



ACASA Newsletter 113, Fall 2019

Welcome to ACASA

President's Welcome

Dear ACASA Members,

We are moving into the final months of 2019 and our triennial organizing and programming committees are busy planning and preparing for the many guests who will join us in Chicago next June.

Now is the time to visit our [ACASA website](#) to **register for the conference, book your hotel, submit an award's application, and send your ideas for papers and panels**. Deadlines for all are fast approaching so don't delay.

In addition to our book, dissertation, curatorial, and leadership awards, we will be recognizing outstanding teaching with our new Award for Teaching Excellence.

If you haven't already, please [help support our triennial fund and travel endowment](#). ACASA relies on your donations and membership to create unforgettable conferences. You can reach out to me or Silvia Forni, past ACASA president and our fundraising committee chair.

Wishing you a bountiful October.

Peri Klemm, President

[ACASA website](#)



From the Editor

Dear ACASA members,

As usual, the fall issue of our newsletter turns out more voluminous than in the rest of the year - you will find many **exciting award, fellowship and job opportunities as well as news** from the African art and art scholarship world.

Most importantly, we introduce a new section dedicated exclusively to the **ACASA Triennial 2020**. You will find it immediately after these editorial notes. There, we will keep you updated on the run-up to the triennial in this and the next two newsletters. Note that **deadlines are fast approaching** and don't wait to check our [website](#) for important information on Tri20 and our triennial **awards** (see Opportunities section).

This November, ACASA is represented at the **African**



Studies Association Annual conference in Boston (see Conferences).

The Exhibitions section of the newsletter reflects the curatorial activities of our members and their commitment to **keeping the ACASA community updated**. Please continue to **let us know** about exciting temporary exhibitions on historical and contemporary art in and from Africa! For a general overview of some collections of African art please consult the [resources section](#) of our website where you also find many other useful links. Suggestions for updates and additional entries are always welcome! Just contact us on newseditor@acasaonline.org and websiteeditor@acasaonline.org.

Fiona Siegenthaler, Newsletter Editor

ACASA Triennial 2020



ACASA Triennial 2020 Program Preview

ACASA 18th Triennial Symposium on African Art, June 17 – 21, 2020

The ACASA 18th Triennial Symposium on African Art will take place at DePaul University and the Art Institute of Chicago, June 17-21, 2020. This is the preliminary program:

Tuesday, June 16

Conference Registration, DePaul University Center

Wednesday, June 17

Museum Day and Reception, the Art Institute of Chicago. *Separate registration required*

Thursday-Sunday, June 18-21, 8am-5pm

Conference Panels, DePaul University Center

Thursday evening, June 18

Evening Reception at the Block Museum, Northwestern University

Friday evening, June 19

Awards Ceremony and Keynote Lecture by Koyo Kouoh, Executive Director and Chief Curator of Zeitz MOCA, the Art Institute of Chicago

Saturday, June 20, 5-9pm

Dinner and Dance Party, DePaul Student Center

For more and detailed information and registration, see:

[ACASA website](#)



Call for Panel and Roundtable Proposals

ACASA 18th Triennial Symposium on African Art, June 17 – 21, 2020

We invite proposals for panels and roundtables. A call for individual papers for the open panels will follow at the end of November.

Please note:

Proposals for panels and roundtables may be **either open** where only a topic is suggested, **or fully constituted** with all proposed participants identified.

Panels will be 120 minutes long. We propose either four twenty-

minute papers and a discussant, or five twenty-minute papers. Roundtables will be 90 minutes long. We propose a maximum of sixteen-minute presentations with a thirty-minute discussion. Participants may present only one paper, but may serve as a discussant on another panel or serve as a presenter on a roundtable.

Panel and roundtable proposals must include the following:

- Title
- A proposal not to exceed 500 words describing the theme and scope
- An abstract not to exceed 100 words to be published on the ACASA Triennial website
- Contact information of the chair(s), including address, phone, and e-mail

Closing date for panel and roundtable proposals: 30 October 2019

Submit to: <https://www.acasaonline.org/2020-proposal-submissions/>

ACASA membership is required to take part in the symposium. Visit <http://www.acasaonline.org/join-acasa/> to find information on ACASA membership and to join.

Further deadlines:

30 November 2019: Approved panel and roundtable proposals posted on the ACASA Triennial website and publicized via H-AfrArts and the ACASA Newsletter.

30 November 2019: Call for individual papers (to be submitted by January 3, 2020)

3 January 2020: Proposed individual papers submitted directly to chairs

1 February 2020: Final panels and roundtables submitted to Program Committee

[Full CFP on ACASA website](#)



Travel Grants to ACASA's Triennial Symposium 2020

The Arts Council of the African Studies Association has secured funds to support travel for colleagues at all levels to the upcoming Triennial Symposium on African Art. To be eligible you must present a paper or participate in another official aspect of the symposium and meet either the residence or need-based criteria above. Please note that even if you receive a travel award, it will not cover the full expense of attending the symposium. Awards are granted on a competitive basis until funds raised are expended.

Eligible scholars are based in Africa, the Caribbean, or elsewhere if they have no support from their employer.

Closing date for applications: January 31, 2020

[More information and application instructions](#)

In Memoriam

David Nthubu Koloane
(1938 – 2019)

By Fiona Siegenthaler



David Koloane in his studio at Bag Factory on January 21, 2011
Photo: Fiona Siegenthaler

We are deeply saddened by the passing of Dr. David Koloane at his home on 30 June 2019. His rich, inspiring and deep commitment to life, art, and collaborative work has left an enormous imprint on what South African art is today. The development of a black art community during apartheid in South Africa, and the visibility of black South African art internationally in the years of transition cannot be imagined without his enormous contribution. While consistently developing his own artwork over more than five decades, Koloane created space for collaborative art practice, facilitated various formats of art education, mentored the young artist generations while grooming their historical foundations, mediated between diverse constituencies, and curated for local and international audiences.

My first encounter with Koloane took place in 2006 when I visited him in his studio at the Bag Factory where I hoped to learn a bit more about his personal narratives of Johannesburg – in addition to the complex and ambiguous relationship to this town so powerfully reflected in his paintings and drawings. I was overwhelmed by the open arms and spirit of David, the patience with which he described – not for the first time – the living conditions and the disparity between city center, Alexandra and Soweto at the time of his childhood, youth and adult age. It is this enormous generosity with time and attentive patience that made him the person he was – focused and tolerant, engaged and human, and an excellent observer and mediator.

Born in Alexandra in 1938, Koloane experienced Johannesburg as a city of racial and racist division and his own family was not spared from forced removal and economic distress caused by apartheid politics. On the other hand – or just for this reason – he never gave up in his endeavor to create space for black creation and art practice, and for the encounter and exchange of artists and intellectuals. His introduction to the Polly Street Art Center by his classmate Louis Maqhubela and later his involvement in the Johannesburg Art Foundation run by Bill Ainslie therefore were not just the beginning of his career as an artist, but also a spark for creating a spirit of collaborative artistic exchange that challenged racial limitations dictated by apartheid. Koloane later became the director of the first gallery dedicated to black artists and in 1978 acted as the first curator at the Federated Union of Black Artists (FUBA), an outstanding collective initiative of artists, writers and musicians at a time of entrenched apartheid politics. In 1985, he co-founded with Bill Ainslie and Kagiso Pat Mautloa the Thupelo workshops which offered two-week retreats outside the city and which proved crucial as a space to test experimental art practices. Together with Robert Loder, he founded the Fordsburg Artists' Studios in 1991, popularly known as the Bag Factory, a cooperative space that continues to be a crucial institution on the South African art map. It has been welcoming artists from diverse racial, national and educational backgrounds since its beginnings at the dawn of democracy. Koloane could be found there during weekdays, along with his long-time studio mates Pat Mautloa and Sam Nhlengethwa and the many other artists who worked and continue to work there for shorter and longer periods of time.

Koloane's sensibility for the power relations inherent in spatial organization was fundamental for all his cultural initiatives which were path-breaking in creating space and

public attention for art by black artists. The David Koloane Award and the David Koloane Mentorship Programme offered by the Bag Factory are reflective of this engagement and Koloane's passion in mentoring and teaching younger generations. As a curator, he cooperated with international colleagues in seminal exhibitions like *Art from South Africa* at the Museum of Modern Art in Oxford (1990) or *Seven Stories about Modern Art in Africa* at the Whitechapel Gallery in London (1995). As an author of numerous articles about black South African art history and art practice in key publications, Koloane confidently conscientized his audiences for the structural violence put on black creative work. He thereby always emphasized dialogue and conversation as a means of creating connections between people. The appreciation for his scholarly and educational efforts are reflected in the honorary doctorates he was awarded from Wits University in 2012 and from Rhodes University in 2015.

It is comforting to know that only weeks before his passing, David Koloane attended the opening of his retrospective exhibition, *A Resilient Visionary: Poetic Expressions of David Koloane* curated by Thembinkosi Goniwe at the Iziko South African National Gallery in Cape Town. It is an acknowledgement of his enormous contribution as an artist, curator, teacher, mentor and activist to South African art and its appreciation locally and internationally.

Our sincere condolences go to his wife Monica, his family and friends. May David Koloane rest in peace after a rich, fulfilled and meaningful life, bequeathing an invaluable legacy of artistic mastery and cultural commitment to South Africa's art world and beyond.



Marilyn Eiseman Heldman (1935 – 2019)

by Jacopo Gnisci and Peri Klemm

The loss of Marilyn Eiseman Heldman (June 12, 1935 – July 15, 2019) marks the passing of a brilliant scholar and generous colleague who pioneered the study of Ethiopian art. Her work on the illustrated manuscripts and devotional icons of the Ethiopian Orthodox Church examined issues of patronage, spirituality and inspiration.

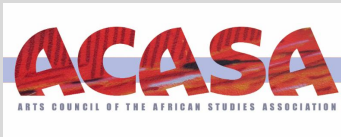
Her 1972 PhD thesis on the Miniatures of the Gospels of Princess Zir Gānēlā, an Ethiopic Manuscript Dated A.D. 1400/01, is, to this day, the only work which provides an overview of all the illustrated features of medieval Ethiopic Gospel books. Covering a wide range of visual evidence, the study traces the pictorial sources and religious practices which shaped the work of Ethiopian illuminators active towards the turn of the fifteenth century. She was among the first art historians to study historical devotional Ethiopian artworks with this kind of depth.

In her book, *The Marian Icons of the Painter Frē Şeyon: A Study in Fifteenth-century Ethiopian Art, Patronage, and Spirituality*, Heldman begins with a single work of art as a window into the religious paintings traditions of the mid 1400's. Frē Şeyon, a monk from the monastery of Dabra Gwegweben, signed only one painting, but by comparing stylistic and iconographical characteristics to other mural and panel paintings, Heldman was able to assign an entire oeuvre of painting to this monk and to identify the Byzantine and Italian prototypes.

Heldman was also much involved in the organization and catalogue of the exhibition African Zion: The Sacred Art of Ethiopia (1993). This landmark exhibition, which brought Ethiopian art to the attention of the American public, remains unsurpassed. The art historical essays in the catalogue, written by Heldman, combine clarity with academic rigour. It is also worth remembering that Heldman, in the second of her five essays in this volume, was the first scholar to suggest, on stylistic grounds, that the Garima Gospels were produced during late antiquity, a hypothesis that would be later confirmed by C-14 dating.

[ACASA](#)

Opportunities



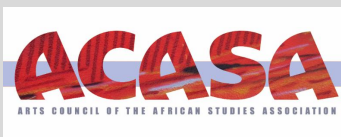
ACASA Leadership Award

The Arts Council of the African Studies Association (ACASA) confers a Leadership Award upon an individual whose accomplishments best exemplify excellence in the study of African and/or African Diasporic arts and/or whose innovative contributions and vision have advanced the field. The Award is presented every three years at the Triennial Symposium of African Art Awards Ceremony, and consists of an appropriate memento, a citation, and a lifetime membership in ACASA.

Criteria for the Award are the distinction of contribution to the field of African and African Diasporic art, as measured by a lifetime of accomplishments in areas such as teaching, mentoring, research, curating, publishing, artistic expression, administration, and service to the field. In addition, the individual should have demonstrated generosity of spirit and collegiality. Candidates within and outside of the academic and museum communities are considered. Nominees must be ACASA members in good standing. [Join ACASA](#).

Closing date: October 30, 2019

[More information and submission instructions](#)



Arnold Rubin Outstanding Publication Award

The Arnold Rubin Outstanding Book Award recognizes two categories of books: Single authored and multi-authored volumes. Runners up are also awarded. This award is given for excellence in scholarship on the arts of Africa and the African Diaspora. It is offered triennially, by ACASA to a work of original scholarship and excellence in visual presentation that makes significant contribution to our understanding of African arts and material culture.

Eligible books must have been published (by official publication date or demonstrated public availability, if different) between September 1, 2016 and August 30, 2019. No book will be considered for more than one award cycle.

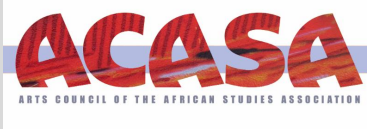
Nominees must be ACASA members in good standing.

[Join ACASA](#)

Closing date: October 30, 2019

[More information and submission instructions](#)

ACASA Roy Sieber Dissertation Award



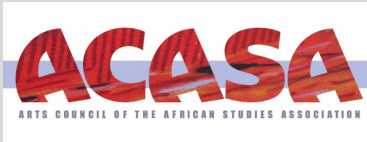
Nominations for the Roy Sieber Dissertation Award are requested from primary Ph.D. advisors for outstanding dissertations from any discipline on some aspect of African and/or African diaspora art.

The Sieber award was established to honor the memory of Professor Roy Sieber who, through his research, writing, and mentoring of many Ph.D. students, made a lasting contribution to the study of African art.

Dissertations passed between September 1, 2016 and August 30, 2019 can be submitted for consideration. Nominees must be ACASA members in good standing. [Join ACASA](#)

Closing date: October 30, 2019

[More information and submission instructions](#)



ACASA Awards for Curatorial Excellence

The Award for Curatorial Excellence recognizes the important contributions to the dissemination and understanding of African and African Diaspora Arts made through exhibitions. Exhibitions related to permanent collections, loan shows, commissioned works or community interventions organized by museums, galleries, cultural centers, and exhibition spaces of all sorts are eligible. Three awards for curatorial excellence will be given.

Exhibition eligibility: September 1, 2016 through August 30, 2019. Nominees must be ACASA members in good standing.

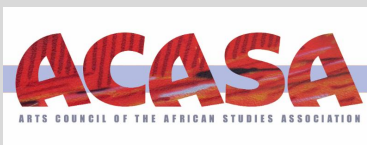
[Join ACASA](#)

Criteria for consideration for this award include exhibitions that:

- Generate new scholarship across the humanities
- Open new perspectives on the field
- Collaborate with and/or contribute to local or stakeholder communities
- Demonstrate innovative approaches to exhibition design and presentation
- Demonstrate innovative uses of technology

Closing date: October 30, 2019

[More information and submission instructions](#)



ACASA Award for Teaching Excellence

This new award is designed to acknowledge and celebrate dedicated, innovative and inspirational teaching in Art Historical studies. Recognizing the value of teaching as a constitutive element of scholarship that is fundamental to research, this award is presented to scholars who have demonstrated a commitment to teaching or have established creative pedagogical approaches towards socially-responsive teaching. It honors scholars who have maintained high standards of teaching practice, inspired diverse students and have encouraged critical thinking in the field. Two awards are made for

1) **Distinguished Teaching Award** for candidates who have demonstrated a commitment to teaching throughout their careers and

2) **Innovative Teaching Award** for candidates at various stages of their careers who have demonstrated innovation in teaching styles, methodologies, course design and contributed to curriculum development.

Eligibility:

- This award is open to Africanist scholars in the arts internationally.
- Nominees in the Distinguished Teaching Award must have over 10 years' experience in teaching Art History and

- cognate disciplines in higher education.
- Nominees in the Innovative Teaching Award must have over 5 years' experience in teaching Art History and cognate disciplines in higher education.

Candidates may be nominated by members of ACASA or may self-nominate. Nominees must be ACASA members in good standing. [Join ACASA](#)

Closing date: October 30, 2019

[More information and submission instructions](#)



Vacancy: Executive Director

National Gallery of Zimbabwe, Harare

Applications are invited from suitably qualified and experienced persons to lead the National Gallery of Zimbabwe "NGZ" (one of the biggest Arts Institutions in Zimbabwe), for a position based in Harare. This is an executive leadership position reporting to the Board of Trustees and the relevant Ministry. The Executive Director is responsible for the overall guidance of the Galleries' branches in Zimbabwe (currently in Harare, Bulawayo and Mutare).

Closing date: October 31, 2019.

[Full job posting and application instructions](#)



TT Assistant Professor of African and/or African Diasporic and/or Latinx and/or Latin American History of Art, Visual, and/or Material Culture, post-1750

University of Southern California (CA)

The Department of Art History in the Dana and David Dornsife College of Letters, Arts and Sciences at the University of Southern California (Los Angeles, CA) invites applications for a tenure-track Assistant Professor position in African and/or African Diasporic and/or Latinx and/or Latin American history of art, visual, and/or material culture, post-1750. Applicants may conduct research in one or more of these areas, and various methodological and theoretical approaches are welcome. We have a particular interest in scholarship that contributes to increasing the diversity of the department's intellectual life and offerings. This position is expected to begin August 2020.

The successful candidate will teach courses at the undergraduate and graduate level and participate actively in the intellectual life of the department and the university.

Closing date: November 1, 2019.

[Full job posting and application instructions](#)



TT Assistant Professor in Art History (Arts of Africa/African-Diaspora)

Southern Methodist University: Meadows School of the Arts

The Department of Art History of the Meadows School of the Arts at Southern Methodist University invites applications for a tenure-track (Assistant-level) specialist in the arts of Africa and/or the African Diaspora, to begin Fall Semester 2020.

We seek an applicant whose work examines the development

and use of visual media and material culture within and across cultures and societies. The candidate's research may address Africa, the Caribbean and Latin America, the US, Europe, or any transnational-, global-, or diasporic context, in any historical period.

We are especially interested in a candidate whose work engages the major theoretical shifts that now reshape the study of African and African Diaspora art and architecture. In particular, we welcome applications from scholars concerned with issues of objecthood, spatiality, identity, spirituality, imagination and memory, migration and exile, globalization and post-coloniality.

The successful applicant will teach introductory and upper-level undergraduate courses on the arts of Africa/ African Diaspora, and undergraduate and graduate seminars in their area of specialization; mentor students on all levels; supervise M.A. theses and PhD dissertations. The standard departmental teaching load is 2/2. Members of the faculty are entitled to research leave as well as support for research and travel.

Closing date: November 15, 2019

[Full job posting and application instructions](#)

WESLEYAN UNIVERSITY

Luther Gregg Sullivan Visiting Scholar in Art History (African and/or Afro-Diasporic visual and material culture)

Wesleyan University, Connecticut

The Department of Art and Art History at Wesleyan University seeks a historian of African and/or Afro-Diasporic visual and material culture to serve as Luther Gregg Sullivan Visiting Scholar in Art History. Candidates from the fields of art and architectural history, archaeology, and/or material culture are welcome to apply. In addition to offering courses in their area of expertise, candidates should demonstrate an ability to teach historical material, including material from the pre-modern era. We particularly invite submissions from applicants who combine historical methodologies with an interest in theoretical approaches such as critical museology, postcolonial theory, critical race studies, and Black Studies. The position is a two-year, non-renewable appointment. The Sullivan Scholar will teach one course per semester, while continuing scholarly work and fully participating in the department's and university's intellectual life.

Closing date: December 1, 2019

[Full job posting and application instructions](#)



Raymond and Laura Wielgus Curator of the Arts of Africa, Oceania, and the Americas

Sidney and Lois Eskenazi Museum of Art at Indiana University

Since its establishment in 1941, the Sidney and Lois Eskenazi Museum of Art has grown from a small university teaching collection into one of the foremost university art museums in the country. A major highlight of the museum's wide-ranging collection are its collections of approximately 4,400 works of art from Africa, Oceania, and the Americas. Thanks in large part to the late Chicago-based collectors Raymond and Laura Wielgus, the Eskenazi Museum possesses one of the most significant collections in this area of any American university art museum. Positioning the institution as a premier teaching museum requires breakthrough research and programming that advance its mission in powerful ways. To this end, the museum seeks a thoughtful, outgoing, and passionate individual who will serve as the Wielgus Curator of the Arts of Africa, Oceania, and the

Americas.

Closing date: November 1, 2019

[Full job posting and application instructions](#)



SAR 2020-2021 Resident Scholar Fellowships

The School for Advanced Research is currently accepting applications for the 2020-2021 Resident Scholar fellowships term.

Nine-month Resident Scholar Fellowships are awarded to scholars who have completed their research and analysis in the social sciences, humanities, Latino/a Studies, and Native Studies and who need time to reflect, debate, and write. Fellowships are awarded annually by the School for Advanced Research (SAR) to five or six scholars who have completed their research and who need time to prepare manuscripts or dissertations on topics important to the understanding of humankind. Resident scholars may approach their research from the perspective of anthropology or from related fields such as history and sociology. Scholars from the humanities and social sciences are encouraged to apply.

The tenure runs from 9/1/20 to 5/31/21 and includes a stipend and low-cost housing.

Closing date: November 4, 2019.

[Full call and application instructions](#)



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: October 15, 2019

[Full job posting and application instructions](#)



2020-2021 Visiting Senior Fellowships, Center for Advanced Study in the Visual Art

The Center for Advanced Study in the Visual Arts announces its program for Paul Mellon and Ailsa Mellon Bruce Visiting Senior Fellowships. Fellowships are for full-time research, and scholars are expected to reside in Washington and to participate in the activities of the Center throughout the fellowship period. Lectures, colloquia, and informal discussions complement the fellowship program. Each visiting senior fellow is provided with a study. In addition, visiting senior fellows who relocate to Washington are provided with housing in apartments near the Gallery, subject to

availability. Visiting senior fellows have access to the notable resources represented by the art collections, the library, and the image collections of the National Gallery of Art, as well as to the Library of Congress and other specialized research libraries and collections in the Washington area.

Paul Mellon and Ailsa Mellon Bruce Visiting Senior Fellowships are intended to support research in the history, theory, and criticism of the visual arts (painting, sculpture, architecture, landscape architecture, urbanism, prints and drawings, film, photography, decorative arts, industrial design, and other arts) of any geographical area and of any period. Visiting senior fellowship applications are also solicited from scholars in other disciplines whose work examines artifacts or has implications for the analysis and criticism of visual form. For appointment to visiting senior fellowships in 2020–2021, the Center encourages applications in the fields of the visual arts and culture of African Americans, Africa, and the African diaspora.

Closing date (for award period September 1, 2020 – February 28, 2021): March 21, 2020

[Full call and application instructions](#)



The African Humanities Program is calling for new Postdoctoral Fellowship Applications

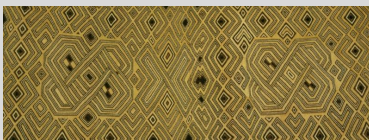
Since 2008, the African Humanities Program (AHP) has worked to reinvigorate the humanities in Africa through fellowship competitions and related activities in Ghana, Nigeria, South Africa, Tanzania, and Uganda. In partnership with Carnegie Corporation of New York, which has generously provided funding, AHP has offered African scholars an integrated set of opportunities to develop individual capacities and to promote formation of scholarly networks. The African Humanities Program has supported the Carnegie Corporation's mission to develop and retain African academics at universities in Africa. In 2019, Carnegie Corporation announced a Centennial Grant to AHP for an extension of AHP activities. This grant will support two additional fellowship competitions (2019-2020 and 2020-2021) for postdoctoral fellowships only.

Postdoctoral fellowship stipends allow recipients an academic year free from teaching and other duties for revising the dissertation for publication or for the first major research project after the PhD. Fellows are also eligible for additional benefits such as residential stays for writing, manuscript development workshops, and publication support.

The program is open to humanities scholars in Ghana, Nigeria, South Africa, Tanzania, and Uganda.

Closing date: November 20, 2019, 9pm GMT

[Full call and application instructions](#)



CFP: From Sensiotics to Mamiwata: Essays in Honor of Henry Drewal

Henry Drewal, one of the most imaginative intellectuals ever to reflect on the subject of African art, has an incomparably wide scholarly span covering Africa and its diasporas in North America, South America, Caribbean, and most recently in India. His career took off in the mid-sixties when, as a Peace Corps member, he apprenticed himself to two Yoruba sculptors in the Egba and Egbado regions of Western Nigeria. The fruit of that apprenticeship includes a definitive book on the subject of Gèlèdè art, and many sculptures that still perform in indigenous Gelede

festivals in Nigeria. Since that time, Drewal has distinguished himself as a prolific and perceptive scholar, editor, curator, teacher, conference organizer, mentor and art catalyst who has collaborated with leading writers on African art.

This call of papers is an invitation to scholars in all fields of African studies to contribute articles (essays, interviews, reflections, images) on any discipline to a multi-disciplinary book celebrating Drewal's influence on the scholarship of African art.

Closing date for titles and abstracts: October 30, 2019

[Full CFP and submission instructions](#)



Call for Draft Chapters

African Screen Worlds: An International Workshop

SOAS, University of London, UK, September 2020

In September 2020, a three-day, fully-funded workshop will be held at SOAS, University of London as part of the ERC-funded project "African Screen Worlds: Decolonising Film and Screen Studies". In the broadest sense, the workshop is designed to facilitate and inspire collaborative dialogue and work on creative African screen media texts and contexts among scholars working in this field in different parts of the world and – in particular – within Africa. To facilitate this, all transport, accommodation, visa, and meal costs will be fully covered for the selected participants, regardless of where they will be traveling from. In a more specific sense, the focus of the event will be collectively workshoping and developing pre-submitted chapters for publication in an edited volume titled *African Screen Worlds*. There will be several inspiring keynote presentations by leading African screen media scholars, practitioners and creative researchers.

Closing date: January 15, 2020

[Full call and submission instructions](#)



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

James Madison University, February 20 – 21, 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. 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.

Closing date: October 15, 2019

[Full CFP](#)



Advancing
Art&Design

CAA Annual Conference 2020: Call for Idea Exchange Roundtable Submissions

Chicago, February 12 – 15, 2020

While the calls for panels and papers are closed now, there is still the possibility to submit an Idea Exchange Roundtable proposal. Propose a topic that you would like to discuss with your colleagues for a sixty-minute roundtable at the CAA Annual Conference in 2020. It can relate to professional development, teaching, or current events in the arts. Be creative. The conversations are meant to be lively and engaging.

Closing date: November 1, 2019

[Full call on CAA website](#)



Call for Papers and Panels: 20th Annual Africa Conference at The University of Texas at Austin: Nationalisms

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

Closing date: December 15, 2019

[Full CFP and submission instructions](#)

Conferences / Symposia

The Restitution Debate: African Art in a Global Society

Columbia University, October 18, 2019, 9am – 5pm

In November 2018, **Felwine Sarr** and **Bénédicte Savoy** released a report that had been prepared for the President of France, Emmanuel Macron, entitled *The Restitution of African Cultural Heritage*. Toward a New Relational Ethics. This report has set in motion a debate that could have a profound impact on the status of African art held in collections around the world.

During the full-day international symposium, the authors of the report will present their recommendations and reflect on the



Royal Statues from Abomey, seized in 1892 by French soldiers. The Sarr-Savoy report advocates for their return to the Republic of Bénin. (Musée Quai-Branly, 2019)
Photo: Z. S. Strother

response that they have received over the past year. A panel of curators, scholars, and cultural entrepreneurs will respond to the issues, which have broad ramifications resonating well beyond Africa and Europe.

Speakers:

Erica P. Jones (Fowler Museum, University of California, Los Angeles)

Daouda Keita (Musée National du Mali, Bamako)

Patrick Mudekerezwa (Waza, Centre d'Art de Lubumbashi, DR Congo)

Pap Ndiaye (Institut d'études politiques de Paris)

Patrice Nganang (Stony Brook University, New York)

Ugochukwu-Smooth C. Nzewi (The Museum of Modern Art, New York)

Felwine Sarr (Université Gaston Berger, Saint-Louis, Senegal)

Bénédicte Savoy (Technische Universität Berlin; Collège de France)

Z. S. Strother (Columbia University)

and **Marie-Cécile Zinsou** (Fondation Zinsou, Cotonou, Bénin)

Souleymane Bachir Diagne (Columbia University) will serve as moderator and philosopher **Paulin J. Hountondji** (Université Nationale du Bénin, Cotonou) will act as respondent and lead the final discussion. **David Freedberg** (Columbia University) will deliver welcoming remarks.

Free and open to the public. Registration recommended.

[Event details and registration](#)



62nd Annual Meeting of the ASA: BEING, BELONGING AND BECOMING IN AFRICA

November 21 – 23, 2019, Boston Marriott Copley Place

The ASA Annual Meeting is the largest gathering of Africanist scholars in the world. With an attendance of about 2,000 scholars and professionals, the conference offers the following:

- More than 300 panels and roundtables
- Plenary events featuring keynote speakers
- An awards ceremony and dance party
- Institutional and organizational receptions and meetings
- An international exhibit hall
- Screenings of award-winning movies from Africa, and/or by African producers

Note the following important information for ACASA members during ASA:

- ACASA will be holding its **annual business meeting** at the ASA conference on November 22 from 8.30 to 9.30pm., room tbc.
- Many panels are dedicated to African art and art history, and many **ACASA members are involved** as panel conveners and paper presenters. Join us!
- Also check out the opportunity for a **free curatorial tour** of Fatimah Tuggar's exhibition *Home's Horizons* at the Davis Museum on Saturday, November 23 (see below in the exhibitions section). Note: Booking required!

[ASA Conference Program](#)

Restitution of Colonial Collections in Europe Possibilities, Challenges, Dilemmas

Conference December 2 – 3, 2019, Ghent

TAPAS/Thinking About the PAST and Centre for Anthropological



Research on Affect and Materiality (CARAM) are proud to announce this conference on the restitution of colonial collections in Europe, taking place on December 2 and 3, 2019 in Ghent. Following the recent repatriation of human remains from Germany to the Namibian and Australian governments and French president Emmanuel Macron's statement that the return of African objects in French museums is a 'priority', claims for the restitution of colonial acquisitions have gained momentum in Europe. Various social and cultural groups as well as states demand the return of human remains, archives and cultural objects in colonial collections to which they claim cultural, religious, historical or biological affinity. Yet many museums, collectors and governments continue to wrestle with restitution demands, often lacking a clear vision on the best way forward or resorting to defensive discourses. These include a legalist reasoning in which states and ethnographic museums today cannot be held accountable for crimes committed so long ago, referring to the high scientific or market value of the acquired objects or following a statist reasoning in which only claims by 'nation states' are valued as legitimate. This conference wants to particularly explore such motivations and the implicit philosophical convictions that underpin many restitution-claims and responses to them.

[Conference website](#)



8th Biennial Hamad bin Khalifa Symposium on Islamic Art

November 10 – 11, 2019 in Doha, Qatar

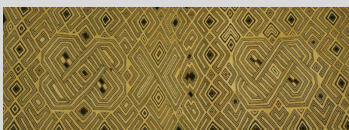
From medieval trade routes to the contemporary migrant crisis, the seas have served as both connective tissues and barriers between intellectual, political, and artistic traditions. Nowhere, perhaps, is this dual role more evident than within the visual cultures of the Islamic world. Stretching from 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.

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.

www.islamicartdoha.org



2020 African Critical Inquiry Workshop: *Rethinking Resilience*

Makhanda, March 2020

The African Critical Inquiry Programme (ACIP) is pleased to announce that the 2020 ACIP workshop will be *Rethinking Resilience*. The project was proposed by organizers **Janeke Thumbbran** (History, Rhodes University) and **Ruth Sacks** (Postdoctoral Researcher, SARChI Chair for Social Change, University of Fort Hare). It will take place in Makhanda

(Grahamstown), South Africa in March 2020.

This three-day workshop brings together early career scholars and visual artists to engage with the concept of resilience and its co-option by neoliberal governance. The concept of “resilience” has a long history in psychology, but in the past decade or so it has become a pervasive buzzword in humanitarian and development circles, as well as in politics and governance, business, education, and more. We will examine problematic prevailing narratives that expect previously disenfranchised citizens to cultivate forms of self-reliance and informal networks in the face of collapsing infrastructure. The workshop also thinks with resilience as the manifestation of pervasive political and material remains from the past that shape everyday life. We reconsider historical systems that emphasize inherited societal inequalities and how they have been repurposed out of necessity.

Supported by donations to the [Ivan Karp and Corinne Kratz Fund](#), the ACIP fosters thinking and working across public cultural institutions, across disciplines and fields, and across generations. It seeks to advance inquiry and debate about the roles and practice of public culture, public cultural institutions and public scholarship in shaping identities and society in Africa through an annual ACIP workshop and through the Ivan Karp Doctoral Research Awards, which support African doctoral students in the humanities and humanistic social sciences enrolled at South African universities.

[More information on the ACIP Workshop 2020](#)
and the [Ivan Karp and Corinne Kratz Fund](#)

african arts

Call for book reviews: African Arts

African Arts welcomes authors who are interested in writing book reviews that examine scholarship in the field of art and expressive culture of African and the African Diaspora. Reviewers from African/Diaspora studies, anthropology, architectural history, art history, cultural studies, film studies, global studies, history, literature, religious studies, and all related disciplines are welcome. Book reviews are generally around 2000-2500 words in length. Reviewers are requested to address the assigned book's contribution to the current state of the discipline as well as the importance of the book to the general public, specialist, student, collector, etc.

Please contact the book reviews editor for *African Arts*, Dr. Heather Shirey (hmsshirey@stthomas.edu), if you are qualified and interested in a review assignment. In your email, please indicate your areas of interest/specialization and include a current copy of your CV.

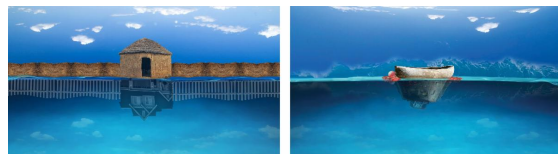
[Call](#)

Exhibitions

Fatimah Tuggar: Home's Horizons

through December 15, 2019

The Davis Museum at Wellesley College presents *Fatimah Tuggar: Home's Horizons*, an exhibition of multimedia works across multiple platforms—including sculpture, photomontage, video, and augmented reality (AR). The works in



Fatimah Tuggar, *Home's Horizons*, 2019
Computer montage diptych (inkjet on vinyl)
Courtesy of the artist and BintaZarah Studios

the exhibition illuminate how humanity has employed technology to reshape its homes (including our shared planetary home) during the 20th and 21st centuries. Curated by Amanda Gilvin and accompanied by the first monographic publication on Tugger, *Home's Horizons* opens on Thursday, September 12, and runs through Sunday, December 15, 2019.

The richly illustrated [catalogue](#) is published by Hirmer Verlag, and includes content in AR.

There will be a free curatorial tour of *Home's Horizons* on Saturday, November 23 during the 2019 African Studies Association Annual Meeting.

Free transportation will leave from Boston Marriott Copley Place at 10:30am, and light refreshments will be served at the museum. Sponsored by the ASALocal Arrangements Committee, ACASA, the Wellesley College History Department, the Wellesley College Africana Studies Department, and the Davis Museum at Wellesley College.

Booking required via conference website: [ASA 2019 Annual Meeting](#)

[The Davis](#)

Crossing Night: Regional Identities x Global Context

October 25, 2019 – February 2, 2020

Curated by Larry Ossei-Mensah, Jova Lynne, and Josh Ginsburg

The Wedge Collection in association with Museum of Contemporary Art Detroit and A4 Arts Foundation are pleased to co-present Crossing Night: Regional Identities x Global Context – a group exhibition focusing on artistic practices from the Southern African region. With an emphasis on transition and transformation the exhibition explores how local politics, urban landscape, and place shape the personal identities that define regional culture.

Regional Identities x Global Context is the second iteration of Crossing Night – an ongoing series organized by A4 Arts Foundation with global partner institutions. Regional Identities x Global Context includes works by artists Jody Brand, Edson Chagas, Margaret Courtney-Clarke, Calvin Dondo, Nicholas Hlobo, Pieter Hugo, Binelde Hyrcan, Samson Kambalu, William Kentridge, Lebohang Kganye, Moshekwa Langa, Sabelo Mlangeni, Santu Mofokeng, Zanele Muholi, Musa N. Nxumalo, Robin Rhode, Athi-Patra Ruga, Penny Siopis, Mikhael Subotzky, Guy Tillim, Andrew Tshabangu, and Kyle Weeks. Crossing Night will also feature site specific sculptural installations for the exhibition by both Nicholas Hlobo and Binelde Hyrcan. Several of these works have been loaned to the exhibition by Kenneth Montague / The Wedge Collection.

Crossing Night will be accompanied by States of Flux – a public program including talks, performances, and workshops that will serve as a platform for robust understanding and



Binelde Hyrcan, *Cambeck* (2011)
Video Still, Courtesy of The Wedge Collection.

Striking Iron: The Art of African Blacksmiths

Smithsonian's National Museum of African Art:
through October 14, 2019

Musée du quai Branly-Jacques Chirac:

November 19, 2019 – March 29, 2020

Striking Iron: The Art of African Blacksmiths combines objects of extraordinary beauty with cutting-edge scholarship to offer the most comprehensive presentation of the blacksmith's art in Africa to date. The exhibition features over 225 artworks from across the African continent, focusing on the region south of the Sahara and spanning a history of several millennia, up to the present day. They are borrowed from U.S. and European public and private collections and include stunning wood sculptures studded with iron, prestige blades and currencies in a myriad of shapes and sizes, diverse musical instruments, elaborate body adornments, and an array of ritual accoutrements. The exhibition examines how blacksmiths' virtuosic works can harness the powers of the natural and spiritual worlds, effect change and ensure protection, communicate status and identity, assist with life's challenges and transitions, and enhance the efficacies of sacred acts such as ancestor veneration, healing, fertility, and prophecy.

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

[Musée du quai Branly-Jacques Chirac](#)



Artist unknown (Nkutshu peoples
Democratic Republic of the Congo)
Throwing knife-shaped currency (*oshele*)
19th century, iron
Private collection
Image © Fowler Museum at UCLA

On Display in the Walled City: Nigeria at the British Empire Exhibition, 1924 – 1925

through March 8, 2020

In 1924, the British Empire Exhibition opened in the London suburb of Wembley, featuring installations of material and trade wealth based on fifty-five of Britain's global colonies. Millions of British subjects visited the grounds and among the most popular sites was the "Walled City," which housed the pavilions of the participating West African colonies—Nigeria, Gold Coast (modern day Ghana), and Sierra Leone. *On Display in the Walled City* showcases 38 objects from the Fowler's Wellcome collection that were originally displayed in the Nigerian pavilion, and offers insights into Nigerian art of the early-twentieth century and the colonial enterprise.

[Fowler Museum at UCLA](#)



Artist unknown (Yoruba, Northern Ekiti style, Nigeria)
Helmet mask (*aguru epa*), collected before 1924
Wood, paint, metal, plant fiber, plant gum
Gift of the Wellcome Trust, X65.7432

The Sculptures of Promise Lagiri: Authenticity, Contemporaneity, Power And Identity

through December 2019

Marking its 5-year anniversary, Boys' Quarters Project Space contemporary art gallery founded by British-Nigerian artist Zina Saro-Wiwa presents a series of works by traditional Ogoni artist Promise Lagiri. Promise Lagiri is a 50-year-old carver and artist who lives and works in Eeken village in Ogoniland. The works of his on display include several Karikpo masks, Nwibee masks and a Waakoo breast-feeding figurine. Boys' Quarters is a gallery dedicated to using art to explore the relationship between self and environment and has shown artists like John Akomfrah, Kader Attiah, Abraham Oghobase and Johnson Uwadinna. This is the first time Boys' Quarters has shown traditional art from the rural village.

In conjunction with the exhibit, artist and curator Zina Saro-Wiwa — founder of the Mangrove Arts Foundation, Boys' Quarters Project Space's nonprofit umbrella organization — is launching a fundraiser to support a research drive into Niger Delta traditional art-making in the 21st century.

An [essay](#) by Zina Saro-Wiwa accompanying the show is published on the gallery's website.

For more information and donations to the fundraiser, see:

[Mangrove Arts Foundation](#)

or contact

admin@mangrovearts.org



Courtesy: Mangrove Arts Foundation

Indigo Reimagined

A Solo Exhibition by Peju Layiwola

October 5 – 13, 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



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

Thought Pyramid Gallery, Ikoyi, Lagos, Nigeria.

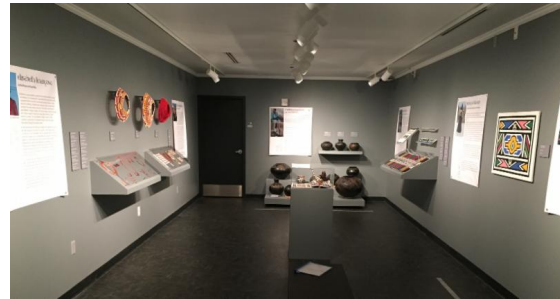
www.pejulayiwola.com

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

July 1 – December 1, 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://www.gregoryallicarmuseum.org)

Institutions



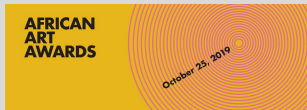
The Menil Collection acquires archive of Leon Siroto

The Menil Collection in Houston, Texas, has acquired the archive of Leon Siroto (1922 – 2015) as a donation from his daughters, Janet and Susan, and the Siroto family.

An anthropologist and scholar of African art, Siroto earned his doctorate at Columbia University. Supported by a Ford Foundation grant, he studied the visual arts and culture of the BaKwile (Bekwel) peoples of Gabon, Congo, and Cameroon. At the recommendation of John J. Klejman, Siroto was the first specialist to catalogue John and Dominique de Menil's collection of art from Africa during the 1970s and 1980s. The Leon Siroto archive at the Menil Collection contains field notes, correspondence, photographs, journals, and printed materials documenting his extensive research and publication projects on African art from the 1960s to the 2000s.

The collection will be open to the public for research once it is processed and catalogued.

For more information, please contact Menil Archives at archives@menil.org.



African Arts Award

Smithsonian National Museum of African Art

The Smithsonian National Museum of African Art honours **Njideka Akunyili Crosby** and **Elias Sime** with the African Arts Award 2019.

[African Art Awards](#)



CAA Art History Fund for Travel to Special Exhibitions

The newly created Art History Fund for Travel to Special Exhibitions is designed to award qualifying undergraduate and graduate art history classes funds to cover students' and instructors' costs (travel, accommodations, and admission fees) associated with attending museum special exhibitions throughout the United States and worldwide. The purpose of the grant is to enhance students' first-hand knowledge of original works of art.

Applications for the second round of grants will be accepted by CAA in fall 2019. [Watch out for the deadlines and details!](#)

[CAA travel grants](#)

New Publications

CRITICALINTERVENTIONS

Journal of African art history and visual culture



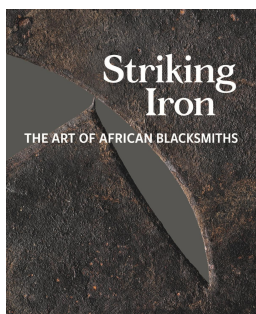
Rethinking the Dialectics of Rural & Urban in African Art and Scholarship

Special issue *Critical Interventions* 12(3), 2018

Guest edited by **Fiona Siegenthaler**, **Ugochukwu-Smooth Nzewi** and **Nadine Siegert**.

With contributions by the editors, **Silvia Forni** and **Dominique Malaquais**, **Amanda M. Maples**, **Larissa Mbobda**, **Margaret Nagawa**, **Ozioma Onuzulike**, **Ruth Simbao**, **Sarah Thiele**, and (issue 13/1, 2019) **Melanie Sampayo**.

[Critical Interventions](#)



Striking Iron: The Art of African Blacksmiths

Edited by **Allen F. Roberts**, **Tom Joyce**, and **Marla C. Berns** with **William J. Dewey**, **Henry J. Drewal**, and **Candice Goucher**.

This book combines interdisciplinary scholarship with vivid illustrations to offer the most comprehensive treatment of the blacksmith's art in sub-Saharan Africa to date. For more than two millennia, African blacksmiths have transformed one of Earth's most basic natural resources into objects of life-changing utility, empowerment, prestige, spiritual potency, and astonishing artistry—shaping African cultures in the most fundamental ways. Interspersed throughout are photographs of more than 250

diverse works from over 100 ethnic groups—including tools, blades, currencies, wood sculptures studded with iron, musical instruments, and accoutrements—with field photographs documenting blacksmiths at work and objects in use. *Striking Iron*'s seventeen contributors write from the disciplinary perspectives of art history, art, anthropology, archaeology, history, and astronomy, examining how the blacksmiths' virtuosity can harness powers of the natural and spiritual worlds, effect change and ensure protection, assist with life's challenges and transitions, and enhance the efficacies of sacred acts.

Additional authors include **Rowland Abiodun**, **Shadreck Chirikure**, **Isaie Dougnon**, **Manuel Jordán**, **Colleen Kriger**, **E.C. Krupp**, **Scott MacEachern**, **Patrick McNaughton**, **Philip M. Peek**, **Ray Silverman**, and **John Watson**.

[University of Washington Press](#)

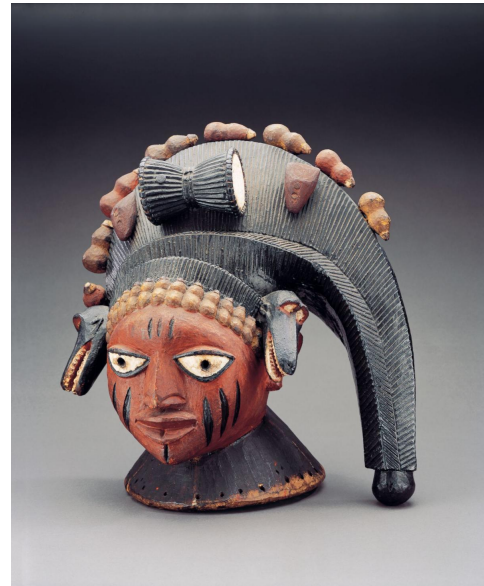
Member News



Amanda Gilvin promoted inaugural Sonja Novak Koerner '51 Senior Curator of Collections and Assistant Director of Curatorial Affairs at the Davis Museum

The Davis Museum at Wellesley College has promoted **Amanda Gilvin** as the inaugural Sonja Novak Koerner '51 Senior Curator of Collections and Assistant Director of Curatorial Affairs at the Davis Museum. The endowment of the position was established in 2019 with the generosity of Wellesley College Alumnae Sonja Novak Koerner ('51) and her husband Michael Koerner.

In her new position, Gilvin will work with Ruth Gordon Shapiro '37 Director Lisa Fischman to oversee all curatorial matters at the Museum, define the vision and direction for the collections, generate



Marci Jefcoat Burton and Carlee Forbes appointed Mellon Fellows at Fowler Museum

The Fowler Museum announces the appointment of two Mellon fellows who will conduct collaborative interdisciplinary research on a subset of African art in the Museum's Sir Henry Wellcome Collection. The Fowler was awarded a grant by The Andrew Mellon Foundation to support this 40-month project. Mellon Conservation Fellow **Marci Jefcoat Burton** is a graduate of the UCLA/Getty Masters Program on the Conservation of Archaeological and Ethnographic Materials, and gained experience treating objects and textiles selected for the Africa Gallery at University of Pennsylvania Museum of Archaeology and Anthropology. Mellon Curatorial Fellow **Carlee Forbes** is a PhD candidate in Art History at the University of North Carolina, Chapel Hill, expecting to file her dissertation, *Art, Innovation, and Collecting in Colonial-Era Congo*, this fall.

publications, and create programs that draw on and expand the mission of the institution. She will supervise the curatorial department, coordinating closely with other Davis departments as well as with faculty, students, and staff on the Wellesley College campus. Gilvin assumed her new role on July 1, 2019.

Davis Museum

Photo: Juna Lee

In 2013, she was a curatorial assistant for the traveling exhibition *Kongo Across the Waters* and in 2016 cocurator of *Evidence and Expertise* at the Ackland Art Museum in Chapel Hill.

Fowler Museum at UCLA

Photo:

Attributed to Adugbolope (d. circa 1940, Yoruba peoples, Abeokuta, Nigeria)

Headdress (*ere Egungun olode*), made prior to 1922

Wood, pigment

Gift of the Wellcome Trust, X65.9051; Fowler Museum at UCLA



African Critical Inquiry Programme Announces 2019 Ivan Karp Doctoral Research Awards

The African Critical Inquiry Programme has named **Bronwyn Kotzen** and **Ngozi May Okafor** as recipients of the 2019 Ivan Karp Doctoral Research Awards.

Kotzen is a South African student pursuing her PhD in Human Geography at the University of Cape Town. Okafor is a Nigerian student doing her degree at the Centre for Visual Art at University of KwaZulu-Natal. Support from ACIP's Ivan Karp Awards will allow each to do significant research for their dissertations. Kotzen will do research in Johannesburg, South Africa and Lagos, Nigeria for her project, *Abstracting the Concrete: Tracing the Political Economy of Infrastructure in Africa Through a Study of Cement*.

Okafor's research for her project

Firing: Exploring the Ceramic Process as Rite of Passage

will include work with Zulu potters in South Africa and Ushafa potters in Nigeria, as well as her own creative ceramic work.

For more information on the African Critical Inquiry Program, the Ivan Karp and Corinne Kratz Fund and on Doctoral Research Award recipients Bronwyn Kotzen and Ngozi May Okafor, see [here](#)

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 issue:

January 15, 2020

Visit our Website

