



## ACASA Newsletter 112, Spring 2019

### Welcome to ACASA

#### President's Welcome

Greetings and Welcome!

As we transition from spring to summer, many of us will be stepping away from the studio, podium, and/or curatorial desk and heading out into the world to seek, study and enjoy African artistic expressions. Please be well and keep us posted on your activities.

The planning for our Triennial Conference in Chicago (June 18-21, 2020) is underway with details to follow in our next newsletter. Over the next months, our committees will gather to begin deliberating awards. Look for a call for nominations for our book, curatorial, dissertation, leadership, and teaching awards at summer's end.

Many thanks for your support of ACASA. Your upcoming contributions toward Tri20 will ensure a stimulating and rewarding conference.

*If you pick up one end of the stick you also pick up the other*  
— Oromo proverb

Peri Klemm, President



#### From the Editor

Dear ACASA members

As usual, this ACASA Newsletter vol. 112 provides you with plenty of news, exhibition, conference and publication announcements, job opportunities, information on available fellowships, calls for papers and panels, and much more. Thanks to all who have provided us with their news and updates! Next deadline for the fall issue is 15 September, 2019.

ACASA is present in many ways and on various platforms. While the newsletter provides association and member updates three times a year, the [website](#), hosted by **Nadine Siegert** and **Erica Jones**, is updated on a regular basis with information on exhibitions, events, publications and news—all provided by you, our members! Also consult our [facebook](#) page managed by **Brenda Schmahmann** for updates on exciting exhibitions, engaging newspaper and journal articles, member news and other events related to African art and scholarship. As an example, you currently find



---

## In Memoriam

---



[Okwui and his reflection](#) by [ianbart](#)  
(licensed under [CC BY-NC-SA 2.0](#))

### Okwui Enwezor

October 23, 1963 – March 15, 2019

By Sylvester Okwunodu Ogbechie

The death of Okwui Enwezor on March 15, 2019 (at the age of 55) brings to a close a prominent phase in the 20<sup>th</sup> Century normalization of Contemporary Art from Africa in the global art world, which he championed and seriously advocated for throughout his career. This phase involved the transformation of the idea of an art world from a parochial protocol in which the works of a few white (and mostly male) Euro-American artists were thought to stand in for global trends in contemporary art practice. Enwezor changed the face of the global art world by arguing for the need to include divergent examples of artists who confront globalization and contemporary art from different locations across the globe. In so doing, he transformed the discourse of contemporary in its entirety. The number of obituaries that were written about his death, all of which praised him in the most superlative terms, evidence his impact and influence on the global art world.

Okwuchukwu Emmanuel Enwezor was born in Calabar, a southern Nigerian port city, on Oct. 23, 1963. He moved to the USA in 1982 where he earned a bachelor's degree in political science before immersing himself into the New York art scene as a poet, curator and eventually, publisher of the groundbreaking *Nka: Journal of Contemporary African art*. Enwezor organized many seminal, ambitious, erudite, and carefully argued exhibitions at august art venues and institutions in Europe, Africa, Asia and the United States. Many of them remain landmark exhibitions of global contemporary art, and in many cases, he was the first, and sometimes, the only African curator to have helmed such projects. These include the Johannesburg Biennale (1997), Documenta XI (2002), and the Venice Biennale (2015).

The first hint I had that Enwezor would change the face of contemporary art was that he used his Igbo name to introduce himself. 'Okwui' is short for the Igbo name Okwuchukwu, which is among a group of different names with the same short form, the other prominent ones being Okwudili, and Okwunodu, which is my own name. It was not unusual for postcolonial culturally minded Africans to use either their African names in short form, the tacit rejection of the European name being a political stance of sorts. By insisting on this name, Enwezor underscored its naturalness, seeing it as no different from how we might perceive someone named Smith or Warzewska. For a young man who arrived in the USA in the 1980s, this was a powerful belief in oneself that reverberated in his engagements with all facets of society.

It was not clear in 1994 that Enwezor would rise to become

the most significant curator from Africa. To a large extent, his launch of *NKA* journal that year contributed to his rapid ascent. The journal is now a major site of discourse on contemporary global art and continues to impress with its take on important topics of the day. Many people who interacted with Enwezor during his career noted his impeccable dress sense (he favored bespoke fashion) and regal carriage. Few of his obituaries noted that Enwezor came from the Igbo aristocracy and that this contributed to a sense of his unique place in the world.

Enwezor transcended the narrow focus on contemporary African art that mediated his emergence as a powerful curator but he spent much of his career criticizing the Afro-pessimist perception of Africa. He insisted on the humanity of Africans as people who live in a coeval temporal contemporaneity with the West whose life were therefore as complicated and meaningfully nuanced as those of Western subjects. In his pursuit of this truth, he ultimately became the pre-eminent interlocutor for contemporary African art in the global context, whose critical interventions produced some of the most important curatorial projects of the past three decades. He will be missed.



Marshall Ward Mount at his and Caroline Mount's home in Jersey City, Nov.17, 2013.

Photo: Margaret S. Nakamura

## Marshall Ward Mount (1927 – 2018)

by Perrin Lathrop, PhD Candidate, Princeton University

I learned of Marshall Ward Mount's November 25, 2018 passing from my aunt this past January. A Jersey City native, like Marshall, she had been thrilled by my first visit to the storied Mount home more than twelve years ago. The opportunity to view the African art collection he had amassed over decades of research travel to the continent made a lasting impression. While enrolled in Professor Mount's Arts of Africa course as an undergraduate at New York University, I, along with hundreds of students from Marshall's six decades of teaching, was exposed to the history of African art for the first time. His passion and enthusiasm for the subject impressed me. His personal attachments to the objects, to their lives and stories intrigued me. The box of Paul Wingert's African art prints that I purchased for the class still sits on my bookshelf – a reminder of my introduction to a canon of objects that I've since learned to deconstruct, complicate and expand. Some of that crucial work began by later reading Marshall's own book, *African Art: The Years Since 1920* (1973), the research for which he received a Rockefeller Foundation Fellowship as a student of Paul Wingert's at Columbia University. This book is integral to the historiography of modern and contemporary African art history. With a generous and encouraging spirit, Marshall eagerly supported me in the early stages of my career. He introduced me to individuals whose own generosity made the pursuit of a life in art history seem possible. As I look back through my correspondence with Marshall, I am reminded of just how significant his support was to my own growth in this field. I visited Marshall and his wife Caroline's Jersey City home for a second time while research assistant for the Arts of Africa collection at the Newark Museum. Beyond the thrill of viewing his collection with more discerning eyes, I remember Marshall's stories. In one, he joyfully recounted his return from one of his first trips to the African continent. With a twinkle of mischief in his eye, he recalled the moth infestation that took hold in his mother's home when he opened the crates of art and textiles he brought back from his trip, an inevitable inconvenience of the

journey. Through his collecting and teaching, Marshall allowed me, and so many others, to witness firsthand the ways African objects and narratives have been mobilized to take root in the cultural imagination, both far and very near. He brought African art "home" for me as a fellow New Jerseyan and opened my eyes to the world right outside my door. Donations may be made in Marshall Ward Mount's memory to the African Wildlife Fund.

---

## Opportunities

---



### Open Position: Postdoctoral Associate in Critical Heritage Studies

Cornell University, CIVIC/Society for the Humanities

Cornell University's CIVIC initiative invites applications for a two-year Postdoctoral Associate position, starting in Fall 2019. We invite applications from scholars who have completed the Ph.D. within the last three years with a specialization in critical heritage studies focused on the material world including architecture, monuments, and other forms. Discipline of specialization is open to any area of the humanities and social sciences (including archaeology, anthropology, art history, classics, history, and political science), as well as architecture.

The CIVIC Postdoctoral Associate will teach two courses per year, and will deliver at least one public lecture each year. Additionally, the position-holder will help organize and participate in the regular meetings of the CIVIC Research Group on "Unsettled Monuments, Unsettling Heritage," an intensive faculty research collaboration focused on examining the formation, transformation, and erasure of heritage and architecture.

Closing date: 29 August, 2019

[Full job posting](#)



### Open Position: Executive Director

College of Charleston, Avery Research Center for African American History and Culture

The College of Charleston's Avery Research Center for African American History and Culture is seeking an Executive Director to provide innovative and visionary leadership for this premier cultural institution. A historic site in Charleston, the Avery Research Center is home to archival collections of 4000 linear feet, research facilities, museum exhibitions, and a robust outreach program that tells the rich stories of the lives and contributions of Africans and African Americans in South Carolina with special emphasis on the Lowcountry. The Executive Director promotes and advances the archives, museum, and public programs, including lectures, symposia, and workshops, as well as digital collections and online outreach. The incoming Executive Director will embrace the Avery Research Center's responsibility to document African diaspora history in the region and to foster an understanding of the connection between historical inequity and contemporary challenges to African-descended communities in the Lowcountry. As the principal curator for the Avery Research Center's holdings, the Executive Director will work to ensure the archives serve as a public good, documenting issues related to justice, inclusion, and the ongoing struggle for equality.

Closing date: 14 July, 2019



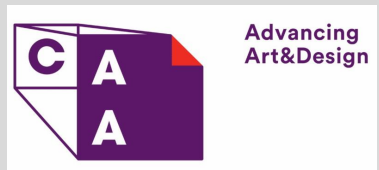
## Andrew W. Mellon Postdoctoral Fellowship in the Humanities

Wolf Humanities Center, University of Pennsylvania

Five Andrew W. Mellon Postdoctoral Fellowships in the Humanities are available for the 2020-2021 academic year on the general topic of [Choice](#). The Wolf Center's Postdoctoral Fellowships are open to junior scholars in the humanities who are no more than five years out of their doctorate. Preference will be given to candidates not yet in tenure track positions, whose proposals are interdisciplinary, who have not previously enjoyed use of the resources of the University of Pennsylvania, and who would particularly benefit from and contribute to Penn's intellectual life. The Fellowship carries a stipend of \$57,900 plus a \$3000 research fund and single-coverage health insurance (fellows are responsible for coverage for any dependents). Fellows teach one undergraduate course in addition to conducting their research.

Closing date: 15 October, 2019

[Full Job posting](#)



## CAA Opportunities for ACASA Members

The College Art Association would like to make you aware of the following opportunities:

- CAA is seeking [Campus Ambassadors in the New York, Boston, and Chicago areas](#) – a great (and compensated) opportunity for students. Call open until positions filled.
- Have you listened to the [CAA Conversations podcast](#)? Educators explore arts and pedagogy, and issues like [contingent faculty advocacy](#).
- Applications are still being accepted for [Poster Sessions and Workshops](#) for the 108th CAA Annual Conference (Chicago, 12-15 February 2020). Deadline: 5 September 2019.
- Mark your calendar - applications for [CAA Publishing Grants](#) will open soon.
- CAA Professional Committees are [looking for new members](#). Deadline: 18 September 2019.

[College Art Association](#)



## 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->



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>

#### 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](mailto:editorial-afrarts@mail.h-net.msu.edu)

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

[H-Afrarts](#)



### Call for Panels: The 2019 ASAA Conference

United States International University – Africa in Nairobi,  
24 - 26 October, 2019

The theme of ASAA's 3rd Biennial Conference 2019 is **African and Africana Knowledges: Past Representations, Current Discourses, Future Communities**. The conference will be held for the first time in East Africa at the United States International University-Africa in Nairobi, Kenya, from October 24-26, 2019.

The aim of this year's conference is to invite and initiate a scholarly stocktaking of the knowledge produced by Africans in Africa and the Diaspora in various forms—from scholarly work to artistic expressions—and to examine representations and current African realities and emerging futures with African knowledges.

Deadline for panel proposals: 15 June, 2019

For more information and submission instructions:

[African Studies Association of Africa](#)



### Call for Panels and Papers: 10th Annual African, African American, and Diaspora Studies Interdisciplinary Conference

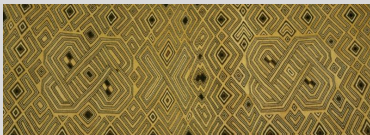
James Madison University, 20 – 21 February, 2020

The African, African American, and Diaspora Studies program at James Madison University invites proposals for its annual interdisciplinary conference, to be held on the campus of JMU in Harrisonburg, Virginia on February 20-21, 2020. This year's theme is "Black Temporalities: Past, Present, and Future." Ranging across topics from oral history to Afrofuturism, the conference will bring together a group of scholars from a wide variety of overlapping and intersecting fields. We welcome proposals from scholars in all relevant disciplines at any point in their scholarly careers.

Please send 300-word presentation proposals (or 1000-word panel proposals) to [aaadstudies@jmu.edu](mailto:aaadstudies@jmu.edu) by October 15, 2019. Proposals should include a presentation and/or panel title, along with each presenter's name, institutional affiliation, email

address, and a brief bio. Panel proposals must include at least three panelists.

[Full CFP](#)



### **Call for Papers:**

### **Material Narratives: Representations of Public and Private Histories in Cloth**

18 – 20 November 2019, University of Johannesburg

This is a call for papers for a conference that will take place at the offices of the NRF Research Chair in South African Art and Visual Culture at the University of Johannesburg.

#### **The Theme**

In this conference, the focus is on the multiple and varied ways in which textiles or fabric (or weaving or the use of embroidery, collage, printing and other techniques to work into cloth) have served as a way of representing events and histories with public or personal significance. Presenters may focus on examples made by individual artists or those produced through collaboration or by collectives/community projects. They may explore examples displayed in art galleries or those shown elsewhere in the public domain. And they may focus on recent works or those from the second half of the twentieth century. Works may be from any geography, and those on African or diasporic communities are especially welcome.

The best papers will be selected for development into articles that, following successful peer review, will be included in a special issue of *Image & Text*, an open-access journal published by the University of Pretoria.

#### **Proposals**

A prospective presenter is invited to offer a 30-minute paper on research that has not already been published. Please submit your proposal with "Material Narratives" in the subject line, and send it to the convener, Brenda Schmahmann ([brendas@uj.ac.za](mailto:brendas@uj.ac.za)), and copied to the administrator at the offices of the Research Chair of South African Art and Visual Culture, Neelofir Nagdee ([nnagdee@uj.ac.za](mailto:nnagdee@uj.ac.za)), by 14 June 2019.

[Full CFP and instructions for submission](#)



### **Call for Papers: The New Museum Paradigm: Shifting Representations of Empire at Museums and Art Galleries in the UK**

University of Sussex, 16 – 17 September, 2019 (tbc)

This symposium will mark the launch of a new postgraduate research network 'Postcolonial Heritage Research Group' which aims to put perspectives from researchers working on related questions in dialogue, by providing a common platform to share writings and ideas, propose events, while promoting complex and provocative research across a number of inter-related questions relating to representations of empire, colonialism, and slavery at museums and art galleries.

Abstract deadline: 21 June, 2019

[Full CFP](#)



## Conference at The University of Texas at Austin: Nationalisms

Department of History, UT Austin, 2 – 6 April, 2020

Africa's histories and politics reveal trends of nationalism in response to colonial conquest, anti-colonial resistance, movements of liberation, neo-colonialism, and post-colonial developments, as well as the emergence of African nationalist theories. Used in social, political, and economic spheres, nationalism and its effects augment dimensions of heightened complexity. The 2020 Africa Conference intends to critically examine the highly intricate and contested processes of nationalism and its significance for African societies and for African diaspora across the Atlantic, the Mediterranean, and the Indian Ocean.

Following the tradition of past years, the conference will provide a platform for scholars from various disciplines and geographical locations to interact, exchange ideas, and receive feedback. Submitted papers will be assigned to various panels according to the similarities in theme, topic, discipline, or geographical focus. Thematically focused panel proposals (with 3-5 participants) are highly encouraged. Graduate students are encouraged to attend and present papers. The broader goal of the conference is to publish selected papers in a series of book volumes.

Each individual proposal must include: (1) title of the work, and an abstract of 200 words (2) name of the presenter (with surname underlined) (3) mailing address (4) phone number (5) email (6) institutional affiliation (7) three to five keywords that best characterize the themes and topics relevant to your submission. Participants are expected to follow these guidelines.

Proposals for panels (3-5 presenters) must include: (1) title of the panel and a collective summary of 250 words on the panel's theme, including the title of each individual work (2) a 200 word abstract of each individual speaker (3) mailing address (4) phone number (5) email (6) institutional affiliation of each presenter.

Proposals will be accepted by email:

[toyinfalola@austin.utexas.edu](mailto:toyinfalola@austin.utexas.edu), the conference email:  
[africainconference2020@gmail.com](mailto:africainconference2020@gmail.com), and on the official conference website from mid-June to 15<sup>th</sup> December 2019  
(<http://www.utexas.edu/cola/africa-conference>).

[Full CFP](#)



## CFP: The Black Arts Movement in the United States and Algeria

18 – 19 November, 2019

In the 1960s, one attended the emergence in the United States of a movement that came to be known as the Black Arts Movement. According to its founders, the assimilation of the African-American would unquestionably go through loss of identity hence a quest for sovereignty. In the course of time, however, it appeared that in the absence of an international footprint, the BAM would be short-lived and sovereignty sheer utopia. At this juncture myriad African-American singers, musicians, writers, poets, playwrights, and political activists like the Black Panthers, seized the opportunity to attend the First Pan-African Festival, organized and hosted in Algiers by the OAU chairperson, Houari Boumediene. Influenced by Algeria's War of Independence; the meeting of Algeria's Premier Ben Bella with Dr Martin Luther King in New York and W. E. Dubois in Accra, and by one of Algeria's adoptive sons, Franz Fanon, they undertook, once in Algiers, to report on their quest and to highlight their respective contributions with the view to win social and historical international recognition.

- Participants are invited to send a 250 word abstract by June 30, 2019, accompanied by a max two- page long cv to:

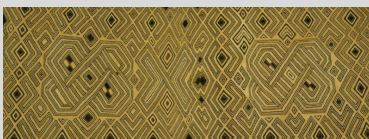


- [abdeldjalil.larbiyoucef@univ-mosta.dz](mailto:abdeldjalil.larbiyoucef@univ-mosta.dz)  
[abbesbahous@yahoo.fr](mailto:abbesbahous@yahoo.fr), [yasmina.kdjafri@gmail.com](mailto:yasmina.kdjafri@gmail.com)
- Registration fees: 200 Euros
- Queries: please contact: [abdeldjalil.larbiyoucef@univ-mosta.dz](mailto:abdeldjalil.larbiyoucef@univ-mosta.dz)

Contact Info:

Abdeldjalil Larbi Youcef, Conference Presenter. University Abd el Hamid Ibn Badis  
Contact Email: [abdeldjalil.larbiyoucef@univ-mosta.dz](mailto:abdeldjalil.larbiyoucef@univ-mosta.dz)  
<https://www.univ-mosta.dz/fle>

[Université Abdelhamid Ben Badis Mostaganem](#)



## Call for Chapters: The Wakandan Civitas and its Panthering Futurity

Vernon Press invites chapter proposals on African History. All areas of study, including disciplines such as Black History Race Studies and Women's & Gender History, among others, are invited to submit.

Black Panther envisions 'Afrotopic' advancement; in other words, it imagines an Afrocentric utopia. This call invites examinations of black civilization as portrayed in various literary forms (novels, graphic novels, films etc). Discussions will be centered around representation of Africa and the African diaspora.

The volume will take its inspiration from the cultural phenomenon of and surrounding Black Panther to reflect on the existence of a 'Panthering effect', i.e. an African past and present reevaluated or reconceptualized in view of an ameliorative futurity.

This call welcomes scholarly papers on, but not limited to:

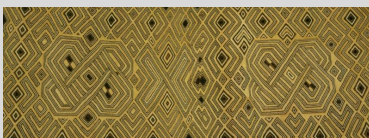
- Africana Studies or any related discipline
- Utopic or dystopic representations of Africa
- Theoretical enquiry about the African continent and/or diaspora
- Examination of traditionalized 'gazes' and othering motifs
- Symbolisms and tropes of and about Africa
- Nationalism, separatism, classism, and any other 'isms'

Deadline for proposals: 11 September, 2019

Deadline for first drafts: 11 February, 2020

Contact Email: [serrano@udel.edu](mailto:serrano@udel.edu)

[Full CFP](#)



## Registration Open and Scholarships Available: Introduction to Islamic Codicology Course

Cambridge University Library, 23 –27 September 2019

Registration is open for The Islamic Manuscript Association's thirteenth annual English-language Introduction to Islamic Codicology organized in partnership with Cambridge University Library, the University of Cambridge's HRH Prince Alwaleed Bin Talal Centre of Islamic Studies, and the Thesaurus Islamicus Foundation.

This intensive five-day course will introduce the study of Islamic manuscript codices as physical objects, or the archaeology of the Islamic book. The lectures will provide an overview of writing supports, the structure of quires, ruling and page layout, bookbinding, ornamentation, tools and materials used in book making, the palaeography of book hands, and writing Text Encoding Initiative (TEI) manuscript descriptions. During hands-on sessions, participants will examine Islamic manuscripts from Cambridge University Library's collections and complete a series of practical exercises on codicological description.

The course will be taught by Professor François Déroche, holder

of the Chair of History of the Qur'an, Text and Transmission at the Collège de France; Professor Nuria de Castilla, Professor of the Codicology and History of the Manuscript Book in the Islamicate World at the École Pratique des Hautes Études; and Ms Yasmin Faghihi, head of Near and Middle Eastern Department at Cambridge University Library.

The HRH Prince Alwaleed Bin Talal Centre of Islamic Studies is offering a scholarship covering the entirety of the course fees for a Muslim heritage professional or researcher residing and working in the Muslim world.

Additionally, we have three fellowships available for University of Cambridge faculty, staff, and students.

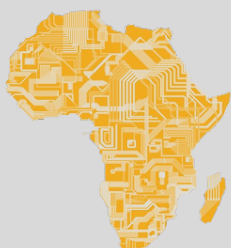
More info and application, see:

[The Islamic Manuscript Association](#)

---

## Conferences / Symposia

---



### 8th Euopran Conference of African Studies (ECAS) Africa: Connections and Disruptions

Edinburgh, June 11-14 2019

The University of Edinburgh's Centre of African Studies will host the 8th European Conference on African Studies, Europe's largest and most international conference with an African focus. It will take place in the University's central campus on June 11-14 2019, and is organised on behalf of the Research Network of African Studies Centres in Europe [AEGIS](#).

The conference brings together 1,500 leading researchers, policymakers, and leaders from across the world. There will also be a complementary series of artistic and cultural events, as well as various networking and capacity building events, including some particularly aimed at the next generation of African researchers.

Several ACASA members will be presenting their papers and panels, especially in the Arts & Culture stream. Join them at the conference and check out the conference program:

[ECAS 2019 program](#)



Royal Statues from Abomey, seized in 1892 by French soldiers. The Sarr-Savoy report advocates for their return to the Republic of Bénin. (Musée

### The Restitution Debate: African Art in a Global Society

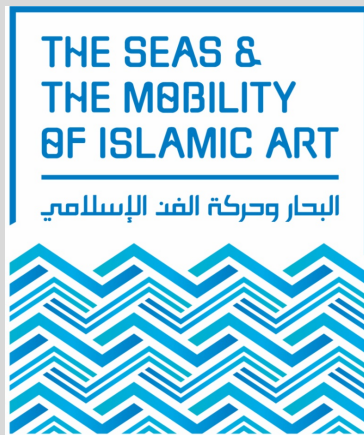
Columbia University, 18 October 2019

In November, 2018, Felwine Sarr (Gaston Berger University of St-Louis, Senegal) and Bénédicte Savoy (Technical University, Berlin and Collège de France) released a report prepared for President Emmanuel Macron of France entitled "The Restitution of African Cultural Heritage. Toward a New Relational Ethics."

The Institute of African Studies at Columbia University, with the support of the Italian Academy for Advanced Studies in America, has organized a full-day international symposium scheduled for Oct. 18, 2019, when the authors of the report will present their recommendations and reflect on the response that they have received over the past year. A panel of speakers, including curators, scholars, and cultural entrepreneurs will respond to the issues, which have broad ramifications that resonate well beyond Africa and Europe.

Confirmed speakers include:  
Daouda Keita (Director, National Museum of Mali);  
Alisa LaGamma (The Metropolitan Museum of Art);  
Patrick Mudekezera (Centre d'Art Waza, DR-Congo)  
Pap Ndiaye (Institut d'études politiques de Paris)  
Alain Patrice Nganang (Stony Brook University)  
Ugochukwu-Smooth C. Nzewi (The Museum of Modern Art, New York);  
Z. S. Strother (Columbia University);  
and Marie-Cécile Zinsou (Zinsou Foundation, Bénin).  
Souleymane Bachir Diagne (Columbia University) will serve as moderator and Paulin J. Hountondji (National University of Bénin, Cotonou) will act as respondent and lead the final discussion.

Complete information about the venue and times will be posted after June 15 at  
<http://italianacademy.columbia.edu/events>  
and <https://www.ias.columbia.edu/>  
The symposium is free and open to the public but rsvp's will be necessary.



## Registration is open for the 8th Biennial Hamad bin Khalifa Symposium on Islamic Art

10 – 11 November, 2019 in Doha, Qatar

From medieval trade routes to the contemporary migrant crisis, the seas have served as both connective tissues and barriers between intellectual, political, and artistic traditions. Nowhere, perhaps, is this dual role more evident than within the visual cultures of the Islamic world. Stretching from centers around the Mediterranean and Indian Ocean, to the coasts of Africa, South and Southeast Asia, and with tendrils extending across the Pacific and Atlantic, these ethnically, linguistically, and socially variegated traditions were both united and divided by the seas and those who crossed them.

Inspired by Qatar's distinctive location as part of international trade routes linking the Central Islamic lands, the Mediterranean, and the Indian Ocean, the eighth biennial Hamad Bin Khalifa Symposium on Islamic Art, to be held in Doha November 10-11, 2019, will foster a lively, engaged, and critical discussion touching upon some of the most vital questions raised by these vibrant and rich interchanges of the arts. How did exposure to imported materials and ideas transform formerly local artistic traditions? What role did travel, diplomacy, and gift-giving play in crafting seemingly discrete forms and practices? How are the movements of people, shifting markets for labor, and the uneven distribution skills and techniques, bound up with the formation and metamorphosis of styles? How did the shipment of commodities and curiosities from distant places shape and change social, cultural, and religious institutions? What role do the objects created from such interactions have in enhancing cultural understanding or generating enmity and mistrust? And how has the ever-increasing pace of globalization effected such developments?

Panels will explore these themes, with an eye to interconnectivity across geographic boundaries both within the world of Islam and beyond, embracing the full span of their visual and material cultures. For more information, write to Marisa Brown at [mabrown@vcu.edu](mailto:mabrown@vcu.edu).

### Conference Co-chairs

Radha Dalal, Assistant Director of Art History and Assistant Professor of Islamic Art, VCUarts Qatar  
Sean Roberts, Interim Director of Art History and Associate Professor of Pre-Modern Mediterranean Art, VCUarts Qatar  
Jochen Sokoly, Associate Professor of Islamic Art, VCUarts Qatar

[www.islamicartdoha.org](http://www.islamicartdoha.org)

# Exhibitions

## El Anatsui. Triumphant Scale

through 28 July 2019

With "El Anatsui: Triumphant Scale", Haus der Kunst shows the most comprehensive and detailed presentation of El Anatsui's oeuvre thus far. Occupying the entire East Wing, the exhibition comprises key works from five decades of the artist's career. At the core of the exhibition, which focuses on the triumphant and monumental nature of El Anatsui's groundbreaking oeuvre, are the bottle-cap works from the last two decades, with their majestic, imposing presence and dazzling colors. The exhibition also presents the lesser known wood sculptures and wall reliefs from the mid-1980s to the late 1990s, ceramic sculptures from the 1970s, as well as drawings, prints, and sketchbooks. Fascinated by the museum's monumental architecture, El Anatsui has created three works especially for this exhibition, among them the installation "Second Wave" on the building's façade.

The exhibition is organized by Haus der Kunst, Munich, in cooperation with Mathaf: Arab Museum of Modern Art, Doha; Kunstmuseum Bern; and Guggenheim Museum Bilbao. Curated by Okwui Enwezor, former director of Haus der Kunst, and Chika Okeke-Agulu, Professor at the department of Archaeology and Art History at the University of Princeton, Assistant Damian Lentini, Curator at Haus der Kunst



[Haus der Kunst Munich](#)

## Inheritance: Recent Video Art from Africa

through 28 July, 2019

This exhibition features video works by contemporary African artists who are contending with inherited political, social, and environmental realities in their respective countries. Artists Kudzanai Chiurai (b. 1981, Zimbabwe), Zina Saro-Wiwa (b. 1976, Nigeria), and Mikhael Subotzky (b. 1981, South Africa) grapple with the ramifications of colonial legacies. Though belonging to the same post-independence generation, their disparate backgrounds result in three starkly different viewpoints on what the future holds. Chiurai's *We Live in Silence* seeks to create new myths and histories as a means of creating a path forward; Saro-Wiwa's *Table Manners* focuses on environmental degradation in the region of her birth and promotes healing through the act of eating local foods; and Subotzky's *WYE* questions white complicity in the many failures of post-Apartheid South Africa.

*Inheritance: Recent Video Art from Africa* is





organized by the Fowler Museum at UCLA and is curated by Erica P. Jones, Associate Curator of African Arts. The exhibition is made possible by major support from the Philip L. Ravenhill Endowed Fund as well as generous funding from the Fowler Contemporary Council, Andrew Adelson, Arthur Lewis and Hau Nguyen, Azita and George Fatheree, Jay Geller and Lowell Gallagher, and Sandra Lang.

[Fowler Museum at UCLA](#)

---

## **I had a dream: 100 participants, 100 dreams, 100 notebooks**

In partnership with Moleskine Foundation

through 21 July, 2019

*I had a dream* features 100 hand-decorated notebooks made by young creative talents in Rome, N'Djamena, Kampala, and Harare. The notebooks were produced during the Moleskine Foundation's AtWork educational workshop tour in 2018, which was conducted by Simon Njami. Also on view are pieces by internationally renowned creatives from the Moleskine Foundation Collection, some commissioned especially for the exhibition at The Africa Center.

[The Africa Center](#)

---

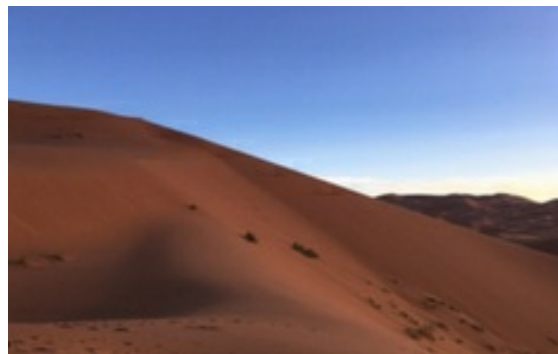


Pascale Marthine Tayou, *Many, many (people)*, 2011.  
Courtesy of Moleskine Foundation Collection

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

through 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](#)

---

## **One: Egúngún**

through 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 Ògbómòṣó—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, Ògbómòṣó, Òyó 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)

## Striking Iron: The Art of African Blacksmiths

through 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.](#)



## 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](#)



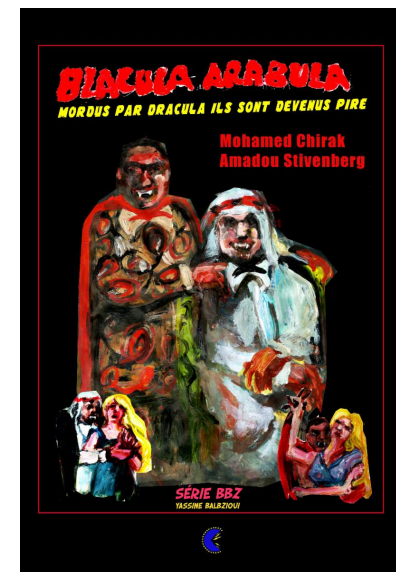
Middle Art (Augustin Okoye): *TAKE YOUR MONEY MIDDLE ART, I PRAISE YOUR HAND-WORK*, Oil on hardboard, 1960s. Iwalewaha, Collection University of Bayreuth.

## Yassine Balbzioui: *Mad*

7 June, 2019 – 9 September, 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 Balbzioui'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.

[Iwalewaha Bayreuth](#)



Yassine Balbzioui: *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



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

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 - 13<sup>th</sup> October, 2019, Thought Pyramid Gallery, Ikoyi, Lagos, Nigeria.

[www.pejulayiwole.com](http://www.pejulayiwole.com)

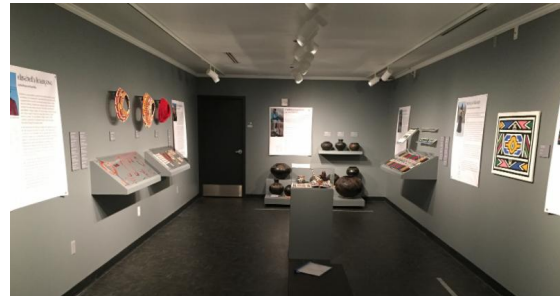
---

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

1 July – 1 December, 2019

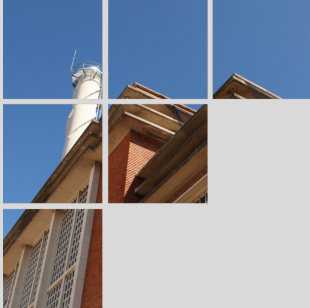
**Kghodwana Cultural Village and Museum,  
Mpumalanga, South Africa**

In partnership with the Gregory Allicar 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 Allicar Museum of Art, Colorado State University](http://GregoryAllicarMuseumofArt.ColoradoStateUniversity)



## **Fondation FIMINCO**

**to open its Doors in Fall 2019 in Romainville, France**

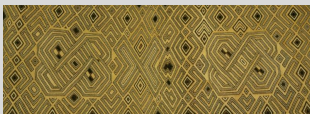
The Fondation FIMINCO will open its doors in fall 2019 in Romainville, just east of Paris (Seine-Saint-Denis) in a former pharmaceutical factory. The Fondation FIMINCO is a contemporary art space focused on international cross-disciplinary visual art through a program of residencies, exhibitions, performances, encounters and workshops.

For several decades now, the international contemporary art scene has been undergoing a deep transformation, that has retraced new geographies of art across the world and given rise to artistic forms with multidisciplinary sources and approaches. The Fondation FIMINCO aims to support emerging and established artists worldwide by drawing from this plural cartography and constantly evolving artistic diversity.

Its main focus is the anchoring of research and creation in current socio-political issues, from the local to the international level. Supporting artists to develop their work and project in specific contexts on the territory will also be at the heart of the dynamics of the Fondation.

The residency's goal is also to build bridges between different art scenes and give artists the opportunity to confront their work to a variety of cultural, political, and social contexts, in order to enrich their practices and encourage the exchange of ideas.

[Fondation FIMINCO](#)



## **The International Council of African Museums (AFRICOM) Celebrates the Restitution of African Heritage on International Museum Day on 18th of May, 2019**

To mark the 2019 International Museum Day (IMD), Africa, is celebrating with the rest of the world's museums this year's theme "Museums as Cultural Hubs—The Future of Tradition» to voice its support for the restitution of museum collections to the African continent this year and in years to come.

Today, the International Council of African Museums (AFRICOM) announces its renaissance on this IMD 2019. After having surveyed African members and galvanized museum and heritage delegates, the decision to join the international movement for the protection of African heritage has been unanimous.

The first meeting of the revived AFRICOM will be held at the ICOM General Conference in Kyoto, Japan on September 3, 2019 on the theme "Heritage Restitution as the Future of Tradition". Since its founding in 1999 in Lusaka, Zambia, AFRICOM has been the sole Pan-African Museums NGO.

Contacts:

Dr. Rudo Sithole, Acting AFRICOM Executive Director

Ech-cherki Dahmali, Acting AFRICOM Vice President

Email : [rsithole9@gmail.com](mailto:rsithole9@gmail.com) & [e.dahmali@gmail.com](mailto:e.dahmali@gmail.com)

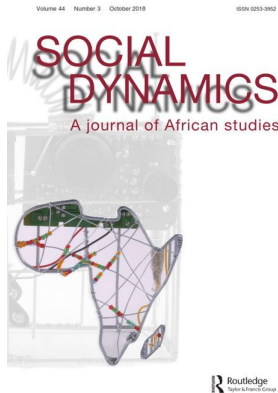
FB/link : <https://www.facebook.com/African-MuseumsMusées-Africains-143119216395678/>

[Complete Announcement](#)

## **New Publications**

**Re-Imagining African Cities. The Arts and Urban Politics**





Special issue co-edited by Fiona Siegenthaler and Till Förster  
 The *Social Dynamics* special issue **Re-Imagining African Cities: The Arts and Urban Politics** presents eight essays and an introduction by leading senior and junior scholars in African art, performance and literature who explore the places and dynamics of the arts in African urban politics. Based on research in Kinshasa, Paris, Cape Town, Lagos, Bamenda, Korhogo, Freetown, Johannesburg and Kampala, the contributions reflect the diversity and global connectedness in the urban imagination and contemporary art practices of African cities. It offers an exciting range of perspectives on contemporary art as a subject of analysis, as a driving force of social and political change, and as an arbiter of culture.

The special issue is an outcome of the workshop *Re-Imagining African Cities: The Arts and Urban Politics* hosted by the Visual Culture Research Group at the Institute for Social Anthropology, University of Basel on 11–12 March 2016. It was a cooperation between the Chair of Social Anthropology at the University of Basel, the Collaborative Research Group “Visual and Expressive Cultures” of the Africa Europe Group of Interdisciplinary Studies (AEGIS), the Institute for Critical Urbanisms, and the Centre for African Studies at the University of Basel. The workshop was generously supported by Swiss – African Research Cooperation (SARECO) and Freiwillige Akademische Gesellschaft (FAG).

Contributors: Heike Becker, Malcolm Corrigan, Till Förster, Carol Magee, Dominique Malaquais, Amanda M. Maples, Gabriele Rippl, and Fiona Siegenthaler

[Social Dynamics 44\(3\)](#)



## Decolonial Processes in Swiss Academia and Cultural Institutions

*Tsantsa* 24/2019

Fiona Siegenthaler and Marie-laure Allain Bonilla, eds. (2019): *Dekoloniale Prozesse an Schweizer Hochschulen und Kulturinstitutionen: empirische und theoretische Ansätze*. Dossier for *Tsantsa* 24/2019 (Journal of the Swiss Anthropological Association).

With an introduction by Fiona Siegenthaler and Marie-laure Allain Bonilla, a prologue by Patricia Purtschert, essays by Claire Brizon, Anna Christen, Beatrice Voirol, Irène Zingg, a visual essay by Kadiatou Diallo and a round table conversation with Yann Laville, Grégoire Mayor, Boris Wastiau, and the editors.

[Tsantsa no. 24](#)

## Member News



**... and Joins College Art Association (CAA) Board of Directors**





### **Ugochukwu-Smooth C. Nzewi Appointed Curator in Painting and Sculpture Department at Museum of Modern Art...**

The Museum of Modern Art (MoMA) has hired Ugochukwu-Smooth C. Nzewi as the first Steven and Lisa Tanenbaum Curator in the Department of Painting and Sculpture. We are looking forward to his program and wish him all the best on this new position commencing in July 2019!

[MOMA press release](#)

Photo: The Cleveland Museum of Art/Howard Agriesti

Congratulations to ACASA member Ugochukwu-Smooth C. Nzewi on his election to the College Art Association Board of Directors. We are grateful for your dedicated work on behalf of ACASA, and back you whole-heartedly in the work you will do for CAA. Pictured with Smooth are other newly elected board members Lynne Allen, Niku Kashef, and Jennifer Rissler.

[CAA](#)



### **Courtney Micots receives Award for Faculty at Historically Black Colleges and Universities**

Courtney Micots received a \$25'000 fellowship Award for Faculty at Historically Black Colleges and Universities from the National Endowment for the Humanities (NEH) to support the completion of her



### **David Riep promoted to Associate Professor**

David Riep was promoted to Associate Professor of art history, with tenure, at Colorado State University. He will spend summer 2019 in South Africa curating a traveling exhibition entitled "Women's Work: Art and Sustainability on

book manuscript on Fancy Dress Carnival  
in Ghana (Jan.-July 2019)

Contemporary Southeast Africa."

Photo: Jenna Riep

## Keep us updated!

Please send your news items to the editors of  
the [ACASA website](https://www.acasaonline.org) and the ACASA newsletter:

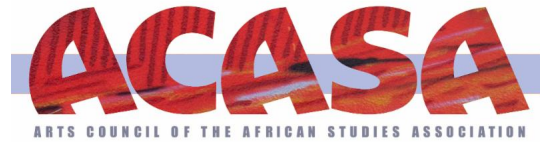
[newseditor@acasaonline.org](mailto:newseditor@acasaonline.org)

ACASA is also on facebook!

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

**Submission deadline for the fall issue:**

**15 September, 2019**



Visit our Website

