross-listed in the departments most proximate to the fellow's expertise; a scholarly or creative presentation of the research; and participation in the intellectual life of the Black Arts Initiative and the University.

Applicants should submit one copy of:

- 1) a current curriculum vitae,
- 2) a letter of application detailing the research project to be undertaken during the fellowship years,
- 3) a sample of scholarly writing (no more than 25 pages),
- 4) evidence relating to the quality of teaching (syllabi and teaching evaluations),
- 5) three letters of recommendation (including one letter from the dissertation advisor)

Applications should be submitted electronically to: ps@northwestern.edu.
 Questions may be directed at ps@northwestern.edu.

**Ivan Karp Doctoral
Research Awards
May 1, 2018 Deadline**

**African Critical Inquiry Programme
Ivan Karp Doctoral Research Awards
For African Students Enrolled in South African Ph.d. Programs**

Awards support African doctoral students in the humanities and humanistic social sciences who are enrolled at South African universities and conducting dissertation research on relevant topics. Grant amounts vary depending on research plans, with a **maximum award of ZAR 40,000**.

The African Critical Inquiry Programme (ACIP) seeks to advance inquiry and debate about the roles and practice of public culture, public cultural institutions and public scholarship in shaping identities and society in Africa. The Ivan Karp Doctoral Research Awards are open to African postgraduate students (regardless of citizenship) in the humanities and humanistic social sciences.

Applicants must be currently registered in a Ph.D. programme in a South African university and be working on topics related to ACIP's focus. Awards will support doctoral research projects focused on topics such as institutions of public culture, particular aspects of museums and exhibitions, forms and practices of public scholarship, culture and communication, and the theories, histories and systems of thought that shape and illuminate public culture and public scholarship. Awards are open to proposals working with a range of methodologies in the humanities and humanistic social sciences, including research in archives and collections, fieldwork, interviews, surveys, and quantitative data collection.

For full information about this opportunity and how to apply, see the full Call for Proposals listed under "ACIP Opportunities" at <http://www.gs.emory.edu/about/special/acip.html>.



**Workshop proposals
May 1, 2018 deadline**

**African Critical Inquiry Programme
Call for Proposals To Organize a Workshop**

The African Critical Inquiry Programme invites proposals from scholars and/or practitioners in public cultural institutions in South Africa to organize a workshop to take place in 2019. The African Critical Inquiry Programme (ACIP) seeks to advance inquiry and debate about the roles and practice of public culture, public cultural institutions and public scholarship in shaping identities and society in Africa.

ACIP Workshops are intended as annual occasions to identify and address critical themes, fundamental questions and pressing practical issues concerning public culture. For instance, Workshops might focus on particular notions and issues related to publics, visibility, museums and exhibitions, art, performance, representational or institutional forms from methodological, practical, and theoretical vantages. They might examine forms and practices of public scholarship and the theories, histories and systems of thought that shape and illuminate public culture and public scholarship. Workshops should encourage comparative, interdisciplinary and cross-institutional interchange and reflection that brings into conversation public scholarship in Africa, creative cultural production, and critical theory. Work

shop budgets will vary depending on proposed plans; the **maximum award is ZAR 60,000**.

Applications may be submitted by experienced scholars and cultural practitioners based in universities, museums, and other cultural organizations in South Africa who are interested in creating or reinvigorating interdisciplinary, cross-institutional engagement and understanding and who are committed to training the next generations of scholar-practitioners. Applications may be submitted by a single individual or a pair of individuals who have different institutional affiliations and bring different perspectives, approaches or specializations to the proposed Workshop theme.

For full information about this opportunity and how to apply, see the full Call for Proposals listed under “ACIP Opportunities” at <http://www.gs.emory.edu/about/special/acip.html>.



February 1, 2018 Deadline Bard Graduate Center

Bard Graduate Center invites scholars from university, museum, and independent backgrounds with a PhD or equivalent professional experience to apply for **non-stipendiary visiting fellowships**, to be held during the 2018–19 academic year. The theme for this period is “[When is After?](#)” Applicants are asked to address in a cover letter how their projected work will bear on this question. **Bard Graduate Center Visiting Fellowships**, which are intended for scholars who have already secured means of funding, provide scholars with workspace in the Bard Graduate Center Research Center in **New York City**. To apply, please submit the following materials electronically via email to fellowships@bgc.bard.edu in a single PDF file: (1) cover letter explaining why Bard Graduate Center is an appropriate research affiliation and how your work bears on the question “When is After?” Please also indicate your preferred length and dates of the fellowship; (2) 150-word abstract of project; (3) detailed project description; (4) CV; (5) publication or academic writing sample of approximately 20–30 pages; (6) names and contact information for two references. Visit <https://www.bgc.bard.edu/>



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: david.riep@me.com. 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)

Research and Symposia

**New transnational
research project:
Women on Aeroplanes**

**May 18th
Second iteration
Centre for
Contemporary Art,
Lagos**

Looking closely at the long history of transatlantic networks and the struggles for liberation, predating the independences on the African continent, women were always important and played all kinds of roles. But their stories are hardly told and their faces remain widely invisible. Their various contributions and practices, politically and artistically, ask to be acknowledged and at the same time their stories claim new parameters and premises. To recall the notion of independence today can only mean to address the gap between formal independence and a process of decolonisation that was simultaneously national and intranational, transnational and international and which remains, in many ways, incomplete.

The research based project Women on Aeroplanes aims to get an idea of a more comprehensive notion of independence, which allows us to see and understand a women-informed view on a shattered presence of complicated dependencies. In this regard, unorthodox perspectives and a focus on entangled working and gender relations need to be raised, that exceed a project of replacing the heroes of independence with the heroines of liberation. To make her contribution in history and the moments of her disappearance visible also asks for a different valorization of her work and a picture that frames relations and communities rather than individuals.

The project will lead to different formats of **exhibition, workshop, film programme, lecture series and residencies envisioned for five iterations in Africa and Europe** with institutional and independent partners; it will touch down in **ifa-Gallery (Berlin)**, in the **Centre for Contemporary Art (Lagos)**, at **Iwalewahaush (Bayreuth)**, in **The Showroom (London)** and in the **Museum of Modern Art in Warsaw**. A first iteration took place at ifa-Gallery (Berlin) in November 2017, the next one is planned for **May 2018 at the CCA in Lagos**.



Women on Aeroplanes is a project by **Annett Busch, Marie-Hélène Gutberlet & Magda Lipska** coproduced by Iwalewahaush, University of Bayreuth and in close collaboration with Centre for Contemporary Art Lagos as well as ifa-Galerie in Berlin, the Museum of Modern Art in Warsaw, and The Showroom in London. It is funded by the TURN Fund of the German Federal Cultural Foundation.

Exhibitions

New Openings

Jan 24—April 8, 2018
Egúngún Arts of the
Yorùbá in Africa and
Beyond

Whirling Return of the Ancestors

Egúngún Arts of the Yorùbá in Africa and Beyond

University of Wisconsin-Madison

Opening reception: **Thursday, January 25, 5 – 7 pm**

The Ruth Davis Design Gallery hosts this exhibition, a dynamic, multi-sensorial exhibition of sights, sounds, motions ... and emotions.

The exhibition presents the rich and varied artistry of Egúngún masquerades and other arts inspired by a tradition that honors and celebrates the power and eternal presence of ancestors among Yorùbá peoples of West Africa. This connection between the living and the departed is expressed in a Yorùbá saying: “The world is a marketplace [we visit], the otherworld is home.” (Ayé l’ọjà, Ọrun n’ilé).

Whirling Return of the Ancestors was researched, organized, and curated by students in the fall 2017 Art History Curatorial Studies-Exhibition Practice class taught by Evjue-Bascom Professor Henry Drewal. The project resonates closely with the Ruth Davis Design Gallery's vision to inspire global intercultural experiences, reach new audiences, and welcome creativity through synthesizing research, outreach, and engagement.



Egungun in the Helen Louise Allen Collection-UW-Madison
Photo on right by Henry Drewal, Nigeria 1982

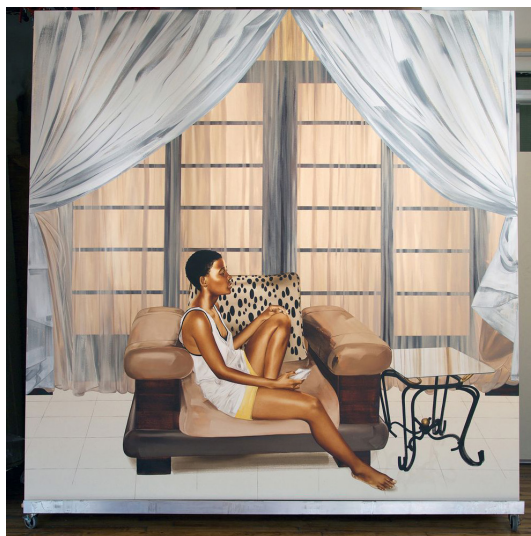
A series of monthly public programs supplement the exhibition:

- **March 7, 2018:** Lecture-demo about African American Second-Line funeral processions in New Orleans.
- **April 5-8, 2018:** Performances by a troupe of Egúngún masqueraders, singers, and drummers from Ọyọtunji Village, South Carolina.
- **April 6-7, 2018:** Two-day Symposium on the theme *Honoring Ancestors in Africa: Arts and Actions*.



Feb 11 – July 1, 2018
Meleko Mokgosi

Meleko Mokgosi: Bread, Butter, and Power
Fowler Museum, UCLA, Los Angeles



Botswana-born, New York-based artist Meleko Mokgosi presents a large-scale episodic painting cycle, *Bread, Butter, and Power*, the newest chapter in his ongoing series *Democratic Intuition*, which seeks to explore ideas about the many ways that democratic concepts influence our lives, loves, and relationships on macro- and micro-levels. This twenty-panel installation interrogates the theme of feminism, and considers the consequences of dividing labor practices by gender. Mokgosi's approach to storytelling through the form of history-painting inspires us to think expansively about politics, power structures, and the role of history in the creation of the current nations of southern Africa. Curated by **Erica P. Jones**, Associate Curator of African Arts, Fowler Museum at UCLA.



Feb 15 – April 14, 2018
William Kentridge:
Triumphs & Laments

William Kentridge: Triumphs & Laments
Emerson Urban Arts, Media Art Gallery, 25 Avery Street
 Emerson College, Boston, Massachusetts
Opening Reception, Wednesday, February 15, 5-7 PM
<http://www.emerson.edu/urban-arts/media-art-gallery>

March 3rd, 5:00 PM
Talk by Pam Allara

Pam Allara, *Artistic Collaboration: William Kentridge at Artist Proof Studio and David Krut Print Workshop*.
 Pam's talk is part of *The Boston Printmakers' Anniversary Symposium*: Recently it has become a tradition to celebrate the decades of The Boston Printmakers with special events, exhibitions, and receptions as this venerable institution marches along. This year Boston City Hall, the Boston Public Library, Lesley University, the Boston-Cambridge art communities, and the executive board of The Boston Printmakers have collaborated to create: "The Boston Printmakers: 70 Years," a day long symposium on prints and printmaking to take place Saturday, March 3, 2018 from 10am-6pm at 15 institutions and galleries from Boston to Cambridge.



Feb 24 – Aug 12, 2018
African Print Fashion
Now!



Suit designed by Alexis Temomanin of Dent de Man

African-Print Fashion Now! A Story of Taste, Globalization, and Style

Memphis Brooks Museum of Art, Memphis, TN
 African-Print Fashion Now! introduces audiences to the dynamic traditions of African dress featuring colorful, boldly patterned printed cloth, and illuminates the interplay between regional preference and cosmopolitanism that has long flourished on the continent, while highlighting the expansiveness of 21st-century African-print fashion. The exhibition includes 60 tailored fashions, 100 archival and contemporary cloths, 20 black-and-white studio portrait photographs from the 1960s and 1970s, a series of runway videos, and seven works by contemporary visual artists. Ensembles on view draw from the collection of the Fowler Museum at UCLA, private loans, and the extensive archives of the Dutch textile manufacturing company Vlisco. Organized by the Fowler Museum at UCLA in association with Vlisco Netherlands B.V. Guest curated by **Suzanne Gott** with **Kristyne S. Loughran**, **Betsy D. Quick**, and **Leslie W. Rabine**.



27 April 2018
Feedback: Art, Africa,
and the Eighties



Feedback: Art, Africa, and the Eighties

Iwalewaha, University of Bayreuth, Germany

This ambitious exhibition is an art-centered study of the 1980s in Africa. Both historical and contemporary in scope, it examines the social, political, and economic realities in Africa in the 1980s through the creative visions of artists, then and now. In the 1980s several artists began to address the failures of the postcolonial state. The focus on social, political, and economic issues, in addition to responses to globalization and international mobility, gave rise to new forms of artistic production in Africa. The narrative highlights changing perspectives in works by artists at different stages in their careers. Some were very young in the 1980s and now examine the decade from a temporal and critical distance. Their contemporary responses, in dialogue with works from the 1980s, help to map the trajectory of artistic vocabularies and discourses in the 1980s and its impact on contemporary African art. Art, music, film, archival materials come from the Iwalewaha and Weltkulturen Museum, Frankfurt, and from Uganda's Makerere University's Art Gallery, Kampala. Featured artists include **Theo Eshetu**, **Ndidi Dike**, **Beatrice Wanjiku**, **Huda Lutfi**, **Ezra Wube**, **Hervé Youmbi**, **Sam Nhlengethwa**, **Moke**, **Obiora Udechukwu**, **Olu Oguibe**, **Peter Mulindwa**, **Etales Polycarp Sukuro**, and **Mathias Muwonge Kyazze**. Curated by **Ugochukwu-Smooth C. Nzewi** (Cleveland Museum of Art) and produced at Iwalewaha, University of Bayreuth. www.iwalewa.uni-bayreuth.de

Misfortune by Muwonge Kyazze 1985_Makerere Art Gallery

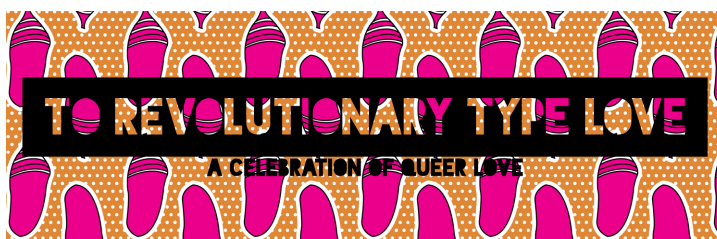
June 2018 To Revolutionary Type Love

#TRTL: To Revolutionary Type Love

Iwalewahaus, Bayreuth

The exhibition showcases kangas -textiles from the African Great Lakes region- and photographs by artists **Kawira Mwirichia**, **Awuor Onyango** and **Mal Muga**. In the words of the founders, "The To Revolutionary Type Love project is inspired by love. It is a toast to revolutionary love. It is essentially an act of love and celebrates love through the spectrum of the LGBTQIA." Kawira Mwirichia, a visual artist based in Nairobi, Kenya, is the creator of the project and works chiefly on giving the traditional kanga a queer twist. Kangas and photographic works by #TRTL will dialogue with the Iwalewahaus' own collection, thereby queering the notion of a stable collection and fixed meaning itself. A series of artist talks and outreach events will accompany the exhibition. The project is organized in the framework of BayFinK, a platform devoted to the theory and practice of inclusive cultural institutions and universities based at Iwalewahaus, in cooperation with the Hochschule für Bildende Künste Braunschweig. Curated by M.A. Student **Samanea Karrfalt**.

Visit: www.iwalewa.uni-bayreuth.de, <https://torevolutionarytypelove.com>, www.bayfink.uni-bayreuth.de



Dates TBD,
Priya Ramrakha

Priya Ramrakha | 1950-1968 |

Johannesburg (Oct-Nov 2017), Cape Town, Nairobi, Kampala



A Pan-African Perspective introduces the pioneering African photographer Priya Ramrakha, whose Nairobi archive was recently recovered. Showcasing a collection of photographs illuminates watershed moments and political movements in Africa and the US, his photos chronicle moments of decolonial struggle, from Mau Mau in Kenya, to the US, and through Africa's myriad independence movements. They include pan-Africanists Kenyatta and Mboya, King and Malcolm X, Miriam Makeba, Robert Kennedy and Leopold Sedar Senghor. Ramrakha's images re-center and amplify the people and key moments that mark a more interconnected world than we have imagined. It also exemplifies the kinds of histories that disperse when photographs and archives are obscured or lost. Curated by **Erin Haney** and **Shravan Vidyarthi**, this exhibition originated with **VIAD, University of Johannesburg** and will travel to Cape Town, Nairobi, and Kampala. For more information contact Erin Haney, erin@priyaramrakha.org
University galleries and museums that wish to exhibit this collection, please contact Erin Haney.

Top: Miriam Makeba, Los Angeles, 1962

Bottom: Soldiers in training, Nigeria/Biafra civil war, 1966, Enugu

Ongoing

Permanent reinstallation of African Art

North Carolina Museum of Art (NCMA), Raleigh, N.C.

A permanent reinstallation of African Art and accompanying interactive education space in the museum's East Building. The new installation expands the square footage of the African galleries from approximately 2,000 sq. ft. to 6,500 sq. ft. allowing the Museum to display nearly twice as many works—including many that have not been on view in a decade, and others that are newly acquired and have never before been seen in the state.

([See Opportunity for Curatorial Position](#) listed on page 11).



Divinity, the chalk drawing by Victor Ekpuk. Elizabeth Perrill, Victor Ekpuk, and Carlee Forbes. On view June 2017-June 2018.

Building upon the work of **Kinsey Katchka**, **Rebecca Nagy**, **Eli Bentor**, and **Carol Magee**, who have all held roles at the NCMA over the years, **Elizabeth Perrill** with **Carlee Forbes**, **Katherine McKee**, and **Joyce Youmans** collaborated over the past three years with the curatorial, design, conservation, and education teams at the North Carolina Museum of Art (NCMA) to achieve the expansion and reinstallation.

Additionally, the gallery includes a designated space to highlight North Carolina collections of African art from private collectors and public institutions, beginning with work from Bennett College. The official launch was held on September 23, 2017 with a day-long festival and a free concert featuring Angélique Kidjo with Di-ali Cissokho and Kaira Ba, and the installation of a 30 ft. by 16 ft. chalk drawing by Washington D.C. based artist **Victor Ekpuk**. <http://ncartmuseum.org/>



Permanent Exhibition, Photographer Chief S. O. Alonge

National Museum of African Art, Smithsonian Institution

Washington, D.C.

& The National Museum of Benin

Benin City, Nigeria



Reclining young lady, Hand-colored photograph by Chief S.O. Alonge, c. 1950, Benin City, Nigeria
Chief Solomon Osagie Alonge
Collection, EEPA 2009-007

For the first time in its history, the Smithsonian's National Museum of African Art traveled an exhibition to the continent of Africa. In a historic collaboration between the Smithsonian Institution and the National Commission for Museums and Monuments, Nigeria, **Chief S.O. Alonge: Photographer to the Royal Court of Benin, Nigeria**, opened permanently at the National Museum of Benin on September 29th. It will showcase the work of Alonge, who created a rich visual history of the Benin kingdom over a sixty-year career. Curated by **Amy Staples** with **Flora Kaplan** and **Bryna Freyer**, the exhibition originated at the National Museum of African Art and was on view from September 17, 2014–July 31, 2016. ([See Publications, p. 20](#))

Through March 4, Lieblingsstücke

Lieblingsstücke : 36 Objects of the Month

Iwalewahauss, Universität Bayreuth, Wölfelstraße 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 Iwalewahauss. 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



Through March 4, Exodus Stations #2

Exodus Stations #2

Iwalewahauss, 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 Iwalewahauss



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, Iwalewahauss



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 April 8, 2018
Ceremony and Hospitality in the Cameroon Grassfields

Dining with Kings: Ceremony and Hospitality in the Cameroon Grassfields
Fowler Museum, UCLA, Los Angeles

This intimate study of hospitality in the western area of Cameroon in the 19th and 20th centuries highlights the beadwork, textiles, embroideries, and carvings that embellish terra-cotta vessels, drinking gourds, small bowls, and drinking horns. The use of restricted iconography and prestige materials in the creation of such vessels speaks to their important role within palace culture and demonstrates the ways in which food is about much more than sustenance—it is about status, diplomacy, and hospitality. Curated by **Erica P. Jones**, Associate Curator of African Arts, Fowler Museum.



Through 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 explores the distinctive cultural role of the city of Salvador, the coastal capital of the Brazilian state of Bahia. This comprehensive exhibition features more than 100 works from the mid-20th century to the present, including a stunning array of sculpture, painting, photography, video, and installation art. While adding to popular understandings of core expressions of African heritage such as the religion Candomblé, the exhibition explores the complexities of race and cultural affiliation in Brazil, and the provocative ways in which artists have experienced and responded creatively to prevailing realities of Afro-Brazilian identity in Bahia. Curated by **Patrick A. Polk**, **Roberto Conduru**, **Sabrina Gledhill**, and **Randal Johnson**.

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

Visionary: Viewpoints on Africa's Arts



Lynette Yiadom-Boakye. Wom-analogy 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.

Visionary: Viewpoints on Africa's Arts

National Museum of African Art, Washington D.C.

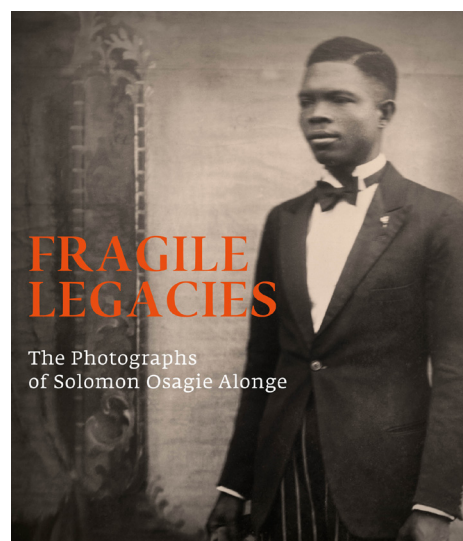
Visionary is organized around seven viewpoints, each of which serves to frame and affect the manner in which Africa's arts are experienced. With a room devoted to each viewpoint, the installation presents the museum's holdings from the perspective of collectors, scholars, artists, sponsors, performers,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

The exhibition features 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 critically 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. <https://africa.si.edu/>

New Publications

Amy J. Staples, and
Flora S. Kaplan with
contributor essays.
**Fragile Legacies: The
Photographs of Solo-
mon Osagie Alonge**

Fragile Legacies showcases the fascinating photographs of Chief Solomon Osagie Alonge (1911-1994), Nigeria's premier twentieth-century photographer and the first official photographer to the Royal Court of the Kingdom of Benin. Alonge's historic photographs document the rituals, pageantry, and regalia of the Benin Court for over a half-century, and provide rare insight into the history of Nigeria from an insider's perspective. With important contributions by leading Nigerian writers, this volume examines the transformations of colonialism in Africa, and more specifically Nigeria, within the context of global capitalism in the early to mid-twentieth century.



Kim S Berman
Finding Voice: A Visual
Arts Approach to En-
gaging Social Change



Series: New Public Scholarship,
 University of Michigan Press, Ann Arbor (2017)

<https://www.press.umich.edu/9256315>

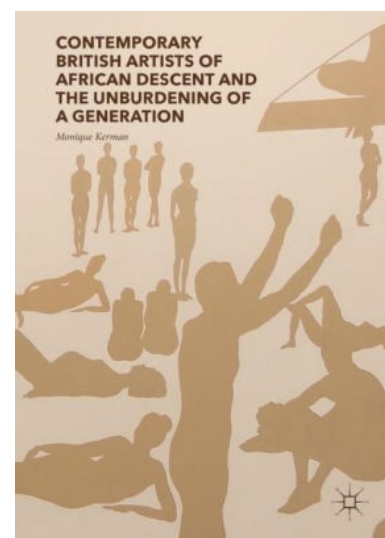
How can visual arts training in disenfranchised communities be a tool for political and social transformation in South Africa? Using her own fieldwork as a case study, Berman shows how hands-on work in the arts with learners of all ages and backgrounds can contribute to economic stability by developing new skills, as well as enhancing public health and gender justice within communities



Monique Kerman
Contemporary Brit-
ish Artists of African
Descent and the
Unburdening of a
Generation

Palgrave Macmillan (2017).

Contemporary British Artists of African Descent and the Unburdening of a Generation explores the notable roles that contemporary British artists of African descent have played in the multicultural context of postwar Britain. In four key case studies— Magdalene Odundo, Veronica Ryan, Mary Evans, and Maria Amidu – their impact is charted through analysis of works, activities, and exhibitions.



Member News

Augustus (Gus)
Casely-Hayford
Named Director of
National Museum of
African Art

Augustus Casely-Hayford, who writes, lectures and broadcasts widely on African culture, has been named Director of the Smithsonian's National Museum of African Art. He Joins Smithsonian in February 2018. Casely-Hayford is a research associate at the School of Oriental and African Studies (SOAS) at the University of London and a member of its Centre of African Studies Council. He also sits on the Board of the Caine Prize for African literature. Casely-Hayford is currently writing and presenting a series of films on landscape art for British television.



Augustus Casely-Hayford

Born in London, Casely-Hayford was educated at SOAS, where he received his doctorate in African history and was later awarded an honorary fellowship. As Director of *Africa 05*, he organized the largest African arts season in Britain with more than 150 venues hosting 1,000 events.

He has presented two series of *The Lost Kingdoms of Africa* for the BBC and wrote the companion book (Bantam Press, Random House, 2012). Last year, Casely-Hayford wrote and presented a six-part television series for Sky Arts called *Tate Britain: Great British Walks*, advised on a Royal Shakespeare Company production of *Hamlet*, delivered a SOAS centenary lecture in Ghana, worked on a British Library exhibition focused upon African intellectual tradition, and consulted on Tate Britain's *Artist and Empire* exhibition. He also delivered a TED Global Talk on pre-colonial Africa this past summer.

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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:



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New: Robin and Donna Poynor • *Fall 2017:* William Dewey



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 in summer, 2017, as gifts for people who donated \$500 and above.

