



ACASA Newsletter 111, Winter 2019

New Year, New Board, New Look!

This first ACASA newsletter in 2019 comes full of news and a new look triggered by the outgoing ACASA board members. Thanks to them for gratefully equipping us with a new, easier software with Constant Contact!

Peri Klemm provides updates about the upcoming ACASA triennial in Chicago, followed by our top news of the ACASA **Board Elections** during the ASA conference in November 2018.

The new year started on a sad note with the passing of **Christopher D. Roy** and **Bisi Silva**. **Cory Gundlach** and **Peju Layiwola** pay them **tribute**. And last, but not least, you find plenty of news in the usual features **Opportunities, Fellowships and Awards, Calls for Papers, Conference and Exhibition Announcements, New Publishers and Publications, and Member News**.

Welcome to ACASA

President's Welcome

Agoo and many warm greetings!

There is a whirlwind of things to learn in this new position as ACASA president and I'm grateful to be sandwiched between past president, Shannen Hill, and president elect, Peju Layiwola and surrounded by a superb board of directors. As they say in Ghana, a stranger's eyes are wide but they are blind. I have relied entirely on Shannen Hill's 20/20 vision with business quandaries these last weeks.

This is the year of the planning and preparation for our 2020 Triennial in Chicago and our Triennial Co-Chairs, Mark DeLancey and Costa Petridis, are already orchestrating a stellar foundation, including Museum Day at the Art Institute of Chicago (June 17th) followed by the conference at De Paul with four days of panels, a keynote address, and a dinner/dance party (June 18-21). We'll be updating our new and improved website with further details. What has already come clearly into focus for me, is the dedication, enthusiasm, and generosity of our ACASA outgoing and incoming board members and the many folks who have volunteered as committee members to make Tri20 a success. Thank you!

I am still spinning from the 2017 ACASA Triennial



in Ghana, the first in Africa and my first time back to Ghana since 1991 (when I attended the U of Ghana through the University of California exchange program). When selected as president elect, I wondered what I might have to offer this prestigious group. I believe it may have to do with what I'm most passionate about (and do a lot of): teaching. ACASA members write the articles and books, curate the exhibitions, and produce the artworks that my students regularly engage with. All four classes each term! So with an interest in pedagogy and the dissemination of accessible and free teaching materials, I'd like to help us think more about how to make our scholarship available and how best to deliver this content. Maybe we can record panel presentation to share globally, create a teaching award, add more panels on pedagogy....I welcome your ideas.

I found myself again in Ghana in summer 2018 to work on the UC/Cal State exchange program there. We calculate that a year at U of Ghana is cheaper than any California institution and an excellent education. My goal is to get more students to Africa in their undergraduate years and more African students to California institutions.

Thank you for your valuable participation in this organization and your past and upcoming contributions.

I look forward to serving you,

Peri Klemm, President

From the Editor

I would like to thank the ACASA membership for appointing me as the new newsletter editor beginning with this 111th winter volume and express my gratitude to the former editors **Deborah Stokes** and **Leslie Rabine** for all their hard and fabulous work. I am looking forward to continue the task of nurturing the newsletter's mission as a platform for communicating association and membership news, opportunities, events and resources.

It is an explicit aim of the ACASA board to broaden its reach and encourage members on all continents to contribute to the visibility of African art worldwide.

So, dear ACASA members, wherever you are, please support us to create visibility of our scholarship and curatorial work by keeping us updated and submitting your newsletter items!

Fiona Siegentaler, Newsletter Editor



Top Story

New ACASA Board of Directors

At the ACASA general assembly, new board members were elected. They join the sitting board members **Peri Klemm** (President), **Shannen Hill** (Past President), **Nadine Siegert** (Website Editor &

ECAS Liaison), **Brenda Schmahmann** (Facebook Manager), **Anitra Nettleton** (ASA Task Force for the Protection of Academic Freedom) and **Shadreck Chirikure**.

We thank our outgoing board members **Silvia Forni**, **Jordan Fenton**, **Yaëlle Biro**, **Cécile Fromont**, **Liese Van der Watt**, **Deborah Stokes**, **Leslie Rabine** and **Cory Gundlach** for their great work and wish them all the best for the future!

New Board Members:



Peju Layiwola
President-Elect / VP



Cynthia Becker
Secretary and ASA Liaison



Rachel Kabukala
Treasurer



Olubukola Gbadegesin
CAA Liaison



Fiona Siegenthaler
Newsletter Editor



Erica Jones
Assistant Website Editor



Raphael Chikukwa



El Hadji Malick Ndiaye

In Memoriam

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Photo by Ayo Adewunmi

Bisi Silva (1962-2019)

By Peju Layiwola

It is difficult to speak about Bisi in the past tense! Bisi Silva was born in Lagos in 1962 and died on the 12th of February, 2019. She was the founder and artistic director of the Center for Contemporary Arts, Lagos established in 2007. In the 11 years of its existence, her Center became 'the' Center of art in Nigeria. Bisi centred the discourse on contemporary African art on the continent and brought several international scholars, artists and curators to Nigeria. Her Center became a gateway for establishing connections between local artists and international audiences. It brought joy, laughter and professional fulfilment to many. Bisi lived a short but purposeful life. She brought to the art scene a high-level of professionalism and impacted both young and old artists through her unique exhibitions and artists talks/programmes. She was a scholar and curator extraordinaire and internationally recognised for her immense contribution to art scholarship. She developed the art of photography, video art and other aspects of new media which were largely underserved in Nigeria at the time.

She transformed the careers of a good number of artists and curators from all over the world. She will be fondly remembered for the Asiko curatorial school. At home, Bisi made it possible for young art graduates to think of establishing careers as curators. She supported several art programmes in different parts of Nigeria and endowed prizes for the best entries in the arts at national competitions. She made donations to many art programmes and projects. Bisi curated several local and international exhibitions and biennales, too numerous to mention here.

Bisi was simple, kind hearted and generous. She was beautiful, well spoken, talented, focused, bold and fearless. She spoke strongly against mediocrity and disrespect for women and expressed her views freely. She was a lover of books. She developed the most comprehensive library of art books in the country. The Center and library located in Yaba, Lagos was in close proximity to the major art schools in Lagos which made it accessible to many college students. Indeed, the Center benefited from this pool of students who served in different capacities in administering it. Despite her busy schedule, she found time to give lectures in schools, carry out portfolio reviews and visit exhibition and talks. Here was a scholar who gave her all to the development of art in Nigeria.

What a life full of achievements! She will be missed by the global community of artists. Asiko, the name of her curatorial project means time. Her time is up, but her legacy continues!

Olabisi Silva, Odigba, Sun re o. Rest in peace.



Christopher Roy and friends.

Christopher Damon Roy (1947-2019)

By Cory Gundlach

A great tree has fallen.

Akan proverb

Today we mourn the loss of an extraordinary man. Professor Christopher Damon Roy passed away early on the morning of Sunday, February 10 in Iowa City, surrounded by his

immediate family. Chris was born September 30, 1947, in Ogdensburg, New York, to Margaret Adam Snow and George Robert Roy. He and his wife, Nora Leonard Roy, were married at the Hôtel de Ville, Ouagadougou, Upper Volta, on September 26, 1970. He leaves his beloved wife, Nora; his son, Nicholas Spencer Roy (Jill Scott); his daughter, Megan Deirdre Roy (John Dolci), and granddaughter, Sylvia Elizabeth Dolci; his sister, Robin Roy Katz (Michael Katz) and nephew Teddy Katz; his brother, Matthew Roy (Caroline Darlington Roy); nieces Katelin and Emily, and nephews Robby and Chris. Those close to Chris will remember him well for his sincere warmth, delightful wit, and bold sense of humor. Always approaching life with a sense of adventure, his robust energy and fascination with the world was contagious during his forty-one years at the University of Iowa.

Throughout his career, Chris devoted much of his attention to the arts of Burkina Faso and the Max and Betty Stanley Collection of African art. His writing on the Thomas G.B. Wheelock Collection is well known, and many will remember him for his catalog on the Bareiss Family Collection. Over the years, he contributed regularly to *African Arts*, where he published on his research in Burkina, reviewed exhibitions, and engaged in current debates. His 1980 review of *Traditional Sculpture from Upper Volta* remains one of the sharpest critiques in the field. In 2015, he published his most recent book, *Mossi: Diversity in the Art of a West African People*, as well as an essay, "The Art Market in Burkina Faso: A Personal Recollection," included in Silvia Forni and Christopher Steiner's *Africa in the Market: Twentieth-Century Art from the Amrad Collection*. His *Art of the Upper Volta Rivers* (1987) remains a standard text on the subject.

In addition to this, Chris produced over twenty self-narrated video recordings on the arts of Africa, and all are freely accessibly online. He and Linda McIntyre released *Art & Life in Africa* (ALA) as a CD-ROM in 1997 and sold thousands of copies throughout North America. In 2014, he worked with Dr. Catherine Hale and Cory Gundlach to redevelop ALA as a website, which has had nearly 500,000 users. As a leader in his field, Chris founded and directed the UI Project for Advanced Study of Art and Life in Africa (PASALA), which provided scholarships for graduate course work and research in Africa, as well as conferences and publications on African art.

Chris's impact as a professor was no less remarkable. Every fall semester, twice a week, nearly 300 students packed the largest lecture hall at Art Building West to attend his survey course on African art. High enrollment was common for all his courses, as he was a gifted storyteller and he understood the power of keeping his students entertained with occasional humor. A long history of work with the Stanley Museum of Art supported his object-oriented approach to teaching, which he complemented with a social history of art. He oversaw the completion of fifteen doctoral dissertations, and many of his former students are now employed in major institutions throughout the country.

From 1985 to 1995 at the Stanley Museum of Art, Chris served as curator of the arts of Africa, the Pacific, and Pre-Columbian America. He curated fourteen exhibitions during his university career among museums in Iowa, China, Austria, and Germany. Scholars reviewed his exhibitions at the Stanley Museum positively for the way in which artistic quality drove his motivations for selection and display, and for the way in which he treated attribution carefully.

Beyond his scholarship, teaching, multi-media projects and exhibitions, Chris's YouTube videos on art and life in Africa have reached perhaps the widest audience, with more than 10,000 subscribers and over four million viewers worldwide. It is encouraging to think that the world is a better place

because of Chris and all of those touched by his warmth and brilliance.

To contribute to the Christopher D. Roy Memorial Fund, go to www.givetoioowa.org/2019la98. This fund will give UI art history students the opportunity to gain valuable intern experience at the Stanley Museum of Art.

Opportunities



Curator, African Art the Nelson-Atkins Museum of Art, Kansas City, Missouri

The Nelson-Atkins Museum of Art seeks an inspiring and innovative curator of African art to reinvigorate and re-imagine the museum's African collection.

Position Summary (excerpt):

The Curator of African Art must be ready to reinvigorate and re-imagine the collection of African art at the Nelson-Atkins. S/he is responsible for developing, researching, documenting, preserving and exhibiting the collection to enhance the level of understanding and relevance of the museum's collection to a full range of audiences. S/he must be an enthusiastic supporter of public engagement and accessibility and be ready to engage the many constituencies and stakeholders of the museum.

In 2018 the museum organized a *State of the Field Convening: The Future of African Art*. Over 36 international participants engaged in African art met for three days to discuss the past, present and future of the field. There were a number of institutional goals identified at the convening including hiring a new curator of African art who will help position the Nelson-Atkins to support a dynamic future for African art regionally, nationally and internationally.

Start Date: Spring, 2019

Application: Send resume and cover letter indicating interest, qualifications and list of three references to:

Diane Frankel

Management Consultants for the Arts

Box N-A

65 High Ridge Road, #128

Stamford, CT 06905

Email to: Mcawall2@aol.com (preferred)

[Full job description: https://nelson-atkins.org/careers-internships/](https://nelson-atkins.org/careers-internships/)

Yale MACMILLAN CENTER
Council on African Studies

Post Doctoral Fellowship in the History of African Visual and Material Culture, Council on African Studies at The MacMillan Center, Yale University

The Council on African Studies at the MacMillan Center announces a postdoctoral fellowship in the history of African visual and material culture, starting July 1, 2019, for one year with possible renewal annually for two additional years.

Candidates must have recently earned a Ph.D. in History of Art or a related field with a research focus on the expressive cultures of Africa and its diasporas, in any time period and geography,

including North Africa, the Caribbean, Latin America, and, more broadly, Africa's transoceanic, transcontinental, and global connections. The successful candidate will co-coordinate the activities and initiatives of the African History of Art program, will teach two classes a year, and participate fully in the life of the Council on African Studies at the MacMillan Center, the Department of History of Art, and the University. Salary is commensurate with qualifications and experience and is accompanied by a relocation allowance and research funds.

Yale University is an Affirmative Action/Equal Opportunity employer. Yale values diversity among its faculty, students, and staff and strongly encourages applications from women, persons with disabilities, protected veterans, and underrepresented minorities.

Please submit a cover letter, CV, two course proposals, and article-length writing sample, along with the names and addresses of three recommenders online at apply.interfolio.com/60131.

Review of materials will begin on March 1, 2019.

Please contact Ms. Cristin Siebert by email, cristin.siebert@yale.edu, for any questions related to the application process.

[Yale MacMillan Center Fellowships](#)



**Call for Applications:
African Critical Inquiry Programme
Ivan Karp Doctoral Research Awards
for African Students Enrolled in South African Ph.D.
Programmes**

Closing Date: Wednesday 1 May 2019

The African Critical Inquiry Programme is pleased to announce the 2019 Ivan Karp Doctoral Research Awards to support African doctoral students in the humanities and humanistic social sciences who are enrolled at South African universities and conducting dissertation research on relevant topics. Grant amounts vary depending on research plans, with a maximum award of ZAR 40,000.

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" on our website:

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



Call for Proposals to Organize a Workshop African Critical Inquiry Programme

Closing Date: Wednesday 1 May, 2019

The African Critical Inquiry Programme invites proposals from scholars and/or practitioners in public cultural institutions in South Africa to organise a workshop to take place in 2020. 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 forms, or institutional forms from different 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. Workshop 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" on our website. A list of previously supported ACIP Workshops is also available there:

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



First Call for Papers 34th Annual SAVAH CONFERENCE

*Speaking with Ghosts: Hauntology, Memory, Nostalgia
and Other Ways of Engaging with Past/Present/Future*



Hosted by Faculty of Informatics and Design, Cape Peninsula
University of Technology, 12-13 September, 2019

Hauntology is a composite of 'haunting' and 'ontology' proposed by Jacques Derrida (1993) as a way of thinking about the presence of absent figures, which haunt the world in an ambiguous state of being neither alive nor dead. To use the metaphor of haunting conjures ghosts and specters, tangible but not entirely whole or extant beings, inherited from the past and discernible in the present. The 'ghost' therefore inhabits a

disjointed timespace in which 'anything is possible' as the past and present co-exist on a transitory plane.

As a theme in critical theory, hauntology turns to the past in order to make sense of the present, to understand how we got to this place and to consider what's to come. To speak with ghosts, as Karen Barad (2010: 264) suggests, is not a project of reconstruction, but a means to acknowledge and be responsive to the non-contemporaneity of the present, to put oneself at risk, to risk oneself (which is never one or self), to open oneself up to indeterminacy in moving towards what is to-come.

We propose this theme as a productive framework for addressing the challenges of working with what we inherit, and for dealing with contemporary concerns around existence in transition. We invite scholars to critically engage with aspects of past and present, the notion of Hauntology, memory, nostalgia and related concepts in the visual domain, including visual art, archeology, architecture, design, and photography.

We will also invite papers from SAVAH members on current research that engages topics not included in this rubric.

Please submit an abstract of between 300 and 400 words via the Savah.org.za website by 1 April 2019. Any questions to do with the conference can be sent to conference@savah.org.za or Nike Romano and Alison Kearney at savah2019@gmail.com

[SAVAH - South African Visual Arts Historians](#)



Call for Papers

Journal of Ceramics and Environmental Design (JOCED)

The Journal Of Ceramics and Environmental Design (JOCED) is a unique publication which offers opportunity for contribution to knowledge the ceramic designers, glass designers, all artists, by architects, environmental designers, scientists, technologists and other fields of scholarship. It focuses on constant new insight or innovative and inventive approaches to boost industrial growth, creativity, aesthetic, scientific and technological endeavours.

JOCED lays emphasis on academic excellence, research rigor, knowledge dissemination and collaborative scholarly efforts.

MANUSCRIPT SUBMISSION

The journal accepts well researched and proof-read original papers for March and September publication editions annually. The paper should have an abstract of about 150 words that briefly summarizes the central problem, methodology, findings and conclusion. Innovation, qualitative and quantitative methodologies are highly encouraged. Appropriate referencing, citations and proper description of figures, charts and others are required where necessary.

The cover page should have the title, author's name and address. The plates of illustrations and images are expected to be described and scanned or digitally captured and included in the document in JPEG format where e-copies of the documents are being submitted. In cases where colours are discussed in the paper, sharp colour prints should accompany the text.

JOCED-ISSN: 2505-0095

Processing and publication fee: ₦20,000(naira), \$58(USD) or €50(euros).

Editor: Edem E. Peters (MFA, M.Ed, Ph.D)

Ceramics Unit, Department of Fine Arts and Design, University of Port Harcourt, Port Harcourt, Nigeria.

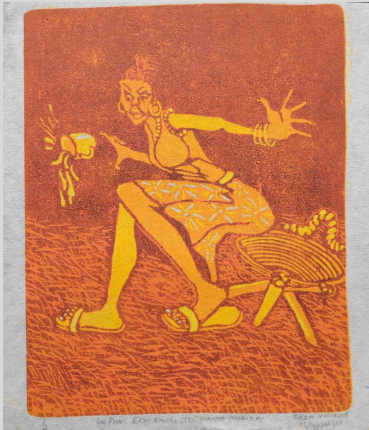
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Send articles to edem.peters@yahoo.com



C. Bagunywa. *Racism I* (1972)
Woodcut
Makerere Art Gallery Collection



Vincent Kiiza, *Ekyekango tekyamanya muzira*
Woodcut
Makerere Art Gallery Collection

Call for Touring Exhibition Partners:

Five Decades of Graphic Art in Uganda.

Commemorating 50 years of Makerere Art Gallery

The exhibition of graphic art from Uganda will run at the Institute of Heritage Conservation and Restoration (IHCR), commonly known as Makerere Art Gallery, from November 2019. The IHCR is an indispensable institution in understanding and assessing trends of contemporary art in Uganda, East Africa, and continental Africa. For five decades, the IHCR, situated right at the heart of the Makerere University's Margaret Trowell School of Industrial and Fine Art (MTSIFA), has been an active cultural hub for scholars, artists, researchers, and cultural producers. Although its prestigious collection of modern African art has been examined by several scholars, there is still a gap for exploration. The exhibition hopes to insert itself as a timely and relevant stage to address the status of graphic arts in Africa and beyond. To this end, the exhibition will travel to various cities in Africa and beyond. At each stop, we will work with a local institutions as curators to ably transform the exhibition to suit the local context. Through doing this, we hope to capture as well as engage with graphic art from various countries as well as engage with other forms of how graphic art manifests itself today.

The exhibition tour is not yet fixed, so we are still very interested to invite international institutions such as museums and galleries to cooperate with us in this endeavour to make Makerere Art Gallery's rich heritage visible for a global audience. There will also be a publication on the exhibition and the history of Makerere Art Gallery with contributions by international scholars published by iwalewabooks. Therefore, we call upon interested organisations from across the world to contact us for possible collaboration on both the exhibition and publication.

Please get in touch with Martha Kazungu, exhibition curator of *Five Decades of Graphic Art in Uganda*, (currently based at iwalewaha, University of Bayreuth, Germany).

Contact: martha.kazungu@uni-bayreuth.de



H-AfrArts is recruiting new Editors and Advisory Board Members

H-AfrArts is looking for Editors and Advisory Board Members to join the team and share duties and responsibilities on a voluntary basis.

The Editor role involves moderating discussion posts and general CfPs. There is also an exciting opportunity (optional) to develop new content based on your interest and initiative, such as developing Teaching and Research Resources, Conference Reports, and Cross-Network Projects. A minimum of one year commitment is required for this role. For a full description of the duties of Editors please consult: <https://networks.h-net.org/node/905/pages/80264/becoming-editor>

The Advisory Board Members assist with the general development and welfare of the Network and advise Editors in cases in which there are disputes with the members (such as when a post is rejected and a subscriber appeals). A minimum of two years commitment is required for this role. To find out more, please visit: <https://networks.h-net.org/h-net-advisory-board-members>

About the Network:

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 art and expressive culture. There are a number of reasons and benefits for joining H-AfrArts Network, these include:

Collaboration: Volunteering with an H-Net Network can be an excellent opportunity to work within a multi-disciplinary and committed editorial team.

Engagement: H-AfrArts Network provides an excellent opportunity to engage with, support, and develop your field of study.

Best Practice: H-Net is committed to supporting editorial best practices. You will receive comprehensive H-Commons online training to moderate and safeguard the content of the network.

Support: H-Net has a Home Office staffed by trained historians, an online training program, a Help Desk, and a separate space where its Editors can discuss questions and concerns relating to academic best practices and project development.

Durability: H-Net is committed to the long-term digital preservation of its academic content.

Visibility: H-Net's content is available online for free and uses an email notification system to deliver academic content directly to subscribers.

How to Apply:

Applicants must demonstrate expertise in African Arts and have regular and reliable access to email.

If you are interested, please send your CV and a covering letter by email to: editorial-afrarts@mail.h-net.msu.edu

For any questions or help please contact: Helena Cantone - Advisory Board yenacanta@gmail.com

Applications will be accepted until the positions are filled.

This is a voluntary position: The H-Net is a non-profit organization run by academics and built around a committed community of volunteers.



2019 ASA Presidential Fellows Program

The ASA Presidential Fellows Program provides opportunities for academics and practitioners with a scholarly interest in Africa to travel to attend and present at the ASA Annual Meeting, visit institutions of higher learning in the United States, engage with academics working on Africa-related issues, and to explore opportunities for collaborative ventures.

The ASA has two member-nominated fellowships available, with additional fellowships to be made available contingent on funding. Nominations must be submitted through this [online form](#), and all nominations must be received by Sunday, March 31, 2019.

Eligibility and Nomination Requirements

- Applicants must be based in a higher education institution or an organization on the African continent and should be able to demonstrate a scholarly commitment to work on issues affecting Africa. Please note that preference will be given to emerging scholars - which we understand as scholars about to complete their Ph.D. or within 5 years past completion.
- All applicants must be nominated by a current ASA member. If you are an applicant interested in the Program, you may consult the ASA's Membership Directory to find and contact an ASA member who can nominate you. Please note that the Membership Directory is only available to members of the African Studies Association, via the [ASA Membership Portal](#). Please visit the [ASA Membership Portal](#) to obtain information about becoming a member of the ASA and to register for ASA membership. We encourage you to renew your ASA membership and [register](#) for the Annual Meeting. You can register online through the [myASA](#) Member Portal. The

nominating member must be willing to host and mentor the Fellow during their visit. Hosting and mentoring is understood as the following:

1. Ensuring that the award recipient attends as many conference-related events as possible.
2. Support the award recipient with networking during the conference.
3. Arrange for a visit by the scholar to one or more institutions, both for the purpose of presenting their research, and forming networks (travel will be arranged by the host institution unless otherwise agreed).
4. Nominations must include a proposed itinerary during the institutional visit(s), detailing possible events and meetings the Presidential Fellow may have. If possible, please include information about available financial support for the Fellow and the visit.

The deadline to apply for the 2019 program is Sunday, March 31. You can submit your nominations via our [online form](#).

Please contact the ASA at kathryn@africanstudies.org with any questions.

Exhibitions

Feedback: Art, Africa and the 1980s

extended to 5 May, 2019

Due to high demand, the international group exhibition *Feedback: Art, Africa and the 1980s* has been extended for half a year to May 5, 2019. The exhibition examines the 1980s in Africa from in both historical and contemporary contexts. It presents a range of perspectives on this transformative, exciting, important historical epoch. The artworks are divided into and displayed in four subsections, which present the works as both contemporary documents and commentaries on the 1980s. The exhibition shows works of the Iwalewaha collection, as well as our project partners –the Makerere Art Gallery (Kampala, Uganda) and the Museum of World Cultures (Frankfurt am Main) – an exciting, international journey.

[Iwalewaha Bayreuth](#)



Peter Mulindwa, title unknown, 1981
Foto: Makerere Art Gallery

Genesis // Autonomous Bodies: a queer, inclusive exhibition in 4 languages*

ongoing until 5 May, 2019

Genesis // Autonomous Bodies was conceptualized by MA student and BayFinK team member, Samanea Karrfalt. It exhibits the works of Kenyan photographers Mal Muga, Neo Musangi, Maganga Mwagogo, Wawira Njeru, Awuor Onyango and Namikoye Wanjala. The six photo series portray the intimate, imaginative, loving, and casual experiences of some members of the LGBTQIA* community (lesbian,

gay, bisexual, trans *, intersex, asexual) in Kenya. Same-sex relationship and public displays of affection are legally referred to as "unnatural acts" and subsequently are banned in Kenya. Nevertheless, a queer* community loves, thrives, and exists throughout the country. The voices of artists in *Genesis // Autonomous Bodies* are important contributions in national and international debates on the rights of LGBTQIA* persons. These photographs are not only symbols but physical steps towards a more humane world for everyone.

With an exhibition audio guide in German, English, Swahili, and Czech. The exhibition will run through 05.05.2019. An event program accompanying the exhibition can be found on the website.

[Iwalewahaus Bayreuth](#)



Muga and Namikoye Wanjala, *Fumba Fumbua* (detail)
Acrylic paint on black curtain with black light, 2018
Courtesy of the artists. Photo: Samanea Karrfal

Asen: Forged Memories of Iron in Dahomey Vodun Art

Curated by Dr Suzanne Preston Blier

ongoing until 26 May, 2019

The Musée Barbier-Mueller dedicates an exhibition to *asen*, iron altars, specifically those of the former kingdom of Dahomey. It explores an array of issues important to our understanding of these striking sculptures. Key among these are artist hands, questions of use, the history of these arts, and how *asen* enhance our understanding of the broader regional history of the southern area of the Republic of Benin where they are found.

At their most basic, *asen* constitute a kind of portable altar that is planted in the ground of the *asenxo* (*asen* house) where the deceased members of the family are memorialized and recalled in annual ceremonies, during which each is engaged. It is in front of the *asen* that the living will meet the dead, speak to them, interrogate them, and offer the sacrifices of propitiation.

The majority of the works in the Barbier-Mueller collection and featured in the exhibition were created in the coastal port city of Ouidah, many dating to the mid to late nineteenth century and, as such, earlier than those associated with the Dahomey court in Abomey, which were largely destroyed in the 1892–94 French colonial war. These were replaced by new forms commissioned by King Agoli Agbo between 1894 and 1900 from the royal guild of jewelers and smiths, the Hountondji family blacksmith guild.

[Musée Marbier-Mueller](#), Geneva



Kinshasa Chronicles
Exhibition and Catalogue

ongoing until June 2019; April – October 2019

An exhibition currently on view at MIAM (Sète, France, October 2018 - June 2019) and thereafter at Cité de l'Architecture et du Patrimoine (Paris – April-October 2020), co-curated by Dominique Malaquais, with Claude Allemand, Sébastien Godret, Fiona Meadows and Éric Androa Mindre Kolo, in collaboration with Jean-Christophe Lanquetin and Mega Mingiedi.

Catalogue edited by Dominique Malaquais / bilingual (French-English – 15 essays – 388 pages) / Éditions de l'œil (Montreuil, France) / Distributed in Africa by Chimurenga.

71 artists / photography, video, painting, drawing, sculpture, installation, performance, comics, rap, slam, poetry...

[MIAM: Kinshasa Chroniques](#)

[La Fabrique Documentaire: Kinshasa, des histoires à nous](#)



Caravans of Gold, Fragments in Time: Art, Culture, and Exchange across Medieval Saharan Africa

16 January – 21 July, 2019

Caravans of Gold, Fragments in Time interweaves the art history, archaeology, history, and literature on trans-Saharan trade, inviting audiences to reach back toward a forgotten past. Archeological fragments transport audiences over 500 years to a time when medieval African trade routes and major cities in the Sahara drove global trade and culture.

[Northwestern - The Block Museum of Art](#)



Made Visible: Contemporary South African Fashion and Identity

2 February – 12 May, 2019

Made Visible: Contemporary South African Fashion and Identity celebrates the identities of South Africans historically denied their rights: Xhosa, Ndebele, and Zulu communities; women of color; members of the LGBTQI community; and rural citizens, among others. Many of the artists featured in the exhibition explore the way that clothing communicates identity, documenting the fashion choices of brave individuals challenging the social norms of their times. Others examine how clothing has been used to create or erase cultural identity, or to enforce class divisions.

Made Visible includes photographs by Zanele Muholi (b. 1972), Mary Sibande (b. 1982), and Nomusa Makhubu (b. 1984); dresses from a six-year performance art project by Senzeni Marasela



Chapungu-The Day Rhodes Fell, 2015
Sethembile Msezane (South African, born in 1991)
Photograph
Sethembile Msezane, courtesy of Tyburn Gallery
Courtesy, Museum of Fine Arts, Boston

(b. 1977); a large-scale sculpture by Nandipha Mntambo (b. 1982); and documentation of works of performance art by Sethembile Msezane (b. 1991). The exhibition also highlights a number of recent acquisitions, including a 20th-century Ndebele beadwork ensemble, as well as knitwear designs by Laduma Ngxokolo (b. 1986) that draw inspiration from traditional Xhosa beadwork. Together, these artists reveal the lingering damage of the past and envision icons of a just future.

[Museum of Fine Arts Boston](#)

One: Egúngún

8 February – 18 August, 2019

Focusing on a highlight from the Brooklyn Museum's renowned collection of historical African arts, *One: Egúngún* tells the life story of a singular early twentieth-century Yorùbá masquerade costume (egúngún). Using new research and multiple perspectives, the presentation emphasizes the global connections and contemporary contexts of African masquerades. Made during the early twentieth century in southwestern Nigeria, this egúngún is composed of over three hundred different textiles from Africa, Europe, and Asia, which swirl in motion during festival dances honoring departed ancestors. Also on view are four distinctive West African textiles and garments that demonstrate the role of cloth in Yorùbá belief and aesthetics. The presentation is accompanied by photographs and footage of Yorùbá masquerade festivals; related textiles; and filmed interviews with Nigerian scholars, contemporary artists, and masquerade practitioners. At their request, this exhibition will honor the name of the Lekewogbe family of Ògbómòṣò—the makers of this mask—by telling the story of their family's masquerade heritage in their own words, incorporating video filmed at their compound in August 2018.

One: Egúngún is curated by Kristen Windmuller-Luna, Sills Family Consulting Curator, African Arts, Brooklyn Museum. One Brooklyn is made possible by a generous contribution from JPMorgan Chase & Co. Additional support for *One: Egúngún* is provided by the Sills Family Foundation.

[Brooklyn Museum](#)



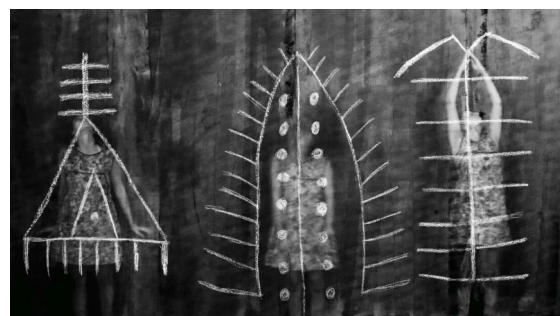
Yorùbá artist. Egúngún Masquerade Dance Costume (*paka egúngún*), ca. 1920–48. Lekewogbe compound, Ògbómòṣò, Òyò State, Nigeria.

Cotton, wool, wood, silk, synthetic textiles (including viscose rayon and acetate), indigo dye, and aluminum, 58 x 7 x 70 in. (147.32 x 17.78 x 177.8 cm). Brooklyn Museum; Gift of Sam Hilu, 1998.125. (Photo: Brooklyn Museum)

Looking Out, Looking In: Contemporary Artists from Morocco

10 February – 31 March, 2019

This exhibition brings together seven Moroccan photographers and videographers. Despite their diverse backgrounds, each recognizes that the process of looking is a political act and seeks to emphasize the ambiguity of meaning contained within the visual. Through varied approaches, the



Safaa Mazirh, from the series *Amazigh*, 2017

artists contemplate the moral and emotional experiences of looking in at oneself in response to looking out at the complex social issues that impact Morocco today.

Featured artists: **Hassan Darsi, Wiame Haddad, Hassan Hajjaj, Randa Maroufi, Safaa Mazirh, Lamia Naji, and Nour Eddine Tilsaghani.**

Curated by **Cynthia Becker** (Boston University) and **Nadia Sabri** (University of Mohammed V in Rabat, Morocco).

The exhibition is co-sponsored with Boston University's African Studies Center, the BU Arts Initiative, the Institute for the Study of Muslim Societies and Civilizations, and the Department of History of Art & Architecture.

Panel Discussion and Reception: Thursday, 21 March, 2019, 6-8pm: **Looking at Morocco from Inside and Outside**

A panel discussion between curators Cynthia Becker and Nadia Sabri, who will be joined by participating artist Randa Maroufi. Maroufi will screen her video *Ceuta's Gate* that confronts the complexity of border crossings between Morocco and Ceuta, a Spanish autonomous enclave in northern Morocco.

Gallery Hours: Tue-Sun, 12-6pm
Closed Mondays and major holidays.

[Boston University Art Galleries](#)

Victor Ekpuk: Harlem Sunrise

February 9 – April 21, 2019

In "Harlem Sunrise," a new installation commissioned by The Africa Center, artist Victor Ekpuk weaves symbols and fleeting impressions of New York City into a large-scale wall drawing that playfully connects the Center with its surrounding neighborhood. Overseeing it all is a proud rooster, heralding a bright dawn and fresh beginnings. The work is ephemeral and will be painted over at the end of the exhibition, its traces lingering in memory even as it makes way for something new.

"Victor Ekpuk: Harlem Sunrise" is organized by Uzodinma Iweala, CEO, and Evelyn Owen, Curatorial Fellow.

[The Africa Center](#)



Victor Ekpuk with his installation, *Harlem Sunrise*, at The Africa Center, NYC.

Striking Iron: The Art of African Blacksmiths

27 February – 20 October, 2019

For more than two millennia, ironworking has shaped African cultures in the most fundamental ways. *Striking Iron: The Art of African Blacksmiths*

reveals the history of invention and technical sophistication that led African blacksmiths to transform one of Earth's most basic natural resources into objects of life-changing utility, empowerment, prestige, spiritual potency, and astonishing artistry.

Striking Iron is an international traveling exhibition organized by the Fowler Museum at UCLA that 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 includes 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. *Striking Iron* features artworks from the Fowler collection as well as American and European public and private collections.

[Smithsonian's National Museum of African Art, Washington, D.C.](#)



NOTE: delayed opening date due to the partial federal government shutdown.

New opening date April 17, 2019 [with closing date still the same 20 October 2019]

KENA HETUNA, OPEN AND CLOSED

Pamela Clarkson and Atta Kwami

9 March – 4 May, 2019

“Early in the morning, before it got too hot, I went drawing in the local covered market. At that hour the stalls were silent. Later the women would come, having finished work in the house, to set-out their food stuffs. In the absence of the usual colourful crowd, all was dusty-grey.”

ABOUT THE PROJECT

Pamela Clarkson and Atta Kwami are painters and printmakers who spend their time between their homes and studios in Loughborough, UK and Kumasi, Ghana. Both artists produce artworks which refer to architecture, fabrics, implements, people and place, combining bright and striking lines, shapes, patterns and colours. Pamela and Atta make art with an attitude of hope.

‘Kena Hetuna, Open and Closed’ refers to the rhythms of the marketplace, a social network made up of family businesses, ebullient characters, sales talk, signage and digital adverts, bend down boutiques and makeshift stalls open to the elements. For Pamela and Atta the marketplace symbolises the international exchange and acceptance they have experienced when living between Loughborough and Kumasi.

Pamela and Atta partner together for the exhibition, building a temporary kiosk structure in the gallery of *Modern Painters, New Decorators* and filling the space with paintings, prints and sculptures recently made in Ghana alongside previously unshown work.



Exhibition poster. Design is based on Felafel Kuti's Open & Close album cover.

By *Modern Painters, New Decorators*



Atta Kwami: Back view of painted Kiosk, 2019
Plywood and paint, 282 x 315 x 295cm.

‘KENA HETUNA, OPEN AND CLOSED’ EVENTS

During the exhibition *Modern Painters, New Decorators* is hosting a range of events unpacking the theme of the project.

8 March (7pm) OPENING NIGHT: Celebrate the opening of our new exhibition with drinks and DJs

28 March (8pm): SHOW + TELL w/ Pamela Clarkson + Atta Kwami A creative talk night

13 April (3pm): CURATORS TOUR w/ David John Scarborough A walkthrough of the exhibition

26 April (10am): KIDS HALF TERM TAKEOVER
Fun with our family activity guides

Modern Painters, New Decorators is an artist-led organisation running a gallery, shop and studios from a shopping centre in Loughborough, East Midlands.

pamelaclarksonkwami.site123.me
attakwami.com



Pamela Clarkson: Corrugated relief print, 2019
70.3 x 50.4cm

Barber Pop: Motorpainting, Drawings and Cloth Designs

7 June – 7 September, 2019

The exhibition *Barber Pop: Motorpainting, Drawings and Cloth Designs* will present popular art from the Iwalewaha collection, including examples of sign painting and reverse glass painting. From water goddess Mami Wata, current events, and street ballads of tragedy to the hopes and dreams of the painters themselves, the works of *Barber Pop* will explore the personal and political world of Central African popular art.

Barber Pop was conceptualized as a supplement to the Bayreuth iteration of the *Congo Stars* exhibition at the Iwalewaha, in cooperation with the other locations and partners of the touring exhibition: Kunsthau Graz (22.09.2018-27.01.2019), Kunsthalle Tübingen (09.03.2019 - 30.06.2019), the Royal Museum of Central Africa (Tervuren), and Picha (Lubumbashi). It features works by 70 Congolese artists based in Kinshasa, Lubumbashi, Brussels and Paris. The impetus for *Congo Stars* was provided by the novel *Tram 83* by Fiston Mwanza Mujila (<https://kunsthalle-tuebingen.de/ausstellungen/congo-stars/>).

[Iwalewaha Bayreuth](#)



Middle Art (Augustin Okoye): *TAKE YOUR MONEY MIDDLE ART, I PRAISE YOUR HAND-WORK*,
Oil on hardboard, 1960s.
Iwalewaha, Collection University of Bayreuth.

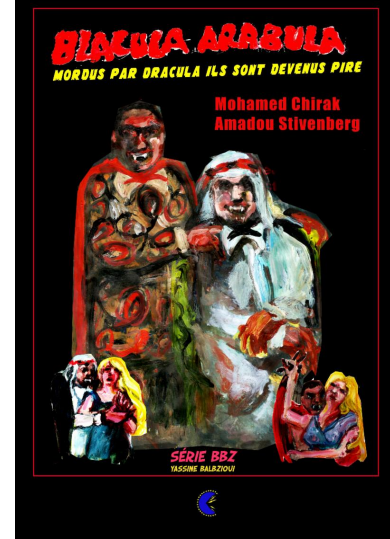
Yassine Balbzioui: *Mad*

opening 6 June, 2019

In June 2019, Yassine Balbzioui will bring his cosmology to life in *Mad*, an exhibition which will, for the first time, give a comprehensive overview of his diverse body of work. The exhibition, which will cover an entire wing of the Iwalewaha, will present the entirety of the work he has done with the University and the City of Bayreuth for the past eight years. Curators Fink and Siegert want to

use the exhibition to highlight the thematic diversity of in Balzoui's work and his vision – absolute freedom and accessibility to the public. The radical nature of his work is inviting and pleasurable, examining the curious social forces in the museum space without being patronizing to the visitors.

[Iwalewahaus Bayreuth](#)



Yassine Balzioui: *Blacula et Arabula*. Poster. 2016

Indigo Reimagined

A Solo Exhibition by Peju Layiwola

13 June – 30 July, 2019; 5 – 13 October, 2019

Indigo Reimagined revisits the indigenous clothing tradition of dyed fabrics in south-western Nigeria. It highlights the multidimensionality of this artistic practice whilst simultaneously providing us with a window into the beauty and functions of other indigenous crafts like pottery and metal work associated with dyeing and its techniques. These installations are not limited to the dyed textile as a site of adornment and signification. Instead, they redirect our gaze at the very process of 'art as art' in their own right; in a sense, the process, methodology and labour of making art is itself conceived of as art. This conceptual, yet tactical, engagement with cloth compels the viewer to look at the often neglected but important aspects involved in the process of this long-standing tradition of indigo dyeing. The show stands as a reflection of modern urban culture in the introduction of new themes, techniques, and materials. It ultimately challenges the viewer to see cloth in its multiple sociocultural and political dimensions.

A panel to discuss this exhibition is scheduled to hold at the next Lagos Studies Association conference, June 27-29, 2019.

13 June - 30 July 2019, Main Auditorium Gallery, University of Lagos, Nigeria
and

5 October - 13th October, 2019, Thought Pyramid Gallery, Ikoyi, Lagos, Nigeria.

www.pejulayiwola.com



Peju Layiwola, *Even Mother's Wrapper Couldn't Cover*
Copper, polyester, resin, acrylic paint
Triptych, 170cm by 249cm, 2019.

Women's Work: Art And Sustainability In Contemporary Southeast Africa

**Kghodwana Cultural Village and Museum,
Mpumalanga, South Africa**

In partnership with the Gregory Allcar Museum of Art,
Colorado State University

Women's Work explores the role of 21st century female artists in Southeast Africa as advocates of economic, social, and cultural sustainability. Against the backdrop of arts that have historically been considered women's work, such as pottery, beadwork, and mural painting, this exhibition highlights the stories of seven artists from Kenya and South Africa and explores the role of art production in both past and present through historical examples and contemporary expressions. Organized by **Dr. David Riep**, assistant professor of Art History, and associate curator of African Art, this exhibition takes an innovative approach to collaborative exhibitions and museum exchange by drawing upon the strengths of each partner institution's permanent collections. Rather than shipping objects across continents, this exhibition is curated on site using local collections, while the exhibition wall text, images, and supporting materials are printed on vinyl and couriered to partnering institutions, keeping costs to a minimum. This pilot exhibition featured text panels written by partners from each host institution, which were translated in both English and isiNdebele.

[Gregory Allcar Museum of Art, Colorado State University](#)



New Publishers



Iwalewabooks: Making Books as an Aesthetic, Collective Act

In April 2018, *iwalewabooks* publishing house opened its doors with the mission of producing publications on the topics of art and discourse. Founders and publishers Dr. Nadine Siegert and Dr. Katharina Fink are particularly focused on voices and perspectives from the Global South, with an emphasis on linguistic diversity. Most *iwalewabooks* appear as multilingual editions. The independent publishing house is a private business, but collaborates on a variety of projects with the University of Bayreuth and its partner universities. In 2018, *iwalewabooks* published the scientific and political work of Goldendean (University of Cape Town) in cooperation with BayFink (Bavarian Research and Information Center for colleges and cultural institutions) and *The Mbari Artists and Writers Club in Ibadan* together with the Kunstsammlung Nordrhein-Westfalen and the Center for Black Culture and International Understanding (Osogbo). There are many exciting *iwalewabooks* coming in 2019: *Radical Futures*, in collaboration with the Bayreuth Academy of

Bixinho. By Rai Gandra, Helio Ronyvon, Fernando Donato and Roberta de Oliveira. A photobook on love and politics in the Brazilian carnival. Publishing date March 2019

Advanced African Studies; *DeAesthetics*, a collection of essays on jazz music by South African musician Tumi Mogorosi; *Bixinho*, an artistic book on queer culture in Brazil by Rai Gandra (Rio de Janeiro); *Access All Areas: Inclusion at the Museum*, a contribution to the discourse on accessibility; and *Radicalise Bauhaus: Perspectives from the Global South*, to be published jointly with Alexander Oppen (University of Johannesburg).

www.iwalewabooks.com

New Publications



African Arts

Volume 52, Issue 1 (Spring 2019)

How Masks Travel: Aesthetics, Trade, War and Authority in Eastern Nigeria
edited by Sidney Littlefield Kasfir

with **contributions** by Allen F. Roberts, Dunja Hersak, Kate Ezra, Sidney L. Kasfir, Jordan A. Fenton, Eli Bentor, Amanda B. Carlson, Kristen Windmuller-Luna
and **exhibition reviews** by Haley Jones and Elizabeth Caris, and Andrea Frohne
and **book reviews** by Lisa Aronson and Andrew Kettler

[African Arts](http://www.africanarts.org)

Member News



ACASA Sponsored Panel at 107th CAA Annual Conference

ACASA sponsored the panel **Africa, Technology, and Visual Cultures**, chaired by **Amanda Gilvin** at the 107th CAA Annual Conference in New York City (13-16 February, 2019). Papers were presented by Suzanne Preston Blier, Stephen Adéyemí Foláránmí, Kate Ellen Cowche, and Fiona Siegenthaler.

ACASA had a strong presence at CAA with



Behind-the-Scenes Tour of the Exhibition *One: Egúngún*

In occasion of the 107th Annual CAA Conference, **Kristen Windmuller-Luna**, Sills Family Consulting Curator of African Arts, offered an

several other members chairing and presenting papers.

[CAA conference website](#)

Photo: Elizabeth Perrill

ACASA-sponsored and highly engaging behind-the-scenes tour (15 February 2019) of her curated exhibition **One: Egúngún** at Brooklyn Museum, New York. Featuring a Yoruba masquerade costume composed of over 300 African, Asian, and European textiles, the exhibition uses new research and multiple perspectives to emphasize the global connections and contemporary contexts of African masquerades.

The exhibition is up until 18 August, 2019 at [Brooklyn Museum](#).

Photo: Fiona Siegenthaler

Keep us updated!

Please send your news items to the editors of the [ACASA website](#) and the ACASA newsletter:

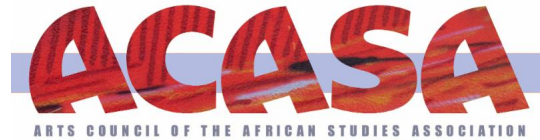
newseditor@acasaonline.org

ACASA is also on facebook!

<https://www.facebook.com/onlineACASA>

Submission deadline for the Spring/Summer issue:

15 May, 2019



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