



ACASA Newsletter 116, Fall 2020

Welcome from ACASA

From the President

Greetings, Everyone!

On September 27, the ACASA Board voted to hold our June Triennial conference remotely. We are all disheartened that we will not be gathering together in Chicago after three years of planning and organizing. We realize that it is possible that an effective COVID 19 vaccine will be available in 2021. Whether it will be evenly accessible across the globe and in time to make travel arrangements, is largely unknown. We also discussed the viability of pushing our conference forward to Winter 2021. Ultimately, we felt postponing further would still leave us with too many unknowns. The hard work that so many folks put into our Chicago event, specifically Mark DeLancey and Costa Petridis and our programming and fundraising committees, is commendable. It is our mission to plan and execute a dynamic, interactive meeting, that takes into consideration our magnitude and scope, our various time zones and internet capabilities, and our need for thoughtful engagement outside panel presentations. The Board elections remain scheduled for the Triennial 2021 and will be conducted electronically as usual.

We are looking to ASA, CAA, and the Smithsonian for best models and platforms and our programming committee is considering the ideal format. Some of you have had experience with virtual conferences over the last eight months and we welcome your suggestions. Two in September, *AfricAsia: Overlooked Histories of Exchange* co-sponsored by the National Museum of African Art and *The Radical Solidarity Summit* at Zeitz MOCAA, were quite effective.

Meanwhile, the ACASA Board has been hard at work updating our award descriptions, refining the website and reviewing and revising our bylaws. We would be grateful if you could log into your membership account to vote on the bylaw final draft. While there, you will notice that we've added two more boxes to your membership profile to fill in: what languages you speak and whether you would like to serve as a mentor for the dissertation award winner. Mentorship would entail providing some support to winners who would like to write an article for publication based on their dissertation.

Thank you for your patience and your support of ACASA. May you and your loved ones be well.

In solidarity,



[ACASA website](#)

From the Editor

Dear ACASA Members,

This newsletter arrives some days later than normally, one reason being the recent decision to shift the ACASA Triennial of June 2021 into the virtual space. This was definitely a very hard decision to make, but as uncertainty and our limited ability to make plans have become the new norm, decisions of this kind do not come as a surprise anymore. But new spaces open new possibilities, and we highly welcome your input for how it can become a memorable experience for all our members worldwide!

As usual you will find all kinds of news by and about ACASA members and their activities in the field. Unfortunately, this also includes the passing of eminent scholar and ACASA member Doran H. Ross. Marla Berns and Betsy Quick teamed up to dedicate him a fond tribute.

The newsletter is a forum for your conference announcements, calls for papers, job openings, publication updates and much more, but it circulates only three times a year. If you miss the deadline, don't hesitate to contact our [website editors](#) to include your announcement on our website!

Fiona Siegenthaler, newsletter editor



ACASA Triennial 2021 online

On September 27, the ACASA Board voted to hold our Triennial conference in June 2021 remotely. For more details, see the President's Welcome above in this newsletter and our website.

[ACASA](#)

ACASA Bylaws: Vote!

Our bylaws have been updated. Please log into your membership account to read and vote on the new bylaws.

[ACASA](#)

ACASA Special: Online Teaching and More

In this and the upcoming newsletters, we present recommendations by ACASA members for online teaching, research and relaxation under conditions of COVID-19. Thanks to all who share their experiences here!

[Balanced Movement's Screen Fatigue Resets](#)

Recommended by Carol

"These are a series of short (2-4 minute) videos (Screen Fatigue Resets) that are designed to reset our nervous system and our bodies alignments when we have been sitting at the computer for too long. The ideal is to do one every two hours or so of computer use. I do them regularly and they make such a difference. I believe in their value, as Chair of the department I provided them for all of our faculty, staff and grad students this year. They help

Smarthistory

Recommended by ACASA
President Peri Klemm

Search the Africa entries from the African burial ground in New York to the Kingdom of Aksum, from the effects of colonial contact on African art to Christian Ethiopian art

In Memoriam



Doran H. Ross
Photo: Dennis Nervig, 1996

Doran H. Ross

1947 – 2020

by Marla Berns and Betsy Quick

We remember Doran H. Ross, who passed away on September 16th after a long illness. Doran was a towering presence in our field of African art studies, not just for his size and charismatic personality but for the legacy he has left us as a prodigious scholar, curator, and leader as well as friend and mentor to so many. It was at California State University, Fresno, with the encouragement of Raphael Reichert and working on a double major in art history and psychology, that he was first introduced to African art and where that journey really began. He received his M.A. in art history at UCSB and went on to teach at various California institutions until his distinguished career at the Fowler Museum began in 1981 as Associate Director and Curator of Africa, Southeast Asia and Oceanic arts; he later became Deputy Director and Curator of African Collections, before becoming the first non-faculty full-time Director in 1996, a position he held until he retired in 2001. His first major exhibition at the Fowler (then the UCLA Museum of Cultural History) was *The Arts of Ghana* (1977), which he co-curated with Herbert M. Cole, and was accompanied by a comprehensive publication he co-authored. Doran was among the most important scholars of Ghanaian arts in the world—many would argue the foremost—with research interests that centered on the royal and military arts of the Akan peoples, especially their dress, adornment, and regalia. Among his Akan publication highlights are *Akan Gold from the Glassell Collection* (2002); *Royal Arts of the Akan: West African Gold in Museum Liaunig* (2009); *Art, Honor and Ridicule: Fante Asafo Flags from Southern Ghana* (2017) with Silvia Forni; and *Akan Transformations: Problems in Ghanaian Art History* (1983), which he edited. Doran would fight anyone who claimed that any other African culture compared with that of Akan-speakers of Ghana.

Doran was largely responsible for setting the standard for the Fowler's highly researched, contextualized, and multi-media exhibitions of global arts, always paired with a scholarly volume, a paradigm that continues to this day. He was firmly committed to a team approach for exhibition development, believing that exhibitions benefitted from diverse perspectives beyond those of the erudite scholar—a methodology then considered novel, but one he saw as essential. Among the many highlights of his tenure were his contributions to getting the new Fowler Museum facility designed and built in 1992. He signaled the new institution's ambition and vision with four simultaneous inaugural exhibitions (each with its book), including *Elephant! The Animal and its Ivory in African Culture*,

which he curated. Drawing on his huge reservoir of energy, Doran oversaw many other projects: he managed and/or curated some 38 African and African-American exhibitions that were shown at 30 different venues nationally. For example, his tenacity in spearheading the *Sacred Arts of Haitian Vodou* project (1995), co-curated by Donald J. Cosentino and Marilyn Houlberg, resulted in one of the Fowler's most memorable exhibitions and publications. Doran curated the important community-based project, *Wrapped in Pride: Ghanaian Kente and African-American Identity* (1991), an initiative that involved a year-long African art and field collecting course he co-taught with the Fowler's Director of Education Betsy Quick at Crenshaw High School. A smaller version of this exhibition, initiated and funded by NEH on the Road and co-organized with Quick, traveled to 35 community venues around the country. Over his long term at the Museum, Doran oversaw the acquisition of thousands of objects into its permanent collections. His years at the Fowler were also a time when the Museum's national reputation as an innovator in the development of exhibitions, the engagement of community advisors, and the production of multi-author publications was established with authority. Many Fowler projects were funded by the NEH and it was Doran who set the stage for the Museum's long and successful record of receiving major grants from this key federal agency. During his years at UCLA he also taught a three-quarter Museum Studies course, inspiring students to seek museum careers while also mentoring graduate students at UCLA and elsewhere who benefitted from his wisdom, experience, and generosity. Because he felt such gratitude to his mentor and friend Skip Cole for inviting him as a graduate student to contribute to *The Arts of Ghana*, he went out of his way throughout his career to assist and advise students, and to create opportunities for them to publish their research. Doran served as an editor of the UCLA journal *African Arts* from 1988-2015, and published in it 47 articles, reviews, First Words, In Memoria, and Portfolios from 1974–2014.

Were that not enough, Doran also guest curated numerous exhibitions both nationally and internationally, working with large and small institutions; and consulted on collections building, film projects, self-study institutional initiatives, federal grant reviews, and museum studies programs. Over a span of several years, he also worked closely with two important collections of Akan gold at the Museum of Fine Arts, Houston and Museum Liaunig in Austria.

As a great proponent of research and exhibitions on global textiles, he also was co-editor of *Textile: the Journal of Cloth and Culture* from 2002 to 2012 and editor of volume 1 (*Africa*), *The Berg Encyclopedia of World Dress and Fashion* (2010), both with Joanne B. Eicher. Doran was especially proud of the National Museum of Mali/UCLA Museum of Cultural History Joint Textile Collection and Documentation Project (1986–1992); while building collections for both institutions, he mandated that when questions of quality arose, the better example would be reserved for the National Museum of Mali. Always, Africa first.

Beyond Doran's direct responsibilities associated with UCLA and Fowler projects, he was extremely committed to helping institutions and individuals in Africa. From 1974 to his last trip in 2014, he made 37 research and development trips to 18 African countries. Following the joint collection project with the National Museum of Mali, he served on the Board of the West African Museums Project (1993–2000), a policy and programmatic initiative to which he was deeply committed. As well, he served on the Selection Committee of the SSRC African Archives and Museums Project (1991–1996), was a member of the Arts and Artifacts Indemnity Advisory Panel of the NEA (1996–1999) and of the Advisory Committee of the Getty Leadership Institute (2000–2003).

Somehow, between writing and curating, building collections and consulting, he found time to be a lifelong student of film (his library numbered some 3000 DVDs) and music, most

especially western Classical music, American jazz, and tradition-based and contemporary African music. Name a composer, a particular arrangement, or an obscure artist and undoubtedly one would find it in his library of 5000 meticulously catalogued CDs.

Doran's participation in and promotion of ACASA is the stuff of legend. He joined the Board in 1984 and served as Secretary/Treasurer (1984-87), was Program Chair for the 7th Triennial in 1986, became President in 1987-1989, received the Arnold Rubin Book award in 2001 for *Wrapped in Pride*, served on the Rubin Book Award and Leadership Award Committees, and received the ACASA Leadership Award in 2011. His support of ACASA never waned and he attended every Triennial Symposium from Washington, D.C. in 1977 to Brooklyn in 2014.

In recent years, Fowler staff have been working with Doran on two exhibitions of Ghanaian art well represented in its collections: *Art, Honor, and Ridicule: Fante Asafo Flags from Southern Ghana* (an exhibition that opened at the ROM in 2017 and was co-curated with Silvia Forni) and the paintings of Kwame Akoto (a.k.a. Almighty God). They will be presented to honor Doran and his remarkable legacy of service to the Fowler and UCLA.

Doran Ross lived life to his fullest and his generosity of spirit knew no bounds. Just as his career was one of intense engagement and productivity, so too did he lavish his warm, teasing affection and robust sense of humor on his many friends near and far. His wordsmithing delights found joy in puns of all varieties, and the occasional pause in conversation signaled an always-hilarious play on words. He will be greatly missed by so many who loved him. He is survived by his sister Diane and by Betsy Quick, his partner of some 20 years.

I thank Suzanne Gott for sharing these lines from a fitting Akan song of mourning recorded by the late great Ghanaian ethnomusicologist Kwabena Nketia:

"The mighty tree with big branches laden with fruit. When children come to you, they find something to eat."

The Doran H. Ross Fund for African Exhibitions has been established at the Fowler Museum to honor Doran. For information about donations, please contact Kris Lewis, Director of Development, at Krislewis@arts.ucla.edu



Henri Vergon
Photo: Jodi Bieber

Henri Vergon

1968-2020

by Sean O'Toole

"Henri was an art merchant who privileged patiently cultivated networks over the razzmatazz of real estate and visible infrastructure. It is a way of being in the art world that, for Henri and long-time partner, Emilie Demon, enabled Afronova to represent its artists at offbeat fairs and place their work in benchmark collections, including the Walther Collection and Jean Pigozzi's Contemporary African Art Collection. Henri's commitment to his artists was, I'll admit, old fashioned. He liked to assemble and commune with them."

In his obituary in [Art Times](#), journalist, art critic and editor Sean O'Toole pays tribute to Henri Vergon, Brussels-born French contemporary art dealer in Johannesburg whose passion for contemporary African art and whose loyalty to the artists he represented will leave traces for years to come.

[Complete obituary for Henri Vergon in Art Times](#)



Sessional Assistant Professor

York University, Department of Visual Art and Art History, School of the Arts, Media, Performance & Design

The Department of Visual Arts and Art History, School of Arts, Media, Performance, and Design, York University invites highly qualified candidates to apply for a 3-year, teaching stream position in Art History and Visual Culture at the rank of Sessional Assistant Professor, Teaching Stream to commence July 1, 2021. The primary responsibilities of the successful candidate will be to teach undergraduate and graduate courses, participate in supervision of MA students, to support aspects of curriculum development and to provide creative educational leadership in enhancing teaching and learning through curricular and pedagogical innovation in the classroom and at the level of programs. Salary will be commensurate with qualifications and experience. All York University positions are subject to budgetary approval.

A PhD in Art History or related field with a focus on art and visual culture (completed by the start of the appointment) is required. A broad, global, critically-engaged understanding of art history and visual culture is required as is an understanding of museum/curatorial studies. Expertise in the arts of Africa and/or the African diaspora or Indigenous arts of the Americas is highly desirable. Understanding of the field and expertise in specific areas will be demonstrated through teaching experience and through research and professional practice activities such as, but not limited to, publications, presentations, and exhibitions.

Closing date: **November 9, 2020**

[Full job description and application instructions](#)



Assistant Professor of Art - Photography

Art and Art History Department at Carleton College

The Carleton College invites applications for a tenure-track position in photography to begin September 1, 2021. This position will typically include teaching five courses per year over three 10-week terms.

We seek a colleague who will lead our course offerings in various photographic processes and media. In addition to offering courses in both digital and darkroom techniques, the ideal candidate will be able to clearly articulate connections between theory and practice and will embrace links between photography and other disciplines. The successful candidate will be well-versed in emergent post-photographic technologies and conversant in the contemporary discourse about image reproduction strategies. Candidates must be dedicated to teaching in a small, liberal arts college; committed to working closely with colleagues in the combined Art and Art History Department; and intent on forging collaborative relationships across disciplines. Candidates are expected to maintain an active artistic or research agenda that buttresses their teaching in productive ways. While their teaching will focus on the production of still images, we welcome candidates whose own studio practice might emphasize new media explorations, including video and other time-based media in photography's expanded field. It is expected that candidates will hold a terminal degree in their field. We seek individuals with a demonstrated ability to work with students from a wide range of social and cultural backgrounds.

Applications will be evaluated starting **November 15, 2020** and will continue until the position is filled.

[Full job description and application instructions](#)



Forsyth Postdoctoral Fellowship (African Diaspora or Native

The Department of the History of Art at the University of Michigan invites applications for the Forsyth Postdoctoral Fellowship, dedicated this year to Afro-Diasporic, African American, and Native American/ Indigenous/First Nations arts and visual cultures. Especially welcome are applicants proposing new critical conversations across disciplines, connecting art history to the environment, philosophical humanities, medicine, science and technology, religion, museology, and other creative realms. The one-year appointment begins September 1, 2021, with possible one-year renewal. A PhD in a relevant specialization, acquired within the past five years, is required before appointment. The Forsyth Fellow will teach two courses per year. They will work with a mentor, who will help open doors to the UM community, providing guidance as requested or needed. Applicants should provide a cover letter, CV, research plan, teaching statement, dissertation abstract, writing sample (35 pages maximum), and three letters of reference.

Submit materials via Interfolio (<https://apply.interfolio.com/77637>).

For further information, please contact Jessica Pattison (Executive Secretary, Department of the History of Art) at hstart-execsec@umich.edu. Candidates from underrepresented communities are strongly encouraged to apply; the University of Michigan is a public R-1 institution committed to core values of diversity, equity, and inclusion.

Closing date: **December 15, 2020**

[History of Art, University of Michigan](#)



New Fellowship in African Studies

I Tatti – The Harvard University Center for Italian Renaissance Studies and the German Historical Institute in Rome (Deutsches Historisches Institut in Rom)

I Tatti – The Harvard University Center for Italian Renaissance Studies and the German Historical Institute in Rome (Deutsches Historisches Institut in Rom) offer a joint residential fellowship for the 2021-2022 academic year. With this fellowship, I Tatti and the DHI Rom seek to stimulate and support increased scholarship on cultural exchange with and within the African continent during the period c. 1250-1750 by creating and promoting opportunities for cross-disciplinary collaboration, particularly between scholars from African regions and those working in European and North American institutions. The fellowship offers post-doctoral scholars working on African studies (or topics that closely consider Africa) a ten-month position to conduct historical research in Italy supported by two institutes with dynamic academic communities.

Fellows will spend five months (September 1, 2021 – January 30, 2022) in Rome at the DHI and five months (February 1 – June 30, 2022) in Florence at I Tatti. The fellowship is designed for scholars in fields related to the study of African history c. 1250-1750, including art history, the history of expressive cultures, musicology, economic history, intellectual, political, and religious history, as well as literature and languages. Preference will be given to advanced research projects that address the relationship between the African continent and the Mediterranean world during the early modern period, broadly understood historically to include the period from the 14th through the 17th centuries.

Applications must be written in English and must be submitted electronically by midnight (Cambridge, MA time) on **November 16, 2020**.

[Full call and submission instructions](#)



CFP: Reclaim - récits d'artistes femmes africaines

April 15 – 17, 2021, Ecole du Louvre (Paris, France)

Ce colloque se tiendra dans le cadre d'un partenariat avec la Saison Africa2020, une manifestation panafricaine et pluridisciplinaire qui aura lieu en France de décembre 2020 à la mi-juillet 2021. À travers Africa2020, la commissaire générale de cette Saison, N'Goné Fall, nous invite à observer et à comprendre le monde du point de vue africain. Dans cette perspective, l'association AWARE : Archives of Women Artists, Research and Exhibitions, dont la mission est d'accroître la représentation des artistes femmes du XX^e siècle, fait appel à l'expertise d'universitaires, d'artistes et de commissaires d'exposition venu-e-s d'Afrique et du monde entier afin d'aborder la question de la visibilité des artistes femmes en Afrique.

Cet événement a pour but de réunir des chercheur-se-s d'horizons variés afin de mettre en avant la recherche consacrée aux artistes femmes africaines et d'intégrer celles-ci aux récits fondateurs de l'histoire de l'art.

Ce colloque proposera une plateforme critique qui permettra aux spécialistes établi-e-s et émergent-e-s non seulement d'évaluer et de réexaminer les histoires existantes et les archives, mais aussi d'en mettre à jour de nouvelles qui rendent compte de l'importance de la création artistique féminine d'hier et d'aujourd'hui. Les problématiques directrices de ce colloque sont les suivantes : Comment l'histoire de l'art moderne et contemporain a-t-elle été écrite en Afrique ? Quelles histoires, techniques, identités ou quels genres avons-nous oublié ou négligé ? Quels nouveaux récits devons-nous prendre en compte si nous voulons écrire des histoires de l'art plus complètes à l'avenir ?

Les propositions de communications sont à adresser à : aware.africa2020@gmail.com avant le **15 octobre 2020**, sous forme d'un résumé (avec un titre) d'une page environ (2000 signes maximum) accompagné de 4-8 images et d'un Curriculum Vitae, le tout en français ou en anglais et sous forme pdf.

[Full call and submission instructions \(also in English\)](#)



Selinah Makwana, Untitled, 1999

CFP: Contributions to Embellishment Volume, Encyclopedia of World Textiles, Bloomsbury

Embellishment Volume Editors Alicia Decker and Vandana Bhandari are seeking proposal submissions for possible contribution to the upcoming Bloomsbury publication, *Encyclopedia of World Textiles*. More specifically, they are looking for researchers and makers with expert knowledge on regional African Embellishment techniques such as, but not limited to, beadwork, embroidery, natural object embellishment and appliqué.

The Bloomsbury Encyclopedia of World Textiles will offer, in 700 articles, 3 million words, and 3,500 images, the definitive resource on textiles across cultures and time. Drawing upon archaeology, anthropology, history, art, design, and the social sciences as well as materials science and technology, the ten-volume set will present original articles.

The volume on **Embellishment**, details: finishing, surface design, embroidery, subtraction, and new technology applications informing the design, aesthetics, and qualities of textile substrates.

Individual entries will be a maximum of 4,000 words with deadlines for submission of **short paragraphs for contribution by December 2020** and **abstracts by February of 2021**. Color and Black and White visuals may be used in the entries.

Note, possible contributors may submit proposals for more than one topic within the volume.

Please send proposals and/or requests for further information to Vandana Bhandari and Alicia Decker

at: vb@vandanabhandari.com and alicia@aliludesign.com

CFP: African Cultural Heritages: The Political Performances of



Selinah Makwana, Untitled, 1999

Objects

Special issue *Politique Africaine* coordinated by Alexandre Girard-Muscagorry (Musée de la musique, Centre de recherche sur la conservation) and Marian Nur Goni (CESSMA)

The gestures and “heritage emotions” (Fabre 2013) of politicians such as Georges Pompidou, Jacques Chirac and Emmanuel Macron in France have been extensively analysed and commented on, as have those of a handful of their African counterparts, such as Léopold Sédar Senghor (Harney 2004) and, to a lesser extent, Menelik II (Sohier 2012), Kwame Nkrumah (Hess 2001; Lentz 2017), Mobutu Sese Seko (White 2006; Malaquais 2008; Van Beurden 2015) and King Njoya (Geary 1994; Galitzine-Loumpet 2016). However, what do we actually know about the way African heads of state and their advisers, high-ranking officials and other political figures and activists considered the political role of heritage or, at a micro level (which is the scope of this issue) of sets of objects, from a personal, national and international perspective during the colonial and postcolonial periods? How did they and do they act on the definition of objects and their trajectories, thus creating the conditions for new layers of meaning (Kopytoff 1986)? At the same time, how do popular practices inform, inflect and appropriate these object conceptions in a back-and-forth dynamic?

This special issue is devoted to a study of the entire spectrum of official actors, from civil servants to heads of state, interacting with entities or individuals outside the state sphere (kings, non-governmental organizations, donors, citizen associations, etc.), who develop gestures, conceptions and narratives that create or reshape, assign or promote singular, political uses of objects in Africa.

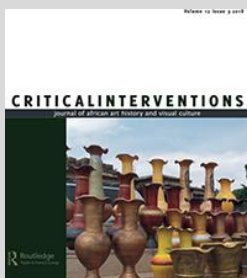
Submissions may engage with any of the following themes, which can be studied from a regional, national, transnational, diasporic or even transcontinental perspective, and within different time frames:

1. The Politics of Objects Exhibited: Actors, Gestures and Places
2. Supply Networks and Regimes of Value
3. The Politics of Objects through the Prism of Social Practices and Popular Imagination
4. The African Making of Restitutions, from Independence to the Present Day

Deadline for submission of proposals: **November 1, 2020**

Contact: Alexandre Girard-Muscagorry (girardmuscagorry@gmail.com) and Marian Nur Goni (m.nurgoni@gmail.com).

[Full call and submission instructions](#)



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

Guest editor: Karina Simonson, Vilnius University, Lithuania

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

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

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

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

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

Please submit to: karina_simonson@yahoo.co.uk

Closing date: **October 31, 2020**

[Full call and submission instructions](#)



CFP: AAH Annual Conference in April 2021: Video Art and Africa

Session Convenors:

Katarzyna Fałęcka, Centre d'Études Maghrébines à Tunis (CEMAT),

Falecka.Katarzyna@caorc.org

Gabriella Nugent, UCL, gabriella.nugent.14@ucl.ac.uk

This session invites paper proposals that explore the deployment of video art by artists from Africa. Developed in the 1960s, video art emerged in the era of decolonisation, and its accessible technologies were later taken up by many people who had stories to tell. It is a medium of relative historical recentness and today favoured by artists operative in global contemporary networks. However, in comparison to the vast and growing literature on African cinema, there is relatively little scholarship on video art from Africa. This session seeks to explore how artists from Africa have specifically employed the languages enabled by video, such as montage, the loop, repetition and duration, to work through both the distant and more recent pasts in Africa.

We are particularly interested in video works that explore histories of colonialism, decolonisation and nation-building projects. The archival turn in art has led artists to rework historical documents through video to elucidate local experiences and to contest old and clichéd assumptions with something previously unthought, unheard or unseen. These practices raise questions as to who owns history and how historical documents can be performed within the distinct needs and expectations of the present. Simultaneously, video has stepped in to address feminist histories, questions of labour, race and class, as well as transregional alliances. The panel thus invites proposals for papers which explore the potential, as well as possible shortcomings, of video art for addressing these histories.

Abstract max. 250 words. Deadline **19 October 2020**.

Please email your paper proposal to the session convenors using the Paper Proposal Form (<https://bit.ly/3eVYWZu>).

[Full session information](#)

Exhibitions

Good as Gold: Fashioning Senegalese Women

September 9, 2020 – January 3, 2021

Good as Gold: Fashioning Senegalese Women is the first major exhibition of Senegalese gold jewelry to date that focuses on the history of Senegal's gold, from past to present, and the beauty and complexity of the way Senegalese women use ornament and fashion to present themselves. A key theme of the exhibition is the Senegalese concept of *sañse* (Wolof for "dressing up" or looking and feeling good). *Good as Gold* explores how a woman in a city like Dakar



might use a piece of gold jewelry to build a carefully tailored, elegant fashion ensemble in order to meaningfully connect to collective memories as well as women's social, economic, and political concerns. The exhibition also looks at the interconnectedness of local and global expressions and understanding of fashion. In addition to presenting over 150 works and interactive touch stations, the exhibition unveils several *haute couture* ensembles inspired by the strength and savoir faire of Senegalese women. Designers featured in the exhibition include Oumou Sy, Selly Raby Kane, Rama Diaw, Khadija Ba Diallo, and Nunu.

A catalogue of the exhibition features essays by Amanda M. Maples, Marian Ashby Johnson, and Dana Moffett & Kim Cullen Cobb. A virtual component of the exhibition is available on the NCMA's website:

[North Carolina Museum of Art](#)

Wolof artist, Dakar, Senegal
Necklace (detail), 1930s-1940s
Gold-plated silver alloy
National Museum of African Art, Smithsonian Institution,
gift of Dr. Marian Ashby Johnson, 2012-18-4



Fabrice Monteiro
Signares #1, Gorée 2011
Exhibition print
Courtesy Magnin-A Gallery, Paris

Cloth is Money: Textiles from the Sahel

October 10, 2020 – June 6, 2021

Textiles from the Sahel—the southern border region of the Sahara Desert—reach deep into the area's complex past, evoking images of camel caravans, the trans-Saharan trade, and the rise of great medieval West African empires. The exhibition, *Cloth is Money: Textiles from the Sahel*, illustrates the complex and timeless value of woven cloth in this region by exploring weaving techniques, designs, and symbols alongside the rich history and cultural context of the Sahel.

Cloth represents culture and wealth in Africa more than any other medium. It is an asset that not only enhances the owner's image (by literally increasing their size and adding visual interest), but that also converts into other goods. Historically, cloth was money, like cowrie shells, iron implements, or brass bracelets. Today, it is still valued for its expressive qualities, displayed during life-cycle ceremonies and as markers of status and achievement.

Though made between the 1960s and 1980s in the modern countries of Mali, Chad, Niger, Nigeria, Libya, and Tunisia, the textiles in this exhibition have antecedents that date to the 11th century. During the medieval period, a robust trade network between North Africa and regions south of the Sahara created vast wealth and gave rise to the most prominent medieval West African empires: Ghana (300–1200 CE), Mali (1230–1600 CE), and Songhai (1230–1600 CE). Many products,



Fulani weaver (maabuube sub-group), Mali
Detail: Wedding Blanket (*arkilla jenngo*)
Men's weave (14 strips), cotton and wool
55 1/2"x192-1/2" The width of the strips on the blanket is 4"
Purchased in Bamako, Mali, 1972, by John Hutchison
Museum Purchase, Jane and Maynard Ford
Collection Fund, 2013.17

Photo: Jean M. Borgatti

including textiles, drove this trade, which, at the height of his power, made Mansa ("king") Musa of Mali (1280–1337) the richest man in the history of the world.

[Fitchburg Art Museum](#)

Global(e) Resistance

29 July 2020 - 4 January 2021

The exhibition "Global(e) Resistance" features works from more than 60 artists acquired by the museum over the past decade. With a strong focus on artists from the Global South, it aims to examine ideas and strategies of resistance in the context of contemporary artistic practices. It also hopes to bring forth various theoretical questions, exploring the connections between aesthetics and politics, and how museums today relate themselves to politics as well as the different art scenes. Artists living in oppressive circumstances have long embraced the practice of protesting through their art, be that political or even activist-like.

The break-up of the colonial systems spurred many voices. Whether directly dealing with political matters or to question versions of our history and remembrance that were over-tenacious, these voices raised to embark on new paths of resistance. Furthermore, resistance has also been organised thanks to art itself, in the form of either poetry or prose.

While focusing mainly on political uprisings during the decolonisation era and the collapse of communist ideologies after 1989, this exhibition also addresses current alternative readings of history via excavation and recording. It starts off with two founding works of the Centre Pompidou's 1990s collection: the film "The Couple in the Cage" (1993), in which Coco Fusco and Guillermo Gómez-Peña question ongoing colonial reflexes, and the video "Partially Buried" (1996) by Renée Green, which highlights the role of subjective memory in the writing of history. In these tumultuous times of emergency, it is our intention to explore how these protests have contributed to the transformation of thought systems, which in turn have led to changes of our perception of the world.

[Centre Pompidou Paris](#)



Malala Andrialavidrazana,
Figures 1861, Natural History of Mankind
2016-2017
Photomontage, 122,5 x 132,7 cm
Centre national des arts plastiques
© Malala Andrialavidrazana – CNAP

TEXTURES: The History and Art of Black Hair

October 2, 2020 – August 29, 2021

TEXTURES synthesizes research in history, art, fashion, and visual culture to reassess the "hair story" of peoples of African descent. Long a fraught topic for African Americans and others in the diaspora, Black hair is here addressed by artists, barbers, and activists in both its historical perceptions and its ramifications for self and society today. Combs, products, and implements



TEXTURES
THE HISTORY AND ART OF BLACK HAIR

from the collection of hair pioneer Willie Morrow are paired with masterworks from over 50 artists including, Kehinde Wiley, James Van Der Zee, Sonya Clark, Lorna Simpson, Mary Sibande, and Zanele Muholi. Exploring topics such as the preferential treatment of straight hair, the social hierarchies of skin, and the power and politics of display, *TEXTURES* is a landmark exploration of Black hair and its culture. The exhibition is organized by the KSU Museum with co-curators, [Joseph L. Underwood](#), assistant professor of art history at KSU, and [Tameka Ellington](#), associate professor at the Fashion School at KSU. The exhibition is accompanied by a publication produced and distributed by Hirmer Verlag.

[Kent State University Museum, Ohio](#)

African Arts – Global Conversations

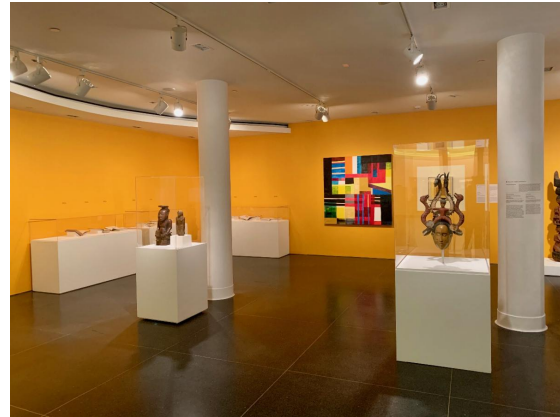
February 14 – November 15, 2020

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

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

NOTE: This exhibition was conceived as a multi-floor installation. Due to the Brooklyn Museum's partial reopening as of 9/12/20, it may not be viewable in full. Please contact the Museum for details.

[Brooklyn Museum, New York](#)



Exhibition view, Brooklyn Museum

STOA169

September 13, 2020 ongoing

As a worldwide unique artists' column hall, STOA169 unites internationally renowned artists from all over the world in one place: More than 100 artists who shape the art scene design one column

each that together support a common roof. On 1600 square meters, an open columned hall is created in the middle of nature, a permanent setting that unites contemporary artistic ideas and different cultural conceptions in one place. The participating artists* from all continents and about 50 countries were invited by the STOA169 expert jury. Among them are George Adeagbo (Benin), Kwame Akoto-Bamfo (Ghana), Sokari Douglas-Camp (Nigeria), Justin Gaga (Kamerun) and Mega Mingiedi Tunga (Kongo). STOA169 is intended to create a cultural space that is integrated into nature and promotes dialogue about different ideas about art.



[STOA169](#)

Institutions



A new work by Eliane Aïssou realized during her stay in Hamburg. Reworked Photography taken of the "Deutsch-Ostafrika-Kriegerdenkmal" from the 1930s in Hamburg-Jenfeld 42 x 59 cm, (c) 2020

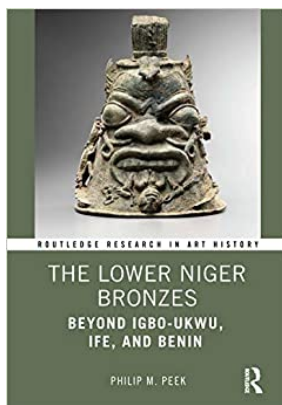
Reversed Exploration!

A thematic artists' residence in Hamburg

New currents of right-wing radical xenophobia, latent and open forms of racism also in Germany call for continuous countermeasures. For that reason Kulturforum Süd-Nord has launched last August with Eliane Aïssou (Benin 1989) a thematic artists' residence. We will invite from now on 2-3 artists from the Global South per year to explore how Hamburg deals with its colonial past and opens itself up to dialogues. The artists' observations are intended to trigger dialogues with the public through social media, newspaper inserts, public talks, workshops and exhibitions. ACASA members are welcome to send in nominations, which will be reviewed by our curatorial board.

[Facebook Page](#)
[Kulturforum Süd-Nord e.V.](#)

New Publications



The Lower Niger Bronzes: Beyond Igbo-Ukwu, Ife, and Benin

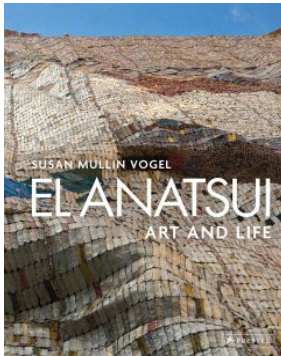
Philip M. Peek

Now available as e-book

This book demonstrates that copper-alloy casting was widespread in southern Nigeria and has been practiced for at least a millennium.

Philip M. Peek's research provides a critical context for the better-known casting traditions of Igbo-Ukwu, Ife, and Benin. Both the necessary ores and casting skills were widely available, contrary to previous scholarly assumptions. The majority of the Lower Niger Bronzes, which we know number in the thousands, are of subjects not found elsewhere, such as leopard skull replicas, grotesque bell heads, ritual objects such as *ofo*, and humanoid figures. Other cast objects include myriad bell forms, masks, skeuomorphs, and various creatures. Important puzzle pieces are now in place to permit a more complete reconstruction of southern Nigerian history.

Routledge, New York and London 2021
 ISBN 9780367859848 hardback



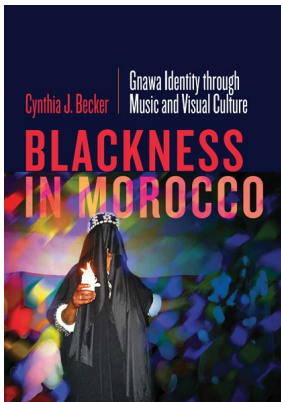
El Anatsui: Art and Life

Susan Mullin Vogel

Expanded and wholly revised in a new edition. This book is both an artistic biography and a critical analysis of the art and practice of El Anatsui. With extensive quotes from the artist showing the evolution of his process and thinking, and an exhaustive bibliography, this book is the essential resource on the Ghanaian artist who became a central figure in the Nigerian art world. The book follows Anatsui on his remarkable journey from an obscure university town in Africa to the summit of the global art world. Vogel, whose exhibitions and books have been instrumental in the study of African art history, analyzes Anatsui's unique art form, often quoting the artist's interviews with her. She describes his engagement with African traditions, his early work in clay and wood, a triumphant decade exhibiting radiant metal cloths, then a profound transformation of his work in the second decade, presented here for the first time. The book takes us inside Anatsui's busy studio, and provides a language and a visual vocabulary for understanding the gritty reality and the subtle genius of his bottle-top hangings, exhibited in museums and biennials across the world.

224 pages, 185 illustrations 98 new illustrations, Prestel Verlag, New York and Munich, available November 10, 2020.

[Prestel Verlag](#)



Blackness in Morocco: Gnawa Identity through Music and Visual Culture

Cynthia J. Becker

Cynthia J. Becker addresses the historical consciousness of subaltern groups and how they give Blackness material form through modes of dress, visual art, religious ceremonies, and musical instruments in performance. Blackness in Morocco complicates how we think about the institution of slavery and its impact on North African religious and social institutions.

304 pages, 72 b&w photos, 12 color plates, November 2020

[University of Minnesota Press](#)

Resources



Call for Online Resource Recommendations for Remote Teaching

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

teaching remotely is appreciated. Many ACASA members followed our first call and you can look up their suggestions on our website. There is still space for additional material and links which you can send to websiteeditor@acasaonline.org and Fiona.Siegenthaler.fs@gmail.com.

[ACASA Teaching Resources online](#)

Member News



Marla C. Berns Announces her Retirement

After nearly 20 years at the Fowler Museum at UCLA, I have decided to retire at the end of this academic year (June 30). My reasons are entirely personal: I look forward to a new chapter of experiences, adventures, and free time in my life, having spent 35 years as museum director, first at the Goldstein Museum of Design at the University of Minnesota; then at the University Art Museum, UCSB; and lastly at the Fowler, starting in 2001. I am grateful to have had the opportunity to lead the Fowler as an institution with a profound dedication to sharing global arts and cultures, past and present—with my own focus on the arts of Africa. Ours is a singular mission in this art-filled city of Los Angeles. My successes are shared with a staff of brilliant museum professionals to whom I am indebted for their talent and loyalty. The Fowler will continue to thrive as a hub for discovery and innovation, community engagement, and reckoning with the urgent issues of our times. UCLA's Dean of the School of the Arts and Architecture, Brett Steele, will announce a search for the new Shirley and Ralph Shapiro director this fall.

[UCLA Newsroom](#)

Photo: Todd Cheney



Professor Steven Nelson New Dean of the Center for Advanced Study in the Visual Arts at National Gallery of Art, Washington

Steven Nelson is appointed as dean of the Center for Advanced Study in the Visual Arts (CASVA). Nelson was the Andrew W. Mellon Professor at CASVA (2018–2020), on leave from the University of California, Los Angeles (UCLA), where he was professor of African and African American art history and director of the UCLA African Studies Center. Nelson is CASVA's third dean since its founding in 1979 and will succeed Elizabeth Cropper, who retired in late May 2020. Nelson will start his tenure in July.

As dean, Nelson's key duties include leadership, scholarship, and fundraising for CASVA. Dean of CASVA is one of seven executive officer positions at the Gallery. Nelson participates in policy-making and strategic objectives for not only CASVA but also the entire Gallery. He leads research in art history on an international level, fostering all CASVA programs.

[CASVA, National Gallery of Art](#)

Photo © 2020 Board of Trustees, National Gallery of Art, Washington



Amanda M. Maples joins the Digital Benin project in Hamburg

In October 2020, Dr. Amanda M. Maples joined the Museum am Rothenbaum (MARKK) in Hamburg for a two-year position as the Research and Database Coordinator of the *Digital Benin: Reconnecting Royal Art Treasures* project. Digital Benin will bring together object data and related documentation material from collections worldwide and provide the long-requested overview of the royal artworks looted in the 19th century. Maples will coordinate the digital project in close cooperation with the Digital Humanities Team and the Nigerian project staff, research and obtain data on Benin's object, archive and photographic holdings worldwide, prepare and standardize the data collected as well as the online publication, and supervise the project budget.

Maples is Curator of African Art at the North Carolina Museum of Art and received a PhD in Visual Studies at the University of California, Santa Cruz

Photo: Christopher Ciccone

[Digital Benin](#)



Nsima Udo recipient of the 2020 Ivan Karp Doctoral Research Award, African Critical Inquiry Programme

The African Critical Inquiry Programme has named Nsima Udo as recipient of the 2020 Ivan Karp Doctoral Research Award. Udo is a Nigerian student pursuing his PhD in History at the University of the Western Cape. Support from ACIP's Ivan Karp Award will allow Udo to do significant research for his dissertation. He plans to do research in Calabar, Nigeria for his project, *The Politics of Aesthetics and Performance: Visuality and the Remaking of Culture in the Calabar Festival and Carnival, 2004 -2019*. Founded in 2012, the African Critical Inquiry Programme (ACIP) is a partnership between the Centre for Humanities Research at University of the Western Cape in Cape Town and the Laney Graduate School of Emory University in Atlanta. Supported by donations to the [Ivan Karp and Corinne Kratz Fund](#), the ACIP fosters thinking and working across public cultural institutions, across disciplines and fields, and across generations. It seeks to advance inquiry and debate about the roles and practice of public culture, public cultural institutions, and public scholarship in shaping identities and society in Africa through an annual ACIP Workshop and through the Ivan Karp Doctoral Research Awards, which support African doctoral students in the humanities and humanistic social sciences enrolled at South African universities.

[Full announcement ACIP](#)

Keep us updated!

Please send your news items to the editors of the [ACASA website](#) and the ACASA newsletter:

newseditor@acasaonline.org



ACASA is also on facebook!
<https://www.facebook.com/onlineACASA>

Submission deadline for the fall issue:

January 15, 2021

Visit our Website

