



## **DRAFT SCHEDULE**

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## DRAFT SCHEDULE

### **JUNE 16, 2021 | MUSEUM DAY ON STAGE**

9:00-10:00AM Pacific Time

Welcome

Museum Day Lecture: Nana Oforiatta Ayim, ANO Institute of Arts and Knowledge, Accra, “The Future of African Museums” + Moderated Q&A

### **JUNE 16, 2021 | SESSION 1**

10:15AM-12:15PM Pacific Time

**MUSEUM DAY ROUNDTABLE: Africa-Based Agendas for Museums and Material Heritage**

Chair: Kathleen Bickford Berzock, The Block Museum of Art, Northwestern University, Evanston, USA

- Candace Keller, University of Michigan, Archive of Malian Photography
- Youssouf Sakaly, Archive of Malian Photography
- Adebo Nelson Abiti, Uganda National Museum
- El Hadji Malick Ndiaye, Musée Théodore Monod d'Art Africain, IFAN Cheikh Anta Diop and Université Cheikh Anta Diop de Dakar, Sénégal
- Abba Tijani, Nigerian National Commission for Museums and Monuments, Nigeria
- Tayiana Chao, African Digital Heritage, Kenya

Among Africa-based museum and material heritage specialists, issues including funding, infrastructure, preservation, relevance, and training are of pressing concern. Forging sustained connections with international peer groups and networks is also of importance. This panel looks beyond debates about restitution that currently dominate African heritage dialogues in Europe and North America to address a wider slate of priorities for Africa’s museum and material heritage sectors. The roundtable will focus on initiatives and international partnerships that are led by Africa-based institutions and specialists. Presentations will highlight a range of issues, followed by moderated discussion and questions from the audience.



## **DRAFT SCHEDULE**

### **JUNE 16, 2021 | EXPO BOOTH**

**12:30-1:30PM Pacific Time**

#### **Film and Live Q&A Session**

Bev Butkow, Bag Factory, Johannesburg, South Africa

Live Q&A Session with South Africa artists Bev Butkow, artist in residence at Bag Factory (Johannesburg, South Africa) on her textile works and the film “embodied-entanglements/entangled-embodiments”.

The film will be shown here, followed by a Q&A with Bev Butkow.



## DRAFT SCHEDULE

### **JUNE 17, 2021 | OPENING & KEYNOTE ADDRESS**

**8:00-9:00AM Pacific Time**

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

- Heritage Restitution: the Dialogue of Restoring Balance

### **JUNE 17, 2021 | SESSION 2**

**9:00-11:00AM Pacific Time**

#### **African Women/African Modernism: New Art Historical Research on Twentieth Century Artists**

Monica Blackmun Visona, University of Kentucky

- Lena Naumann, Iwalewaha, University of Bayreuth
  - New Sacred Art - The Impact of Susanne Wenger on the Oshogbo Artist Movement
- Jessica Gerschultz, University of Kansas
  - Decorative Arts of the Tunisian École: Researching Safia Farhat and Women Modernists
- Siegrun Bahar Salmanian, Goldsmiths College, University of London
  - Crystallizing Transparency – Kamala Ishaq and Naila AlTayib
- Karen Milbourne, National Museum of African Art
  - Discussant

Women working as artists during the twentieth century have produced some of the most significant examples of modern art on the African continent, yet relatively few art historical studies assess their careers. New research highlighting their contributions may provide insights into the challenges they faced, while highlighting issues that continue to confront African women in contemporary contexts. The studies discussed in this panel are based on archival research as well as artist interviews.



## DRAFT SCHEDULE

### **Fashion in Ghana I: Many Contexts, Many Perspectives**

Malika Kraamer, MARKK (Museum am Rothenbaum, Kulturen und Künste der Welt), Hamburg, Germany

Innocent Kwashie Honyah, Fashion Pivot, Accra (Ghana)

- Innocent Kwashie Honyah, Fashion Pivot
  - Fashion trends and fashion blogging in Ghana's capital Accra
- Malika Kraamer, MARKK (Museum am Rothenbaum), Hamburg (Germany)
  - Fashion on the Gold and western Slave Coast (present-day Ghana) in the 18th and 19th centuries
- Osuanyi Quaicoo Essel, University of Education, Winneba (Ghana)
  - Creative collaborations between consumers and fashion designers: the role of fashion posters in urban and rural Ghana

Fashion in Africa is in vogue. Ghana, with its highly fashion-conscious population, has many complex networks of influence and inspiration that often are in dynamic relationships with various, sometimes, overlapping regional, transnational and global fashion systems. This panel brings both practitioners and observers of fashion and dress cultures in Ghana together, allowing multiple, often debated, understandings of Ghana's fashion systems, past and present. Taking a Ghana-centered vantage point opens up the possibility to appreciate the complex ways in which constantly changing dress styles in Ghana develop and become globalized.



## DRAFT SCHEDULE

### African Art Exhibited

Louisa Nnenna Onuoha, National Commission for Museums and Monuments, Oyo, Nigeria

- Louisa Nnenna Onuoha, National Commission for Museums and Monuments, Oyo, Nigeria
  - African Objects: Can they Convey Meaning without the Intangible?
- Leslie Townsend, California College of the Arts
  - Art and Narrative as Collective Consciousness through Text, Performance, Video, and Fashion in Kenya
- Riason Naidoo, Independent Scholar
  - Simon Njami's Divine Comedy on contemporary African art
- Dajou Cottrell, McGill University
  - Motive behind the Maasai Museum

If art and visual culture are socially and politically informed, so too are the spaces and contexts in which art is exhibited. In this panel, presenters consider the kinds of meanings and implications of the use of sites such as churches, festivals and biennales for the creative arts. It considers the complex histories that have shaped exhibitions, modes of display and the ways in which museums, festivals and other contexts for displaying expressive culture have been deployed.



## DRAFT SCHEDULE

### **Cross-media, Cross-genre in Modern African Arts**

Joshua I Cohen, The City College of New York, CUNY

Delinda Collier, School of the Art Institute of Chicago

Olubukola A. Gbadegesin, Saint Louis University

- Joshua I Cohen, The City College of New York, CUNY
  - Fodéba Keita, West African Polymath: The Cosmopolitan Crux of Fanonian National Culture
- Delinda Collier, School of the Art Institute of Chicago
  - The Medium is the Distance: Theory and Practice of Fieldwork
- Olubukola A. Gbadegesin, Saint Louis University
  - In Between the Panels: Form and Content in the Yoruba Photoplay Series
- Perrin Lathrop, The Phillips Collection - University of Maryland
  - The Artist as Critic: Debating Modernism in Postcolonial Nigeria
- Ganiyu A. Jimoh, University of Lagos
  - Internet Memes and Political Participation in Nigeria

This panel focuses a “multi-media” lens on modern African arts (1950s-70s) in relation to the contemporary. Studies of African modernisms have burgeoned in recent decades. Yet to what extent has new scholarship reinforced older media categorizations? As Delinda Collier argues in a forthcoming book, “African art’s intermediality [...] has haunted modernism’s search for the singular and increasingly literal object of art.” Not only did art and politics evolve together, but medium and genre distinctions often collapsed, giving rise to new configurations fusing various expressive forms, while at the same time depolarizing “high” and “mass” cultures.



## DRAFT SCHEDULE

### Shared Viewing: The Use of Photography as a Tool for Africanist Art Historical Research in the Field

Craniv Boyd, Freie Universität Berlin

- Sela Kodjo Adjei, National Film and Television Institute, Ghana
  - Philosophy, Autoethnography and Artistic Research Methods: The Artist as a Contributor
- Osakue Stevenson Omoera, Federal University, Otuoke, Bayelsa State, Nigeria
  - Still Media as Means of Cultural Documentation: The Ekpoma's Ihuen Visual Paradigm
- Jessica Stephenson, Kennesaw State University
  - Looking Both Ways: Photography as Source Material for Loango Coast Carved Ivory Sculptures
- Aimée Bessire, Bates College
  - Todd Webb's Color Images of 1950s Africa: Re-narrating Historical Photographs from an African Perspective
- Craniv Boyd, National Film and Television Institute, Freie Universität Berlin
  - How to view the private photo archives of Southern Ndebele women artists?

Photography is a long-standing tool for art historical and visual anthropological research. The aim of this panel is to discuss moments of shared viewing of photographs (images that contain either African art or representations of cultural events in Africa) with people in Africa, and the importance that such encounters can have on research. What is the impact that photographs as physical objects have on local artists? What do the personal archives of artists living in Africa look like? And more importantly how do Africans themselves narrate the images that contain information about their art and visual culture?





## DRAFT SCHEDULE

### Senegal's 60th: Six Decades of Art Worlding

Joseph L. Underwood, Kent State University

- Lauren Taylor, Center for Advanced Study in the Visual Art
  - The Matter of Families: Philosophies of the Loan in l'Art Nègre: Sources, Évolution, Expansion (1966)
- Joseph L. Underwood, Kent State University
  - Networks of the Contemporary: 'Contemporary Art of Senegal' (1974-1984)
- Joanna Grabski, Herberger Institute for Design and the Arts, Arizona State University
  - Exhibitions and Art Worlding in Dakar
- Kymberly S. Newberry, University of Massachusetts Amherst
  - Discussant

Senegal became fully independent on June 20, 1960—its 60th anniversary will occur during the Triennial. Joanna Grabski observed how Dakar is a city where “individuals and institutions intersect with other urban sites and global art platforms... especially through exhibitions.” From the 1966 First World Festival of Negro Art, through the globally-itinerant Contemporary Art of Senegal (1974-1984), and up to Dak'Art Biennale2020, this nation indelibly shapes definitions of African art through exhibitions that resonate at local, regional, and international registers. This panel invites reflection on exhibitions, known or overlooked, that acknowledge Senegal's global legacy at this moment in its history.



## DRAFT SCHEDULE

### **ROUNDTABLE: The Peace Corps and African Art, Session I**

Raymond Silverman, University of Michigan

- Mary Jo Arnoldi, National Museum of Natural History, Smithsonian Institution
- Donald Cosentino, University of California, Los Angeles,
- Perkins Foss, Pennsylvania State University
- Fred Lamp, Yale University
- Phil Peek, Phil, Drew University

Many of the African art field's pioneers were former Peace Corps (PC) volunteers, and it has long been assumed that their collective experiences in Africa played a role in shaping how African art has been studied, exhibited and collected over the last fifty years. But did they? This (double) roundtable explores a set of fundamental questions: What was it about the PC experience that led these individuals to study African art? How did the PC experience inform their engagement with African art? And from a broader perspective, did the PC play a role in shaping the burgeoning field of African art history?



## DRAFT SCHEDULE

### JUNE 17, 2021 | SESSION 3

11:15 AM-1:15PM Pacific Time

#### On Photography

Samuel Egwu Okoro, University of Port Harcourt, Rivers State, Nigeria

- Nnaemeka Ekwuibe, University of Nigeria, Nsukka
  - Review of photographic documentation of Nana Olomu of Itsekiri collections
- Kehinde Shobukonla, University of Benin, Benin City, Nigeria
  - Visual Culture Literacy through Photographs: Theories, Techniques and Technologies from John Ogene's Archive
- Nsima Stanislaus Udo, Centre for Humanities Research, University of the Western Cape, South Africa
  - Visualizing the body: mbopo institution, the politics of fat and cultural fluidity in southern Nigeria
- Samuel Egwu Okoro, University of Port Harcourt, Rivers State, Nigeria
  - Photography as sustainable art and the Construction of a National Identities in Nigeria's Niger Delta

This panel discusses a range of case studies of photographic archives and -practises in West Africa. Papers consider how photographs have been used to bear witness to significant lives, how they construct historical narratives as well as partake in critical visual discourses.



## DRAFT SCHEDULE

### **Fashion in Ghana II: aspects of different fashion contexts**

Malika Kraamer, MARKK (Museum am Rothenbaum), Hamburg (Germany)

Innocent Kwashie Honyah, Fashion Pivot, Accra (Ghana)

- Ayine Akolgo, Upper East Regional Museum, Bolgatanga (Ghana) and Institute of African Studies, University of Ghana, Legon (Ghana)
  - A Renaissance of the Northern Fugu: Artistic and fashion exchanges between the hinterlands and cities.
- Laura Lee Jones, Edna Manley College of the Visual & Performing Arts, Kingston, Jamaica
  - “Kente” - weaving a contemporary connection to Jamaican fashion and style.
- Patience Aku Glauh-Jeh, Ho Technical University (Ghana)
  - Who is a fashion designer? Fashion education in Ghana
- Priscillia Eholor Oghomwen, Mabel, University of Benin, Benin City (Nigeria)
  - Juxtaposing of Fabrics - the use of Kente in Nigeria’s fashion industry

Fashion in Africa is in vogue. Ghana, with its highly fashion-conscious population, has many complex networks of influence and inspiration that often are in dynamic relationships with various, sometimes, overlapping regional, transnational and global fashion systems. This panel brings both practitioners and observers of fashion and dress cultures in Ghana together, allowing multiple, often debated, understandings of Ghana’s fashion systems, past and present. Taking a Ghana-centered vantage point opens up the possibility to appreciate the complex ways in which constantly changing dress styles in Ghana develop and become globalized.



## DRAFT SCHEDULE

### **Africans and the Object: Toward a New Museology?**

Frederick Lamp, Yale University

- Ferdinand de Jong, University of East Anglia
  - Restitution as Repair: Decolonisation in the Museum of Black Civilisations, Dakar
- Ndubuisi C. Ezeoluomba, New Orleans Museum of Art
  - Other Art Display Avenues in Africa: Shrines as Mini-Museums
- Dominic Dekumwine Kuntaa, Ghana Museums and Monuments Board
  - Are our heritage institutions ready for restitution?
- Amogelang Maledu, University of Cape Town
  - Colonial collections as archival remnants of reclamation and (re)appropriation: Reimagining the soundless and silent Isigubu through Gqom music
- Sihle Motsa, University of the Witwatersrand, Johannesburg
  - Tracing the Trajectory of the African Art Object at the Wits Art Museum

À propos of the debate on restitution, what are African sensibilities about the object? Are Africans not interested in contemplating material objects divorced from their performative context? What is there, historically, that resembles the Western phenomena of collecting, conserving, maintaining, storing, displaying, and connoisseurship? What about the dialectic between permanence and change? Is there more interest in the process of art, as opposed to the product? What of the ritual cycle of creation and destruction? Are there African models that could serve in the construction of a new African museology? Or is the museum antithetical to African aesthetic values?



## DRAFT SCHEDULE

### **Sounding the urban cities: Lagos and Ibadan spaces in Nigeria**

Olusegun Stephen Titus, Obafemi Awolowo University, Nigeria

Leke Olayinka, Obafemi Awolowo University, Nigeria

- Abimbola Aduloju, Obafemi Awolowo University, Nigeria
  - Musical Narratives on Solid Wastes and Air Pollution in Urban Lagos
- Abbey Odunlami, Art Institute of Chicago
  - Talking Black: From oral traditions to Hip-Hop, Afro speaks as invalid forms of Journalism
- Babatunde Babarinde, Obafemi Awolowo University, Nigeria
  - Musical Performances in Urban Lagos: The New Dimension of Ajegunle Performances in Lagos City, Nigeria
- Bernard Oluwabunmi, Obafemi Awolowo University, Nigeria
  - Analysis of Odù Ọ̀sá Méjì on Environmental Degradation and (In)Fertility among the Yorùbá
- Lilien Chidera Ezeugwu, Obafemi Awolowo University, Nigeria
  - The Musical and Environmental Effects of Fela Anikulapo African Shrine on the Lagos City Space

The panel theme focuses on the musical and artistic narratives of the urban, its landscape, built environment, and day to day struggles among most of the city dwellers who live in slums and ghettos. We also examine the environmental pollution in forms of air and solid wastes and their health challenges. The panel comprising four presenters from the Department of Music, Obafemi Awolowo University, Ile-Ife, Nigeria, are specialists in the areas of music and climate change, environmental degradation, migration and urban narratives.



## DRAFT SCHEDULE

### **In Remembrance of Polly Roberts: New Research on the Arts of Africa**

Elaine Sullivan, The Metropolitan Museum of Art

- Susan Elizabeth Gagliardi, Emory University
  - Significant Contents: Another View of Secrecy and African Arts
- Karen E. Milbourne, Smithsonian National Museum of African Art
  - Shifting Currents: Kuomboka in the 21st Century
- Christa Clarke, Hutchins Center for African & African American Research, Harvard University
  - The Activist Collector: Recovering the Story of Lida Broner, an African American Woman in Pre-Apartheid South Africa
- Elaine Sullivan, The Metropolitan Museum of Art
  - “Luba.” “Kanyok.” “Not necessarily.”: Lives of objects and of research questions

This panel is organized by students and friends of Professor Mary (Polly) Nooter Roberts. From early exhibitions at the Center for African Art to work at the Fowler Museum at UCLA and most recently at LACMA, Polly’s exhibitions reconsidered how to present arts and knowledge from Africa. Her extensive writings on secrecy, memory, power, object biographies, and modes of display demonstrated deep, respectful work on underlying concepts of African art history. The speakers, spanning several academic generations and working in both museums and academia, will engage with these topics while moving conversations forward with examples from across Africa.



## DRAFT SCHEDULE

### **ROUNDTABLE: The Peace Corps and African Art, Session II**

Raymond Silverman, University of Michigan

- Michelle Apotsos, Williams College
- Alice Burmeister, Winthrop University
- Brian Smithson, University of Virginia
- Neal Sobania, Pacific Lutheran University
- Vera Viditz-Ward, Bloomsburg University

Many of the African art field's pioneers were former Peace Corps (PC) volunteers, and it has long been assumed that their collective experiences in Africa played a role in shaping how African art has been studied, exhibited and collected over the last fifty years. But did they? This (double) roundtable explores a set of fundamental questions: What was it about the PC experience that led these individuals to study African art? How did the PC experience inform their engagement with African art? And from a broader perspective, did the PC play a role in shaping the burgeoning field of African art history?

### **JUNE 18, 2021 | NETWORKING**

**8:00-9:00 AM Pacific Time**

### **JUNE 18, 2021 | EXPO BOOTH**

**8:00AM-9:00AM Pacific Time**

#### **Gallery Walk and Live Q&A Session in Expo Booth**

Amanda Robinson (Registrar)

Jorge Valenzuela (Lead Preparator)

Dr. Genevieve Hill-Thomas (Consulting Curator)

Live Q&A Session with Amanda, Jorge and Dr. Genevieve on the exhibition "Modular Simplicity: A Solution for Exhibiting African Textiles for Museums of all Sizes and Budgets" at Museum of Fine Arts, St. Petersburg (Florida).





## DRAFT SCHEDULE

### JUNE 18, 2021 | SESSION 4

9:00-11:00 AM Pacific Time

#### Modern Creative Endeavours and Ownership of Indigenous West African Cultural and Artistic Expressions, Session I

Richard Acquaye, Takoradi Technical University, Takoradi - Ghana

Rikki Wemega-Kwawu, Art Theorist, Takoradi, Ghana

- Margaret Rose Vendryes, York College / CUNY, USA
  - Does “Continuity in African Tradition” Apply to the African Diva Project?
- Elijah Sofo, Takoradi Technical University, Takoradi - Ghana
  - Changing Traditions of Canoe Painting in Ghana: The Impact of Global Forces on Its Authorship, Ownership and Imagery
- Clement E. Akpang, Cross River University of Technology Calabar, Nigeria
  - Aesthetic/Cultural Re-Contextualization as Expression of Altermodernism in Contemporary African Art
- Thomas Bruce, Takoradi Technical University, Takoradi - Ghana
  - Indigenous and Contemporary Ghanaian Jewellery Production Practices and Globalisation
- Emma Wingfield, Goldsmiths, University of London
  - Complex Geometries: Local Textiles Meet Global Design

This panel will attempt to open a wider public, interdisciplinary conversation about the commodification of West African traditional art and cultural products in all aspects of modern creative endeavours. It will explore the pros and cons of commodification and sustainability of cultural productions and artistic expressions in the light of global capitalism. Two operating viewpoints would be interrogated; the first is that, referencing from cultural products, artistic expressions and historical models may be motivated by a genuine desire to establish continuity in tradition with some modification to engender universality. And the second, which is an opposing concept, is that commodification/modification of indigenous cultural products and artistic expressions will debase or dilute age-old cultural traditions and practices.



## DRAFT SCHEDULE

### Narrative Visions, Session I

Nichole Bridges, Saint Louis Art Museum

- Suzanne Blier, Harvard University
  - Narrative Matters: The Who, Where, and Why of African Art Narration
- Talia Lieber, University of California, Los Angeles
  - Cattle visions: The Creation and Collection of Art in the Kingdom of Rwanda
- Kathy Curnow, Cleveland State University
  - Sibling Rivalry: Oba Esigie and Visual Narrative in the 16th-century Benin Kingdom
- Kathryn Wysocki Gunsch, Museum of Fine Arts, Boston
  - Multivalent Meaning: Historical Narratives in 16th century Benin Art
- David Doris, University of Michigan
  - Advance and Retreat: Vision and Narratability in Edan Ogboni

Whether through representational, abstract, or other forms, African visual arts may embody, document, or facilitate narratives. Soliciting artists and scholars of art history, languages, literature, and performance, panelists will examine intersections between art and narrative broadly defined to encompass social commentary, allegory, proverbs, and tellings of history, memory, destiny, and more. While heeding cautions against interpreting art objects as rote derivations of oral tradition, papers will explore the convergence of art and orality, complicate the reach of the “visual-verbal nexus,” and examine more elastic sensibilities of narrative than Western constructs as something fixed or sequential.



## DRAFT SCHEDULE

### **The Futures of African Dress and Fashion, Session I**

Christopher Richards, Brooklyn College

- Kristen Laciste, University of California, Santa Cruz
  - Innovations in La SAPE: Mixing the Brand Name with the Handmade
- Pamela Cyril-Egware, University of Port Harcourt, Nigeria
  - Cloth and Identity: Ama-kiri ikara in Nembe
- Paul Wilson, Ithaca College
  - Tuli Mekondjo's Speculative Fashion

African textiles and ways of dressing the body can become unintentionally “fixed” by academic literature, resulting in the misnomer that certain forms of dress are not actively adapted nor innovated. This panel will examine iconic, often historically significant forms of African dress that are currently being reimagined by their makers and wearers, challenging, complicating and expanding current conceptions of specific forms. Oftentimes, these revisions are precipitated by social, cultural and political shifts, however the role of the artist will also be considered in creating adaptations of specific dress forms.



## DRAFT SCHEDULE

### Art of Stand-up Performance in Africa

Izue Nwankwo, Chukwuemeka Odumegwu Ojukwu University Igbaram, Nigeria

- Charles Kebaya, Machakos University, Kenya
  - Lexical Inflections, Stylistic Dissonance and Dialogic Consciousness in Kenyan Stand-up Comedy
- Rowland Chukwuemeka Amaefula, Alex Ekwueme University Ndufu-Alike, Nigeria
  - Femininities in Nigerian Hip-hop Music
- Danson Sylvester Kahyana, Makerere University, Uganda / Stellenbosch University, South Africa
  - Depictions of Landlord-Tenant Tensions in Selected Ugandan Sketch Comedies
- June Gbadamosi, University of Ibadan, Nigeria
  - Language, Communication and Humour: A challenge of a growing Adult in Funke Akindele's Jenifa's Diary Series
- Izue Nwankwo, Chukwuemeka Odumegwu Ojukwu University Igbaram, Nigeria
  - Nigerian Stand-up Comedy and the Carnavalesque: What People do when the Government is Irresponsible

The term “stand-up comedy” may be recent and not of African origin, but the art of joke-telling itself is one of the oldest forms of entertainment in Africa. Several communities across the continent have different forms of satire and ridicule, some of which have found their way into contemporary stand-up art. These forms of indigenous performance within today’s stand-up comedy have been largely understudied. We therefore seek papers that address the visual aesthetics, performance mechanics, styles and perspectives of African stand-up artists especially with regard to humour generation as well as sustenance of laughter amidst myriad political difficulties in parts of Africa.



## DRAFT SCHEDULE

### **An Artist's Medium is Her Message: Aesthetic Plurality in Black Atlantic Arts**

Kyrah Malika Daniels, Boston College

- Peter Haffner, Centre College
  - Remember--The Dead Like it Quiet: Manbo Marilyn and Haiti at the Crossroads
- Jovonna Jones, Harvard University
  - Locating the Magnificent: Deana Lawson and the Force of the Found Photo
- Kyrah Malika Daniels, Boston College
  - The Coolness of Kongo Spirits: Mirrors and Mortuary Arts in Congo, Haiti, and Cuba
- Jordan Mason Mayfield, Columbia University
  - "Bios, Logos, and Spiritus:" A Black Atlantic Reworking of Animacy and the Human in Ellen Gallagher's "Deluxe"
- Alexandra M. Thomas, Yale University
  - Black Feminism, Camp Aesthetics and Queer Formalism: Vanessa German's "Power Figures"

This panel examines the plurality of Black Atlantic artistic media by highlighting visual and embodied aesthetic practices of Africa and the African Diaspora. Exploring artistic traditions from Haiti, Cuba, Congo-Kinshasa, and the United States, these three papers demonstrate how an artist's choice of medium reveals the power of certain materials to tell a specific story. Collectively, we explore the art of collage, photography, flags, paintings, and mirrors, considering each medium's respective work in an artist's oeuvre within the Black Atlantic world.



## DRAFT SCHEDULE

### Artworlds in the Making

Samuel Mark Anderson, New York University Abu Dhabi

- Samuel Mark Anderson, New York University Abu Dhabi
  - Waiting for NGOs: Aspirational Aesthetics in Sierra Leone
- Rose Kirumira Namubiru, Stellenbosch University/ Makerere University
  - The Ugandan Artist: A New Interlocalised African Art Training Institution
- Leslie W. Rabine, University of California, Davis CA
  - Is Graffiti Art in Senegal a New Art Institution?
- Rebecca Fenton, Curator, Smithsonian Folklife Festival Center for Folklife and Cultural Heritage
  - Cultural Diplomacy Canceled: the Smithsonian and the Republic of Benin
- Till Foerster, University of Basel
  - Discussant

Since the turn of the century, new art institutions have emerged across Africa. Community centres, grassroot organisations, neighbourhood associations and a plethora of other institutions challenge the dominance of well-established players as biennial arts festivals and cultural centres funded by international donors. This changing landscape of art institutions has immediate relevance for all actors who have an interest in the arts—artists and their critics, curators and sponsors, spectators and collectors. We invite papers that explore how this transformation, which often unsettles conventional, Western understandings of the arts, raises many conceptual, experiential and practical questions.



## DRAFT SCHEDULE

### **New Horizons in Museum Culture: Reframing and Remixing African Art**

Bennetta Jules-Rosette, UC San Diego

J.R. Osborn, Georgetown University

- Bennetta Jules-Rosette, University of California, San Diego
  - Representations of African Art: Reframing and Transforming Museum Culture
- J.R. Osborn, Georgetown University
  - Unmixing African Art: Precursors and Future Possibilities
- Peter Bloom, University of California, Santa Barbara
  - Reshaping African Art within the Global Market Complex
- Lorna Lueker-Zukas, National University
  - Heritage and Purpose in Zimbabwe's Museums: Reframing Conflict and Culture

Museums in Africa and beyond are currently experimenting with new formats of exhibition and display in order to attract larger audiences. This panel addresses how artworks and cultural artifacts are produced, circulated, exhibited, and remixed in global contexts. It follows trajectories of representation and exhibition inside and outside of museums and traces the flow of objects from heritage and remembrance to use and consumption. The panel introduces new models and methodologies for museum studies and concludes with an assessment of how museums operate in legitimizing performances in their resilience and appeal to broader audiences.



## DRAFT SCHEDULE

### What's Left? African Art and Anthropology

Peter Probst, Tufts University

- Mark Auslander, Michigan State University Museum
  - Remixing Ancestorhood: Divining Futures in Contemporary African Art
- Degenhart Brown, UCLA
  - “Ouroboric Anthropology” and the Mothers of Cat Horns: An Analysis of the Diminished Authority of Anthropology in African Art Studies and Why It Should Be Celebrated
- Silvia Forni, Royal Ontario Museum
  - Of Art, Rituals and Public Spaces. Affective cultural performances in the work of Herve' Youmbi and Elisabeth Sutherland
- Allen Roberts, UCLA
  - Decolonizing African Epistemologies: Thoughts from Striking Iron
- Christine Mullen Kreamer, National Museum of African Art, Washington
  - Discussant

Anthropology once played a decisive role in African art studies. Not any longer. Challenged by waves of post- and decolonial turns, anthropological interventions in the Africanist art world have become rare. At least, so it seems. But has anthropology really abandoned the field? Recent collaborative projects of anthropologists with artists (De Boeck & Bolaji 2016) and curators (Fillitz & Nzewi, 2020) apparently speak to anthropology's continuous presence in the field. Given this ambivalent finding, the panel aims to evaluate and discuss anthropology's role and relevance in the field today. What is it, the discipline can (still) bring to the table?





## DRAFT SCHEDULE

### **MUSEUM DAY ROUNDTABLE: What Do We Know, and How Do We Say It?**

Susan Elizabeth Gagliardi, Emory University

Yaëlle Biro, The Metropolitan Museum of Art

- Juliana Ribeiro da Silva Bevilacqua, Queen's University, Canada
- Mbongiseni Buthelezi, Public Affairs research Institute, Johannesburg
- Cory Gundlach, University of Iowa Stanley Museum of Art
- Ibrahima Thiaw, Cheikh Anta Diop University of Dakar
- Kristen Windmuller-Luna, The Cleveland Museum of Art

Scholars have long been aware that categories for so-called traditional, historical, or classical arts of Africa are imperfect, in part because these labels reflect erroneous colonial assumptions. But we are still lacking a consensus for how to move beyond colonial knowledge structures and language. Participants will consider specific historical contexts in which common categories and language for discussing historical arts of Africa developed and flourished. They will also explain how they work to overcome such limits, thus providing models for thoughtful efforts to reckon with embedded colonial structures in and beyond museums.



## DRAFT SCHEDULE

### JUNE 18, 2021 | SESSION 5

11:15AM-1:15PM Pacific Time

#### Modern Creative Endeavours and Ownership of Indigenous West African Cultural and Artistic Expressions, Session II

Richard Acquaye, Takoradi Technical University, Takoradi - Ghana

Rikki Wemega-Kwawu, Art Theorist, Takoradi, Ghana

- Brian C. Smithson, University of Virginia
  - Selling Yorùbá(ness): Festival Models & Arts Funding in the Land of the Whites
- Sukanthy Visagapperumal Egharevba, Cross River University of Technology, Calabar, Nigeria
  - Appropriation as Modernist Re-Invention and Promotion of Indigenous Cultural Aesthetics
- Nwosu Calista Oduchukwu, Federal Polytechnic, Oko Anambra State, Nigeria
  - Taxidermy: Re-Invention of Awka-Ocha
- Ogochukwu Violet Okoye, Federal Polytechnic Oko
  - Serigraphy Counterproofing Technique as a Sustainable Printmaking Process in Expressive Artistic Practice
- Brittany Sheldon, Humboldt State University, California
  - Sirigu: Tradition and Change in Ghana's Rural North

This panel will attempt to open a wider public, interdisciplinary conversation about the commodification of West African traditional art and cultural products in all aspects of modern creative endeavours. It will explore the pros and cons of commodification and sustainability of cultural productions and artistic expressions in the light of global capitalism. Two operating viewpoints would be interrogated; the first is that, referencing from cultural products, artistic expressions and historical models may be motivated by a genuine desire to establish continuity in tradition with some modification to engender universality. And the second, which is an opposing concept, is that commodification/modification of indigenous cultural products and artistic expressions will debase or dilute age-old cultural traditions and practices.



## DRAFT SCHEDULE

### Narrative Visions, Session II

Nichole Bridges, Saint Louis Art Museum

- Nichole Bridges, Saint Louis Art Museum
  - Kongo Narrative and Variations of Blackness in the Zines of Papa Mfumu'eto and Loango Ivories
- Nomusa Makhubu, University of Cape Town
  - The Revolutionist: Fantastic Narrative and Anti-Narrative in African Art and Graphic Novels
- Amy Schwartzott, North Carolina A&T State University
  - The Potent Politics of Puppetry: Marionetas Gigantes de Moçambique
- Deborah Dike, Independent Scholar
  - Asukwo's Cartoons as Social Commentaries on Bad Governance and Politics in Nigeria
- Rebecca Wolff, University of California, Los Angeles
  - The Personal is Universal: Images of Refugees in Contemporary Nigerian Art

Whether through representational, abstract, or other forms, African visual arts may embody, document, or facilitate narratives. Soliciting artists and scholars of art history, languages, literature, and performance, panelists will examine intersections between art and narrative broadly defined to encompass social commentary, allegory, proverbs, and tellings of history, memory, destiny, and more. While heeding cautions against interpreting art objects as rote derivations of oral tradition, papers will explore the convergence of art and orality, complicate the reach of the “visual-verbal nexus,” and examine more elastic sensibilities of narrative than Western constructs as something fixed or sequential.



## DRAFT SCHEDULE

### The Futures of African Dress and Fashion, Session II

Christopher Richards, Brooklyn College

- Amanda Maples, North Carolina Museum of Art
  - Future Perfect: Empowering Senegalese Histories through Fashion
- Allison Martino, Eskenazi Museum of Art, Indiana University
  - Mmere Dane, Time Changes: Technological Innovations in Making Adinkra Fashionable Dress
- Kristen Windmuller-Luna, Cleveland Museum of Art
  - From *One: Egúngún* to many Egúngún– A Textile Study of Paka Egúngún in US Collection
- Christopher Richards, Brooklyn College
  - African Fantasy / African Subversion: The Designs of Kofi Ansah
- Victoria Rovine, UNC Chapel Hill
  - Discussant

Now firmly established as integral to the African art historical canon, African fashion continues to captivate scholars and artists alike, resulting in new modes for considering this malleable and meaningful form of artistic expression. This panel aims to explore recent developments in the field of African fashion, with a particular focus on innovative approaches to the art of dressing the body. Inclusive of recent exhibitions and forthcoming scholarship, the papers aim to illustrate how fashion and dress can be used to more directly engage the public, nuance existing scholarship, and better understand African identities in a post-colonial context.



## DRAFT SCHEDULE

### Art and Diplomacy in Africa

Ashley Miller, University of Michigan

- Ngong Bertrand Collins, University of Yaoundé and Foundation AfricAvenir International
  - The German-Cameroonian Cultural Dialogue and the Question of the Restitution of Stolen African Art: The Case of the Royal Prow of King Kum'a Mbappe Bell
- Gabrielle Chomentowski, CNRS – Centre d'histoire sociale des mondes contemporains (CHS)
  - The Russian Heritage of Guinean Cinema: A Case of Cinematographic Diplomacy during the Cold War
- Okechukwu Charles Nwafor, Nnamdi Azikiwe University
  - The Preservation of Artifacts and National Unity: Two Significant Diplomatic Moves in the National Museum in Lagos
- Ashley Miller, University of Michigan
  - Diplomacy and the Shaping of Africa's Arts Landscape: Moroccan Interventions

This panel critically examines the entanglement of art and diplomacy in Africa. Papers will consider the ethical, political, practical, and creative issues surrounding the mobilization of art and expressive cultures—as well as artists and art institutions—in projects of cultural diplomacy initiated both within and outside of the continent. We also ask, what has been or might be the impact of diplomatic projects on the production of art and expressive culture in Africa; and what are the consequences or unexpected opportunities that arise when arts diplomacy fails?



## DRAFT SCHEDULE

### Looking Out, Looking In: Translocal Artistic Networks in the Maghreb

Cynthia Becker, Boston University

- Tina Barouti, Boston University
  - The Pictorial School of Tetouan, Morocco: Fine Arts Education and Myth-Making in the Spanish Protectorate
- Nadia Sabri, Mohammed V University of Rabat, Morocco
  - Mohamed Chabâa, l'artiste engagé : parcours académique et expériences artistiques
- Riad Kherdeen, University of California, Berkeley
  - Farid Belkahlia's Decolonial Aesthetics
- Cynthia Becker, Boston University
  - Subversive Archives: Amazigh Tattoos in the Photography of Safaa Mazirh

The premise of this panel is based on a question raised by Arjun Appadurai: "What is the nature of locality as a lived experience in a globalized deterritorialized world?" His question suggests that localities are produced in relation to transnational networks. Using the translocal as a conceptual tool, this panel looks at the networks of exchange and encounter that have shaped artistic production in the Maghreb, concentrating on the mid-twentieth century to the present. Papers address how Maghrebi artists have relied on wide global networks but also use local referents as they negotiate issues of tradition, migration, territory, and belonging.



## DRAFT SCHEDULE

### **Narrating Historical Artists and Workshops**

Carlee Forbes, Fowler Museum at UCLA

- Janet M. Purdy, The Art Institute of Chicago
  - To Engrave Beauty (Kutia Nakshi): The Expansive Creative Reach of One Swahili Artist
- Sandra Klopper, University of Cape Town
  - Kings, colonial officials and indigenous prophets: The emergence of Zizwezenyanga Qwabe's market in rural KwaZulu-Natal in the 1930s
- Erica P Jones, Fowler Museum at UCLA
  - Shaping Local Style, Influencing International Tastes: The Palace Workshop at Kedjom Ketinguh
- Kevin Terval, The Baltimore Museum of Art
  - Refugee Aesthetics: Art and Creativity in the Famine-Relief Camps of Lake Turkana

This panel highlights emerging research on named, identifiable historical artists and workshops. Processes of collecting, exhibiting, and classifying objects have often obscured (or even erased) specifics regarding an object's creation. Intensive object-based and archival studies have identified stand out cases such as: Olowe of Ise and various "master hands." Using archives, collections, and popular memory, these papers seek to more fully uncover narratives about the lives, works, and historical context of artists and workshops.



## DRAFT SCHEDULE

### **ROUNDTABLE: Africa/America at Independence**

Perrin Lathrop, The Phillips Collection - University of Maryland

Laura De Becker, University of Michigan Museum of Art

- Perrin Lathrop, The Phillips Collection - University of Maryland
- Laura De Becker, University of Michigan Museum of Art
- Kimberli Gant, Chrysler Museum of Art
- Freeborn Odiboh, University of Benin
- Álvaro Luís Lima, University of Florida
- Lyndsay Twa, Augustana University

This roundtable proposes to explore the contributions by artists based in Africa and the United States who were in close conversation in the period immediately preceding and following independence in Africa. Numerous artists forged professional and personal connections with colleagues from across the Atlantic that significantly influenced their own work and practice. In this panel, we invite scholars who have studied these artists to explore resonances between their oeuvres, as well as reflect on the 1950s through the 1970s as a particularly energetic time for trans-Atlantic and pan-African conversations.

This panel explores such linkages in the context of multiple exhibition projects opening at Fisk University Galleries (*African Modernism in America, 1947-1967*, 2022), the Chrysler Museum of Art (*Transcontinental Modernism: Jacob Lawrence & The Artists of Black Orpheus*, 2022), and the University of Michigan Museum of Art (*African Art After Independence*, date TBD).





## DRAFT SCHEDULE

### **JUNE 19, 2021 | GENERAL BUSINESS MEETING**

8:00-9:00AM Pacific Time

### **JUNE 19, 2021 | SESSION 6**

9:00-11:00AM Pacific Time

#### **Lagos Art World in the 21st Century, Session I**

Tobenna Okwuosa, Niger Delta University, Wilberforce Island, Bayelsa, Nigeria

- Jumoke Sanwo,
  - Revolving Art Incubator, Lagos
- Odun Orimolade, Yaba College of Technology, Lagos
  - Millennial Progression: Performance Art in the Lagos Art Scene
- Aderinsola Ajao, Freelance Writer and Independent Arts Manager, Lagos
  - Alternative Gazes, Alternative Spaces: Exploring Form, Content, and Access in the Lagos Art Scene
- Tobenna Okwuosa, Niger Delta University, Wilberforce Island, Bayelsa, Nigeria
  - Yemisi Shyllon Museum of Art: A New Development in the Lagos Art World
- Peju Layiwola, University of Lagos, Nigeria
  - Discussant

Since the beginning of the century, the Lagos art world has recorded significant developments in its art system, such as the establishment of auction houses, spaces and centers for contemporary art, art foundations, artists residency programs, national art competitions, a university museum, a biennial, and international art fairs and festivals. Artistic practices in installation art, performance, photography, sound art, and video art have received greater acceptance. There are also artists who are doing great things with conventional methods. The papers on this panel will show the recent developments and dynamics of the Lagos art world in the twenty-first century.



## DRAFT SCHEDULE

### **Narrating public and private histories through artworks in (or involving) cloth, Session I**

Brenda Schmahmann, University of Johannesburg

Irene Bronner, University of Johannesburg

- Victoria Rovine, University of North Carolina at Chapel Hill
  - Stripped Down: The Politics of Textile Artistry in Colonial West Africa
- Allison Young, Louisiana State University
  - Adire, Vlisco, and the Star-Spangled Banner: Symbolic Textiles in the Work of Lina Iris Viktor
- Mazuba Kapambwe, University of Albany
  - The use of Dutch Wax Print in Yinka Shonibare's Work
- Irene Bronner, University of Johannesburg
  - Stitching and unpicking myths of womanhood in works by Ilené Bothma
- Brenda Schmahmann, University of Johannesburg
  - Female agency in the Keiskamma Art Project's Rose Altarpiece

African artists and those of the African diaspora have used textiles (or weaving, or embroidery, collage, printing and other techniques to work into cloth) to represent events or histories with public or personal significance. Presenters are asked to consider how techniques of working into or with fabric have contributed to the meanings of examples selected for focus. Examples identified may be by individual artists or produced through collaboration. They may be works designed to be hung, ones where fabric has assumed sculptural form or works that involve performance. They may be recent or historical.



## DRAFT SCHEDULE

### **New Conversations on Art and Creativity for Sustainable Development in Africa**

Paul-Henri S. Assako, University of Yaoundé 1, Cameroon

- Suzanne Gott, University of British Columbia, Okanagan
  - New Directions in African Print style: The Sustainability and Vitality of Africa's Popular Fashion Systems
- Bassey Nsa Ekpe, Akwa Ibom State University, Obio Akpa, Nigeria
  - Drama and Social Change: Conceptualising Audience Empowerment in Femi Osofisan and Wole Soyinka's Play Texts
- Marie Meyerding, Freie Universität Berlin
  - Aestheticizing Atrocity: George Osodi's Series Oil Rich Niger Delta (2003-2007)
- Paul-Henri S. Assako, University of Yaoundé 1, Cameroon
  - From Practice to Language: Understanding the Forms of Contribution of Visual Arts to Sustainable Development in Cameroon

Noting the cultural dimensions of development and change, the UNESCO's Seoul Agenda (2010) insists that the "arts" play vital roles in the "constructive transformation" of today's technology driven society, where various sociocultural injustices prevail. Given the vibrancy and diversity of culture production and consumption in Africa, there is then a wider need for understanding sustainable development within the continent through its knowledge economy, built on diverse forms of artistic creativity. This panel seeks papers that address sustainable development and social change in Africa from the point of view of artistic practices, creativity, production and consumption.



## DRAFT SCHEDULE

### Symbolics in Nigerian Visual Culture

Stephen Fọlárànmí, Rhodes University, South Africa, and Ọbáfẹmi Awólọwọ University Ilé-Ifẹ̀, Nigeria

- Stephen Fọlárànmí, Rhodes University, South Africa, and Ọbáfẹmi Awólọwọ University Ilé-Ifẹ̀, Nigeria
  - That the House May Stand Again: Carved Posts in Ọyọ Palace
- Ephraim Ugochukwu, Alex Ekwueme Federal University Ndufu-Alike, Ebonyi State, Nigeria
  - Researching the Metaphorical and Symbolic Feature of Form: The Eagle as Conceptual Ideology
- Soiduate Ogoye-Atanga, University of Port Harcourt, Nigeria
  - Known objects, Anonymous Carvers: New Conversations on Artists Practice in the Duein Fubara.
- Nicholas Chielotam Akas, Nnamdi Azikiwe University, Awka, Nigeria
  - et 'Let the Dead Rest: A study of Apams undertakers in Nigeria'
- Ugo Wenibaraebi Patterson, Isaac Jasper Boro College of Education
  - Art and Orality: A Contemporaneous Convergence of expressions in Bayelsa

Essential to the meaning of signs and symbols is the material signifier. Most simply understood as the sounds or letters that form a word, the material signifiers in this case are sculptural objects. Always open to (re)interpretations and (re)readings in different cultural and historic contexts, artworks pose the question of how they come to produce and transform meaning? Artists imbue their works with meaning, but that meaning changes through the effects of space and time. How do viewers "reread" a work, and by extension an artist, through the cultural lens they bring to the viewing experience?



## DRAFT SCHEDULE

### Contemporary African Arts and Theory

Fiona Siegenthaler, University of Basel, University of Johannesburg

- Osa D. Egonwa, Delta State University Abraka
  - Analytic Theories of African Origin for Understanding Contemporary Arts
- Till Foerster, University of Basel
  - Autonomy, Tradition and Modernity. Rethinking a Conceptual Dichotomy as Practice
- Gabriella Nugent, University College London
  - Encounters with the Camera: Expanding Photographic Theory
- Abbéy Odunlami, School of the Art Institute of Chicago
  - Fantastical Futures: Afropolitanism as vehicle for Remaking Contemporary Visual Culture and Aesthetic of the African Continent

Postcolonial and decolonial theories have deconstructed Eurocentric perceptions and receptions of 'African art', questioned the Western canon and thus contributed to the decolonial project in the field of aesthetics. However, embracing a globalized approach informed by international intellectual discourses and art circuits, the scholarship on 'contemporary' art risks to perpetuate Western aesthetics and epistemologies as central reference point. What role does art theory have in the contemporary call for decolonial aesthetics? What contribution can the notion of 'contemporary African art theory' (as theory about 'African art', but also as 'African theory' of art) make to contemporary art theory more generally?



## DRAFT SCHEDULE

### Colonial Collecting and Provenance Research

Erica P. Jones, Fowler Museum at UCLA

- Carlee S. Forbes, Fowler Museum at UCLA
  - Collect, Repair, Re-sell: Wellcome Collection at the Fowler Museum
- Marci Burton, Fowler Museum at UCLA
  - Material Investigation, Object Histories and the Wellcome Collection at the Fowler Museum
- Yaëlle Biro, The Metropolitan Museum of Art
- Ibrahima Thiaw, Cheikh Anta Diop University of Dakar
  - “Imperfect but Indispensable”: Colonial Collections in Question
- Jonathan Fine, "Ethnologisches Museum, Staatliche Museen zu Berlin - Preußischer Kulturbesitz"
  - Why Research Provenance?

This panel highlights current research in European and American museums related to provenance as an avenue for addressing issues raised in the many public calls for repatriation of African material culture. Panelists representing European and American museums will present a series of case studies aimed at examining the ways that curators and conservators are contending with complex histories as they research and exhibit objects collected during the colonial period. These case studies will consider objects created for commercial trade or tourists, how objects were modified over time for the market (both within and outside of Africa). It draws from both archival and material analysis.



## DRAFT SCHEDULE

### **ROUNDTABLE: Apothecary for the Postcolonial Condition**

Candice Allison, PHD Candidate at the University of the Western Cape

Fadzai Veronica Muchemwa, MA Candidate at Rhodes University

- Elizabeth Kobusinge Karamagi,
- Helena Uambembe,
- Malebona Maphutse

Is post-colonialism the antidote to colonialism? Are former colonies now struggling and most effective? with symptoms ranging from identity, social and political disorders, to anxiety, depression and violent outbursts? How do we diagnose and treat these stress disorders? What are the treatments available and most effective? Spiritual, herbal, Western Medicine, therapy, exercise, exorcism? The Apothecary is a subversive and satirical intervention initiated by Practice Theory Collective for the recuperation of after-colonial subjects, manifesting in this first iteration as a round table discussion bringing artists and cultural practitioners together to discuss the role of art in after-colonial societies.



## DRAFT SCHEDULE

### JUNE 19, 2021 | SESSION 7

11:15AM-1:15PM Pacific Time

#### Lagos Art World in the 21st Century, Session II

Tobenna Okwuosa, Niger Delta University, Wilberforce Island, Bayelsa, Nigeria

- Timipre Willis Amah, Niger Delta University, Wilberforce Island, Bayelsa, Nigeria
  - The Place of Photography in the 21st Century Lagos Art Market
- Mathew Oyedele, Independent Art Historian and Artist, Lagos
  - Expanding the Frontiers of Art in Lagos: ArtXPrize, Young Contemporaries, Next of Kin and The Maker Lab
- Chikaodiri ThankGod, Independent Scholar, Warri, Nigeria
  - The Lagos Art Experience: Migration of Style, Media and Presentation in the 21st Century
- Anthony Polo, Niger Delta University, Wilberforce Island, Bayelsa, Nigeria
  - Definitive Initiatives in the Lagos Art World: Arthouse Modern and Contemporary Art Auction, Artist Residency and Exhibitions
- Bukola Oyebode, TSA Art Magazine, Lagos
  - Documentation and Media in the Lagos Art World in the 21st Century

Since the beginning of the century, the Lagos art world has recorded significant developments in its art system, such as the establishment of auction houses, spaces and centers for contemporary art, art foundations, artists residency programs, national art competitions, a university museum, a biennial, and international art fairs and festivals. Artistic practices in installation art, performance, photography, sound art, and video art have received greater acceptance. There are also artists who are doing great things with conventional methods. The papers on this panel will show the recent developments and dynamics of the Lagos art world in the twenty-first century.





## DRAFT SCHEDULE

### **Narrating public and private histories through artworks in (or involving) cloth, Session II**

Brenda Schmahmann, University of Johannesburg

Irene Bronner, University of Johannesburg

- Tandazani Dhlakama, Zeitz Museum of Contemporary Art Africa (Zeitz MOCAA)
  - Bearing Witness: Performativity and Textile-based Work in the Art of Otobong Nkanga, Senzeni Marasela and Kresiah Mukwazhi
- Chukwuemeka Nwigwe, University of Nigeria, Nsukka
  - Interpreting Igbo Masking and Folkloric traditions through works of Okeke, Dike, Diogu and Udejaja
- Umana Nnochiri, Cross River University of Technology, Calabar, Nigeria.
  - Cloth as an Artistic Medium for Public Narratives in the Carnival Calabar
- Eva Obodo, University of Nigeria, Nsukka
  - The use of cloth and appropriation of motifs from cloth in works by Obinna Makata and El Anatsui

African artists and those of the African diaspora have used textiles (or weaving, or embroidery, collage, printing and other techniques to work into cloth) to represent events or histories with public or personal significance. Presenters are asked to consider how techniques of working into or with fabric have contributed to the meanings of examples selected for focus. Examples identified may be by individual artists or produced through collaboration. They may be works designed to be hung, ones where fabric has assumed sculptural form or works that involve performance. They may be recent or historical.



## DRAFT SCHEDULE

### **Retrospective Visions: African Artists in the 20th & 21st Centuries, Session I**

Jean Borgatti, Boston University, Clark University, Fitchburg Art Museum

- Elizabeth Harney, University of Toronto
  - Retromodernism: Re-takes, Re-enactments and the Redemptive Turn
- Jean Borgatti, Boston University, Clark University, Fitchburg Art Museum
  - Zak Ové—Revising the Past
- Stephan Köhler, University of Fine Arts, Hamburg
  - Auditions with traditional sculpture: How Georges Adéagbo casts the protagonists for his assemblages.
- Rebecca L. Skinner Green, Bowling Green State University
  - Resonant Malagasy Traditional Practices in the Art of Richard Razafindrakoto
- Harrie and Uvietobor Bazunu, M., Delta State University, Abraka (Nigeria)
  - New Images of the Niger Delta

Contemporary African and Diaspora artists have extended the postmodern aspects of 20th and 21st century community based African art by reconfiguring historic forms into such gallery-focused works of art as Hervé Youmbi's totems, Kader Attia's mirror masks, and Zak Ové's sculptural installations. This panel hopes to examine the work of contemporary artists to determine their intent in incorporating such material into their work, and to take a retrospective view of how those artists have developed from their early work into their current (mature or maturing) styles.



## DRAFT SCHEDULE

### **Ceramics on Display: Museum Presences and Practices**

Elizabeth Perrill, University of North Carolina Greensboro

- Nanashaitu Umoru-Òkẹ, Ọbáfẹmi Awólówọ University Ilé-Ife Nigeria
  - Traversing spaces: Yoruba Potters and Pottery in Modern Nigerian Art
- Ozioma Onuzulike, University of Nigeria, Nsukka
  - Ceramics in the Unfolding Scroll of African Art Collection and Presentation within Africa
- Elizabeth Perrill, University of North Carolina Greensboro
  - Leveraging Gender: Ceramics in the North Carolina Museum of Art Permanent Reinstallation of African Art
- Barbara Thompson, Independent Art Historian and Curator, Hawaii
  - Challenging the Status Quo: A Different Perspective: African Ceramics from His Royal Highness, Franz, Duke of Bavaria
- Susan Mullin Vogel, Independent scholar
  - Discussant

The inclusion of ceramics is a must for any museum focused on the arts of Africa. However, an institution's mission statement and orientation toward ethnographic, anthropological, or art historical methodologies can dramatically shift the treatment of the ceramic medium. This panel focuses on the recent trends and trajectories in the incorporation of and methodology surrounding ceramics in museum practice. Contributors with experience in the practice of museum design, African curation, or ceramics scholarship that touches upon display and collecting are encouraged. Scholarship on historical practices and contemporary trends are equally encouraged.



## DRAFT SCHEDULE

### Contemporary Art of Nigeria in Retrospective Perspective

Afam Augustine Okwudili, Lagos State Polytechnic, Ikorodu, Lagos State

Nathaniel Ogunyale, Lagos State Polytechnic, Ikorodu, Lagos State

- Afam Augustine Okwudili & Oladipupo Adesina & Folashade Adesina, Lagos State Polytechnic, Ikorodu, Lagos State
  - Nigerian Ceramics: the past and present trends
- Nathaniel Ogunyale & Mary Iyadunni Ogunyale, Lagos State Polytechnic, Ikorodu, Lagos State and Inumidun Art and Culture Academy, Lagos
  - Contemporary Mural Paintings In “Laspotech” : An Evaluation Of Works Of Graduating Students between Year 2009 and 2019
- Kehinde Adepegba, Lagos State Polytechnic, Ikorodu
  - Contemporary Egungun costume art and artists: Abeokuta in focus.
- Akinsoji Francis Oni and Olojo-Kosoko Kolawole K. Oni, Lagos State Polytechnic, Ikorodu
  - City beautification and public murals in Lagos state: a documentation of selected muralists
- Kareem Olayemi Arigbabu & Abayomi Seun Oguntoyinbo, Lagos State Polytechnic, Ikorodu, Lagos State and Adekunle Ajasin University, Akungba-Akoko, Ondo State, Nigeria
  - Contemporary African Music and Research in Retrospect: An Examination of Selected Sir Shina Peters Music in a Comparative Analysis

Art in Nigeria has grown and undergone different developmental stages up to the present date ranging from its genesis - the start of contemporary art - in Ibadan at the Nigerian College of Arts, Science and Technology (NCAST) in 1953/54, to Zaira with the establishment of the School of Higher Learning in Art which gave birth to many famous artists in Nigeria in different areas of fine and applied art. This has made a significant impression on Nigerian society at large in term of record keeping and documentation. This paper x-rays the beginning of what is known as Contemporary art, looking at art produced six or seven decades back as a form of documentation of the contemporary.



## DRAFT SCHEDULE

### Re-orienting worlds, re-asserting Africa

Owen Martin, Norval Foundation, Cape Town

- Owen Martin, Norval Foundation, Cape Town
  - Michael Armitage's Kenyan Election Cycle
- Shannen Hill, Smithsonian National Museum of African Art
  - He was a kid, not a miner: Questioning a famous photograph by Constance Stuart Larrabee
- Vera-Simone Schulz, Kunsthistorisches Institut in Florenz – Max-Planck-Institut
  - De-Centering European Art History: A View from Medieval and Early Modern West and East Africa South of the Sahara
- Portia Malatjie, University of Cape Town
  - Curative Curation: Black Women Curators as Curative Agents

This panel will consider how art from African perspectives interrogates 'official' accounts of history - African and global- in order to re-orient world-views. For the purposes of this panel, we are less interested in the Other coming "home" as Homi Bhabha referred to the influx of postwar immigrants and refugees into Western centres, but rather in the affirmation of Africa as a centre. The difference is crucial: in outlining these parameters we are soliciting papers on art and curatorial practices that put Africa at the centre and in the process provincialise its others.



## DRAFT SCHEDULE

### **ROUNDTABLE: Arts and the Senses in Africa and its Diasporas**

Henry John Drewal, University of Wisconsin-Madison (Professor Emeritus)

- Corinne Kratz, Emory University
- Marguerite Heckscher, UW-Madison
- Daniel Kodzo Avorgbedor, University of Ghana-Legon
- Frederick John Lamp, Yale University
- Andrea Frohne, Ohio University
- Sela Kodjo Adjei, University of Ghana-Legon

The field of sensory studies has expanded greatly over the last three decades and opened our body-minds to the sense-abilities of artists and audiences, and deeper, more expansive and nuanced understandings of the arts, their histories and cultural contexts, whether in Africa or beyond. It was my own apprenticeships with Yoruba sculptors that led to my theory/method called Sensiotics. This roundtable invites presenters to share their own work on the multi-sensorial aspects of African and African Diaspora arts and offer critiques of and/or suggestions for the refinement of this approach. 90-minutes of six 10-minute summaries plus 30 minutes discussion.



## DRAFT SCHEDULE

### JUNE 20, 2021 | SESSION 8

8:00-10:00AM Pacific Time

#### Contemporary African Dance: Issues of Definition and Context, Session I

Josephine Ebiuwa Abbe, University of Benin, Benin City, Nigeria

- Chukwuma Okoye, University of Ibadan, Nigeria
  - Contemporary Nigerian Dance: Between Self Expression and Cultural Propagation
- Oluwatoyin Olokodana-James, University of Lagos, Nigeria
  - Trans-Sociological Hybridity and the African Contemporary Experience
- Nalini Moodley-Diar, Tshwane University of Technology
  - Embodying the Syncretic: Bharatha Natyam and Democracy in South Africa
- Rantimi Jays Julius-Adeoye, Redeemer's University (RUN), Ede, Osun State, Nigeria
  - Complexity in the term "Contemporary": Identity and New African Dance Form
- Josephine Ebiuwa Abbe, University of Benin, Nigeria
  - The Form and Content of Contemporary Nigerian Dance: Idia N'Iyesigie Dance Performance

Contemporary dance practice is a global cultural phenomenon. However, dancers and choreographers as well as scholars of dance are often confused about its manifestations in Africa, and its distinction from other forms of dance. Participants in this panel will seek to address this confusion by defining and exploring what “contemporary dance” may in fact mean in Africa and the Diaspora.



## DRAFT SCHEDULE

### **Narrating public and private histories through artworks in (or involving) cloth, Session III**

Brenda Schmahmann, University of Johannesburg

Irene Bronner, University of Johannesburg

- Chijioke Onuora, University of Nigeria
  - Ifedioranma Dike's Fiber Art
- Babatunde Adewumi Adedokun, Federal College of Education, Yola, Nigeria
  - A semiotic analysis of motifs and designs on Hausa hand-embroidered caps and garments in Yola, Nigeria
- Chika Chinyeogwa Chudi-Duru, Nnamdi Azikiwe University, Awka, Nigeria
  - Narratives of the Igbo women of Nigeria and the social interactions encountered through African wax printed textiles
- May Okafor, University of KwaZulu-Natal, South Africa, and Nnenna Okore, North Park University, USA
  - Ceramics and Textile Embodiments of Rites

African artists and those of the African diaspora have used textiles (or weaving, or embroidery, collage, printing and other techniques to work into cloth) to represent events or histories with public or personal significance. Presenters are asked to consider how techniques of working into or with fabric have contributed to the meanings of examples selected for focus. Examples identified may be by individual artists or produced through collaboration. They may be works designed to be hung, ones where fabric has assumed sculptural form or works that involve performance. They may be recent or historical.





## DRAFT SCHEDULE

### **Retrospective Visions: African Artists in the 20th & 21st Centuries, Session II**

Marlene Rutzendorfer, Vienna University of Technology/Academy of Fine Arts Vienna

- Marlene Rutzendorfer, Vienna University of Technology/Academy of Fine Arts Vienna
  - Les Récréâtrales: Theater, Performance, and Urban Scenography in Ouagadougou.
- Ritadoris Edumchieke Ubah, University of Nigeria, Nsukka
  - Contemporary African Artists, Creative Identity, and Decolonization
- Andrew M. Mulenga, Rhodes University, SA/Zambian Open University, Lusaka
  - Lawrence and Agnes Yombwe: Mbusa Symbols Transformed
- Luqman Omotayo Alao, Jamaica Business Development Corporation
  - Within the Basic Canon of Yoruba Sculpture; Implementing Chasing and Repousse using Recycled Metals
- Monique Kerman, Western Washington University
  - The Rallying Call to Decolonize: Art Historical Practice as Social Justice

Contemporary African and Diaspora artists have extended the postmodern aspects of 20th and 21st century community based African art by reconfiguring historic forms into such gallery-focused works of art as Hervé Youmbi's totems, Kader Attia's mirror masks, and Zak Ové's sculptural installations. This panel hopes to examine the work of contemporary artists to determine their intent in incorporating such material into their work, and to take a retrospective view of how those artists have developed from their early work into their current (mature or maturing) styles.



## DRAFT SCHEDULE

### **Afro-Latin Arts: New Research, New Paradigm**

Ximena Gomez, University of Massachusetts, Amherst

Cecile Fromont, Yale

- Cary Aileen García Yero, Harvard University
  - Afro-Latinidad on the Record: Race, Civilization, and Panart, 1940s-1950s.
- Tamara Walker, University of Toronto
  - The Negrito out of Africa
- Courtney Micots, Florida A&M University
  - Afro-Brazilians in Ghana's Fancy Dress Carnival
- Ewart Skinner, Bowling Green State University
  - Alfredo Codallo: Reproductions of Symbolic Capital in Trinidad and Tobago
- Kenwyn Crichlow, Bowling Green State University (and Art Gallery of Trinidad and Tobago)
  - Alfredo Codallo: Reproductions of Symbolic Capital in Trinidad and Tobago

This panel explores Afrolatinidad / Afrolatinidade / the Afro-latin as a paradigm for the study of the expressive cultures of men and women of African origins or descent in the Americas. It highlights new research on Afro-Latin arts, both historical and contemporary, that presents historiographic or methodological reflections on the Afro Latin.



## DRAFT SCHEDULE

### How Do Scholars Think Differently about Historical Evidence and the Arts When They Change their Research Methods?

Susan Elizabeth Gagliardi, Emory University

- Kate Simpson, University of Glasgow
  - The Spatial Poetics of Artefacts
- Imogen Coulson, Julie Hudson and Sam Nixon, The British Museum
  - Shifting approaches, novel methods: collection histories as a tool to move beyond William Fagg's 'Lower Niger Bronze Industry Mystery'
- Caitlin Glosser, Emory University
  - Mapping Senufo: Visualizing Silences in Museum Records
- Joanna Gardner-Huggett, DePaul University
  - Discussant

Historians, including Africanist art historians, who turn to computational analysis continue to experience disciplinary discomfort with the approach even when it requires them to examine historical evidence in fresh ways. Historians' longstanding preference for text and distrust of data-driven visualizations likely fuels this discomfort. This panel will focus on historical documents and other types of evidence long considered the purview of historians. Presenters will consider how humanists' turn to computational analysis has reshaped understanding of their sources and the past.



## DRAFT SCHEDULE

### **(Re)Mapping Boundaries: African Cultural Production in Transnational Perspective**

Adedamola Osinulu, New York University (NYU) Liberal Studies

- Raimi Gbadamosi, De Montfort University Fine Art
  - Rules are Meant to be Broken
- MAGOLIDE (Mzoxolo X Mayongo & Adilson De Oliveira), University of the Witwatersrand  
The Counter space of Pop Culture in Zaire
- Adedamola Osinulu, New York University (NYU) Liberal Studies
  - Vulnerable Bodies: Crossing Cultural Boundaries in Johannesburg
- David Kwao-Sarbah, University of the Western Cape, South Africa / and Christian Service University College, Kumasi-Ghana
  - Producing the African Nation through Cultural Institutions
- Omotayo Jolaosho, University of South Florida
  - Discussant

This panel of multi-disciplinary scholars and artists seeks to highlight how transnational exchanges between cultural producers, curators, institutions, and audiences can reshape the existing frontiers of African identity and knowledge. Specifically, we will be examining the ways in which the archive of African art history can be expanded to accommodate omitted histories, the ways in which the rules that govern curatorial and intellectual practices can be challenged to make room for unconventional voices, the ways in which cultural institutions can lead the charge towards national healing, and how the vulnerability of intercultural exchange can lead to new solidarities that transcend national and ethnic identity.



## DRAFT SCHEDULE

### **ROUNDTABLE: The Black Woman: An Exploration of Woman as Space**

Zinziswa Mavuso, University of South Africa

- Zinziswa Mavuso, University of South Africa
- Andisiwe Diko, University of South Africa
- Duduzile Mathebula, University of South Africa
- Witty Nyide, Nelson Mandela University

The Black woman's body has become more visible within the South African visual arts context. This is due to the hyper visualisation of Black women's bodies in the name of inclusivity and representation. Ironically this hypervisibility of the body has come at the expense of the Black women's voice. The same or similar narratives and voices take center stage, often erasing other emerging voices. Yet against the current wave of the normative narrative on Black women, new voices are emerging. Moments of forceful silences are disrupting the status quo and claiming space, claiming visibility and claiming an audible voice.



## DRAFT SCHEDULE

### JUNE 20, 2021 | SESSION 9

10:15AM-12:15PM Pacific Time

#### Dress and its Discourses

Nkiruka Jane Nwafor, Nnamdi Azikiwe University

- Kosy Okafor, Nnamdi Azikiwe University
  - Nigerian Headwraps: The Rise of a New Sartorial Subjectivity in Modern Nigerian Dress Culture
- Nkiruka Jane Nwafor, Nnamdi Azikiwe University
  - The cultural imaginary of Igbo Isi Agu dress: individual desires versus ethnic and national realizations
- MacKenzie Moon Ryan, Rollins College
  - African Apparel: Threaded Transformations across the 20th Century exhibition
- Dandara Maia, University of Bayreuth
  - Dress your Africa: Diaspora impacts on African Fashion

Dress cannot stop communicating messages about the identities, social status, and inner life of the bodies that wear them. But viewers often, and for long periods of time, receive dubious messages about dress and the people wearing it. What cultural, historical and geographical factors determine these misconceptions? What methods of scholarship and museum exhibition can help detect stereotyped messages, and reread the discursive relation between dress and bodies?



## DRAFT SCHEDULE

### **Contemporary African Dance: Issues of Definition and Context, Session II**

Josephine Ebiuwa Abbe, University of Benin, Nigeria

- Harriet Edeyan Omoweh, University of Ibadan, Ibadan, Oyo State, Nigeria.
  - Observations and Narratives of Contemporary Dance within Africa
- Samson Sunday Akapo, University of Ibadan
  - Contemporary African Dance and its Deference to Indigenous Dance Forms
- Sunny Ezeagwu, University of Ibadan, Nigeria
  - Dancing Sustainable Development: Fela Anikulakpo Kuti Kpankpala Dance.
- Steve James Itsewah, Federal University of Lafia, Nasarawa State.
  - Advancing and Conceptualizing Contemporary Dance in Africa through Bata-Risation

Contemporary dance practice is a global cultural phenomenon. However, dancers and choreographers as well as scholars of dance are often confused about its manifestations in Africa, and its distinction from other forms of dance. Participants in this panel will seek to address this confusion by defining and exploring what “contemporary dance” may in fact mean in Africa and the Diaspora



## DRAFT SCHEDULE

### Digital Technologies and African Visual Cultures

Amanda Gilvin, Davis Museum at Wellesley College

- Jennifer Bajorek, Hampshire College
  - Digital Shamanism: Blackness as/and Digital Technology in the Work of Tabita Rezaire
- Amanda Gilvin, Davis Museum at Wellesley College
  - The Work of African Art in the Age of 3-D Scanning
- Kennette Dickens Nwabuoku, University of Benin
  - The English Alphabet and Abstractism: The Metamorphosis of Texts to Symbols
- Amanda Carlson, University of Hartford
  - Discussant

Ronald Eglash and others have demonstrated how today's digital technologies trace their mathematical foundations back to the use of fractals in African visual cultures and knowledge systems. Late 20th century theorization of Afrofuturism continues to impact ideas around Africa and technology. Today, artists from Africa and the African Diaspora innovate in and offer critical perspectives on new technologies, including augmented reality, virtual reality, and artificial intelligence. This panel invites papers about artists of Africa and the African Diaspora impacting the development of digital technologies, presenting original perspectives on them, or proposing alternative visions of human technological engagement.





## DRAFT SCHEDULE

### **Retrospective Visions: African Artists in the 20th & 21st Centuries, Session III**

Olushola O. Olajobi, Ibadan

Sule Ameh James, University of Pretoria, SA

- Olushola O. Olajobi, Ibadan
  - Six Decades of Decolonization: African Art Fights for its Voice
- Otonye Bille Ayodele, University of Lagos
  - Contemporary Neo-traditional Art of Three Nigerian Sculptors: The Remodelling of the Old into New Molds
- Sule Ameh James, University of Pretoria, SA
  - Progressive Incorporation of Materials in the Works of Contemporary African Artists Chinedu Ogakwu and Pitika Ntuli
- Felix O. Ophori & Samson Ukuoku, Niger Delta University/University of Benin, Benin City
  - Masquerades as Art and Entertainment in the Contemporary Nigerian Artistic Landscape
- Hannah Kiefer, Virginia Commonwealth University
  - Nobody's Fool: Chéri Samba's Artistic Strategy and Mediations of African Authenticity

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## DRAFT SCHEDULE

### **The Benin Traditional Arts through the Ages**

Felix Onaiwu Osaigbovo, University of Benin, Benin City, Nigeria.

- Felix Onaiwu Osaigbovo, University of Benin, Benin City, Nigeria
  - The Benin Bronze Casting Tradition
- Theresa Uvbi Osaigbovo, University of Benin, Benin City, Nigeria
  - Motifs, signs and symbols of Benin traditional apparel: focus on the Benin monarchy
- Paul Bunmi Aikhionbare, University of Benin, Benin City, Nigeria
  - Symbolic values of textiles in the Benin monarchy
- Henry Enorenshe Aigbe, University of Benin, Benin City, Nigeria.
  - Benin art in the diaspora: a call for repatriation
- Esther Erosa Esizimedor, University of Benin, Benin City, Nigeria
  - The Little Sculptures of Kemwin-kemwin Artists

From the reign of the first Ogiso through the Obaship system of Eweka the First, to the present reign of Oba Ewuare the Second, the Benins have been at the centre of art and culture. Before the coming of the Europeans into Benin, the Benins have developed a specialised guild system that promoted their traditional arts, crafts and dances. The purpose of this panel is to showcase the rich artistic and cultural heritage of Benin through the ages as exemplified through their dress, dance, craft and artworks.



## DRAFT SCHEDULE

### **Transparency, Ethics, and Economics: Working with Living Masquerade Artists**

Lisa Homann, UNC Charlotte

Jordan Fenton, Miami University, Ohio

- Jordan Fenton, Miami University, Ohio
  - 'Everything has a Price:' Considering 'Ethnographic Reciprocity' when Working with Living Artists
- Martin Vorwerk, Freie Universität Berlin
  - "kutanga cha makishi: A makishi groups travel report"
- Lisa Homann, UNC Charlotte
  - Unprecedented Patronage: Gaining Permission to Commission
- Hervé Youmbi,
  - Masques du Visages (Faces of Masks)
- Jean Borgatti, Clark University
  - Discussant

This panel concerns ethical methods of working with living artists to commission new masquerade ensembles. It exposes the logistical processes and pitfalls of such commissions, addressing the ways in which relationships between foreign researcher or studio artist to masquerade artists pose important methodological questions. Whether working seasonally or full-time, masquerade artists thrive on their reputations, which are often based on marrying artistic innovation, technical quality, and an understanding of local and foreign markets. The panel addresses both the ethical and creative dimensions of realizing a masquerade commission and pays careful attention to the roles individuals play in that process.



## DRAFT SCHEDULE

### MUSEUM DAY ROUNDTABLE: Paths Toward a Clearing

Christine Mullen Kreamer, Smithsonian National Museum of African Art, Washington, DC

Constantine Petridis, The Art Institute of Chicago

- Ndubuisi Ezeoluomba, New Orleans Museum of Art
- Amanda Maples, Digital Benin Project, Museum am Rothenbaum, Hamburg & North Carolina Museum of Art, Raleigh
- Nii Quarcoopome, Detroit Institute of Arts
- Marla Berns, Fowler Museum at UCLA, Los Angeles
- Raymond Silverman, University of Michigan, Ann Arbor

Africa's museum sector is changing. A new generation of museums is opening – another is being envisioned. The continent's contemporary art scene is booming and the market for historic art is fetching record prices. Museums and governments in Europe and America reconsider historic collections of African art – with many openly discussing restitution and deeper curatorial partnerships with their African peers. At the same time, much of the state-sponsored museum sector on the African continent is being left behind, amidst failing infrastructure and diminishing resources and with many personnel in need of additional support and professional development.

### **JUNE 20, 2021 | AWARDS CEREMONY**

**12:15PM-1:15PM Pacific Time**