

Fall 2021 Newsletter – Vol. 119



President's Greeting

Greetings Everyone!

It is a great honour to serve as ACASA president for the next one and a half years. I welcome the new board members who have taken over with zest from the past board, who put together a very successful online triennial and the first in the history of ACASA. We are committed to the goals and aspirations of the association. We plan to build on old ties and establish new networks on the African continent.

We look forward to welcoming more Africa-based scholars on board and encouraging more art-based African institutions to invest interest in the activities and programmes of the association.

The work ahead of us is enormous. We, therefore, count on the support, expertise, and goodwill of all our members. Thank you for the confidence reposed in us.

We look forward with hope and light in the days ahead of us as we continue to build on our collective mission to uphold the ideals of ACASA.

Peju Layiwola
ACASA President

From the News Editor

Dear ACASA Members,

I'm pleased to share that Fall 2021 brings a new design for the newsletter and a new form for submitting Member News.

Features:

- One-stop upload shares information to the Newsletter, Website, and Social Media editors
- Space for including image alt-text (written descriptions of pictures) enhances accessibility
- Updated submission parameters promote clear and thorough communication
- Successful submissions by avoiding spam filter and message-size problems with email
- Accessible via all desktop and mobile devices
- Coming soon: mode d'emploi en français

Thanks to everyone who beta tested the form, and to ACASA's members for enthusiastically adopting it. Questions about or ideas for the newsletter? Send me an [email!](#)

Kristen Windmuller-Luna
ACASA Newsletter Editor

Next Submission Deadline:

Winter 2022 Issue

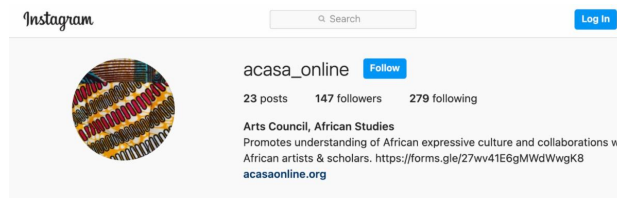
15 January 2022

Submit your News!

Kindly note that news items are not emailed out one-by-one to ACASA's mailing list, but are collected for equitable distribution in the triannual newsletter.

ACASA is now on Instagram!

Follow us [@acasa_online](https://www.instagram.com/acasa_online)



Member Voices Needed

The board wants to know what issues matter to our membership of museum professionals, students, artists, and academics working in African arts.

Kindly fill out this 5-minute-or-less survey by 25 September.

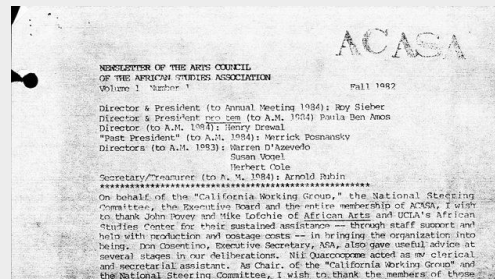
[Survey](#)

Design ACASA's Logo!

ACASA turned 40! In celebration of this milestone anniversary and in anticipation of its bright future, the Arts Council of the African Studies Association seeks a new logo design from an artist-member. This is a paid project.

[CFP Info](#)

Deadline: 30 September 2021



Apply Now!

Triennial 2021

ACASA hosted its 18th Triennial Symposium of African Art from 16–20 June 2021. Postponed from 2020 due to the ongoing Covid-19 pandemic, the conference was held virtually for the first time in the organization's history. Hosted on the platform Hopin with support from Make it Mariko Events (an all woman of color company based in California), the virtual conference platform allowed ACASA members to tune in, present, and interact across the globe.

The flexibility and adaptiveness of symposium attendees and participants towards this new platform was greatly appreciated, and we acknowledge and thank the organizers of this year's symposium for their tremendous work.

Triennial 2021 by the numbers...

400+ hours of session recordings viewed

403 attendees

295 speakers

49 panels

27 countries represented

8 videos in the online expo booth on textiles

7 roundtables

5 days

Where did you Triennial 2021?



Barbados: 1	Ghana: 14	South Africa: 39
Belgium: 2	Italy: 3	Switzerland: 2
Benin: 1	Jamaica: 2	Trinidad and Tobago: 1
Brazil: 3	Kenya: 4	Uganda: 2
Burkina Faso: 1	Mali: 1	United Arab Emirates: 1
Cameroon: 4	Morocco: 5	United Kingdom: 16
Canada: 5	Netherlands: 2	United States: 207
France: 9	Nigeria: 70	Zambia: 1
Germany: 25	Senegal: 2	Zimbabwe: 2

Congratulations to the 2021 ACASA Award Winners!

Curatorial Excellence Award

- Kathleen Bickford Berzock, *Caravans of Gold, Fragments in Time: Art, Culture, and Exchange across Medieval Saharan Africa*, The Block Museum of Art, Northwestern University, January 26–July 21, 2019
- Kwasi Ohene-Ayeh, *Spectacles. Speculations...*, blaxTARLINES Kumasi, February 8–April 30, 2018

Leadership Award

- Marla Berns
- Suzanne Blier

Teaching Excellence Award

- Cynthia Becker, Associate Professor, Boston University
- Henry Drewal, Professor, University of Wisconsin-Madison

Arnold Rubin Outstanding Publication Award

Single Author: □

- John W. Monroe. *Metropolitan Fetish: African Sculpture and the Imperial French Invention of Primitive Art*, Cornell University Press, 2019.
- Gaëlle Beaujean. *L'art de cour d'Abomey—Le sens des objets*, Presses du réel, 2019.

Multiple Authors: □

- Lisa Aronson and Martha Anderson (eds.). *African Photographer J.A. Green: Reimagining the Indigenous and the Colonial*, Indiana University Press, 2017.
- Kathleen Bickford Berzock. *Caravans of Gold, Fragments in Time: Art, Culture, and Exchange across Medieval Saharan Africa*, Princeton University Press, 2019.

Roy Sieber Dissertation Award

- Kate Cowcher. *Between Revolutionary Motherland and Death: Art and Visual Culture in Socialist Ethiopia*, Stanford University, 2017.
- Sandrine Colard. *Photography in the Colonial Congo (1885–1960)*. Columbia University, 2016.
- (honorable mention) Chika Chinyeogwa Chudi-Duru. *Exploration of Akwete Weaves Motifs for Adaptation on Printed Textiles for Apparel Production*. Ahmadu Bello University, 2017.

Want your project to be considered for an ACASA Award?

Submissions for 2024 open [online](#) soon: email questions or comments to the [ACASA secretary](#)

Meet the Board!

Following online voting, a new group of ACASA board members took office during the Annual Business Meeting at the Triennial, joining existing members. New board member bios and CVs are available in [Newsletter Vol. 118](#). Our thanks to the outgoing board members for their service!

Peju Layiwola
President
through ASA 2022

Artist/Professor, Department of Creative Arts, University of

Elizabeth Perrill
Vice President
until Jan 2023; Presidency
through 2024

Professor of Art History,

Peri Klemm
Past President
through ASA 2022

Professor of Art History
California State University,

[Website](#)[Twitter](#) | [Instagram](#)

"ACASA is a profound platform for professional development. The triennial offers tons of opportunities to learn about new developments in the field of the visual arts. It is a great channel for networking with colleagues and other professionals from all over the world."



"I'm sure I echo the feelings of many African art historians when I say, "ACASA is like family." This is an organization that helps us feel seen and understood, no matter what our institutional position or status."



"Greetings Everyone! This photo was taken at the ACASA Triennial Symposium in 2017 at the University of Ghana where Sidney was honored with the lifetime achievement award (along with Polly), Chika received one of the Arnold Rubin Publication Awards, and I learned I would become president elect. Indeed a joyous moment! I've had the pleasure of working with and getting to know some outstanding ACASA people since that day. I look forward to serving as past president through 2022 and I'm excited by the energy, enthusiasm and creative ideas of our incoming board members."

L: Photo: Uzonma Samuel; C: EP with beer vessel, 2019. Photo: Susan Bernstein; R: Chika Okeke-Agulu, PK, and Sidney Kasfir, 2017

Candace M. Keller Secretary through Triennial 2024

Associate Professor of African Art; Associate Director of Matric: Center for Digital Humanities & Social Sciences at Michigan State University
East Lansing, MI, USA
candacemkeller.com



"I welcome the opportunity to participate in the sustained, thoughtful discussions that will inform the future of the association and its priorities. The present moment calls on us to engage longstanding ethical questions, including debates regarding the restitution and repatriation of African art and material culture, via inclusive practices that promote diversity and equity across all areas of the field."

Kris Juncker Treasurer through Triennial 2024

Special Assistant to the Director; National Museum of African Art, Smithsonian Institution
Washington, DC, USA



scholars whose work helped to shape my thinking. It continues to be helpful—and exciting—to read great writing about African art, attend the Triennial and see upcoming debates begin to form. I am proud to be a new member of the ACASA board as we continue to adopt available technologies and expand our networks!"

"When I was a predoctoral student—in the very early 2000s—ACASA offered the opportunity to meet the authors and

Kristen Windmuller-Luna Newsletter Editor through Triennial 2024

Curator of African Arts, Cleveland Museum of Art
Cleveland, OH, USA



"Working in a field that can be equal parts exciting and challenging, I'm grateful for the camaraderie and support that ACASA makes possible. Since joining in graduate school, I've benefited from the generosity of senior colleagues who have shared academic expertise, practical research tips, and fantastic dance moves (whether in workshops in Ghana or on the conference dance floor). I've also enjoyed the friendship of fellow junior scholars who I met through ACASA, connections that will allow us to grow and support one another throughout our education and careers. It's an honor to serve on the board in support of ACASA's members, and I look forward to our next family reunion (aka Triennial)!"

L: CK interviewing Malick Sidibé; C: KJ in April 2021; R: KW at the loom

Kehinde H. Shobukonla Website Editor through Triennial 2024

Department of Fine and Applied

Erica P. Jones Website Editor through Triennial 2024

Curator of African Arts, Fowler

Amanda M. Maples Social Media Editor through Triennial 2024

Curator of African Art, North



"ACASA is a global network of artists and platform for several opportunities for growth academically and in studio practice. My first journey outside my country Nigeria was through ACASA 17th Triennial in Ghana, 2017. It was a memorable experience interacting with artists from various countries and of course, ACASA's Triennial is my favorite. I have enjoyed a subscription-free membership by ACASA since 2014; likewise it would be reasonable to pay back by rendering free service in handling website editorial and any other assignment within my professional capacity via website, general graphic design and research skills."



"My favorite part about ACASA is easily the triennials. They are always exhausting and a bit stressful, but goodness they are exciting and interesting. I love the whirlwind of catching up with people, and the remarkable experience of being reminded of how brilliant the members of our field are."



"Early in my career, when I didn't even know I wanted to 'grow up' to be an African arts curator, I attended my first Triennial in Gainesville in 2007. I was so impressed with the experience and dynamic professionalism of the participants; the passion of the artists, curators, and scholars; and definitely the dance moves; that I decided then and there to dedicate my own life's work to the arts of Africa and its diasporas. To me, this is the most exciting field in the art world, and I'm thrilled to be taking on the role of Social Media Editor to expand our audience and to try to keep up!"

L: KS in the FAA Art Gallery, Uniben (background by KS). Photo Leslie Oghama, 2021; C: EJ at Olumo Rock in Abeokuta, Photo Steven Nelson; R: AM erasing a participatory work by Victor Ekpuk



Olubukola Gbadegesin

CAA Liaison
through ASA 2022

Associate Professor of Art History, Saint Louis University, St. Louis, MO, USA

Member-Submitted News

Publications

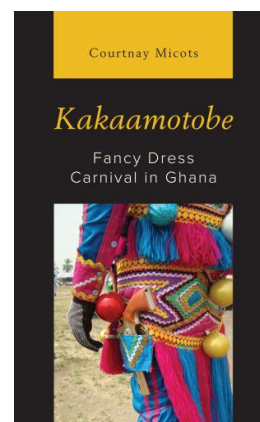
Kakaamotobe: Fancy Dress Carnival in Ghana

The exciting and colorful world of Fancy Dress Carnival in southern Ghana is examined by Courtnay Micots in her new book *Kakaamotobe: Fancy Dress Carnival in Ghana*. Buy your copy [here!](#)

Masqueraders dress in colorful costumes and wear fancy and fierce masks; they dance energetically to drums or brass band music through the main streets of town during holidays, especially during Christmastime. Competitions held in two towns are intense annual events. This lively secular masquerade is a carnival form that has been practiced for well over a century primarily by coastal Fante people, and many additional ethnicities participate today.

Kakaamotobe: Fancy Dress Carnival in Ghana explores the fascinating history, aesthetics, performance, and underlying messages of this masquerade with ties to other carnivalesque practices in the Black Atlantic. The outward impression of folly belies the more serious refashioning of power, identity, and modernity in the community.

Book Cover - Cowboy, Egyaa No. 2, Masquefest 2017, Winneba, Ghana. Author's photo, 2017.



Devotional Spaces of a Global Saint: Shirdi Sai Baba's Presence

Al Roberts (Distinguished Professor of World Arts and Cultures, Emeritus, UCLA), Smriti Srinivas (Professor of Anthropology, UC Davis), and Neelima Jeychandran (Visiting Assistant Professor of African Studies and Asian Studies, Penn State) have just submitted *Devotional Spaces of a Global Saint: Shirdi Sai Baba's Presence* to Routledge, with publication expected early next year (insha'Allah).

A dozen scholars from around the world have contributed essays, and the book is dedicated to the memory of former ACASA President, UCLA Professor, and



LACMA Curator of African arts, Polly Nooter Roberts (d. 2018). A chapter is based upon Polly's research in 2009 with artists in Mauritius, India, and Germany who realize works for those dedicated to Baba, as Polly herself increasingly became as she and Al wended their way along Polly's eight-year cancer path. Baba is gaining followers in sub-Saharan Africa, and Neelima Jeychandran has composed a piece for the book on his presence in coastal Ghana, while Dana Rush writes about how, in the Republic of Bénin, Baba is becoming integrated into Vodun.

Polly Nooter Roberts and Neelima Jeychandran with the maquette of Baba in Rajiv Talim's studio, Mumbai, 2009.

The Visual Arts of Africa

The 2nd edition of the book *The Visual Arts of Africa* by Judith Perani and Fred T. Smith will be published in the Spring of 2022 by Oxford University Press. This revised edition features many new images, mostly in color, an expanded introductory chapter, newly added text sections, and new maps. Furthermore, Chapter 5, "The Arts of the Akan of the Ivory Coast and Ghana" has been expanded, revised and rewritten by Martha Ehrlich. Also, two new chapters have been added; one on North Africa and the other on Contemporary African Art and its Diaspora by Joseph L. Underwood.



A Cameroon elder next to the Afo-A-Kom, a sacred carved figure which represents power, wealth and health for the people. Laikom 1974. Photograph courtesy of Evan G. Schneider

Malangatana: Mozambique Modern

From the Art Institute of Chicago...the AIC is thrilled to announce the launch of its newest digital publication. The third and final publication in the Art Institute's Modern Series, *Malangatana: Mozambique Modern* shares and expands upon an exhibition dedicated to the work of the pioneering artist Malangatana Ngwenya (1936–2011) with a focus on his oeuvre from the late 1950s until 1975, the year of Mozambique's independence. This catalogue documenting the 2020 display features illustrations of works from the checklist, exhibition texts, photographs of the installation, and a video tour, as well as an introduction and a series of essays written by the curators, a leading scholarly expert on Malangatana, and the conservation scientists who prepared and studied the paintings in the show.



Malangatana:
Mozambique Modern

*The Modern Series at the
Art Institute of Chicago*

Malangatana: Mozambique Modern
[Digital Publication](#)
[DOI*](#)

*note: Please use the DOI (digital object identifier) when including this publication in citations. This will help us to track its usage.

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Exhibitions

Opening Soon & Ongoing



THE FUTURE OF BENIN ART

is an ongoing Traveling Historical Solo Royal Art Exhibition; BENINICONOGRAPHY.COM AND Iyase-Odozi EDO BATIK Clothing Line, by Dr. Princess Theresa Oghogho Iyase-Odozi.

SYNOPSIS

The works of art produced amply demonstrate the intricacies of the icons found on these artifacts that are more than five hundred years old. I visualize Benin art works as going beyond mere sculptural works to encompass the esoteric, since the

people adore their works of art as 'worship' and the royal court art is identified with 'OSANOBUA, THE ALMIGHTY FATHER.

The uniqueness of the icons I found so fascinated me that I could not resist the temptation to appropriate them by transferring the intricate icons onto fabrics tagged 'Edo Batik', a new concept and idea emerging from the exhibition titled BENINICONOGRAPHY.COM 2019.

It also dawned on me that Edo Batik could be deployed as a vehicle for empowerment, an idea that I believe would fascinate many stakeholders and art scholars. The icons deployed are combinations of motifs and semiotics found on ancient Benin artefacts of over 500 years old. The medium used in transferring the various motifs onto plain fabrics through the application of dye-resist wax process called 'BATIK'.

[Website](#)

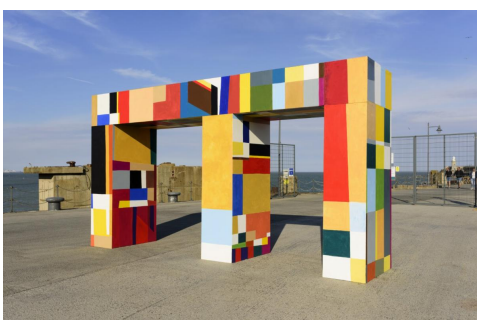


Mud cloth, or bogolanfini, originated among the Bamana peoples of Mali and its designs can be spotted in products across the world, although the source is not always credited. Bamana peoples used the dye-decorated cloth to make tunics for male hunters and wrappers for females to mark the most important milestones in their lives. While the cloth was previously associated with rural village life, today bogolanfini is worn by urban people, identifying them as native Malians.

The culturally significant designs on bogolanfini are painted by women with a dye made from fermented mud onto cloth handwoven by men. *Bamana Mud Cloth: From Mali to the World* explores the complete labor-intensive process and identifies how the distinctive patterns have been used in Western products, from designer clothing to home furnishings."

[Dallas Museum of Art \(USA\)](#)
Opens 13 November 2021

Bogolanfini wrapper, Mali, Bamana peoples, 1970–1989, cotton, natural dyes, Dallas Museum of Art, Textile Purchase Fund, 2021.10.2.3



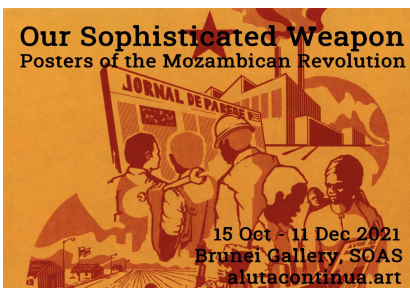
Atta Kwami in Folkestone Triennial 2021

In Folkestone, Atta Kwami will present two three-dimensional artworks—*Dusiadu (EveryTown)*, 2020 and *Atsiafufe agbo nu (Gateways of the Sea)*, 2020—that incorporate his signature use of colour and abstract painting style. An imposing but joyful archway will stand at the junction of 4 pathways in the centre of the Harbour Arm. And a very different group of sculptures derived from traditional West African street vending kiosks will be grouped on Castle Hill Avenue near to the Civic Centre.

Free-standing archways are an ancient expression of architectural playfulness, of celebration and pride. Kiosks are ubiquitous structures in Ghana found alongside roads in towns and villages, nascent shops, cobbled together by their owners or custom-built by local carpenters, usually brightly coloured in endlessly different designs.

[Folkestone Triennial Gallery Page](#)

Folkestone, UK
22 July 2021–2 November 2021



Our Sophisticated Weapon: Posters of the Mozambican Revolution

For the first time in Europe, an exhibition of the political posters produced during the early years of Mozambique's independence. Having overthrown Portuguese rule in 1975, Frelimo looked to the arts for tools to build the new nation on ideals of socialism and internationalism. A team of artists including José Freire (1930–1998), João Craveirinha Jr (b. 1947), and Manuel Ruas (b. 1953) were tasked with creating

and disseminating an image of the 'new man' through murals, print journals, and posters. These posters offer a fascinating insight into Frelimo's vision for a utopian future, pitched as their ultimate weapon in the ideological battles of the time.

Curated by Polly Savage and Richard Gray, the exhibition is accompanied by a 48-page catalogue, a symposium, and five specially commissioned audio works by Mozambican musician and producer TRKZ (Ailton Matavela), based on archival recordings of revolutionary songs and speeches from the late 1970s.

For further details visit the project [website](#)
Brunei Gallery, SOAS (UK) 15 October–11 December 2021

José Freire 25th June 1975 Mozambique Independence Maputo 1975

Recently On View



Between the Ground and the Sky, an exhibition of Janet Goldner's welded steel sculptures was on view at Carter Burden Gallery, 548 W 28th St, NYC from August 5–September 1, 2021. All the sculptures in the show are positive and negative drawing in space and are about migration, travel and movement.



Migration is a continuing theme in Janet's work. *Meandering Border (Rio Grande)* was inspired by her research trip to the US/Mexican border in Texas. A border is an imaginary line that really separates people and cultures. The Rio Grande is such an imaginary but a consequential line for much of the border in Texas. Goldner cut lines of these borders into rusty steel using a welding torch as a drawing tool. Goldner was struck by the absurdity of the meandering border that causes the US and Mexico to dip and flow in and out of each other.



Janet made *Ethiopian Spiral* and *Ethiopian ZigZag* during an artist residency in Ethiopia. They are made of and inspired by materials recycled from the factory where she worked. The spiral and the zigzag speak of movement and journey.

[Website](#) | [Facebook](#) | [Twitter](#) | [Instagram](#)

© Janet Goldner, 2020, *Meandering Border (Rio Grande)*

Events

New Research Projects & Online Resources

Documenting the Undocumented: Biographical Studies of Ghanaian Artists

Dr. Dickson Adom, an African Art history lecturer in the Kwame Nkrumah University of Science and Technology, Ghana, and his Master of Philosophy and Doctor of Philosophy African Art and Culture students in African Art history are undertaking a project dubbed 'Documenting the Undocumented: Biographical Studies of Ghanaian Artists.'

The decision to carry out this project was fueled by a class discussion on Kwame Labi's article titled "Art Studies in Ghana: Whose Responsibility?" during one of the lectures on art-historical writing. Through the intellectual deliberations with the students on the proposition raised by Labi (2015) on the need for 'critical local voices and perspectives to diversify knowledge on Ghana's art' (p. 103). Dr. Adom and his students reached a consensus to undertake a project on the documentation of the lives and works of emerging and established Ghanaian artists who have not received any proper scholarly attention.

[Website](#)

Ethical Principles for the Management and Restitution of Colonial Collections in Belgium

An independent group of museum professionals, heritage specialists, and academics recently co-created "Ethical Principles for the Management and restitution of Colonial Collections in Belgium." The document is available in English, French and Dutch online. It describes the current legal context of colonial collections, the history of restitution demands, and the current debate and proposes a set of legal measures and policies, as well as the necessary research projects in order to create a transparent national restitution politics.

[Website](#)

Workshops, Symposia, and Lectures



New Conversations on African Art

Join Cory Gundlach, Curator of African Arts at the University of Iowa Stanley Museum of Art, in a three-part roundtable series featuring nine scholars working in art history, anthropology, visual art, curation, sociology, and communication.

Gundlach will moderate three online events anchored by a central question: "With special attention to ritual and style in historical and/or contemporary art from Africa and the African diaspora, how must we comport ourselves to the conditions of our research and practice today?"

Each event will feature three twenty-minute presentations from panelists who will then join in a roundtable discussion. The program is as follows:

Re-thinking the Canon

Saturday, 2 October @ 10:00 am CST

- Susan Elizabeth Gagliardi
- Sylvester Ogbechie
- Yaëlle Biro

New Directions in Practice and Performance

Thursday, 21 October @ 7:00 pm CST

- Nnenna Okore
- Allen F. Roberts
- Donté K. Hayes

Museum Interventions

Thursday, 11 November @ 7:00 pm CST

- Bennetta Jules-Rosette
- J.R. Osborn
- Peju Layiwola

[Register Here](#)

Registration applies to all three events (2/10, 21/10, and 11/11) and ends on 10 November at 7 PM CST.



Dr. Kristen Windmuller-Luna will present two in-person/streaming lectures this fall.

Clothing for the Ancestors: Global Textiles in Nigerian Egúngún Masquerade Costumes

Princeton University Art Museum
23 September 2021, 5:30 pm EST

Globally-sourced, the layered fabric panels of egúngún masquerades reflect local aesthetics and ritual practices. Considering egúngún through a textile lens, this talk draws from fieldwork in Nigeria and extensive analysis of egúngún in museum collections.

[PUAM Info/Registration](#)

Monarchs, Missionaries, & Meddlers: The Art of Making Early Modern Ethiopia

Allen Memorial Art Museum, Oberlin College
2 December 2021, 5:30 pm EST

In the early 1400s, the Christian Ethiopian kingdom began a series of diplomatic missions to Europe that would last for two centuries. Centering on the story of the Ethiopian royal impersonator and world traveler Sägga Kręstos, whose portrait miniature was recently acquired by the Allen, this talk considers Ethiopia's artistic and cultural worlds during the late medieval and early modern eras. During this era of creative renaissance, Ethiopian artists looked to their own artistic heritage and to global sources.

[Allen Info/Registration](#)

Giovanna Garzoni, Portrait of Zaga Christ, 1635, watercolor and body color on vellum mounted on card. Courtesy Allen Memorial Art Museum.



1971–2021 - Breaking Ground / The Journey

Evjue-Bascom Emerita Professor Freida High Wasikhongo Tesfagiorgis will lecture at the UW-Madison Class of 1971 50-Year Reunion Weekend (October 15th), hosted by the Wisconsin Alumni Association. The lecture will succinctly map a history of Afro-American Studies and inextricably her work that instituted African and African American art history at UW-Madison. It begins with the Black Student Strike of 1969 that made it possible for many thousands of students to

study in various areas of Afro-American Studies for over 50 years.

[UW-Madison Event](#)

Freida High, Curator, "Creations from Africa" (1st UW-Madison African art exhibit), Wisconsin Union Gallery, UW-Madison, September, 1971; Suku mask now in Chazen Museum of Art Collection



ENSEIGNEMENT DE L'ARCHEOLOGIE DANS LES ECOLES ET COLLEGES DU BENIN

Ce travail est en mémoire de Mary KUJAWSKY, feuë épouse du Professeur Allen Roberts avec qui j'avais commencé dans les années 80, les ateliers éducatifs sur l'art au musée ethnographique Alexandre Sènou ADANDE de Porto-Novo au Bénin en Afrique de l'Ouest.

L'archéologie, patrimoine culturel, tangible, intangible et sonore n'est pas bien connue par la population au Bénin et en Afrique. Il y a l'art, la science et l'histoire. Elle est seulement enseignée à l'Université. L'objectif est de la faire connaître à la jeune génération pour assurer leur prise de conscience, la préservation, la conservation et la sauvegarde des vestiges pour les générations futures.

Mon expérience de muséologie – pédagogie (musée à l'école – école au musée), technique d'enseignement et d'apprentissage appréciée partout et surtout en Pologne sur le thème «ethnoarchéologie hunter-gatherers, ephemeral cultural aspects» consiste à apprendre aux élèves et collégiens voire universitaires, l'art ancien en voie de disparition au-delà des vestiges de la préhistoire, les textiles en indigo, la poterie domestique et culturelle, les estampes, les batiks, les hauts fourneaux pour la métallurgie du fer, etc. Les enseignants ciblés, très motivés ont souhaité la vulgarisation de l'exposition et des ateliers d'arts dans les écoles et collèges des autres communes du pays et ailleurs.

Pour atteindre cet objectif, les gouvernements, les fondations, les bailleurs de fonds et d'autres acteurs doivent être interpellés pour leur participation au projet que je compte initier pour la conception des valises pédagogiques de l'exposition itinérante au Bénin, en Afrique et ailleurs telle conçue et gérée en collaboration avec le Professeur Alexis ADANDE, représentant l'Equipe de Recherche Archéologique du Bénin. Les enseignants ciblés étaient très motivés. Ils ont souhaité vulgarisation de l'exposition aux écoles des autres communes du pays et à l'extérieur du Bénin.

-Colette GOUNOU

Photo prise Mireille AMEDE; Atelier de modelage d'objet d'art en argile au musée honnè à porto-novo

Opportunities

Jobs, Fellowships, & Internships

"Material Migrations: Mamluk Metalwork across Afro-Eurasia"

A New Collaborative Research Project funded by the Gerda Henkel Foundation

Transcultural connectivity, long-distance entanglements and migrations of people, objects, materials, knowledge, and ideas have been central research foci in the humanities in the past decades. The Material Migrations project will make a key contribution to these inquiries by focusing on metalwork from late 13th to early 16th-century Mamluk Syria and Egypt, that was carried to regions as far-flung as present-day Italy, Nigeria, Ghana, Ethiopia, and China.

Material Migrations will bring together expertise from diverse disciplines and institutional backgrounds from across the globe, organize academic events, and publish articles in peer-review journals and the first book-length study of Mamluk metalwork across Afro-Eurasia. The project will include the four co-PIs, three doctoral students and a postdoctoral researcher based at institutions in Ghana, Nigeria, Ethiopia, Egypt and China as fellows of the Gerda Henkel Foundation, as well as external collaborators based at institutions from around the world who will take part in the academic activities of the Material Migrations project.

[Website](#)



Assistant Professor, Arts of Africa & the African Diaspora

The Department of Art History, University of California, Los Angeles, invites applications for a tenure-track assistant professor specializing in the arts of Africa and the African Diaspora, to start July 1, 2022. We seek a scholar whose work emphasizes methodological innovation as well as connections between multiple geographies, and who is interested in cross-field collaboration within the department and the university. Ph.D. required. We especially welcome candidates whose experience in teaching, research, or community service has prepared them to contribute to our commitment to diversity and excellence.

Please submit a letter of interest, curriculum vitae, a sample publication, a statement on contributions to diversity, equity, and inclusion, and names and contact information for three referees online ([link below](#)).

For more information, [contact](#) Prof. Miwon Kwon, Chair, Search Committee

[Online Application](#)
[Department Website](#)

Deadline: 1 November 2021

Andrew W. Mellon Postdoctoral Fellowship - Smarthistory

Smarthistory is seeking applications for an Andrew W. Mellon Foundation Postdoctoral Fellow to develop global art history content. This is a one-year full-time position. Applicants will have a Ph.D. in art history as well as teaching experience. Applicants with diverse backgrounds are particularly encouraged to apply. Specialization in one or more of the following areas is ideal: African art, art of the

2022-23 Residential Grants and Fellowships at the Getty Research Institute

Applications are available now online for the 2022/2023 Residential Grants and Fellowships at the Getty Research Institute in the following competitions:

- + Getty Scholar Grants
- + Pre- and Postdoctoral Fellowships

Applicants are invited to address the following future theme: *Art and Migration – 2022/2023*

This year's theme encompasses questions of memory, destruction of cultural heritage, provenance and repatriation, and the complex lives of movable objects, traditions, and practices. How does art that concerns migration contribute to or detract from ideas about belonging and community; assimilation and isolation; tradition, innovation, and legal or cultural boundaries? How are patterns or processes of movement made visible or invisible through the artworks, objects, and communities that are created, adapted, abandoned, or destroyed? Furthermore, what happens when mobility is brought to a halt?

[Program Description](#)
[Application](#)

Deadline: 1 October 2021

Lecturer in African or African Diaspora Art

The Department of the History of Art and Architecture at the University of Massachusetts Amherst seeks a lecturer in African or African diaspora art. The initial appointment is for Spring 2022 semester with the possibility of renewal based on the availability of funding. The candidate may specialize in any period or region. The full-time teaching load is three courses, plus lectures in department survey course; a part-time appointment is also possible.

Requirements:

- PhD or ABD in African or African diaspora Art.

Additional Information:

- Salary is commensurate with Lecturer rank

Application Instructions:

Application should include:

1. a cover letter;
2. a curriculum vitae;
3. the names and email contact information for three professional references.

All applicants must apply by the priority deadline of October 15, 2021, to ensure full consideration.

[More information and application link](#)

Deadline: 15 October 2021

Textbook Contributor

An editorial team at Norton/Thames & Hudson needs an Africanist with teaching experience to provide instructional material for a new art history textbook, including a test bank, questions for an adaptive assessment tool, teaching advice, chapter summaries, in-class activities, and discussion prompts, a curated list of Google Map coordinates, and a curated list of web and video resources. For information on deadlines and honorarium

African diaspora, Native American/First Nations art, art of the Pacific Islands, Latin American art (all time periods), Latinx, Asian American or African American art, or Asian art.

[Full position details, requirements, and application](#)

Deadline 15 October 2021

please [contact](#) Priscilla McGeehon.

[Website](#)

Deadline: 20 September 2021

Calls for Papers, Chapters, & Presentations

CFP: Routledge Critical Companion to Race and Architecture

The concept of race has played a central role in the construction of unequal power relations in society. Since its inception, it has determined the position of racialized subjects within a complex and multi-layer hierarchical structure that informs economic, political, cultural and spatial relations.

The Routledge Critical Companion to Race and Architecture will address how architecture has intersected with the construct of race from the premodern era to the present, and across multiple regions including Australia, East and South Asia, Europe, Latin America, sub-Saharan Africa, the Caribbean, the Middle East and North Africa, as well as North America. How might we understand anti-blackness, white supremacy, indigeneity, and other racial formations and processes of racialization within these contexts and in relation to histories of the built environment? The book will be organized into five sections:

We invite proposals for chapters. Please submit a CV and an abstract (250 words) to [Felipe Hernández](#) and [Itohan Osayimwese](#). Completed chapters will be due on June 30, 2022.

Deadline: 30 September 2021

Calls for Participants



Call for Participants: WEDNESDAY “COLLECTIONS AND RESTITUTION BEST PRACTICES” LISTENING SESSIONS

An inaugural working group has been formed to focus on issues of restitution and repatriation of African art and visual culture in the collections of North American museums. The group is organizing five (5) one-hour listening sessions to gather as many viewpoints as possible on this urgent topic.

Your perspectives are sought as we work together in partnership to shape the values, principles, and strategies to guide museum priorities, processes, and policies in the future.

The listening sessions will be held from 11:30 am–12:30 pm EST on 15 September, 29 September, 13 October, 27 October, and 10 November 2021. Space will be limited to a maximum of 25 participants for each session.

Please reach out to [Amanda M. Maples](#) and [Ndubuisi Ezeoluomba](#) to register for one of the remaining three sessions. Participants will receive a Zoom link from the session moderator one week prior to the session.

Thanks to all who are able to participate. We look forward to hearing from you!
-Inaugural Steering Committee

11:30 a.m.–12:30 p.m. EST, mid-September to mid-November 2021

Collection Opportunity

Looking for a good home for an extraordinary collection of Igbo art

In 1965-1966, Frank Starkweather, who was then serving as a U.S. Peace Corps Volunteer, commissioned over 300 objects, primarily wood masks and figurative sculptures in the Igbo region of eastern Nigeria. The collection is exceptional, perhaps unique, in that it is a veritable snapshot of artistic activity in eastern Nigeria at a critical moment, just before the devastating Biafra-Nigeria Civil War. It is extremely well documented and includes provenance for each object, hundreds of field photographs, and Starkweather's field diaries. The collection was exhibited in 1968 at the University of Michigan Museum of Art accompanied by a 64-page illustrated catalog which is available as a PDF upon request. It is critical that the collection and its accompanying documentation remain intact and that it is acquired by a public institution so that it is accessible for research and exhibition.

For inquiries about the collection and terms for acquisition please contact:

Frank Starkweather
[Email](#)
Tel: (989) 892-5520

Member Updates

Matthew Rarey was promoted to Associate Professor of Art History (with tenure) at Oberlin College.

Evjue-Bascom Professor **Freida High Wasikhongo Tesfagiorgis** (MFA, Ph.D.) was honored with a Lifetime Achievement Award & Lifetime Achievement Keynote Lecture; awarded by Howard University, Department of Art at the 31st James A. Porter Colloquium on African American Art and Art of the African Diaspora, April 16, 2021, hosted by Howard University and the Center for Advanced Study in the Visual Arts, the National Gallery.

[Howard/CASVA Announcement and Program](#)



Courtney Micots, PhD received tenure and was promoted to Associate Professor of Art History in 2021 at Florida A & M University. Her book *Kakaamotobe: Fancy Dress Carnival in Ghana* was published in 2021, aided by a NEH grant received in 2019. Her ACASA-sponsored panel at the College Art Association's Chicago conference in February 2022 will focus on Carnival in Africa.

Courtney Micots, PhD (photo by Perdita Ross, 2021)



'S'obashaya Ngamayte: Women and 60 Years of the Armed Struggle in South Africa' was a colloquium hosted by Nelson Mandela University, the University of Cape Town, and Rhodes University on August 9, 2021 (National Women's Day in South Africa).

The colloquium included several papers focusing on visual culture, including **Kim Miller's** talk, "Nokuthula Simelane, the pain of memory, real and figural displays of female authority in the public sphere."

The entire symposium is available to [watch on YouTube](#)



Ruth Wafang is a Ph.D student from the Department of Arts and Archaeology of the University of Yaoundé 1-Cameroon. She's now achieving her work on human adaptation in the upper and middle Mbam region (Central Cameroon), during the Holocene period. She wrote several articles on technical systems dynamics of ceramic of this region, the ethno-archaeological approach as an artistic performance, the impact of social relationships on the human occupations during the Holocene, and so on.

The research on human adaptations deals with the human utilitarian and artistic activities during the Holocene as clothing, farming, fishing, iron, and bronze industries that might have impacted the history of the Tikar Cultural Area. The theoretical approach of her work is focused on the fact that both environmental, cultural, and social realities have oriented human behavior, with the social relationship as having a major part in that. She has experience in cultural heritage inventory, archaeology, and cultural heritage teachings.



The catalogue for *TEXTURES: the history and art of Black hair*, an exhibition at the Kent State University Museum, won the Outstanding Exhibition Catalogue of the Midwest Art History Society (MAHS) Award for 2020. The exhibition is organized by co-curators **Dr. Joseph L. Underwood**, assistant professor of art history, and **Dr. Tameka Ellington**, associate professor of fashion at Kent State.

It was a unanimous decision of the Outstanding Catalogue Committee to present this award to the Kent State University Museum. The catalogue was judged on the basis of scholarly contributions to the field and the quality of writing and design. The award was announced at the Midwest Art History Society 2021 Conference and annual business meeting.

The *TEXTURES* exhibition synthesizes research in history, fashion, art, and visual culture to reassess the "hair story" of peoples of African descent. *TEXTURES* is now on view and runs through Sunday, 7 August 2022 in the KSU Museum's Broadbent Gallery, located in Rockwell Hall (Kent, OH, USA).

[Press Release](#)

Cover of *TEXTURES: the history and art of Black hair*; Courtesy of Joseph Underwood and Hirmer Verlag

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