



ACASA Newsletter 115, Spring 2020

Welcome from the ACASA

President's Welcome

Dear ACASA Members,
Student data tells us that the one thing that keeps students engaged and ultimately, committed to achievement, is a sense of belonging. I would venture that this applies to all of us. And in this worldwide pandemic, this sea storm we are all experiencing but from different boats, we benefit greatly from our connectedness to ourselves and each other. As we enter into new modes of production - from online instruction, to virtual exhibitions, to pop-up art spaces - many of us are thoughtfully engaging with issues of identity and belonging. I'm amazed at the many artworks, performances, music, and prose generated during these last three months. I'm amazed at what many of you are doing in my daily glimpses at e-mail, blogs, and ACASA Facebook. While we won't have a conference to bring us physically together this year, I hope that you feel kinship here. What you create and produce helps all of us. Please continue to send us your activities and your resources.

Your ACASA Board and the Triennial organizing committee, continue to orchestrate our Chicago meeting (June 15-20, 2021). The Board will remain in place until we elect new board members during the next Triennial and at the African Studies Association Annual Meeting (November 2021). And we have also frozen your Triennial registration and your one-year membership to cover next year (2020-21). While we will celebrate our talented award winners at the Triennial, we will also devote room in our next newsletter to honoring and celebrating our award recipients. Stay tuned.

May you and your love ones be well.

Warmly,

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[ACASA website](#)



From the Editor

Dear ACASA Members,

I am glad to see that our spring newsletter does not fall short of exciting news! Certainly, there is no way we can ignore the

decline in conference announcements, open job positions, and exhibition announcements as we all grapple with lockdowns, economic crisis and uncertain near and long-term futures. However, the amount of submissions by our members remained largely the same - it just changed focus. It seems that in the middle of adjustments to online teaching, full-time parenting, home-officing and other challenging 'firsts', many found moments to review their CVs, communicate the professional changes in their life, and inform their colleagues about recent publications and other achievements that may have slipped official communication in times we once considered 'normal'. We are glad to see this happen and would like to encourage artists and art scholars to continue using the ACASA newsletter as a forum for professional communication among African arts specialists all over the world.

We are particularly interested in learning more about your experiences with online resources in your transition to online teaching and learning - please send us recommendations for tools, programs, webinars, artists talks, virtual art exhibitions etc. that you found useful in your teaching and research. Don't forget to include the links! We will place them on the ACASA website, expanding its function as a sharing platform for ACASA membership.

Fiona Siegenthaler, newsletter editor



ACASA Triennial 2020 Postponed to 2021



Due to the world-wide COVID-19 lockdown, the ACASA 18th Triennial Symposium on African Art is postponed to June 15 – 20, 2021

As communicated in March, the ACASA Triennial 2020 will be postponed to June 15-20, 2021 in Chicago. We are delighted that Koyo Kouoh will stay on as our keynote speaker and that DePaul University, through Mark DeLancey's work, has extended their conference grants.

There are five critical items that your ACASA Board voted on:

1. As we 'freeze' the program, we will also be freezing the ACASA board and programming committee. We will elect new board members during the next Triennial (June 2021) and the African Studies Association Annual Meeting (November 2021). The President is grateful to all our Board members who have agreed to stay on and continue with the Triennial preparations. Thanks wholeheartedly also to the programming members!
2. Upon request, the Board voted to freeze one-year memberships covering the period of 2019-20 and shift them to next year (2020-21). The three-year memberships will continue as normal and not be placed on hold.
3. We will not increase registration for the 2021 Triennial. For those of you who have already paid for registration, we ask that you keep your deposit safely with us. We operate on a volunteer basis and for our treasurer to try to refund a great many payments would be incredibly challenging. However, if a refund is necessary, please send a message to our ACASA treasurer.
4. We will hold the next Triennial after 2021 in 2024, in accordance with our 3 year guidelines. This will allow the incoming board members more time to prepare with the possibility that Tri24 could find us again on the African continent.
5. Award committees are time specific so materials and nominations that come out after the Triennial 2020 cutoff

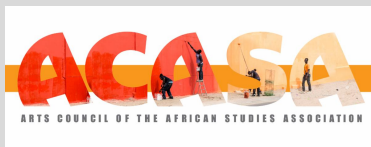
date will be handled by the next award committees. The next committees will be reviewing submissions that were created over a four year period.

The panels and papers will remain as planned and all registrations are considered as registrations for the Triennial taking place in 2021.

For more informationn, see:

[ACASA website](#)

ACASA News



Thanks to Outgoing Board Members Shadreck Chirikure and Raphael Chikukwa

The ACASA Board thanks Shadreck Chirikure and Raphael Chikukwa who are resigning to pursue other commitments. They served the ACASA board since the ACASA elections in fall 2018. Best wishes for their future endeavors!

[Current ACASA Board](#)



Call for Online Resource Recommendations for Remote Teaching

With the closure of university campuses around the world, we know that many of our ACASA members have had to scramble to transition to online teaching. While many universities are providing faculty with resources to help with this, the ACASA website editors would like to create a resource for all Africanist art historians on ACASA's website, but we need your help. We are soliciting members to share any helpful online teaching resources that they have found or created so that we can aggregate them on one page. Tutorials, videos, quizzes, anything that has proven helpful for teaching remotely is appreciated. Please send any documents or links to

websiteeditor@acasaonline.org

and

Fiona.Siegenthaler.fs@gmail.com.

Closing date: **September 1, 2020**

[ACASA Teaching Resources online](#)

In Memoriam

Nancy Ingram Nooter

1927 – 2020

by Allen F. Roberts

Nancy Ingram Nooter, 92, noted scholar, collector, and teacher of African and Native American arts, died peacefully at her home in Washington on February 4, 2020. She is survived by Robert H. Nooter, her spouse of 72 years, and four of their five children and their families, having been predeceased in



Nancy Nooter, August 6, 1994

2018 by their daughter Mary “Polly” Nooter Roberts. The Nooters moved to St. Louis after their marriage, and later lived in Uruguay, Liberia, Tanzania, and Washington, DC, through Bob’s celebrated careers with the United States Agency for International Development and The World Bank. Nancy held a BA and an MA in Cultural Anthropology from George Washington University. She conducted field research in Kenya, the Sudan, and Tanzania on arts and architecture of the Swahili Coast, prehistoric rock paintings, and the carved doors of Zanzibar. While working at the Smithsonian’s National Museum of African Art (NMAfA) in the 1980s, Nancy curated exhibitions, contributed to catalogues and display captions, helped organize the first docent program and establish the Summer Institute for young African Art Scholars and Instructors. She also taught classes on African art histories at American and Georgetown Universities and at the Smithsonian Institution. Nancy and the late NMAfA founder/director, Warren Robbins, co-authored “African Art in American Collections” in 1989, which remains the most comprehensive compendium on the subject.

Over the years, the Nooters made significant gifts of African and American Indian artworks to NMAfA, the Virginia Museum of Fine Arts of Richmond, and the Walters Art Museum of Baltimore. Nancy also studied painting with Gene Davis in Washington and Fred Conway in St. Louis, Missouri. Her works have been exhibited at the Franz Bader Gallery in Washington, the Museum of Fine Arts in Little Rock, Ark. and many are owned by collectors in the U.S., Europe, West Africa and South America. Nancy served on the Board of ACASA and was a member of the Society of Women Geographers and the Cosmos Club of Washington DC.

Nancy Nooter’s grace, generosity, wit, and wisdom will continue to inspire family, friends, and admirers the world around. Her family asks that anyone interested in making a donation in her memory to please consider doing so to her beloved National Museum of African Art.



Santu Mofokeng (1956-2020)
© Steve Tanchel
Image courtesy Lunetta Bartz,
MAKER, Johannesburg

Santu Mofokeng – a Visual Poet who Danced with Reality

1956 – 2020

by Paul Weinberg

Santu Mofokeng’s sad and untimely passing brings with it a large and extraordinary legacy. For the last number of years, he had been suffering from progressive supranuclear palsy, a rare brain disorder which left him paralysed and in the care of his family, rendering him a bystander to a world in which he was so intimately connected to, as a photographer.

In paying tribute to him, Candice Jansen, director of the archival program at the Market Photo Workshop, said, “Santu Mofokeng has left us with an appetite for curiosity and food for thought for generations to come.” Santu was far more than a photographer. More aptly expressed by his son Kano at his memorial, “he saw more than what he looked at.” He was an incisive thinker who playfully and imaginatively danced with words and ideas around images. Santu like many black photographers who went on to become professionals, began working as a street photographer from an early age. He was given his first camera by his sister, while still at school. He joined the collective agency Afrapix, I was part of, in 1985. Until then, he had been working for the *Beeld* Afrikaans-speaking newspaper, as a darkroom assistant. It was a paying job but a tough one for such an expansive and creative spirit. In retrospect, we were a source of liberation for him.

As a rawdy collective of hippies, rads, strays, waifs, alternatives, and creatives, caught up in a moment in history,



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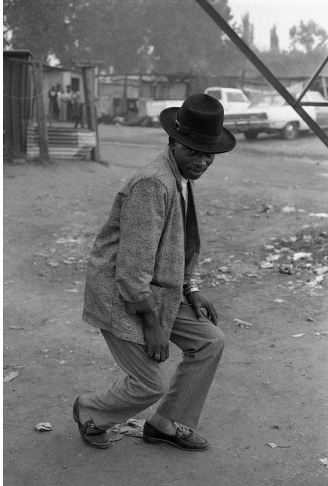
we shared a common vision to do whatever we could with and without our cameras, to bring down the oppressive system of the time. So it goes without saying, Santu fitted in perfectly. He became a much loved and highly respected member of the family. Santu himself later described Afrapix as a, "home that provided me with money to buy a camera and film in order to document Soweto and the rising discontent in the townships." One Friday afternoon Santu and I were sitting in the Afrapix office, then based in Khotso House, the headquarters of the South African Council of Churches, and the epicenter of human rights and activist organizations, chewing the fat. Santu is exactly the same age as me and by then we had become close friends, through the route of many arguments, debates and a lot of humor. It dawned on us that while we shared so much in common, we were about to leave to our different homes, defined by the political circumstances around us, divided by segregation and apartheid. It spawned the project *Going Home*, where for many years, Santu focused his lens on Soweto and I, on my home town, Pietermaritzburg. Soweto, where he was born and bred, continued to be for him, throughout his career, "the litmus that I use in order to survey or navigate my way through the world."

Santu went on to produce seminal work that took South African photography to new heights – *Train Churches*, *The Bloemhof series*, *Chasing Shadows* amongst others. He once said photography for him was like an autobiography. To the lives of ordinary black South Africans, he brought poetry, lyricism, compassion, intimate fragility and a profound sense of humanity in a time of great inhumanity. He did this in a period when South Africa made world headlines for almost a decade. He wasn't interested in head counts or the news events of the day or being part of the photojournalist wave that most of us were caught up in then. His passion was to reflect the lives of his people and the communities with whom he shared a common journey.

In doing so Santu's work will be remembered for his extraordinary insights and beauty he was able to advance and immortalize through his photographs. He was an insider who captured his subjects with great sensitivity, dignity, respect and perspicacity, mostly in his preferred medium, gritty and grainy black and white. Reality was his canvas on which he painted in light and shadow. His work defies easy categorization, and a semiotic shorthand that people usually apply in trying to understand the dominant styles and approaches to photography in South Africa – be it documentary, fine art or a hybrid version of the two. Santu worked in areas that became socio-economic and political clichés but he deftly traversed these boundaries in his inimitable rebellious way, allowing his camera to gravitate to the edges of life, to draw on the depths of reality and to entice the unexpected.

In 2013 Santu and photo curator, Joshua Chuang, began selecting from the 32 000 digitised images in his image archive. This culminated in the German photo-book publisher Steidl producing 18 stories of Santu's life's work (1986-2014), under the series title, *Santu Mofokeng: Stories*. This apexes a prolific career of forty years which includes more than 25 solo exhibitions, two traveling retrospectives, and featured appearances in a number of Biennales as well as the prestigious Documenta 11, in 2002 curated by Okwui Enwezor.

This is Santu's gift to the country, the continent and the world. These powerfully searing and engaging images will live on as the *Mofokeng corpus*. For those who wish to continue exploring, understanding and unpacking this complex, creative, and at times enigmatic archive, they will become the fuel for our imagination, re-imagination and consciousness. But it is best I leave the last words to Santu who in his typically provocative and unsettling way, left us with some thoughts and meditations on the topics of archive and memory. In contextualizing his last body of work called *Graves*, from an essay called *Ancestors Fearing the Shadows*, he wrote, "The Chinese say that our body is a memory of our ancestors.



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- 1: Santu Mofokeng, *Concert at Sewefontein, Vaalrand Farm, Bloemhof* (11 November 1988)
- 2: Santu Mofokeng, *Chief More's Funeral, GaMogopa* (1989)
- 3: Santu Mofokeng, *Train Church, Johannesburg – Soweto Line* (1986)
- 4: Santu Mofokeng, *Hands in Worship, Johannesburg – Soweto Line* (1986)
- 5: Santu Mofokeng, *Labour Tenancies, near Vaalrand Farm* (c.1988)
- 6: Santu Mofokeng, *Soweto* (1985)

All images

© Santu Mofokeng Foundation
Image courtesy Lunetta Bartz,
MAKER, Johannesburg

This is an ominous proposition because apartheid is an impossible ancestor – inappropriate and unsuitable. Whenever we come under threat, we remember who we are and where we come from and we respond accordingly. The word remember needs elaboration. Remember is the process by which we restore to the body, forgotten memories. The body in this case is the landscape on whose skin and belly histories and myths are projected which is central to forging national identity. When I see turbulence, my sister sees a snake. As a photographer I hunt for things ephemeral such as shadows in order to create images. Interpretation I leave to the beholder.”
(Santu Mofokeng, “GRAVES 2012”, MAKER, Johannesburg, 2015)



Photo: Daphne Driskell-Coles

David C. Driskell

1931 – 2020

by Christa Clarke

We mark the passing of Dr. David C. Driskell on April 1, 2020 with profound sadness as well as enormous gratitude for his myriad contributions over the course of a career that spanned nearly seven decades. He is remembered as an artist, educator, art historian, curator and collector as well as a dedicated gardener, an inventive cook, and above all, a man devoted to his family. David helped shape and grow the field of African American art history and leaves a legacy through not only his own art and scholarship but also the generations of students he has mentored.

I was fortunate to be one of those students, having had the opportunity to study under David while pursuing my Ph.D. at the University of Maryland beginning in 1989. Though my field was African art history (and my primary advisor, Dr. Ekpo Eyo), my research interests focused on the reception of African art in the United States. David took me under his wing, generously sharing insights based on first-hand acquaintance and work with Harlem Renaissance-era legends such as Alain Locke and Aaron Douglas as well as his own experiences teaching and traveling in West Africa. Sitting with David in his art-filled, sun-soaked home as he shared his knowledge and insights was not only a thrilling walk through art history but a nurturing and empowering experience for a young graduate student.

Born in Eatonton, Georgia, on June 7, 1931, David found his calling as a young art student at Howard University. In 1949,

he hopped on a bus to Washington DC and showed up at Howard, weeks into the fall semester and without having submitted an application. His tenacity paid off and he soon found himself studying under the pioneering artist/scholar James A. Porter and artists Lois Mailou Jones and Morris Louis. After graduation, David spent the early part of his career teaching at HBCUs, including Talladega College, Howard University and Fisk University, while also earning an MFA from Catholic University. He was appointed professor at University of Maryland in 1977, one year after he organized the landmark exhibition, "Two Centuries of Black American Art: 1750-1950" for LACMA. David taught at Maryland for over twenty years and was named Distinguished University Professor in 1995, then Emeritus after his retirement in 1998. In 2001, the University established the David C. Driskell Center for the Study of Visual Arts and Culture of African Americans and the African Diaspora.

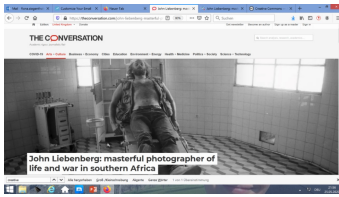
As an artist, David's work continually straddled Africa and America, as art historian Julie McGee has observed in her 2006 monograph, *David C. Driskell: Artist and Scholar*. David first traveled to the continent in December 1969, visiting Senegal, Côte d'Ivoire, and Ghana before heading to Nigeria to teach a January term at the University of Ife (now Obafemi Awolowo University), just as the Biafran war was coming to a close. His experiences there, which included meeting artists in Osogbo and Benin city, visiting archaeological digs, and an audience with Oba Akenzua II, were inspiring and also reinforced for David his American-ness. As he later relayed to McGee, "I would simply say that I think part of the message that I desire to communicate in my art is that I am a Black American. I have experienced the haunting shadow of an African past without knowing its full richness."

David's gracious and unassuming character belied his many achievements. Among them are 7 books and 40 exhibition catalogues on African American art, 13 honorary doctoral degrees and 3 Rockefeller Foundation fellowships. David received the National Humanities Medal from President Clinton in 2000 and was inducted into the American Academy of Arts & Sciences in 2018. His art is seen in institutions throughout the United States, from stained glass windows at Talladega College to the powerful painting, *Behold Thy Son*, at the National Museum of African American History and Culture. And David's many "firsts" include chairing the first panel devoted to African American art at CAA in 1970 and, 25 years later, selecting the first painting by an African American artist to be permanently displayed in the White House.

In the 21st century, David saw the growing impact of his pioneering efforts to foreground the work of African American artists in American culture and art history. He paved the way for many scholars, artists and curators, including the recipients of the Driskell Center's book award and of the High Museum's annual Driskell prize established in 2005 for contributions to African American Art, and for the organizers of blockbuster exhibitions such as the Tate Modern's "Soul of a Nation," and the Quai Branly's "The Color Line," both of which opened in 2017. I recall last summer how David wrote me in eager anticipation of a visit that day – his birthday -- to Martin Puryear's triumphant installation in the US Pavilion at the Venice Biennale. David needed to bear witness to and celebrate all of these achievements, while continuing to share his own considerable knowledge and experience, and literally traveled around the world to do so.

For those of us fortunate to have been welcomed into David's orbit – and there are many – an added benefit of his warm embrace was that it included his family. As we mourn the passing of a truly extraordinary man, our thoughts are with his loving wife of 68 years, Thelma, his two daughters, Davirnye and Daphne, and his five grandchildren and four great-grandchildren.

Contributions in David's memory may be made to support the work of the David C. Driskell Center at the University of Maryland: <http://www.driskellcenter.umd.edu/>



John Liebenberg: Masterful Photographer of Life and War in Southern Africa

1958 – 2020

by Patricia Hayes
in [The Conversation](#)

South African photojournalist John Liebenberg is best known for his remarkable body of work in Namibia, especially the period of the late 1980s when the country headed towards its United Nations-supervised transition to independence.

Born in 1958 in Johannesburg, his childhood was not an easy one, part of it spent in an orphanage. He finished school at a time when white South African men were expected to complete compulsory military service and he was conscripted to Ondangwa in northern Namibia in 1976. It was illegal to take photographs in the army, but Liebenberg hid a small camera in the toilet block.

After national service Liebenberg returned to Namibia and worked in the Windhoek post office. He wanted to be a photographer. He also had a capacity to connect to people. He often spoke of the black migrant workers he came to know at the workplace, most of them from Namibia's northern border area with Angola where the war was intensifying. Known as the 'border war' to South Africans and as the 'war of liberation' to Namibians, it drew Namibia, Angola and other countries into South Africa's fight against armed liberation movements supported by socialist countries that echoed wider Cold War politics.

"Endearment" was a term Liebenberg liked to use when talking about his relationship with people, getting to know their stories, and their harsh journeys of necessity to work in the south. One had the sense, many years later, that the stories still obsessed him. It was the same once he joined The Namibian newspaper and began covering the growing urban mobilisation of trade unions and students and, increasingly, the war zone on the border with Angola.

Fellow journalists and friends describe a man with the capacity to jump fences, break down boundaries and disarm people as he moved around like a whirlwind taking photographs, sometimes slyly, but often being touched by people and touching them in turn.

Namibia's transition to independence started on 1 April 1989 and initially foundered with the collapse of a ceasefire in the north.

Hours before the conflict resumed, Liebenberg's car was riddled with bullets in an assassination attempt. He learned years later from the amnesty hearings of South Africa's Truth and Reconciliation Commission how his would-be killers, the shadowy apartheid death squad the Civil Cooperation Bureau, had been commissioned to get rid of him.

It's remarkable how he sustained the intensity of dense photographic coverage of ongoing protest and war in this period, including breaking the difficult story of the accounts of human rights abuses from detainees who belonged to the South West Africa People's Organisation or SWAPO. Their stories came to light after their release from the dungeons in southern Angola in 1989.

After Namibian independence, Liebenberg moved on to cover the civil war in Angola, which he called the "war of madness". The stakes were very high, the politics muddled, and human life frequently disrespected.

He photographed the conflict in Luanda after the collapse of the agreement between the Popular Movement for the Liberation of Angola (MPLA) and the National Union for the Total Independence of Angola (UNITA) following the elections in 1992. He accompanied the MPLA forces moving through central Angola to reconquer areas claimed by UNITA,

including Huambo. Following his personal code of covering both sides of a struggle, he later photographed UNITA bases in southern Angola.

Liebenberg published his photographs of the Namibian war against South African colonial occupation in *Bush of Ghosts* (2010). He invited me, as a historian of northern Namibia, to collaborate in the task. He was always very clear that the narrative must address all different parties in the struggle.

The book has three chapters. The first follows young white conscripts who are pitched into the war zone of the Namibia-Angola border. It unfolds into scenes where white and black security forces confront local populations who face curfews and threats, who have their fields and homesteads destroyed by armoured vehicles and shellfire, but who often stand with unreadable stillness and dignity in the face of such impositions. This chapter acknowledges the vulnerability of young conscripts, but directly addresses them and the military apparatus of the apartheid state. No other photographer in southern Africa has documented war in this way.

The second chapter in *Bush of Ghosts* is his homage to Namibians as they mobilised against South African rule. The third is more meditative, exploring the aftermath of war in portraits and landscapes. As Liebenberg's co-author, I was astounded at the comprehensiveness of the subject matter and the lack of waste in this analogue archive.

As we worked, Liebenberg pulled out another body of work he had never shown, the weekend studio portraits taken at the Ovambo Hostel for migrant men in Katutura township in Windhoek in 1986. These are astonishing for the way the men presented their sheer individuality to the camera. When some of these photos were exhibited in Windhoek in 2011, as *Weekends at the Okombone*, there were dramatic moments of recognition by some of the descendants of the photographed men.

Liebenberg used to talk about the unpredictable way people could enter the "chambers of the heart". This was not just about love. He was referring to the unexpected emotional consequences of his life work.

There are deep affective implications for a photographer coming close to people's pain, death, mutilation, guilt, betrayal, mourning, rage or cruelty. Perhaps it made him determined and even reckless, throwing things to the wind and keeping the camera rolling as he famously did during the second plane crash he experienced in Huambo province in the 1990s.

And if you cannot reach or help the people who have come into the chambers of your heart, they can at least be brought into the chambers of your camera. That is, the subject enters John's visual world, where unfathomable depths and surfaces cut many ways. That is why there is no single way to read any of his images, and probably why many remain so haunting.

And questions remain about the career and final predicament of a pre-eminent photographer who died in hospital after an operation at age 61 without healthcare benefits. Who often spoke of the exploitation of photographers by newspapers, agencies and networks. He said they were sometimes careless and often demanding about the copyright that would become the only means of survival for an ageing photographer and his family. A photographer whose surviving archive is unique, with the potential to open up the historical memory of nations

[The Conversation](#)

Jobs / Scholarships / Awards

Open Position: Full-time Research and Database Coordinator

for the Creation of the Digital Benin Online Platform

MARKK Museum am Rothenbaum, Hamburg

For the duration of two years at the earliest possible date.

Within the framework of the project **Digital Benin. Reconnecting Royal Art Treasures** the MARKK is opening an international project office to bring together digitally information about the globally scattered works of art from the former Kingdom of Benin. As an unparalleled forum of knowledge about these pieces, Digital Benin will, within the next two years, associate object data with diverse forms of documentation from collections worldwide, thus providing the long-sought overview of the court artworks looted in the 19th century. The aim is to create a thorough and sustainable inventory catalogue of the history, cultural significance and provenance of the works. The project lead by German, Nigerian, European and American experts is financed by the Ernst von Siemens Kunststiftung. The launch of the website is planned for 2022.

Responsibilities and tasks include:

- Overall coordination of the digital project in close cooperation with the Digital Humanities Team and the leading core team of the project as well as the MARKK
- Researching and obtaining data on Benin's object, archive and photographic holdings of institutions worldwide and maintaining the corresponding communication
- Close cooperation with the Nigerian project staff and support in the processing of their research results and surveys, including working trips to Nigeria
- Preparation and standardisation of the data collected, coordination, possible entry into the database in close consultation and cooperation with the technical data developer to prepare the online publication.
- Supervision/administration of the project budget

Please send your written application with cover letter and curriculum vitae as a single PDF file by email to bewerbung@markk-hamburg.de (please note the possible maximum data size of 20 MB) or by surface mail to the Museum am Rothenbaum, attn. Ms. Lapidus, Rothenbaumchaussee 64, 20148 Hamburg, Germany

For questions, please contact the director Prof. Dr. Barbara Plankensteiner, Tel. +49 40 428879-501

Closing date: **June 24, 2020**

[Full call and submission instructions](#)

[More information on Digital Benin](#)

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Responsibilities and tasks include:

- The data engineer will be working with sensitive cultural data pertaining to colonial heritage and it is critical for the applicant to treat the data carefully and be committed to its preservation and care.
- Work semi-autonomously alongside domain scholars and a small

design & development team on a Greenfield project pertaining to fascinating digitized cultural data.

- Programmatically access APIs from various prominent international institutions and digital collections.
- Collect and render accessible samples of this data for research and study by the team.
- Work alongside the team's technical leads to develop data pipelines for automated data retrieval and organization.
- Engage openly with a small team to provide updates, feedback, and share documentation.
- Highly encouraged to experiment with tools and methods relevant to the project and tasks at hand.
- Highly encouraged to challenge themselves outside their domain of expertise to better understand the project as a whole.

Please send your written application with cover letter and curriculum vitae as a single PDF file by email to bewerbung@markk-hamburg.de (please note the possible maximum data size of 20 MB) or by surface mail to the Museum am Rothenbaum, attn. Ms. Lapidus, Rothenbaumchaussee 64, 20148 Hamburg, Germany

If you have any technical questions, please contact Dr. Anne Luther:

contact@anneluther.info

Closing date: **June 24, 2020**

[Full call and submission instructions](#)

[More information on Digital Benin](#)



MA and PhD Scholarships

South African Research Chair in South African Art and Visual Culture,
University of Johannesburg

Brenda Schmahmann, the SARChI Chair in South African Art and Visual Culture, invites applications for NRF postgraduate scholarships for candidates seeking to study full-time for PhD and MA by research degrees in the visual arts under her supervision, commencing in 2021. She is interested in supporting and supervising candidates whose work fits broadly within one of the following research rubrics:

- Gender and Visual Culture
- Public Art, Curation and the Politics of Representation in the Public Domain
- Art and Design in the Context of Community Projects.

Applicants from designated groups (i.e. who are "African", "Indian" or "Coloured") will be at an advantage, as will those who envisage degrees with an exclusive focus on art history and theory.

The NRF rules state that, to be eligible, an applicant must have obtained at least 65% for his or her prior degree. He or she may be no more than 32 years at the time of applying for funding for a PhD and no more than 30 years at the time of apply for funding for an MA degree. While the NRF allows partial funding to be awarded to others, those who receive full funding must have either achieved a minimum of 75% for the previous degree or must be able to reveal that the net family income of his/her family is no more than R350 000 per annum.

The value of the awards is as follows:

Full funding for Master of Arts studies: R 167 000 per annum for two years

Partial funding for Master of Arts studies: R 100 000 per annum for two years

Full funding for PhD studies: R 175 000 per annum for three years

Partial funding for PhD studies: R 90 000 per annum for three years

If you would like to apply, please fill in the relevant application form at <https://www.uj.ac.za/faculties/fada/Pages/SARChI-Scholarships-and-Fellowships.aspx> and submit it to Prof Schmahmann brendas@uj.ac.za. If selected by Prof Schmahmann, you will need to fill in an online application on the NRF site thereafter.

Closing date: **June 1, 2020**

[More information and application forms](#)

Florence Levy Kay Fellowship in Afro-Asian Diaspora Studies

Brandeis University, African and African American Studies / Asian American and Pacific Islander Studies

Brandeis University invites applications for a two-year, non-renewable Florence Levy Kay Fellowship in Afro-Asian Diaspora Studies.

We seek a Fellow whose work focuses on the formation of Afro-Asian diasporas and/or explores the interconnections and interactions between members of African and Asian diasporas in any geographic or temporal setting. Scholars working in a wide range of fields, including but not limited to history, literature, art history, political science, sociology, anthropology, music, performance, and relevant cultural and interdisciplinary fields of study, are welcome to apply.

Kay Fellowships are interdisciplinary appointments. The Kay Fellow in Afro-Asian Diaspora Studies will hold a joint appointment as a faculty member at the rank of lecturer in the Department of African and African American Studies, and the Program in Asian American and Pacific Islander Studies. The Kay Fellow will teach one course per semester and actively pursue their own research interests. The Fellow will receive a 2020-2021 salary of \$60,000, plus benefits, a modest moving expense allowance, and a research fund of up to \$4,000 per year. PhD must be in hand by the commencement of the fellowship in August 2020.

Submitted through AcademicJobsOnline at <https://academicjobsonline.org/ajo/jobs/16260>, applications should include a cover letter which addresses your interest in the position and your current research and teaching interests; a current cv, three letters of recommendation; and a writing sample no more than 30 double-spaced pages.

Review of applications will begin immediately.

First consideration will be given to applications received by May 8

Questions about the position may be directed to Yuri Doolan at yuridoolan@brandeis.edu.

[Full call and submission instructions](#)

AFRICAN CRITICAL INQUIRY PROGRAMME

Reminder: 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 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.

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

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).

To accommodate COVID-19 circumstances, the application deadline has been extended by two months

NEW Closing Date: Wednesday 1 July 2020

[Full call and submission instructions](#)

AFRICAN CRITICAL INQUIRY PROGRAMME

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

The African Critical Inquiry Programme invites proposals from scholars and/or practitioners in public cultural institutions in South Africa to organise a workshop to take place in 2021. The African Critical Inquiry Programme (ACIP) seeks to advance inquiry and debate about the roles and practice of public culture, public cultural institutions and public scholarship in shaping identities and society in Africa.

ACIP Workshops are intended as annual occasions to identify and address critical themes, fundamental questions and pressing practical issues concerning public culture. For instance, Workshops might focus on particular notions and issues related to publics, visibility, museums and exhibitions, art, performance, representational forms, or institutional forms from different methodological, practical, and theoretical vantages. They might examine forms and practices of public scholarship and the theories, histories and systems of thought that shape and illuminate public culture and public scholarship. Workshops should encourage comparative, interdisciplinary, and cross-institutional interchange and reflection that brings into conversation public scholarship in Africa, creative cultural production, and critical theory. Workshop budgets will vary depending on proposed plans; the maximum award is ZAR 60,000.

Applications may be submitted by experienced scholars and cultural practitioners based in universities, museums, and other cultural organizations in South Africa who are interested in creating or reinvigorating interdisciplinary, cross-institutional engagement and understanding and who are committed to training the next generations of scholar-practitioners. Applications may be submitted by a single individual or a pair of individuals who have different institutional affiliations and bring different perspectives, approaches, or specializations to the proposed Workshop theme.

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).

To accommodate COVID-19 circumstances, the application deadline has been extended by two months

NEW Closing Date: Wednesday 1 July 2020

[Full call and submission instructions](#)

Calls for Papers / Posters / Participation



CFP: Global Provenance. Revisiting Appropriated Heritage in the Light of Inclusive Partnerships?

January 28 – 29, 2021. Palais de Rumine (Lausanne, Switzerland)

This international conference will take place in the framework of the scientific program of the exhibition *The Exotic? Switzerland Looking Outward in the Age of Enlightenment*, which will run from September 24, 2020 to February 28, 2021 at the Palais de Rumine (<http://www.palaisderumine.ch/expositions/exotic/>). It proposes to revisit the heritage that has been appropriated, whatever its nature (zoology, geology, botany, archaeology, history, history of art and ethnology), through inclusive collaborations.

This call for participation thus sees itself as a starting point in a Swiss context, inviting international scholars in natural sciences and humanities, as well as

museum professionals and artists to suggest contributions. These should have as much to do with contemporary and historical aspects of provenance research and restitution in theory and practice, as with setting up exchange links as well as equal partnerships with the countries, communities or individuals from the regions from which the collections originate. The aim is to approach the matter in a multi-disciplinary and critical way.

This conference is organized in partnership with the University of Bern, the Swiss National Science Foundation, the Ethnography Museum of Geneva, the Ethnography Museum of Neuchâtel and the Palais de Rumine.

Proposals should include a title, an abstract (250-300 words), and a short biography and must be submitted in English, French or German to the committee:

claire.brizon@ikg.unibe.ch

floriane.morin@ville-ge.ch

olivier.schinz@ne.ch

Closing date: **June 15, 2020**

[Full call and submission instructions](#)



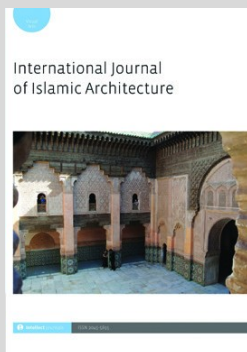
CFP: Third Stone Journal

Across the African diaspora, art has been a form of expression and liberation at times of widespread cultural oppression, enabling artists of color to resist the tradition of silencing while preserving their histories, traditions, and more in ways that could be passed down intergenerationally. While much art worked to fulfill a political purpose by pushing for equality and liberty in oppressive cultures, other works aimed at achieving liberation by celebrating Black cultural forms, from the cutting-edge music of Erykah Badu to that of Janelle Monae. Eager to explore art as liberation among other topics,

Third Stone accepts submissions year round of art, music, creative writing, short films, scholarship, digital content, and more on Afrofuturism, African-futurism, and the Black fantastic as explored both inside and outside of the borders of the United States.

All submissions, including bibliographic annotations, will undergo a peer-review process.

[Full call and submission instructions](#)



CFP: International Journal of Islamic Architecture (IJIA)

Special Issue: "Hinterland Forces: Architectural Responses at the Margins"

Special issue editor: **Angela Andersen**

This special issue of the International Journal of Islamic Architecture is planned for July 2022 and invites papers on architectural responses at the margins, including examinations of the forces that create the hinterland categories of marginalisation, the tactical approaches of the marginalised, and the strategic efforts to destroy sites, limit spatial agency and access, and control people. We particularly welcome papers on regions and communities not widely covered in the published record of Islamic architectures, sites and responses. Subjects that may exist beyond the traditional scholarly scope of the field and outside what is often considered the geographical heartland of the Islamic world, and work on those living at the extremities of cultural and doctrinal expectations for communities entrenched in either predominantly Muslim or majority non-Muslim surroundings are also welcome.

Questions and proposals may be directed to: angela.andersen.53@gmail.com

Closing date for abstract submissions: **June 15, 2020**

[Full call and submission instructions](#)

CFP: Art in Translation

The digital journal *Art in Translation* announces a broadening of its mandate. As always, it continues its mission (as stated in the very first issue)

"to open, via the act of translation into English, new vistas into current scholarship and production in the visual arts worldwide. It is rooted in the concept of transculturation, which admits resistance and accommodation between the hegemonic center and cultures that have been colonized, marginalized, and oppressed."

African and Afro-Brazilian topics have regularly featured in the journal, and translated texts include essays by Mudiji Malamba ("The Essence of the Mbuya Mask", AIT, 2.1, 2010), Yacouba Konaté ("Dak'Art: the Making of Pan-Africanism and the Contemporary", AIT 5.4, 2013), Hans Himmelheber, "The Portrait in African Art", AIT, 8.3, 2016).

In addition to translations of significant essays of art history and criticism, *Art in Translation* will now publish key texts written in English, which offer new insights into the nature and processes of visual practice as a form of cultural translation. In recent issues it has published works of original scholarship on the Moorish Revival in nineteenth-century Europe and on the geopolitics of art in Taiwan, Hong Kong, and South Korea. This area of research and scholarship will be further developed in future issues of the journal, and the editors of *Art in Translation* welcome the submission of texts on African or Afro-Brazilian topics written in English as well as nominations of texts to be translated. These should be addressed in the first instance to artintranslation@ed.ac.uk.

For more on the journal, see:

www.artintranslation.org

and

<https://www.tandfonline.com/action/journalInformation?show=aimsScope&journalCode=rfat20>



CFP: Revisiting Global Appropriations of Black Cultures, special issue *Critical Interventions*

Guest editor: Karina Simonson, Vilnius University, Lithuania

The proposed issue of *Critical Interventions* addresses appropriations of black cultural aesthetics in regions that historically lack significant and visible Black communities, such as Asia and/or Eastern Europe. Our objective is to use such instances to mount a critique of Eurocentric perspectives on Eastern European and Asian art and cultural practices, and also to deconstruct scholarly binaries that read these areas only in relation to their engagements with the West.

This issue of *Critical Interventions* welcomes analysis of appropriation of black cultural aesthetics on a global scale, with specific focus on regions usually less represented in academic discussions, such as Asia, Eastern Europe and Australia. We also welcome articles addressing how negative representations of Black culture, such as the use of blackface, made their way to Africa, and those that reexamine African American appropriations of African cultural aesthetics, whether as heritage or contemporary practice.

Interested contributors should submit previously unpublished articles ranging from 5000 to 12000 words with no more than ten copyright cleared illustrations, formatted according to the CI house style (see *Critical Interventions* "Instruction for Authors" at

<https://www.tandfonline.com/action/authorSubmission?show=instructions&journalCode=rcin20>.

Authors of accepted articles will be required to register on the CI Editorial Manager, for all subsequent communications.

Please submit to: karina_simonson@yahoo.co.uk

Closing date: **October 31, 2020**

[Full call and submission instructions](#)

Media, Culture and Conflict in Africa seeks to put in one compendium variegated views and arguments that possibly will contribute to global conversations on how cultural practices, media practices, and emerging technologies can be redirected at remediating the parlous state of affairs in political, social, and economic spaces in Africa.

A Chapter should normally be no longer than 6000 words, and should be original and previously unpublished. If the work has already been published (as a journal article, or in conference proceedings, for example), the Publisher will require evidence that permission to be re-published has been granted.

Guest editor Osakue Stevenson Omoera, Ph.D., is a world expert in Mass Media, Theatre and Communication Studies. He teaches and conducts research in Sociology of the Media, Nollywood Studies and African Cultural Dynamics at Ambrose Alli University, Ekpoma, Nigeria. He is also a Professor on adjunct at the Federal University, Otuoke, Nigeria.

[Full call and submission form](#)



Call for Posters: The Art and Politics of COVID-19, West Africa

Online-Conference, July 15, 2020

This online-conference will focus on artistic responses to the COVID-19 pandemic in Nigeria and West Africa. We will examine the political management of the crisis at local, national and transnational levels and the impact this is having on artistic practices across the region and diaspora.

This conference will expand conventional notions of art practice to take in forms sometimes considered to belong to the spaces of popular culture, such as memes, animation, music videos, posters, cartoons and comix. Papers are also encouraged to consider how online spaces and digital technologies are transforming long-standing trajectories of artistic practice and the aesthetics of political expression.

The conference will have two parts:

- 1) Research Posters, published online.
- 2) Podcasts of panel discussions on themes emerging from the Research Posters.

These will be available to view and stream from the ArtoP website. Authors of accepted posters will be eligible for a small subsidy to cover Internet Data costs for their contribution to the conference of approx. £10 pp.

Deadline: Posters should be posted by **June 27, 2020**

Conference Dates: **July 15, 2020** - Panel Discussions / Live-Stream

[Full call and submission instructions](#)



Call for Participation: The COVID-19 Impact Survey

African and African Diaspora Visual Arts Community

The creative sector worldwide has been substantially affected by the global pandemic of COVID-19 and the associated social restrictions. This survey contributes to an understanding of these effects and focuses on the challenges and responses from the African and African Diaspora visual arts community.

The findings will be summarised through a series of blog posts and the production of an illustrative dashboard with public access. Published results are always anonymised. Ultimately the survey will contribute to a research publication which assesses the impact of the COVID-19 pandemic on the arts community globally.

Link to the survey and further information:

<https://bham.onlinesurveys.ac.uk/artist-impact-survey-african-and-african-diaspora-visual-2>

For requests or feedback, please contact:

artistimpactsurveyc19@gmail.com

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.

Oghenetaja Okoh

MuseumFutures – Africa Call for Expressions of Interest

The project aims at enabling museum-driven processes of innovation, change, or adaptation. The central tenet is for museums to drive their own change, through facilitated peer-to-peer learning between African museums.

The MuseumFutures-project is a collaborative and experimental process that requires a high level of openness to and interest in change. It is a project in which museums will be twinned with relevant museums on the continent in order to share new experiences in redesigning strategies. Over the course of 18 months, a learning process will be facilitated that enables a different approach to museum work. This process will be externally facilitated and moderated. Participating museums will get access to modest funding for additional external support, some travel and to support exhibition projects related to the process. Activities such as Labs with the partnering museum, study group meetings and workshops will be financially supported by the project.

Active and running museums of all kinds from Africa can apply for this project. A priority will be given to museums that already are well connected in their community and can involve partners in the process.

If you are interested in participating, please hand in:

- A short description of the most significant change your museum has had in the past 12 months (max 200 words)
- A short description of the most significant exhibition, event, workshop or meeting your museum has had in the past 12 months. (max 200 words)
- A short description of one small thing in your museum you wish to fix/change/do that could have a major impact, but haven't done due to limited capacity and/or resources. (max 200 words)
- A brief motivation for why you want to take part in this project (max 500 words)

Closing date: **June 15, 2020**

Exhibitions

Georges Adéagbo “L’Abécédaire de Georges Adéago: la civilisation parlant et faisant voir la culture”..!

February 8 – August 1, 2020

“L’Abécédaire de Georges Adéagbo: la civilisation parlant et faisant voir la culture”..! is the second solo exhibition by Georges Adéagbo at Galerie Barbara Wien. In this project, comprising of several assemblages and installations, Adéagbo develops a personal encyclopaedia of things and impressions he has collected throughout his research in Berlin and Benin, and sets them centre stage with his written comments. Adéagbo’s installations are both a cross-section of our time with its diverging geopolitical interests, as well as an evidence of the mediating function of cultures, which Adéagbo makes visible through his cultural transfer. In Benin, he has translated what he found in Berlin into images and reliefs; from there, he brings sculptures and masks which enter into conversation with Western artefacts. At the same time, as the title suggests, the new assemblage is a reflection on the artist’s own practice of collecting and questioning.



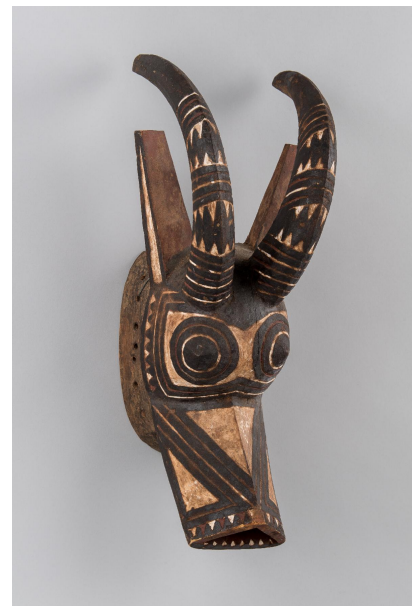
“L’Abécédaire de Georges Adéagbo: la civilisation parlant et faisant voir la culture”..!, 2020
North Room
Mixed Media
Courtesy the artist & Galerie Barbara Wien, Berlin
Curated by Stephan Köhler
Photo: Nick Ash

[Barbara Wien Gallery & Bookshop, Berlin](#)

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 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.



Nuna (Nunama) people, Burkina Faso
Mask (koan), 20th century
Wood, 20 3/8 x 8 1/8 x 8 5/8 inches
Palmer Museum of Art, 2016.75

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](#)

TEXTURES: The History and Art of Black Hair

October 2, 2020 – August 29, 2021

TEXTURES synthesizes research in history, art, fashion, and visual culture to reassess the “hair story” of peoples of African descent. Long a fraught topic for African Americans and others in the diaspora, Black hair is here addressed by artists, barbers, and activists in both its historical perceptions and its ramifications for self and society today. Combs, products, and implements from the collection of hair pioneer Willie Morrow are paired with masterworks from over 50 artists including, Kehinde Wiley, James Van Der Zee, Sonya Clark, Lorna Simpson, Mary Sibande, and Zanele Muholi. Exploring topics such as the preferential treatment of straight hair, the social hierarchies of skin, and the power and politics of display, *TEXTURES* is a landmark exploration of Black hair and its culture. The exhibition is organized by the KSU Museum with co-curators, [Joseph L. Underwood](#), assistant professor of art history at KSU, and [Tameka Ellington](#), associate professor at the Fashion School at KSU. The exhibition is accompanied by a publication produced and distributed by Hirmer Verlag.

[Kent State University Museum, Ohio](#)



TEXTURES
THE HISTORY AND ART OF BLACK HAIR

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 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 –



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)
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)

Institutions

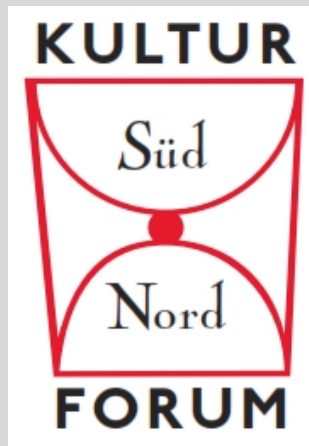
DIGITAL BENIN

Digital Benin: Reconnecting Royal Art Treasures

Museum am Rothenbaum (MARKK), Hamburg

With the support of the Ernst von Siemens Kunststiftung, the Museum am Rothenbaum (MARKK) in Hamburg is opening an international project office to digitally unite the globally dispersed works of art from the former Kingdom of Benin. As an unparalleled forum of knowledge, Digital Benin will, within the next two years, bring together object data and related documentation material from collections worldwide and provide the long-requested overview of the royal artworks looted in the 19th century. The aim is to create a well-founded and sustainable catalogue of the artworks and their history, cultural significance and provenance. The Ernst von Siemens Kunststiftung finances the project of German, Nigerian, European and American experts with more than 1.2 million euros. The launch of the website is planned for 2022.

[Digital Benin](#)



Kulturforum Süd-Nord e.V.: Corona Emergency Support for Six Artists in Benin

Kulturforum Sud-Nord has created a network with artists in Benin while regularly organizing exhibitions and workshops since 2010. The goal is to connect art with socially burning themes and give young artists visual tools and strategies by bringing activist-artists, such as Zanele Muholi, Idrissou Mora-Kpai, Lu Guang, Alice Creischer and Andreas Siekmann to Benin. The Covid-19 pandemic led to the cancellation of all exhibitions, residences, and studio visits that Benin artists had planned and cut their income to zero. Since there are no institutional immediate aid programs, the board of Kulturforum Sud-Nord decided to give grants to six artists by nomination in several installments starting last April, to help maintain critical artistic observation and production during the crisis. A portfolio of the works by Benjamin Deguenon, Joannès Doglo, Hermance Donoumassou, Gandhi Marina Tomede, Leonard Totchemetcheho and Christelle Yaovi on dropbox can be viewed following this [link](#).

[Kulturforum Süd-Nord e.V.](#)
[Contact for inquiries](#)

New Publications

Uche Okeke: Art in Development – A Nigerian Perspective

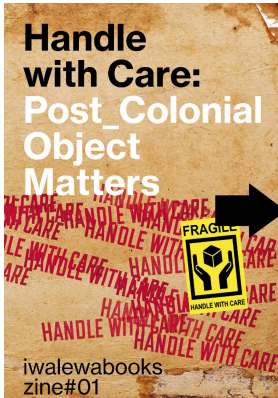
Now available as pdf-ebook

Uche Okeke's *Art in Development – A Nigerian Perspective* is the most important publication by the founding father of Nigerian modernism. Originally published in 1982, the book compiles texts, interviews, concept papers and other material



from the late 1950s until the 1980s, containing such important texts like the “Natural Synthesis” manifesto of the Zaria Art Society from 1960. Having been out of print for many years, this re-edition by iwalewabooks wants to bring these texts back to life for artists, academics and an interested public. It is now also available as downloadable pdf-ebook at

iwalewabooks.com



Handle with Care: Post-Colonial Object Matters

eds. Katharina Schramm and Nadine Siegert

Handle with Care: Post-Colonial Object Matters ed. by Katharina Schramm and Nadine Siegert is building on current discussions about the colonial legacies and the decolonial responsibilities of ethnographic museums. The debate was shifted from institutional concerns and legal aspects of restitution to more daring and wider-reaching questions and sparked a debate around postcolonial justice that would decentralize the institutions of the European museum and university. The zine asks „What are the possibilities that can open up after an act of restitution to establish future-oriented relationships between different people, institutions and objects? How can we work with these “loaded” objects and generate a future with and for them? How can we create new platforms of welcoming these objects back on the African continent? How can we bring critical approaches from art, academic research, activism and museum practices in a fruitful dialogue with each other that works towards a responsible engagement with the colonial history and its material and immaterial traces? Available at

iwalewabooks.com

Resources



Mural by Arasch Saffari in Cologne, Germany, March 2020.
Image courtesy of the artist (@arasch.saffari)

Call for Image Submissions: Urban Art Mapping: Covid-19 Street Art

Artists and writers producing work in the streets – here considered broadly to include tags, graffiti, murals, stickers, and other installations on walls, pavement, and signs – are in a unique position to respond quickly and effectively in a moment of crisis. Street art’s ephemeral nature often serves to reveal very immediate and sometimes fleeting responses, often in a manner that can be raw and direct. At the same time, in the context of a crisis, street art also has the potential to transform urban space and foster a sustained political dialogue, reaching a wide audience, particularly when museums and galleries are shuttered. For all of these reasons, it is not surprising to see an explosion of street art around the world created in response to the Covid-19 global pandemic, even as our movement in public spaces is limited due to public health concerns.

Over time and as the ongoing Covid-19 crisis unfolds, the Urban Art Mapping Covid-19 Street Art database

<https://covid19streetart.omeka.net/>

seeks to document examples of Covid-19 related street art from around the world. The database serves as repository for images and a resource for scholars and artists (with metadata from the

database available freely for research purposes).

Given the global scope of this database, crowdsourcing is essential to the expansion of this project. Have you seen murals, tags, or stickers, or graffiti in the streets? Please submit information and images to the database using this [form](#).

For questions, please contact Heather Shirey:

hmsshirey@stthomas.edu or covid19streetart@gmail.com

[Urban Art Mapping: Covid-19 Street Art](#)



Call for Online Resource Recommendations for Remote Teaching

With the closure of university campuses around the world, we know that many of our ACASA members have had to scramble to transition to online teaching. While many universities are providing faculty with resources to help with this, the ACASA website editors would like to create a resource for all Africanist art historians on ACASA's website, but we need your help. We are soliciting members to share any helpful online teaching resources that they have found or created so that we can aggregate them on one page. Tutorials, videos, quizzes, anything that has proven helpful for teaching remotely is appreciated. Many ACASA members followed our first call and you can look up their suggestions on our website. There is still space for additional material and links which you can send to websiteeditor@acasaonline.org and Fiona.Siegenthaler.fs@gmail.com.

Closing date: **September 1, 2020**

[ACASA Teaching Resources online](#)

Member News



Elizabeth Perrill awarded Mary Settle Sharp Award for Teaching Excellence

For her courses in art history, Elizabeth



Jacopo Gnisci appointed EMKP Project Curator at the department of Africa, Oceania, and the Americas at the British Museum

Dr Jacopo Gnisci joined the British Museum

Perrill, Associate Professor at the University of North Carolina at Greensboro (UNCG), USA, was awarded the Mary Settle Sharp Award for Teaching Excellence. This award is granted annually to one Tenure-Track faculty member at UNCG, a university with approximately 790 full-time faculty.

Perrill guides students in researching modern and contemporary African artists, completing a social justice-oriented project in which the students research and write about artists' careers. Perrill brought her curatorial vision and research experience to the North Carolina Museum of Art's African Gallery, which opened in 2017. With NCMA's education department, she also helped develop activities and interpretive materials to help the museum convey themes and build knowledge and connection with visitors, and she was delighted to pass the baton to fellow ACASA member Amanda Maples.

[Full UNCG announcement](#)

Photo: Laurent Estoppey



Nadine Siegert appointed Head of Culture and Development, Goethe-Institut South Africa

In August 2019, Nadine Siegert took the position of Head of Culture and Development at the Goethe-Institut in South Africa, which is the regional office for sub-Saharan Africa. Here, she works on a number of projects related to culture, film, creative industries and civil society. One area she plans to focus on is the collaboration with archives and their digitization on the African continent. With her background in art and curatorial studies, Siegert is also a curator, researcher and publisher with iwalewabooks. After 13 years, she left Iwalewaha at the

as Project Curator for the Endangered Material Knowledge Programme (EMKP), where he will work with Dr Nik Petek-Sargeant, after completing a Getty/ACLS Fellowship in the History of Art at the University of Oxford. Launched in 2018, the EMKP is funded by Arcadia and hosted by the Department of Africa, Oceania and the Americas at the British Museum. This major grant-giving programme, directed by Dr Lissant Bolton and headed by Dr Ceri Ashley, supports research on material knowledge systems that are under threat and in danger of disappearing.

Photo: Ian Wallman



2020 AAMC Catalogue Award for Excellence goes to Kathleen Bickford Berzock

In April 2020 the [Association of Art Museum Curators](#) announced the exhibition publication [Caravans of Gold, Fragments in Time: Art, Culture, and Exchange across Medieval Saharan Africa](#), published by The Block Museum of Art, Northwestern University and Princeton University Press, as a recipient of the 2020 Award for Excellence. The annual, peer-juried award recognizes curators from around the country for groundbreaking projects that have advanced new methodologies, scholarship, and inclusion and access within the arts. Block Museum Associate Director of Curatorial Affairs and exhibition curator Kathleen Bickford Berzock is among 26 international curators recognized this year. *Caravans of Gold, Fragments in Time* draws on the latest archaeological discoveries and art historical research to construct a compelling look at medieval trans-Saharan exchange and its legacy.

[Full announcement Block Museum](#)

Photo: Sean Su Photography, Courtesy The Block Museum of Art.

University of Bayreuth, where she had served as Deputy Director since 2011 and had realised a number of exhibition and research projects such as „Feedback: Art, Africa and the 1980s“ together with Smooth Ugochukwu Nzewi in 2018.

[Goethe-Institut South Africa](#)



Georges Adéagbo awarded a 2020 Smithsonian Artist Research Fellowship

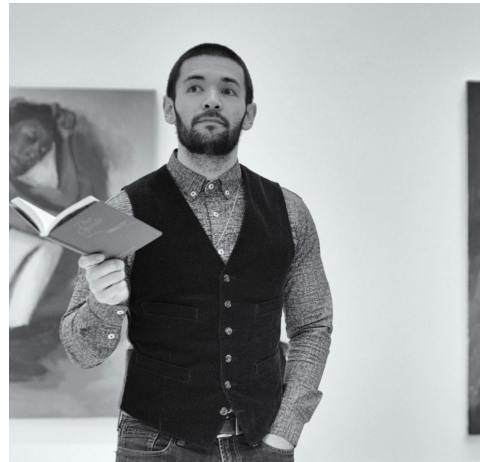
The Smithsonian Artist Research Fellowship (SARF) program was launched in 2007 to provide outstanding visual artists from across the world a unique opportunity to work with Smithsonian museums, research sites, collections, and scholars, so they may conduct research that inspires new artwork.

Georges Adéagbo will conduct research on Abraham Lincoln to whom he devoted already an installation, "Abraham, l'ami de Dieu" which was bought in 2007 by the Philadelphia Museum of Art. Then, he could only access books and material online. This time he will look at objects that belonged to Abraham Lincoln, study vintage photographs, and lithographs which reflect how he was received.

Among the recent fellows is also Nairobi-born Canadian artist Brendan Fernandes.

[Smithsonian Artist Research Fellowships](#)

Photo: Georges Adéagbo, MAK, Vienna



Joseph Underwood selected for the Tyson Scholars Fellowship Program

Assistant professor of art history, Dr. Joseph Underwood, was selected through an international competition for the Tyson Scholars Program at the Crystal Bridges Museum of American Art for the spring of 2020. The award also comes with a monetary prize of \$21,000. Dr. Underwood's research for his project "Forging a New Contemporary: Art from Senegal and the Americas in Transnational Networks, 1962-1984" will be conducted at the Crystal Bridges Museum over the course of several months. Tyson Scholars have access to the art and library collections of Crystal Bridges Museum as well as the library at the University of Arkansas in nearby Fayetteville.

Dr. Underwood is one of eight scholars chosen for the 2019-2020 award cycle. The Tyson Scholars of American Art Program supports full-time scholarship in the history of American art and visual and material culture from the colonial period to the present.

[Tyson Scholars Fellowship Program](#)

Photo: Albert Reischuck

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