



ARTS COUNCIL OF THE AFRICAN STUDIES ASSOCIATION

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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:

Fall 2018: September 15, 2018
 Winter 2019: January 15, 2019
 Spring/Summer 2019: May 15, 2019

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

President's Welcome



Shannen Hill, President

Greetings! The contents of this newsletter testify to the many good projects undertaken by our members. It's great to see the energy and commitment to African art and history in our community.

Your Board has been active on a few new fronts since our last issue. For the first time, we issued a *Call for Letters of Interest* to host the **2020 Triennial**; we received four replies. Based on the locations and opportunities presented in this first round, we asked two finalists to present full proposals. We intend to select the location next month. Look for word of it in your mailbox, on our website, and on Facebook.

If you're a user of Facebook, no doubt you've seen how ACASA has amplified its presence on this platform. We're reaching hundreds (occasionally thousands) of new people thanks to the regular, timely posts about African art-related items, some of which get shared multiple times over. With this data, we've begun rethinking how to best communicate with members, serve our mission, and grow our membership. Soon you'll receive a questionnaire devised to help us determine the best ways to share news and foster relationships. Thank you in advance for your reply to that survey.

Interested in becoming more involved with ACASA? There are many ways to do so and the coming months are key. Elections to the Board will be run in October, which means the slate of candidates will be formed by September. Let us know if you'd like to run for office; we will need to elect new officers to executive posts (Treasurer, Secretary, and, as always, an incoming President) and to the general

Board. Or perhaps you prefer to serve ACASA on a Triennial committee. Those, too, are being shaped in the coming months, so please be in touch if you'd like to take part in Triennial planning, fundraising, or in evaluating submissions for any of the awards we make at our symposium. We warmly welcome your input and participation.

Yours truly,

Shannen Hill — ACASA President

From the Editors

Editor's note

We are quickly approaching summer 2018 and here's to finding travel, research, writing time and funding for it all! It's the end of SY 2017-18 semesters, the beginning of summer fellowships and time for exhibition surfing, in person and online. This issue contains information on museum and member news, openings, lectures, and opportunities. By continuing to be an active member of ACASA, your participation becomes vital to the success of our organization working to provide access to services tailored to your professional interests. The revolution in technology and digital communications is quickly bringing about new ways for ACASA's members to engage with colleagues and new audiences globally in the 21st century. Let's look ahead to sustaining our ever expanding network as we continue to build on the many meaningful connections nurtured and shaped during our outstanding 2017 Triennial in Ghana. Looking forward to seeing you all at the 2020 Triennial!

Deborah Stokes — Newsletter Editor



Newsletter Editor Deborah Stokes
With Francis Kéré's *Colorscape*
Philadelphia Museum of Art
Photo by Matt O'Neill

Assistant Editor's note

The great pleasure of editing the Newsletter is seeing how many members contribute to the newsletter and express your sense of belonging to ACASA. You make it your organization, your artistic and scholarly home. And that's exactly the way I feel about ACASA. Please keep up all the wonderful contributions about your exhibitions, books, articles, jobs, research, art projects, and travel!

Our partnership continues with the colleagues at the Institute of African Studies, University of Ghana Legon, who gave us all such a warm welcome at the 2017 Symposium. You will see lots of news from the Accra colleagues in this newsletter, along with news on exhibitions, conferences and books from other African countries, Europe and America. We are more and more an international network.

Leslie Rabine — Assistant Editor



Leslie Rabine at the Last Wall Tour#4
Graffiti Festival in Kaffrine, Senegal.
Photo by Mouhamadou Moutaspha Ssouare.
Dec. 2017.



**Special Appeal For
Donations:
Chale Wote Festival,
Accra, Ghana
Aug 20-26, 2018**

The growing national multimedia art and cultural festival, Chale Wote is increasingly gaining international attention. A quickly emerging visual artist in Ghana, and an active member of ASASA, Sela Kodjo Adjei is co-curating again. As Chale Wote grows, the curators are considering a budget, the range of participants, and co-sponsors. But given the growing expanse of this event, it has become necessary to appeal for international contributions and donations, both for this year's event and subsequent ones in the future. The draft budget details and request for contributions are available to download at:

<http://beaconpros.com/chalewote18b.pdf>

Curator Sela Adjei, can also be reached directly at:

selaadjei@gmail.com; Tel. +233 (0) 242125591; <https://www.instagram.com/efoselaart>



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:

Triennial Fund

Winter 2018: Kate Ezra • *Fall 2017:* Heinrich Schweizer (Main Triennial Sponsor)
• Ashley Miller • Barbara Frank • Ugochukwu-Smooth Nzewi • Peter Probst •
Sandy Prita Meier • Susan Elizabeth Gagliardi • Suzanne Blier • Sylvester Ogbechie
• 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



ACASA Endowment Fund

Winter 2018: Nadine Siegert • *Fall 2017:* Ugochukwu-Smooth Nzewi • William Dewey
• *Spring, 2017:* Cecile Fromont • Peri Klemm



Travel Fund

Winter 2018: Allen and Polly Roberts • *Fall 2017:* Mary N Roberts • Allen Roberts
• Amanda Gilvin • Ashley Miller • Carol Ann Lorenz • Christine Mullen Kremer
• Delinda Colier • Dominique Malaquais • Martha Anderson • Olubukola
Gbadegesin • Steven Nelson • Susan Cooksey • Susan Elizabeth Gagliardi • Wil-
liam Dewey • *Spring, 2017:* Cecile Fromont • John Pepper • Silvia Forni • Yinka
Shonibare Limited



Roy Sieber Dissertation Award Endowment Fund

Winter 2018v: Robin and Donna Poyner • *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.



Calls for Submissions

Call for Abstracts: Decolonizing Fashion Panel at the Costume Society of America 2019 Symposium

April 15th to 20th, Seattle Westin Hotel, USA

The Research Collective for Decolonizing Fashion was established in 2012 to move beyond the stubbornly persistent euro- and ethnocentric underpinnings of dominant fashion discourse and to construct alternative narratives. The RCDF recognizes that fashion systems are diverse, span world cultures, and have long histories. We engage critical investigation and dialogue into that often denied, forgotten or otherwise hidden diversity, as we explore interconnections among fashion systems outside the dominant "world fashion city" network. We approach diverse fashion systems around the world through multidisciplinary and multicultural forums and seek through our research new critical paradigms within cross-cultural perspectives. We understand that 'fashion globalization,' far from representing a remedial development, perpetuates Eurocentric biases in fashion discourse on a wider geographical stage.

Papers can explore any of the above themes from any disciplinary or interdisciplinary perspective. We welcome submissions from academics, curators, designers and industry professionals who are creatively and critically involved in fashion systems everywhere in the world.

To present a paper, authors need to join the Costume Society of America and register for the symposium.

For information on the CSA, visit <https://www.facebook.com/nwfashionconference/>

To submit abstracts or seek more information, contact Leslie Rabine (lwrbine@gmail.com) and Angela Jansen (mangelajansen@gmail.com).



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. *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. A team of four editors and an advisory committee aim 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.

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.



Call for Editors

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

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

Applicants must have demonstrated expertise in African Arts and have regular and reliable access to email. For a detailed description of the duties of list editors and the application process, please consult the H-Net guidelines at:

<http://www.h-net.org/lists/nominations/editor.php>

Interested applicants should send a covering letter and their CV by email to: 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)

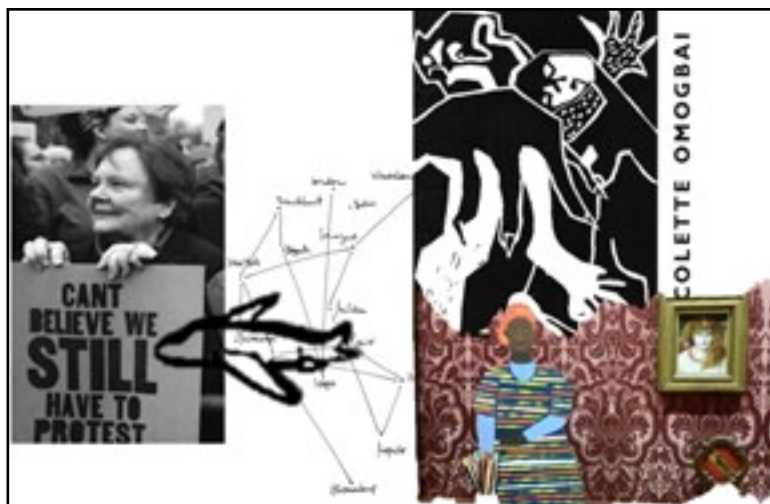
Conferences & Symposia

Transnational Research Project: Women on Aeroplanes

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, since they 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

valorisation 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.

Women on Aeroplanes is a project by **Annett Busch, Marie-Hélène Gutberlet** and **Magda Lipska** coproduced by Universität Bayreuth.

Funded by the TURN Fund of the German Federal Cultural Foundation, in collaboration with the Centre for Contemporary Art, Lagos, ifa-Galerie Berlin, Museum of Modern Art in Warsaw, The Showroom, London

Caption: Detail from *Bon voyage, Sim* (Moustapha Alassane, 1966), fragment from a picture of the Women's March on Washington D.C., 2017 (CNN), front-page of the invitation card of Colette Omogbai's exhibition, cut-outs from an installation view of Lubaina Himid's exhibition *Naming the Money* (2017) at Walker Art Gallery Liverpool (Collage by MH Gutb).



Troubling Legacies: South African Visual Arts Historians Conference

4—6 July 2018. **Stellenbosch University: Venue, Stellenbosch Institute for Advanced Study (STIAS)**

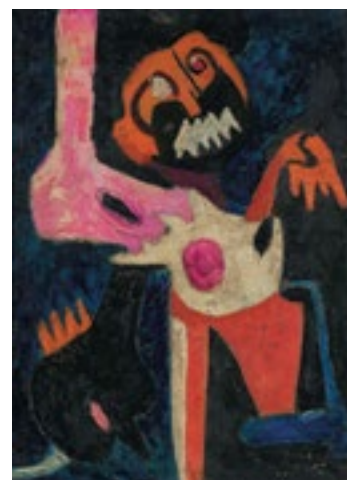
Conveners: **Theo Sonnekus, Lize van Robbroeck** and **Stella Viljoen**, As a (former) settler-colonial state, South Africa grapples with painful and problematic legacies. Much of this heritage is still exalted by the visual archives that surround us, such as public monuments, but more insidiously, is perpetuated by seemingly innocuous visual motifs that are circulated as commodities. With this conference, we critically address the question of heritage and legacy in the visual domain, and/or propose ways of dealing with problematic extant cultural objects and images. Rights to cultural heritage generate fervent debates across the globe, but in particular in the (former) settler colonies, where activists resist the liberal appropriation of indigenous cultural motifs and practices for symbolic, political and economic gain. *Inter alia*, questions arise about the possession of colonial- and apartheid-era images of indigenous and exogenous others, such as: who can claim affiliative ownership to colonial images or histories? What are the ethics around the

continued use of these images/objects? For some visual art historians, a troubling legacy of whiteness also raises concerns about the issue of representation and voice. In consideration of the continued dominance of white scholars and practitioners in the field of the visual, a number of the papers collected here also engage strategy and ethics around race and representation. For more information and for the complete program, contact Karen Von Veh, karenv@uj.ac.za.



Mining Collections Some Configurations of African Modernisms in Institutional Collections June 29 — June 30

This final public symposium brings together the international researchers of the project *African Art History and the Formation of a Modern Aesthetic*. Since 2017, they have been engaged with three collections of African modernism: the **Makerere Art Gallery / MIHCR**, the **Weltkulturenmuseum** in Frankfurt a.M. and the **Iwalewaha**. The different research topics are diverse and span from an indepth engagement with singular artworks to broader questions about collecting art for public collections. A detailed program will be published soon. Please register here if you are interested in attending the symposium: iwalewa@uni-bayreuth.de



Agony (Detail), Colette Omogbai, oil on hardboard, 69 x 50,5 cm, Iwalewaha Collection, University of Bayreuth; 1963. Photo credit: DEVA

Exhibitions

Newly opened

Groupe Bogolan Kasobane & Friends

Through May 29, 2018

Casa de Vacas, Parque de El Retiro, Madrid, Spain. This exhibition of contemporary and traditional bogolan from Mali revolves around the contemporary bogolan paintings of the Groupe Bogolan Kasobane and the ancient origins of the ancestral Malian technique as women's work. The exhibition also



includes works by other artists who have been influenced by and collaborated with the Groupe. The show will introduce the Spanish public to the contemporary works of this group of pioneers in Mali who use this traditional technique to make works of contemporary art. It is in memory of Kandioura Coulibaly.

The participating artists are: **Kandioura Coulibaly, Kletigui Dembele, Boubacar Doumbia, Souleymane Goro, Baba Fallo Keita and Néné Thiam** of the **Groupe Bobolan Kasobane**. Included friends and collaborators are: **Ladji Barry, Irene López de Castro, Fatoumata Tioye Coulibaly, John Damanti, Tiecoura N'Daou, Senou Fofana, Janet Goldner, and Annick Turner**.

A catalog is available.



Through June 7, 2018 Almost True

Gallery 1957, Accra, Ghana presents *Almost True*, a collaborative exhibition from two artists, **Bright Ackwerh** and **Michael Soi**, hailing from different sides of the continent and exploring satirical recordings of experiences within Africa. *Almost True* by Michael Soi (b.1972, Kenya) and Bright Ackwerh (b. 1989, Ghana, winner of 2016 Kunyehia Prize for Contemporary Ghanaian Art) explores satire within a public setting.

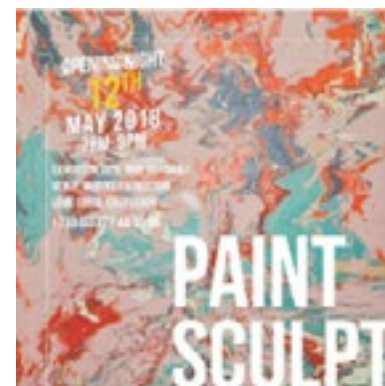
Curated by media anthropologist and Director of African Popular Culture Studies at Ashesi University, **Dr. Oduro-Frimpong**.

<http://www.gallery1957.com>



Through July 1st, 2018 Paint Sculpt Trail Blazers

Nubuke Foundation, East Legon, Accra, Ghana
The Nubuke Foundation, in collaboration with Takoradi Technical University, presents a group exhibition featuring **13 final year students** from the Department of Painting & Department of Sculpture. The selected works explore 'Morphosis,' documenting the impact of change on issues such as politics, culture, social and economic development in Ghana. <http://www.nubukefoundation.org>



Through August 19
Forms of Flow.
Design Histories
between Africa
and Europe

Museum für Völkerkunde / Museum of Ethnology, Hamburg

The exhibition *Flow of Forms / Forms of Flow* focuses on *Design Histories between Africa and Europe* through the prism of past, present and future. It looks at global design practices and forms which have developed through cooperative projects, adaptation and transformation of ideas and concepts. Countering the usual representations of historical cultures and life ways in rural Africa, the museum focuses in this exhibition on the contemporary culture of the continent, characterised by urban centres with an unrivalled cultural dynamism and a vibrant creative and artistic scene.



Designers and Artists: David Adjaye for KnollTextiles, Àga Concept, Kossi Aguessy, Karo Akpokiere, Black Coffee, Laurence Bonvin, Paolo Cascone / COdesignLab, Sonya Clark, Matali Crasset & Bulawayo Home Industries, Cucula, Cheick Diallo, Dokter and Misses, Nana Kwaku Duah II, Michael Gathogo Githinji, Front & Siyazama Project, Fundi Bots, Eric van Hove, I.AM.ISIGO, Yinka Ilori, Jean Katambayi Mukendi, Wanuri Kihiu, Markus Kayser, Ladi Kwali, Lumkani, Abu Bakarr Mansaray, Michael MacGarry, Ernst May, Emo de Medeiros, Vincent Michéa, The Nest Collective, Laduma Ngxokolo, Karl Ernst Osthaus, Victor Papanek, Shem Paronelli Artisanal, Simone Post, Rethaka, Walther Schmidt, Kofi Setordji, Palash Singh for STEP/The New Basket Workshop, Studio Formafantasma, Studio Sikoki, Kër Thioassane, Fatimah Tuggar, Obiora Udechukwu, Marjorie Wallace for Mutapo Handmade Pottery, Jules Wokam, unidentified artists of Edo, Kete, Kuba, Lele, Tschokwe, Yoruba and unidentified artists of ama Xhosa.



This exhibition is based on the research and exhibition project *Flow of Forms/Forms of Flow. Design Histories Between Africa and Europe* at the art historical institute of the Ludwig-Maximilians-University in Munich. Its adaptation and extension for Hamburg was curated by Prof. Dr. Kerstin Pinther, Dipl. Des. Alexandra Weigand M.A. and Prof. Dr. Barbara Plankensteiner. Project Partner: Cheick Diallo/Diallo Design, Bamako/Mali.

<http://www.voelkerkundemuseum.com/1088-0-Designgeschichten-zwischen-Afrika-und-Europa-.html>

<https://formflowblog.wordpress.com>

May 9 — Sept. 3, 2018
World on the Horizon:
Swahili Arts Across
the Indian Ocean

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

Located at the crossroads of Africa and the Indian Ocean, the Swahili coast has been a vibrant arena of global cultural convergence for over one millennium. For centuries, peoples from the Arabian Peninsula, Asia, Africa, and Europe have journeyed across the Indian Ocean in many directions. On the east African coast, this confluence of peoples gave rise to many diverse communities that are often called “Swahili”— after the Arabic word meaning “edge” or “coast.” The exhibition explores Swahili arts as objects of mobility, outcomes of encounter, and as products of trade and imperialism. Works from different regions and time periods come together in this exhibition to reveal the movement of artistic forms, motifs, and preferences, and to reflect the changing meanings they may carry during the course of their life histories. Organized by the Krannert Art Museum, *World on the Horizon* has been made possible in part by major grants from the National Endowment for the Humanities. <https://africa.si.edu/exhibitions/current-exhibitions/world-on-the-horizon-swahili-arts-across-the-indian-ocean/>



Through Feb, 2018

Akɛ yaaa heko//
One does not take it
anywhere

Gallery 1957, Accra Ghana, presents a collaborative project between renowned fantasy coffin maker, **Paa Joe** and performance artist, **Elisabeth Efua Sutherland**. Paa Joe explores specific funeral practices of the country’s Ga and Fante



communities, coastal societies to which both artists belong. This exhibition focuses on the fictional passing of a young girl. Paa Joe’s “fantasy” coffins are now recognized as contemporary art in Ghana. <http://observer.com/2017/11/paa-joes-fantasy-coffins-at-gallery-1957-in-ghana/>.



June 3 – Dec. 30, 2018
Striking Iron: The Art
of African Blacksmiths



Fowler Museum, UCLA, Los Angeles California

Striking Iron: The Art of African Blacksmiths combines scholarship with objects of great aesthetic beauty to create the most comprehensive treatment of the blacksmith's art in Africa to date. The exhibition will include over 225 artworks from across the African continent, focusing on the region south of the Sahara and covering a time period spanning early archaeological evidence to the present day. Borrowed from American and European public and private collections, it features wood sculptures studded with iron, blades, and currencies in a myriad of shapes and sizes, diverse musical instruments, body adornments, an array of ritual accoutrements, tools and weapons, and other important objects that enabled Africans to forage and hunt, till the soil, and assure their own protection and prosperity.

Following its presentation in Los Angeles the exhibition will travel to the Smithsonian Institution's National Museum of African Art, Washington D.C., and the Musée du quai Branly-Jacques Chirac, Paris.

A comprehensive illustrated publication will accompany the exhibition.

Ceremonial sword with pseudo-Arabic inscriptions from Sudan
 Fowler Museum at UCLA. Gift of the Wellcome Trust.

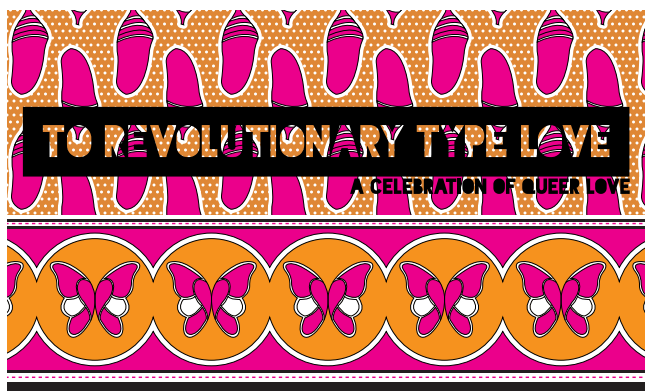


July 7 — Sept 30
To Revolutionary
Type Love:
A Celebration of
Queer Love

Produced by **BayFinK** and **Iwalewaha**, **University of Bayreuth**, in cooperation with our dear colleagues at the **Hochschule für Bildende Künste Braunschweig**, *To Revolutionary Type Love* is a collaboration between artists showcasing kangas, and photographs as “an act of love”. The exhibition is a “celebration of love through the spectrum of the LGBTQIA”.

Vernissage, Sat Jun 30

The project was founded by **Kawira Mwirichia**, a visual artist based in Nairobi, Kenya. They decided to give the traditional kanga a queer twist after being confronted with the ceremony surrounding kangas at a friend's wedding. Since homosexuality is still illegal in Kenya, Mwirichia came to the realization that members of the Queer community are excluded from this statement of loving acceptance. They decided to make a series of kangas “that celebrated us,” to lay down their own kangas that honour all types of love and pay homage to all members of the global LGBTQIA community. In Mwirichia's own words, “*To Revolutionary Type Love* is a project whose main purpose is the acknowledgement and celebration of Queer love and the Queer individual. [As] the project's brainchild and main artist, [she] therefore chose to illustrate rainbow love on kangas using symbols unique to the triumphs and stories of the queer movement in each of the 196 countries of the world. Love quotes collected from the Kenyan queer community have been appropriately matched to each country's kanga. Kangas representing 34 countries will be featured in the exhibition. In addition to the kangas, Mwirichia invited six photographers to react to the ideas of Queer



love by showing the realities thereof through photography.

Along with Mwirichia, Iwalewahaus will have the opportunity to host the artists Mal Muga and Faith Wanjala. Inspired by the Japanese bondage style kinbaku, Muga “seeks to celebrate sexual vulnerability in the African, gay, male community” in his photo series Komboa, which means “redeem, emancipate, liberate, ransom” in Swahili.

This project is organized in the framework of **BayFinK** (Bayerischen Forschungs- und Informationsstelle – Inklusive Hochschulen und Kultureinrichtungen), a platform devoted to the theory and practice of inclusive cultural institutions and universities based in Iwalewahaus. The Bayreuth iteration will be accessible for everyone, with specific accommodations for visually impaired and Deaf visitors. Media designer and BayFinK team member **Stefanie Scheer** (Bamberg) is the inclusion-curator for the exhibition. Using techniques she has developed, Scheer will be adapting the kanga designs into a Braille-inspired, tactile format so that visually impaired visitors can experience and enjoy Mwirichia's kangas; however, all guests are invited to use the Braille-kanga stations and experience *To Revolutionary Type Love* with as many senses as possible. Inclusive museum work is an integral part of an advanced sensual experience. BayFinK team member **Philipp Schramm** will offer guided tours for visually impaired and seeing visitors, focusing on shared experiences.

Photography from all the other TRTL members –Neo Musangi, Awuor Onyango, Wawira Njeru, and Maganga Mwagogo– will also be featured.

<https://torevolutionarytypelove.com/>

Facebook: To Revolutionary Type Love

Instagram: #trtlkangalove

Twitter: @KangaLoveTRTL

The complete kanga and photo catalogues, as well as the exhibition mix by Crave DJs is at <https://torevolutionarytypelove.com/downloads/>

For kanga purchase inquiries, please contact Kawira, kawira.mwirichia@gmail.com.

For photo purchase inquiries, please contact kangalovetrtrl@gmail.com.

Curators: **Samanea Karrfalt**, **Stefanie Scheer**, and **Dr. Katharina Fink**.



Kenya' by artist Kawira Mwirichia, 'To Revolutionary Type Love,' 2017.

The Face of Dynasty: Royal Crests from Western Cameroon Through Sept 3, 2018

The Metropolitan Museum of Art, Rockefeller Wing, 5th Ave., New York, As avatars of royal power and authority in Western Cameroon, *tsesah* crests by Bamileke artists stand out for their monumental scale and bold interpretations of the head. In celebration of The Met's recent acquisition of a rare eighteenth-century masterpiece, the exhibition presents this *tsesah* crest along with three examples drawn from other collections. Only fifteen works from this genre survive, and this presentation is the first opportunity in the United States to view a group of these epic creations together. <https://www.metmuseum.org/exhibitions/listings/2017/face-of-dynasty-royal-crests-western-cameroon>

Image credit: The Menil Collection, Houston (1970-095 DJ)



On-going

Feedback: Art, Africa, and the Eighties Through June 30

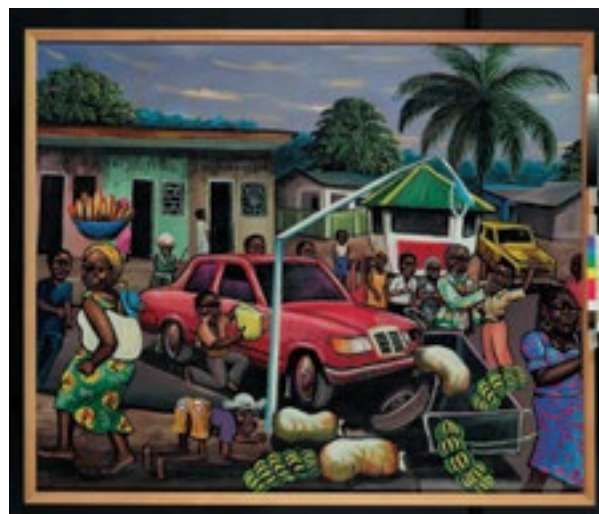


Above: Mangy Dog and Mate V, Ezrom Legae, 1984, Collection: Weltkulturen Museum, Frankfurt. Photo: Wolfgang Günzel

Left: Car Crash, Moke, 1986, Iwalewaha Collection. Photo: Linn

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: **Theo Eshetu, Ndidi Dike, Beatrice Wanjiku, Huda Lutfi, Ezra Wube, Hervé Youmbi, Sam Nhlengethwa, Moke, Obiora Udechukwu, Olu Oguibe, Peter Mulindwa, Etale Polycarp Sukuro,**



and **Mathias Muwonge Kyazze**. Curated by **Ugochukwu-Smooth C. Nzewi** (Cleveland Museum of Art) and produced at Iwalewahaus, University of Bayreuth. www.iwalewa.uni-bayreuth.de



Meleko Mokgosi
Through July 1, 2018

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



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.



African Print Fashion Now!
Through Aug. 12, 2018

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

Memphis Brooks Museum of Art, Memphis, 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,

Hassan Hajjaj (b. Larache, Morocco, 1960). *African Boy*, 2012 from the series *My Rock Stars Volume 2*. Metallic Lambda print on 3mm Dibond in wood frame with Geisha maquereau tins. Courtesy Private Collection.



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**.

<http://www.brooksmuseum.org/african-print-fashion-now>

Catalog available: <http://www.washington.edu/uwpress/search/books/GOTAFR>

Mint Museum: <https://www.mintmuseum.org/art/exhibitions/detail/african-print-fashion-now-a-story-of-taste-globalization-and-style>

At the Mint Museum
Charlotte, NC
Oct 5 2018-Apr 28
2019



Recent

**Wiz Kudowor
Respective
Mar 16 — Apr 18, 2018**



Photo by Nyancho Nwanri

Curated by **Sela Kodjo Adzei**, **Ano Gallery** opened a major exhibition focusing on Wiz Edinam Kudowor [<http://viewghana.com/wiz-kudowor/>] This is the first major retrospective art exhibition in Accra, and the collection is made up

of over 50 paintings and other assorted works that have never been displayed in the public domain. The works include figure drawing, portraiture, still life, architectural designs, fabric designs and his well-known signature style of figurative abstraction with influences of African masks, Geometric patterns and esoteric symbolism. The medium range from pastel, acrylic, charcoal, collage, appliqué and watercolor. The initial opening at Ano Gallery (March 16, <http://anoghana.org>) was followed with subsequent openings on March 20 and 22nd at Berj Gallery (www.berjartgallery.com) and Artists Alliance Gallery, Omanyee House (<https://www.artistsalliancegallery.com>), respectively.



New Publications

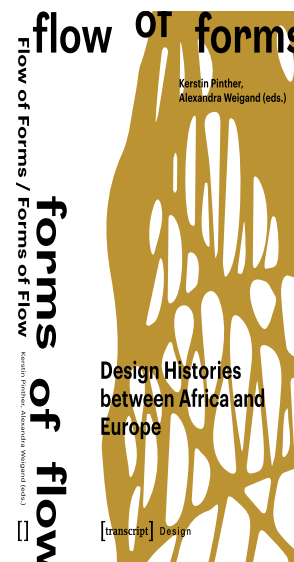
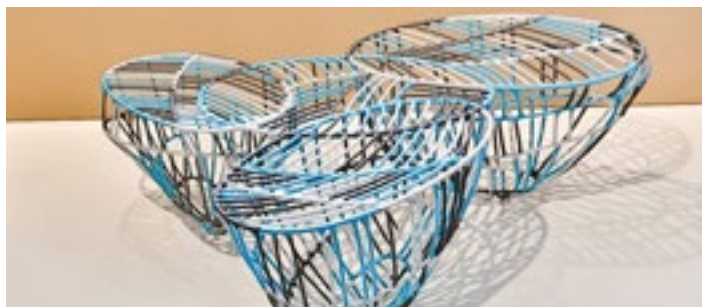
**Flow of Forms /
Forms of Flow. Design
Histories between
Africa and Europe**

Kerstin Pinther and Alexandra Weigand, eds. 2018
Bielefeld Transcript 2018 p. 4-25.

In keeping with the premises of a global art and design history approach, the book offers a change of perspective: focusing on the mobility of people, objects and ideas – on flows between Africa and Europe as well as on a South-South axis – allows for multiple yet necessarily fragmented design histories to be identified and recognised. The contributors trace multi-faceted design case studies from a historical perspective, with attention to the present as well as towards possible futures. With contributions by **Susan Mullin Vogel**, **Alison J. Clarke**, **Gui Bonsiepe**,

Daniel Magaziner, Christian Hanussek, Erica de Greef,
Kerstin Pinther, Alexandra Weigand.

For a brief introduction: <https://www.transcript-verlag.de/978-3-8376-4201-8/flow-of-forms/forms-of-flow/>



New publications by Karen von Ven

Karen von Veh, Head of  the Department of Art, Design and Architecture, University of Johannesburg, "South Africa: City Interventions of Julie Lovelace." In *Public Art in South Africa: Bronze Warriors and Plastic Presidents* (Bloomington: Indiana University Press, 2017), Kim Miller and Brenda Schmahmann (Eds). http://www.iupress.indiana.edu/product_info.php?products_id=808860

"Textual Textiles: Gender and Political Parodies in the work of Lawrence Lemaoana." *Textile: Cloth and Culture* 15 (4), 2017.
<http://www.tandfonline.com/doi/full/10.1080/14759756.2017.1337381>

"The Role of Beauty and Perfection in Marian Iconography: Contemporary responses to controversial images of the Virgin Mary by Chris Ofili and Diane Victor." *IKON 10: Journal of Iconographic Studies*. Vol.10. June 2017. pp.359-368.



African Arts, Summer 2018, Volume 51, Number 2, now available. <https://mitpressjournals.mit.edu/shop/journal/?issn=0001-9933>

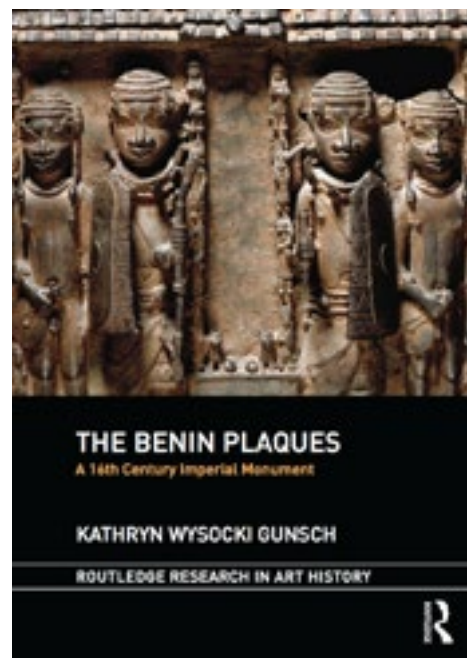
Contributions by Ruth Simbao, Raphael Chikukwa, Jimmy Ogonga, Berry Bickle, Marie Hélène Pereira, Dulcie Abrahams Altass, Mhoze Chikowero, and N'Goné Fall, Ying Cheng, Rachel Baasch, Stephen Folaranmi, Joseph Nevadomsky, Steven C. Dubin, Amanda Tumusiime, Maxime de Formanoir, Deborah Stokes, Rebecca Fenton, Joseph L. Underwood, John Picton,



The Benin Plaques: A 16th Century Imperial Monument

Kathryn Wysocki Gunsch.

Routledge Research in Art History. Dec 2017.
A detailed analysis of a corpus of nearly 850 bronze plaques that were installed in the court of the Benin kingdom at the moment of its greatest political power and geographic reach. By examining European accounts, Benin oral histories, and the physical evidence of the extant plaques, Gunsch is the first to propose an installation pattern for the series.



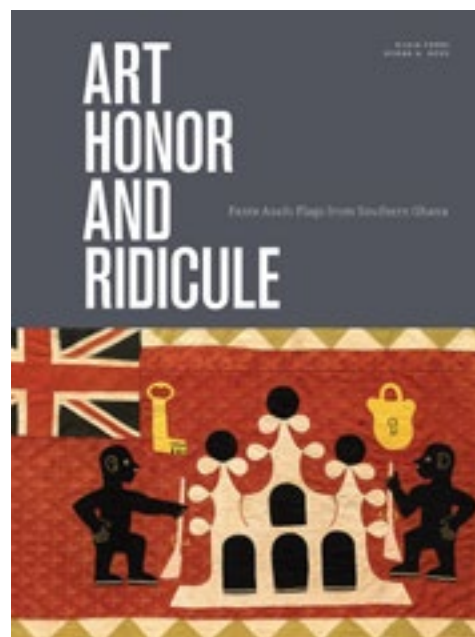
Art, Honour, and Ridicule: Asafo Flags from Southern Ghana

Silvia Forni and Doran H. Ross

Royal Ontario Museum and Fowler Museum at UCLA, 2017.

For the asafo military companies of southern Ghana, warfare was not reserved for the battlefield. Competition among groups often had as much an aesthetic component as a military one. This landmark publication explores the stunning textile-based artistic tradition associated with the military companies of the Fante people in Ghana.

This book examines the cultural, political and social facets of the artworks produced by a number of Fante workshops in Central-southern Ghana for the use of the asafo military companies of the region. The striking visual vocabulary of the flags is in fact closely linked to the architectural, sculptural, poetic, performative, and musical expressions of the Fante. This publication is an extraordinary introduction to the world of visual, chromatic, and narrative competition that characterizes the public display of asafo companies.



Member News

Zoë Strother

Zoë Strother, Riggio Professor of African Art at Columbia University, has been named scholar-in-residence at the Getty Research Institute, Los Angeles, for Winter-Spring 2018. Her project, *Iconoclasm in Africa*, participates in the 2017/18 Getty theme of *Iconoclasm and Vandalism*.



Victor Ekpuk

Victor Ekpuk has been selected for appointment as a Smithsonian Artist Research Fellow for 2018. Victor will be exploring the trans-Atlantic slave trade, particularly from Africa to the Americas, by examining objects, images, and texts depicting the conditions of slavery and slaves' responses to their circumstances - with the goal of adding new works in his Slave Narrative series, an ongoing body of work inspired by the history of slavery.



Global Museum Resources

For a list of museums compiled for **H-AfrArts** on **H-Net's** Network about the expressive cultures of Africa and the African Diaspora, visit this link:

<https://networks.h-net.org/node/12834/pages/14246/african-arts-museums>