

## PRELIMINARY ACASA 2017 TRIENNIAL SCHEDULE

<b>MONDAY, 7TH AUGUST 2017</b>	
<u>Time</u>	<u>Activity</u>
9:00 - 17:00	Registration Institute of African Studies, University of Ghana, Legon
	Pre-conference tours of Accra (Individual cost basis; to be arranged based on request.)
<b>TUESDAY, 8TH AUGUST 2017</b>	
<u>Time</u>	<u>Activity</u>
9:00 - 17:00	Registration Institute of African Studies, University of Ghana, Legon
	<p><b>Museum Day</b> <b>Ghana Museums and Monuments Board, Barnes Road</b></p> <p>The Museum Day takes place at the National Museum in Accra and is a collaboration between ACASA and the National Museums Ghana.</p> <p>The major focus of this day are Museums on the African Continent. It will address current strategies, plans and visions, but also challenges that museums face today. Further central themes are collaborations between African museums and partner institution off the continent, and strategies of community engagement of local museums.</p> <p>9:30 - 10:10 am</p>

## **Opening Remarks by the Minister of Culture**

### **Keynote address: Plans for a major reorganization of the Ghanaian Museums**

**Zagba Narh Oyorley** (Director General National Museums Ghana)

10:10 - 10.40 am

*Museum Education in Ghana, Challenges and Prospects*

**Nana Nyarkua Ocran** (National Museums Ghana)

followed by Q &A

10.40-11.00 BREAK

11:00 am - 1:30 pm

*External and Internal Museum Collaborations*

**Barbara Plankensteiner** (Museum für Völkerkunde, Hamburg)

- Collaboration strategies for / in the future Humboldt Forum -  
**Jonathan Fine and Paola Ivanov** (both Ethnologisches Museum Berlin)
- International Collaboration and the British Museum's Africa Programme -  
**John Giblin** (The British Museum)
- Museum post-conflict memorial preservation -  
**Abiti Nelson** (Uganda National Museum, Kampala)
- The Hazina Exhibition: Lessons and Challenges for International Museum Collaborations -  
**Kiprop Lagat** (Department of Culture, Ministry of Sports, Culture and the Arts, Kenya)
- Collaborations of Ghanaian museums with the British Museum  
**Gilbert Amegatcher**
- The desire for return: photography, community engagement and museum collaboration  
**Amy Staples** (National Museum of African Art, Smithsonian Institution) and **Theophilus Umogbai** (National Museum of Benin, National Commission for Museums and Monuments)

1.30pm -2.30 LUNCH BREAK

**2:30 pm – 4:00 pm**

*Neither Temple nor Forum: What is a National Museum in Africa*

**Raymond Silverman** (University of Michigan) **and Peter Probst** (Tufts University)

- Rethinking the National and the Museum at Iziko Museums of South Africa  
**Bongani Ndhlovu** (Iziko Museums of South Africa); **Ciraj Rassool** (University of the Western Cape)
- South Korea in DR Congo: A National Museum for a New Global Order?  
**Augustin Bikale** (UNESCO, Kinshasa); **Sarah Van Beurden** (Ohio State University)
- The National Museum of Mali, 1960-2017: Its Successes and the Ongoing Challenges in Shaping a National Cultural Heritage  
**Samuel Sidibe** (Musée National du Mali); **Mary Jo Arnoldi** (National Museum of Natural History, Smithsonian Institution)
- Towards a critical history of the National Museums and Monuments of Zimbabwe (NMMZ), 1980 – 2016, with special reference to Great Zimbabwe  
**Munyaradzi Elton Sagiya** (National Museums and Monuments of Zimbabwe); **Joost Fontein** (British Institute in East Africa)

4.00 pm - 4:30 pm COFFEE BREAK

**4:30 – 6:00 pm**

*Round Table Discussion: Illicit Trafficking, a Challenge for African Heritage and Museums?*

**Nji Quarcoopome** (Detroit Institute of Arts)

**Participants:**

- Zagba Narh Oyorley, Director General Ghanaian Museums
- Yusuf Abdallah Usman, Director General National Commission for Museums and Monuments Nigeria
- Ech-cherki Dahmali, Director of Maroc Telecom Museum and Vice-President of International Council of African Museums
- Kodzo Gavua, Ghana Revenue Authority (GRA)
- Representative of UNESCO, Ghana

**WEDNESDAY, 9TH AUGUST 2017**

<u>Time</u>	<u>Activity</u>
8:30 - 11:00	<b>PLENARY</b> Opening Ceremony and Keynote Venue: Great Hall, University of Ghana, Legon
11:00 – 11:30	TEA
11:30 – 13:00	<b>SESSION 1</b>
	<p><u>Session 1.1 – Utopia/Dystopia: Art and (Post) Socialism in Africa</u> <b>Kate Cowcher, Polly Savage</b> – Room 118 (Main Conference Room)</p> <p>Arts in Benin under Kerekou and Burkina under Sankara <b>Sophie Cohen</b> "Another World is Possible" – The Socialist Mural in Luanda as Visual Anticipation of a New Socialist Society <b>Nadine Siegert</b> Confronting Universalism: The People's Struggle Mural in Maputo <b>Polly Savage</b> Truth, Turmoil, and Socialist Realism in Revolutionary Ethiopia <b>Kate Cowcher</b></p> <p><u>Session 1.2 – The Politics of Abstract and Conceptual African and African Diasporic Art</u> <b>Jessica Williams</b> – Nketia Room</p>

Boring Pictures of Uninteresting Things: Adam Broomberg and Oliver Chanarin's *The Polaroid Revolutionary Workers*

**Jessica Williams**

Art is Art: Dialogue and Dissent in Justine Gaga and Beate Engl's ECHO

**Alex Moore**

Not Seen but Known: Concept-based Resistant Art Practices—The 1980s and Today

**Katja Gentric**

Deflection, Defection: Conceptual Aesthetic Practices and Political (dis)Engagement in Julien Creuzet's Oeuvre

**Abigail Celis**

Session 1.3 – *Walking: Pace, Protest, and Artistic Practice*

**Ruth Simbao** – Training Room (G07)

Between Place and a Raised Foot: The Pace, Protest, and Sway of Ambulatory Art

**Ruth Simbao**

I Waka Waka Waka!': An Evaluation of Rhythm and Music on the Walking, Protesting Masses During the 2012 Occupy Nigeria Movement

**Titus Stephen Olusegun**

Umzila: A Mark or Track Made by Dragging Any Heavy Body Along the Ground

**Sikhumbuzo Makandula**

Avarana: Walking through Veils of Ignorance

**Thania Petersen**

Walking and Spatial Dimensions of Wura-Natasha Ogunji's Performance Art

**Timothy Olusola Ogunfuwa**

Session 1.4 – *Exhibition Histories*

**Ivan Bargna** – Room 108

An Alternative Narrative of Exhibition History: Representing North Africa at the Newark Museum in the 1920s

**Ava Hess**

Transformations in Art Production and Exhibition in Egypt from 1980 to 2014

**Sarah Sharp**

Performing Cameroon Grassfields through ethnography, artistic and curatorial practices

**Ivan Bargna**

Session 1.5 – *Thoughts from the faculty in Zaria, I of III*

**Duniya G. Gambo** – Syndicate Room 1 (G10)

A Review of the Art History Programme and Training in Ahmadu Bello University, Zaria, Nigeria

**Duniya G. Gambo and Faida Samuel**

The Deskilling Quandary Between the Commercial and the Ideological in the Nigerian Visual Arts Pedagogy: Towards a Synergetic Resolution

**Miriam Emelogu Chinenye and William-West Kurotamunonye Ibanibo**

Art Practice and Challenge Trends in Nigeria

**Alasan Joel**

Integrating Technology in Sculpture in art School Curriculum of the Federal University Ndufu-Alike Ikwo, Ebonyi State, Nigeria

**Mbawuike Cosmas and Job Nworle Ukwa**

Session 1.6 Round Table - *Accra's Cultural Revolution: Navigating Today's Art Scene*

**Nana Oforiatta Ayim** – Syndicate Room 2 (G09)

Participants:

- Adowa Amoah
- Nana Oforiatta Ayim
- Sionne Neely
- Odile Tevie

13:00 - 14:00	LUNCH
14:30 - 16:00	<b>SESSION 2</b>
	<p><u>Session 2.1 – Oral Art History and Film: Toward a New Digital Archive</u>  <b>Verena Rodatus, Romuald Tchibozo</b> – Room 118 (Main Conference Room)</p> <p>Exploring the History of Performance Based Media Art in South Africa: Some Lessons from Making Videotaped In-Depth Interviews with Tando Mama, Tracey Rose, Johan Thom, and Minnette Vari  <b>Tobias Wendl</b>  A Brush with Power: On Collecting Oral Histories for Kumasi Realism, 1951-2007: An African Modernism  <b>Atta Kwami</b>  Oral Sources and Visual Images in African Arts  <b>Joseph Adande</b>  Contemporary Art in Benin: Some Reflections on a Film-Based Oral Art History  <b>Verena Rodatus and Romuald Tchibozo</b></p> <p><u>Session 2.2 Round Table - WAMP and the Project for New Museums in Africa</u> – Nketia Room  <b>Sylvester Okwunodu Ogbechie, Boureima Diamitani</b> – Nketia Room  Participants:  <ul style="list-style-type: none"> <li>· Sylvester Okwunodu Ogbechie</li> <li>· Boureima Diamitani</li> <li>· Craig Fashoro</li> </ul></p> <p><u>Session 2.3 – New Perspectives on Feminism and Gender Studies: South Africa and Beyond</u>  <b>Brenda Schmahmann, Karen von Veh</b> – Training Room (G07)</p> <p>Crafting a Political Hero: Art and Feminist Intent in the Work of Sandra Kriel</p>

**Kim Miller**

Venus and the Fish Wife: Gender Politics in the Early Ceramics of Carol Hayward Fell

**Brenda Schmahmann**

Gendered Practices in South African Art: Three Artists/Three Decades

**Pamela Allara**

Undermining Hegemonic Masculinity in South Africa: A Discussion of Works by Lawrence Lemaona

**Karen von Veh**

'Fuckin' with the Grays': Afrofuturism(s) and Hip Hop Feminist Theory

**Marla Jaksch**

Session 2.4 – African Art: Philosophy Made Visual, I of II

**John Ogene** – Room 108

Ukpon-Esan: Encoded Object of African Philosophy in Contemporary Paintings

**Michael Omoighe**

Georges Adeagbo's Merging of Visual and Text Based Enquiry. His Assemblages as Laboratory of Encounters: Objects, Texts, and Images

**Stephan Kohler**

A Re-Evaluation of the Contributions of Ben Enwonwu to a Philosophical Basis for Modern Nigerian Art

**Oliver Enwonwu**

Session 2.5 – Thoughts from the faculty in Zaria, II of III

**Chris Ebhigbo** – Syndicate Room 1 (G10)

Recreating our Values and Improving Skills: The Art of Bronze/Wood in Nigeria

**Chris Ebhigbo**

Constructivism and its Relevance to Art Teaching and Learning in Nigeria

**Zainab Bala Mohammed**

Domestication of Creative and Socio-Economic Development Using Waste Materials to Create Art



**Stephen Ezike**

Introducing Utilitarian Sculpture in the Curriculum of Fine Arts in Nigeria

**Lasisi Lamidi and Kevin Damden**

Session 2.6 – Cross Pollination in African Art: The Evolving Pathways of Art Making in Ghana

**Richmond Teye Ackam** – Syndicate Room 2 (G09)

Ackamism, Bolarism, Neologism: Referencing Contemporary Art by El Anatsui, Romare Bearden, Graeme Sullivan, Marcel Duchamp, and Pablo Picasso

**Richmond Teye Ackam**

Canoe Culture Iconography: Thematic Digital Exploration of Symbolic Images

**Adam Rahman**

The Star of Africa Monument: Celebrating the Great Son of Africa, Osagyefo Dr. Kwame Nkrumah, First President of Ghana

**Emmanuel Obeng Bonsoo**

Proprioceptive Art: Mapping the Strike

**Kwabena Afriyie Poku**

16:00 –  
16:30

TEA

16:30 –  
18:00

**SESSION 3**

Session 3.1 – The Art of History: Rethinking the Past

**Cécile Fromont** – Room 118 (Main Conference Room)

Mobilities of Ivory Oliphants: Shared Object Cultures in Central Africa and the Swahili Coast

**Prita Meier**

In Acrosan's Arms': Seventeenth-Century Swords from the Gold Coast of Ghana

**Melanie Lukas**

Walls that Speak: Landscape Factors in Early West African Urban Centers

**Suzanne Preston Blier**

Session 3.2 – Pandora's Cabinet: Exhibition Practices, Identity, and Sociopolitical Unrest in Egypt and South Africa

**Lara Ayad, Lynne Cooney** – Nketia Room

Picturesque Peasants: Painting Racial Identity at the Fouad I Agricultural Museum in Cairo, 1937

**Lara Ayad**

Beadwork and Baule Figures: Pan-Africanism in the African Art Collection of the University of Witwatersrand

**Lynne Cooney**

Entering Sebidi's Rhizome: A Curatorial Gesture Toward De-Colonizing South African Art History

**Nomvuyo Michelle Horwitz**

Affinities of Egyptian Avant-Garde and Primitivism in Early Twentieth Century Exhibitions

**Nadia Radwan**

Session 3.3 – New Perspectives on Performance in Africa

**Jordan Fenton** – Training Room (G07)

Individual Agency in Traditional-Based Arts: Masquerade as an Artistic Transformation

**Jordan Fenton**

Female Iconography in Contemporary Ghanaian Visual Culture: Some Preliminary Observations from Hip-Life Music Videos

**Nancy Henaku**

Cultural Trauma: A Fertile Ground for 'Afroophilia'?!

**Thabang Monoa**

The "Dadese" for the Making of Drums

**K.K. Agyeman, H.A. Quaye, and Y. Iddrisu**

Session 3.4 – African Art: Philosophy Made Visual, II of II

**John Ogene** – Room 108

Yinka Shonibare: The Iconoclastic Dandy Doomed to be the Other

**Jim Sienkiewicz**

The Language and Philosophy of the African Mask: Masking Bagr Neophytes (Vanvankpeli) as Revelation of the Dead Ancestors

**Alexis B. Tengan**

Iconology of Ivri Corpus: A Response to Inimical Socio-Political and Environmental Conditions in the Niger Delta

**Nelson Uyoyou Edewor**

The Manifestation of Meaning: Yoruba Number Theory and Moving a Philosophy of African Art from Perspectival Gaze to Embodied Manifestation

**William Rea**

Session 3.5 – Thoughts from the faculty in Zaria, III of III

**Tijani Iyaho Khadijah** – Syndicate Room 1 (G10)

Nurturing Sustainable Development Goals in Art Education Towards Achieving Technological Advancement in Nigeria

**Tijani Iyaho Khadijah and Emodi Anthony Izuchukwu**

Behavioural Change: The Result of Art Teaching in Nigeria

**Satsi Leni Eleanor ad Godwin Uzorji**

The Current Relevance of Art Curriculum in Nigeria: A Case Study of the Zaria Art School and the Ikwo Art School

**Job Nworie Ikea and Ken Okoli**

The Place of Entrepreneurship Education in Nigerian Art Teaching

**Caleb Samuel**

Session 3.6 – Photography and Mass Media in Africa

**Sandrine Colard, Giulia Paoletti** – Syndicate Room 2 (G09)

Paul Kodjo, Photographer and Founder of Mamedis

**Ananias Léki Dago**

Photography and Performance in the Yorùbá Photoplay Series

**Olubukola A. Gbadegesin**

Invisible (Camera)Man: Labor, Mastery, and the Exposé in Drum Magazine, 1951-1960

**Imani Roach**

Dead Photographs: Political Funerals and Mass Media in 1980s South Africa

**Patricia Hayes**

**THURSDAY, 10TH AUGUST 2017**

Time

Activity

9:00 –  
10:30

**SESSION 4**

Session 4.1 – Showing Sounds: African Audio-Visual Encounters, I of II

**John Pepper, Delinda Collier** – Room 118 (Main Conference Room)

Introduction

**Delinda Collier**

In Search of an Elsewhen: A Exploration of Sonic Reproduction, Place, and Time

**Bhavisha Panchia**

Sound Made Visible: The Case of the South African Vernacular Jazz Dance Diga

**Brett Pyper and Thabo Rapoo**

From Calabar to Cuba-Study of the Music of the Ekpe Society of Old Calabar, the Abawka Society of Cuba and 'Pop' Hybrids

**Opubo Braide**

Session 4.2 – Where to Go From Here with Historical African Art Museum Collections, I of II

**Jessica Stephenson** – Nketia Room

Visionary Viewpoints on the National Collection of African Art: Exhibitionary Multi-Vocality in a Permanent Installation

**Kevin Dumouchelle**

Engaging Collections at Wits Art Museum

**Laura De Becker and Leigh Leyde**

Between the Beauty and the Beast: Remaking and Rethinking Collections Through Repair

**Kristin Otto**

Discussant

**Amanda Hellman**

Session 4.3 – *Thinking About Slavery in African Visual Culture*

**Matthew Rarey** – Training Room (G07)

Common Threads: Cloth, Color, and the Slave Trade in Early Modern Kongo and Angola

**Cécile Fromont**

Visual Representations of Slavery through the Mind of the Slave and the Slave Master: A Comparative Analysis of British and West African Slave Statues/Monuments

**Sela Adjei**

Sidney Amaral and Rosana Paulino: The Politics and Poetry of Slavery Memory

**Celia Maria Antonacci Ramos**

Session 4.4 – *African Retentions in the Art of the Americas*

**Rebecca L. Skinner Green** – Room 108

African Connections Embodied by Three Trinidadian Contemporary Painters

**Rebecca L. Skinner Green**

Arts and Technology in the Black Hemisphere

**Ewart C. Skinner**

Painting Africa from the Caribbean

**Kenwyn Crichlow**

Cultural Alchemy: Conjuring an Africana Aesthetic

**Michael D. Harris**

Session 4.5 – New Directions in Ghanaian Art

**Nancy Leoca Ackam** – Syndicate Room 1 (G10)

Rusted Ruins: Motor Oil Painting

**Jonathan Okoronkwo**

History Rebirth: African Art from Yoruba Land, Asante and the Self

**Ernest Amakye**

Ancient Egyptian Paper and the Ghanaian Version

**Henry Obeng**

Receptacles of Obsolescence: Container Paintings in Ghana

**Samuel Debrah Adams**

Session 4.6 – Art and the Nation: Nigeria

**David Osa-Egonwa** – Syndicate Room 2 (G09)

African and Global Identities as Expressed in Olumide Oresgun's Hyper Realistic Paintings

**Nefertiti Nneoma Emezue**

Recycling of Waste Materials: Painting Stories in Discarded Polythene Sachets

**David Osa-Egonwa**

Women and Contemporary Art in Nigeria

**Francine Kola-Bankole**

Decay, Disrepair, and Repair: Activist Concerns in Nnenna Okore's Technique, Media, and Style

**Nkiruka Jane Nwafor**

10:30 –  
11:00

TEA

11:00 –  
12:30

**SESSION 5**

Session 5.1 – Showing Sounds: African Audio-Visual Encounters, II of II

**John Peffer, Delinda Collier** – Room 118 (Main Conference Room)

Introduction

**Delinda Collier**

Liner Notes

**John Peffer**

Echolalias

**Bettina Malcomess**

Remixing Mbira Tongues and Khoekhoegowab Orature: Performance as a Method to Dig Into Sound Archives

**Memory Biwa and Robert Machiri**

Session 5.2 – Where to Go From Here with Historical African Art Museum Collections, II of II

**Jessica Stephenson** – Nketia Room

Representing 'Africa' at an Encyclopedic Art Museum: Attracting Audience without Stereotypes

**Kathryn Wysocki Gunsch**

Uncovering the Symbiotic Intersection between Race and Museums: The Philosophy of Fallism

**Wandile Kasibe**

Controversial Readings of the Exhibition 'Dada Africa'

**Michaela Oberhofer**

Displaying Bamum: The Cameroon Exhibition/Collection at the Berlin Ethnological Museum

**Mathias Alubafi Fubah**

Discussant

**Elizabeth Morton**

Session 5.3 – Clothing Creativity: Dress and History in Africa

**Victoria Rovine** – Training Room (G07)

Fashioning a New Kingdom in Madagascar: Radama I, Ranavalona I, and Their Wardrobes

**Sarah Fee**

Fashioning Africa at Brighton Museum

**Nicola Stylianou and Rachel Heminway Hurst**

Sanse and Self-Fashioning: Gold Jewelry, Women, and Ensemble in Urban Senegal

**Amanda Maples**

The Robes of the Virgin Mary: Global Textile Networks in Ethiopian Christian Paintings

**Kristen Windmuller-Luna**

Banana Leaves, Bodies, Beads: Ad(Dressing) Spirits, (Re)Dressing Selves on Shambaa Healing Rituals in Northeastern Tanzania

**Marguerite E. Heckscher**

Session 5.4 – Power Play: Black Women's Bodies in Contemporary Projects

**Susan Kart** – Room 108

Who's Afraid of the Black Female Nude?

**Siona Wilson**

Taking Back Our Agency: African & Diasporian Women & A Contemporary Self Governing Language - "When All They Want to Talk About is Our Past"

**Mahlot Sansosa**

Countering the 'Hottentot Venus Effect': Femininity, Beauty, Wisdom, and Power in Fante Ebusua Fie Art and Song

**Ama Oforiwaa Aduonum**

So What's New? Contemporary South African Art and the Black Female Body in the Black Female Imagination

**Lanisa S. Kitchiner**

Session 5.5 – Art for Development against Art for Art's Sake: Current Economic Realities in Nigeria, I of II

**Ken Okoli** – Syndicate Room 1 (G10)



The Artist as the Magician: Shifting Paradigms from the Traditional to the Modern

**Ken Okoli and Oluremi Awogbade**

Rebuking the Wrongdoer and Extolling the Praise Worthy: Interrogating Protest Art in Africa

**Clifford Ezekwe Nwanna**

Positive Evolution for Present Realities: Art for Now in Nigerian Learning Environments

**Odun Orimolade and Chinyere Ndubuisi**

The Relevance of Art Teaching in Nigeria

**Adiwu Talatu Onkala**

Session 5.6 – New Narratives of Art and Technology in Africa

**Gemma Rodrigues** – Syndicate Room 2 (G09)

The Art of the Prototype

**Gemma Rodrigues**

Exploring the Digital in Black Hair Aesthetics

**Nontsikelelo Mutiti**

Afrofuturism 3.0: Bionics, Cy, and Quantum Mechanics

**Nettrice Gaskins**

Platforms and Cultural Expression

**Christopher Csikszentmihalyi**

12:30 –  
14:00

LUNCH

14:00 –  
15:30

**SESSION 6**

Session 6.1 – "Sacrosanct Objects" and Early Colonial Field Collections

**Kathy Curnow** – Room 118 (Main Conference Room)

The Romolo Gessi Collection: Entanglements Between the State, Slavery, and Material Culture in South Sudan

**Zoe Cormack**

Postcolonial Issues and Answers: The Hugh Tracey Collection and the Conflicting Motivations and Methods of a Colonial 'Pioneer' in the Study of African Music

**Diane Thram**

A Precious Gift and an Imaginative Tale: Hans Himmelheber's Theory of Art for Art's Sake amongst the Baoulé Revisited

**Anja Soldat**

Shifting the Context: Colonization and Secularization of Dahomean Art and Architecture

**Lynne Ann Ellsworth Larsen**

Amandus Johnson Collects Angola, 1922-1924: Romancing the Stone?

**Kathy Curnow**

Session 6.2 – Fictions

**Krista Thompson** – Nketia Room

Buried in Fiction: Slavery and Palace Architecture in Northern Cameroon

**Mark Dike Delancey**

Relative Fictions

**Huey Copeland**

Faux Example: The Fictive Worlds of Architectural Renderings

**Michelle Joan Wilkinson**

"Icamaku livumile" Or, We are Over Here: 'The Bones of the Cow Cannot Leave the Home': Kemang Wa Lehlere

**Raél Jero Salley**

Session 6.3 – Clothing Creativity: The Politics of Creativity

**Victoria Rovine** – Training Room (G07)

Beloved, Ignored and Contested: the Politics of Kente Dress in Africa

**Malika Kraamer**

The Sycamore Tree in Oromo Fashion

**Peri Klemm**

Continuity, Innovation, and Change in Barkcloth Clothing Traditions in Uganda

**Sarah Worden**

Developing Bridal Adornments with Designs Inspired by Ankole Motifs

**Arinaitwe Nkiziibweki and Emmanuel Mutungi**

Embracing the Past in Order to Celebrate the Future: Contemporary Owambo and Kavango People's Fashion in Namibia

**Napandulwe Shiweda and Maria Caley**

Session 6.4 – *Museums and Contemporary Africa*

**David Kwao-Sarbah** – Room 108

Museums in Burkina Faso

**Nestor Kahoun**

Where to From Here with Historical African Art Museum Collections?

**David Kwao-Sarbah**

Who decides? What is 'indigenous art' and where is its archive?

**Samuel Longford**

Session 6.5 – *Art for Development against Art for Art's Sake: Current Economic Realities in Nigeria, II of II*

**Ken Okoli, Emmanuel Ikemefula Irokanulo** – Syndicate Room 1 (G10)

Locating and Contextualizing Epistemology in the Practice of Studio Painting

**Emmanuel Ikemefula Irokanulo**

Painting: Beyond the Conventional

**Aondover Gabriel Gyegwe**

Devising Alternative Painting Materials in an Economic Recession: An Appraisal of Discarded Slipper Soles

**Agaku Sagheywua Amos**

Curriculum, Challenges, and Prospects of the Painting Section of a Budding Art School  
**Ukie Ogbonnia**

Session 6.6 –Sustainability and Art in Africa

**Courtney Micots** – Syndicate Room 2 (G09)

The 'Dadesen' for the Making of Drums

**K.K. Agyeman, H.A. Quaye, and Y. Iddrisu**

Fancy Dress Carnival as a Sustainable Practice in Ghana

**Courtney Micots**

Sustaining Our Environment for Posterity: Developing Sculptures Using Solid Waste

**Emmanuel Mutungi and Rita Namwebe**

Textiles and Costumes in Promoting an Eco-friendly Culture: A Study of the Costumes of the Carnival Calabar

**Emana Nnochiri**

15:30 –  
16:00

TEA

16:00 –  
17:30

**SESSION 7**

Session 7.1 – Art and Articulation: The Entanglement of Artistic Practice and Social Articulation in Africa

**Till Förster, Fiona Siegenthaler** – Room 118 (Main Conference Room)

Art and Articulation: The Entanglement of Artistic Practice and Social Articulation in Africa

**Till Förster and Fiona Siegenthaler**

Art, Nude Protest, and Repression in Kampala, Uganda

**Margaret Nagawa**

Creating Our Own Spaces to Speak: Paradoxes of 'The Harare Academy'

**Nomusa Makhubu**

'Any Given Sunday.' Public Art on Prejudice

**Riason Naidoo**

Session 7.2 – African Art and Visual Culture on Social Platforms

**Suzanne Gott** – Nketia Room

Social Media and the Creation of Virtual African-Print Fashion Communities

**Suzanne Gott**

From Mood Boards to Likes: Instagram in the African Fashion Arena

**Kristyne Loughran**

Better, But Not Perfect: Rural Artists in the Digital Realm

**Brittany Sheldon and Faustina Ayambire**

Exhibiting and Promoting Amazigh (Berber) Art Online: The Power of 'Social Media'

**Houssine Soussi**

Session 7.3 – Round Table – Current Artistic Activity in West Africa

**Henry Drewal** – Training Room (G07)

Participants:

- Kavita Chellaram
- Peju Alatise
- Fernanda Villarroel
- Joseph Adande
- Ria Azu
- Jess Castelote
- Ndidi Dike
- Olu Amoda
- Jelili Atiku

- Janine Sytsma
- Koku Konu

Session 7.4 – Emancipation: Critical Art Teaching in Kumasi and the Rise of Independent Public Art Projects in Ghana

**Atta Kwami, Bernard Akoi-Jackson** – Room 108

Disturbing the \*Piece: karî'kachä seid'ou - What's in a name - change?

**Bernard Akoi-Jackson**

The Politics of Relationality

**Kwasi Ohene-Ayeh**

The Stan/Jan Show: Painted Suits and Photo-Montages: Two Painters from Kumasi and a Dutch Photographer

**Abdul Aziz Ahmet and Mohammed Hamza (Stan)**

Session 7.5 – Five Decades of the Nsukka School in Modern Nigerian Art

**Chuu Krydz Ikwemesi, Chijioke Onuora** – Syndicate Room 1 (G10)

The Prewar Nsukka Art Department: A Historical Survey, 1961-1967

**Odoja Asogwa**

Chike Aniakor: A Lacunae and a Tale of Six Works

**Okechukwu Nwafor**

The Making of an Nsukka Brand of Wood Pyrography

**Chijioke Onuora**

Engaging the Fluid Contours of Contemporary Art Practice: Nsukka Artists and the Politics of Representation

**George Odoh**

Ceramic Art of the Nsukka Art School Since the 1970s

**Ozioma Onuzulike and Eva Obodo**

Session 7.6 – Archives and National Histories

**Perkins Foss** – Syndicate Room 2 (G09)

Preserving the Kwabena Nketia Archives, Institute of African Studies, University of Ghana, Legon

**Judith Opoku-Boateng**

Penn State Receives an Archive of African Art and Culture: Strategies, Protocols, and Procedures

**Perkins Foss**

If We Burn There is Ash: The Potentialities of Fire in Approaching a Colonial Collection of Material Culture in the Wits Anthropology Museum

**Talya Lubinsky**

**FRIDAY, 11TH AUGUST 2017**

Time

Activity

9:00 –  
10:30

**SESSION 8**

*Session 8.1 – Collections as Networks, Artworks as Agents: African Modernism and Institutional Art Collections, I of II*

**Nadine Siegert** – Room 118 (Main Conference Room)

Collections as Networks: Methodological Approaches within the Research Project, African Art History and the Formation of a Modernist Aesthetic

**Lena Naumann**

About Caring: Looking at Different Ways Archiving Modern Art Works

**Yvette Mutumba**

The Construction of a Modern Artist: The Phantasy Africa of the European Art Patrons Ulli and Georgina Beier

**Katharina Greven**

Discussant

**Chika Okeke-Agulu**

Session 8.2 – *The Modernity of Tradition: African Beadwork*

**Anitra Nettleton** – Nketia Room

Missionaries, beads and ambivalent modernity.

**Anitra Nettleton**

Let's Get Back to Our Roots: Plastic Beadwork in the recent history of Ndwedwe District of KwaZulu-Natal, and beyond.

**Sandra Klopper**

The ithungu (beaded collar) in South Africa: from diffusionist modernity to ethnic and national mobilisation

**JC Leeb-du Toit**

Knitting Histories: The Cultural Significance of MaXhosa by Laduma's Fashions

**Christopher Richards**

Beadwork, fieldwork and photography in the Natal Drakensberg

**Justine Wintjes**

Session 8.3 – *Aesthetic Reforms across Social Boundaries, I of II*

**Cynthia Becker, Jessica Winegar** – Training Room (G07)

The Aesthetic Transformation of the Nigerian Armed Forces: Colonial and Post-Colonial Experiences

**Rosemary Ifeanyi Okoh**

Timidria: Working to Change Symbols of Iklan Identity in Rural Niger

**Cynthia Becker**

Inside and Outside of Tradition: Carnival Masking Tradition and a Grassroots Museum in New Orleans, LA

**Bruce Sunpie Barnes**

Connecting Africa in the Creation of Collaborative Ethnographies in New Orleans, LA

**Rachel Breunlin**



Session 8.4 – Shattering Single Stories in the Labeling and Presentation of Historical Arts of Africa

**Susan Elizabeth Gagliardi, Yaëlle Biro** – Room 108

Correcting Apollinaire's Vision: The Problems of Style, Anonymity, and Authenticity in Historical African Art

**John Warne Moore**

Out of Context, In Perspective: Dogon at the Menil Collection

**Paul R. Davis**

Porous Objects: Pouches and Religious Transformation in the Black Atlantic

**Matthew Francis Rarey**

Enduring Zulu Labels: Apartheid Schools, Marketing Models

**Elizabeth Perrill**

Discussant

**Constantine Petridis**

Session 8.5 – Round Table – Ghana's Glass Bead Arts in the Twenty-First Century

**Amanda Gilvin, Suzanne Gott** – Syndicate Room 1 (G10)

Participants:

- Florence Asare
- Christa Dagadu
- Cedi Nomoda Djaba
- Kati Torda

Session 8.6 – Handling/Manipulating Photographs in Africa: New Perspectives in Photography History, I of II

**Marian Nur Goni, Erika Nimis** – Syndicate Room 2 (G09)

Visualizing and Reinventing Ijo Histories through Painted Reproductions of a J.A. Green's Photos

**Lisa Aronson**

Photography and the Political Influence in Oyo Alaafin

**Stephen Folárànmí**

Beyond the Photograph: Ekifananyi Kya Muteesa/The King Has Been Pictured  
**Andrea Stultiens**

10:30 –  
11:00

TEA

11:00 –  
12:30

**SESSION 9**

Session 9.1 – Collections as Networks, Artworks as Agents: African Modernism and Institutional Art Collections, II of II  
**Nadine Siegert** – Room 118 (Main Conference Room)

Nigerian Modernism and the Iwalewaha Collection

**Ugochukwu-Smooth C. Nzewi**

Trajectories of Modern Art Works and Collections: A Study on Links Between Uganda and Germany

**Kathrin Peters-Klaphake**

Modern Art in Uganda in the Last 15 Years: Stretching the Boundaries

**George Kyeyune**

Modern Aesthetics? A Study of the Work of Kamala Ishaq

**Siegrun Salmanian**

Discussant

**Chika Okeke-Agulu**

Session 9.2 – Art and the Mechanical Landscape

**Karen E. Milbourne** – Nketia Room

The Politics of Design in Postcolonial Kenya

**Daniel Magaziner**

The Legacy of Lagos Roads: Akinbode Akinbiyi's All Roads

**Kimberli Gant**

Picturing Leviathan: Mining Lives by David Goldblatt

**Shannen Hill**

Heterogenite Landscapes, Neon Cityscapes: Sammy Baloji's "Kolowezi"

**Dominique Malaquais**

Session 9.3 – Aesthetic Reforms across Social Boundaries, II of II

**Cynthia Becker, Jessica Winegar** – Training Room (G07)

Mbari Mbayo Art Workshop in the Transformation of the Socio-Economic Life of the People of Osogbo

**Abiodun Olasupo Akande**

Subversive Synergies of Colonialism and Neo-colonialism on Contemporary Art and Art Sector Develop in Africa, Zimbabwe: A Case Study

**Valerie Kabov**

Margaret Trowell's School of Art: A Case Study in Colonial Subject Formation

**Emma Wolukau-Wanambwa**

Disciplining Creativity: Arts Programs for Disadvantaged Youth in Egypt

**Jessica Winegar**

Session 9.4 – Round Table – Excavating Ghana's Past

**Rachel Ama Assa Engmann** – Room 108

Participants:

- Raymond Agbo
- Frederick Kofi Amekudi
- Fritz Biverridge
- Rachel Ama Assa Engmann

- Ernest Fiador
- Daniel Kumah
- Edward Adum Nyarko

Session 9.5 – *Shifting the Lens: Political Cartooning in West Africa*

**Janine Sytsma** – Syndicate Room 1 (G10)

Satirizing at the Daily Times of Nigeria Limited: A Critical Examination of Victor Ekpuk's Editorial Cartoons (1990-1998)

**Janine Sytsma**

"What a Shock?" On 'Crises Cartoons' as Critical Entertainment in Ghana's Fourth Republic

**Joseph Oduro-Frimpong**

Soja Go, Soja Come: A Semiotic Analysis of Visual Imageries in Nigerian Political Cartoons

**Ganiyu A. Jimoh**

Cartooning Social Realities: A Personal Account

**Mike Asukwo**

Session 9.6 – *Handling/Manipulating Photographs in Africa: New Perspectives in Photography History, II of II*

**Marian Nur Goni, Erika Nimis** – Syndicate Room 2 (G09)

Priya Ramrakha and What's Possible

**Erin Haney**

Deriving Multiple Meanings from Nigerian Meme Pictures

**Deborah N. Dike**

Seriality and Collective Curation: Photographs as Printed Objects in West African Contexts

**Jennifer Bajorek**

Nuku Studio: A Strategic Mission to Establishing a Photographic Business and Archive

**Nii Obodai**

12:30 –  
14:00

LUNCH

14:00 –  
15:30

**SESSION 10**

Session 10.1 - *Neither Temple nor Forum: What is a National Museum in Africa?, I of II*

**Raymond Silverman, Peter Probst** – Room 118 (Main Conference Room)

The Uganda Museum: Pasts and Futures

**Nelson Abiti Adebo and Derek R. Peterson**

La Musée National Boubou Hama du Niger: The Craft of Nation Building

**Maki Garba and Amanda Gilvin**

Does Morocco Have a National Museum?

**Ashley V. Miller**

Session 10.2 – *African Utopias, Afrofuturism, Afropolitanism: Imagining and Imaging African Futures*

**Liese Van Der Watt** – Nketia Room

Africans at the wax museum: staging cultural diplomacy in an era of decolonization

**Darren Newbury**

The Proto-Afropolitans: Representations of 20th Century Black Urbanisms

**Pfunzo Sidogi**

Estrangement seeping into the walls of home: Exploring “home” in an Afropolitan paradigm

**Liese Van Der Watt**

Afrofuturism and Contemporary African Music Videos

**Annabelle Wienand**

Session 10.3 – Round Table – *Contemplating Future Directions in African Art History*

**Lisa Homann** – Training Room (G07)

Participants:

- Jean-Pierre Bekolo
- Jordan Fenton

- Karen E. Milbourne
- Osei Bonsu and Tobias Wofford

Session 10.4 – Ghanaian-African Art and Diverse Poetic Interlace

**Mantey Jectey-Nyarko** – Room 108

Adinkra: A Preclusive Agent of Internal Conflict Among the Asante of Ghana

**Mantey Jectey-Nyarko**

From Studio to Society: The Case for a Social Capital of Art

**Amarkine Amarteifio**

Transparencies: A Poetic Confluence of Painting and Sculpture with Photography

**Selasi Awusi Sasu**

Masked Unmasked: A Renaissance of Semiology

**Cyril Senyo Kpodo**

Beads: Artistic Adornment for Men, Women, and Children

**Nancy Leoca Ackam**

Session 10.5 – The Coronation of Ewuare II, the 40th Oba of Benin

**Prince Kennedy Eweka** – Syndicate Room 1 (G10)

Echoes of an Ancient African Kingdom in the 21st Century: Transition and Coronation of an Oba of Benin, a Photographic Account of an Eyewitness and an Insider

**Kennedy J. Eweka**

Symbolism of the Benin Kingdom's Ekasa Royal Dance

**Felix Osaigbovo**

Ekasa: History, Image, Music, and Dance

**Josephine Abbe and Jean Borgatti**

The Role of Women in the Coronation of an Oba in the Benin Kingdom

**Augustine Okwudili Afam and Etim Ekpenyong**

Symbolic Values of Textiles in the Coronation of Oba Ewuare II - Benin Kingdom  
**Theresa Osaigbovo and Paul Bunmi Aikhionbare**

Session 10.6 – Other Issues

**Robert Soppelsa** – Syndicate Room 2 (G09)

Some Functions and Contexts of Traditional Pottery in Naakpili Community in Northern Ghana

**Y. Iddrisu, V. Adu-Gyamfi, and K.K. Agyeman**

Sacred Art in Imagined Spaces: Exploring the Sacred Groves in Cameroonian Fiction

**Nkemngong Nkengasong**

Art Educator Can Play a Center Role in Responding To Child Abuse

**Siphe Potelwa**

Art is Art: Dialog and Dissent in Justine Gag and Beate Engl's ECHO

**Alex Moore**

15:30 –  
16:00

TEA

16:00 –  
17:30

**SESSION 11**

Session 11.1 - Neither Temple nor Forum: What is a National Museum in Africa?, II of II

**Raymond Silverman, Peter Probst** – Room 118 (Main Conference Room)

The National Museum of Ethiopia and the Nation

**Bereket Zewdie Negas, Hiruy Daniel Tefera, and Raymond Silverman**

National Museums of Kenya—From Independence to the Present

**David Mbutia and Rosalie Hans**

Giving the Ghana National Museum a New Life

**Dominic Kuntaa and Kodzo Gavua**

The Sudan National Museum and National Heritage in Sudan

**Abdelrahman Ali and Geoff Emberling**

Session 11.2 – *Our 'Bon Vivant': The Life and Impact of Scholar Marilyn Houlberg*

**Emilie Boone, Katherine Smith** – Nketia Room

Travels with George: Reflections on an Interstitial Life

**Lauren Derby**

Remembering Marilyn

**Henry John Drewal**

Flags, Skulls, Altars: Marilyn Houlberg and the Performance of Things

**Myron Beasley**

Femina Obscura: Crediting Women's Roles in the Artistic Authorship of Their Twin Figures (ere ibeji)

**Deborah Stokes**

Research and Commerce in the Life and Work of Marilyn Houlberg

**Katherine Smith**

Calling on Péralte: Expanding Houlberg's Contributions to the History of Haitian Photography

**Emilie C. Boone**

Session 11.3 – *Islamic Architecture and Contested Cultural Heritage in Africa*

**Michelle Apotsos, Barbara E. Frank** – Training Room (G07)

Islamic Architecture in Northern Ghana, Ownership and Control

**Mahmoud Malik Saako**

Crises in Contesting Identities in Islamic Sacral Architecture: A Reflection on the 'Hagia Sophia' in Accra, Ghana

**Nii-Adziri Wellington**

Whose Heritage? Unpacking the Reality of Larabanga's Ancient Mosque

**Michelle Apotsos**



Session 11.4 – Localizing the Foreign

**Brian Smithson, Carlee Forbes** – Room 108

“A National and International Player:” King Hassan Jalloh and the Local Authority of Foreign Acclaim

**Samuel Mark Anderson**

Foreign Tastes, Local Styles: Situating Voania Muba within the Colonial Context

**Carlee Forbes**

Instrumentalizing the Foreign: Water Spirits, Migration, and Sacred Arts in Ghana and Togo

**Elyan Jeanine Hill**

“The World Doesn't Want the Truth:” Staging Yorùbá Religion in Béninois Video Films

**Brian C. Smithson**

Session 11.5 – Round Table – Focus on Studio Practice at the University of Benin, Department of Fine and Applied Arts, Ekehuan

Campus, Benin City, Nigeria

**Jean Borgatti** – Syndicate Room 1 (G10)

Participants:

- Lugman Alao
- Esther Esizimotor
- Peju Layiwola
- Stephen Maku
- Freeborn Odiboh
- Mike Omoighe
- Titilayo Omoighe

<u>Time</u>	<u>Activity</u>

9:00 –  
10:30

**SESSION 12**

Session 12.1 – *Design Histories/Practices in Africa and Beyond*

**Kerstin Pinther, Barbara Plankensteiner** – Room 118 (Main Conference Room)

Ladi Kwali, Michael Cardew and The Tangled History of African Studio Pottery

**Susan Vogel**

Designing Congolese Modernism in the Era of Authenticity

**Ruth Sacks**

Ade Bakare: Artist, Couturier, Entrepreneur

**Jean M. Borgatti**

Design as a Communal Process: The Works of Diébédo Francis Kéré

**Marlene Rutzendorfer**

Speculative Forms and Afrotech: Perspectives from the Exhibition Project "Flow of Forms/Forms of Flow: Design Histories between Africa and Europe"

**Kerstin Pinther**

Session 12.2 – *Àsikò: On the Future of Curating and Curatorial Pedagogies in Africa, I of II*

**Bisi Silva** – Nketia Room

Presentations by Asiko 2017 Curators from eight African nations:

- Dana Whabira
- Igo Lassana Diarra
- Moses Serubiri
- Gadi Ramadhani
- Jabulani Pereira
- Fabiana Lopes
- Rose Jekprorir

- Yves Makongo

Session 12.3 – Round Table – Africa's Photographic Futures

**Ian Bourland** – Training Room (G07)

Participants:

- Antawan Byrd
- Neelika Jayawardane
- Remi Onabanjo
- Paul Weinberg
- Jared Thorne

Session 12.4 – Methodology/Interpretation

**Phil Peek** – Room 108

What Difference Does it Make Who is Speaking

**Mbali Khoza**

Studio Photography as a Contemporary Genre: Resisting Historical and Discursive Legacy, Forging New Tropes

**Jean-Sylvain Tshilumba Mukendi**

The Lower Niger Bronzes: Some Conclusions

**Philip Peek**

Creative Welded Metal Art as a Means to Financial Sustainability

**Sobowale Tolulope and Johnson Oladesu**

Session 12.5 – Indigenous, Imported, and Innovated Heraldry in Africa

**Donna Pido** – Syndicate Room 1 (G10)

Omu Aro: The Modernity of Tradition in Aro Heraldry

**Eli Bentor**

Spoken Heraldry of Pang'odo Clan

**Odoch Pido**

The Emergence and Iconography of the Equestrian Figure in Yoruba Woodcarving

**Abiodun Olasupo Akande**

What the Years Have Left Us: An Investigation of the Impact of the Colonial Influence on the Heraldic Symbols of the Warri Monarchy

**Chika ThankGod**

Fusion, Transformation, and Assertion in Kenyan Heraldry

**Donna Pido**

Session 12.6 – Textiles/Weaving

**Margaret Ajiginni** – Syndicate Room 2 (G09)

Abadi-a-ingo as Resource and Reserve in Nembe Culture for Sustainable Economic Development

**Pamela I. Cyril-Egware**

Mountains Don't Move, But People Do: Iraqw Marriage Skirts

**Janet M. Purdy**

Inkle Loom Design: Effective Equipment for Creative Industry and Economic Development

**Margaret Ajiginni**

Tropical Pastels: Expanded Dimensions of Indigenous West African Textile Designs

**Richard Acquaye**

10:30 –  
11:00

TEA

11:00 –  
12:30

**SESSION 13**

Session 13.1 – Round Table – *Graffiti Art and the Rise of Civil Society Across Africa*

**Leslie Rabine** – Room 118 (Main Conference Room)

Participants:

- Abdoulaye Niang
- Djibril Drame
- Lillian Shoroye
- Victor Gwande and Sylvester Dombo
- Thierno Moussa Sané (aka Big Key)
- Kevin Esendi Abwona (aka Bankslave)
- Leslie Rabine
- Sandra Klopper

Session 13.2 – Àsikò: On the Future of Curating and Curatorial Pedagogies in Africa, II of II

**Bisi Silva** – Nketia Room

Presentations by Asiko 2017 Curators from five African nations:

- Martha Kazunga
- Clifford Zulu
- Mifta Zeleke
- Ange Tchetmi
- Fabiana Lopes

Discussants

**Nontobeko Ntombela**

**Antawan I. Byrd**

Session 13.3 – Sustaining Traditions, Saving Black Lives: African Music and Dance Matters!

**Ama Oforwaaa Aduonum** – Training Room (G07)

We are Dying!: Should Sustainability of Asafo be an Issue for Black Lives Matter?

**Ama Oforwaaa Aduonum**

Improvisation-is-performance: The Centre of Practice

**Sheron Wray**

African Culture for Economic Development

**Jeanette “Adama Jewel” Jackson**

Investigating the African Aesthesis: The Urban Griot

**Makeda Kumasi**

Session 13.4 – Round Table – *Creative Coalescing: Artists of KNUST and Ghana's Contemporary Art Revolution*

**Rebecca Nagy, Susan Cooksey** – Room 108

Participants:

- Alissa Jordan
- George Ampratwum
- Kwaku Boafo Kissiedu (Castro)
- Edwin Bodjawah
- Dorothy Amenuke
- Va-Bene Elikem Flatsi
- Adjo Kissar
- Tracy Naa Koshi Thompson
- Jeremiah Quarshie
- Ibrahim Mahama

Session 13.5 – *Fieldwork vs the Archive: African Art History's Methodological Past, Present, and Future*

**Angie Epifano, Melanie Lukas** – Syndicate Room 1 (G10)

Diaspora Connection in a 19th Century African American Archive: Dr. Georgia Patton-Medical Missionary to Liberia

**Earnestine Jenkins**

The Curious Case of the Baga and Dr. Maclaud: Scientific Fieldwork in Colonial Guinea

**Angie Epifano**

Writing History without Archives: The Case of the Johannesburg Biennale

**Marie-Laure Allain Bonilla and Natasha Becker**

Archive and Field as Sites of Exchange: Creating New Mask Forms in Bobo-Dioulasso, Burkina Faso

**Lisa Homann**

12:30 –  
14:00

LUNCH

14:00 –  
15:30

**SESSION 14**

Session 14.1 – *Gender as Metaphor in Africa and its Diaspora*

**Babatunde Lawal** – Room 118 (Main Conference Room)

Two Sides of the Same Coin: Gender Complementarity in African Visual Culture

**Babatunde Lawal**

The Power Behind the Throne: The Image of the Queen Mother (Iyoba) in Benin Art

**Ndubuisi C. Ezeoluomba**

Subverting the Norm: Women and the Veil in Ghana and the African Diaspora

**Mikelle Omari Smith-Tunkara**

Mambo Cecile Fatiman and Oungan Boukman Douty in the Allegorical Painting “Ceremonie du Bois Cayman” by the Haitian-born artist

Ulrick Jean-Pierre

**Bamidele Agbasegbe Demerson**

Discussant

**Suzanne Preston Blier**

Session 14.2 – *Photography and Cosmopolitanism in Africa*

**Malcolm Corrigan** – Nketia Room

‘A Spirit of Cosmopolitanism Happily Prevailing in Art’: South African Camera Clubs in Transnational Networks of Photography

**Malcolm Corrigan**

Not a Mirage: Connectivity, Photographs, and the Sahara Desert

**Michelle H. Craig**

'London Reminds me of Fordsburg': Ernest Cole & World Photography

**Candice Jensen**

Cosmopolitanisms, Localities, and Audiences in the Work of Early West African Photographers

**Charles Gore**

Discussant

**Erin Haney**

Session 14.3 – *On Nostalgia*

**Zamansele Nsele** – Training Room (G07)

Congo Far West: Negotiating Memory and Meaning in Sammy Baloji's Photomontages

**Perrin Lathrop**

The temporality of the image in Dakar

**Branwyn Poleykett**

On Afrofuturism and Prospective Nostalgia

**Zamansele Nsele**

Session 14.4 – Round Table – *New Pedagogies and New Resources? Textbooks and their Alternatives for University Teaching*

**Monica Blackmun Visonà** – Room 108

Participants:

- Elizabeth Perrill
- Kathy Curnow
- Joseph Adande
- Peri Klemm
- Martin Elouga
- Anitra Nettleton



	· Susan Gagliardi
15:30 – 16:00	TEA