



ACASA Newsletter 118, Summer 2021

Welcome from ACASA

From the President

Greetings Everyone!

We are just over a month away from our Triennial event. This virtual conference will be an ACASA first. We are excited to offer a live stage for our Museum Day events including speaker Nana Oforiatta Ayim, our award's ceremony, and our keynote address by George Abungu as well as four days of interactive panels, lounges, and an expo area. Our planning team at Make it Mariko will assist us in navigating HopIn, our conference platform, pre-record presentations if desired, trouble shoot during our five days together, and create a record of the event. I look forward to seeing you all there!

This will be my last address as President. I leave you in the capable and creative hands of Peju Layiwola. I've thoroughly enjoyed serving as your ACASA president through the triumphs and challenges of the last few years. We need your help as we fill some new seats. Be sure to go to our website to cast your vote today.

Warm regards,

Peri M. Klemm
ACASA President

[ACASA website](#)



From the Editor

Dear ACASA Members,

This Newsletter reaches you earlier than usual, and it is informed by the spirit of excitement in anticipation of the ACASA triennial as well as the board elections! Please find important information and links in the **ACASA Triennial SPECIAL** as well as the **ACASA Board Elections SPECIAL** below. And as usual, check the exhibitions, events, calls, job openings, publications and much more in this newsletter.

I am, just as Peri, one of the outgoing board members, so this is the last newsletter edited by me. I am looking forward to handing over this task to the new newsletter editor and hope to stay in lively contact with the ACASA membership also in future – it was a great pleasure and honor!

I would like to thank Peri and all outgoing board members for the great team spirit in the last years and I wish ACASA



ACASA Triennial SPECIAL June 16 – 20, 2021, online

The ACASA Triennial will take place fully online, June 16-20. Please look for the full conference program in the coming days. Some highlights include:

- June 16 - **Museum Day** with a broad and engaging program. **Nana Oforiatta Ayim** will open the day with her Museum Day Lecture (9am-10am PST).
- June 17 - the **ACASA Triennial opening day**. **George Abungu** will hold the opening Keynote Lecture (8am-9am PST).
- June 17 to 20 - **full conference days with panels and papers** The daily time slot of the conference at 8am-1.15pm (PST) tries to cater for all our participants in different time zones worldwide. The program features more than 60 panels and round tables with over 300 speakers. The topics are at the pulse of our times, speaking to burning issues in African art history, museum studies, design futures, methodologies, art & media, global and local art networks, provenance research, cultural politics and economics, digital technologies and much more.
- June 19 (8am-9am PST) - **General Business Meeting**. This is also the moment when the election results will be communicated.
- June 20 - **Awards Ceremony** (12am-1pm PST) with open end.
- Throughout the conference, visit the ACASA Triennial online **exhibition on Textile**
- June 18 (8am-9am PST) - **networking opportunity** to meet and exchange ideas with other delegates.

Make It Mariko (MiM), an experienced provider for online conferences is carefully preparing the event with us. Our Hopin event will include:

- Interactive Session Rooms for you to meet each other and listen to Speaker Presentations
- A live virtual Stage where we'll present our annual Museum Day, Keynote Address and Awards Ceremony
- 1:1 virtual networking opportunities
- A chat box to interact with guests throughout the week
- Virtual Lounges to meet and around key topics

Conference Program and Registration

We are finalizing the online conference program and will send an email when it is completed and posted on the [ACASA website](#). Make sure you register if you haven't already – conference communication will reach registered participants only!

[ACASA](#)



Heritage Restitution: the Dialogue of Restoring the Balance

Keynote Address

by **George Abungu**, CEO Okello Abungu Heritage Consultants, Nairobi, Kenya

17 June 2021, 8am-9am (PST)

George Okello Abungu is a Cambridge-trained archaeologist and former Director General of the National Museums of Kenya. He is CEO of Okello Abungu Heritage Consultants and a recipient of the Lifetime Achievement in Defense of Art from



the Association for Research into Crimes Against Art (ARCA). He is also a Knight of the Order of Arts and Letters (Chevalier de l'Ordre des Arts et des Lettres) of the French Republic for his outstanding contribution to heritage at local and global levels as well as the first African recipient of the World Heritage Fund Award for his contribution to capacity building in the field of heritage in Africa. He was Kenya's representative to the UNESCO World Heritage Committee and founding Associate Professor of the MA in Heritage Management at the University of Mauritius and a fellow of the Stellenbosch Institute for Advanced Studies at the University of Stellenbosch, South Africa. George Abungu has researched, published, and taught in the disciplines of archaeology, heritage management, and museology, culture and development and has been responsible for the return of stolen artefacts to Kenya and the curtailing of the illegal antiquities trade.

The Future of African Museums

Museum Day's Opening Lecture

by **Nana Oforiatta Ayim**, ANO Institute of Arts and Knowledge, Accra

16 June 2021, 9am-10am (PST)

Acclaimed Ghanaian writer, filmmaker, and art historian Nana Oforiatta Ayim is the founder of the ANO Institute of Arts and Knowledge through which she initiated the pioneering Pan-African Cultural Encyclopaedia and Mobile Museum projects. In addition to many other groundbreaking exhibitions, she was the curator of the first Ghana Pavilion at the 58th Venice Art Biennale in 2019.



Museum Day Round Tables

Africa-Based Agendas for Museums and Material Heritage

June 16, 2021, 10.15am-12.15pm (PST)

What Do We Know, and How Do We Say It?

June 18, 2021, 9am-11am (PST)

Paths Toward a Clearing

June 20, 2020, 10.15am-12.15pm (PST)



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[https://commons.wikimedia.org/wiki/File:African_Art_at_the_British_Museum_\(11229669785\).jpg#metadata](https://commons.wikimedia.org/wiki/File:African_Art_at_the_British_Museum_(11229669785).jpg#metadata)

ACASA General Business Meeting

Come to learn more about the past and the future of ACASA and say farewell to the outgoing ACASA board members while welcoming the newly elected ones!

19 June 2021, 8am-9am (PST)



Awards Ceremony

20 June 2021, 12.15am (PST), open end (PST)

The 2021 ACASA Triennial Awards Ceremony will conclude the conference and recognize members who have made outstanding contributions to the field in the following categories: Dissertation, Teaching, Curatorial, Publication, and Leadership.

An In Memoriam presentation will commemorate ACASA members who have passed on in the last four years.



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ACASA Triennial Online Expo on Textile

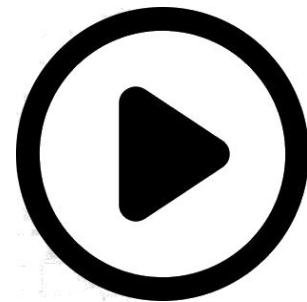
The 2021 ACASA Triennial will include an exhibition area curated by by Peju Layiwola, Malick Ndiaye and Nadine Siegert accessible through the digital conference platform. The focus will be on "textile" - both as an object in museum collections as well as a medium of contemporary arts. Among others, the Museum of Fine Arts in St. Petersburg, the Cleveland Museum and the Cornell Fine Arts Museum will show new ways of exhibiting textiles, textile artists Bev Butkow, Georgina Maxim and Abdoulwahid Goumer speak about their practise and a film by Michel K. Zongo looks into the textile industry in Burkina Faso. There will be a curated film program, gallery tours as well as live conversations with textile artists, curators and museum experts.



Georgina Maxim, Mai Mugari I, 2019
Textile mixed media on textile, 78 x 78cm, National Gallery Harare
Photo: Nadine Siegert, 2021

Do you want to pre-record your presentation?

There is the option to pre-record your presentation - an offer that may be interesting for those who struggle with the time difference and internet stability in a worldwide online conference. Presenters will receive further information and instructions via e-mail.



Training on Hopin, the online platform of ACASA Triennial 2021, coming soon

Make it Mariko (MiM) offers tech rehearsals for the presenters two weeks in advance of the ACASA Triennial to prepare for a smooth online presentation. Watch out soon for our invitation to join the rehearsal! For technical reasons, it is recommended to use a laptop for conference participation rather than smart phones or tablets. Also, better opt for your personal computer rather than the work computer to avoid firewall issues.



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ACASA Board Elections Online

Candidates'
statements
and short
CV's **HERE!**

Vote **HERE!**

Elect New ACASA Board Members for 2021-2024!

15 May to 10 June 2021

The upcoming elections for the new ACASA board of directors will take place **online** from **15 May to 10 June 2021**. The candidate's statements are available on the ACASA website and below. Election results will be communicated at the online **ACASA general business meeting** during the ACASA Triennial on June 19, 8-9am PST.

Five elected candidates will serve for a 3-year term as **Secretary, Treasurer, Newsletter Editor, Website Editor, and Facebook Manager** respectively, including additional engagements in committees and as liaisons to affiliated organizations. They will be presided by Peju Layiwola who rotates from her current position as the President Elect/VP to President. The current **board will additionally appoint a President Elect/VP** from the elected candidates (to be ratified at the business meeting) who will succeed Peju at the end of her term of office (2024). For more information regarding the structure and duties of the board, please consult the [by-laws](#).

Outgoing board members are Cynthia Becker (Secretary), Rachel Kabukula (Treasurer), Brenda Schmahmann (Social Media Manager), Nadine Siegert (Website Editor), Fiona Siegenthaler (Newsletter Editor), El Hadji Malick Ndiaye (General Board Service), and Anitra Nettleton (ASA Task Force for the Protection of Academic Freedom).

Voting Procedure

Voting will take place **on-line between 15 May and 10 June 2021**.

Each ACASA member has 6 votes. The 6 candidates out of the 7 who receive the most votes will be elected to the Board (incl. the President Elect appointed by the board)

Every candidate for the upcoming elections has indicated two preferred offices which will **not** be in competition with each other. The specific offices and candidates are:

- **Treasurer:** Kris Juncker
- **Secretary:** Candace M. Keller, Amanda Maples, Janet M. Purdy, Kristen Windmuller-Luna
- **Webmaster:** Kehinde Hassan Shobukonla
- **Newsletter Editor:** Amanda Maples, Janet M. Purdy, Kehinde Hassan Shobukonla, Kristen Windmuller-Luna
- **Social Media Manager:** Elizabeth Perrill, Janet M. Purdy, Amanda Maples
- **General Board Service, ASA Liaison:** Candace M. Keller, Elizabeth Perrill

ACASA Board Candidates 2021-2024

- Kris Juncker
- Candace M. Keller
- Amanda Maples
- Elizabeth Perrill
- Janet M. Purdy
- Kehinde Hassan Shobukonla
- Kristen Windmuller-Luna

You can find the candidates' statements, short CVs, the link to their 4-page biographies and the poll [here](#).

Kris Juncker

Statement

I am particularly enthusiastic about becoming part of ACASA's board as I continue to gain experience in arts administration and leadership at the National Museum of African Art (NMAfA). I enjoy the challenges presented by my post as Special Assistant to the Director with the Museum and I would like to continue to assist in fostering links among ACASA and institutions, artists and scholars in Africa and globally.

Although I work in a museum, I am not a curator. With an arts administration, budgetary, and especially an African art focus, I offer a skillset that may be a good complement to the needs of the ACASA board. I aspire to serve as either the Treasurer or the Facebook Manager. In either post, I'd like to see ACASA's membership numbers expand and the benefits of membership outlined sufficiently as one means to accomplish this.

The Triennial is just one of the many

programmatic and organizational benefits that ACASA provides. I am happy to volunteer to contribute to the Triennial and ACASA's regular efforts as well as further innovations as we continue to grow and change as an organization with increasing capacity for outreach.

Short CV

Kris Juncker is the Special Assistant to the Director at the National Museum of African Art, Smithsonian Institution. Each day in this role is unique as the field of African Art continues to grow. Most days her primary focus is to keep the Museum Director organized, but this includes the unexpected—from seemingly impromptu visits by national officials to museum events, or object inquiries and urgent research needs. From 2019 to 2021, Juncker led the Museum's reaccreditation process.

Juncker has been with the National Museum of African Art since 2016. Prior to that, she taught at universities both in the United States and the United Kingdom. At these institutions she led study abroad programs in West Africa.

Juncker received her PhD from Columbia University in 2006. The University Press of Florida published the book that came out from that project, *Afro-Cuban Religious Arts* (2015). Juncker has published a number of articles and several reviews since that time. When possible, she visits Cuba and Puerto Rico to continue to do research on African Diasporic art topics. Her 2002-2004 work in Cuba, and subsequent efforts have taught her to be especially persistent. She hopes to apply her grit, resolve and enthusiasm as she continues to work with the ACASA community and the institutions and audiences whom we serve.

Candace M. Keller

Statement

I have been a proud member of ACASA for over twenty years and would be honored to serve on its Board of Directors in 2021-24. Having served on the Advisory Board for the Mande Studies Association (MANSA) from 2012-14, I welcome the opportunity to participate in the sustained, thoughtful discussions that will inform the future of the association and its priorities. This is particularly important in the present moment, which calls on us to engage longstanding ethical questions, including debates regarding the restitution and repatriation of African art and material culture, via inclusive practices that promote diversity and equity across all areas of the field. As a scholar and professor of African Art and Visual Culture at Michigan State University, I share the association's values of promoting African arts and cultures in a manner that is inclusive, collaborative, and in partnership with artists, students, and scholars in Africa. I have sought to embody these values in my work by centering local aesthetics and theoretical frameworks within the study of photographic practice in Mali and partnering with photographers, archival custodians, conservators, researchers, and students in Bamako on projects, such as The Archive of Malian Photography (<http://amp.matrix.msu.edu/>), that maintain the

Amanda Maples

Statement

I am writing to nominate myself for the Board of the Arts Council of the African Studies Association (ACASA) beginning 2021 with a preference, in order of interest, for the position of Secretary, Newsletter Editor, or Facebook Manager. At present I am serving on the CAA Annual Conference Council of Readers (2019-2021), Dialogue Editor for *African Arts*, and Secretary for the Steering Committee of the Benin Dialogue Group. While this would be my first position serving on ACASA's Board, I am eager to apply my expertise and skills in any way useful. I bring to the position sixteen years of experience working with African arts, primarily in university and museum settings. In addition, I have taught at the university level, supervised and mentored students and interns, developed and managed conferences and databases, as well as given various scholarly and public lectures. I am committed to academic research and writing for both scholarly and general audiences. I also strongly believe in making African arts research widely available and accessible, not only to academic audiences, but to the general public. My recent work advocates for ethical museum practices, particularly in regards to provenance research, transparency, and the more equitable circulation of objects globally. My ability to multi-task, write for multiple

highest ethical standards in cultural heritage preservation and accessibility. If elected, I would be glad to serve as Secretary or as a liaison to the African Studies Association (ASA).

Short CV

Candace M. Keller is both Associate Professor of African Art and Visual Culture in the Department of Art, Art History, and Design and Associate Director of Matrix: The Center for Digital Humanities and Social Sciences at Michigan State University. Since 2002, her research has centered on the histories of photographic practice in Mali, which has appeared in several articles, exhibition catalogs, and edited volumes on photography and fashion. Her book, *Imaging Culture: Photography in Mali, West Africa*, is in production with Indiana University Press and will be published July 9, 2021. She also directs the Archive of Malian Photography (amp.matrix.msu.edu), a multi-year collaborative project funded by the British Library Endangered Archives Programme and the National Endowment for the Humanities Preservation and Access Division. Initiated in 2011, the project currently protects more than 100,000 negatives in the archives of five important professional photographers in Mali from decay and exploitation while rendering the collection globally accessible online in the service of research and education.

audiences, and serve in other capacities as an editor and a secretary thus makes me an ideal candidate for a position on the ACASA Board. Please find my short bio below and if you have any questions, do not hesitate to call or write.

Short CV

Amanda M. Maples is Curator of African Art at the North Carolina Museum of Art, Research and Database Coordinator of the Digital Benin project, and Visiting Faculty in the Department of Art & Art History at the University of North Carolina, Chapel Hill. Before joining the NCMA and UNC, she was the Curatorial Fellow in African and Indigenous American Arts at Stanford University's Cantor Arts Center. She has also served in curatorial and scholarly capacities at the Yale University Art Gallery, the National Museum of African Art, Smithsonian Institution, the High Desert Museum, and UC Berkeley's Hearst Museum of Anthropology. Maples has written essays, books, and articles and curated a range of exhibitions on historical and contemporary African arts, museum policies, and ethical collecting practices. She is the guest curator and author of *Good as Gold: Fashioning Senegalese Women*, the first in-depth scholarly exploration of Senegalese gold jewelry to date. She is also Dialogue Editor of the journal *African Arts* (MIT Press) and Secretary of the Steering Committee for the Benin Dialogue Group. Maples holds a Ph.D. from the University of California, Santa Cruz.

Elizabeth Perrill

Statement

I am submitting my name for positions as either the Social Media Manager or ASA Liaison for the ACASA Board. As a scholar who has straddled the academic and curatorial sides of the professional African art community, I hope that my experience as a highly collaborative university colleague, external consultant, and even a scholarly editor will bring skillsets to the board that will be of service.

As a faculty member, I have served as the Chair of three successful hiring committees, the Director of Undergraduate Studies for my department, At-Large Elected Representative on my college's Faculty Council, and Director for the interdisciplinary Humanities Network and Consortium for my university. I have served as the Exhibitions Review Editor for North America for *African Arts*, and have completed numerous peer-reviews for a variety of journals and presses. As a curator, I have worked with museum colleagues in the U.S., South Africa, the U.K, Taiwan, Germany, and Switzerland. I believe strongly in regional and international collaboration. Like so many of us, I have put in the service work that supports my own institution, and now I would like to set aside more time for the ACASA Board.

Finally, as a Development Board member for the AP Art History exams since 2016, I have been advocating for the increased visibility and rigorous coverage of African art in broader educational circles. This experience has placed me in contact with a wide range of non-specialists. As an ACASA board member, I will

Janet M. Purdy

Statement

It is an honor to have been nominated to submit a candidate statement for the ACASA board, and it would be my great pleasure to have the opportunity to contribute to the organization in whatever capacity would be most useful. As a new scholar entering the field at such a transformative moment in museum and academic cultures, I feel a great responsibility to establish new initiatives that will move our organization forward in ways that capitalize upon the solid base of strengths built from the work accomplished by those who have come before us. For me this includes a greater focus on the expansion and development of leveraged partnerships—especially with institutions based in Africa—and greater breadth and diversity in global education and mentoring efforts. Art history is a second career for me and I am passionate about the future of the field, especially with so many possibilities in digital applications. The depth and variety in my earlier life and professional experiences—in project management, international marketing, graphic design, and creative direction—leads to uncommon considerations that I hope will promote innovative contributions and insights. Of the positions available in these elections, my first preference would be to serve as Secretary, and my second preference would be to serve as Newsletter Editor or Facebook Manager.

Short CV

Janet M. Purdy is the Daniel F. and Ada L. Rice Postdoctoral Curatorial Fellow in Arts of Africa at

bring my enthusiasm for increased engagement with and attention on African art and art histories as we advocate for our discipline and organization.

Short CV

Elizabeth Perrill received her M.A. and Ph.D. in African Art History at Indiana University, Bloomington and joined the UNCG School of Art in 2008. Her primary research areas include South African contemporary art, Southern African ceramics, Zimbabwean stone sculpture, curatorial practice, and the economic-anthropology of the global art market. Perrill's doctoral research focused on the transformation of contemporary Zulu ceramics between the 1960s and the 2000s.

Perrill is committed to the use of focused life-histories as an ethical research model that can integrate artists' contributions to the research process of art historical research. Her research community's interests have pushed Perrill to engage with the extended economic networks, reaching across national boundaries that have shaped ceramic arts in South Africa. Perrill's most recent book project, *Burnished: Zulu Ceramics Between Rural and Urban South Africa*, is scheduled for release with Indiana University Press as part of the African Expressive Cultures series in 2022 and is supported by a Millard Meiss Publication Grant from the College Art Association.

the Art Institute of Chicago. She received her Ph.D. in art history in August 2020 from The Pennsylvania State University with a focus on traditional arts and architecture of Africa. Her research examines regional vocabularies and visual exchange systems of social and cultural trade networks throughout eastern Africa, the Gulf region, and Indian Ocean world. Digital humanities projects include mapping carved door sites and an inventory of threshold inscriptions from the Swahili coast. She was a Fulbright Scholar in Zanzibar, Tanzania (2018-2019), for fieldwork in support of her dissertation, *Carved Swahili Doors: Gateways of Status, Trade, and Transaction in East Africa*. Janet was co-curator of *African Brilliance: A Diplomat's Sixty Years of Collecting*, (2020, The Palmer Museum of Art) and assistant curator for *At Home In Africa: Design, Beauty, and Pleasing Irregularity in Domestic Settings* (2014, Galleries at Cleveland State University). She has taught art history courses at Cleveland State and Penn State. Publications include reviews in *African Arts*, catalogue entries in *African Brilliance* and *Speaking of Objects: Arts from Africa at the Art Institute of Chicago*, and several essays forthcoming.

Kehinde Hassan Shobukonla

Statement

Some time ago, I received a mail, apologizing that the ACASA's website would be unavailable for a while because of renewal issue. It clearly suggested that someone is probably needed to be monitoring the constant uptime of ACASA's website. By first preference, I wish to serve as a Website Editor of ACASA or the second preference as a Newsletter Editor. It would be one of my greatest volunteering achievements especially outside the shore of my country and continent. It is also going to be a unique privilege for me to deploy my technical competence in graphic/web design and job roles that I have acquired for about two decades. Apart from that, I will be available to provide regularly updates of the website and newsletter's contents both texts and graphics. Most importantly, I will be willing to work with the ACASA's board to communicate the vision, mission and decisions of ACASA both to her members and non-members and also to discharge any other duties that may arise.

I hope the ACASA board finds my statement, bio and CV considerable for the advertised relevant position of a Website Editor/Newsletter Editor.

Thank you.

Short CV

Kehinde Shobukonla is a Nigerian graphic artist with over twenty years' experience. He is an artist/webmaster who has personally designed, developed and currently managing some marketing campaigns for web-based start-ups and successful online launches for clients such as Lagos Management College, International Centre for Technology & Contemporary Laws

Kristen Windmuller-Luna

Statement

In a moment of transition and positive momentum—in the academy, in the museum, and among the generations—we need to consider what ACASA can and should be in the next decade of the 21st century. If elected to the Executive Board, I aim to work proactively with our colleagues across the world and especially in Africa to interest, motivate, and train the next generation of scholars/curators, and to support professionals at all stages of their careers with up-to-date resources. Increasing ACASA's professional development offerings, as well as supporting its signature events like the Triennial, would be a major focus of my time on the board if elected. Expanding related resources on its website is also key, whether steering young scholars towards grants or providing established professionals with resources such as guides to cultural heritage laws. Broader organizational visibility, efforts towards inclusivity in all its forms (including family-friendly in-person conference facilities, increased travel funds, and digital events), and mentorship programs are also projects I would help the organization pursue. Finally, I would advocate for reaching out to members to learn what they need from ACASA, and to guide activities based on this information; we only grow stronger together. With experience as a curator, museum educator, and lecturer, as well as a background in graphic design and marketing, I bring a wide variety of knowledge and practical skills to the table in support of our organization (see CV). ACASA is unique among professional organizations for the both the talent and warmth of its members; it would be an honor

(ICTCL), France, International Expert Consultants-UK (IEC-UK), Africa Region of the International Professional Managers Association-UK (IPMA-UK), Amena Academy, Crowne Art Gallery and Society of Nigerian Artists (SNA).

Graduated from University of Benin, Nigeria with Bachelor of Art (Education) Fine and Applied Arts, MFA in Advertising and PhD in Visual Arts (Graphics) degrees. His PhD research focus was on Academic Digital Archive for Visual Arts coined ADAVA and available on Google Playstore as an android app.

Featured extensively in solo and group art exhibitions, taught Fine Art in different secondary schools and worked in various creative design and ICT departments. His creative passion and distinction have earned him various awards, honours, recognitions and nominations in graphic design, creative arts and exceptional leadership roles.

Together with his team, he runs an online private consulting service cum graphic and web solutions outfit, Ednounce SK Ventures with CAC registration since 2008. He oversees his winning team in handling some top-niche accounts in graphic art, web design, development and administration, printing and publishing, publicity and campaign, art exhibitions and consulting, training and empowerment in Nigeria and beyond.

Currently, Dr. Kehinde Shobukonla is an academic staff at the Department of Fine and Applied Arts, Faculty of Environmental Sciences, University of Benin, Nigeria where he lectures Web Design, Computer-Aided Design, Printing Techniques, Art Education and Research Methods and also manages the Department's website. He is happily married to Elizabeth and they are blessed with children.

to serve on the Executive Board, and to welcome new members into the ACASA family. Thank you for your consideration.
Preferred board role: 1) Newsletter Editor; 2) Secretary

Short CV

Dr. Kristen Windmuller-Luna is a curator and historian of African art and architecture with over seventeen years of museum experience. Her curatorial work centers on collaboration, community-building, and critically engaging museum practices. She joined the Cleveland Museum of Art in January 2020 as curator of African arts, recently curating "Threads Across Time: African Textiles, 500–1993" in *Stories from Storage* (2021). Co-curated with Dr. Andrea Achi, her next exhibition considers links between north-eastern Africa and Byzantium.

She was previously the Brooklyn Museum's Sills Family Consulting Curator of African Arts and the Princeton University Art Museum's Mellon Research Specialist in African Arts. At Brooklyn she curated *African Arts—Global Conversations* (2020) and *One: Egúngún* (2019), which was lauded by the *New York Times* as one of NYC's "Top 10 Must-See Summer Exhibitions" and by *Artsy* as "a touchstone for an ethical model of engaging with cultural heritage objects." At Princeton she was responsible for collection research/cataloguing, object-based teaching, and curating *Changing the Conversation: African Interventions* (2018).

A former Columbia University Department of Art History and Archaeology lecturer, she has been a fellow at the Metropolitan Museum of Art, and worked at the Neuberger Museum of Art. As a museum educator, she lectured on African arts at NYC-area museums.

A first-generation college student, Windmuller-Luna holds degrees from Princeton University (PhD/MA) and Yale University (BA). She has published on historical and contemporary African arts in African, American, and European outlets and was featured in PBS's documentary *Africa's Great Civilizations* (2017).

In Memoriam

Flora S. Kaplan

1930 – 2021

The National Museum of African Art is deeply saddened by the passing of Flora Edouwaye S. Kaplan, best known for her groundbreaking field research on Mexican pottery in Puebla, Mexico, and on politics and gender in the Royal Court of Benin, Nigeria. In recognition of her research on the Benin kingdom, the Oba of Benin, Oba Erediauwa (reign 1979–2016) awarded Kaplan the name Edouwaye, a title that made her a "Benin woman of honor" and a distinguished member of the Benin-Edo community.

Find the tribute to Dr. Flora Edouwaye S. Kaplan by the Smithsonian National Museum of African Art [here](#).

Rosemary Karuga

1928 – 2021

"On 10th February, Kenian pioneer artist Rosemary Karuga has passed away in the age of 93. Rosemary Karuga was a true pioneer – one could say, that the history of women's art in Kenya starts with her. She was born in 1928 in Meru, Kenya and was the first female student at Makerere University's School of Fine Art in Kampala, Uganda, where she studied from 1950 to 1952 design, painting and sculpture." Read the full obituary in [C&A](#).

Jobs / Scholarships / Awards



MA and PhD Scholarships from the NRF, South Africa

South African Research Chair in South African Art and Visual Culture

This call is for candidates seeking NRF scholarships to fund PhD and MA studies in the visual arts under the supervision of Prof Brenda Schmähmann, the SARChI Chair in South African Art and Visual Culture, in 2022.

Prof Schmähmann is interested in supporting and supervising visual art candidates whose envisaged research fits broadly within one of the following research rubrics:

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

The NRF rules state that, to be eligible for a scholarship, an applicant must have obtained at least 65% for his or her prior degree. He or she may be no more than 32 years at the time of applying for funding for a PhD and no more than 30 years at the time of application for funding for an MA degree. Candidates must be from designated groups (i.e. 'African', 'Coloured' or 'Indian').

While the NRF allows partial funding to be awarded to others, a candidate who receives full funding must be a South African citizen who has **either** achieved a minimum of 75% for the previous degree (or will do so for a degree he/she is completing in 2020) **or** must be able to reveal that the net family income of his/her family is no more than R350 000 per annum **or** must be living with a disability.

The value of the awards is as follows:

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

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

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

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

Closing date: **June 4, 2021**

If you would like to apply, and are eligible, please fill in the relevant application form at <https://www.uj.ac.za/faculties/fada/Pages/SARChI-Scholarships-and-Fellowships.aspx> and submit it to Prof Schmähmann brendas@uj.ac.za. If selected by Prof Schmähmann as somebody whose application she will endorse and support, you will be invited to fill in an online application on the NRF site thereafter.



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](#)

Calls for Papers / Contributions



Lorna Simpson, Square Deal, 1990, 8 dye diffusion color Polaroid prints, 1 engraved plastic plaque (Edition 1 of 3), Photos: 23.6 × 19.7 in. (60 × 50 cm), Plaque: 8 × 8 in. (20.3 × 20.3 cm) Private Collection. Photo: © Artist, courtesy of the Artist and Hauser & Wirth.

CFP: A Symposium for TEXTURES: The History and Art of Black Hair

Kent State University Museum, Ohio, April 14 – 15, 2022

The Kent State University Museum's exhibition TEXTURES: the history and art of Black hair synthesizes research in history, fashion, art, and visual culture to reassess the "hair story" of peoples of African descent. This exhibition is accompanied by the catalogue [TEXTURES: the history and art of Black hair](#) (available now). 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. This symposium surrounds these histories and intends to convene individuals from a variety of backgrounds, artistic, academic and beyond to discuss, engage, and celebrate ideas pertaining to Black history, hair, beauty, and culture. Submissions for presentations can be made via this [online submission portal](#), requiring contact information, a brief bio, and relevant information pertaining to proposed presentation including: title and topic, short abstract of presentation proposal, and A/V requirements.

Closing date: **July 1, 2021**

[Full call and submission instructions](#)



CFP: Kujua Issue 3 – Social Movements and Protest Actions in Africa

The ASSA Editorial Board invites scholars, academics, students and researchers to submit proposals to the KUJUA Journal Issue 3. KUJUA is a Swahili word meaning "to know". This peer-reviewed, open-access academic online journal offers an accessible platform for sharing interdisciplinary explorations from researchers and students at any stage in their research. With this issue, KUJUA is looking for submissions on a broad range of topics related to social movements and protest actions in Africa.

In the last decade, and particularly in 2020, with the implications of the pandemic, Africa experienced an upsurge in protest activities against rape and assault, police brutality, LGBT+ discrimination, school shootings and kidnaps, misogynist, and oligarchical governance and more. From the END SARS protests in Nigeria to the anti-rape protests in Liberia, protests against police brutality in Nairobi, protests against the killing of school children in Cameroon, anti-corruption protests in Zimbabwe, student protests in South Africa and more, the struggles for freedom and justice are facilitated by collective action and changing faces of mobilisation. New energies, strategies and methodologies transformed protest activities. Likewise, technology, music and

film, literary traditions and social media rapidly became tools to amplify and support re-imaginings of democracy, gender relations, power relations, intergenerational collaboration, and transnational solidarity. With the online and offline mobilising triggering some victories as well as narratives of repression and tragedies, this issue seeks submissions on how social movement actors have responded to Africa's multifaceted crises and the effects on varied aspects of society.

Closing date: **May 20, 2021**

[Full call and submission instructions](#)



Call for Submissions: Bright Insight

Bright Insight, a map-based website devoted to Africa's built environment—architecture, public sculpture, spaces, systems, and landscape architecture—is looking for scholars and advanced students who are interested in helping project founder Kathy Curnow and co-director Janet Purdy in expanding this project. View it at <https://access.thebrightcontinent.org/>. The entire continent is included, as are all eras.

Built aspects include subjects as diverse as archaeological sites, hotels, public gardens, mosques and churches, private homes, plazas, monuments, hospitals, bridges, cemeteries, and more.

Retired? This may be the perfect moment to dig through your images and discuss a favorite building. Conducting an architectural seminar? Each entry includes a bibliography and is written in concise, accessible prose—perfect for students to practice succinct writing. All scholars are welcome (art historians, archaeologists, historians, anthropologists, urban planners, civil engineers, landscape architects), and we particularly seek those working on the continent. The platform is capable of including video, oral and written interviews, and conferences, as well as still images. For guidelines, contact brightinsightinafrica@gmail.com

[Bright Insight](#)

Conferences / Symposia



Rendering of the new Stanley Museum of Art, opening fall 2022

Symposium on African Art Studies

University of Iowa Stanley Museum of Art, Fall 2021

With major support from the Interdisciplinary Project for Advanced Study of Art and Life in Africa, The University of Iowa Stanley Museum of Art is pleased to announce a three-part lecture and conversation series on African art studies this fall (2021). In preparation for the museum's re-opening in fall 2022, guests in the series will offer a critical engagement with African arts in a variety of contexts.

October 2nd guests **Susan Elizabeth Gagliardi** (Emory University), **Sylvester Okwunodu Ogbechie** (UC Santa Barbara), and **Yaëlle Biro** (The Metropolitan Museum of Art) will explore the role of African art within pedagogy, the canon, and the marketplace.

October 18th guests **Nnenna Okore** (North Park University), **Allen F. Roberts** (UCLA); and **Donté Hayes** (artist) will present on contemporary artistic practice and African arts of performance.

November 8th guests **Bennetta Jules-Rosette**, (UC San Diego), **J.R. Osborn** (Georgetown University), and **Peju Layiwola** (University of Lagos) will discuss the ways museums shape our interactions with and understanding of African arts.

Following presentations, guests for each event will join in discussion moderated by **Cory Gundlach**, curator of African art for the Stanley Museum. Events will take place online. Registration is free and open to the public.

Forthcoming details at stanleymuseum.uiowa.edu.



Artist unidentified (Sherbro-Bullom peoples, Sierra Leone), Mask for Sowe Society, before 1925; Fowler Museum, X65.4778; Gift of the Wellcome Trust.

Panel: Provenance Research and Repatriation to African Communities

Fowler Museum, UCLA, May 24, 2021, 11am

Repatriation, provenance, and collaboration with community partners are among the pressing issues facing museums with collections of African objects. These conversations have entered public discourse through discussions of the objects looted from Benin City in 1897. Yet, questions of African collections extend beyond the Benin case. Each collection has its own specific histories and presents unique challenges for museum professionals.

Join curators from the Fowler, New Orleans Museum of Art, and University of Michigan Museum of Art for presentations and a panel discussion about current approaches and examples of work happening in museums today; moderated by Sylvester Okwunodu Ogbechie.

RSVP: <https://www.fowler.ucla.edu/event/curators-choice-provenance-research-and-repatriation-to-african-communities/>



The Africa Institute Announces "Global Ghana" Cultural and Scholarly Programs for 2021-22

The Africa Institute in Sharjah, UAE, today announced *Global Ghana*, the second edition of its 'country-focused season,' an annual initiative that explores an African country or diasporic community through a range of scholarly and public programs. Anchored by a two-part interdisciplinary conference held in Sharjah, UAE, and Accra, Ghana, in Spring 2022, *Global Ghana* will include a film festival, series of musical and theatrical performances, and an exhibition of contemporary Ghanaian artists.

The Ghana-focused season will critically and creatively explore the nation's history and contemporary condition, seeking to reveal the complex and contested forces that have shaped it. Inaugurated in 2019-20 with *Ethiopia: Modern Nation/Ancient Roots*, The Africa Institute's country-focused seasons highlight the complex history of the African world while also providing a forum for creatively engaging its present and imagining new futures.

Launching in Fall 2021, *Global Ghana* is organized in collaboration with leading scholars Akosua Adomako Ampofo, Jean Allman, Carina Ray, and Joseph Oduro-Frimpong.

An interdisciplinary academic institute and think tank, The Africa Institute is the first center of its kind dedicated to the advanced study, research, and documentation of Africa and the African diaspora located in the Arab world.

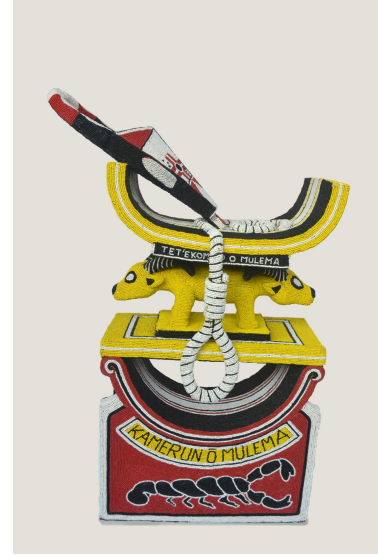
[The Africa Institute](#)

Exhibitions

Hey Hamburg! Do You Know Duala Manga Bell?

April 14, 2021 – end 2022

With the special exhibition *Hey Hamburg, do you know Duala Manga Bell?*, the MARKK engages with the topics of colonialism, racism and commemorative culture. Designed as an exhibition for young people and families, it tells the tragic, widely forgotten story of a resistant young king from the Bell merchant dynasty who moved between Cameroon and Germany. As a contribution to the debate about Hamburg's colonial heritage, this multi-voiced exhibition has been created in cooperation with international

MARKK Hamburg

Jélésinmi

The exhibition will run till the 17th of May, while a virtual exhibition will kick off on the website (jelosimiarcenter.com), from the 17th of May till the 17th of June, 2021. As a traveling exhibition (the first in a series of 20), we are hoping to travel nationally and internationally.

Jelosimi Art Center



Sobayo Abolore, *Reimagine Jelesinmi*, installation, 2021
Photo: Balogun Azeez

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 Kinoisé*, 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

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

Textures

September 10, 2021 – August 7, 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.

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.



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

Photo Cameroon: Studio Portraiture 1970–1990s

July 1 – September 26, 2021

Photo Cameroon 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. Toussele, Chila, and Finlak's portraits expand our knowledge of life and individuality in Cameroon, and offer glimpses of communities that were, and continue to be diverse, vibrant, and responsive to change.

The exhibition is organized by the Fowler Museum at UCLA and is curated by Erica P. Jones, Fowler Curator of African Arts, with co-curator David Zeitlyn, Professor of Social Anthropology, Institute of Social and Cultural Anthropology, University of Oxford.

[Fowler Museum at UCLA](#)



Jacques Toussele (b. Bamessingué, Cameroon, 1939-2017);
Emmanuel Lucky Sparrow, the backdrop painter, and his girlfriend 2021
Inkjet print from digital scan of original undated negative
© Jacques Toussele's Estate

Institutions

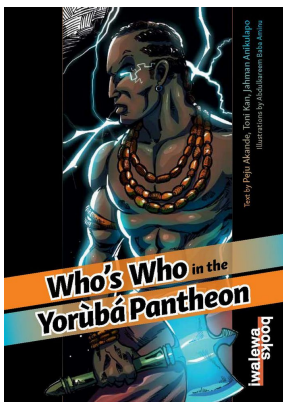
Fowler
MUSEUM AT UCLA

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, and communities. The project will be co-directed by Amy S. Landau, Fowler Director of Education and Interpretation, and Patrick A. Polk, Fowler Senior Curator of Latin American and Caribbean Popular Arts.

[Fowler Museum at UCLA](#)

New Publications

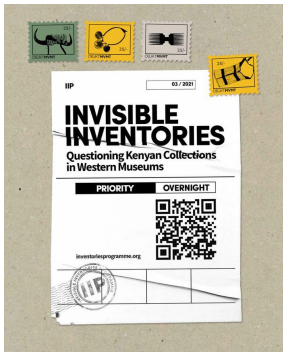


Who's Who in the Yorùbá Pantheon

Iwalewabooks in cooperation with the Goethe-Institut Nigeria

A publication on the 16 most important Yorùbá Gods for young readers. Written by three of Nigeria's fine writers, Peju Akande, Toni Kan and Jahman Anikulapo, illustrated by Abdulkareem Baba Aminu and edited with the support of Temidayo Oyeniran Kolade Igbasan and Stephen Folaranmi.

Available as both e-book and paperback via the [iwalewabooks homepage](http://iwalewabooks.com).

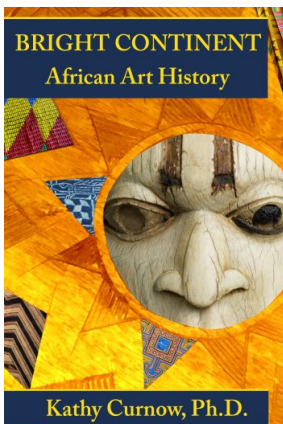


Invisible Inventories. Questioning Kenyan Collections in Western Museums

Zine

Iwalewabooks continue their discussion on restitution and museum politics. Together with collectives SHIFT, The Nest, the National Museums Kenya, the Rautenstrauch-Joest Museum in Cologne and the Weltkulturen Museum in Frankfurt, they present the zine that accompanies the exhibition "Invisible Inventories. Questioning Kenyan Collections in Western Museums", co-published with Kwani Trust.

[Iwalewabooks](http://iwalewabooks.com)



The Bright Continent; African Art History

by Kathy Curnow

Kathy Curnow's free, open-source online textbook, *The Bright Continent: African Art History* (<https://pressbooks.ulib.csuohio.edu/bright-continent/>) is being updated in a fixed pdf version that still integrates videos and links. While technically a new edition, the content hasn't dramatically changed--it just doesn't shift around and overlap on differing viewers like the current version. Arranged thematically, it is approximately 638 pages with nearly 1000 illustrations, and includes appendices with student suggestions regarding note-taking, studying, and researching. It will be completed this summer; if you would like a download link when it is ready, please contact the author at k.curnow@csuohio.edu.

[Pressbooks](http://pressbooks.com)



Hey, do you know Rudolf Duala Manga Bell?

eds. Suy Lan Hopmann and Fiona Siegenthaler

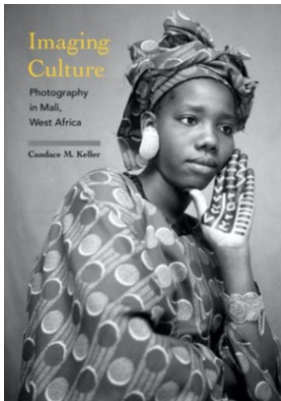
The tragic but true story of Rudolf Duala Manga Bell, a forgotten chapter of the German colonial period in Cameroon. With his peaceful resistance, a young king exposes the greed of the colonial masters and merchants.

Family catalogue for the exhibition in the form of a richly illustrated educational book featuring archival material, pieces from the MARKK Hamburg and other collections, contemporary artworks by Hervé Youmbi as well as graphic novel elements by Karo Akpokiere. Contributions by Karo Akpokiere, Hervé Youmbi, Suy Lan Hopmann, Chirikure Chirikure, Princess Marilyn Douala Manga Bell, Barbara Plankensteiner, Naomi Odhiambo & Tamika Odhiambo, Sista Oloruntoyin, Jean-Pierre Félix-Eyoun, and

Stephanie Michels.

256 Pages, 2021
ISBN 978-3-9441-9314-4 (German)
ISBN 978-3-944193-15-1 (English)
23,-€

[MARKK Hamburg](#)



Imaging Culture Photography in Mali, West Africa

by Candace M. Keller

Imaging Culture is a sociohistorical study of the meaning, function, and aesthetic significance of photography in Mali, West Africa, from the 1930s to the present. Spanning the dynamic periods of colonialism, national independence, socialism, and democracy, its analysis focuses on the studio and documentary work of professional urban photographers, particularly in the capital city of Bamako and in smaller cities such as Mopti and Ségou.

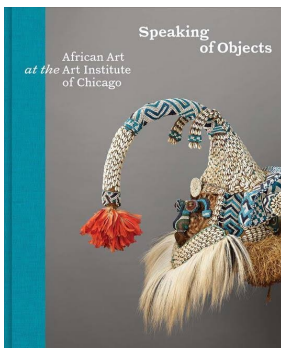
Featuring the work of more over twenty-five photographers, it concentrates on those who have been particularly influential for the local development and practice of the medium as well as its international popularization and active participation in the contemporary art market.

486 Pages, 7.00 x 10.00 x 1.00 in, 17 color illus., 180 b&w illus., 2021

Paperback: ISBN 9780253025579

eBook: ISBN 9780253057211

[Indiana University Press](#)



Speaking of Objects: African Art at the Art Institute of Chicago

edited by Constantine Petridis

Featuring a selection of more than 75 works of traditional African art in the Art Institute of Chicago's collection, this stunning volume includes objects in a wide variety of media from regions across the continent. Essays and catalogue entries by leading art historians and anthropologists attend closely to the meanings and materials of the works themselves in addition to fleshing out original contexts. These experts also underscore the ways in which provenance and collection history are important to understanding how we view such objects today. Celebrating the Art Institute's collection of traditional African art as one of the oldest and most diverse in the United States, this is a fresh and engaging look at current research into the arts of Africa as well as the potential of future scholarship.

With contributions by Martha G. Anderson, Kathleen Bickford Berzock, Pascal James Imperato, Manuel Jordan, Babatunde Lawal, Anitra Nettleton, Constantine Petridis, and Janet M. Purdy

216 pages, 135 color + 30 b/w illus., 2020
ISBN: 9780300254327

Distributed by [Yale University Press](#) for the Art Institute of Chicago

Member News

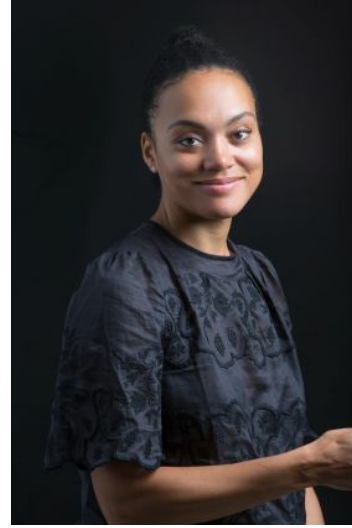


Joanna Grabski named Dean for the College of Integrative Sciences and Arts (CISA), Arizona State University

Dr. Joanna Grabski, director of the School of Art, has been named as the next Dean for the College of Integrative Sciences and Arts (CISA) at Arizona State University. She starts in this position on July 1, 2021. Joanna currently holds the Katherine K. Herberger Endowed Chair in Fine Arts in the Herberger Institute for Design and the Arts (HIDA). As director of the School of Art, Joanna proved herself to be a visionary leader with numerous accomplishments that significantly advanced the school. In her new role, Joanna will lead the fourth largest college at ASU.

As a distinguished scholar bringing historical perspectives to the study of contemporary art and art world globalization, Joanna has applied sustained participatory ethnographic practices and interviews to study African artists for more than two decades. This work includes 2 books, numerous articles, curated exhibitions, and a feature length documentary film about the narratives around a secondhand goods market in Dakar, Senegal. Her work has been supported by several fellowships, grants, and awards.

[More info](#)

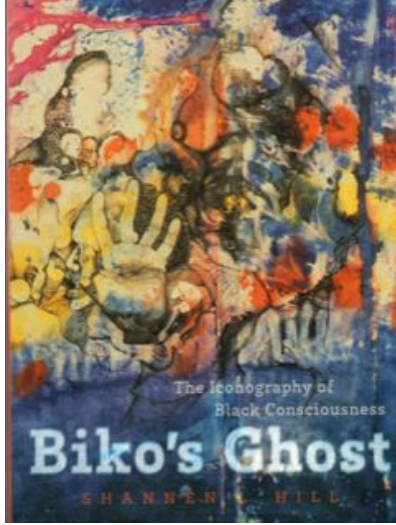


Sandrine Colard Getty/ACLS Postdoctoral Fellow 2021

Sandrine Colard was awarded the Getty/ACLS Postdoctoral Fellowship 2021 to complete her book *Double Exposures: A History of Photography in the Colonial Congo*.

The history of photography in Africa has primarily been understood as an opposition between colonial stereotypes and African counter-visions. Taking the Belgian Congo as its subject, this book argues that the medium has also been the instrument of an ambiguous proximity between metropole and colony, not only in the hands of Europeans, but also in those of Africans. A paradoxical reaction against the worldwide diffusion of the “Congo atrocities” pictures (1904–1908), the development of a redeeming and seductive iconography of colonial “intimacy” is examined through the Belgian Congo’s illustrated press and state photographic agency, together with Congolese families’ albums. By cross-examining European and African photography, Colard’s project re-evaluates colonial regimes’ visual strategies, as well as redefines the formation of modern African subjectivities as a dialogue at the intersection of two usually contraposed impulses: imperial propaganda and African self-imaging. The book is based on research carried out in Belgium and the Democratic Republic of the Congo.

[More info](#)



Teshome H. Gabriel Award for Shannen Hill

Shannen Hill is honored to receive the Teshome H. Gabriel Award, bestowed by the African and African-American Studies Research Center at the University of California San Diego. Her book *Biko's Ghost: The Iconography of Black Consciousness* (University of Minnesota Press 2015) remains timely. Her address for the award ceremony is called "Rattling Rhodes, Confronting Capitalism: Black Consciousness in the Fallist Movement." That research appears in *The Legacy of a Troubled Past — Commemorative Politics in 21st Century South Africa* (Gilles, Rogez, Ceros eds., Provence University Press and Liverpool University Press, expected 2021).

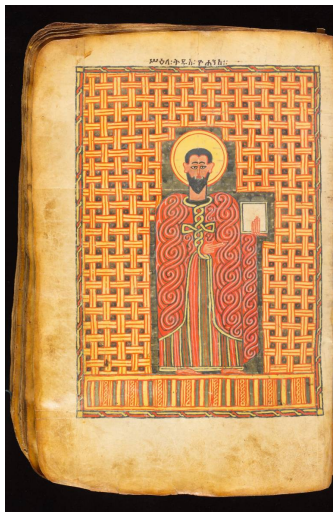


Photo by Susan Kirby-Smith

Millard-Meiss Publication Grant for Elizabeth Perrill

Dr. Elizabeth Perrill has been awarded a Millard-Meiss Publication Grant to support the Spring 2022 release of her Indiana University Press monograph, *Burnished: Zulu Ceramics Between Rural and Urban South Africa*. This College Art Association award was established in 1975 and is granted to 6-9 books per cycle across all fields of art history and visual studies.

[More info](#)



Jacopo Gnisci Awarded 3-Year AHRC-DFG Grant for Project on Ethiopian Art

The *'Demarginalizing medieval Africa: Images, texts, and identity in early Solomonic Ethiopia (1270-1527)'* (ITIESE; Grant Ref. no. AH/V002910/1) project will be co-directed by Dr. Jacopo Gnisci (Lecturer in the Art and Cultures of the



Hervé Youmbi, *Bamileke Tso Scream Mask*, Series: Visages de Masques (unactivated), 2015-17, wood, pigment, fiber, beads, and textile, 61 3/4 x 23 1/2 x 9 in.; photograph courtesy of Axis Gallery

North Carolina Museum of Art Receives National Endowment for the Humanities Grant in Partnership with the National Museum of African Art

Global South, UCL and Visiting Scholar, The British Museum) and Professor Dr Alessandro Bausi (Director of the Abteilung Afrikanistik und Äthiopistik and the HLCEES, Universität Hamburg), in cooperation with Professor Theo Maarten van Lint (Calouste Gulbenkian Professor of Armenian Studies, University of Oxford). The team will be joined by two RAs. By looking at the illustrations in medieval Ethiopic manuscripts, focusing especially on hitherto little-known examples in collections in Germany and the UK, ITIESE aims to improve our understanding of this material through a range of publications, partnerships and collaborative activities that will reconstruct the vibrant cultural and religious history of the Ethiopian Empire during the early Solomonic period.

[More info](#)

The North Carolina Museum of Art (NCMA) received a National Endowment for the Humanities exhibition planning grant to fund the planning phase of a new, groundbreaking exhibition entitled *New Masks Now: Artists Innovating Masquerade in Contemporary West Africa*. This collaboration with the National Museum of African Art, Smithsonian Institution (NMAfA) will be a nationally and internationally traveling exhibition and feature an accompanying scholarly publication and series of public engagement programs.

The curatorial planning team is led by Amanda M. Maples, curator of African art at the NCMA. Jordan A. Fenton, assistant professor of art history at Miami University Ohio, and Lisa Homann, associate professor of art history at the University of North Carolina at Charlotte, will serve as cocurators and experts in the field of masquerade. Hervé Youmbi, a leading contemporary artist in Cameroon, is a collaborating researcher and contributing author. Kevin D. Dumouchelle, curator, National Museum of African Art (Smithsonian Institution), is a contributing curator and author on the project.

[More info](#)

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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 fall issue:

September 15, 2021



Visit our Website

