

## PRELIMINARY PROGRAM FOR THE 15TH TRIENNIAL SYMPOSIUM ON AFRICAN ART

To panel chairs and presenters, for any time conflicts, corrections, omissions, and withdrawals, please contact program chair Doran H. Ross at [dross@arts.ucla.edu](mailto:dross@arts.ucla.edu). Panel and paper abstracts will be posted on the ACASA website around February 21, 2011, so please send any changes to abstracts and the order of papers before February 17, 2011. Room assignments will follow after revisions.

### WEDNESDAY, MARCH 23, 2011, MUSEUM PROGRAM

**PANEL I (8:30-10:30) Contemporary Art Sans *Frontières*.** Chairs: Barbara Thompson, Stanford University, and Gemma Rodrigues, Fowler Museum at UCLA

**Critical Objects: Museum *Habitus* and the Problem of Category,** Allyson Purpura, University of Illinois at Urbana-Champaign

**Africa, Meet Contemporary—Contemporary, Meet Africa; or, Integrating Regional and Contemporary without Sacrifice.** Kinsey Katchka, North Carolina Museum of Art

**Unbounded: Contemporary Arts of Africa in Global Dialogue,** Christa Clarke, Newark Museum

**Curating in the Twenty-First Century,** Tumelo Mosaka, University of Illinois

**Dismantling the House,** Allan deSouza, San Francisco Art Institute

**PANEL II (10:45-12:45) To Collect or Not to Collect, to Exhibit or Not to Exhibit: Issues of Provenance and Patrimony.** Chair: Kristina Van Dyke, The Menil Collection

**To See or Not to See,** John Picton, School of Oriental and African Studies, University of London

**Arts of the Benue River Valley: A Case for Inclusion and Transparency,** Marla C. Berns, Fowler Museum at UCLA

**The Case of Malian Terra-Cottas,** Kristina Van Dyke, The Menil Collection

**Museums, Provenance, and African Cultural Patrimony: A Proposal for Equal Access,** Sylvester Ogbechie, University of California, Santa Barbara

**PANEL III (2:15-4:15) Mapping New Curatorial Futures for Tradition-Based African Art.** Chairs: Marla C. Berns, Fowler Museum at UCLA, and Mary (Polly) Nooter Roberts, University of California, Los Angeles.

**Mission Impossible? Creating Tradition-Based African Art Exhibitions in the Twenty-First Century,** Enid Schildkrout, Museum for African Art

**Whither New Traditions? Terminology and Trajectories in Exhibiting Tradition-Based African Arts in the Twenty-First Century,** Christine Mullen Kreamer, National Museum of African Art.

**Triangulating the African Art Gallery,** Moyo Okediji, University of Texas, Austin

**From Pierneef to Gugulective: A New Approach to Curating?** Riason Naidoo, South African National Gallery

**Tradition is Always NOW,** Mary (Polly) Nooter Roberts, University of California, Los Angeles

**THURSDAY, MARCH 24, 2011**

**SESSION 1 (8:30-10:30)**

**Panel 1.1 Marketing African Contemporary Art: The Role of Commercial Galleries in the Shaping of Artistic Careers and Discourse.** Chair: Pamela Allara, Brandeis University

**From Collaboration to 'Kidnapped' Art: Artists, Gallery Owners and Patrons in Addis Ababa,** Leah Niederstadt, Wheaton College

**Contemporary African Art through the Lens of a Galleriste: Building a Business outside Its Cultural Context,** Bill Karg, Contemporary African Art Gallery, New York City

**Strategies of Engagement: Marketing Contemporary African Art in Brazil and Angola,** Rachel Nelson, University of California, Santa Cruz

**The Media-Action of *abebuu adekai* (Ghana's Sculptural Coffins) in the World Market,** Roberta Bonetti, University of Bologna

**Contemporary Art Market in Lagos: Artists, Galleries and Patrons,** Tobenna Okwuosa, Niger Delta University, Nigeria

**Panel 1.2 Public Funding Sources: Support for African Exhibitions.** Chair: Lisa Binder, Museum for African Art

**Some Thoughts on the Effect of Public Funding on African Art Exhibitions in the U.S.,** Enid Schildkrout, Museum for African Art

**Os Bolseiros: Art Education and Cold War Relations in Mozambique 1978-91,** Polly Savage, Royal College of Art, London

**Funding the Cultural Sector in Benin: A Tentative Analysis of the (Museum) Policy,** Patrick Effiboley, Université Paris-Ouest La Défense

**Exhibition Content: A Stillborn Birth in the Artist and Funder's Matrimony,** Andrew Mulenga, The Post Newspaper, Lusaka, Zambia

**Diversity Funding for African Art Projects in the UK: 1995-2005,** Lisa Binder, Museum for African Art

**Panel 1.3 African Biennials, Triennials and Artists' Workshops in a Neoliberal World.** Chair: Marie Lortie, University of Toronto

**Cape Town's Thupelo Workshop: The Node and the Network,** Mariam Aronowicz, University of Toronto

**Luanda, onde está? Contemporary African Art and the Rentier State,** Kate Cowcher, Stanford, California

***Afrique et Caribes en Créations: A French Intervention into Contemporary African Art,*** Marie Lortie, University of Toronto

**Global Exhibitions: Internationalism and the Pan-African Model of Dak'art Biennale,** Ugochukwu-Smooth Nzewi, Emory University

**Panel 1.4 Transformation in South African Art and Culture.** Chairs: Shannen Hill, University of Maryland, and Brenda Schmahmann, Rhodes University

**"Regardless, the Struggle Continues"—Black Consciousness is a Culture of Resistance.** Shannen Hill, University of Maryland

**Transgressive Christian Iconography as a Response to Transformation in Post-apartheid South African Society,**

Karen von Veh, University of Johannesburg

**Bringing Cecil out of the Closet: Negotiating Portraits of Rhodes at South African Universities**, Brenda Schmahmann, Rhodes University

**Transforming a Profession in South Africa: Race, Space and Architecture**, Randall Bird, University of the Witwatersrand

**“An African Journey of Hope?” The Imaginary of Global South Africanism in World Cup Stadium Architecture**, Federico Freschi, University of the Witwatersrand

### **Panel 1.5 Three Films**

***Ukucwebezela: To Shine***, a film by Zamo Mkhize and Thabani Gigaba, produced by Elizabeth Perrill and 12 am Productions (31 minutes)

***Blissi Ndiaye or The Visit of the Lady***, a film by Nicolas Sawalo Cisse (18 minutes)

***L'ESPRIT PRÊT-À-PARTEGER***, a film by Jamika Ajalon and Third World Newsreel (28 minutes)

### **SESSION 2 (10:45-12:45)**

**Panel 2.1 “Cultural Authentication” and Commercial Images: The Process and Meanings of Visual Appropriations**. Chair: Courtney Micots, University of South Florida

**The Domesticated Textile: Revisiting Classic Factory Printed Textile Patterns in Côte d'Ivoire**, Kathleen Bickford Berzock, The Art Institute of Chicago

**Red Indians in Ghana: The Native American Image in Coastal Performance**, Courtney Micots, University of South Florida

**The Appropriation and the Formation of a New Visual Aesthetic in Nigerian Popular Culture**, Peju Layiwola, University of Lagos

**Hip Hop, Sheng, and the Aesthetic of Control in Nairobi Matatu Art**, Kitty Johnson, Indiana University at Bloomington

Discussant, Joanne B. Eicher, University of Minnesota

**Panel 2.2 African Visual Culture at the Edge: Rethinking the Local/Global Paradigm**. Chair: Prita Meier, Wayne State University

**Mediterranean, Islamic, Saharan and Sahelian: Reflections on Berber Art**, Cynthia Becker, Boston University

**The 40 Day Trade Route: Ife, Benue and the Nile c. 1300**, Suzanne Preston Blier, Harvard University

**Mapping African Art: From Artistic Practice to Pedagogy**, Amanda Carlson, University of Hartford

**A Saint of Edges and In-Betweens: Haptic Visualities in Devotional Diasporas of Shirdi Sai Baba**, Mary (Polly) Nooter Roberts, University of California, Los Angeles

**Trading Places: Transcultural Desire and Studio Photography in Coastal East Africa**, Prita Meier, Wayne State University

**Panel 2.3 Feminist(s) Approach(es): Feminism and the Shaping of African Art.** Chairs: Kim Miller, Wheaton College, and Lisa Aronson, Skidmore College

**The Undressed and Dressed in J. A. Green's Photographs,** Lisa Aronson, Skidmore College

**Places of Protest, Places of Pain: Remembering Women's Activism Against Apartheid,** Kim Miller, Wheaton College

**"The Face I Love": Zanele Muhole's *Faces and Phases* (2006-2010) in Contemporary Black Queer Visuality,** Raél Jero Salley, University of Cape Town

**Queering Apartheid: Sexual Deviance and Representations of Power in Contemporary South African Art,** Alvaro Luis Lima, Savannah College of Art and Design

**Give It the Old Heave-ho: How Black British Artists Shifted a Paradigm,** Monique Fowler Paul Kerman, Western Washington University

**Panel 2.4 The Proximity of Distance: (South) Africa in Relation to (Global) Africa.** Chair: Ruth Simbao, Rhodes University

**Racial Distancing: The Indian in DRUM magazine in the 1950s,** Riason Naidoo, South African National Gallery

**Ways of Distancing: Afrophilia/Afrophobia/Afro-Indifference,** Ruth Simbao, Rhodes University

**Nollywood Jesters and the Politics of Extralocality,** Nomusa Makhubu, Rhodes University

**"Tulipano" (We Are Here): The Distance between Zambian Art, the Sub-Region and the International Arena,** William Bwalya Miko, Zambian Open University

**Discussant:** Sylvester Ogbechie, University of California, Santa Barbara

### **Panel 2.5 Two Films**

***African Art in Performance: The Winiama Masks of the Village of Ouri, Burkina Faso,*** a film by Christopher Roy, University of Iowa

***Birds of the Wilderness: The Beauty Competition of the Wodaabe People of Niger,*** a film by Christopher Roy, University of Iowa, (60 minutes), screened in conjunction with the Keynote Address by Corrinne Kratz, **Recurring Wodaabe: Proliferating Images of Pastoralists, Gender and Performance**

### **SESSION 3 (2:15-4:15)**

**Panel 3.1 Sixty Years/Three Generations of Benue River Valley Art Scholarship.** Chairs: Marla C. Berns, Fowler Museum at UCLA, and Sidney L. Kasfir, Emory University

**Searching for the Akweya: A Cultural Enclave in a Shifting Nigerian Setting,** Sidney L. Kasfir, Emory University

**Ancestors and Commemoration in Nupe and Igala Masquerades,** Constanze Weise, University of California, Los Angeles

**A Case for the Fieldwork Archive: Revisiting Arnold Rubin's Scholarship in View of Unpublished Field Documentation,** Susan Elizabeth Gagliardi, The City College of the City University of New York

**Enigmatic Embodiments: Vertical Masks in the Benue River Valley,** Marla C. Berns, Fowler Museum at UCLA

**Discussant:** John Picton, School of Oriental and African Studies, University of London

**Panel 3.2 Creating a Sense of Place: Spatial Connections and Photography in Africa.** Chair: Elisha Renne, University of Michigan

**Photography, Hajj Things, and Spatial Connections between Mecca and Northern Nigeria,** Elisha Renne, University of Michigan

**J. A. Green: Connecting Things and Scenic Views in Early Ethnographic Photography,** Martha Anderson, Alfred University

**Urban Spaces, Stillness, and Movement in Contemporary Nigerian Photography,** Carol Magee, University of North Carolina at Chapel Hill

**Pierre Verger, Documentary Photography, and the Creation of *Candomblé Nagô's* Canonical Imagery,** Heather Shirey, University of St. Thomas

**Discussant:** Michael Godby, University of Cape Town

**Panel 3.3 The Catholic Church and African Expressive Culture.** Chair: Christopher Slogar, California State University, Fullerton

**Basil Igwegbe: Art and Church Patronage in Contemporary Nigeria,** Eli Bentor, Appalachian State University

**Fetish, Relic, Holy Icon: Blessed Isidore Bakanja and the Irony of African Hagiogenesis,** Christopher Slogar, California State University, Fullerton

**Dancing for the King of Congo: From Early Modern Central Africa to Colonial Brazil,** Cécile Fromont, University of Chicago

**Panel 3.4 Open Panel. Case Studies on Heritage and Museums.** Chair: Raymond A. Silverman, University of Michigan

**The Dual Life of Objects: Museums and the Display of Ritual Art in the Cameroonian Grassfields,** Erica Jones, University of California, Los Angeles

**Of Chiefs, Tourists and Culture: Contemporary Heritage Discourse in Ghana,** Raymond A. Silverman, University of Michigan

**French "Primitives": Displaying African and Medieval Art at the Trocadéro, 1878-1937,** Risham Majeed, Columbia University

**Privilege and Populism: The Disney Tishman Collection,** Deborah Stokes, National Museum of African Art

**Panel 3.5 *Dance with the Wodaabes*,** a film by Sandrine Loncke (90 minutes). Winner of Grand Prix Nanook au Festival International Jean Rouch, Bilan du film ethnographique 2010. Screened in conjunction with the Keynote address by Corinne Kratz

**ACASA KEYNOTE PRESENTATION: Recurring Wodaabe: Proliferating Images of Pastoralists, Gender and Performance,** Corinne Kratz, Emory University

**FRIDAY, MARCH 25, 2011**

**SESSION 4 (8:30-10:30)**

**Panel 4.1 Artistry of African/Diaspora Blacksmiths (Three Part Panel with 5.1 and 6.1).** Chairs: Tom Joyce, Santa Fe, New Mexico; Henry Drewal, University of Wisconsin; Allen Roberts, University of California, Los Angeles; and William Dewey, The Pennsylvania State University

**Part One, Overview and Origins.** Chair: Tom Joyce, Santa Fe, New Mexico

**Overview of the Project “STRIKING IRON: The Art of African Blacksmiths,”** Tom Joyce, Santa Fe New Mexico

**Discourse on the Origin of Iron Smelting Technology in Ethiopia: The Wollega Example,** Temesgen Burka, Addis Ababa University

**Potent Presence: Blacksmiths in Mande Lore,** Patrick McNaughton, Indiana University Bloomington

**Metallurgy and Urbanism in Sub-Saharan Africa: A Review of Selected Case Studies from the Sub-continent,** Shadreck Chirikure, University of Cape Town

**Early Iron Age and Change in Igboland, Nigeria, Pamela I. Eze-Uzomaka,** University of Nigeria, Nsukka.

**The Absent Witness Everything: Earth, Iron, and Dissemblance in Yoruba Edan *Ogboni* Staffs,** David Doris, University of Michigan

**Discussant:** Henry Drewal, University of Wisconsin

**Panel 4.2 From Analog to Digital: Charting New Directions in Photographic Studies in Africa (Three Part Panel with 5.2 and 6.2).** Chair: Drew Thompson, University of Minnesota

**Part One, Self-Fashioning and the Portrait: Mediating the Public and the Private,** Chair: Drew Thompson, University of Minnesota

**Covering up to Expose: Missionary Images of the Congo Free State circa 1900,** John Pepper, Ramapo College

**Scratching the Surface: Yokoro in the Archives of Malick Sidibé,** Candace M. Keller, Michigan State University

**The Photo-portrait Tribute as a Modern Masking Practice in Nigeria,** Bukky Oagbadegesin, Bowdoin College

**Picturing Secrecy—A History of the Visualization of Secret Societies in Historical Photographs from West Africa, 1880-1950,** Nanina Guyer, University of Basel

**Panel 4.3 Being There: Discerning Marks of the Sacred in Tanzanian Art.** Chair: Gary van Wyk, Axis Gallery, New York City

**Activating the Big Figures: Securing Public Spaces and Protecting the Sacred,** Aimée Bessire, Bates College

**Invoking the Powers of the Ancestors: The Use of the Mwana Hiti Image in Healing among the Zaramo of Tanzania,** Fadhili Mshana, Georgia College and State University

**Beaded Bodies of the Sacred: Repositioning the Meaning of Beaded Body Arts in Northeastern Tanzania,** Barbara Thompson, Stanford University

**Set in Stone: Sacred Sites and Signs in Tanzania Today,** Gary van Wyk, Axis Gallery, New York City

**Discussant:** Suzanne Blier, Harvard University

**Panel 4.4 African Art and the Market Place (Two Part Panel with 5.4).** Chair: Michael W. Conner, ArtConsul Collections Management & Appraisal

**Ambiguous Values: Markets, Canons and Incommensurable Claims,** Silvia Forni, Royal Ontario Museum

**Contemporary Kenyan Art: Working through Local & Transnational Art Markets,** Margaretta Swigert-Gacheru, Loyola University Chicago

**Marka Marketing: Traditional Values and the Textile Trade,** Genevieve Hill-Thomas, Indiana University Bloomington

**Patronage and Curatorial Practice in Contemporary African Art,** Dele Jegede, Miami University

**Panel 4.5 Exchanges and Transformations: The Layered History of Objects (Two Part Panel with 5.5).** Chair: Victoria L. Rovine, University of Florida

**Persuasive Paraphernalia: Mining Meaning in World Cup Objects.** Lisa Britten, Axis Gallery, New York City

**Dear Jessie, How's This for Fashion? Tom.** Sandra Klopper, University of Pretoria

**The *akotifahana* Cloth of Madagascar, from 18th Century Import Blend to 21st Century Icon,** Sarah Fee, Royal Ontario Museum

**Sakina M'Sa: Reshaping Histories through Conceptual Fashion Design,** Victoria L. Rovine, University of Florida

**Discussant:** Gary van Wyk, Axis Gallery, New York City

## **SESSION 5 (10:45-12:45)**

**Panel 5.1 Part Two, Artistry of African/Diaspora Blacksmiths: Regional Case Studies.** Chair: Allen Roberts, University of California, Los Angeles.

**I ni ce, Thank You, Merci: Apprenticing at a Forge in Dioro, Mali,** Janet Goldner, New York

**An Iron Wedding Skirt (Kapsiki/Higi of North Cameroon and Northeastern Nigeria),** Walter E. A. van Beek, Tilburg University

**Revisiting *Igun n' Ugboha* (Benin Blacksmiths) Tradition: Problems and Prospects in a Technological Age,** Harrie Bazunu, Delta State University, Nigeria

**The History of Iron-Working in Atakora (Northwest Republic of Benin),** Didier N'Dah, Université d'Abomey-Calavi

**Assessing the Nature of Ironworking Activities at the Early Iron Age Site of Dekpassanware in the Bassar Region of Northern Togo,** Philip De Barros, Palomar College

**Discussant:** William Dewey, The Pennsylvania State University

**Panel 5.2 Part Two, From Analog to Digital: War, the Image and the Articulation of Power.** Chair, Drew Thompson, University of Minnesota

**"Le Sultan du Maroc Photographe": Photography and Authority in Abd al-Aziz's Court,** Patricia Goldsworthy, University of Illinois

**Rendering War's Victims and Perpetrators Indistinguishable: AIM Press-photography, 1982-1992,** Drew Thompson, University of Minnesota

**"I Will Never Stop Snapping!": Post Colonial Realities and Sierra Leone's Maverick Photographers,** Julie Crooks, Toronto



**The Present is in the Past: The Role of the Archive in Documentary Practice in South Africa**, Paul Weinberg

**Panel 5.3 Kenya in the Fusion Period: Art Esthetics and Development.** Chair: J. P. Odoch Pido, University of Nairobi

**Cultural and Esthetic Dilemmas in Kenyan Design Education**, J. P. Odoch Pido, University of Nairobi

**The Impact of Local and Foreign Animated Cartoons on Kenyan Children**, Mary Clare Kidenda, Kenya Polytechnic University College

**Esthetics and Acceptability: A Case Study in Western Kenya**, Winnie Oyuko, Nairobi, Kenya

**The Flashless Spirit: Ignoring Cultural History and Belief Systems in Contemporary Life**, Donna Pido, Nairobi, Kenya

**Panel 5.4 Part Two, African Art and the Market Place.** Chair: Michael W. Conner, ArtConsul Collections Management & Appraisal

**African Art Perception through WWW Image Searching**, Paul Nieuwenhuysen, Vrije University Brussel

**Materiality, Mediation and Money in the Production of “African Art,”** Sylvester Okwunodu Ogbechie, University of California, Santa Barbara

**Market Development as “Public Works”: Commerce as an Opportunity for Building Intra- and Trans-cultural Bridges**, Lee Rubinstein, Harvard University

**Bronze Art Technology amongst Tikar People: A Socio Anthropological Perspective**, Martin Elouga, University of Yaoundé

**Discussant:** Constantijn Petridis, The Cleveland Museum of Art

**Panel 5.5 Part Two, Exchanges and Transformations: The Layered History of Objects.** Chair: Victoria L. Rovine, University of Florida

**Global Networks of Trade and the Historical Emergence of Kanga**, MacKenzie Moon Ryan, University of Florida

**Taking, Mixing, Making Things Come Out: Visual Appropriations in Contemporary Bogolan Cloth**, Bodil Birkebaek Olesen, University of East Anglia

**Weavings, Weddings, and Walls: Domestic Renderings of Late Twentieth Century Niger**, Amanda Gilvin, Cornell University

## **SESSION 6 (2:15-4:15)**

**Panel 6.1 Part Three, Artistry of African/Diaspora Blacksmiths: Contemporary and Diaspora Iron.** Chair: William Dewey, The Pennsylvania State University

**Forging Time**, Steven Feld, University of New Mexico

**Recycling: Creating Art from Scratch and Scrap Iron**, Joseph Adande, Université d'Abomey-Calavi

**Iron Sails the Seas: A Maritime History of African Ironworking**, Candice Goucher, Washington State University, Vancouver

**Yaw Owusu Shangofemi: An African-American's Blacksmithing Career in Context**, Jody Berman, University of Florida



**Discussant:** Allen Roberts, University of California, Los Angeles

**Panel 6.2 Part Three, From Analog to Digital. Reconstituting the Urban as Site and Subject through Exhibition and Performance.** Chair: Drew Thompson, University of Minnesota

**Bamako's Far-Flung Experiments**, Erin Haney, National Museum of African Art

**Suspending Metamorphosis: The Documentary Practice of the Depth of Field**, Giulia Paoletti, Columbia University

**Against the Grain: Zwelethu Mthethwa's Transformation of Documentary Photography in South Africa**, Michael Godby, University of Cape Town

**Panel 6.3 Beyond the Naked Eye: Sculptors, Users, Restorers, Viewers.** Chair: Dunja Hersak, Université Libre de Bruxelles

**Internal Anatomy Revealed: Looking Inside Songye Power Objects**, Richard McCoy, Indianapolis Museum of Art

**Carving the Invisible: Technical, Aesthetic and Conceptual Considerations**, Woods Davy, Venice, California

**New Challenges: Ethnography Screened through the Scientific Lens**, Dunja Hersak, Université Libre de Bruxelles

**Restoring African Art: Where to Set the Limits**, George Dewispelaere, Ecole Nationale Supérieure des Arts Visuels, La Cambre

**Panel 6.4 African Art, Slavery and the Market Place.** Chair: John W. Nunley, St. Louis, Missouri

**The Changing Technologies of Ekpe: the Impact of Slavery on a Secret Society in Calabar, Nigeria**, Jordan Fenton, University of Florida

**Trans-Atlantic Souvenirs: A Dialogue of Slavery and Memory in Kongophone Relief Sculpture, ca. 1840-1910**, Nichole N. Bridges, Baltimore Museum of Art

**External Influences on Frafra Craft Production**, Fred Smith, Kent State University

**The Ship's Capacity: The Brookes Diagram in Contemporary Production**, Jessica Martinez, National Museum of African Art

**Panel 6.5 Fold Crumple Crush: The Artist El Anatsui**, a film by Susan Vogel, Prince Street Pictures (53 Minutes), Co-produced with the Museum for African Art, New York City. **Discussants:** Barbara Thompson, Stanford University; Sylvia Forni, Royal Ontario Museum; and Susan Vogel, Prince Street Pictures

**SATURDAY, MARCH 26, 2011**

**SESSION 7 (8:30-10:30)**

**Panel 7.1 Historical Perspectives on the Market for African Arts.** Chair: Yaëlle Biro, The Metropolitan Museum of Art

**Marketing the Cameroon Grassfields: The Commerce in Objects (1890-1940)**, Christraud M. Geary, Museum of Fine Arts, Boston

**Benin in Context: Ethnography, Art and Collections from 1897-1950**, Kathryn Wysocki, Institute of Fine Arts, New York

**Monsieur Pareyn and the Discovery of "Negro Art" from the Belgian Congo in the City of Antwerp**, Constantine Petridis, The Cleveland Museum of Art

**Blurring the Boundaries: Joseph Brummer and the European Trade of African Arts (1900s-1914)**, Yaëlle Biro, The Metropolitan Museum of Art

**Panel 7.2 The African City as a Sphere of Work and Imagination: Connections, Interactions, and the Production of Meaning.** Chairs: Till Förster and Fiona Siegenthaler, University of Basel

**Urban Art Practices in Nairobi: “Slum Art” and Its Counterparts**, Noemie Jäger, University of Basel

**The Painted City: Readings from Art & Sign Studios in Kumasi**, Atta Kwami, Kumasi

**Royalty in Architecture: Pre-colonial History in Post-colonial Abomey**, Lynne Ellsworth Larsen, University of Iowa

**Between Trauma and Utopia: Contemporary Art in Nairobi and Luanda**, Ulf Vierke, University of Bayreuth

**Panel 7.3 The Show Goes On: African Fashion on the Global Stage (Two Part Panel).** Chairs: Suzanne Gott, University of British Columbia, Okanagan, and Kristyne Loughran, Lugano, Italy

**Going Global: African-Print Cloth Production, Marketing, and Consumption in the 21st Century**, Suzanne Gott, University of British Columbia, Okanagan

**‘Un-Knotting Place and Space:’ Considering the Signs of Africa in the Works of Yinka Shonibare, Junya Watanabe, Black Coffee and Nicholas Hlobo**, Erica de Greef, Johannesburg, South Africa

**The Globalization of Fashion: The Importance of East African Asians and British East African Asians**, Malika Kraemer, New Walk Museum and Art Gallery, Leicester

**Reading the Multiplicity of Africa in Wax-Print Cloth**, Camela Logan, University of Michigan

**Panel 7.4 RE/Mapping African Diaspora Arts—Centering Peripheries (Two Part Panel with 8.4)**, Chair: Mikelle Smith Omari-Tunkara, University of Memphis

**An Intra-Regional African Diaspora: Patronage, Representation, and the Socio-political Program of Egypt's Nubian Rulers**, Miriam F. Ayad, University of Memphis

**Menelik II in Western Art and Popular Culture: Diasporic Perspectives on Race, Masculinity, and Power**, Earnestine L. Jenkins, University of Memphis

**Caribbean Roots, British Routes: African Retentions and Influence in the Notting Hill/London Carnival**, Adela Ruth Tompsett, Middlesex University, London

**The Heartbeat of the Mother: Drumming and Gender in Africa and the Diaspora**, Christine Katsuko Oster, Pacifica Graduate Institute, Santa Barbara

**Discussant:** J. Lorand Matory, Duke University

**Panel 7.5 Open Session. Current Studies on Yoruba Art.** Chair: Henry John Drewal, University of Wisconsin-Madison

**Senses in Understandings of Art: A *Sensorium* of Yoruba Peoples**, Henry John Drewal, University of Wisconsin-Madison

**Esu and the Phallic Paradox: The Trickster’s Anthropomorphic Iconography and Mythology as Allegories of Human Intercourse**, Susan Rosenfeld, University of California, Los Angeles

**Josy Ajiboye, the Ultimate Prankster: A Political Cartoonist as Egungun**, Francine Kola-Bankole, California State University, Long Beach

**Lamidi Olonade Fakeye: Life of a Master Carver**, a film by Joe Reese, written and directed by Elizabeth Morton, Wabash College (42 minutes)

**Discussant for the Film:** Henry John Drewal, University of Wisconsin-Madison and Nick Bridger, Ohlone College

## **SESSION 8 (10:45-12:45)**

**Panel 8.1 *De Gustibus: Transformations of Taste in the Reception of African Art in the 20th C.*** (Panel and introductory paper title) Chair: Jan-Lodewijk Grootaers, Minneapolis Institute of Arts

**Carl Akeley's African Art at the Toledo Zoo**, Sandra Knudsen, Toledo Museum of Art

**Collecting Africa: American Explorer Delia Akeley and the Art of Daily Life**, Christa Clarke, Newark Museum

**Modernism to "Masterpieces"—Cultivating a Mid-Century Collection at Brooklyn**, Kevin D. Dumouchelle, Brooklyn Museum

**Market Shifts and the Changing Shape of the de Menil's Collection (1950s-1970s)**, Kristina Van Dyke, The Menil Collection

**Panel 8.2 Open Panel. Public Art, Civic Monuments, and Architectural Statements.** Chair: Carol Brown, Durban

**Art Came to the World Cup—Where to from There?** Carol Brown, Durban

**Post-Colonial Architecture through North Korean Modes: Namibian Commissions of the Mansudae Overseas Project**, Meghan L. E. Kirkwood, University of Kansas

**Pedagogy for the Construction Site: Safia Farhat and Abdelaziz Gorgi's *Société Zin***, Jessica Gerschultz, Emory University

**Art in Society, Art for Society: Modern and Contemporary Relationships in Morocco**, Holiday Powers, Cornell University

**Vernacular, Transitional and Modern Architecture in East Africa: A Selection of Photographic Encounters and Assessments**, Simon Clarke, University College Falmouth, UK

**Panel 8.3 Part Two, The Show Goes On: African Fashion on the Global Stage.** Chairs: Suzanne Gott, University of British Columbia, Okanagan, and Kristyne Loughran, Lugano, Italy

**Nigerian Fashion Industry and the Global Fashion Development: Meeting the Challenges of Human Capital Development**, Tochukwu Felicia Okpara, University of Nigeria, Nsukka

**Dress Creation in South Africa: Fashion Designers between Shadow and Light**, Lakshmi Pather, Sorbonne University, Paris

**T-Shirts, Multi-Media Arts and the Changing Form of the Dressed Body in Senegalese Youth Fashion**, Leslie Rabine, University of California, Davis

**Against the Grain: The Importance of Tradition in Ghanaian Haute Couture Fashion**, Christopher Richards, University of Florida

**Panel 8.4 Part Two, RE/Mapping African Diaspora Arts—Centering Peripheries.** Chair: Mikelle Smith Omari-Tunkara, University of Memphis

**From “Afronauts” to “Brother Beethoven,”** Daniel Kojo Schrade, Hampshire College Amherst

**The End of Diaspora: African-ness, Blackness, and Contemporary Art,** Elvira Dyangani Ose, Cornell University

**Introducing Kenwyn Crichlow, Post-colonial Lines: Reinvestments and Revisioning,** Rebecca L. Green and Ewart C. Skinner

**Radcliffe Bailey: Memory as Medicine,** Carol Thompson, High Museum

**Discussant:** TBD

**Panel 8.5 Open Session. Case Studies on the Contemporary Arts of Africa and Its Diasporas.** Chair: TBD

**Framing the Debate on Race: Global Historiography and Local Flavor in Berni Searle’s “Colour Me” and “Traces,”** Kirk Sides, University of California, Los Angeles

**“Sa dogolen de bê men si la” (A hidden snake lives longer): Alpha Yaya Diarra and Arts Fra-Den le Soudan,** Paul R. Davis, Indiana University Bloomington

**“We don’t need help, we need justice!!”—Art and Politics in Young Angolan Art,** Nadine Siegert, University of Bayreuth

**“Tropical Marcel”: Marcel Broodthaers and Congo,** Yasmine Van Pee, University of California, Berkeley

## **SESSION 9 (2:15-4:15)**

**Panel 9.1 Urban Spaces/Market Spaces.** Chairs: Dominique Malaquais, Centre d’Etudes des Mondes Africains, and Joanna Grabski, Denison University

**Net/works: A Lateral Approach to/by/for Contemporary Artistic Practice from Urban Africa(s),** Kadiatou Diallo, SPARCK

**The Art Bakery: Independent Space/Emerging Practice in Bonendale,** Cameroon, Goddy Leye, The Art Bakery

**Recycling Pan-Africanism: *The Renaissance Africaine* in Senegal,** Ferdinand De Jong, University of East Anglia, Norwich, UK

**What an Artist in Colobane Knows about the Market,** Joanna Grabski, Denison University

**Art as Global Practice: Reading(s) from Africa,** Dominique Malaquais, Centre d’Etudes des Mondes Africains, Paris

**Panel 9.2 Roundtable on Art History and the Academy in Africa: Reports from the Continent.** Chairs: Jean Borgatti, Clark University, and Monica Blackmun Visonà, University of Kentucky

**La place de l’histoire de l’art dans la formation des journalistes culturels de l’espace CEDEAO,** Yacouba Konaté, Université de Cocody, Côte d’Ivoire

**L’histoire de l’art dans l’enseignement supérieur et la recherche au Burkina Faso,** Jean Célestin Ky, Université de Ouagadougou

**L’histoire de l’art dans l’enseignement supérieur et la recherche à Abomey,** Joseph C. E. Adande, Université d’Abomey-Calavi

**A Modern Art History Curriculum for Tertiary Institutions in Nigeria,** Freeborn Odiboh, University of Benin

**Art History in Ghanaian Academic Institutions**, Kwame Amoah Labi, University of Ghana

**In the Era of Democracy: How Can We Teach History of Art in South Africa?** Anitra Nettleton, University of the Witwatersrand

**Border Crossing: Promoting Conversation between Self and Other**, Dana Pullen, The Nelson Mandela Metropolitan University

**Postmodern Pedagogy: Disrupting the Mimic Mould, Cultivating the Organic Intellectual**, Michelle Fuller, The Nelson Mandela Metropolitan University

**Panel 9.3 Heritage in the Age of Iconoclash.** Chair: Peter Probst, Tufts University

**Coming to Terms with Heritage: Kuba Sculpture and the Art School of Mushenge**, Elisabeth Cameron, University of California, Santa Cruz

**Iconoclash or Iconoconstrain? The Contemporary Traditional in Benin Art or The Traditional Contemporary in Benin Art**, Joseph Nevadomsky, California State University, Fullerton

**Imagining the Nation: Independence Ceremonies under Rebel Domination in Northern Côte d'Ivoire**, Till Förster, University of Basel

**Reassembling Traditions in the World of Fashion: The Story of "African Lace" in Nigeria and Austria**, Barbara Plankensteiner, Museum für Völkerkunde, Vienna

**Discussant:** Zoe S. Strother, Columbia University

**Panel 9.4 Current Studies on Film.** Chair: Tenley Bick, University of California, Los Angeles

**"Somaliwood," Ohio: Somali Cinema as Diasporic Phenomenon**, Tenley Bick, University of California, Los Angeles

**Spacializing Difference: Zarina Bhimji's *Out of Blue***, Kimberli Gant, University of Texas Austin

**Postcolonial Temporalities in Isaac Julien's *Fantôme Afrique***, Amy L. Powell, University of Wisconsin-Madison

**Panel 9.5 Part Two. Case Studies on the Contemporary Arts of Africa and Its Diasporas.** Chair: TBD

**Post-Ethnicity and the Fallacy of the Cultural Paradigm in Contemporary "African" Art**, Annette Bhagwati, Concordia University, Montreal

**Mehretu, Musa, and Owusu-Ankomah: Global Economy and the FIFA World Cup**, Andrea E. Frohne, Ohio University

**Owusu-Ankomah: Beyond Africa**, Joshua Cohen, Columbia University

**ACASA BUSINESS MEETING (4:30-5:30)**

**CLOSING BANQUET AT THE LUXE HOTEL, SUNSET BLVD, ACROSS FROM THE ANGELINO**



## Join ACASA

### ACASA:

- \* Sponsors the Triennial Symposium on African Art (the next one is 2011 in Los Angeles)
- \* Provides critical financial support that enables us to help colleagues from the African continent, and graduate students from everywhere, travel to the Triennial Symposium
- \* Sponsors annual panels at the African Studies Association (ASA) and College Art Association (CAA) conferences
- \* Publishes a Newsletter three times a year to help keep you up-to-date with the African art world

### ACASA membership allows you to:

- \* Connect with others around the world who share your passion for African arts and culture via a directory of members (not available online)
- \* Make a proposal for ACASA-sponsored conference panels and the Triennial Symposium
- \* Save 20% off subscriptions to *African Arts* and *The Drama Review*
- \* Save 10% off subscriptions to *Critical Interventions*, *Nka*, *Res*, *Art South Africa*, *Tribal Arts*, and the annual Barbier-Mueller publication

### ACASA membership rates:

2010 will bring a slight increase in membership rates, but along with that a new payment option. When you renew for a three-year period you'll receive a 10% discount off the renewal price.

- \* Individual (income under \$25,000 or student) \$25  
(3-year option \$65)
- \* Individual (income between \$25,000 and \$50,000) \$50  
(3-year option \$135)
- \* Individual (income over \$50,000) \$75  
(3-year option \$200)
- \* Institutional (including galleries and dealers) \$125  
(3-year option \$335)
- \* Patron \$175  
(3-year option \$470)
- \* Lifetime \$1,000.00  
(payable in 5 annual payments of \$200 each)
- \* Individuals resident in Africa, the Caribbean, Central and South America\*\* FREE
- \* Leadership Award Recipients FREE

\*\*This is a courtesy to those who because of income disparity and exchange would not otherwise be able to join our group. If you live in any of these regions but can afford to support us, we welcome your contribution.

Memberships run on the calendar year (January-December). Because we're almost through 2009, and because we want you to rejoin (or join) our group, we're presenting a special offer: Renew now at the 3-year rate listed above and you will get the remainder of 2009 for free. This means you can send a check today and participate in all the benefits that ACASA membership brings with it through 2012 (and the next Triennial). Anyone wishing to join ACASA or to renew a membership can access the form by visiting:

<http://www.acasaonline.org/downloads/membershipForm.pdf>



## About ACASA

The Arts Council of the African Studies Association (ACASA) was established in 1982 as an independent non-profit professional association affiliated with the African Studies Association (ASA). The organization exists to facilitate communication among scholars, teachers, artists, museum specialists, collectors, and all others interested in the arts of Africa and the African Diaspora. Its goals are to promote greater understanding of African material and expressive culture in all its many forms, and to encourage contact and collaboration with African and Diaspora artists and scholars.

As an ASA-sponsored association, ACASA recommends panels for inclusion in the ASA annual meeting program. ACASA is also an affiliated society of the College Art Association (CAA) and sponsors panels at its annual conference. ACASA-sponsored panels and roundtables focus on a broad range of topics concerning all aspects of African art, both historical and contemporary.

ACASA's annual business meeting is held during the ASA meeting each fall. Meetings are also held on an ad hoc basis at the CAA annual conference in February. ACASA is governed by a Board of Directors elected by its members.

ACASA sponsors the Triennial Symposium on African Art, which is the premier forum for presenting cutting edge research on the art of Africa and the African Diaspora. It features a rich program of panels, cultural activities, and workshops for museum professionals. At the Triennial Symposium, ACASA presents awards for leadership and the best books and dissertations in the field of African art.

ACASA publishes a Newsletter which is distributed to members and to colleagues in Africa and the Caribbean. The organization also sponsors initiatives to promote the advancement of African art scholarship. These have included a book distribution project to send publications to museums and libraries in Africa and the Caribbean, a textbook project that resulted in the widely-used college text *A History of Art in Africa*, and travel grants to African scholars and American graduate students to attend the Triennial Symposium.

ACASA members receive three newsletters yearly featuring news about upcoming conferences, exhibitions, research, and opportunities for scholars. An annual directory is published with the Spring/Summer issue. For more information, please contact:

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### ACASA Newsletter Back Issues

Back issues are available at no charge for members and for \$5.00 for non-members. They can be obtained by sending a request to:

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