

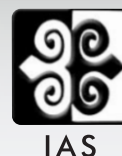


17TH TRIENNIAL SYMPOSIUM ON AFRICAN ART

AUGUST 8 – 13, 2017 - GHANA



Hosted by
**Institute of African Studies,
University of Ghana, Legon**



Main Sponsor

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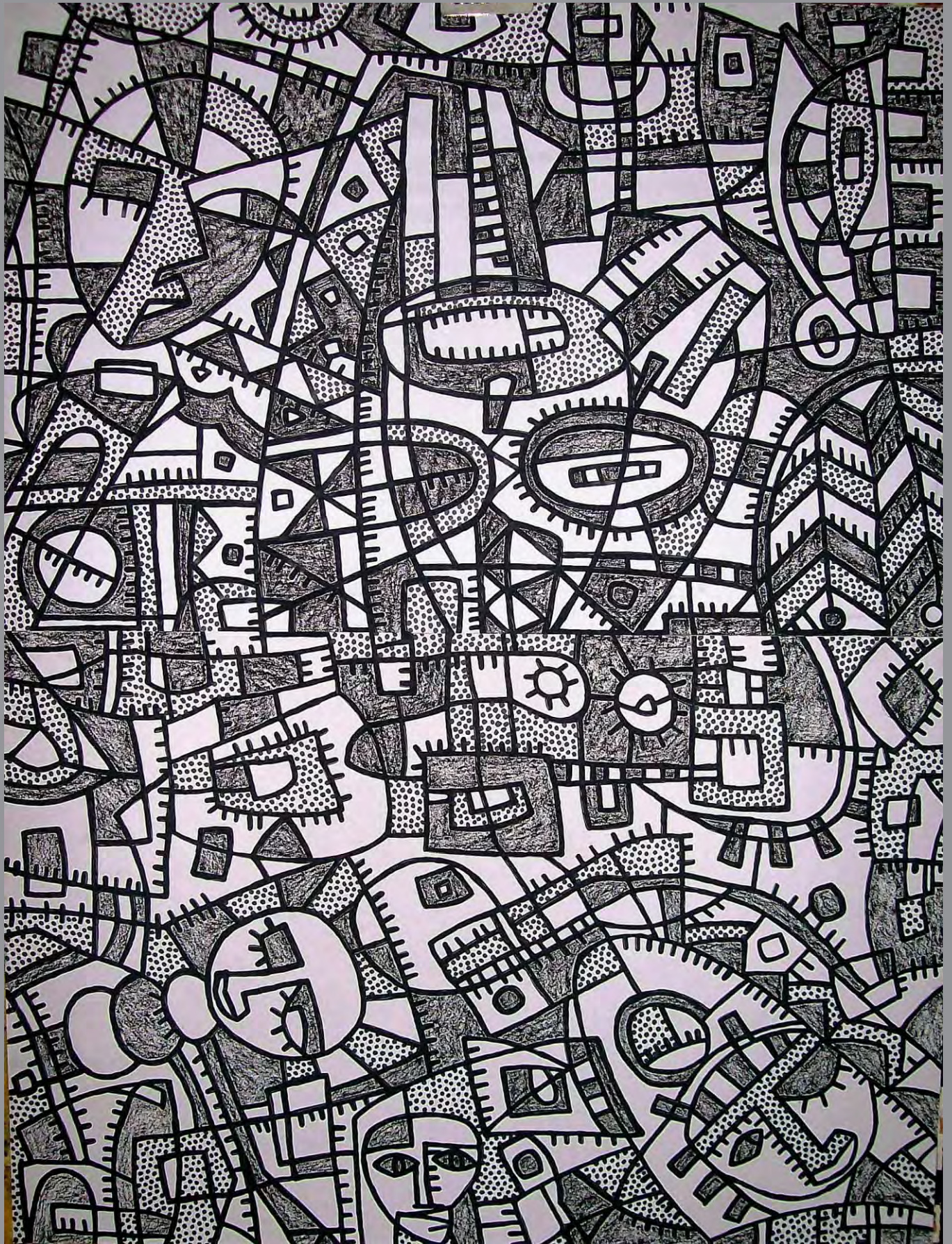


**Statue of the Spirit Kozo,
in the Form of a Janus-Headed Dog**

Yombe people, Kongo Kingdom, 19th century;
present-day Democratic Republic of the Congo
Length: 68.6 cm

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Nana Nyan Acquah, *Anansesem*, 2008. Courtesy of the artist



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The board warmly thanks the **Sindika Dokolo Foundation, Sotheby's, 1:54, Julie Mehretu** and one **Anonymous** donor for their substantial support.

The vital support of many members and friends was essential to the success of the Triennial and to the distribution of our Travel Grants:

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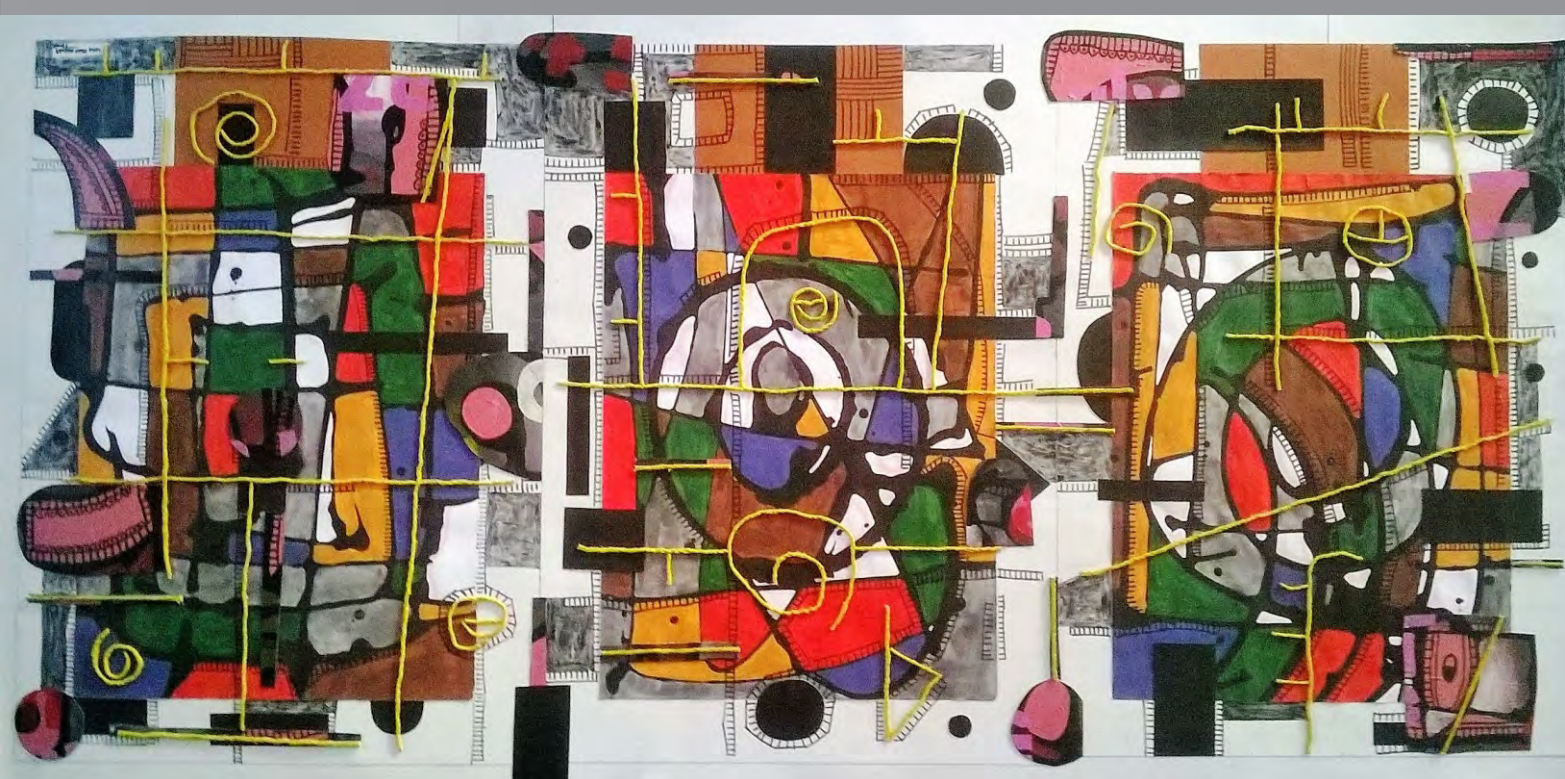
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ACASA 2017 TRIENNIAL SYMPOSIUM

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Tel. (+233 – [0]302) 760441, 798184
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Special Thanks

Prof. Akosua Adomako Ampofo, and Prof. Francis Dodoo, past Directors of the Institute of African Studies and Prof. Dzodzi Tsikata, Director of the Institute of African Studies, Dr. Zagba Oyorley, Director, Ghana Museums and Monuments Board, Odile Tevie, Nubuke Foundation



Nana Nyan Acquah, Maame's Song - Triplets, 2005. Courtesy of the artist

Welcome from the ACASA President

On behalf of the ACASA Board of Directors, it is my distinct pleasure to welcome you to the Seventeenth Triennial Symposium on African Art.

ACASA has a long history of lively and thought-provoking symposia. As a highly specialized association, our Triennial gatherings have always had the feel of a family reunion, a space where we get to meet and engage with those who share our strong passion for African Arts. It is really wonderful to see how large our family has become.

This Triennial is truly historic for our association. It is the first time we meet on the African continent and happily we received the largest number of paper proposals ever. We have distributed over sixty travel awards, made possible through contributions from many of our members. We have had our most successful grassroots fundraising campaign in our history. And significantly, this conference has the greatest geographical distribution of participants ever. We have also, for the first time, partnered with CCA Lagos to create synergy between their *Àsikò* program and our symposium, thus deepening ACASA's connection with artists and curators active on the African continent.

This year's symposium program is rich and varied, a wonderful reflection of the strength and breadth of our field. From Museum Day to the last of our panels we will be engaging in many different conversations that highlight the importance of research and collaboration in shaping our understanding of historical, modern, and contemporary artistic production and its presentation through institutions and alternative art spaces on the continent and beyond.

Almost fifty years after the first Triennial Symposium on African Arts was held in Hampton Virginia (1968), we are now gathered in Accra, Ghana. The field has shifted considerably these last fifty years, and so has our association. We now have extensive membership in Europe and Africa, and our board reflects the geographical breadth of our constituents. We have over 140 members based in Africa who are participating in this conference and many more who have joined our association. The idea and planning for this conference has been a decade in the making. Important steps in this direction were first undertaken by Sylvester Ogbechie and pursued by the ACASA Presidents that came after him – and in particular Steven Nelson, John Pepper, and Dominique Malaquais. We are very grateful to Mikelle Omari Smith-Tunkara and Kwame Labi for drafting the initial proposal for the 17th Triennial Symposium and to the University of Ghana, Legon and the Institute of African Studies for hosting us and making this historic event possible. Former IAS Directors Prof. Akosua Adomako Ampofo, Prof. Francis Dodoo, and the current Director Prof. Dzodzi Tsikata have lent fundamental institutional support. We are also grateful to Dr. Zagba Oyorrey, Director of the Ghana Museums and Monuments Board for hosting our Museum Day.

I feel very honored to have had the opportunity to serve as ACASA President at such an exciting and inspiring moment. The Triennial Planning Committee chaired by Kwame Labi and Suzanne Gott, the Program Committee chaired by Bob Soppelsa, the Museum Day Committee chaired by Barbara Plankensteiner, and the Fundraising Committee chaired by Susan Vogel have done an impressive job of laying the ground for this gathering. The ACASA Board of Directors has taken a very active role in the organization of this conference. In particular, Vice President Shannen Hill, Secretary Liese Van der Vatt and Treasurer Jordan Fenton have dedicated enormous amounts of time and intellectual energy to find solution to the multiple complicated challenges of long distance conference planning. So many other people, whose names are listed in these pages, have supported the Triennial preparations in critical ways. A special shout-out goes to our Main Sponsor, Schweizer Premodern, and to the many others who donated time and money to this Triennial. As you can see from the lists in these pages, the number of volunteers and supporters is so large that I feel very confident in saying that this conference is an extraordinary communal effort. Beyond those who have taken an official role, either as part of a committee or as donors, there are many members who contributed silently by supporting African-based colleagues, students, and junior scholars. To all goes our most sincere gratitude. We wouldn't be gathered here without everyone's help and involvement.

We are proud to have added a new award category in Curatorial Excellence. I would like to thank Kathleen Bickford Berzock and Kate Ezra for co-chairing that committee and for helping us shape the criteria for evaluation. Much gratitude also goes to Richard Fardon for chairing the Arnold Rubin Outstanding Publication Awards and to Sandra Kloppe for chairing the Roy Sieber Dissertation Award, and to Henry Drewal and Jean Borgatti for facilitating the process of selection of the two remarkable leaders that we will honor this year. While I cannot list everyone due to space constraints, I am grateful to all those who have participated in these committees and spent long hours reading and reviewing our colleagues' works and ensuring that we can honor and celebrate the outstanding achievements of our field.

Lastly, I would like to acknowledge the great work that the local organizing committee has done to connect us with artists, associations, galleries and exhibition spaces in the city and beyond. This conference is so much richer because of that. Special thanks also to Eric Appau Asante for spearheading the post-conference tour to Kumasi and making it possible for us to connect to colleagues and artist beyond Accra, and my warm thanks to Akunu Dake for helping us keep all this wonderful richness under control with unflappable professionalism and good humour.

And to all of you, thank you for choosing to participate in the ACASA Seventeenth Triennial on African Art. I hope that this will be a wonderful and memorable experience for all of you.

Silvia Forni
President

Message from the Symposium Co-Chairs

Akwaaba, mo kwan so ee! (Welcome and how did you all travel?). The Triennial Planning Committees, ACASA Board of Directors, and the Institute of African Studies, and University of Ghana welcome you to ACASA's 17th Triennial Symposium in Ghana.

It's fitting that the Institute of African Studies (IAS) is hosting this historic Triennial that fulfills ACASA's longstanding goal of convening the ACASA Symposium on the African continent. The Institute, established in 1961 and formally opened in 1963 by Ghana's first President, Kwame Nkrumah, was founded with the mandate of conducting and disseminating research and teaching about the peoples and cultural heritage of Africa.

In his speech 'African genius'(Nkrumah 1963) read during the opening of the Institute of African Studies in 1963, he gave clear direction to his ideas of how to conduct research into Africa's past in order to develop models for scholars to pursue a new and aggressive Afrocentric approach to artistic inquiry. Nkrumah advocated respect for African arts in the academy and is reputed to have said, 'Appreciation of African art should be something more than a mere curiosity: it should open the door to understanding and respect of the mind of the Africans.' In his opinion, the admiration of African art should be something not just for novelty, but for enhancing understanding and respect for Africans, shedding light on African art, and positioning it within global artistic traditions and scholarly discourses (Botwe-Asamoah 2005: 65).

The Institute has since been at the forefront of teaching African Art at the graduate level and has recently introduced African Art at its undergraduate level and in its PH.D taught courses.

The Institute has a long tradition of hosting international and national Africanist conferences. During its 50th anniversary celebrations in 2013, IAS hosted the International Conference on African Studies at which the African Studies Association of Africa (ASAA) was founded as the first multidisciplinary and transdisciplinary professional association on the continent dedicated to the study of Africa from an Africanist perspective.

In her welcoming message, President, Silvia Forni has expressed our deep gratitude to the many dedicated ACASA members whose energies and support have made the Triennial possible. As Planning Committee co-chairs, we also want to acknowledge and thank Silvia for her leadership and extraordinary effort in organizing ACASA's 17th Triennial Symposium.

We also want to express our gratitude to the following

Representatives of the Government of Ghana

Prof. Kwesi Yankah, Minister of State in charge of Tertiary Education

Hon. Mrs. Catherine Afeku, Minister for Tourism, Arts and Culture

University of Ghana

Professor Ebenezer Oduro Owusu, Vice-Chancellor, and The Office of Research, Innovation and Development (ORID) conference grant.

ACASA

Dr. Mikelle Omari Smith-Tunkara, Dominique Malaquais and John Pepper, past Presidents.

Institute of African Studies

Prof. Akosua Adomako Ampofo and Prof. Francis Doodoo, past Directors and Prof. Dzodzi Tsikata, current Director, Prof. Daniel Avorgbedor, Dr. Irene Appeaning Addo, Dr. Edward Nanbigne, Dr. Moses Nii-Dortey, Ms. Patricia Serwaa Afrifa, Mr. Benjamin O. Ayettey, Mr. Emmanuel Arthur-Entsiwah, Mr. Phillip Owusu, Mrs. Judith Opoku Boateng, Mrs. Selina – Emma Okle, and the staff of the Institute of African Studies

Ghana Museums and Monuments Board

Dr. Zagba Narh Oyortey, Director, Nana Nyarkoa Ocran, Madam Akosua Buckman and Mr. Gilbert Amegatcher

Ghana Association of Visual Artists

Nana Otuo Owoahene Acheampong

Foundation for Contemporary Arts-Ghana

Mr. Ato Annan and Adwoa Amoah (Mrs.)

Heritage Development

Mr. Akunu Dake, and Mr. Patrick Bortey Alabi

Kwame Nkrumah University of Science and Technology, KNUST

Dr. Eric Appau Asante

Art Galleries

Artists Alliance, ANO Gallery, Nubuke Foundation,

We want to thank all of you for coming and participating in this historic ACASA Symposium. We also encourage you to take advantage of the special events and activities our Triennial in Ghana has to offer.

Kwame Labi and Suzanne Gott
Symposium Co-Chairs

WELCOME STATEMENT by Dzodzi Tsikata, Director, Institute Of African Studies.

On behalf of the local organising committee of the 17th Triennial Arts Council of the African Studies Association (ACASA) symposium, and on behalf of all staff and students of the Institute of African Studies, I am delighted to welcome you to this year's symposium at the University of Ghana. It is a privilege to host such a large gathering of scholars of Africa's art on African soil. My predecessors Professor Akosua Adomako Ampofo and Professor Francis Doodoo, now the Pro-Vice Chancellor (ORID), embraced the invitation to host this symposium and worked tirelessly to bring it to fruition. I thank them for their invaluable contributions to this endeavour.

We at the Institute of African Studies, which was established in 1961 to spearhead the production, dissemination, preservation and recovery of African centred knowledge about Africa and its diasporas and showcase African values, philosophies, aesthetics, cultures and innovations, have over the years held and hosted several important international conferences and symposia across the various disciplines and themes that constitute our mandate. This symposium, though, is special as it is the first of its kind to be held at Legon, and in Ghana. Its significance lies in the fact that the field of art history education and research is not yet established in Ghana. Training institutions, including Art Colleges, do not have departments solely dedicated to the study of African Art history and do not award degrees at any level in African Art Studies or African Art History. As a result, there is minimal African Art scholarship in Ghana. It is for this reason that I welcome you: to let the broader academic community know that the discipline of African Art History stands on its own. It therefore gives me great pleasure that our keynote speaker, Dr. Atta Kwami, is one of the few Ghanaian artists actively engaged in scholarship, and with the studio art community. I hope this will inspire the younger generation of scholars to follow suit.

We at the Institute of African Studies are aware that we need to develop our African art section. We hope that this symposium will contribute in numerous ways to our efforts to forge mutually beneficial partnerships to strengthen our short and long-term teaching, research and other programmes to strengthen both our staff and graduate training and enrich our research and knowledge management on Africa's art. These partnerships would benefit immensely the Institute's library, audio-visual archives and museum of African Studies, which are key resources for innovative knowledge production and management of Africa's art.

Ghana's burgeoning art scene provides a spectacular backdrop to this symposium. With graduates from the various art colleges and institutions such as the Kwame Nkrumah University of Science and Technology (KNUST), Ghanatta College of Art, NAFTI, School of Performing Arts at the University of Ghana, bursting with creative energy and the determination to make their mark, Ghana's modern art scene is undergoing exponential growth and transformation. This has created the need for alternative exhibition spaces to manage the creative content and cultural productions of young ambitious creatives which also serve as cultural hubs to engage creatives, academics, critics and aestheticians in intellectual discussions about African art and cultural production. The most noteworthy among these innovative creative spaces is Accra[dot]alt radio (founded by Dr. Sionne Neely and Mantse Aryeequaye), Anso Gallery (founded by Nana Ofori Atta–Ayim), Grin Studios (founded by Sela Adjei), Osramba (founded by Kwame Akoto-Bamfo), Antique Lemonade Gallery, The Studio, Mmofra Foundation, Archi-Africa (founded by Joe Osae-Addo), and Terra Alta, to name only a few. These innovative creative hubs enlarge the art scene and deepen the efforts of more established Galleries such as Artists Alliance Gallery, Nubuke Foundation, The Loom Gallery, and the efforts of Private Trusts and foreign institutions such as Alliance Francaise, Goethe Institute, The Kuenyehia Trust, Authenticity Project and the Netherlands Embassy who offer appreciable support to young creatives.

All these galleries, cultural institutions and creative hubs either represent, support, promote creative works by artists who are using functional art to address or solve problems in their immediate communities. This new breed of artists is employing "artivism" as a new form of social protest and political expression to address and draw attention to pressing socio-political and socio-cultural problems. They include Kwame Akoto, Gladys Adinyira Wuaku, Sela Adjei, who is completing his Ph.D. in African Studies here at the Institute, Dorothy Amenuke, Bright Ackwerh, Zohra Opoku, Sena Atsugah, Va-Bene Elikem Fiatsi, Theresah Ankomah, Bernice Ameyaw, Serge Attukwei, Jeremiah Quarshie, Nyornuwofia Agorsor, Ngminvielu Kuu-ire, Adjo Kisser, and several other noteworthy artists. Also noteworthy and representing the exciting developments on the art scene, are major festivals and exhibitions such as the annual CHALEWOTE Street Art Festival and the KNUST end of year exhibition which offer a meeting point for all the major and emerging artists, galleries, curators, photographers, art critics, academics and art enthusiasts to interact with art and the artists.

Please find time in between and before and after the symposium to explore our beautiful campus, visit our exhibitions and enjoy the unique scenery the university offers. As well, do sample the art scene in Ghana both for your enjoyment and for ideas for future research. I wish you a successful symposium and a memorable stay in Ghana.

ACASA 17TH TRIENNIAL SYMPOSIUM KEYNOTE SPEAKER

Dr. Atta Kwami



We're honored to have Dr. Atta Kwami, a renowned artist, art historian, and curator, as keynote speaker for the historic occasion of ACASA's first Triennial Symposium on the African continent.

Atta Kwami's works have been acquired by major museums including: the National Museum of Ghana; the Museum of Contemporary Art, Abidjan, Cote d'Ivoire; the British Museum; the Victoria and Albert Museum; the Fitzwilliam Museum; the Metropolitan Museum of Art; the Smithsonian National Museum of African Art; and the Newark Museum. He has held numerous artist residencies, visiting lectureships, and fellowships within the African continent, the United Kingdom, the United States, and Europe, and curated exhibitions in Ghana and Nigeria.

Atta Kwami has traced his passion for artmaking to his childhood and the inspiring example of his mother, Grace Salome Kwami, one of Ghana's first academically trained professional women artists and art educators. His focus on color in his paintings, prints, installations, and sculptures, he has said, may also be found in these early years, stimulated by the compelling colors of his mother's paints and textiles.

He completed a B.A. in Painting at Kwame Nkrumah University of Science and Technology (KNUST) in Kumasi in 1980 and taught art for several years in southeastern Nigeria. In 1986, he returned to Kumasi to join the KNUST College of Art faculty as a Lecturer of painting and printmaking. In 1992, he completed an M.Phil. in African Art at KNUST, advancing to Senior Lecturer from 1993-2006. Since then, he has worked as an independent artist, maintaining studios in Ghana and the U.K.

Atta Kwami's engagement with art combines artistic practice with academic inquiry and scholarship. In 2007, he completed a Ph.D. in Art History at the Open University. His doctoral research project exploring the synergies created between Kumasi's university artists and local sign-painter workshops was published in 2013 as the book, *Kumasi Realism 1951-2007: An African Modernism* (C. Hurst & Co.). "More than anything else," Kwami has said, "I feel my working aesthetic has been shaped by the rich visual culture of Kumasi ... The multitudes of sign painters, whose creative activities have transformed the visual character of the city, have engaged my attention. The diversity of painting in Kumasi also suggests a pluralism that does not make difference an issue."

His art also investigates Ghanaian vernacular architecture. Atta Kwami's poetic visual responses about dwellings or home are also inspired by recent urban experiences in New York and Washington, D.C., and a residency last summer at the Thami Mnye Foundation Studios in Amsterdam. He explores architecture, West African woven textiles, migrancy, acceptance, and assimilation or acculturation. Atta Kwami's works embody the rhythms and spatial dialogues of city architecture, and the pain he perceives by the drama enacted within it.

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Richard Acquaye - UK
Joseph CE Adande - Benin
Sylvanus Odoja Asogwa - Nigeria
Lara Ayad - USA
Augustin Bikale - DRC
Memory Biwa - South Africa
Maria Caley - Namibia
Malcolm Corrigan - South Africa
Kenwyn Crichlow - Trinidad
Deborah Dike - Nigeria
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Djibril Drame - USA
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Margaret Nagawa - Uganda
Bongani Ndhlovu - South Africa
Bekeret Zewdie Negash - Ethiopia
Abiti Adebo Nelson - Uganda
Érika Nimis - Canada
Umana G Nnochiri - Nigeria
Nkiruka Jane Nwafor - Nigeria
Evaristus Obodo - Nigeria
George Chukwuka Odoh - Nigeria
Rosemary Okoh - Nigeria
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Jp Odoch Pido - Kenya
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Napandulwe Shiweda - Namibia
Lillian Shoroye - Nigeria
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Houssine Soussi - Morocco
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Hiruy Daniel Tefera - Ethiopia
Chika Anne Thankgod - Nigeria
Lize Van Robbroeck - South Africa
Theophilus Umogbai - Nigeria
Annabelle Wienand - South Africa
Paul Weinberg - South Africa
Kristen Windmuller-Luna - USA

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Leadership Award

Jean Borgatti and **Henry Drewal** (Co-Chairs),
Olubukola (Bukky) Gbadegesin,
Dominique Malaquais,
Pam McClusky,
Kim Miller, **Enid Schildkrout**

Arnold Rubin Outstanding Publication Awards

Richard Fardon (Chair),
Matthew Rarey,
Brenda Schmahmann

Roy Sieber Dissertation Award

Sandra Klopper (Chair),
Mark DeLancey, **David Doris**

Curatorial Excellence Award

Kathleen Bickford Berzock and **Kate Ezra** (Co-Chairs),
Kimberli Gant, **Erica Moiah**,
James, **Tobias Wendl**

ACASA AWARDS RECIPIENTS

ACASA Leadership Awards

Sidney Littlefield Kasfir

It is an honor to present this year's co-winner of the ACASA Lifetime Achievement Award, Sidney Littlefield Kasfir, emeritus professor of Art History, Emory University.

In 1967 when the young Sidney set out to Kampala where for the next two years she ran the government-owned Nommo Gallery, she began an enduring journey that led her, in the following decades, to becoming a distinguished scholar and teacher, and a passionate advocate for African art with the discipline of Art History. From Kampala where she took interest in contemporary art of East Africa, to positions as Curator of Anthropology at Dartmouth College and University of Ibadan, Sidney established her lifelong dual commitment to modern/contemporary African art and the indigenous arts of Idoma (Nigeria) and Samburu (Kenya). She is one of the first major scholars to rigorously study both the indigenous arts of African societies, and the emerging practices of the continent's postcolonial artists.



Sidney's scholarly work is as fundamental as it is vigorous. Who can forget the paradigm-shifting “One Tribe, One Style” essay (1984) that must be counted among the most important texts ever published in African art scholarship? Or the equally provocative “African Art and Authenticity: a Text with a Shadow” of 1992? The depth of her mastery of traditional fieldwork-based analysis of African arts can be seen in *African Art & the Colonial Encounter* (2007), her art-and-ethnography study of the warrior arts of the Idoma and Samburu, and in *West African Masks and Cultural Systems* (1988); just as her *Contemporary African Art* (1999) was one of the first bold accounts of the diversity of ideas, forms, networks and forces that animate recent art of Africa.

For the excellence of her scholarship, and her impressive record as graduate advisor at Emory of a generation of leading scholars and curators, Sidney solidly deserves this award.

Chika Okeke Agulu

ACASA AWARDS RECIPIENTS

ACASA Leadership Awards

Mary (Polly) Nooter Roberts



Mary (Polly) Nooter Roberts, embodying brilliance, speed and warmth has built an unrivaled and truly protean career. She blended old-school and new-school research, museum and academic work, classical, then Islamic African art, then Indian visual culture too. This is the career of a celebrated scholar, curator, teacher, speaker and administrator – a model for the upcoming generation. It is the greatest pleasure for me to find myself presenting ACASA's Lifetime Achievement award to Polly Nooter Roberts who walked step in step with me through the founding of the Center then Museum for African Art. A few highlights:

Celebrated - Polly is the only French Knight in our field - a Knight of the Order of Arts and Letters, Republic of France, recognizing her promotion of francophone African art. Two of her books captured distinguished awards: the College Art Association's Alfred Barr for Memory: Luba Art and the Making of History (1996); the African Studies Association's Herskovits; as well as ACASA's own Arnold Rubin for A Saint in the City: Sufi Arts of Urban Senegal (2003).

Scholar - Unusual today, Polly has conducted three deep, old-school field research projects addressed to classical and current topics: field work among the Luba peoples of the Democratic

Republic of the Congo; field work on a mystical Islamic movement in urban Senegal; and now ongoing fieldwork on arts associated with a saint in India.

Curator - Over 50 exhibitions were curated, co-curated, or managed by Polly in senior curatorial positions, starting in the mid-1980s at the Museum for African Art, on to the Fowler Museum, followed by LACMA, and in personal collaborations with the Smithsonian's National Museum of African Art curators.

Teacher and Speaker - Polly is a compelling speaker. She wants to educate and enlighten – everybody, students of course, but also broader publics. In addition to UCLA classrooms, and museum galleries, there are papers and keynotes across the States and beyond: Russia, Japan, UK, Switzerland – and many public education lectures, press and television interviews.

Speed - Polly has been prodigiously productive, authoring or co-authoring 14 books, and 61 articles in books and journals, so far.

Warmth - Her numerous close collaborations testify to Polly's exceptional warmth and generosity. These are often with the love of her life, her husband Allen Roberts.

For over seven years, Polly has lived with Stage IV cancer and has become a prominent speaker and advocate for cancer prevention and research - including a Keynote to 15000 people in Dodger Stadium.

This is a person who embodies brilliance, speed and warmth, the qualities of a star.

Susan M. Vogel

ACASA AWARDS RECIPIENTS

Arnold Rubin Outstanding Publication Awards

Single authored publication:

Cécile Fromont, *The Art of Conversion: Christian Visual Culture in the Kingdom of Kongo*, University of North Carolina Press, 2014.

Honorable mention

Chika Okeke-Agulu, *Postcolonial Modernism: Art and Decolonization in Twentieth Century Nigeria*, Duke University Press, 2015.

Multi-authored publications:

Silvia Forni and **Christopher Steiner** (eds.). *Africa in the Market: Twentieth-Century Art from the Amrad African Art Collection*, ROM, 2015.

LaGamma, Alisa. *Kongo: Power and Majesty*, MET, 2015

Roy Sieber Dissertation Award

Giulia Paoletti, *Un Nouveau Besoin: Photography and Portraiture in Senegal (1860-1960)*. Supervisor Z.S. Strother (Columbia)

Curatorial Excellence Award

Karen E. Milbourne, *Earth Matters*, National Museum of African Art, Washington D.C., April 22, 2013 - March 2014

Jean Borgatti, *Global Africa*, Fitchburg Art Museum, November 2014 - August 2017

Antawan I. Byrd and Yves Chatap, *[Re]Generations*, Musée du District de Bamako, October 31 - December 31, 2015.

REGISTRATION

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.)



Institute of African Studies, University of Ghana, Legon



MUSEUM DAY

Cleaver House, Barnes Road

09:00 - 17:00

Registration

Institute of African Studies, University of Ghana, Legon

The Museum Day takes place at the National Museum in Accra and is a collaboration between ACASA and the National Museums Ghana.

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.

09:00

Arrival of participants and guests

Music and Dance Welcome: **National Dance Company**

09:30 - 10:40

Introduction and recognition of key invited guests:

William Nsuiban Gmayi

Public Relations Officer, Ghana Museums and Monuments Board

Official Opening

Welcome Statement:

Nana Nyarkua Ocran, Ag. Executive Director, Ghana Museums and Monuments Board

Official Opening Address:

Hon. Mrs Catherine Abelema Afeku (MP),

Minister of Tourism, Arts and Culture

Plans for a major reorganization of the Ghanaian Museums & Museum Education in Ghana, Challenges and Prospects

Nana Nyarkua Ocran, Ag. Executive Director, Ghana Museums and Monuments Board (Followed by **Q & A**)

Gratitude and departure of the

Hon. Minister of Tourism, Arts and Culture

10.40 - 11.00 BREAK

11:00 - 13:30

External and Internal Museum Collaborations

Barbara Plankensteiner (Museum für Völkerkunde, Hamburg)

- International Collaboration and the British Museum's Africa Programme - **John Giblin** (The British Museum)
- Museum post-conflict memorial preservation - **Nelson Abiti** (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)

13.30 - 15.00 LUNCH (at the National Museum)

15:00 - 16:30

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)

16.30 - 17:00 COFFEE BREAK

17:00 - 18:00

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

Nii Quarcoopome (Detroit Institute of Arts)

Participants:

- Yusuf Abdallah Usman, Director General National Commission for Museums and Monuments Nigeria
- Kodzo Gavua, Dean, School of Arts, University of Ghana, Legon, Department of Archaeology and Heritage Studies

19.00 - 21.00

Cocktail Reception

US Ambassador's Residence for Invited participants

TUESDAY, 8TH AUGUST 2017

PLENARY

08:30 - 11:15

OFFICIAL OPENING CEREMONY

Venue: Great Hall, University of Ghana, Legon

Keynote Lecture: **Dr. Atta Kwami**

PROGRAMME

08:30 Arrival of participants and guests
Music and Dance Welcome: **Ghana Dance Ensemble**
(Institute of African Studies, University of Ghana, Legon)

09:00 Introductory Remarks, Recognition of key invited guests and Introduction of Chairperson:
Dr. Kwame A. Labi, Institute of African Studies, University of Ghana, Legon

Chairperson's Opening Remarks:
Vice Chancellor, University of Ghana

Welcome Statement on behalf of Organisers:
Dr. Silvia Forni, President of The Arts Council of the African Studies Association (ACASA)

Welcome Statement on behalf of Hosts:
Professor Dzodzi Tsikata, Director, Institute of African Studies, University of Ghana, Legon

Drum Herald: **Ghana Dance Ensemble**

ACASA 17th Triennial Symposium Official Opening
Address: **Hon. Professor Kwesi Yankah**, Minister of State for Tertiary Education

Performance Interlude: **Ghana Dance Ensemble**

Introduction of Keynote Speaker:
Professor Esi Sutherland Addy, Institute of African Studies, University of Ghana

Address by ACASA 17th Triennial Symposium Opening Ceremony Keynote Speaker:
Dr. Atta Kwami, Artist. (Formerly of Kwame Nkrumah University of Science & Technology, Kumasi)

Chairperson's Closing Remarks:
Vice Chancellor, University of Ghana

Gratitude: **Dr. Silvia Forni**, President, ACASA

11:15 - 11:35 Refreshment

SESSION 1

11:45 - 13:15

Session 1.1 – Utopia/Dystopia: Art and (Post) Socialism in Africa

Kate Cowcher – Room 118 (Main Conference Room)

Arts in Benin under Kerekou and Burkina under Sankara

Sophie Cohen

"Another World is Possible" – The Socialist Mural in Luanda as Visual Anticipation of a New Socialist Society

Nadine Siegert

Confronting Universalism: The People's Struggle Mural in Maputo

Polly Savage

Truth, Turmoil, and Socialist Realism in Revolutionary Ethiopia

Kate Cowcher

Session 1.2 – The Politics of Abstract and Conceptual African and African Diasporic Art

Jessica Williams – Kwabena Nketia Conference Hall (216) (IAS)

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 – 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 Deskillling 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 Nworie Ukwu

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

Nana Oforiatta Ayim – Syndicate Room 2 (G09)

Participants:

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

13:15 - 14:15 LUNCH

SESSION 2

14:30 - 16:00

Session 2.1 – Oral Art History and Film: Toward a New Digital Archive

Verena Rodatus, Romuald Tchibozo

– Room 118 (Main Conference Room)

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

Tobias Wendl

A Brush with Power: On Collecting Oral Histories for Kumasi Realism, 1951-2007: An African Modernism

Atta Kwami

Oral Sources and Visual Images in African Arts

Joseph Adande

Contemporary Art in Benin: Some Reflections on a Film-Based Oral Art History

Verena Rodatus and Romuald Tchibozo

Session 2.2 – New Perspectives on Feminism and Gender Studies: South Africa and Beyond

Brenda Schmahmann, Karen von Veh - Kwabena Nketia Conference Hall (216) (IAS)

Crafting a Political Hero: Art and Feminist Intent in the Work of Sandra Kriel

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 Lemaoana

Karen von Veh

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

Marla Jaksch

Session 2.3 – Cross Pollination in African Art: The Evolving Pathways of Art Making in Ghana

Richmond Teye Ackam – Training Room (G07)

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

SESSION 2

16:30 – 18:00

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

Plastic Idioms: Mbari as an Architecture of Igbo World View

John Kelechi Opara

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 – Film Screening: Africanizing Christian Art

Introduced and discussed by **Nicholas Bridger**

– Syndicate Room 2 (G09)

Examines Yoruba Christian Art through the work of Areogun of Osi, George Bandele Areogun, Lamidi Olonade Fakeye & Fr. Kevin Carroll

16:00 – 16:30 TEA BREAK

SESSION 3

16:30 – 18:00

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

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

Ava Hess

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

Lara Ayad, Lynne Cooney – Kwabena Nketia Conference Hall (216) (IAS)

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

The 'Dadesen' 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

Leni Eleanor and 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 Ukwa 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

Gbadegesin A. Olubukola

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

19:00 - 21:00

Opening of Exhibition at ANO Gallery, ANO Institute of Contemporary Arts

*Nana Nyan Acquah, Shades of Life
- detail, 2011. Courtesy of the artist*



WEDNESDAY, 9TH AUGUST 2017

SESSION 4

09:00 – 10:30

*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** – Kwabena Nketia Conference Hall (216) (IAS)

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

12:30 – 14:00 LUNCH

SESSION 5

11:00 – 12:30

*Session 5.1 – Showing Sounds: African Audio-Visual Encounters, II of II***John Pepper, Delinda Collier** – Room 118 (Main Conference Room)

Introduction

Delinda Collier

Liner Notes

John Pepper

Echolalias

Bettina MalcomessRemixing 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** – Kwabena Nketia Conference Hall (216) (IAS)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*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

Sense 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

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 Oromolade 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

A glow stick in the shadow of a satellite dish

Marcus Neustetter

Exploring the Digital in Black Hair Aesthetics

Nontsikelelo Mutiti

12:30 – 14:00 LUNCH

SESSION 6

14:00 – 15:30

*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 Solda

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

Kathy Curnow*Session 6.2 – Fictions***Krista Thompson** – Kwabena Nketia Conference Hall (216) (IAS)

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 Lebulere

Raél Jero Salley

Discussant

Raison Naidoo*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)

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

Umana Nnochiri

15:30 - 16:00 - TEA BREAK

SESSION 7

16:00 – 17:30

*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** – Kwabena Nketia Conference Hall (216) (IAS)

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: karí'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 Ikwuemesi, 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

19:30 - 21:00

Opening of Fancy Dress Exhibition and Cocktail reception hosted by the Gallery 1957

Venue: Kempinski Hotel

SESSION 8

09:00 – 10:30

*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

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

Katharina Greven

Nigerian Modernism and the Iwalewaha Collection

Ugochukwu-Smooth C. Nzewi

Discussant

Chika Okeke-Agulu*Session 8.2 – The Modernity of Tradition: African Beadwork***Anitra Nettleton** – Kwabena Nketia Conference Hall (216) (IAS)

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 Kloppe

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 Monroe

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 BREAK

SESSION 9

11:00 – 12:30

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)

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 – Kwabena Nketia Conference Hall (216) (IAS)

The Politics of Design in Postcolonial Kenya

Daniel Magaziner

Picturing Leviathan: Mining Lives by David Goldblatt

Shannen Hill

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

Kimberli Gant

Heterogeneous 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

SESSION 10

14:00 – 15:30

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 – Kwabena Nketia Conference Hall (216) (IAS)

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:

- Jordan Fenton
- Karen E. Milbourne
- Sylvester Okwunodu Ogbechie

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

Tropical Pastels: Expanded Dimensions of Indigenous West African Textile Designs

Richard Acquaye

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

Janet M. Purdy

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

Alex Moore

15:30 – 16:00 TEA BREAK

SESSION 11

16:00 – 17:30

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 Mbuthia 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 – Kwabena Nketia Conference Hall (216) (IAS)

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 Peralte: Expanding Houlberg's Contributions to the History of Haitian Photography

Emilie C. Boone

Session 11.3 – Sustaining Traditions, Saving Black Lives: African Music and Dance Matters!

Ama Oforiwaa Aduonum – Training Room (G07)

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

Ama Oforiwaa Aduonum:

Improvisation-is-performance: The Centre of Practice

Sheron Wray

African Culture for Economic Development

Jeanette "Adama Jewel" Jackson

Investigating the African Aesthetics: The Urban Grot

Makeda Kumasi

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

19:00 - 21:00

2017 ACASA Triennial Banquet
and Awards Ceremony

Venue: Great Hall, University of Ghana, Legon

SESSION 12

09:00 - 10:30

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 – Àsìkò: On the Future of Curating and Curatorial Pedagogies in Africa, I of II

Bisi Silva – Kwabena Nketia Conference Hall (216) (IAS)

Presentations by Asiko 2017 Curators from eight African nations:

- Dana Whabira
- Igo Lassana Diarra
- Moses Serubiri
- Gadi Ramadhani
- Marilyn Douala Bell
- Fabiana Lopes
- Rose Jekporir
- 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

10:30 – 11:00 TEA BREAK

SESSION 13

11:00 – 12:30

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 Kloppe

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

Bisi Silva - Kwabena Nketia Conference Hall (216) (IAS)

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

Rebecca Nagy, Susan Cooksey – Room 108

Participants:

- George Ampratwum
- Kwaku Boafo Kissiedu (Castro)
- Edwin Bodjawah
- Dorothy Amenuke
- Va-Bene Elikem Fiatsi
- Adjo Kisser
- Alissa Jordan
- 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

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

Angie Epifano

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

Lisa Homann

12:30 – 14:00 LUNCH

SESSION 14

14:00 – 15:30

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. Ezeluomba

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

Zamanele 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

Zamanele 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 BREAK

18:30 – 19:30

Visit to Kwame Nkrumah University of Science and Technology (KNUST) End of Year Exhibition *ORDERLY DISORDERLY*

Venue: Museum of Science and Technology, Barnes Road, Accra

19:30 – 21:00

Reception to celebrate the 50th Anniversary of *African Arts*

Hosted by UCLA's James S. Coleman African Studies Center and the Fowler Museum at UCLA

Venue: Museum of Science and Technology, Barnes Road, Accra