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Spring/Summer 2022 Newsletter – Vol. 121



President's Greeting

Dear ACASA members,

I bring greetings and good tidings to you in this June edition of our newsletter. I will like to take this opportunity to thank all our supporters of the spring donation fund. Your donation is the much-needed support for our programs and activities. I will also like to remind others to donate or sign up for AmazonSmile.

A few Board members will be rotating off in November, so we will seek new members to fill these positions. So, this is a heads-up for our upcoming board election.

We are sorry to announce that Elizabeth Perrill recently tendered her resignation as President-Elect following a personal challenge. We will miss her presence and dedication to the board. To fill this position, the Board unanimously elected Mark Delancey, who worked diligently with Peri Klemm to plan the Chicago Triennial that was postponed and ultimately canceled due to COVID-19.

While we welcome Mark to the ACASA Board, we wish Elizabeth strength in the coming months.

May the warmth and beauty of the summer months bring us joy and peace.

With all best wishes,

Peju Layiwola

From the President-Elect

Dear ACASA constituents,

It is with great professional and personal sadness, that I must step down from my position as President-Elect of ACASA. Due to an accident that has left both of my parents, simultaneously in the ICU for an extended period of time, I have had to dedicate significant time to family and work obligations.

This is a dynamic and critical moment for our organization, with new funding possibilities and initiatives underway that I have been proud to participate in. I know that our community will pull together to fill any positions needed, and I look forward to future service with ACASA colleagues.

Many thanks for your understanding and continued support,

Elizabeth Perrill

Dear ACASA,

It is an honor to be asked to join the board as Vice-President/President-Elect of ACASA. I gratefully accept this appointment and look forward to working with you in representing all those with an interest in the material and expressive culture of Africa and the African Diaspora. In doing so, I also thank Elizabeth Perrill for her willingness to serve the organization, and wish her all the best as she cares for her family at a difficult moment.

Sincerely,

Mark Dike DeLancey

Fall 2022 Newsletter Submission Deadline:

DEADLINE: 15 September 2022
(to be published late September/early October)

Les instructions sont maintenant [disponibles en français](#). S.V.P. veuillez utiliser le formulaire en ligne après les avoir lus.

[Submit your News!](#)

Get social with ACASA



Connect with other ACASA members on our Instagram and Facebook pages.

Want to share something before the next newsletter? [Contact](#) the Social Media Editor directly.

Shop with Amazon? Now you can support ACASA with every purchase!



We're excited to share that ACASA can now be your registered charity on AmazonSmile. At no cost to you or our non-profit organization, Amazon.com will donate 0.5% of your eligible purchases to ACASA when you designate us as your charity.

These small donations add up, and we're grateful for your support!

Simply visit [this link](#) via your browser; select ACASA as your registered nonprofit; then shop to support ACASA via smile.amazon.com!

Prefer the Amazon app on your mobile device? Make sure [to turn on](#) AmazonSmile there too.

Full sign-up instructions are [available here](#)



CCRB Update

The working group on Collaboration, Collections, and Restitution Best Practices for North American Museums Holding African Objects (an Ad Hoc committee of the Arts Council of the African Studies Association) has recently completed their mission statement. Should anyone wish to join the working group, [send an email](#)

The Mission:

The mission of the Working Group on Collaboration, Collections, and Restitution Best Practices for North American Museums Holding African Objects is to foster ethical engagement with origin and descendant communities whose objects and ancestors are currently represented in North American museum collections. The working group will produce best practices for collaboration, provenance research, and restitution and repatriation of Africa's artistic heritage.

Who we are and what we do:

The CCRBP is a group of specialists in the field of African Art history and visual culture who engage directly with Africa-based institutions, professionals, and community members to develop resources to guide North American museums regarding their collections of African art and material culture.

Our commitment to ethical stewardship

In order to respect the multifaceted importance of art and material culture to source communities, the development of a CCRBP best practices document will emphasize collaboration and communication with Africa-based peers and descendant communities in assessing and determining the futures of the collections. It will also encourage peer-to-peer support for provenance and restitution research and collection and exhibition strategies. The best practices and guidelines developed by the CCRBP will advocate for institutional commitment to prioritize research and

disseminate information about African collections, and begin the work of restitution and repatriation with a field-wide framework of accepted practice that has been vetted with stakeholders on the African continent.

Website



Submit your paper!

ACASA members are invited to submit papers to the Session Soliciting Contributors, ACASA-sponsored panel at CAA 2023:

Title: “Western Patronage, Monetized Galleries in Africa and the Challenge of Decolonizing Contemporary African Art Scholarship.”

For more information or to submit, please [contact](#) session convener Dr. Clement E. Akpang, FRSA. Artist, Designer & Art Theorist (Cross River University of Technology)

Abstract: The visibility and significance of contemporary African art in the global art world are the results of Western patronage. However, as the Global North finances and publicizes African art and artists, it continues to control the narratives and framing of contemporary African art scholarship. Meanwhile, on the African continent, the role of galleries in promoting specific aesthetic viewpoints and artistic canons has been eclipsed by a fixation on financial gains. Rather than promoting art and the generation of artistic knowledge/scholarship, most galleries have become markets for selling readymade artists. Two arguments are fostered in this session: the first is that both western patronage and the monetization of art galleries in Africa, constitute major challenges to the decolonization of contemporary African art scholarship. The second argument is that to shift the geography of knowledge generation to the Global South as a critical decoloniality strategy, the aforementioned needs to be renegotiated from multiple perspectives. Thus, the session invites art historians, theorists, artist-researchers, art makers, and curators, to interrogate the impact of western patronage, galleries, museums, and aesthetic economy on contemporary African art and scholarship. It aims to formulate new approaches for publicizing African art, rethinking/reconceptualizing modern gallery practices in Africa, funding art exhibitions, and promoting art scholarship without the overarching superintendency of the Global North. The thematic fulcrum of the session is tailored to promote African art from Africa by Africans, renegotiate North/South scholarly collaborations, and demonetize art galleries in Africa.

Member-Submitted News

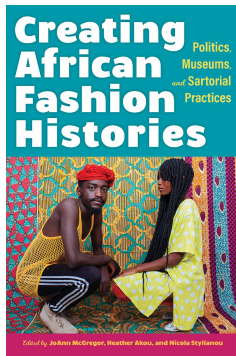
Publications

Jean Borgatti has two new publications.

- A review of the *(Re)Entanglements* [exhibition](#) at the Museum of Archaeology and Anthropology (Cambridge, UK) coming up in the Summer issue of *African Arts*. Pictures available.
- An interview with Peju Layiwola (ACASA president) in the *Textile Museum Journal*, Vol.48, 2021, dedicated to African textiles. The interview focused on her exhibition *Indigo Reimagined* that opened in Lagos in June 2019 and has been followed by a conversation between Peju, Sarah Fee (Guest Editor of this issue), and Jean that you can [watch](#) on the Textile Museum's video channel.



Image: Installation view: The making of a colonial anthropological archive' display, bringing together archival documents, period photographic and sound recording equipment, and a selection of objects collected by Northcote Thomas in Nigeria and Sierra Leone between 1909 and 1915, including *Agbogho mmuo* (maiden spirit mask) collected in Agukwu Nri,



Creating African Fashion Histories: Politics, Museums and Sartorial Practices

Creating African Fashion Histories: Politics, Museums and Sartorial Practices edited by **JoAnn McGregor, Heather Akou, and Nicola Stylianou**, and published by Indiana University Press, examines the stark disjuncture between African self-fashioning and museum practices. Conventionally, African clothing, textiles, and body adornments were classified by museums as examples of trade goods, art, and ethnographic materials—never as "fashion." Counterposing the dynamism of African fashion with museums' historic holdings thus provides a unique way of confronting ways in which coloniality persists in knowledge and institutions today. This volume brings together an interdisciplinary group of scholars and curators to debate sources and approaches for constructing African fashion histories and to examine their potential for decolonizing museums, fashion studies, and global cultural history.

Contributions by Jody Benjamin, Sarah Fee, Malika Kraamer, Harriet Hughes, Beth A. Buggenhagen, M. Angela Jansen, Peri M. Klemm, Erica de Greef, Edith Ojo and Helen Mears.

ISBN: 9780253060129. 360 pages, 88 images (full color).

[Purchase Here](#)

360 pages, 88 images (full color).

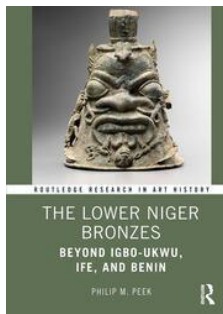
Image: Cover photograph by 2ManySiblings for "Fashion Cities Africa" exhibit at Brighton (UK) Museum & Art Gallery (2016)

Heritage Practices in Africa

Heritage Practices in Africa, Taku Iida ed., has just been published as *Senri Ethnological Studies* #109 by the National Museum of Ethnology in Osaka (Minpaku).

Essays: "Hidden Cultural Heritage" of Kilwa Island by Ryo Nakamura; "Critical Changes in Djenne's Local Community" by Oussouby Sacko; "Still a Sacred Void?" about Mijikenda arts by Katsuhiko Keida; "Adaptive Heritage" among Zafimaniry people of Madagascar, by Taku Iida; "'Traditional African Medicine' as Living Cultural Heritage" by Jacqueline Grigo; "Contemporary Contests of Cultural Heritage" in Senegal by Allen F. Roberts; re the US National Museum of Natural History's "African Voices" exhibition, by Mary Jo Arnoldi; "Local Juridical Authority as Intangible Heritage Practice" in Burundi, by Thomas Laely; "Burial Communities and the Undermining of Royalty in Colonial Africa," by John Mack; and "Creating Festivals, Revitalizing Communities" in southeastern Zambia, by Minpaku director Kenji Yoshida.

Further information about *Senri Ethnological Studies* and free downloads are available [here](#)



The Lower Niger Bronzes: Beyond Igbo-Ukwu, Ife, and Benin

Philip M. Peek's book, *The Lower Niger Bronzes: Beyond Igbo-Ukwu, Ife, and Benin* will be available as of June in paperback by ordering it online from Routledge Press for only \$40.

ISBN 9780367529079
258 Pages 16 Color & 61 B/W Illustrations

[Order here](#)

The Politics of Design: Privilege and Prejudice in Aotearoa New Zealand, Australia and South Africa

edited by **Federico Freschi** (Otago Polytechnic and University of Johannesburg), **Jane Venis** (Otago Polytechnic) and **Farieda Nazier** (University of Johannesburg), is an edited volume that focuses specifically on the role of design in creating and perpetuating the privileges and prejudices of racial hierarchies in the former settler-colonial societies of Aotearoa New Zealand, Australia, and South Africa. The authors draw on a range of subjects and themes, including various manifestations of visual culture and urban and design technologies, from both an historical and contemporary perspective. Indigenous voices are prominent, enabling a recovery of knowledge that was erased through colonial systems of integration and assimilation.

ISBN: 978-0-908846-66-5 (print)
ISBN: 978-0-908846-67-2 (online)
400 pages, illustrated in full color.

[Distributed](#) by Nationwide Book Distributors, New Zealand

Available open-source [online](#)

Exhibitions

Opening Soon & Ongoing



Wall Drawing Series: Marcia Kure

On view through August 2022

The Menil Drawing Institute's Wall Drawing Series presents a new monumental work by artist **Marcia Kure**. Through her multidisciplinary art practice, Kure explores a wide range of concepts, including colonial legacies and diasporic identities. She is known for compositions that feature Uli line, as well as her use of plant-based pigments.

Kure's wall drawing uses the line as a metaphor of contemporary and historical trade routes. In her formulation, the line is not only a mark; it is activated in space through the movement of bodies in daily actions. In *NETWORK*, the use of kola nut, indigo, tea, and charcoal as drawing media highlights not only their material properties, but their status as commodities that trace and map the African diaspora. These largely invisible networks are traced across space and time, making connections that implicate the viewer in a complex history of migration, labor, and exploitation. Furthering this narrative, the installation comprises two African sculptures placed on pedestals, one in the style of a Mande headdress and the other of a Dogon female figure, modified by the artist with the addition of synthetic hair extensions.

[More information](#)

Image: Detail view of *NETWORK* by Marcia Kure at the Menil Drawing Institute. Photo: Sarah Hobson



Reopening of the Stanley Museum of Art

Starting 26 August 2022

The newly-built University of Iowa Stanley Museum of Art reopens to the public on 26 August 2022. Through rotations from the permanent collection, the inaugural installation will run for three years among fifteen galleries on the second floor and includes a recently completed mural commission by Odili Donald Odita in the main floor lobby.

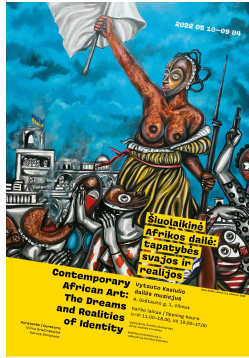
Curated by **Cory Gundlach**, nearly half of the museum's galleries are devoted to its collection of historical art from sub-Saharan Africa. In *History Is Always Now*, made possible with support from the Henry Luce Foundation, visitors will find the African collection in dialogue with objects from around the world, and with recently acquired contemporary work by Wangechi Mutu, Taiye Idahor, Peju Layiwola, and commissioned work by American artist Donté Hayes. *Fragments of the Canon* presents a conversation between well-known objects from The Stanley Collection of African Art, and lesser-known examples from the collection of Meredith R. Saunders, M.D. (1930–2016), a Black collector of African art from Iowa and long-time museum patron. *Centering on Cloth: The Art of African Textiles* functions as a foundation and threshold for surrounding galleries devoted to the African collection, and like the exhibition adjacent to it, *About Face: African Masks in Iowa*, it includes the earliest

examples of each genre (textile and mask) acquired by the museum, as well as the recent acquisition of contemporary work by Abdoulaye Konaté and Hervé Youmbi. Gundlach and Boureima Diamitani also teamed up to co-curate the African ceramics collection in visual storage.

After fourteen years of displacement caused by the flood of 2008, the Stanley Museum of Art is finally back and with ample space devoted to its impressive African collection.

[More information](#)

Photo: Odili Donald Odita (b. Enugu, Nigeria in 1966; lives and works in Philadelphia, PA) *Surrounding*, 2022. Acrylic latex wall paint on wall. 162 x 324 in. (13.5 x 27 ft.). Wall painting commission at the Stanley Museum of Art, University of Iowa, Iowa City © Odili Donald Odita. Courtesy of the artist and Jack Shainman Gallery, New York



Contemporary African Art: The Dreams and Realities of Identity

Starting 10 May 2022

For the first time in the Baltic States, contemporary African art will be presented. From 10 May 2022, an exhibition *Contemporary African Art: Identity Dreams and Realities* will be on display in the Vytautas Kasiulis Art Museum. The exhibition is curated by ACASA member **Dr. Karina Simonson** and **Dr. Vilma Gradinskaitė**.

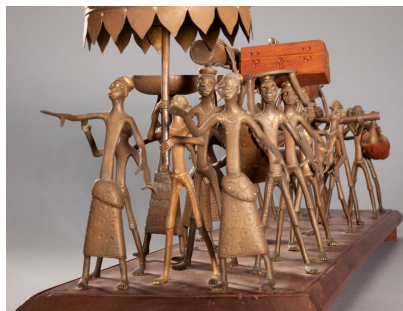
15 authors representing six countries—Ivory Coast, Ethiopia, Ghana, Mali, Nigeria, and South Africa—raise modern world issues of identity and migration, racism and tolerance, peace, and war. They are fighting against a widespread stereotype of Africa as an “uncivilized” continent, changing the usual Western approach, and telling a new story of Africa. 25 works of art (from Justina Gižaitė, Martynas Tinfavičius, Tumo Gallery & Institute Museum of Ghana collections) will be on display in 3 themed exhibition halls.

Dates: 10 May through 4 September 2022

Organizers of the exhibition: Lithuanian National Museum of Art; Vytautas Kasiulis Art Museum; Tumo Gallery. **Partner:** Institute Museum of Ghana

[Website](#)

Photo: Ula Šimulynaitė, exhibition poster



Particular Histories: Provenance Research in African Arts

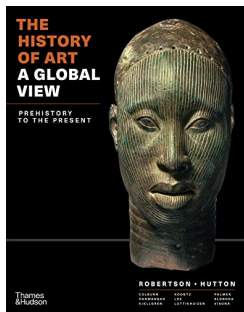
16 July–13 November 2022

Provenance research (an investigation of an artwork’s past ownerships) traces the movement of a given object through different cultural, economic, and political contexts. *Particular Histories* presents five provenance case studies drawn from African material dating to the early 20th century that came to the Fowler Museum from the collection of Sir Henry Wellcome (1853–1936). The exhibition highlights recent findings—made through a combination of conservation, material science, archival research, and curatorial methods—that shed light on shifting perceptions of the objects’ value over time and offer some surprising revelations: from fictions concocted to assert certain works’ “authenticity” to new understanding of how some artists developed innovative designs tailored to local and foreign buyers. This exhibition emerges from a three-year project, funded by the Mellon Foundation, which aims to unravel the histories of African works at the Fowler and begin reckoning with the legacy of European colonization and its influence on the objects’ use and perception. Curated by **Carlee S. Forbes**.

[Website](#)

Photo: Unidentified artist (Dahomey, Republic of Benin), figure group, before 1931; brass, wood; Fowler Museum at UCLA, X65.5793; Gift of the Wellcome Trust

New & Updated Resources



Updated Textbook

Monica Blackmun Visonà is one of the art historians who helped produce a new textbook *The History of Art: A Global View*. Her chapters appear in both the first and second volumes of the printed book, available from Thames & Hudson (ISBN-13: 9780500293560 and ISBN-13: 9780500022375), and as a [combined e-book](#) from Norton. These chapters are short introductions to art on the African continent before 1000 CE, from 300–1500, 1450–1860, 1860–1960, and 1960–2000. However, Visonà also incorporated material on Africa within sections of the book that discuss topics such as photography, diasporic artists, and the art of the last two

decades. The book's format, especially in the electronic version, encourages students to compare art from Africa and art created during the same historical period on other continents.

Visonà hopes that such unexpected encounters may inspire university instructors to give Africa a more visible presence in their introductory surveys of art history, and she asks Africanists to share news of this resource with colleagues who teach these courses.

[Digital Version](#)



Support our library in Cotonou with your donations!

Last February, we opened our new venue in Togbin Plage Cotonou with donations received from German and French Museums. We look for publications written by some of our members on West-African cultures, your exhibition catalogues, articles in journals such as *RES*, as well as postcolonial criticism by thinkers in the diaspora, such as Ngugi, Glissant, Mbembe, Aimé Césaire.

Books can be shipped by surface mail to Hamburg, from where we send them by container. Mail to: S. Kohler, Lenhartstr.8, 20249 Hamburg, Germany. Thank you in advance.

P.S.: We have 2 guestrooms for researchers.

[Facebook](#)

Submitted by **Stephan Kohler**

Photo: Our library in Cotonou welcomes artists and researchers from Benin and abroad

Opportunities

Calls for Signatures



Opening for signatures of the research charter on restitution and returns of African cultural property

Returns & Restitutions. Charter of Porto-Novo (Benin), 2022

The objective is threefold: 1) To constitute a multidisciplinary field of study bringing together all research on the restitution and return of cultural property. 2) To structure an international and multidisciplinary research network 3) To

engage in the methods and ethics of participatory and inclusive research by recognizing the situated, plural and equal value of the epistemologies involved.

I) Independence and plurality of research

- Multiplying sources and investigations.
- Conduct independent, autonomous and reflective research.
- Separate the time of research from the time of restitution

II) Participatory and inclusive methods

- Involve institutions, communities, diasporas, and artists in the choice of research topics.

- Recognize and give full recognition to the holders of traditional knowledge, as well as to creators.
 - Develop research on heritage.
- III) Ethics of transmission
- Restitute the work by ensuring free and easy access to knowledge.
 - Consider museums and traditional conservation spaces as complementary.
 - Knowing the public, promoting cultural mediation and creative industries

Deadline: 22 September 2022

To read and sign, visit the [website](#)

Submitted by **Saskia Cousin**

Photo: Women embodying the ancestor kings and the queen mother at the Porto-Novo symposium, Benin, January 2022.
© Saskia Cousin

Calls for Artists

The African Studies Center at the University of North Carolina, Chapel Hill is initiating an online exhibition series presenting early-career visual artists based in Africa. Our aim is to offer opportunities to artists who have not presented their work in a US venue. We seek artists who may benefit from the opportunity to share their work with US audiences through both the online venue and an online talk/dialogue event to be planned in conjunction with their exhibition. The first exhibition can be viewed [here](#).

Rather than a formal application process, we request a link to the artist's website or other online representation of artwork, a CV, and contact information. Artists must have access to high-resolution images of their work. A stipend/honorarium is provided. Nominations and self-nominations welcome.

For further information or to nominate an artist, [contact](#) **Victoria Rovine**, Director, African Studies Center

[Website](#)

Member Updates

In his "retry-ment" from UW-Madison and a move to Hadley, MA, **Henry Drewal** has tried to stay active and engaged. He has written a chapter called "Birds of Prey, 'Our Mothers' and Women of Power in Yorùbá Art and Thought," for an edited volume entitled *Relating to Raptors*, and a tribute for Doran Ross. He is serving as a writer/advisor on the film series about the global impact of Yoruba arts and culture, and recently visited the British Virgin Islands where he gave artists' workshops, a public presentation, and began the planning of an international conference on Yoruba/Lukumi Sacred Arts.

[More information](#)

Allen F. Roberts shares the following news:

"Catastrophic Closing of Congolese National Museum in Kinshasa
The Brussels newspaper *Le Soir* of 13 April 2022 reports that even as a new national museum is being constructed in Kinshasa with South Korean assistance, Dr. Placide Mumbembe, Director of Congolese museums has been given two weeks to remove all 45,000 objects remaining at the museum founded by Mobutu 50+ years ago and located near his primary mansion on Mt. Ngaliéma. The new museum can only accommodate 10K works and no obvious facility exists to which the rest can be moved. There appears to be no funding to bring a new storage up to appropriate standards, to pack and transfer the vast collections, or to expand staff to fulfill any such new needs. Instead, the choice site overlooking the Congo River will be converted to upscale residences. Due to political turmoil, the Mount Ngaliéma museum has seen pillaging by rebel forces, long-unpaid staff hiding precious objects in their humble homes to avoid theft and sale via international art markets, and other hard times. None matches this disaster, coming just as Belgian authorities are making (vague) promises to repatriate important Congolese works. Let's hope a solution is found QUICKLY."



A 2022 Guggenheim Fellowship Award for **Sylvester Okwunodu Ogbachie**, Professor of History of Art & Architecture, University of California Santa Barbara and ACASA President 2007–2008, for his book project *The Curator as Culture Broker: Representing Africa in Global Contemporary Art*.

[More information](#)

Photo: Portrait of Sylvester Okwunodu Ogbachie, 2022. Photograph by Nancy Perlman.

Peri Klemm is recipient of the 2022 Teshome H. Gabriel Award in Africana Studies, African and African-American Studies Research Center, University of California, San Diego

Dr. Allison K. Young, Assistant Professor of Art History, has earned several prestigious grants and fellowships this year in support of her current research towards a monograph on South African artist Gavin Jantjes. These include a 2022 Summer Stipend from the National Endowment for the Humanities, a 2022 Franklin Research Grant from the American Philosophical Society, a 2022 Council on Research Summer Stipend from Louisiana State University's Office of Research and Economic Development, and a 2021 Research Support Grant from the Paul Mellon Centre for Studies in British Art. For her excellence in research she was also awarded a 2022 Tenure-Track Faculty Award from the LSU Chapter of the Phi Kappa Phi Honors Society.

Tina Barouti, PhD has joined Tate as this year's Brooks International Fellow. Since 2014, the generous support of the Rory and Elizabeth Brooks Foundation has enabled international visual arts practitioners to conduct research into a strand of museum practice at Tate through the Brooks International Fellowship Program. The program is run in partnership with Delfina Foundation, which also provides support to the fellows through its residency program. Barouti's fellowship is based in Tate Modern Curatorial, hosted by Osei Bonsu (Curator, International Art) and Tamsin Hong (Assistant Curator, International Art). During her residency, she will focus on works of art by northern African artists in Tate's collection, exploring their relationship to late-20th-century decolonization and Pan-Africanism movements.

[Website](#)



Georges Adéagbo, member, turned 80 in Venice. He thanks all curators and critics who help him to get his messages across and support his battle against the commodification of art with his intercultural assemblages. Please join him for his 80th birthday exhibition to open in Hamburg Barlach Haus Oct. 30th.

[Exhibition Website](#)
[Facebook](#)

Photo: Georges Adéagbo turns 80 in Venice

Remembrances

We celebrate the lives and accomplishments of our ACASA colleagues who have left us.

Memorials can be submitted via this [form](#). Short notices will be published in the newsletter; visit the [Obituaries](#) page to read extended memorials.

Margaret Rose Vendryes (1955–2022)

It is with great sadness that Southeast Queens Artists Alliance (SEQAA) announces the death of our dear friend, companion, and mentor Dr. Margaret Rose Vendryes. We are deeply saddened to announce her passing on March 29,



2022. There was a degree of sisterhood and solidarity amongst our alliance that Margaret initiated from the very beginning. Margaret is a brilliant visual artist, curator, and art historian. Within her communities, Margaret played an essential role in electrifying the arts with research and advocacy. She drew inspiration from her collection of African art. Through her years-long series of paintings, the *African Diva Project*, Margaret so profoundly revered the ancestors and celebrated people of magnificent and outstanding talent in the arts with elegance and sophistication. Margaret deserves and will be beautifully remembered. Her light will continue to shine brightly through her loved ones, friends, and through her many contributions made to contemporary art; from her luminous paintings, extensive scholarship, to the many lives she's touched and mentored throughout her career. Margaret is survived by her wife, two children, three grandchildren and six siblings.

[Website](#)

Photo: Dr. Margaret Rose Vendryes by Malick Sidibé. Mali, 2007.

Looking for more?

- [Global Collections of African Art – ÌMỌ̀ DÁRA](#)
- [African Art Events – ÌMỌ̀ DÁRA](#)
- [Contemporary African Art Events – Contemporary And \(C&\)](#)

Disclaimer: ACASA is not affiliated with these sites and is not responsible for their content

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2022 News](#)

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With global membership, the Arts Council of the African Studies Association (ACASA) promotes greater understanding of African material and expressive culture in all its many forms, and encourages contact and collaboration with African and Diaspora artists and scholars.

ACASA is a 501(c)(3) tax-exempt organization.



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