



ACASA Newsletter 114, Winter 2020

Welcome from the ACASA

President's Welcome

Dear ACASA Members,

Greetings and warm wishes! Tri20 is getting close! I'm grateful to our colleagues who graciously volunteered and are now busy with committee work. The awards folk are carefully sifting through the efforts of our amazing members (students, scholars, curators, teachers, mentors) for the Dissertation, Book, Curatorial, Teaching, and Leadership awards that they will bestow at the Triennial. Our programming committee is creatively crafting our Tri20 schedule while the local organizing committee has secured a number of excellent experiences for us beyond the many panels at DePaul University. For example, some of us can visit the Nubian Collection at the Oriental Institute, University of Chicago. Northwestern University will be hosting a tour with the curators of the Herskovits Library and an evening reception. The Art Institute, our venue for the keynote address by Koyo Kouoh and Museum Day, will also offer a curator tour of *Malangatana: Mozambique Modern* and a behind-the-scenes viewing of posters from the Medu Art Collective.

And lastly, our election committee has begun rallying the best and brightest to submit application for Board of Director positions. We will ask for your vote in May.

Our fundraising efforts continue and with your generous support, Tri20 will be exceptional. Please consider asking your institutions or African Studies Centers to advertise in our program publication.

Thank you,
Peri Klemm, President

[ACASA website](#)



From the Editor

Dear ACASA members,

The year started on a very sad note with news about the passing of **Sidney Littlefield Kasfir** and **Daniel Biebuyck**. We pay them and **Maria Naita** tribute in the obituary section.

The gaze into the past is complemented by **calls, announcements, job opportunities** and other information that help us plan the future - with a special emphasis on **Tri20** and the upcoming **Board elections**.

In the last newsletter, we reminded you of the ACASA **website** and its various resources. This newsletter includes a call to **artist members of the ACASA** to contribute images of their work to enhance its aesthetic appeal - after all, art is at the heart of ACASA's mission!

Also check our regular news feeds on our **Facebook page** managed by Brenda Schmahmann - it offers weekly updates, informative links and interesting articles related to our field. Those who have not joined it yet, find it on

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



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 MOCAA, 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](#)



ACASA Triennial Panels and Roundtables online soon

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

The program committee is busy finalizing the list of panels and roundtables of Tri20. You will find them on the [ACASA website](#) at the end of January!

Remember: 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.



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](#)

ACASA News



ACASA Board Elections: Call for Nominations (extended deadline February 29, 2020)

The Arts Council of the African Studies Association invites nominations and self-nominations for service on its Board. Members will elect up to four people to serve three-year terms. New Board members will begin their date of service at the Triennial Meetings in Chicago in June, 2020.

With ACASA's growing membership base and international profile, we seek hard working and enthusiastic board members who value team-work and will actively shape and promote the organization's interests. We particularly need colleagues to serve in one of two Executive posts --- Facebook Editor and Website Editor. We also need board members at large, each of whom will take on ad hoc duties during the course of their service.

To apply, please submit 1) your one-page statement and brief bio indicating your interests and explaining how you could be of service to the board, and 2) a brief cv (no more than 4 pages). These will appear online prior to and during the election so ACASA members can make informed selections of new board members. The election will take place electronically during May/June 2020 and the results will be announced at the Triennial Meetings in Chicago in June.

Please send all nominations, candidate statements (300 words), and resumes to the nominating committee co-chairs, Barbara Frank and Fiona Siegenthaler: befrank2009@gmail.com
fiona.siegenthaler@unibas.ch

Candidate statements are due no later than **February 29, 2020** and will be published on the ACASA website for the elections in May/June.

Barbara E. Frank and Fiona Siegenthaler
Co-Chairs, Nominations Committee
Arts Council of the African Studies Association

[Current ACASA Board](#)

New Membership Fees

ACASA's Board voted on January 20, 2020 to raise membership fees. Note that membership fees have remained unchanged for more than ten years. Expect an increase of 30% across all membership categories except Lifetime, which has been raised by 50%. (Members who began paying annual dues toward a Lifetime membership are grandfathered in at the lower rate). As before, student membership includes PhD students. The change aligns our rates with those of affiliate organizations that have increased fees with inflation these last ten years. Our membership has grown in that period and with it our need to employ contractors to manage operations, including website and tax filing.

[ACASA membership](#)

In Memoriam

On the 29th of December 2019, the African arts community lost one of its most committed and brilliant scholars, Prof. **Sidney Littlefield Kasfir**. We are all deeply saddened and in the last month, many of us have paid tribute to her fulfilled life and immense legacy. Sidney occupied a crucial place in the lives and careers of many scholars of her and the following generations. Representative for these diverse memories, personal stories and professional collaborations, the ACASA board has invited three ACASA members from three continents to pay her tribute. Their contributions are reproduced following the announcement of her passing that we received from Jean Borgatti.



Sidney L. Kasfir

Sidney Littlefield Kasfir

1939-2019

Jean M. Borgatti

It is with great sadness that I pass on to you the information of the death of Sidney Littlefield Kasfir on the 29th of December 2019. I last saw Sidney at the Triennial in Ghana in 2017 where ACASA formally recognized her distinguished contributions to the field of global African art as a scholar, teacher, and mentor. She will be remembered for her pioneering work on contemporary African art as well as her research among Idoma and related peoples of the Niger-Benue confluence.

Sidney had remarried in Kenya where she lived for increasing periods of time each year, especially after retiring from Emory University's history of art department in 2011. In the last couple of years, she lived with her husband, Kirati Lenaronkoito, on their farm in Maralal for ten months each year. She would spend a month each year with each of her two daughters.

She fell and fractured her hip in September 2019 and despite successful surgery in Nairobi, never quite recovered. About two weeks ago she suffered an attack of malaria and developed a pulmonary embolism among other complications. She was taken back to Nairobi Hospital too late to save her.

She was buried on the farm outside Maralal that she shared with Kirati.

With Gratitude for Sidney as Mentor

by Jessica Stephenson

In 1989, while in my second year as an anthropology and art history undergraduate student at the University of Witwatersrand, South Africa, I read Sidney Kasfir's seminal



Sidney Kasfir reading acceptance speech upon receiving the Lifetime Achievement Award, ACASA Triennial Conference, 2017, Accra, Ghana. She is accompanied by some of her former graduate students: (left to right): Peri Klemm, Chika Okeke-Agulu, Olubukola Gbadegesin, Smooth Nzewi, Delinda Collier, Amanda Hellman and Jessica Stephenson.

Photograph care of ACASA Facebook website

article, “One Tribe, One Style?” It was a lifechanging read. Sidney’s ahead-of-its-time, paradigm-shifting thinking informed a paper I then wrote, a re-reading of Ndebele painted murals and beadwork, that won me the Standard Bank Group Foundation for African Art Scholarship Award in 1990, setting me on a course towards graduate school. By the time I was applying to programs Sidney had just published the “African Art and Authenticity: A Text with a Shadow” article, another critical influence that validated my decision to study commodification and rural art workshops in Southern Africa. I moved from one hemisphere to another to study big picture art history with her that just so happened to play out through application to African art.

Graduate work with Sidney was a stimulating and challenging ride, I think my colleagues, her students, Delinda Collier, Olubukola Gbadegesin, Jessica Gershultz, Amanda Hellman, Peri Klemm, Elizabeth Morton, Ugochukwu-Smooth Nzewi, Chika Okeke-Agulu, Amanda Rogers and Sunanda Sanyal, not to mention the numerous others who took coursework with her, would agree. Her mentorship was much like her writing: unconventional, sometimes circuitous, and richly exploratory. Seminars with Sidney would often head down unexpected paths (a reflection of her creative range), so much so that it might be days, weeks or even months before one grasped the fullness of those conversations. While other mentors eschewed curatorial work as an end-goal after graduate school, Sidney championed it, recognizing its central role in shifting academic and public discourse in the arts. She crafted many a curatorial opportunity for each of us so we could put theory into practice, make connections, and gain exposure. We were challenged to dive deep, to publish, present and curate right off the bat (as a second-year graduate student presenting for the first time at CAA, I was truly terrified), but since she pushed us to hone our professional skills early on, all her students were quick to successfully launch post-graduate careers within the African art field, a fact that she was most proud of. While she mothered her students, lavishing us with many a boisterous and delicious dinner at her home, there was no hand holding in the seminar room: “asking significant questions is the most critical skill for academia,” she would say. In a sense, she treated us, her students, as equals. Thus, in her characteristically generous manner, Sidney shared with all her students the Lifetime Achievement Award bestowed at the 2017 ACASA Triennial Conference. In so doing, she calls each of us to continue her lifelong love for inquiry.

Sidney remained in contact with me since retiring many years ago. I’d meet her each summer in Atlanta at a local Indian restaurant (she loved Indian food!). Our conversations centered on news of her students and her life and family in Kenya. She spoke of certain hardships there, but through the challenges the clear love and belonging she felt was clear. After sharing tales of cattle raids and the effects of ongoing drought in Kenya she would drive off in her old hunter green Jaguar, so authentically Sidney, a unique character, so comfortable moving between, or more correctly, connecting, worlds, in life and in scholarship.



For Sidney

by Till Förster

Long before I met Sidney, her work was a steady and reliable companion. Since my time as a PhD student in the early and mid-1980s, I read many of her articles and a little later the book which she edited after an Oxford symposium on West African masks and cultural systems. In particular her remarks on the interaction of play and ritual in masking performances were central to what I had observed in other parts of West Africa – and I am convinced, they still hold

Sidney L. Kasfir
Photo courtesy [Start Journal](#)

today. I met Sidney finally at the ACASA Triennial Symposium on African Art 2001 in St. Thomas, on the Virgin Islands. Somewhere in Africa may have been a more appropriate place as we shared so many interests in its arts. We soon became aware that we did not only share interests but that we were also on the same wavelength when it came to the interpretation of what we had witnessed in different parts of the continent. It was the beginning of a long, sometimes interrupted, but never-ending conversation. Sometimes, we met at conferences and also in our homes, but more often, we used all sorts of media that allowed us to keep in touch, as we were both regularly in remote parts of the continent. I believe, this long conversation was what characterized our friendship.

It touched on many aspects of African art, but there were a few central themes that emerged soon after we had met in the Caribbean. Sidney insisted repeatedly on not subdividing African art in a “traditional” – or a “historical”, as she later said – branch on the one hand and a “modern” or “contemporary” one on the other. That would, she said, eventually reproduce Western presumptions about art and how it is created. Neither are modern artists as autonomous as the Western artworld imagines them to be nor are artists working in “traditional” settings only bound to old, given styles and iconographies. The continuum of the arts of the continent would make it impossible to work only on one of these constructed realms – a claim with immediate consequences for empirical research. One should have some experience with both, she said. Else one would not understand artistic creativity in Africa, how it had changed in the past and continues to change today. Her poignant critique of the “one tribe – one style” paradigm, which had dominated African art studies for such a long time, grew out of her life and work which lingered repeatedly between modern and historic, but also urban and rural life-worlds. The rejection of these terms as incompatible dichotomies was the basis of her approach – and again something we shared.

Sidney mentioned repeatedly that her contributions to this and a couple of other key debates in African art studies were not well perceived in the beginning. She once mentioned, that the editors of African Arts “didn’t like” her article on authenticity – a text that was later reprinted in prestigious volumes about contemporary arts and their relationship to globalization. It remains certainly one of the most influential in the field. Sidney had anticipated and instigated debates that became central to African art studies.

Publishing together with Sidney was part of this exchange, a sort of ongoing conversation that sedimented in a text that we finally published as a book with contributions from younger scholars. Many of them were former PhD students of ours. Sidney enjoyed how they were engaging with strands of reflection that could be traced back to her early career when she was not yet an eminent professor at Emory University. Weaving these strands together was a big pleasure for her.

It is sad that this conversation, which reflected so many important dimensions of African art, has come to an end. But in my mind, I will continue to exchange ideas with Sidney – and I know, I’m not the only one.



Remembering Sidney Littlefield Kasfir

by Margaret Nagawa

I first encountered Sidney’s name through the reminiscences of my sculpture professor, Francis Nnaggenda, when I was an art student at the Margaret Trowell School of Fine Arts at Makerere University in the 1990s. Later, I reencountered her through her writing in

L-R: Sidney Kasfir, Joseph Mugisha, Margaret Nagawa. Sidney speaking to the Uganda Artists Association at one of their weekly gatherings in Nommo Gallery, Kampala, 2003. Photo: Abdallah Tibasiima

Transition journal before meeting in person in the early 2000s. As leaders of the Uganda Artists Association at that time, Taga Nuwagaba and I invited Sidney to speak at one of our weekly meetings held at the Nommo Gallery in Kampala. In 2003, she gave a presentation about Nommo Gallery's history, artists and art patronage during the first Milton Obote presidency, and his granting of the guest house for the Presidential State Lodge in Nakasero, as permanent premises for the gallery. Barbara Lapcek Brown had opened Nommo Gallery in 1964 in a storefront venue on Kampala Road. First Lady Miria Obote joined the gallery's board of trustees, the Ministry of Culture underwrote Nommo Gallery activities, while government ministers officiated at exhibition openings. Sidney was the Managing Director from 1967 to 1969. The position came with a small budget but a large vehicle that she used to visit artists' studios and transport their art for exhibitions she organized including a major solo show by Nnaggenda who had recently returned from studies in Germany. Subsequently, Sidney wrote about his monumental sculpture and its relationship to broader concerns in African and European art in a paper that *African Arts* published in 1969.

While *Transition* journal's pages made Kampala the center of newly independent Africa's literary, political and artistic discourse, Nommo Gallery was the physical space where artists, writers, expatriates and the political elite mingled. Sidney's curatorial work mediated the worlds of Makerere Art School, other departments in Makerere University, artists whose practice developed outside the art school, artisans in Katwe whose metalwork was rooted in responsibilities to Buganda kingdom, and political leaders. Her scholarly work linked Kampala to a readership in other art worlds. Unfortunately, the wars that ravaged Uganda into the mid-1980s suppressed open discourse and murdered real and imagined dissidents. This political unrest also affected the striving art scene in Kampala. Many artists were killed or went into exile, and art friends from abroad stayed away.

Sidney was an active member of the Kampala art community before and after the wars and engaged in studio visits, curating, teaching and writing for local and international audiences. From the 1990s, Sidney regularly returned to Uganda to conduct research, attend art events like the Kampala Contemporary Art Festival (KLA Art 014), and work as a visiting scholar at the Margaret Trowell School of Industrial and Fine Arts. She would meet with old friends and visit artists' studios like those of Rose Namubiru Kirumira and Maria Naita. Many of these encounters and studio conversations materialized in her publications about the country's troubled history and vibrant art activities. During *Seven Hills*, the second Kampala Art Biennale in September 2016, Sidney gave a paper at the public symposium *(Hi)Stories of Exhibition Making, 1960 – 1990*. She spoke about some of the exhibitions she organized at Nommo Gallery discussing the artists Richard Ndabagoye, Jak Katarikawe and Francis Nnaggenda who also attended the symposium. Since 2016 she also worked as a member of *Start Journal's* editorial team alongside George Kyeyune, Angelo Kakande, Jantien Zurbier and myself. We miss her insightfulness and uncompromising stance on standards.

Sidney was a colleague, friend and mentor. She encouraged my writing and supported my pursuit of graduate studies at Emory University. On her visit to Atlanta in the summer of 2019, she joined my family for sumbusa and dinner. She loved our long-haired Shepherd and shared photos with her husband Kirati Lenaronkoito, who also loves dogs. We watched the Democratic Party presidential debates that evening and wondered which candidate would emerge to stand against Donald Trump. Sidney did not live to see that happen. Although her body rests in Malalal, Kenya, a home on the farm she dearly loved, I regard her writing as her heir that continues her legacy and keeps her generous and loving spirit alive.

[Valley News](#), 1/12/2020

[Tribute by Sylvester Okwunodu Ogbechie](#), 1/16/2020

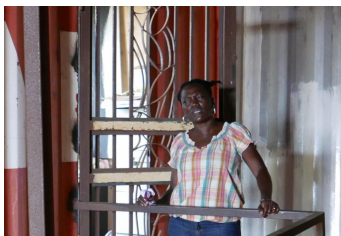


Daniel P. Biebuyck

1925-2019

Daniel P. Biebuyck, world-renowned Anthropologist, died on December 31, 2019. He was born in Belgium in 1925, and died in Newton, Massachusetts at the age of 94. After studying classical philology and law at the University of Ghent (Belgium), he specialized in cultural anthropology at the London School of Economics. He went on to conduct fieldwork in the Democratic Republic of the Congo from 1949-1961. Daniel then relocated to the United States, where he became a professor of Anthropology in several American universities, notably the University of Delaware and UCLA. His pioneering research made him the leading authority on the cultural traditions of the Bembe, Lega, and Nyanga social groups. Among his many publications in English, French, and Dutch, two of his most-acclaimed are: *The Mwindo Epic* (1969) and *Lega Culture* (1973). He was the recipient of numerous honors, grants, and fellowships, including the Rockefeller Foundation Humanities Fellowship, the John Simon Guggenheim Memorial Fellowship, and the National Endowment for the Humanities. In 1989, he retired from the University of Delaware as H. Rodney Sharp Professor of Anthropology and the Humanities.

<https://www.legacy.com/obituaries/bostonglobe/obituary.aspx?n=daniel-p-biebuyck&pid=194910446&fhid=15200>



Maria Naita at KANN artists studio, Kitala 2015.

Photo: Fiona Siegenthaler

Maria Naita

1968-2019

Renowned Ugandan artist Maria Naita died on September 27, 2019 after severe illness. She held a Master's in Fine Art from Makerere University, Kampala, and was known as an accomplished sculpturer whose art career spans more than two decades. In 2005 she founded the KANN artists studio on the Kampala-Entebbe highway where she dedicated most of her time to her work and the training of a young generation of artists.

She is the author of several major public monuments in the Great Lakes region, amongst them *The Stride* (2007), a monument commissioned in occasion of the Commonwealth Heads of Government Meeting hosted in Uganda in the same year, and *The Journey* (2012), a co-production with fellow artist George Kyeyune that was commissioned by the Ugandan government in commemoration of Uganda's 50th Independence. It later featured on the Shs 50,000 bank note.

Maria Naita was married to Charles Naita and is survived by four children.

Links to obituaries:

[The Independent](#), 10/06/2019

[Daily Monitor](#), 10/13/2019

Opportunities



Open Position: Assistant Professor of Art History - Asian or African Art/Visual Culture (TT)

Oakland University

The Department of Art and Art History at Oakland University announces a tenure-track position for Assistant Professor of Art History to begin August 2020. The area of specialization is art, architecture, and visual culture of Asia or Africa. A Ph.D. in art history or a qualified proximate field is required. Oakland University is a research-intensive public institution with internal funding opportunities. Scholars who do fieldwork, interdisciplinary research, or those with curatorial interests are encouraged to apply.

We seek educators who can generate broad interest among undergraduate general education students in lower-level survey courses and can inspire specific interest in upper-level courses in their area of specialization.

This department is seeking to revise its offerings to reflect the needs of a multicultural, globally informed society.

Full consideration will be given to applications received by **February 1, 2020**. We will conduct preliminary interviews via videoconferencing in February.

[Full call and submission instructions](#)



Open Position: Art Historian, pre c. 1500 art, tenure-track University of North Texas

The College of Visual Arts and Design at the University of North Texas invites applications for a full-time, tenure-track position as an Assistant Professor of Art History, with a specialization in pre- c.1500 art. The successful candidate will teach graduate and undergraduate art history courses to majors and non-majors. Art History faculty may receive support for their research through a variety of institutional research grants and travel funding. The standard annual teaching load is a 2|2 at the rank of assistant professor. Additional responsibilities include advising students, both undergraduate and graduate, service to the college and university, professional development, and continued enhancement of the art history program, which is housed in a Carnegie Tier One Research University. The ideal candidate will complement the faculty's strengths in global art, architecture, and design history.

Applications will be reviewed **beginning January 27, 2020**. For additional information and to apply, please see

[Full call and submission instructions](#)



Open Position: Assistant Professor - Art History of the long 18th and 19th centuries, Tenure Stream

UNC Greensboro School of Art

The School of Art at the University of North Carolina at Greensboro is seeking a full-time, tenure-track Assistant Professor in Art History, with a scholarly focus on Art Histories across the long 18th and 19th centuries. Desirable candidates will also have an ability to teach courses that situate visual culture (such as printed media and photography) within broader transregional and transcultural contexts.

We especially encourage candidates whose work engages with interdisciplinary approaches and/or addresses the history of colonialism. A secondary geographic or cultural area of expertise outside of Europe (such as the Islamic world, Asia, Oceania, the Atlantic world, or the Americas) is encouraged.

[Full call and submission instructions](#)



Open Position: Associate or Full Professor Islamic Art

Brown University, History of Art and Architecture

Brown University invites applications at the level of Associate or Full Professor from a historian of art and architecture with a primary research interest in the study of any region of the Islamic world in the period before 1900, with a preference for a research focus on the period pre-1800. The successful candidate will demonstrate outstanding scholarly achievement with a record of distinction, as well as a commitment to classroom teaching of introductory as well as specialized courses at the undergraduate and graduate levels.

The Minassian Professor will be expected to encourage cross-disciplinary collaborations through innovative teaching, research and mentoring, helping to make connections with students and faculty across the university. The appointment will begin July 1, 2021.

Closing Date: **February 19, 2020**

[Full call and submission instructions](#)

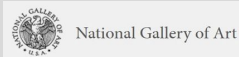


Open Position: Director of Academic Partnerships and Museum Curator

Peabody Museum of Archaeology and Ethnology, Harvard University

The Peabody Museum of Archaeology and Ethnology invites applications for the position of Director of Academic Partnerships and Museum Curator. Reporting to the Senior Curator this position leads the Academic Partnerships department, which manages the integration of the Museum into the University curriculum and may also undertake some teaching (70%). The position will have direct curatorial responsibility for an area of the collections (30%).

[Full call and submission instructions](#)



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

National Gallery of 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 submission instructions](#)



Fellowships 4A Lab: Art Histories, Archaeologies, Anthropologies, Aesthetics, 2020/2021: Plants II

The Berlin-based research and fellowship program **4A Lab: Art Histories, Archaeologies, Anthropologies, Aesthetics** invites scholars to apply for up to two doctoral and six postdoctoral fellowships for the academic year 2020/2021, in the framework of the annual theme: Plants II.

4A Lab is a joint program of the Kunsthistorisches Institut in Florenz – Max-Planck-Institut, a research institute of the Max Planck Society (www.khi.fi.it/4A-Lab), and the Stiftung Preußischer Kulturbesitz (www.preussischer-kulturbesitz.de) in collaboration with the Humboldt-Universität zu Berlin, the Forum Transregional Studies and other partners. The Stiftung Preußischer Kulturbesitz (Prussian Heritage Foundation) is an internationally outstanding cultural and scientific institution with unique museums, archives, libraries and research facilities; the Kunsthistorisches Institut in Florenz is a globally connected research institute, with a strong agenda in transcultural art histories.

4A Lab connects diverse disciplines, types of collections and multiple institutions in an innovative way. In particular, 4A Lab attempts to foster dialogues and exchanges between art history, archaeology, anthropology and aesthetics (4 A) as well as other disciplines concerned with objects, practices, environments and narratives (OPEN).

The research and fellowship program invites excelling doctoral and postdoctoral researchers to Berlin. The collaboration promotes methodological inquiries and close contact with objects, artworks, collections and archives.

Closing date: **January 30, 2020**

[Full call and submission instructions](#)

AFRICAN CRITICAL INQUIRY PROGRAMME

Call for Applications: African Critical Inquiry Programme

Ivan Karp Doctoral Research Awards for African students enrolled in South African Ph.D. programmes

The African Critical Inquiry Programme (ACIP) is pleased to announce the 2020 Ivan Karp Doctoral Research Awards to support African doctoral students in the humanities and humanistic social sciences who are enrolled at South African universities and conducting dissertation research on relevant topics. Grant amounts vary depending on research plans, with a maximum award of ZAR 40,000.

ACIP seeks to advance inquiry and debate about the roles and practice of public culture, public cultural institutions and public scholarship in shaping identities and society in Africa. The Ivan Karp Doctoral Research Awards are open to African postgraduate students (regardless of citizenship) in the humanities and humanistic social sciences. Applicants must be currently registered in a Ph.D. programme in a South African university and be working on topics related to ACIP's focus. Awards will support doctoral research projects focused on topics such as institutions of public culture, particular aspects of museums and exhibitions, forms and practices of public scholarship, culture and communication, and the theories, histories and systems of thought that shape and illuminate public culture and public scholarship. Awards are open to proposals working with a range of methodologies in the humanities and humanistic social sciences, including research in archives and collections, fieldwork, interviews, surveys, and quantitative data collection.

ACIP is a partnership between the Centre for Humanities Research at the University of the Western Cape and the Laney Graduate School of Emory

University in Atlanta, Georgia (USA).

Closing date: **May 1, 2020**

[Full call and submission instructions](#)

**AFRICAN CRITICAL
INQUIRY PROGRAMME**

Call for Proposals to Organize a Workshop: African Critical Inquiry Programme

The African Critical Inquiry Programme (ACIP) invites proposals from scholars and/or practitioners in public cultural institutions in South Africa to organise a workshop to take place in 2021. ACIP seeks to advance inquiry and debate about the roles and practice of public culture, public cultural institutions and public scholarship in shaping identities and society in Africa. ACIP Workshops are intended as annual occasions to identify and address critical themes, fundamental questions and pressing practical issues concerning public culture. For instance, Workshops might focus on particular notions and issues related to publics, visibility, museums and exhibitions, art, performance, representational forms, or institutional forms from different methodological, practical, and theoretical vantages. They might examine forms and practices of public scholarship and the theories, histories and systems of thought that shape and illuminate public culture and public scholarship. Workshops should encourage comparative, interdisciplinary, and cross-institutional interchange and reflection that brings into conversation public scholarship in Africa, creative cultural production, and critical theory. Workshop budgets will vary depending on proposed plans; the maximum award is ZAR 60,000.

ACIP is a partnership between the Centre for Humanities Research at the University of the Western Cape and the Laney Graduate School of Emory University in Atlanta, Georgia (USA).

Closing date: **May 1, 2020**

[Full call and submission instructions](#)



Call for Images by ACASA Artist Members for the ACASA Website

The ACASA website (www.acasaonline.org) does not only provide relevant information on the upcoming Triennial, jobs, exhibition, calls for papers and resources for professionals but also reflects our interests in African Arts in an aesthetic way.

The image slider on the main page allows to show several images at once, currently some important artworks in various museum collections. We would now like to add a more contemporary aspect here and therefore ask the artists among the ACASA members to share images of their artworks with us that we would highlight for a certain period of time on the website.

Please send your high-res images with the credit line (name of artist, title of artwork, year, material, place, photographer) to the website editors: websiteeditor@acasaonline.org

We are looking forward your contributions!

[ACASA website](#)

**KAMPALA
ART
BIENNALE
2020**

Call for Young Artists/Apprentices for Kampala Art Biennale 2020

Studio workshops August 1st - 20th, 2020

International exhibition August 26th - September 30th, 2020

Kampala Art Biennale (KAB20) launches a call for young artists worldwide to participate in the studios that will be offered by the eight artists invited by Librettist Simon Njami.

The title of the 4th edition of Kampala Biennale, curated by Simon Njami, in

2020 is **"Get up, stand up!"**

KAB20 is a story of transmission from one generation of artists to the next. Unlike the common format of major biennales which historically show and promote the best of their time, as a platform where professionals and the market can come and choose the next big artist, KAB is choosing a format that vehicles our continent's original values of sharing and transferring knowledge. Thus, KAB20 will take on a master/apprentice format to allow for the transmission of artistic skill from contemporary art masters to the future generation of artists. For KAB20, Njami has invited 8 internationally renowned artists to open their studios in Kampala to young Ugandan, African and international artists. [The Master artists](#) will open their studios for a 20 days period in Kampala, Uganda, according to their own practices in order to cover all the different aspects of contemporary art today (sculpture, performance, installation, video, painting, photography, etc).

Closing date: **February 28th, 2020, 5pm EAT**

[Full call and submission instructions](#)



CFP: Narrations of Origins in World Cultures and the Arts

University of Torino, November 24-27, 2020

The international ESCL / European Society of Comparative Literature conference "Narrations of Origins in World Cultures and the Arts" (University of Torino, 24-27 novembre 2020) will investigate the relationships between ancient and modern cultures, analyzing the most relevant mythologies, archetypes and narrations of origins according to groundbreaking critical perspectives. It will compare literature, science and any form of artistic representation – including cinema and new media – in order to study the different cosmological patterns from cultural, historical and anthropological frameworks. It will also reflect on the role of narratives of pure invention, including parodic and provoking ones. In general, it will explore how poetic, fictional and artistic experimentations intersect in cross-cultural and interdisciplinary approaches. We therefore encourage members and participants to think about these questions from the greatest range of possible perspectives.

Proposals should be submitted in English, Italian or French to:

origins.escl.to2020@gmail.com not later than the 31st of January 2020.

Proposals should include a title, an abstract (max. 300 words), a short bibliography and an e-mail address.

Closing date: **January 31, 2020**

Contact Email: chiara.lombardi@unito.it

[Full call and submission instructions](#)



CFP: Collecting Africa: Before, During and After Colonial Overrule

Oxford Research Centre in the Humanities, April 27, 2020

In recent years European and US museums and libraries have been facing mounting calls for the return of objects taken or acquired from Africa and other parts of the world during the Colonial era. The objects, the ways in which they are gathered and presented, and the institutions which house them have become contested, especially when they are tied to histories of violence and dispossession. The contestation is driven by a greater awareness of the relations between institutions and politics, but also by changes in society and the balance of power.

Museums in the UK have been responding in different ways to these challenges while scholars and governments debate on the institutional actions or activities that should be undertaken to address these contested collections, especially after the Sarr-Savoy report.

This conference seeks to place these debates in a historical perspective and provide an analysis of materials from Africa in UK collections that focuses on the significances they possessed in the contexts from which they were taken and on the significances they assumed and assume in the contexts in which

they were and are deposited and displayed.

Closing date: **January 31, 2020**

[Full call and submission instructions](#)



CFP: The Past Through the Past: Constructing Identity, Tradition, and Community in Africa

Oxford, 21-24 September 2020

In many modern societies identity and social boundaries are often constructed through binary oppositions between “past” and “present” or “us” and “them.” In our “present,” the past is frequently conceptualized through a flux of shifting ideas, images, and categories that are associated with material culture from different periods and regions. Fields such as archaeology, art history, and classics, for instance, use material culture to make sense of the past and present it in a more tangible and imaginable form to the present. Since the start of the twenty-first century, historians have been paying close attention, on the one hand, to the genealogy and underpinnings of these interpretative approaches and, on the other, to the ways in which societies have actualized the material traces of the past for political and socio-economic reasons. This symposium sets out to explore the ways in which African societies approached their own past, with a focus on the relationship between identity and material culture.

Closing date: **January 31, 2020**

[Full call and submission instructions](#)



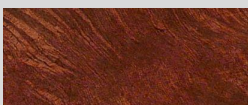
CFP: Africa 2020 Artistic, Digital, and Political Creation in English-Speaking African Countries

E-rea, Revue électronique d'études sur le monde anglophone

Building on the recent partnership signed between Aix-Marseille Université (AMU) and the Festival de Marseille, the peer-reviewed journal of AMU research centre on Anglophone Studies (LERMA), [E-rea](#), has decided to seize the opportunity of Africa 2020 to dedicate a special issue to contemporary creation in English-speaking African countries. We invite proposals pertaining to the fields of literature, the arts, linguistics, history, sociology, sociology of arts, economics, politics, etc.

Closing date for abstracts: **January 31, 2020**

[Full call and submission instructions](#)



CFP: Cloth and Creativity in African-Atlantic Cultures

Cardiff, UK, June 30, 2020

Invited artists and keynote speakers: **Lucille Junkere** (Textile artist and indigo dyer), **Barbara Prézeau Stephenson** (Visual artist) and **Rose Sinclair** (Goldsmiths/Textile artist)

This interdisciplinary workshop will consider cloth and its myriad material forms as innovative expressions of identity, collective and ‘individual signature’, and modes of creative resistance in African-Atlantic cultures. More specifically, *Cloth and Creativity in African-Atlantic Cultures* aims to explore different fabrics in African-Atlantic communities: their origins, complex migrations, commercial exchanges and personal, social and ritual meanings. It seeks to question how the creative act of making garments and crafting textiles offers potential for self-crafting and community organisation in the face of continued inequalities, racial oppressions and global imperialisms. We are also interested in discussing the development of both new and traditional techniques of cloth production, dye technologies, and

Closing date: **January 31, 2020**.

The event is supported by the Leverhulme Trust and Cardiff University.

[Full call and submission instructions](#)



CFP: The Textile Museum Journal no. 48 (2021), special issue on African Textiles

The Textile Museum Journal, a peer-reviewed annual journal published by the George Washington University Museum and The Textile Museum, is seeking article proposals for the 2021 volume to be devoted to new research on “African Textiles.” The guest editor is Dr. Sarah Fee, Senior Curator of Fashions & Textiles, Royal Ontario Museum. We encourage submissions examining any aspect of handcrafted textiles from North or Sub-Saharan Africa, from all periods and geographic regions, including the diaspora.

The Textile Museum Journal now appears in digital version and in color. The digital format allows the incorporation of other media, such as video and sound. We encourage authors to consider incorporating those formats to their articles.

Closing date: **April 6, 2020**

For submissions, more information or questions please contact Sarah Fee (sarahf@rom.on.ca) or *The Textile Museum Journal* editorial team at tmjournal@gwu.edu or check <https://museum.gwu.edu/tmjournal>.

[The Textile Museum Journal](#)



CJAS: Call for Reviewers

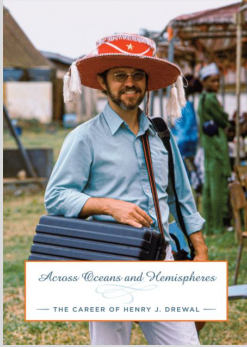
The *Contemporary Journal of African Studies*, published and managed by the Institute of African Studies at the University of Ghana, Legon, seeks reviewers for the following fields:

Anthropology
Art History
Communication Studies
Health
History
International Relations
Linguistics
Literature
Music
Philosophy
Political Science
Popular Culture
Psychology
Sociology
Urban Planning
Women’s Studies

The *Contemporary Journal of African Studies* (CJAS) began its life as the *Research Review* in 1969 and was re-branded as the CJAS in 2012. CJAS is a peer-reviewed scholarly journal published twice a year. The Editorial Committee welcomes scholarly articles that set forth the findings of new research in any branch of African Studies, or papers that discuss and re-evaluate earlier research by others, or a combination of these approaches. [Please visit our website](#) to learn more about the journal. If you are interested in reviewing for the journal, please contact: cjasmanager@ug.edu.gh.

Oghenetoja Okoh

Conferences / Symposia



Henry John Drewal at an Ojude Oba Festival, Ijebu Ode, Nigeria, August 17, 1986. Unidentified Photographer, Eliot Elisofon Photographic Archives, EEPA 1992-028-7509, National Museum of African Art, Smithsonian Institution.

Across Oceans and Hemispheres: The Career of Henry J. Drewal

Bound Together: Papers in Honor of Henry Drewal

Smithsonian Institution. National Museum of African Art, Washington D.C, February 28, 2020, 10am - 5.30pm

We are pleased to announce a celebratory event organized to honor our distinguished mentor Dr. Henry Drewal, Evjue-Bascom Professor of Art History and Afro-American Studies at the University of Wisconsin-Madison. It will be held at the Smithsonian National Museum of African Art on Friday, February 28, 2020 from 10:30am-5:30pm. Open to the public, the day-long symposium will feature nineteen of Professor Drewal's former graduate students. Presenters will address how Professor Drewal's mentorship has impacted their approach to African and African diaspora art history. Please join us in celebrating Professor Drewal's many achievements.

Co-organizers Cynthia Becker and Shannen Hill



The Midwest Art History Society (MAHS) 47th Annual Conference

Houston, Texas, March 19-21, 2020

The Midwest Art History Society (MAHS) will hold its 47th Annual Conference in Houston, Texas from March 19-21, 2020, with sessions hosted by the Museum of Fine Arts, Houston and special events scheduled at the Menil Collection and the Contemporary Arts Museum Houston (CAMH). University of Houston is the academic sponsor, with contributions by several regional institutions.

Two sessions that may be of interest for ACASA members:

Nations and Borders

This panel will explore the phenomenon of nations and borders, both corporeal and geographic. Whether Israel and Palestine or the U.S. and Mexico, as examples, and the people laboring and living within, this panel will make plain 'interstitial borderlands' and 'liminal space.'

Chaired by John-Michael H. Warner, Kent State University,

jwarne26@kent.edu

African Art and Art of the African Diaspora

Chaired by Felicia Mings, Academic Curator, Art Institute of Chicago,

fmings@artic.edu

[Conference information](#)



108th CAA Annual Conference 2020

Chicago, February 12 – 15, 2020

The 108th CAA Annual Conference brings together over 5,000 art historians, artists, designers, and visual arts professionals in all stages of their careers. Each year we offer over 300 sessions, selected by the CAA Council of Readers and the Annual Conference Committee, representing the vast scholarship and practice of CAA members. CAA 2020 includes a full program of workshops, distinguished speaker panels, opportunities to network, and a celebrated Book and Trade Fair.

Several ACASA members engage in panels and paper presentations - check

the program!

[CAA Annual Conference](#)

**AFRICAN CRITICAL
INQUIRY PROGRAMME**

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 Thumbran** (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](#)



1st international Africa Arts Conference-2020 Uganda

“Unlock the Creative Potential of the African Nation”

Makerere University, Kampala, March 24-28, 2020

It gives us great pleasure in extending the members of Arts Council of the Africa Studies Association a very warm invitation to attend the 1st International Africa Arts Conference to be held at the Makerere University, Main Hall, Main Campus, Uganda, under the theme: “Unlock the Creative Potential of the African Nation”.

Africa Arts Association and Uganda National Cultural Centre, together with the Makerere University will host the conference during the week of March 24-28, 2020. This International Arts Conference is a forum to bring researchers, academics and industry professionals in all Arts disciplines to share knowledge and research contribution in the evolving arts, related to the development of the nation of Africa and world at large.

The important features of the symposium will be:

- Various lectures from distinguished Universities from different countries.
- Short oral presentations from young research artists
- A round-table meeting and discussion with experts from different corners of the world.
- Publication of proceeding of conference
- Exhibitions from art educators and artists
- Live Performance from different Arts stake holders

[Conference and registration information](#)

Exhibitions

Radical Revisionists: Contemporary African Artists Confronting Past and Present

January 24 – May 16, 2020

Radical Revisionists: Contemporary African Artists Confronting Past and Present features works by artists from Africa and the Diaspora who problematize Eurocentric tropes of race, representation and prevailing colonial narratives. The exhibition addresses the violent erasure of marginalized histories and the ways in which artists reinterpret familiar themes through contemporary, Afrocentric lenses. As the rich resources of the African continent continue to be coveted by powers around the globe, the selected works, including photography, mixed media, virtual reality, sculpture, and a site-specific installation, speak to the ways in which outside interventions have deeply affected both the people and the landscape. Featured artists include Sammy Baloji, Serge Attukwei Clottey, Njideka Akunyili Crosby, Omar Victor Diop, Adama Delphine Fawundu, Zanele Muholi, Robin Rhode, Yinka Shonibare CBE, Mary Sibande, and Pascale Marthine Tayou.

The exhibition is timed to coincide with the establishment of Rice's newly formed Center for African and African American Studies (CAAS) and scheduled to be on view during Houston's *FotoFest Biennial 2020 - African Cosmologies: Photography, Time, and the Other*, opening in March.

[Moody Center for the Arts, Rice University](#)



Zanele Muholi, *Faniswa, Seapoint, Cape Town, 2016*
Gelatin silver print
Courtesy of the artist, Yancey Richardson, New York,
and Stevenson Cape Town / Johannesburg.

African Brilliance: A Diplomat's Sixty Years of Collecting

February 8 – May 24, 2020

African Brilliance: A Diplomat's Sixty Years of Collecting presents a wide-ranging selection of African art from the notable collection amassed by Ambassador Allen Davis. His long career with the U.S. State Department afforded him the opportunity to build an outstanding collection representing many of the key cultures of West, Central, and East Africa. The exhibition features eighty-three objects by twentieth-century African artists from a variety of cultures across the continent, including the Dan people of Liberia, the Mossi and Lobi peoples of Burkina Faso, the Dogon and Bamana peoples of Mali, the Akan peoples of Ghana, and the Kuba peoples of the Democratic Republic of the Congo, among others.

African Brilliance will feature works from the Palmer's permanent collection as well as loans



Nuna (Nunama) people, Burkina Faso
Mask (koan), 20th century
Wood, 20 3/8 x 8 1/8 x 8 5/8 inches

from Allen and Barbara Davis, the Smithsonian's National Museum of Natural History and National Museum of African Art, the University of Pennsylvania Museum of Archaeology and Anthropology, and the North Carolina Museum of Art.

An online catalogue will feature interviews with Davis and members of the Penn State community who have had firsthand experience with the types of objects on view, as well as essays by William Dewey, Janet Purdy, and Mary Jo Arnoldi.

[Palmer Museum of Art](#)

Crossing Night: Regional Identities x Global Context

through 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 intercultural dialogue between Southeastern Michigan and Southern African regions.

[MOCAD](#)

Striking Iron: The Art of African Blacksmiths



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

through 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.

[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; Fowler Museum at
UCLA

African Arts – Global Conversations

February 14 – November 15, 2020

African Arts – Global Conversations seeks to bring African arts into broader, deeper, and more meaningful and critical conversations about the ways that art history and encyclopedic museums have or have not included African artworks. It is the first exhibition of its kind to take a transcultural approach pairing diverse African works across mediums with objects made around the world – all drawn from the Brooklyn Museum's collection. Duos, trios, and other groupings of objects from



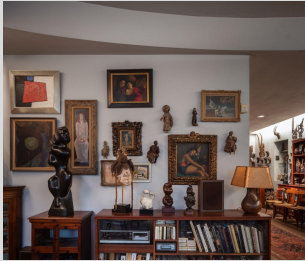
Kuba artist. Mask (Mwaash aMbooy), late 19th or early 20th century. Rawhide, paint, plant fibers, textile, cowrie shells, glass, wood, monkey pelt, feathers, 22 x 20 x 18 in. (55.9 x 50.8 x 45.7 cm). Brooklyn Museum; Robert B. Woodward Memorial Fund, 22.1582. (Photo: Brooklyn Museum)

a wide variety of locations worldwide prompt conversations about history, art, race, power, design, and more. Approximately 33 artworks are presented (including 20 by African artists), as well as a selection of historical books. Highlights include the celebrated eighteenth-century sculpture of a Kuba ruler, a selection of fourteenth- to sixteenth-century Ethiopian Orthodox processional crosses, and a midtwentieth-century mask from Sierra Leone's Ordehlay (Ode-Lay) society. Also on view are works by contemporary artists Atta Kwami, Ranti Bam, Magdalene Odundo OBE, and Taiye Idahor. African Arts – Global Conversations is curated by Kristen Windmuller-Luna, Sills Family Consulting Curator, African Arts, Brooklyn Museum.

Gilbert Stuart (American, 1755–1828). George Washington, 1796. Oil on canvas, 96 1/4 x 60 1/4 in. (244.5 x 153 cm). Brooklyn Museum; Dick S. Ramsay Fund and Museum Purchase Fund, 45.179. (Photo: Brooklyn Museum)

[Brooklyn Museum, New York](#)

Institutions



Foundation's third floor showing some of the African arts collection and library.
Photo: Elizabeth Felicella

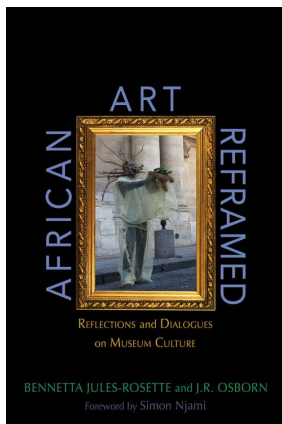
The Renee & Chaim Gross Foundation

The Renee & Chaim Gross Foundation in New York City preserves and interprets the historic home, studio, and art collections of American sculptor Chaim Gross (1902-91) and his wife Renee. Gross is primarily known for his carvings in wood, often of female figures, acrobats, or intimate mother-and-child pairings. In addition to being a prolific artist, Gross was also a passionate collector. The Foundation has a collection of over 12,000 objects. Over 2,000 of these works are examples of historic African arts that Gross collected starting in the late 1920s in New York. Gross primarily collected works from Western and Central Africa. Notable pieces were made by artists from the Yorùbá, Dogon, Igbo, Dan, Mende, and Akan cultures. The Foundation welcomes scholars to visit the Foundation for research in the collection and its library. The Foundation also offers House & Studio Tours that cover information on the building, collections, and biography of Gross as a whole.

For more information, please visit the Foundation's website:

[The Renee & Chaim Gross Foundation](#)

New Publications



African Art Reframed: Reflections and Dialogues on Museum Culture

A co-authored book by **Bennetta Jules-Rosette** (UC San Diego) and **J.R. Osborn** (Georgetown University) will be published in June 2020 by the University of Illinois Press. The book is a sociological study of museum practices and the global circulation of African art.

Drawing on extensive conversations with curators, collectors, and artists, ***African Art Reframed*** proposes new methods for interpreting African art inside and outside of museums and remixing the results. Part One addresses the history of ethnographic and art

museums, ranging from curiosity cabinets to modernist edifices and virtual websites. Part Two addresses museum practices and art

worlds through dialogues with curators and artists examining

museums as ecosystems and communities within communities. And Part Three introduces new strategies for displaying, disseminating, reclaiming, and reframing African art for museums of the future. The book is an essential guide to building new exchanges and connections in the dynamic worlds of African and global art.

The book's catalogue description can be found on the [University of Illinois Press website](#)



Prof. Bénédicte Savoy speaking during the symposium *The Restitution Debate* at the Italian Academy for Advanced Studies in America, Columbia University, 18 Oct. 2019.

Photo: Barbara Alper

The Restitution Debate: African Art in a Global Society

Video Recording available 1 February, 2020

A video recording will be posted on Feb. 1, 2020 for most of the presentations delivered the previous fall during a full-day international symposium on the topic of the repatriation of African cultural heritage to Africa. This event was co-organized by Prof. Zoë Strother with the Institute of African Studies and the Italian Academy for Advanced Studies in America at Columbia University on October 18, 2019.

Felwine Sarr and **Bénédicte Savoy** presented a report in 2018 that had been prepared for the President of France, Emmanuel Macron, entitled *The Restitution of African Cultural Heritage. Toward a New Relational Ethics* and reflected on the response that they had received over the past year. A panel of curators, scholars, and cultural entrepreneurs responded to the issues, which have broad ramifications resonating well beyond Africa and Europe.

Speakers:

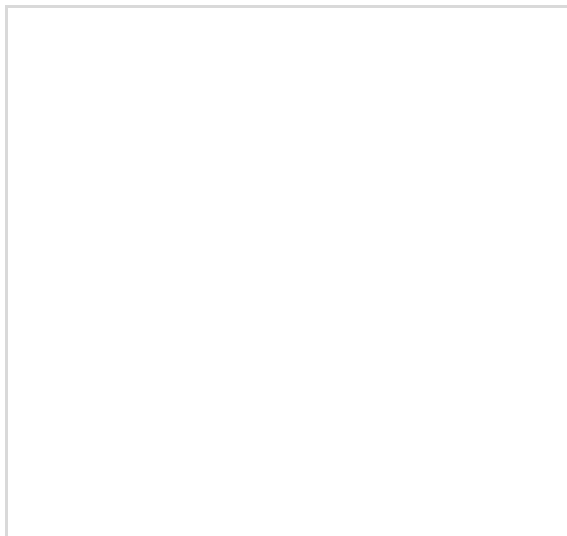
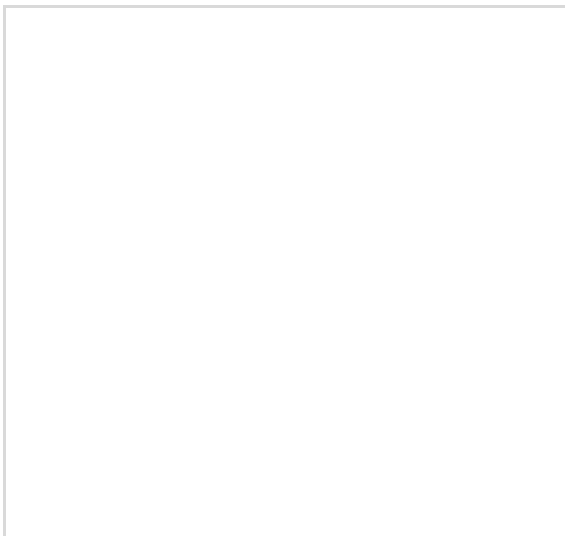
Erica P. Jones, **Daouda Keïta**, **Patrick Mudekereza**, **Pap Ndiaye**, **Patrice Nganang** [talk unavailable], **Ugochukwu-Smooth C. Nzewi**, **Felwine Sarr**, **Bénédicte Savoy**, **Z. S. Strother**, and **Marie-Cécile Zinsou**

Souleymane Bachir Diagne served as moderator and philosopher **Paulin J. Hountondji** acted as respondent. **David Freedberg** delivered welcoming remarks.

To view the talks, see

<http://italianacademy.columbia.edu/event/restitution-debate-african-art-global-society>
or www.ias.columbia.edu

Member News





Kristen Windmuller-Luna appointed Curator of African Art at Cleveland Museum of Art

Dr. Kristen Windmuller-Luna joined the Cleveland Museum of Art in January 2020. As curator of African art, she is responsible for the museum's collection of historic and contemporary African arts, approximately 480 works spanning some 2,500 years of creativity. In this role, her tasks include the research and presentation of the collection as well as considering expansive and inclusive new ways of collaborating, collecting, and curating African arts in 21st-century museums.

[Cleveland Museum of Art](#)

Photo: Howard Agriesti



El Hadji Malick Ndiaye appointed Artistic Director of Biennale de Dakar 2020

For the second time in its history, Dak'Art appointed a Senegalese commissioner to direct the Biennale de Dakar 2020.

El Hadji Malick Ndiaye has a doctorate in Art History from the University of Rennes II. He is the Secretary General of ICOM / Senegal, aboard member of ACASA and acted as a member of the Steering Committee of the Biennale de Dakar 2018.

He is currently a curator at the Museum of African Art Theodore Monod and a researcher at IFAN / Ch. A. Diop (UCAD Dakar).

The general theme of the 14th Biennial of African Art is *Ī NDAFFA / FORGING / OUT OF THE FIRE*, which refers to the founding of African creativity in its diversity.

[Biennale de Dakar Press Release](#)

Photo: Biennale de Dakar



Janet Purdy Daniel F. and Ada L. Rice Postdoctoral Curatorial Fellow in African Art at Art



The Yoruba Elders International Society, Rhode Island Chapter, makes a lifetime achievement award to Jean Borgatti

Institute of Chicago

Janet Purdy will join the Art Institute of Chicago in January to work with Constantine Petridis as the Daniel F. and Ada L. Rice Postdoctoral Curatorial Fellow in African Art. Purdy is currently a PhD Candidate in the Department of Art History at Pennsylvania State University, focusing on African art and architecture. Her research examines regional vocabularies and visual exchange systems of social and cultural trade networks in East Africa and the Indian Ocean. She was a 2018-19 Fulbright Scholar in Zanzibar, Tanzania, for fieldwork in support of her dissertation, *Carved Swahili Doors: Gateways of Status, Trade, and Transaction in East Africa*. Janet is co-curator of *African Brilliance: A Diplomat's Sixty Years of Collecting* (Palmer Museum of Art, 2020) and was assistant curator for *At Home In Africa: Design, Beauty, and Pleasing Irregularity in Domestic Settings* (Galleries at Cleveland State University, 2014).

Photo: Steve Tressler, Vista Professional Studios

The Yoruba Elders International Society, Rhode Island Chapter, made a lifetime achievement award to Jean Borgatti, a past president of ACASA, on October 19, 2019 at their 10th annual lecture and recognition event held at the Statehouse in Providence, RI. The organization established this award as part of an "Everyday Heroes" award program in support of the UN General Assembly Resolution 68/237 proclaiming the decade 2015-2024 as the International Decade for People of African Descent, and promoting a greater knowledge of, and respect for the diverse heritage, culture, and contributions of people of African descent to the development of society. Borgatti was also their keynote speaker, talking about the impact of Yoruba culture on artists of the African diaspora both past and present.

Photo: Jean Borgatti accepting a plaque from Pastor Emmanuel Taiwo, Board Member, Yoruba Elders International Society, and Evangelist In Charge, Celestial Church of Christ, Warwick, RI



ACASA at ASA - Curator's tour by Amanda Gilvin at Davis Museum, Wellesley College

ACASA was very well represented at the ASA conference in Boston last November, not only with several panels and papers, but also with a curatorial tour by Amanda Gilvin in the exhibition *Fatimah Tuggar: Home's Horizons* on November 23, 2019.

The fascinating exhibition was followed by glimpses into Davis Museum's permanent presentations and social gathering.

The event was sponsored by the ASA Local Arrangements Committee, ACASA, the Wellesley College History Department, the Wellesley College Africana Studies Department, and the Davis Museum at Wellesley College.

Photo: Fiona Siegenthaler

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Submission deadline for the spring issue:

May 15, 2020



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