



ACASA Newsletter 117, Winter 2021

Welcome from ACASA

From the President

Dear ACASA Members,

The world-wide injustices of this past year coupled with the global pandemic have affected many of our lives. This week in the United States we are celebrating Martin Luther King, Jr. Day as well as the inauguration of President-Elect Joseph Biden and Vice President-Elect Kamala Harris. It will be, in the words of another great U.S. president, "not a victory of party, but a celebration of freedom — symbolizing an end as well as a beginning — signifying renewal as well as change." (J.F.K.'s Inaugural Address, 1961). It is this moment, ripe with potential, that we celebrate. It is not about accepting those whose actions or views we abhor, but shifting our attention to a deeper level, to, as Dr. King wrote, a "creative, redemptive goodwill for all" that has the power to bring us together by appealing to our best nature.

I look forward to the coming months as we prepare to gather at our Triennial in June. The virtual format will allow us enriching experiences including interactive panels, studio, gallery, and museum walk-throughs, tributes, networking, and lively discussions that can go on long past panel completion. Our virtual conference will draw us together and inspire.

In Strength and Solidarity,
Peri
ACASA President

[ACASA website](#)



From the Editor

Dear ACASA Members,

In my two years serving as the ACASA newsletter editor, I cannot recall receiving so many long range exhibition announcements as this time. Obviously, while museums are closed, new exhibitions never properly opened and cultural life is shut down, the energies concentrate on looking ahead. We hope for change, stick to plans initiated years before, and develop new projects and ideas. A big part of our art-making,

research, teaching, travelling and cultural life is now susceptible to the mood of a family of viruses. However, it seems that all the more we are planning for the future. I observe that there is a deliberate trust and hope to open these exhibitions with real objects in real spaces with a physical, corporeal audience. Perhaps more than ever are we reminded of the fact that the arts, just as our aesthetic experience and our existence as humans, depend on our bodies, their sensuality, and the interaction between these bodies, artworks and other human beings. Sure, meanwhile we all have become accustomed to hold a virtual plan B somewhere in our pockets, but the prospect to have real-life encounters with art, artists and cultural producers and to relish their impact on our bodies and minds definitely keeps us busy. This is extremely encouraging.

Fiona Siegenthaler, newsletter editor



ACASA Elections and Triennial online

As communicated early in 2020, we postponed the Triennial and with it the board elections to 2021. The elections will take place online – watch out for the candidates' statements on our homepage in the run-up to the Triennial! They will also be included in the newsletter that will be sent out to you a bit earlier than usual. Deadline for newsletter items is **April 30, 2021**.

[ACASA Triennial](#)

In Memoriam



Ola Oloidi
Photo: Okechukwu Nwafor

Ola Oloidi

1944 – 2020

by Okechukwu Nwafor

In 1976 Ola Oloidi had registered to become a student of Frank Willet in art history of Northwestern University, United States. That same year, 1976, his father died suddenly. His father's death altered his plans. He quickly returned home to Nigeria to console his widowed mother. In my interview with Oloidi in 2005, he noted, "When I came home after my father's death, I accidentally saw an advert from the University of Nigeria, Nsukka and I quickly applied." In his application, Oloidi said he emphasized his ideological orientation towards the humanistic in African art. Being one of the key ideological postures upon which the department at Nsukka fastened its teaching philosophies as at then, Oloidi made the list among the four applicants for the job. Uche Okeke, the then Head of Department, did not hide his preference for Oloidi in his statement: "This is the man I want, please I have to drag him." That was how Ola Oloidi came to the Department of Fine and Applied Arts at Nsukka. Although Oloidi had acknowledged the role Yusuf Grillo, a foremost artist of the Zaria Art Society, played in his career as an African Art Historian when he was at Yaba College of Technology in the 1960s, he owed his foray into contemporary African art to Uche Okeke. It was him who made Oloidi to recognize the problem of art historical studies in Nigeria. Oloidi said that the greatest challenge to the study of art history in Nigeria is lack of focus, problem of definition and understanding what we mean by art history. It was based on these understandings that Oloidi noted, "we are not teaching art history proper in Nigeria, sometimes we teach

fugitive art history.” In fact, Oloidi believed that journalists wrote better art history than Nigerian art historians. In his attempt to separate art history from art theorizing, his well-founded methodology of African art history became intrinsically entrenched as an Nsukka tradition. Oloidi’s words, quite predictive and candid, have become a plausible sermon that his death has brought back to us once again.

Oloidi had obtained a Bachelor of Fine Arts and Master of Arts degrees at Howard University, Washington, DC in 1973 and 1974 respectively before returning to Nigeria after his father’s death. Worried by what he described as ‘Anthropological excesses’ in the teaching of African art history Oloidi made a timely intervention in the teaching curriculum of African art at Nsukka by downplaying the preponderance of primitivism which formed the rudimentary watchword of ‘proper’ African art history. He instead introduced contemporary African art. In this way, he not only brought a holistic perspective to the syllabus at Nsukka but also helped to shape the intellectual aspect of modern Nigerian art history starting from the late twentieth century. This must have also contributed in forming a generation of brilliant art historians that emerged from the Nsukka art school such as Olu Oguibe, Sylvester Ogbechie, Chika Okeke-Agulu, Krydz Ikwuemesi, Ugochukwu Smooth-Nzewi, myself, among many others. Indeed, the making of the Nsukka art school both in critical art historical scholarship and studio practice has been attributed to a number of factors of which Uche Okeke, El Anatsui, Obiora Udechukwu, Chike C. Aniakor and Oloidi played a key role.

Apart from his influential role in nurturing the abovementioned individuals, Oloidi deeply understood the meaning of African art history with a clear idea of how it should be taught. He brought this knowledge to full bear at the Nsukka School of Art. Olu Oguibe remarks, “I hope that I have in some little way justified Oloidi’s keen and selfless investment in training me to become a serious scholar and a decent human being.” Oguibe’s hopes, undoubtedly a sentiment that is driven by a deep sense of acknowledgement, may re-echo similar wishes by Oloidi’s former students of which I am one. I remember Oloidi’s classes as one of the most entertaining and illustrative on campus. In one of the lectures, he posed in a profile position to illustrate a Baule wooden figure to us. His profile pose, his long grey beard and slightly bent legs captured the essential characteristics of Baule figures. The exactitude of his mimic of Baule figure was a powerful lecture strategy that enabled most of us to identify Baule figures till date.

With an undefined preoccupation that came with the study of art history in the 1980s, Oloidi reinvigorated art history with a modernistic persuasion that centers on the biographical figure, a key ontological feature of art history essentialized as a preserve of the West before the 1990s. He achieved this with a most compelling and comprehensive scholarly investigation into the lives of pioneer artists in Nigeria such as Aina Onabolu and Akinola Lasekan. It is unfortunate that while many art historians have written on the works of these pioneer artists, Oloidi’s mimeographs remained largely obscure and unreferenced despite being the most primary and authentic sources of this scholarship. Indeed, Oloidi’s personal engagements and close encounters with Onabolu’s and Lasekan’s works and his personal banters with members of their families in the form of interviews, recorded archival documents, review of their works, among others, gives his scholarship its unrivalled primacy.

Oloidi’s comic disposition was uniquely his and an admirable attribute at the Nsukka campus. Outside the campus, a mixture of humor and academic devotion defined his personality throughout his lifetime. During one of our lectures, he teased us and said, ‘You all are unlucky not to have died.’ It took us a while to digest the full import of the statement. This statement was a response to the excruciating experience occasioned by the infamous incursions of the military into governance, especially during the 1990s. Many Nigerian lecturers, including Oloidi and his colleagues in the art department at Nsukka, became victims of the military’s

punitive misadventures in governance and witnessed the prevailing devastation in the education sector. Many migrated to the west, while Oloidi and a few others remained in Nigeria. Living through an endless cycle of catastrophe that characterized the Nigerian university education, even till his death, Oloidi remained a champion and a defender of an honest African art history. He joined the fragmented pieces of these histories, and retold them, successfully.

Oloidi retired as professor of African art history from the University of Nigeria in 2012 and was retained as an Emeritus. His excellent life will be missed, not just by his family but by the many students he mentored including more than 50 PhD students he supervised, many Masters and undergraduate students. He was the founder of the Art Historical Association of Nigeria (AHAN) and has been instrumental in the many symposiums and conferences organized under its auspices. In Nigeria, Oloidi would eventually become a compelling voice in important intellectual forums where Aina Onabolu scholarship demanded unmistakable elucidation. Research students travelled from all over the world to consult him on this area of Nigerian art history.

Oloidi is survived by his wife and two sons, having lost one of his sons some years back.

Linda Givon

1936 – 2020

Find the tribute to the founder of Goodman Gallery by art critic Robyn Sassen [here](#).

Jobs / Scholarships / Awards



Full-Time Visiting Faculty in Art History

Minneapolis College of Art and Design

The Liberal Arts Department of the Minneapolis College of Art and Design (MCAD) invites applications for a full-time visiting faculty position with a one-year contract, annually renewable up to three years, in Art History or a related discipline. Special consideration will be given to scholars with expertise in Asian, African, Islamic, Latin American, Native American, or Oceanic art history. Special consideration will also be given to candidates with expertise in curatorial studies. Candidates must have previous teaching experience in foundation art history classes or a sufficient background to successfully teach such courses along with an enthusiasm for engaging in a curriculum that touches on a wide range of humanities and studio art disciplines. The successful candidate will be committed to differentiated instruction to reach all learners. The department strongly encourages candidates with an ability to inspire and motivate a diverse student population of artists, designers, and makers and who can demonstrate success meeting the needs of underrepresented student populations and/or engagement with diverse communities to apply.

The position begins August 2021. Full-time faculty are required to teach three courses each semester or the equivalent and participate in committee work and other departmental and college activities required of ranked faculty while maintaining an active scholarly agenda. This position is benefits eligible. This position reports to the chair of the Liberal Arts Department.

Priority will be given to those who respond by **February 1, 2021**.

[Full job description and application instructions](#)

History (African, American, African Diaspora and/or Black-Indigenous Art)

University of Illinois at Chicago (UIC), Department of Art History

The Department of Art History at the University of Illinois at Chicago (UIC) invites applications for a “Bridge to the Faculty” postdoctoral Research Associate in the arts of Africa and/or its global diasporas, to begin on August 16, 2021.

The Bridge to the Faculty program is funded by the Chancellor’s Office and administered by the Office of the Provost. It has been designed to diversify the faculty by attracting and retaining promising scholars from groups that have been historically underrepresented in Art History. Successful postdoctoral associates with department approval will have the opportunity to transition to faculty starting in the 2023-2024 academic year. In addition to mentorship within Art History, the research associate will participate in a cohort-based mentoring experience through the Office of the Vice Provost for Diversity, where they will have the opportunity to meet other Bridge to the Faculty Scholars.

This postdoctoral position will bolster a critical and self-reflexive understanding of the discipline of Art History as a product of colonial modernity. Research specialization is open to any time period, but the department is particularly interested in scholars who are committed to recent methodological perspectives and critical engagement with current debates within and beyond the discipline of art history. We are particularly interested in applicants who demonstrate a commitment to interdisciplinary dialogue, theoretical fluency, and research interests that enlarge current faculty strengths. Interest in and capacity to contribute to the department’s program in museum studies is also encouraged.

Applicants are expected to have completed their PhD no later than August 16, 2021 (the start date of this position), and no earlier than August 16, 2017.

Closing date: **January 29, 2021**

[Full job description and application instructions](#)



Fine and Performing Arts, Assistant Professor in Art History, Tenure Track

Loyola University Chicago (LUC), Department of Fine and Performing Arts

The Department of Fine and Performing Arts in the College of Arts and Sciences at Loyola University Chicago (LUC) invites applications for a full-time tenure-track position at the rank of Assistant Professor for academic year 2021-22. The department seeks applicants with expertise in non-Western Art History that complements rather than duplicates existing program strengths in Modern and Contemporary, and South Asian and Islamic. The Fine Arts program offers a Bachelor’s degree serving approximately 150 undergraduate art majors in art history, sculpture and ceramics, drawing, painting and printmaking, photography and visual communication.

This search is part of a University-wide, multi-year hiring initiative designed to hire outstanding researchers and teachers who are reflective of our diverse student body and committed to interdisciplinarity (i.e., working with colleagues across different subfields and disciplines) and the pursuit of external grants. Of special interest are candidates who can further the University’s efforts to foster diversity, equity, and inclusion.

Review of applications have started December 15, 2020 and continue until the position is filled.

[Full job description and application instructions](#)



The Leigh and Mary Carter Director’s Research Fellowship (open call, emphasis on African Arts or Photography)

The Leigh and Mary Carter Director's Research Fellowship provides art history graduates with an interest in pursuing a museum career the opportunity to assist the Director and (at his direction) members of the museum's curatorial staff in scholarly, collection-, and/or exhibition-related research connected with projects undertaken by the CMA. The Fellow will receive work direction from the Director and/or the relevant curator and participate fully in the intellectual life of the institution. The incumbent will conduct in-depth art historical investigation connected with projects consistent with the museum's long-standing reputation for scholarly inquiry and stature as a major international center for object-based study. The LMCD Research Fellow will gain experience working with one of the finest collections and most accomplished curatorial teams in the country. Experience for a recent graduate or PhD candidate will include the opportunity to collaborate with museum professionals in the Director's Office and Curatorial, Conservation, Library and Archives, Education, Exhibitions, and Design departments. The incumbent will also have the opportunity to hone their skills in research, writing, and public speaking. The Fellowship is a two-year position, with a 1-year renewal option.

While all those interested in the position are encouraged to apply, fields of academic specialization closely related to current museum projects will be of particular interest. Candidates interested in the arts of Africa or candidates interested in photography are especially encouraged to apply. International applicants are welcomed.

Closing date: **March 1, 2021**

[Full call and submission instructions](#)



Launch of New Senior & Postdoctoral Research Fellowship Program

The Africa Institute of Sharjah, UAE

The Africa Institute has recently announced the inaugural group of fellowships awarded through its new Research Fellowships Program. The newly initiated senior fellowship is named in honor of the esteemed late professor of African studies Ali A. Mazrui, and runs alongside two postdoctoral fellowships named for the late scholar, curator and art critic Okwui Enwezor and for world-renowned late Moroccan scholar Fatema Mernissi.

The Africa Institute is a globally oriented center for research, documentation, study and teaching of Africa and its diaspora in the humanities and social sciences. The Institute is in the process of building a postgraduate studies program offering both Masters and PhD degrees with the aim of training a new generation of critical thinkers in African and African diaspora studies.

The Africa Institute's Research Fellowships Program provides on annual basis the opportunity for both junior and senior scholars of African and African diaspora studies to focus on a research project and participate in ongoing scholarly and intellectual activities during their term at the Institute. The residency also grants fellows the opportunity to interact with scholars and academics in their area of research with the aim of enriching their scholarly experiences and future projects.

Applications:

The Africa Institute welcomes interested scholars to apply for fellowships commencing in September 2021. Applications should include a CV and cover letter indicating the proposed research project, in addition to a writing sample or publication, directed to applications@theafricainstitute.org.

Closing date: **July 15, 2021**

[The Africa Institute](#)

Call for Applications – African Critical Inquiry Programme

Ivan Karp Doctoral Research Awards for African Students Enrolled in South African Ph.D. Programmes

The African Critical Inquiry Programme is pleased to announce the 2021 Ivan Karp Doctoral Research Awards to support African doctoral students in the humanities and humanistic social sciences who are enrolled at South African universities and conducting dissertation research on relevant topics. Grant amounts vary depending on research plans, with a maximum award of ZAR 40,000.

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

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

Closing Date: **May 3, 2021**

[Full call and submission instructions](#)

AFRICAN CRITICAL INQUIRY PROGRAMME

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

The African Critical Inquiry Programme invites proposals from scholars and/or practitioners in public cultural institutions in South Africa to organise a workshop to take place in 2022. The African Critical Inquiry Programme (ACIP) seeks to advance inquiry and debate about the roles and practice of public culture, public cultural institutions and public scholarship in shaping identities and society in Africa.

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

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

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

Closing Date: **May 3, 2021**

[Full call and submission instructions](#)

Postdoctoral Research Fellowships: National Research Foundation Programme in *Geopolitics and the Arts of Africa* 2021

Fine Art Department, Rhodes University, Makhanda, South Africa

Suitable candidates are invited to apply for available Postdoctoral Fellowships hosted by the National Research Foundation SARCHI Chair in *Geopolitics and the Arts of Africa* at Rhodes University, South Africa. The successful Postdoctoral Fellows will be active participants in the NRF research team that is made up of the Research Chair (Prof Ruth Simbao), Research Associates, Postgraduate Students and Affiliated Artists.

Each fellowship is worth R200 000 per annum (tax exempt), and the duration is 1 July 2021 to 30 June 2022.

Goals of the Research Programme

- * Produce high quality research outputs
- * Foster a culture of academic sharing and cooperation by working on related research themes
- * Develop research capacity through a co-operative research culture
- * Build collaborations with scholars and artists across the African continent and within the Global South

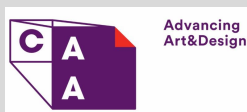
Summary of Fellowship Criteria

- * Candidates must have obtained their PhD in a relevant discipline within the last five years
- * Research needs to connect meaningfully to at least one of the Research Themes (see full call)
- * Candidates must be of exceptional merit as evidenced by the quality of their research
- * Preference will be given to candidates based on the African continent and in the Global South
- * Candidates need to demonstrate an ability to submit for publication at least two new articles based on original research in relevant accredited journals during the Fellowship

Closing Date: **February 15, 2021**

[Full call and submission instructions](#)

Conferences / Symposia



109th CAA Annual Conference

Online, February 10 – 13, 2021

This year's CAA conference has entirely shifted to an online format with an exciting program of panels, papers, resources, a book fair and more. Numerous contributions are by ACASA members - watch out for the papers and sessions on [African, African American](#) and [African Diasporic Art](#).

[109th CAA Conference Program](#)

Exhibitions

Congoville

May 29 – October 3, 2021

Both the Middelheim Museum and the University

of Antwerp are situated where the Colonial College was founded in 1920. Exactly a hundred years later, this is the occasion for the Middelheim Museum to examine and unfold the traces of the (post) colonial history of the site. It does so by bringing together new historical research with contemporary artistic views. Curator Sandrine Colard uses Congoville as a collective name for physical and mental traces of the colonial past in Belgium. These traces are often hidden in plain sight and continue to have a conscious or unconscious effect in today's society. They include street names, buildings, monuments and myths, but also experiences borne by people with African roots. The Middelheim site is also part of this invisible city. For the exhibition, 15 international artists, in the role of 'black flâneurs', take the visitor on a walk in the park. They guide us in a quest to represent once again an open and shared public space, and on the basis of their artistic practice they present new and different perspectives to a history that is often told from a single perspective.

Participating artists: Sammy Baloji, Bodys Isek Kingelez, Maurice Mbikayi, Jean Katambayi, KinAct Collective, Simone Leigh, Hank Willis Thomas, Zahia Rahmani, Ibrahim Mahama, Ângela Ferreira, Kapwani Kiwanga, Sven Augustijnen, Pascale Marthine Tayou, Elisabetta Benassi, Pélégie Gbaguid

[Middelheim Museum, Antwerp](#)



Maurice Mbikayi, *Princesse Mathilde La Kinois*, 2018
 Courtesy: The Artist and Officine Dell' Immagine
 Photo: Elena Radice

Moth to Cloth: Silk in Africa

through October 24, 2021

The Dallas Museum of Art is pleased to present silk textiles from Ghana, Nigeria, and Madagascar in *Moth to Cloth: Silk in Africa*. The focused exhibition spotlights the centuries-old sub-Saharan tradition of silk production through indigenous and imported practices. The lustrous fiber is used to create prestigious garments, often elaborately decorated and worn on ceremonial occasions. The featured large-scale cloths from the Museum's acclaimed permanent collection date from the late 19th to mid-20th century and were created by master weavers and other specialists among the Asante peoples of Ghana; the Hausa, Nupe, and Yoruba peoples of Nigeria; and the Malagasy peoples of Madagascar. The exhibition was curated by Dr. Roslyn A. Walker, the DMA's Senior Curator of the Arts of Africa, the Americas, and the Pacific and The Margaret McDermott Curator of African Art. *Moth to Cloth* will be on view through October 24, 2021, in the Textile Gallery on Level 3 and is included in free general admission.

[Dallas Museum of Art](#)



Robe for a male dignitary (boubou riga or agbada)
 Nigeria, Hausa peoples, late 19th century
 Cotton and wild silk
 Dallas Museum of Art, Textile Purchase Fund, 2008.47

Into the Wind, the Veils

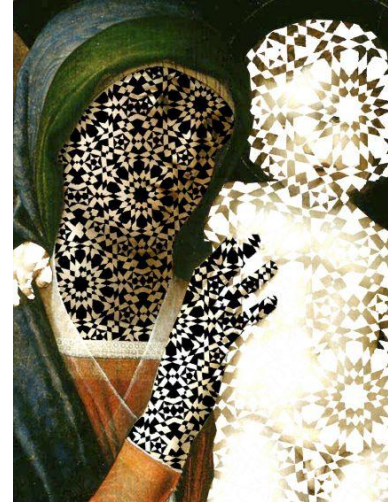
January 21 – February 25, 2021

This exhibition is a survey of photography, digital collage, and performance/video works by Franco-Moroccan artist Mehdi-Georges Lahlou (forthcoming resident for [SPACES](#) in Cleveland, June 2021) that explores the themes of religiosity and queerness in contemporary North African contexts and its Diaspora in Europe.

Curated by Dr. Joseph Underwood with the assistance of Rachel Harris and Milo Schumann. The exhibition will be accompanied by a virtual lecture.

Located in the Crawford and Payto Galleries on the first floor of the Center for the Visual Arts.

[Kent State University Center for the Visual Arts](#)



Mehdi-Georges Lahlou, from series
It's more sexy ou vierge à l'enfant, 2010-2014

Dar to Dunoon: Modern African Art from the Argyll Collection

May 21 – June 13, 2021

Dar to Dunoon: Modern African Art from the Argyll Collection will showcase twelve works of modern art from East Africa, made in the 1960s and 70s. The works were purchased by the writer Naomi Mitchison for the Argyll Collection, a public art resource, created for the education and enjoyment of communities in Argyll and Bute, on the west coast of Scotland. The collection consists mostly of works of Scottish art, but the twelve works of art that Mitchison bought in Kampala, Nairobi, Lusaka and Dar es Salaam represent a significant addition. On display will be paintings by important African modern artists, including Tanzania's Samuel Ntiro, Kenya's Jak Katarikawe and Zambia's Henry Tayali, alongside new research. This exhibition is part of a collaboration between Argyll and Bute Council and the department of Art History at the University of St Andrews. The exhibition is co-curated by Madeleine Conn (Cultural Coordinator of Argyll and Bute Council) and Dr. Kate Cowcher (Lecturer in Art History, University of St Andrews). It will be accompanied by an online events series.

Preview Thursday May 20, 2021, 6 – 7.30pm

Join the exhibition and related online events series mailing list [here](#).

[Dunoon Burgh Hall, Dunoon, Argyll, Scotland](#)



Samuel J. Ntiro, *Chopping Wood*, c. 1967
The Argyll Collection

Not Visible to the Naked Eye: Inside a Senufo Helmet Mask

through March 21, 2021

The Dallas Museum of Art's Conservation and Arts of Africa departments, in an exciting and cutting-

edge collaboration with UT Southwestern Medical Center, present CT scans of a Senufo helmet mask from the Museum's African art collection. This kind of mask is worn like a helmet by a medium at initiations, funerals, harvest celebrations and secret events conducted by the powerful male-only Komo society, which has traditionally maintained social and spiritual harmony in Senufo villages in Côte d'Ivoire, Mali, and Burkina Faso. Visible attachments on the mask include a female figure, cowrie shells, and imported glassware. The CT-scans reveal unexpected materials beneath the surface and objects contained in the attached animal horns that empower the mask.

[Dallas Museum of Art](#)



Senufo peoples, helmet mask (komo), mid-20th century
Wood, glass, animal horns, fiber, mirrors, iron, and other materials
Dallas Museum of Art, gift of David T. Owsley, 1997.24

Import/Export

April – May 2021

Given the imbalances and inequalities of import/export systems around the globe, this exhibition invites artists to reflect on the ways in which imports and exports affect their local spaces. How does the movement of people (immigration, tourism, etc.), goods (manufactured, agricultural, etc.), and/or information (data, digital media, etc.) affect local communities, politics, economies, and environments? Examples of relevant topics include, but are not limited to: impacts related to migration, tourism, food cultures, natural resources, agriculture, manufactured goods, digital information, and cultural expressions.

Installed outdoors as a juried public art exhibition.

Juror: Dawit Petros

Co-curators: Joseph Underwood and Leigh Garcia
Kent State University

[Kent State University](#)



Nene Aïssatou Diallo (Guinea/USA)
Grand, 2016, photograph

Textures

September 2021 – August 2022

Textures synthesizes research in history, fashion, art, and visual culture to reassess the “hair story” of peoples of African descent. Long a fraught topic for African Americans and others in the diaspora, Black hair is here addressed by artists, barbers, and activists in both its historical perceptions and its ramifications for self and society today. Combs, products, and implements from the collection of hair pioneer Willie Morrow are paired here with masterworks from artists including James Van Der Zee, Sonya Clark, Lorna Simpson, Kehinde Wiley, 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 important, complicated place in the history of African American life and culture.



Mary Sibande, *Sophie Velucia in conversation with Madam C.J. Walker*, 2009
Fiberglass, resin, cotton and synthetic hair embroidered on canvas
Dimensions variable (19 x 19 ft.)
Photo: © Artist, courtesy of SMAC Gallery.
Photographer: Eva Broekema

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.

[Kent State University Museum](#)

Photo Cameroon: Studio Portraiture 1970–1990s

Dates to be announced

Photo Cameroon: Studio Portraiture 1970–1990s features over 110 black-and-white images by Jacques Toussele, Joseph Chila, and Samuel Finlak. These photographers worked in the post-independence era, during decades considered to be the height of studio photography in Cameroon. Selected from archival sources, the images reveal the dynamism of the studio space—where photographers took pictures for government mandated IDs as well as individual portraits of the same community members. The sitters themselves knew that by choosing specific types of dress, props, and poses they could reveal something of their cultural, political, and religious affiliations, musical preferences, important relationships, vocations, leisure activities, or more. The photographs ended up pasted into family albums, framed in living rooms, shared among friends, and sent to distant relatives. While studio photography was common across West and Central Africa at this time, Toussele, Chila, and Finlak's portraits expand our knowledge of life and individuality in a less frequently represented country—Cameroon—and offer glimpses of communities that were, and continue to be diverse, vibrant, and responsive to change.

This exhibition is organized by the Fowler Museum at UCLA and is curated by Erica P. Jones, Curator of African Arts.

[Fowler Museum at UCLA](#)



Jacques Toussele (b. Cameroon, 1939–2017)
Emmanuel Lucky Sparrow the backdrop painter and his girlfriend
Black and white photograph
© Jacques Toussele, courtesy of Jacques Toussele's Estate

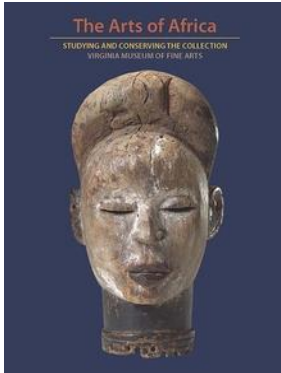
Institutions

Fowler
MUSEUM AT UCLA

Engaging Lived Religion in the 21st Century Museum

Fowler Museum at UCLA has received a \$1.38 million grant from Lilly Endowment Inc. to fund *Engaging Lived Religion in the 21st Century Museum*, a three-year endeavor that expands the museum's ongoing study of religious and spiritual traditions in Los Angeles and beyond. Part of Lilly Endowment's Religion and Cultural Institutions Initiative, the project addresses the urgent need to increase community participation in exhibitions, digital learning, and public programs. With a focus on exploring multisensory experiences of religion and their material expression via collections, the Fowler will implement new digital learning activities and provide curatorial and educational outreach support, as well as offer stipends for community partners and visiting artists. This very generous support will help further the Fowler's decades-long, multidisciplinary exploration of the complex intersections of art, religion,

New Publications



The Arts of Africa: Studying and Conserving the Collection

The Virginia Museum of Fine Arts

The collection of African art at the Virginia Museum of Fine Arts is among the most comprehensive in the United States, featuring more than 1,200 works in all media dating from antiquity to today, representing cultures from across the continent.

In 2016, a team of curators and conservators embarked on a trailblazing collaboration to conduct a thorough material analysis of the museum's African collection. Supported by a generous grant from the Andrew W. Mellon Foundation, the study yielded extensive technical, cultural, and art historical details of specific works, which provided thorough and accurate information about the objects' physical characteristics and the context in which they were created. This handsome volume outlines this project with fascinating details about the collection and more than 200 stunning images of works, many of which have never before been published. The book also includes a complete history of the collection and offers insights on this new model of interdisciplinary collaboration as well as museum collecting and display practices.

Authors:

Richard B. Woodward, Ash Duhrkoop, Ndubuisi Ezeluomba, Sheila Payaqui, Ainslie Harrison, Casey Mallinckrodt, Kathryn Brugioni Gabrielli

ISBN 9780300250923

Softcover; 298 pages

\$45

[Yale University Press](#)



Congoville:

Contemporary Artists Tracing Colonial Tracks

Edited by Pieter Boons and guest editor Sandrine Colard

One hundred years after the founding of the *École Coloniale Supérieure* in Antwerp, the adjacent Middelheim Museum invites Sandrine Colard, researcher and curator, to conceive an exhibition that probes silenced histories of colonialism in a site-specific way (May to October 2021). This book is a companion to the exhibition. For Colard, the term *Congoville* encompasses the tangible and intangible urban traces of the colony, not on the African continent but in 21st-century Belgium: a school building, a park, imperial myths, and citizens of African descent. In the exhibition and this adjoining publication, the concept *Congoville* is the starting point for 15 contemporary artists to address colonial history and ponder its aftereffects as black *flâneurs* walking through a postcolonial city.

Due to the multitude of perspectives and voices, this book is both a catalogue and a reference work comprised of artistic and academic contributions. Together, the participating artists and invited authors unfold the blueprint of *Congoville*, an imaginary city that still subconsciously affects us, but also encourages us to envision a

decolonial utopia.

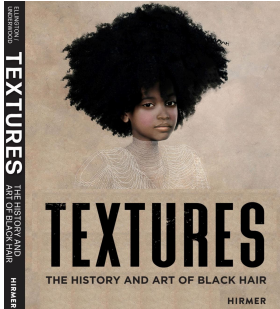
With contributions by: Pieter Boons, Sandrine Colard, Filip De Boeck, Bas De Roo, Nadia Kisikudi, Sorana Munsya & Léonard Pongo, Herman Van Goethem, Sara Weyns, Nabilla Ait Daoud

ISBN: 9789462702363

Publication: June 2021

Languages: Dutch; Flemish | English | French

[Leuven University Press](#)



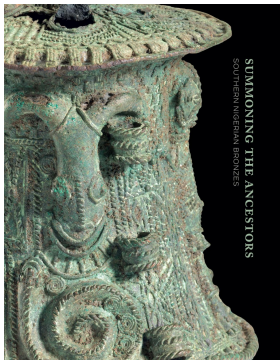
Textures

Kent State University Museum, edited by Tameka Ellington,
Joseph L. Underwood

Published by Hirmer Verlag in conjunction with the exhibition, *TEXTURES* synthesizes research in history, fashion, art, and visual culture to reassess the “hair story” of peoples of African descent. Includes essays by Tameka N. Ellington, Joseph L. Underwood, Lori L. Tharps, Ingrid Banks, Afiya Mbilishaka and Zoé Samudzi.

ISBN: 978-3-7774-3554-1

[Hirmer Publishers](#)



Summoning the Ancestors: Southern Nigerian Bronzes

Nancy Neaheer Maas and Philip M. Peek

Summoning the Ancestors explores a collection of 72 *q̣f̣q̣* (small ritual objects) and 74 bells produced in southern Nigeria by Igala, Igbo, Edo, Yorùbá, and other neighboring peoples, which was gifted to the Fowler Museum by Mark Clayton. The use of bronze *q̣f̣q̣*, dynamic symbols of one's relationship with the ancestors, dates back to at least the fifteenth century. *Q̣f̣q̣* likely derive from wire-wrapped bundles of twigs from a tree venerated in southern Nigeria. Bells largely made in the late nineteenth to mid-twentieth centuries were cast in copper alloys, using the lost-wax technique. Many were rung to invoke ancestors or nature spirits, and some announced the presence of important members of the living world, such as priests or local rulers. Richly illustrated, *Summoning the Ancestors* highlights the remarkable variation possible even in such modest artistic genres.

Fowler Museum at UCLA, 2020

Distributed by [University of Washington Press](#)



Meleko Mokgosi: Bread, Butter, and Power

Erica P. Jones

Botswana-born Meleko Mokgosi is an emerging contemporary artist whose large-scale figurative paintings are garnering growing accolades and attention worldwide. In all his work, Mokgosi emphasizes narrative storytelling. This approach inspires the viewer to think deeply about the politics, power structures, and role of history in the creation of independent nations of southern Africa. Mokgosi organizes his episodic painting cycles like chapters in a book. *Bread, Butter, and Power* forms a chapter in his current series, *Democratic Intuition*, which seeks to explore the many ways democratic concepts influence life, love, and relationships.

This monograph, with an essay by the exhibition's curator, discusses and contextualizes *Bread, Butter, and Power*, illustrating

it fully and including gatefolds that allow the reader to see how the cycle is intended to be presented and experienced. Mokgosi's work is especially important now, because he is among a small group of individuals giving voice to the generation that grew up in the post-1960s euphoria of independence. Mokgosi seeks to illustrate many untold experiences of southern Africa, drawing imagery from South Africa, Namibia, and Botswana

Fowler Museum at UCLA, 2020
Distributed by [University of Washington Press](#)



HAU - Colloquium issue: Iconoclasm, Heritage, Restitution

eds. Anna Brus, Michi Knecht, and Martin Zillinger

Anna Brus, Michi Knecht, and Martin Zillinger have edited a colloquium dialogue in *HAU: Journal of Ethnographic Theory* devoted to "Iconoclasm, Heritage, Restitution" in Africa (Vol. 10: 3, 2020: 919-998). Contributions:

- "Iconoclasm and the restitution debate," by Anna Brus, Michi Knecht, Martin Zillinger
- "Iconoclasms in Africa: Implications for the debate on restitution of cultural heritage," by Z. S. Strother
- "Iconoclasm and the restitution of African cultural heritage: What role for the communities of owners?," by Placide Mumbembele
- "Further thoughts on iconoclasm," by Raymond Sarró
- "Iconoclasm and restitution: Between denial and cultural realism," by Silvie Memel-Kassi
- "Passions and pathogens: Notes on the uncertainty of heritage," by Peter Probst
- "The Wambugu emblem of the University Félix Houphouët-Boigny and its implications for contemporary iconoclasm in Côte d'Ivoire," by Syna Ouattara and Irafala Touré
- "Iconoclasms as sites for the production of knowledge," by Z. S. Strother

[HAU: Journal of Ethnographic Theory](#)

Resources



Call for Online Resource Recommendations for Remote Teaching and Research

We are soliciting members to share any helpful online teaching and research resources that they have found or created so that we can aggregate them on our homepage. Tutorials, videos, quizzes, databases, recommendations for online field research – anything that has proven helpful for teaching and researching remotely is appreciated.

You can send the link with some commentary to websiteeditor@acasaonline.org and Fiona.Siegenthaler.fs@gmail.com.

[ACASA Resources online](#)

Recommended by
Amanda Gilvin

agilvin@wellesley.edu

Davis in 3-D

The Davis Museum at Wellesley College invites ACASA members

to bring your students to the [Davis in 3-D](#). Three galleries dedicated to African art are located on Level Two, and you can find modern and contemporary artworks by artists from Africa and the African Diaspora—including Radcliffe Bailey, Elizabeth Catlett, Norman Lewis, Claudette Schreuders, and more--on Level 5. Davis curators and Wellesley faculty have found the virtual galleries very effective for both livestreamed teaching and asynchronous teaching videos. [The Davis's YouTube channel](#) presents lectures that can be assigned in classes or used for student research. Videos of special interest to ACASA members include [Fragments and the Modernist Aesthetic](#), [Leslie King Hammond: The World of Jacob Lawrence](#), [Fatimah Tuggar: Home's Horizons](#), and [Circles of Memory and Movement: June Edmonds's A Tisket and Akan Adinkra Symbols](#). Stay tuned for The Davis's new mobile app with virtual tours of its collections, which will launch in mid-February 2021!

Member News



Joseph Underwood awarded Andy Warhol Foundation Arts Writers Grant

Dr. Joseph Underwood, assistant professor of art history at Kent State University, was selected as one of the 2020 recipients of the Andy Warhol Foundation Arts Writers Grant. "Forging a New Contemporary: Art from Senegal in Transnational Networks, 1974–1984" was one of six book projects selected and carries a \$50,000 award toward the research and production of [his new book](#). The grants are issued in support of contemporary-art writing and are aimed at preserving critical writing in relation to the visual arts.

Dr. Underwood's book will revisit an overlooked exhibition of contemporary art, "Art Sénégalais d'Aujourd'hui" (or "Contemporary Art of Senegal"), that traveled across 24 cities (15 countries, 5 continents) between 1974 and 1984. It remains the sole large-scale African exhibition to tour so extensively. Connecting artists from Africa with audiences and opportunities in Europe, North America, South America, and Asia, Underwood's book aims to redefine the nascence of so-called non-Western contemporary art,



Atta Kwami awarded the Maria Lassnig Prize 2021

Ghanaian artist Atta Kwami has won the prestigious Maria Lassnig Prize 2021. He will receive a major grant and a project with the Serpentine Galleries, UK, institutional partner for the 2021 Maria Lassnig Prize. Atta's project with the Serpentine will include a comprehensive monograph publication and a public art commission to be launched in 2022.

He is currently working on a large painted sculptural work for the Folkestone Triennial 2021.

diversifying the canon by addressing the imbalances of power inherent to art's transnational framework.

[More info](#)

Photo: Pamela Clarkson

[Maria Lassnig Foundation](#)



Malika Kraamer joined MARKK Hamburg as Curator Africa Collections

In February 2020, Dr. Malika Kraamer joined the Museum am Rothenbaum (MARKK) in Hamburg as Curator of the Africa collections. Kraamer moved to Germany after 13 years of working as the Curator of World Cultures at New Walk Museum and Art Gallery in Leicester, where she curated many shows in collaboration with people in India, West and East Africa and their diasporas.

Kraamer received her PhD under the supervision of Prof. John Picton in the Art & Archaeology Department at SOAS, London and taught at several universities in Europe and Africa.

MARKK, under leadership of Prof. Barbara Plankensteiner, promotes the appreciation for and knowledge of the cultures and arts of the world. Through exhibitions, events and research, it provides spaces for cultural encounters and critical reflection. Founded in an era of colonial power imbalance, the museum today aims to question traditional certainties and encourage global citizenship through cooperation and in an atmosphere of respect, openness and empathy.

Photo: Paul Schimweg

[MARKK Hamburg](#)

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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 summer issue:

April 30, 2021



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