

THURSDAY, MARCH 29, 2007
SESSION 1: 8:30 – 10:30 AM

Chandler Auditorium (Harn Museum) _____

Christian Art in Africa and the African Diaspora, Part I

Chair: Elisha P. Renne, Center for Afroamerican and African Studies, University of Michigan

African Christians use art and dress in a variety of religious experiences. The proposed panel focuses on the histories as well as aesthetic, spiritual, and moral meanings associated with these objects, in Africa, Europe, and the US. While Ethiopian church art emerged after the 4th century, early Christian missionary activities elsewhere in Africa often entailed the use of European religious art and dress as part of the conversion process. However, African Christian art was subsequently produced in several parts of Africa. The movement of Africans to Europe and the Americas has also led to an expansion of the forms of African-Christian artistic expression, underscoring the oscillating dynamics of African Christian art and its expression in a global context.

Afe Adogame, School of Divinity, The University of Edinburgh, New College

Ranks and Robes: Art Symbology, Identity in the Celestial Church of Christ in Diaspora-Europe

The Celestial Church of Christ (CCC) represents one of the most pervasive African instituted churches with geo-ethnic and demographic spread within and beyond Africa into the diaspora. Since its debut in Europe from the late 1960s, the new cultural context has continued to pose significant challenges to her continued expansion, mobility and social relevance. This paper explores aspects of CCC aesthetics and art symbology in the context of continuity and change in a new geo-cultural environment. Their distinct dressing code has led to their public dubbing as ‘white garment’ churches. However, the *Sutana*, their sacred insignia, portrays a certain ambivalent import, raising the question of how identity is constructed and shaped internally. Secondly, the paper locates some concrete ritual objects within CCC art symbology. The import of elaborate ritual sequence shows how what is symbolized by their ritual is also created through its performance. The significance of CCC symbols in ritual therefore lies in the organizing potential.

Laurel B. Aguilar, Trusts and Foundations, University of Edinburgh

Malawi Mission Art

Enculturation in Africa has resulted in the re-creation of images, Christian and indigenous African, as objects dissociated from the original context and re-presented with new associations and significance. Using examples from one missionary and mission art workshop in Malawi, this paper will explore how images have been appropriated from a local religious context to a Christian one, and re-created in artworks that have been sold world wide.

Pam Allara, Brandeis University

The Healing Waters: Images of Zionist Church Practices in the United States and South Africa

At the Chicago World's Fair in 1893, a crude wooden structure erected by the newly-formed Christian Catholic Church, led by the 'elected of God', John Alexander Dowie, displayed the crutches and canes of those he had healed through his preaching. By 1903, the church had spread world-wide; by 1906, the official church mission in Zion, Illinois, was bankrupt. However brief the rise and collapse of this sect, its legacy was lasting. Its influence has been especially widespread in South Africa, where its teachings were integrated with indigenous practices. Faith healing, both physical and psychological, remains a central tenet of 'Pentecostal' or 'Zionist' churches. This paper will examine parallels between Pentecostal church beliefs and practices in the United States and in South Africa as evidenced by documentary photography and film from the 1930s to the present.

Nicholas J. Bridger, Archbishop Mitty High School, San Jose, CA

Oye-Ekiti Revisited/Yoruba Christian Art after Father Carroll's Workshop

In the decades after the closing of the Oye-Ekiti Workshop in 1954, art production continued on a decentralized basis. Inspired and commissioned principally by Rev. Kevin Carroll, S.M.A., a few artists, especially carvers, like George Bandele and Lamidi Fakeye, continued to develop the new genre. How has this fusion of traditional Yoruba visual culture and Christian ideas fared after the workshop and especially after the death of Father Carroll in the early 1990s?

Gorforth Learning Center (Harn Museum) _____

Reading the Visual City, Part I

Chair: Joanna Grabski, Denison University,

This panel focuses on the centrality of visual experience to urban experience in Africa. Rather than positioning the city as a backdrop for visual expression, we consider both how the urban terrain is crucial to experiencing the visual *and* how urban experience is predicated on and contoured by visual propositions. For instance, how is urban belonging articulated by the visual? How do individuals engage visual forms to construct, evaluate, or contest contemporary urban realities? And, how do urban visual projects entangle and interface with other creative or political expressions, including inter-textual propositions from other urban sites?

Mary Jo Arnoldi, Department of Anthropology, National Museum of Natural History, Smithsonian Institution

Malian Monuments: In and Of the City

Between 1995 and 2002 the Malian government built over forty monuments in Bamako, the capital city. Their numbers, heroic scale, material presence, and placement make them striking additions to Bamako's built environment. This paper takes the city as the site for analysis and explores three overlapping themes. It examines the central role that Bamako has played in the colonial and post-colonial periods in the construction of a Malian modernity. It focuses on how the monuments constitute an official national narrative. It

explores the relationships between these public sculptures and the city's mass and popular images of modernity.

Federico Freschi, University of the Witwatersrand, Johannesburg

Post-apartheid Publics and the Politics of Ornament: Nationalism, identity, and the rhetoric of community in the decorative programme of the new Constitutional Court, Johannesburg

In focusing on the new Constitutional Court in Johannesburg, I consider how decorative programmes in public buildings construct a nationalist imaginary in contemporary South Africa. Proceeding from the understanding that architectural ornament is central to the way in which buildings are carriers of social meaning, I argue that while the architecture of the Constitutional Court offers is fairly unremarkable, its decorative programme is driven by the need to establish a rhetoric of 'community'. I analyse this in relation to the construction of 'imagined communities', and the centrality of visual experience to urban experience in postcolonial, urban identity in post-apartheid South Africa.

Sandra Klopper, Stellenbosch University, and **Gavin Younge**, University of Cape Town

Im(agin)ing the Future through our Past: South Africa's Nobel Peace Laureate Sculpture Project in Historical Perspective

The widespread practice of celebrating Africa's independence heroes through commemorative sculpture projects has enjoyed increasing scholarly attention in recent years. In this paper, in which we look at the Western Cape government's 2003 decision to commission commemorative sculptures of the country's four Peace Laureates, we rely both on these recent studies and some of the current debates regarding the role of commemorative monuments in post-apartheid South Africa to explain aspects not only of the conception, but also the reception of this project, which was finally unveiled in December 2005.

Suzanne Gott, Brandon University

Visual Strategies of Cosmopolitanism and Performative Display in Urban Kumase

The city of Kumase, urban center of southern Ghana's Asante people, has been a distinctive social and visual environment of cosmopolitan sophistication for over three hundred years. Visual spectacle in the form of public displays of wealth and status, first by authority holders and more recently by a new entrepreneurial elite, remains a fundamental feature of Kumase visual culture. This presentation focuses on Kumase funerals as preeminent sites for high-visibility performances of Asante *poatwa* ('competitive status-seeking display') by Kumase women. Fundamental to the efficacy of such displays is Kumase itself and its long-established visual environment of cosmopolitanism and urban sophistication.

Hudita Nura Mustafa, Harvard University

The Mobility of Fashion and Senegalese Popular Critique

This paper examines a uniquely flexible, mobile field of urban economic and cultural production in postcolonial, globalized Dakar. Cutur (Wolof; fashion) is a set of material, visual, performative and discursive practices which generate distinct criteria, practices and debates. Cutur's efflorescence is evident in the images of valuable, beautiful

garments and persons that circulate in tailoring ateliers, streets, television, magazines, photographs, murals and ceremonial performances of self. Along with institutional innovations, such numerous, dense images reconfigure gender, class and status relations. Finally, they stimulate the mobilities and mobilizations of fashion which generate desire for as well as critique of cosmopolitan modernity.

Room 1, Florida Museum of Natural History

(Re)Claiming Africa in the African Diaspora

Chair: Heather Shirey, University of St. Thomas

This panel investigates the ways in which Africa is conceptualized, claimed, or reclaimed in the art of the African Diaspora, especially in the context of the dominant culture's historical rejection of African culture and identity. While earlier generations of scholars sought to examine "survivals" and "retentions" using an essentialist or structuralist construct, this panel focuses on the nuanced roles that people play in the articulation of a Diasporic identity. This panel also explores the deliberate claiming of Africa by artists and scholars as well as the reclamation of African spirituality in the context of religious practice.

Judith Bettelheim, San Francisco State University

José Bedia: Routes/Roots and the Studio

In his art practice, the Cuban-American José Bedia throws into question notions of ethnicity and ownership of cultural traditions. He crosses all sorts of borders, then crosses back again to his religious base. Bedia matured "having Africa in my Havana backyard." He expresses his cultural rootedness through religious affiliation incorporated into artistic practice, rather than nationality. (Bedia moved to Miami in 1993.) Through his art we get hints at how he positions himself in the complicated process of cultural exchange and transnational identity.

Bill Dewey, University of Tennessee

Afro-Ecuadorian Reclamation of Their Place in the African Diaspora

This paper's point of departure is a joint exhibition project undertaken by the University of Tennessee and the Fondo Documental Afro-Andino of the Universidad Andina Simon Bolivar, entitled *The Color of the Diaspora: Afro-Ecuadorian Photographs*. The exhibition endeavors to show visual elements of the lived Diaspora among black peoples in Ecuador. Black Ecuadorians are a population made invisible within a country and region typically defined as indigenous and meztizo. They are also made invisible within constructions of the broader African Diaspora whose center is frequently thought of as only being from the United States, Brazil and the Caribbean.

Michael Harris, University of North Carolina, Chapel Hill

Africa, the Virtual North Star

Africa has long been a trope for history, identity, hope, freedom, and heritage among African American cultural workers. This paper will explore several ways that African references have functioned for artists in the diaspora including Maria Magdalena Campos-Pons (Cuba), Jeff Donaldson, Aaron Douglas, and Henry Tanner.

Jean Borgatti, Clark University

Mining Personal History: The Art of Willie Cole in the late 20th Century

Willie Cole's work is post-modern and eclectic, combining references to both forms and ideas underlying African and modern art. This paper focuses specifically on his appropriation of Elegba imagery (e.g. The Elegba Principle; To Get To The Other Side) as emblematic of the historic survival of Africans in the Americas; on his 'tribal' identification through inscribing in graphic form a stereotypical African identity on his own body (e.g. Proctor Silex Men's Masks, GE Mask and Scarification" 1998); and how his use of Africa and African imagery characterizes the visual production of his generation.

Room 2, Florida Museum of Natural History_____

Global Mande

Chair: Stephen Wooten, University of Oregon

This panel foregrounds the global reach and effect of Mande expressive culture. Contributors probe the dynamics of changing meanings in new spatial, social and temporal contexts. The papers explore the politics of decontextualization as new viewers and consumers appropriate Mande cultural products often with limited awareness of their origins and histories. In these diasporic settings, contributors consider processes of recontextualization in which imported objects, images and performances acquire new uses and meanings. In doing so, panelists map the interventions Mande expressive culture has made on the global landscape as well as those that the global landscape has made on Mande culture.

Jacqueline Robinson, University of Wisconsin, Milwaukee

Globalized Aspects of the Ciwara Tradition in Urban Mali

This ethnographic study presents the multidimensionality of Ciwara cultural practices, documenting the multiple voices and micro-narratives that make such practices dynamic and processual. The study examines globalized aspects of the Ciwara tradition that circulate in the urban capital of Mali. Findings suggest that the Ciwara tradition is a fluid and evolving phenomenon that actors use to articulate, reflect, and negotiate the dynamics of social life. Urban actors demonstrate their agency as they grapple with what practices to keep and which to redefine, but they consistently choose to preserve the core meaning of hard work.

Andrea Frohne, Ohio University

Globalization and Pan-Africanization of Ciwara: Lorenzo Pace's Monument to the African Burial Ground in NYC

This paper explores both the globalization and pan-Africanization of Ciwara by considering its presence in the Civic Center in lower Manhattan. Entitled Triumph of the Human Spirit, Lorenzo Pace's public sculpture and fountain are based on the female Ciwara in order to memorialize African Americans in general, and more specifically, the African Burial Ground that was uncovered in New York City in the early 1990s. A trans-

cultural exploration of Ciwara leads to its necessary consideration in a pan-African and global dimension.

Stephen Wooten, University of Oregon

From Mande Soil to the Global Stage: Ciwara's Diasporic Journey

In this paper, I map the expansion of the Ciwara complex into the world beyond the fields of the Mande. I explore its growing significance in the urban setting in Bamako, its influence on French street culture, and its contribution to the spiritual lives of urban African-Americans. In the process, I show that the glorious Ciwara form has come to have many lives across the globe. A central symbol for a people whose livelihood depends on successful cultivation of the soil has become a touchstone for cultural communities far removed from the quotidian but deeply powerful world of agriculture.

Bodil Olesen, University College London

Global Trade, Local Context: Exploring Global Africa through Malian Mud Cloth

By exploring three different moments in bogolan's global journey (its production in a small provincial town in Mali, its sale at a trade show in Paris, and the consumption of the cloth in consumers' homes) I show how the meaning of these cloths does not transcend the contexts in which they were made, sold, and consumed, respectively. Rather, the cloths link different social worlds, each firmly rooted in its own cosmology, global imaginaries, and notions of selves and others. Thus, my paper traces what bogolan's commodity candidacy reveals about the nature of a Global Africa and how "Africa travels."

Kristina Van Dyke, The Menil Collection

Life on the Other Side: Malian Terra Cottas Above Ground

As long as Malian terra cottas remain in the ground they are entrenched in the history of the Inland Niger Delta, potentially offering insight into the visual codes and belief systems of their creators and owners. Once brought to the surface however, connections with the deep past are largely severed. Circulating in global markets, they become increasingly politicized, a situation that reflects the visual codes and belief systems of their new-found owners as well. This paper explores the tension between terra cottas' lives below and above ground, in Mali and the West.

Karim Traore, University of Georgia

MandeVision: Oral Esthetic in Mande Films

In recent years, West African storytellers have become visible as culture brokers between West Africa and the European countries such as France. One of these storytellers is also a filmmaker, Dani Kouyate. According to him, film is the best tool for a modern griot. This contribution will present the "construction" of an oral tale. Then, selected films will be compared to the oral tale in order to discuss the strategies of (re-)appropriation of tales by filmmakers. In addition, I will discuss the strategy of filmmakers and storytellers to remain grounded in their local cultures by being appealing to a global audience at the same time.

Black Box Theater (Phillips Center) _____

Art in Southeastern Nigeria: A Tribute to G. I. Jones, Part I

Chair: Martha G. Anderson, Alfred University

The late G.I. Jones viewed Southeastern Nigeria as a region of varied, but interacting, peoples whose art traditions do not necessarily accord with linguistic or "tribal" borders. In his honor, we have gathered papers that deal with cross-cultural or multicultural issues. The papers that have been selected grapple with themes, styles, history, object types, or problems rather than focusing on a single ethnic group. Several deal with global contexts and/or new technologies and art forms.

Amanda B. Carlson, Ph.D., University of Hartford

Performing Politics: The relationship between Traditional Culture and the State. (Cross River State, Nigeria)

The arts of Cross River State, Nigeria have spawned from ritual organizations that were once the primary governing bodies, prior to the establishment of the modern Nigerian state. These traditional organizations now coexist with branches of the local, state, and federal government. This paper will explore how traditional culture operates in relation to "official" or "formal" government by looking at the role of Leopard Society masquerades in Cross River State in the 21st century. I will also consider the significance of gender in traditional leadership roles in relation to gender representation in formal government.

Jordan Fenton, Kent State University

Masks of the Cross River State: The Fluidity of Acculturation and Modernization

The arts of Cross River State of Nigeria are constantly experiencing change and adaptation. Innovative models are essential for interpreting patterns of change in the various genres of art found in Southeastern Nigeria. This investigation will focus on masks of the Cross River State and examples of Southeastern Nigerian masks, stimulating a cross-cultural study. In honor of Jones, this investigation will utilize his geographical approach as the foundation, while the new model will push beyond a broad examination to classify the regions' masks in terms of new changing conditions.

Christopher Slogar, California State University, Fullerton

Before Old Calabar: Ceramics and Art History in the Cross River Region of Nigeria

Recent archaeological investigations conducted by the Nigerian National Commission for Museums and Monuments and the University of Maryland yielded many decorated ceramics from Calabar, Nigeria. The works, dated to the fifth–fifteenth century C.E., display concentric circles, spirals, lozenges, arrows, and cruciforms, among other motifs, which reveal strong correspondences to current visual culture, in particular the indigenous script called *nsibidi*. Based on the author's dissertation research, these objects and their archaeological contexts are described and compared to historical information to locate the ceramic within the broader narrative of art history in the Cross River region.

Discussant: Herbert M. Cole, University of California, Santa Barbara
ACASA Leadership Award recipient

THURSDAY, MARCH 29, 2007
SESSION 2: 10:45 AM – 12:45 PM

Chandler Auditorium (Harn Museum) _____

Christian Art in Africa and the African Diaspora

Chair: Elisha P. Renne, Center for Afroamerican and African Studies, University of Michigan

African Christians use art and dress in a variety of religious experiences. The proposed panel focuses on the histories as well as aesthetic, spiritual, and moral meanings associated with these objects, in Africa, Europe, and the US. While Ethiopian church art emerged after the 4th century, early Christian missionary activities elsewhere in Africa often entailed the use of European religious art and dress as part of the conversion process. However, African Christian art was subsequently produced in several parts of Africa. The movement of Africans to Europe and the Americas has also led to an expansion of the forms of African-Christian artistic expression, underscoring the oscillating dynamics of African Christian art and its expression in a global context.

Cécile Alice Fromont, Department of History of Art and Architecture, Harvard University
Christian Arts in the Kongo Kingdom: Molding Saints and Shaping Dogma in Early Modern Central Africa

Between the sixteenth and eighteenth centuries, the region under the influence of the Central African kingdom of Kongo suffered times of political tumult and social change. The interrelated issues of civil war between provinces, the drain of the Atlantic Slave Trade, and European Christian proselytism destabilized every level of the Kingdom's social and politico-religious structures. This paper explores how, in this context, Kongo religious thought and artistic practices shaped the nature of the Christian doctrine received by Central Africans from European missionaries, and how Christian doctrine and religious paraphernalia impacted Kongo cosmology. It was through the novel visual apparatus of the missionaries, in their imported sacred objects, and their intricate rituals that the Kongo people found a source from which to restore the broken connection between the material and spiritual world.

Malika Kraamer, Sainsbury Research Unit for the Arts of Africa, Oceania and the Americas, Sainsbury Centre for Visual Arts, University of East Anglia, Norwich, UK

The Reading of Psalms and Ewe Textiles in Ghana

This paper examines the use of kente cloth within a Christian context in Ghana and Togo, focusing on older Ewe and Asante cloths with writing on them which refer to Biblical psalms. This use is then compared with more recent Christian practices involving kente cloth in Ghana over the past twenty years in light of the influence of kente cloth use in the African American churches in the US.

Anitra Nettleton, History of Art, Witwatersrand School of Arts, University of the Witwatersrand, Johannesburg, South Africa

Jackson Hlungwani's Altars: An African Christian Theology in Wood and Stone

This paper will look at the theological underpinnings of the iconography of two altars made by Jackson Hlungwani, at a site called “New Jerusalem” at Mbokhoto, in Limpopo Province in South Africa. The discussion will look at the ways in which Hlungwani marries aspects of Tsonga belief systems with an individual interpretation of the Christian Scriptures to arrive at his own form of charismatic Christianity. The rise of independent churches in South Africa, has led to many variant practices, and Hlungwane’s stands out as an extraordinary one because of the expression he has given it in the form of sculpture.

Elisha P. Renne, Center for Afroamerican and African Art, University of Michigan
**Consecrated Garments and Spaces in the Cherubim and Seraphim Church
 Diaspora**

The Cherubim and Seraphim Church, an African Independent Church, which was founded in 1925 in Lagos, Nigeria, is best-known for its members’ white garments, fashioned to resemble the cherubim and seraphim of the Bible. With the movement of church members to different parts of the globe, these garments have become increasingly important to some church members as spiritual ties with the Nigerian homeland. Similarly, these homeland connections may be established and maintained by the founding of churches in the US which are satellite churches for established C&S churches in Nigeria. These foundational churches and their outlying branches share identical names, related personnel, and similar altar decoration. This paper considers that ways that C&S Church art and dress overcome distance through the connections made by holy bodies, and consecrated garments and spaces.

Ray Silverman, History of Art Department, University of Michigan
**Icons of Devotion/Icons of Trade: Contemporary Religious Art of the Ethiopian
 Orthodox Church**

This paper explores several manifestations of visual imagery associated with the Ethiopian Orthodox Church, focusing on the tension between innovation and conservatism expressed in traditions that move between religious and commercial realms. Specifically, it will consider the imagery associated with contemporary devotional practices in the Church and Church-derived imagery that circulates in the international antiquities and tourist markets—imagery that functions both locally and globally. Examples of the former are the popular mass-produced chromolithographic devotional prints in churches that have replaced wood-panel icons in churches, and of the latter, wood-panel icons—like those used in the Church—that are today produced for international markets. The paper will consider some of the religious, social and economic forces that contribute to the construction of the meanings ascribed to the objects associated with these dynamic traditions.

Gorforth Learning Center (Harn Museum)_____

Reading the Visual City, Part II
Chair: Joanna Grabski, Denison University

This panel focuses on the centrality of visual experience to urban experience in Africa. Rather than positioning the city as a backdrop for visual expression, we consider both how the urban

terrain is crucial to experiencing the visual *and* how urban experience is predicated on and contoured by visual propositions. For instance, how is urban belonging articulated by the visual? How do individuals engage visual forms to construct, evaluate, or contest contemporary urban realities? And, how do urban visual projects entangle and interface with other creative or political expressions, including inter-textual propositions from other urban sites?

Carol Magee, University of North Carolina at Chapel Hill

A Practiced Place: Belonging in the Photographs of Zwelethu Mthethwa and Alioune Bâ

This talk analyzes photographs by Zwelethu Mthethwa and Alioune Bâ that, though void of human subjects address various urban realities (movement, migration, labor) and positions (local, global). I frame this analysis with the spatial theorizing of Michel de Certeau who posited the acts of individuals (e.g. the photographic practices of Mthethwa and Bâ) as significant for understanding the invention of spaces (e.g. cities and the meanings they embody). Ultimately, I argue, the city as content of these photographs intersects with the city as context for them, creating a sense of place and engendering a discourse of belonging.

Laurie Ann Farrell, Savannah College of Art and Design

Mapping the Urban Canvas: Examining New Frontiers

The Inaugural Trienal de Luanda and *TRANS CAPE Contemporary African Art on the Move* in Cape Town are two new African art initiatives which propose occupying multiple venues across their respective cities. Through a presentation of research and images, I will discuss the role of the city in these large-scale exhibitions. Is the use of the city as a curatorial canvas an effective strategy for creating a cohesive experience? Can themes translate across numerous venues? How do various urban realities and logistics impact the ability to experience each exhibition?

Lisa Binder, University of East Anglia

Reflecting on Lagos: Dilmoprizulike's Mirror

In Lagos, great wealth resides behind gated walls while a majority of the residents survive in the maddening pace of a city with no traffic lights, sporadic access to electricity, lack of refuse collection, and overwhelming poverty. However, it is the same lack of infrastructure that actually drives the extraordinary pace of the city and its inhabitants. Dilmoprizulike uses this pulsating energy in his sculptural installations and performance pieces. The sculptures function much like the city they reflect: mismatched, reused, constantly changing, and defiantly unified. In this paper I investigate the artist's work as a response to urban life.

Joanna Grabski, Denison University

Récupération and Beaux Arts Practice in Dakar: From Street to Studio

This paper examines *récupération* as practiced by a handful of Beaux Arts trained artists in Dakar. Though not unique to Dakar, *récupération* in Dakar grows out of a particular set of dynamics shaping the city's art scene in the late 1980s and 1990s when it became especially fashionable among recently trained fine arts artists. The dynamics that catalyzed and sustain the phenomenon of *récupération* are multiple and interwoven,

revealing especially the connection between beaux arts practice, visuality in the city, intersections with the international art world and the interplay of art and craft.

Room 1, Florida Museum of Natural History

Multidisciplinary Approaches to African Art as a Reflection of Social Structure

Chair: Barth Chukwuezi, National Gallery of Art, Abuja, Nigeria

African Art is a reflection of structure and organization of the society and as such it is the enabling structure for various human activities spanning from traditional to modern society. This panel is suggesting that other disciplines should also try to include Arts Studies in their relevant programs. For example, a study of Political Science and Anthropology should include the study of Traditional Political Systems which is infused by knowledge of certain art objects related to political offices. In religious study, certain art objects tend to validate some religious activities like puberty, festival, transition and mortuary rites. A study of this nature will ensure that these disciplines within traditional social structures are enriched by the knowledge of cultural objects that inform certain relevant structures in their various modes of social organization. This type of approach will engender more interest in African art and could help in popularizing art studies.

Dr. Augustine Onu, Department of Sociology and Anthropology, University of Nigeria, Nsukka
Cultural Objects as Symbol For Religious Worship: A Study of the Igbo of Southeastern Nigeria

The paper discusses the symbolic significance of cultural art objects as instrument for traditional religious worship. Among the Igbo of Nigeria various cultural objects are used in traditional worship which tends to symbolize the efficacy of power enshrined in these objects. Religious worship is quite preponderant among the Igbo of Nigeria and this paper tries to show how various forms of cultural objects are used in religion worship. The paper will analyze the role of Afa divination using the symbolic wooden bowl, wooden statues, and various staffs used in religious worship. The various art pieces representing various deities will also be discussed. In summary the paper will try to show how the study of Igbo traditional religion could be enriched by the study of cultural art objects.

Simon Ikpakoronyi, National Gallery of Art, Abuja, Nigeria

Traditional cultural objects as symbols for traditional political authority a study of Igbo society

Cultural objects are quite important in the validation of social structure and social organization in traditional African societies. In traditional Igbo society, some cultural objects reflect the social status and political authority. Political office holders usually have some cultural objects that tend to validate the varying levels of political structure and social organization. For example, the Ofo cultural objects tend to reflect varying levels of political authority ranging from minimal lineage to the highest political offices in the community. The paper will try to examine how some cultural objects reflect varying forms of political office, a means of studying indigenous political systems.

Dr. O. J. Eboime, National Commission for Museums and Monuments, Nigeria

Culture objects as instruments for Healing and Reconciliation: The Eco-museum project in Koko, Nigeria

African Art, perhaps more than western Art, is multilayered and multi-focal, having religious as well as aesthetic, political, religious and economic matrices. The clearest example of a multilayered art in Africa is that associated with ancestral altars. The Benin royal ancestral altar contains objects of ornamental, utilitarian, aesthetic, and symbolic importance. The ivory ornaments, the ceremonial swords, rattles, staffs, bronze bells, and wooden bowls are artistic pieces as well as well as of religious, economic and political significance. Royal palaces, in all Nigerian societies were and are still the rallying point of visual art, ritual, politics and dance be it amongst the Islamized Hausa or the Christianized Igbo.

Prince Paschal N. Mebuge-Obaa II and Sandra-Matilda N. Mebuge-Obaa II, Chennellery Department, Museum Piece International (MPI)

Ofo Nri Cultural Objects as a reflection of belief systems and social structure in Igbo society

This paper will among other things bring into focus various rare and symbolic cultural objects that reflect social organization and structure in Igboland. For example, the cultural objects that reflect wealth could reinforce the study of economics, and high status objects could reinforce the study of sociology. The paper will try to examine how cultural objects could reinforce the study of Igbo philosophy. The need for Africanist scholars to take advantage of the knowledge in these cultural objects to reinforce the study of other relevant disciplines should be encouraged.

Room 2, Florida Museum of Natural History _____

ART AND CONSEQUENCE: Efficacy and Aesthetics in Contemporary Perspective

Co-chairs: Polly Nooter Roberts, Fowler Museum at UCLA, and **Manuel Jordán**, Iris and B. Gerald Cantor Center for Visual Arts, Stanford University

African arts have always served as more than art, just as W.J.T. Mitchell asserts that “objects...are never merely material things” (2005:125). Traditional arts often re-emerge in new paradigms, translating deep-rooted ideas of efficacy to contemporary contexts of modernity, diaspora, and transcultural encounters. This panel explores several cases in which the arts of Africa and the African Americas have played profound and active roles by responding to, predicting, or coping with urgent global issues, such as migration, war, and pandemic. It presents the viewpoints of several artists whose works are based on longstanding traditions, but have produced direct consequences for contemporary culture.

Carol Brown, Durban Art Gallery, KwaZulu-Natal, South Africa

The Keiskamma Altarpiece: Art in Response to HIV/AIDS

This paper will discuss a monumental altarpiece made in Hamburg on the eastern coast of South Africa, where one person in three is infected with HIV. An extraordinary work of art, created by 130 women, this altarpiece is embroidered, beaded and sculpted in a contemporary version of the famous Isenheim altarpiece by Grünewald. The biblical imagery has been re-interpreted with reference to the local African community, whose collective effort afforded them the opportunity to work together on the panels while discussing their problems and drawing support from one another. The opening of the panels constitutes a dramatic performance, a playing out, phase by phase of the history – and hopes – of Hamburg.

Donald Cosentino, Department of World Arts and Cultures, UCLA, and **Edouard Duval-Carrié**, Independent Artist

Art as Mythological Document in the Work of Edouard Duval-Carrié

Edouard Duval-Carrié and Donald Cosentino will engage in a conversation about the multiple vocations of M. Duval-Carrié's paintings and sculptures within contemporary Haitian culture and politics. The Miami-based artist and UCLA scholar have collaborated on several museum exhibitions around themes of Vodou and art. This conversation will focus on Duval-Carrié's art as mythological document: narrating migrations of the Lwa from the Bight of Benin to the Windward Passage (and way beyond), and the engagement of his art with the mythological careers of Haiti's political beasts and gods, Francois and Jean-Claude Duvalier, and Jean Bertrand Aristide.

Manuel Jordán, Iris & B. Gerald Cantor Center for Visual Arts, Stanford University, and **José Bedia**, Independent Artist

***Nsila*: José Bedia's Art in the Consequential Path**

Artist José Bedia was initiated into the African Regla de Congo Briyumba religion in his native Cuba. *Nsila*, a Cuban term derived from the central African *nzila*, may be translated as a journey through a consequential path. The artist considers himself to be engaged in such a journey. This joint presentation focuses on Bedia's 1985 participation in the Angolan war—a form of tragic return to the African roots of his religion—and the utilization of African art as a survival strategy in such an ominous paradigm. Personal and creative exchanges with Angolan peoples (including refugees) he met during recent research trips to Botswana and Zambia will be discussed as efficacious—yet ironic—encounters; with art as catalyst and as a generative/regenerative force at the epicenter of global human conditions.

Art in Southeastern Nigeria: A Tribute to G. I. Jones, Part II**Chair: Martha G. Anderson, Alfred University****Eli Bantor, Appalachian State University****Friction Zones and Artistic Innovations: a reexamination of G.I. Jones' views of style**

G.I. Jones changed his view on the method of classifying Southeastern Nigerian art several times from using formal criteria to focus on the institution producing and using art to his 1973 argument that understanding the mobility of people, institutions and art works is fundamental to an appreciation of the region's artistic diversity.

Jones' thoughts about stylistic distribution in an area of great heterogeneity suggest a model for understanding the artistic dynamics of such regions. Using Arochukwu, situated in-between several linguistic and ethnic areas, I propose that artistic innovations are more likely to emerge from the 'friction zones' between cultural areas than from their more homogenous cores.

Sabine Jell-Bahlsen, Editor-in-Chief of Dialectical Anthropology**The Sign of The Python: From *Nsibidi* To *Mammy Water*.**

The python is an important religious symbol that transcends linguistic and cultural boundaries over time and space in Southeastern Nigeria and beyond. Snake symbolism also pervades ancient Egyptian and Greek mythology and art, has changed over time in Judeo-Christian beliefs. This paper traces the snake symbolism from its Igbo association with generic mother water goddess and the female side of the universe to contemporary expressions and associations apparent in popular 20th century popular imagery known as *Mammy Water*.

John C. McCall, Southern Illinois University**The Witches of Nollywood**

The literature on Nollywood movies often refers to the prevalence of "witchcraft." Using Evans-Pritchard's classic definition, one finds that witchcraft proper is rare in movies produced in Igboland. Ghanaian movies however, commonly employ classic witchcraft motifs. G. I. Jones's research provides useful insight into the geographical variation of witchcraft themes evident in popular videos. Jones's survey of "fear of witchcraft" in southeastern Nigeria reveals that Igboland is relatively free of witchcraft accusations. Therefore, the movies from this region instead feature renegade native doctors. This paper illustrates the value of Jones' ethnography in making the Nollywood movies intelligible to the uninitiated.

Discussant: Simon Ottenberg, University of Washington**ACASA Leadership Award Recipient**

THURSDAY, MARCH 29, 2007
SESSION 3: 2:00 – 4:00 PM

Chandler Auditorium (Harn Museum) _____

Carter Lectures on Africa:
Reading Culture Through Bodies

Alioune Sow (University of Florida Department of Romance Languages and Literature)

Forbidden bodies: figuring body degeneration in Sassines' Novels

Joan Frosch (University of Florida School of Theater and Dance)

Mediators of Worlds: Movement (R)evolutionaries of Africa

***Carter Visiting Fellow: Werewere Liking, Choreographer/Cultural Activist, Founder and Director of Village Ki-Yi (Abidjan)**

La place des arts visuels dans les arts du spectacle au Groupe Ki-Yi Mbock

Gorforth Learning Center (Harn Museum) _____

ROUNDTABLE: Beyond the Visual: Connecting African art history and social justice pedagogies

Co-Chairs: Kim Miller, Wheaton College and **Henry Drewal**, University of Wisconsin-Madison

This roundtable will bring together scholars of African art for a discussion on the relationship between teaching African visual culture together with social, political, and cultural issues that are of paramount importance in Africa today. African artists have long engaged with issues such as political power, gender relations, imperialism, poverty, ecology, genocide, and human rights. Many scholars of African art have also dealt with many of these same issues. As academics with the ability to transfer knowledge to our students, do we have a responsibility to incorporate larger political issues into our art history teaching? Panelists will speak theoretically and practically to their experiences with this type of teaching, and active audience participation is strongly encouraged.

Kim Miller, Wheaton College, Norton, MA

Henry Drewal, University of Wisconsin-Madison

Sonya Clark, Virginia Commonwealth University

Joseph Adande, Université d'Abomey-Calavi

David Doris, University of Michigan

Drew Thompson, University of Minnesota

Cynthia Becker, Boston University

Room 1, Florida Museum of Natural History _____

African and African Diaspora Art: Current Developments and Future Projects

Chair: Babatunde Lawal, Virginia Commonwealth University, Richmond

The papers in this session focus on the evolution of African and African Diaspora art since the 1960s. What are the consequences of postcolonialism, the quest for individual or national identity, personal or group ideology, multiculturalism, transnationalism, digital media, globalization, patronage and the like on form, style, technique, content, message or meaning? Presenters explore different aspects of the subject with a view to shedding more light on current developments and future prospects.

Adrienne N. Pickett, University of Illinois at Urbana-Champaign

Narratives and Counter-Narratives of Nationalism: Educative Roles of the *Ceddo* in the works of Ousmane Sembene and Issa Diop

This paper examines nationalist and anti-nationalist ideals as represented by two Senegalese artists, Ousmane Sembene and Issa Diop. Both make use of the same figure, the *ceddo* (or warrior slave motif), to promote opposing concepts. By examining different manifestations of the *ceddo*--Sembene's critical stance towards nationalism and Diop's embrace of it--I will elucidate the educative roles of the *ceddo* as a flexible symbol that can either promote or dismantle the nationalist ideal.

Rhoda Woets, Free University, Amsterdam

Blending Tradition and Modernity: How Visual Artists in Ghana Explore Local Aesthetics in a Global Context.

Though most of them live in urban environments, contemporary Ghanaian painters and sculptors (at home and abroad) combine traditional and modern motifs in their works. After Ghana's independence in 1957, they began to use cultural scenes from the past to reflect both national and pan-African consciousness. Today, Ghanaian artists are striving to be part of an international art world, blending the past and the present to project universal messages. This paper focuses on how these artists transform and re-contextualize traditional motifs, investing them with new meanings.

Ngozi Martin-Oguike, University of Nigeria, Nsukka

Heritage, Identity and Modernity: A Study of the Dress Culture of Igbo Women in New York Metropolis

Dress is invariably the most visible means of individual, communal and national identity. This partly explains why Nigerians abroad are well known for their gorgeous attires. As recent studies have shown, the large number of Nigerians in New York metropolis has influenced the fashions of other blacks in this diverse community. My paper will focus on the history of Igbo women's attires from 1955 to the present. In addition, it will examine the popularity these attires in New York metropolis, while, at the same time, drawing attention to their cultural, transnational, political and economic implications.

Kimberly Cleveland, University of Iowa, Iowa City

New Centers, Same Peripheries: Race, Identity, and Influence in Afro-Brazilian Art

An examination of Afro-Brazilian art reveals the complexities of self and artistic identities in the African Diaspora. While numerous contemporary black Brazilian artists are interested in their African cultural heritage, many are more concerned with using their art to highlight their marginal social position. The current focus on individual subjectivity over collective identity in Afro-Brazilian art reflects wider international artistic trends, as well as the ways that Brazilians are artistically confronting race-related social challenges. The strongest connections between African and Afro-Brazilian art are no longer the aesthetic characteristics, but the theoretical concerns put forth in the writing of contemporary African art critics.

Arturo Lindsay, Spelman College, Atlanta Georgia/Colgate University, New York

Transitions: Encountering Elegua at the Crossroad

Throughout history and across cultures, human beings have used the arts to facilitate healing after the passing of beloved ones. Beginning in the 1980s, with the death of two well-known artists (Nuyorican playwright Miky Piñero and Cuban born artist Ana Mendieta), I created a series of images to honor their memory. I also dedicated some works to all those who lost their lives during the *Middle Passage*. Most of these memorials were influenced by Yoruba belief systems, Roman Catholicism and *Santeria*. In the process of making them, I have explored multiple cultures – African and non-African – remixing and blending them to create images reflecting the complexity of my reality today. This presentation will focus on the various “crossroads” of my art and life.

Freida High W. Tesfagiorgis, University of Wisconsin-Madison

Postmodern Diasporas: The Bridge/s of *Negritude* and Pan-Africanism

The global shifts in art/life of the postmodernist 1950s/1960s (what Fredrick Jameson calls the “cultural turn”) disrupt the assumptions, sensibilities, and practices of Modernism. Yet despite the temporal, geopolitical, and ideological distance between modern and postmodern artists of Africa and the African Diaspora/s, these trans-generational subjects deploy commonalities. Focusing on the legacies of *Negritude* and Pan-Africanism, I argue that the dominant link among these trans-generational subjects is their challenge to a “unified vision” of Modernism and Modern art, including monopoly capitalism, and what Aimé Césaire calls the “thingification” of humanity. *Negritude* and Pan-Africanism presage the iconography of David Hammons’ *Injustice Case* (1970), Chris Ofili’s *The Upper Room* (1999-2002), and related works. I will support my argument with analyses of specific aspects of the countervailing potency of *Negritude* and Pan-Africanism and their bridge/s to postmodern Diasporas.

Room 2, Florida Museum of Natural History

ROUNDTABLE: In the here & now: Research methodologies for contemporary African art/ists

Co-chairs: Kinsey Katchka, North Carolina Museum of Art, and **Lisa Binder**, University of East Anglia

International exhibitions and research have increasingly highlighted modern and contemporary ‘*beaux arts*’ from Africa, commanding attention from emerging and established scholars alike. This panel addresses methodologies for working with living artists who share common international discursive spaces and engage primarily global audiences—i.e., as opposed to those who are less mobile and more ‘remotely global’ than immediately so. How does the immediacy of artists’ presence shape research and exhibition practice? What possibilities exist for incorporating voices conversant in our own vernacular? We organize this panel with the intention that discussion will take place among panelists as well as audience members engaged in like research.

Kinsey Katchka, North Carolina Museum of Art

Lisa Binder, University of East Anglia

Iolanda Pensa, Ecole des Hautes Etudes en Sciences Sociales, Paris (in collaboration with Polytechnic School of Architecture, Milan)

John Mack, University of East Anglia

Khaled Hafez, Independent Artist

Black Box Theater (Phillips Center)

(re)Visiting Florida: Africa in our Midst

Chair: Amanda Carlson, University of Hartford

Africa’s global presence is significantly entrenched in Florida, the site of our conference. With over 500 years of black bodies, traditions, and beliefs flowing from Africa and the Caribbean onto the shores of Florida, this peninsula is the ideal destination to observe overlapping Diasporas. Scholars may choose to (re)visit a variety of issues relating to “African Studies” and “Diaspora Studies” in light of the Sunshine State. This panel will explore how this diversity has or has not contributed to the identity of the present entity known as Florida.

Kara Ann Morrow, Albion College

Death and Identity: African and African-American Visual Culture in North Florida’s Cemeteries

Africanisms in Florida’s graveyards are not extinct memorabilia, debunked in a clash of assimilation or acculturation with Euro-American culture. The active upkeep of older graves and the continued interment of loved ones in these historic cemeteries create the unparalleled opportunity for the living folk artists, visitors and historians to visually recollect cultural values and document historical consciousness. This research continues the interpretation of twentieth-century grave decorations and inscriptions, and adds to the corpus of imagery collected from African-American cemeteries in the American south.

Ade Ofunniyin, University of Florida,

Three Iyawos: Initiation Rites of the Next Generation

This paper examines the processes that the three *Iyawos* engaged during their initiations and looks at ways in which their worldviews are transformed. It also looks at how their choice to be initiated moved each of them to particular sets of actions or inaction, decisions or indecision. My inquiry is privileged by the fact that I am an insider/participant. Being an insider occasioned situations where it became necessary for me to suspend my academic focus as an objective observer/participant and immerse myself into the process, as practitioner. This research explores the processes that make possible the transformation experienced by new initiates.

Robin Poynor, University of Florida

Visual Ifa in Ormond Beach

Philip and Vassa Neimark converted to the way of the orisha some thirty years ago, and in the process of finding their bearings on that journey they founded the Ifa Foundation of North America. This paper will address several visual forms connected with the Ifa Foundation, among them personal shrines, the Ola Olu Retreat and Gardens in Florida and the uses of spiritual tools in that context, spiritual tools offered by Ifa Foundation on the website, and the sculpture created by Vassa Neimark. All are used in the context of practitioners being brought to the retreat for initiation and training, their continued education in Ifa College, and their continuing relationship with the Neimarks through Skype, telephone, and website.

FRIDAY, MARCH 30, 2007

SESSION 1: 8:30 – 10:30 AM

Chandler Auditorium (Harn Museum)_____

Local Aesthetics and Individual Artists: Negotiating the Global, Part I

Co-Chairs: Kitty Johnson, Elizabeth Perrill, Candace Keller, Paul Davis

Today, scholars working even in the most rural, seemingly isolated, communities recognize that they must take into account global flows of exchange—both into and out of the local sphere—within their analyses of particular community’s art, culture and social life. Operating on economic, aesthetic, and social levels these flows are part of artist’s lives, whether they reside in urban, peri-urban, suburban or rural environments. This panel seeks to foreground the ways that artists incorporate and modify localized aesthetics within this “global” reality to give their creations specific relevance and meaning, both at home and in international art contexts.

Kitty Johnson, Art History Department, Indiana University, Bloomington

Aesthetic Strategies in Action: Matatu Art in Nairobi

Matatus are privately owned public transportation vans and minibuses operating in fierce competition with each other in Nairobi and all over Kenya. Primarily in Nairobi, many matatu owners commission artists, often with graphic design degrees, to endow vehicles

with powerful imagery. Tough, street-wise renderings of potent hip hop and athletic icons, to name some of the most predominant subjects, simultaneously attract customers and challenge other matatus. This paper considers how matatu designers, owners, crew members and passengers deploy interdependent sensory elements and intellectual principles of this proposed aesthetic of control to jockey for dominance in Nairobi's matatu industry.

Paul Davis, Art History Department, Indiana University, Bloomington

Global? Local? The Personal Biography of an Object and Its Creator

Since 1991 Abdoulaye Konaté has increasingly turned to large textile compositions as a form of artistic expression. Infused in Konaté's artistic process is his wealth of international experience, which he has garnered from his education and experiences abroad. Undeniably 'African,' 'Malian,' and 'Bamakois,' Konaté's conceptual and artistic sources are equally internationally diffuse. By examining the biographies of different textile installations—from conception to exhibition—in relation to Konaté's own biography, this presentation intends to address how Konaté fuses the local with the global as he participates in today's international art world, and the ways in which meaning in his textile installations is transfigured by the site of exhibition.

Dr. J. Kivubiro Tabawebbula, Margaret Trowell School of Industrial and Fine Arts (MTSIFA), Makerere University, Kampala, Uganda

Art, Aesthetics, Identity & Integrity; Ugandan & Kenyan Artists: A Place in The Sun

African artists, whether at home or overseas find it difficult to assert a truly African artistic identity and integrity. They struggle to find and justify their careers within their local cultural milieu, while exclusively addressing their art to a Western audience and working within alien aesthetic frameworks. They use Western visual languages and produce imagery most indigenous Africans find alienating. Although being African and supposedly expressing Africa and themselves as Africans, alien agencies engineer their popularity and success. In the Diaspora they struggle within an imposing and alienating Western Cultural environment. It is therefore imperative for African artists and scholars to redefine and relocate African art and aesthetics with respect to culture, time and place vis-à-vis globalisation.

Ivan Bargna, l'Università degli Studi di Milano Bicocca

Tradition, Mediascapes and Artist's Agency in the "House of the People" of Bandjoun

On the sculpted posts of the "House of the People" (*nemo*) of Bandjoun, Cameroon, built in 2001 and then destroyed by an arson in 2004, football players and jazz musicians could be seen next to the figures of the ancestors. The power temporary weakness gave a chance to some artists (Tzuakou Innocent in particular) to express themselves and let global mediascapes and mass culture appear in the context of the representation of the "tradition" codified by the elite. After the rebuilt of the *nemo* in 2006 and the restoration of the social order, the images were again strictly disciplined so that the artists find it more difficult to find their own space

Gorforth Learning Center (Harn Museum)

Rethinking the workshop: invention, revision and rupture in the organization of art production,

Part I: Historical Variants of Workshops (Sidney Kasfir, Chair)

Co-chairs: **Sidney Kasfir**, Emory University, and **Till Förster**, University of Basel

Abstract: The workshop as a concept has persisted over time and space as a viable means for the organization of African artisanal practice, whether based in kinship groups, dues-paying cooperatives or informally shared studios. We wish to examine its durability as a locale for group and individual aesthetic practices and outcomes, and to uncover patterns of work, learning, and exchange, as well as appropriation, revision and rupture. In doing so, we hope to clarify the links between particular modes of art production, patronage systems, and the continuity and change of style and genre over the past century.

Karen Milbourne, Baltimore Museum of Art

Lewanika's Workshop and the Vision of Lozi Arts

King Lewanika of Barotseland (western Zambia) was a visionary artist who established a workshop in which the style for which Lozi arts would come to be known was created. By 1905, the king opened a "Native Curios Shop" at Victoria Falls, staffed and stocked by Lozi and selling works of art to prominent visitors. Lewanika both governed Barotseland and created the look, workshop, and marketing outlet by which this nation would be known internationally. This paper will explore the virtually unknown role and ongoing influence of Lewanika and his workshop in the formation of Lozi style and marketing strategies.

Silvia Forni, Università di Torino, Italy

Masters, trend-makers and producers: The village of Nsei (Cameroon) as a multisited pottery workshop

The village of Nsei (Grassfields, Cameroon) is a thriving contemporary pottery center. This paper explores the idea of workshop in relation to Nsei pottery in two main directions. First, I focus on the shift for a more familial and informal apprenticeship, that characterized the transmission of technical knowledge up until the 1980s, to the more structured master-apprentice relation which is becoming increasingly common today. Second, I analyze the quarter of Mbagham, where the majority of the potters' compounds are located, as a sort of multisited workshop where individual creativity is channeled through familial and neighborly networks of production.

Eberhard Fischer and Lorenz Homberger, Museum Rietberg, Zurich

Continuity and Change in Guro Workshops

The paper will explore two generations of workshop production among the Guro people of Côte d'Ivoire.

Elizabeth Morton, University of West Georgia

Grace Dieu: Africa's First Modern Workshop

The Grace Dieu woodcarving workshop began in 1925 in Pietersburg, South Africa at an Anglican mission school. Started by the young Ned Paterson, who later became famous for starting an Arts & Crafts school at Cyrene in Zimbabwe, its primary main aim was to create liturgical art for sale to churches in the region. In doing so it ended up producing some of the first modern artists in Africa, including Job Kekana, Ernest Mancoba and Gerard Sekoto.

Room 1, Florida Museum of Natural History_____

The Art of Benin in the Twentieth and Twenty-first Centuries, Part I

Chair: Kate Ezra, Columbia College, Chicago

This panel will examine the art of Benin following the kingdom's conquest in 1897 and revival in 1914. Papers examining transformations in the palace arts as well as new directions taken by academically trained artists will reveal the vitality and creativity of Benin art in the past century and relate it to global art movements, markets, and ideas. The goal of this panel is to consider to what extent artists in Benin view its ancient art as inspiration, challenge, or burden, and how they have negotiated the often conflicting demands of tradition, contemporary art practice, the international art market, and personal vision.

Philip M. Peek, Drew University

Chief Ovia Idah and Benin City Arts of the 1960s

This will be a revisit to Benin City in the mid-1960s. Chief Ovia Idah was surely one of the most intriguing individuals of his time, or anytime. With his traditional status, individual creativity, and entrepreneurial spirit, he was a perfect focal point for the transitions the art world of Benin City was experiencing. Palace upbringing, ebony carvings, Ulli Beier, innovative terracottas, contemporary Edo painters and more – all were part of Idah's creative world.

John Ogene, University of Benin

Two Extremes of One Continuum: The Politics of Patronage and the Igun Artworker

The contrast between the Kings of the old empire and the politics of patronage in modern Benin City has had its effects on the contract traditions of Igun, the brass-casters guild. The shift caused by the fall of Oba Ovonramwen and the subsequent renaissance by Akenzua, is still playing out with the incursion of the new democratic disposition and the nouveau-rich that removes loyalty from royalty and places it before the highest bidder. To the twenty-first century Igun artist, portraits of governors are no less historical a document than those of Queen Idia and Oba Esigie. These are the two extremes of one continuum.

Dr. Sylvester Okwunodu Ogbechie, University of California, Santa Barbara

Benin-Edo Art after the End of (Indigenous) History

This paper will investigate the meaning of sculptural production in the Edo Kingdom of Benin after the fall of the kingdom in 1897. It will examine the process whereby norms and value of Edo art were invested in the looted artifacts whose veneration in Western historiography consigns all subsequent products of Benin art to the realm of lesser objects (usually defined as fakes). It raises the issue of how to theorize Edo-Benin art in the era after the end of its "history."

Discussant: Dr. Joseph Nevadomsky, California State University Fullerton

Room 2, Florida Museum of Natural History_____

A Global Crossroads: Contemporary Artistic Production in the Horn of Africa

Chair: Leah Niederstadt, University of Oxford

Long a crossroads for Africa, the Middle East and the Indian Ocean, the Horn of Africa remains a site of dynamic interaction between people from throughout the world. Many of these contemporary encounters have resulted in thriving artistic practices across a range of genres and in new interpretations of and uses for existing objects and traditions. This panel explores how expressions of creativity from the Horn draw on tradition in responding to present-day local and global audiences. The results of these encounters often challenge notions of "African" or "traditional" expressive practices. Although considering varied locations and art forms, each paper explores how art producers and consumers engage with local practices and materials while accessing new resources for making a living and creating identity through artistic production and consumption.

Neal Sobania, Pacific Lutheran University

Imagining and "Re-imagining" Kenya: Outsider and Insider Perspectives

Using stereoscopic slides taken among the Kikuyu in the early twentieth century, this paper examines the communication of ideas and the politics of representation as found in historical photographs. It investigates the slides from the perspectives of what is known about Kikuyu society at the turn of the century and in the present day. In so doing, the paper explores the nature of images and captions as an expression of identity, addressing the broader issue of how to read such images. At one level, this paper considers the place of such images in the stereotyping and mythmaking of Africa; at another, it examines the authority these images have among contemporary Kenyans.

Peri Klemm, California State University-Northridge

Coffee Table Africa: Popular Representations of the Peoples of the Horn

One of the most profound paradigms for the dissemination of popular knowledge about the Horn comes from the printed image. Photographs, perpetuated through books and postcards by authors like Fisher and Beckwith, contribute to popular discourses about Africa and speak volumes about Western perceptions of the Horn, as a place comprised of traditional cultures seemingly unaffected by the global market. While the

photographers have often been praised for offering a positive portrayal in contrast to colonial representations of generations earlier, these representations are subject to specific choices about who gets photographed and how. This paper critically examines these photographs from the viewpoints of their subjects.

Makda Teklemichael Assefa, Independent Scholar, MA in History, Addis Ababa University

Becoming an Artist: Women, Tradition and Painting in Ethiopia

The practice of producing painted images continues to be a dominant artistic genre of the Ethiopian Orthodox Church. Although not given the opportunity to train as painters at an institutional level, several Ethiopian women artists currently produce paintings for churches and for community members. This paper focuses on the challenges these women face and their struggles to fulfill their dreams. Through an examination of the lives and work of these women artists, it considers the impact of social norms on the production of religious art in Ethiopia and explores how these women have managed to circumvent normative beliefs and practices.

Leah Niederstadt, University of Oxford

Unity, Family, and Culture: The Creation of an Ethiopian Circus

Circus as a performance art form was unknown to most Ethiopians when the first troupe was founded in 1991. Today, dozens of circuses perform throughout Ethiopia and several troupes have performed internationally. From the beginning, administrative and artistic staff endeavored to create a form of circus that was uniquely and positively Ethiopian, incorporating circus skills such as juggling and contortion with indigenous dance, song, costumes and folktales and with didactic messages about social issues such as HIV/AIDS. This paper considers their efforts and explores how the expectations and reactions of and the interactions between performers, staff and audiences shape circus performances at home and abroad.

Black Box Theater (Phillips Center)_____

Changing Prisms: Reinterpreting Objects and Landscapes

Chair: Victoria Rovine, University of Florida School of Art and Art History and Center for African Studies

This panel explores visual expression in contexts of historical change and cultural transformation, with particular focus on the fate of “traditional” forms in contemporary contexts. Panelists will investigate changing meanings of indigenous places, cultures, arts, and identities as they encounter new markets and new expectations. How have contemporary discourses about “traditional” people, places, and art forms shaped their manifestations in both international and local systems of meaning? And where does control over these systems lie?

Ruth Simbao, Rhodes University, South Africa

The Living Stone: Leya performance and the re-localization of Mosi-oa-Tunya/Victoria Falls

Mosi-oa-Tunya, or Victoria Falls, is an internationally renowned heritage site that has been turned into a playground for predominantly white tourists and extreme sports thrill-seekers. Livingstone town was established 10km from the falls by the British South Africa company in 1905. In strong contrast to the public spectacle of this landmark that is so entangled in European romantic and natural history traditions, the Leya people of Zambia have a long-standing spiritual connection to the falls. Referring to the falls as *Syuungwe na mutitima* (the heavy mist that resounds) the Leya associate this religious site with rain, fertility, cleansing and female authority. In this presentation I will consider the strategies employed by the Leya people to re-appropriate—through ritual, performance and naming—a powerfully spiritual and locally meaningful site.

Emmanuel Ojo Bankole, Federal University of Technology, Akure, Nigeria

Revisiting Weaving Cottage Industry in South-Western Nigeria

The expansive history and practice of weaving in cottage industries in South-Western Nigeria has not been recently updated. There is a vacuum in the location of the changing identity and structure of hand woven products. More importantly, the geographical and site location of the weaving industries in South-Western Nigeria continue to change like the calendar. For example, recent research efforts have revealed that weavers family, guilds, and weaving locations identified by earlier textile historians have been displaced by urban growth, migrations, and new job opportunities of the modern age. The research examines the salient trend and attempts to present a recent record of work and re-location of Weaving Cottage Industries in South-Western Nigeria.

Lize van Robbroeck, University of Stellenbosch, South Africa

The ‘Two-Worlds Paradigm’: The Modern African Artist’s Identity as Excess and Lack in White South African Art Discourse

In this paper I investigate South African art writing on the identity of the modern black artist during the Apartheid era. I propose that the dominant hermeneutical practice of this period interpreted the modern black artist as a conflicted subject torn between ‘two worlds’. In this discourse, the subjectivity of the modern black artist is represented as fundamentally schizoid in that it participates in two irreconcilable – of not antagonistic - mindsets. In a close deconstructive reading of a number of texts I investigate how the ‘two-world paradigm’ served to keep the modern black artist in his (marginal) place in the cultural discourses of the apartheid era.

Philip Kwesiga, Makerere University, Uganda

The Need for Change and Stability in Education in Pottery in Uganda

The central issue addressed by this paper is the transformation of the definition and negotiation of pottery skills transfer, power and/or social relations, identities and practices among the Banyankore people, where arts educational change has shaped and restructured pottery production and use. The kinds of pottery forms, distribution patterns, designs, categories, and the interaction of potters, retailers and users in pottery practice is historically dependent on cultural, social and political-economic structures, which have

shaped Nkore, south-western Uganda, where pottery is an important art form. This paper questions why the school curriculum continues to diverge from the traditional practices like pottery in Nkore. What accounts for this shift in pottery practices and how are they connected to social identity among the wider Ugandan communities?

Tony Okpara, Imo State University

Contemporary African Art in Globalization: An Integrative and Adaptive Philosophy

In the 19th and 20th centuries, there was the phenomenon of art evangelism, collectors, schools and practitioners that effectively disappeared soon after the second world black and African festival of arts and culture popularly referred to as FESTAC'77. Works of Art hitherto credited to different ethnic cultures in Nigeria have begun to reappear gradually as part of Nigeria's cultural detente- a process culminating in the nascent cultural, economic and social experience. The paper takes a look at this new development and the way it is impacting on our understanding of art. It provides new information on history of the subject and the unrecorded effort of some artist who through their works have added fresh meaning to Global art practice.

FRIDAY, MARCH 30, 2007

SESSION 2: 10:45 AM – 12:45 PM

Chandler Auditorium (Harn Museum)_____

Local Aesthetics and Individual Artists: Negotiating the Global, Part II

Co-Chairs: Kitty Johnson, Elizabeth Perrill, Candace Keller, Paul Davis

Today, scholars working even in the most rural, seemingly isolated, communities recognize that they must take into account global flows of exchange—both into and out of the local sphere—within their analyses of particular community's art, culture and social life. Operating on economic, aesthetic, and social levels these flows are part of artist's lives, whether they reside in urban, peri-urban, suburban or rural environments. This panel seeks to foreground the ways that artists incorporate and modify localized aesthetics within this “global” reality to give their creations specific relevance and meaning, both at home and in international art contexts.

Candace Keller, Art History Department, Indiana University, Bloomington

Identity, Invention and Aesthetics in Mali: Photographs by Malick Sidibé and Tijani Sitou

Since the mid-nineteenth century, photography has been developed by individuals and appropriated within various communities simultaneously throughout the world. Thus, it can be best understood as a global medium with locale-specific technologies, aesthetics and uses. This paper considers the ways that portrait photography has functioned in the visual, social dialogue of Mali, particularly in the contexts of Bamako and Mopti. It investigates how two photographers—one native, one foreign—and their multiethnic clientele similarly invest images with meaning. In part by incorporating pervasive local philosophical concepts and related aesthetic values, their artistic inventions hold special relevance for local audiences while contributing to international humanistic discourse.

Elizabeth Perrill, Art History Department, Indiana University, Bloomington

‘Polite’ Politics: IKS and Ceramic Discourses, KwaZulu-Natal, South Africa

Increasingly spurious urban/rural divisions and connotations of rural isolation still echo within contemporary discourses on Zulu ceramics. This paper will open with an overview of ways in which IKSs (Indigenous Knowledge Systems) have been interpreted or applied in relation to Zulu-centered ceramic production. Utilizing current field research within urban and rural ceramic communities, the author will consider the ways in which *ukuhlonipha* (practices of linguistic and phenomenological politeness) and ceramic aesthetics are intertwined, negotiated, and transforming *between* fluid urban and rural spheres and linked to shifting individual styles of artistic self-promotion and creativity.

Julie McGee, Department of Art and Africana Studies, Bowdoin College

Garth Erasmus, National History v. Indigenous/Native Art: Confrontational Practices

This paper considers artistic interventions into art history’s colonial residue, with particular focus in the work of Garth Erasmus. Erasmus is a South African visual and sound artist as well as a performance artist. He has never been solely an image-maker whose practices are confined to the narrow spaces of a specialized art arena. His visual concerns extend beyond the gallery into the center of society where his work responds to social illness that are the residue of colonialism and apartheid policies and histories and this includes confrontation with colonizing discourses of art history. His visual art often calls upon Khoisan narrative traditions, not by way of claiming ownership of Khoisan culture through personal inheritance, although he might, but by marking it as viable South African culture, that is a national heritage. Erasmus projects himself and his work as healing by nature, even if this begins by opening wounds.

Oscar Mokeme, Museum of African Culture, Portland, Maine

Nigerian Igbo Masks and Arts Used as Communication Tools

Nigerian Igbo masks and art objects as composite art communicate ideas through interpersonal verbal symbols, as well as intrinsic symbols and ritualized actions based on Igbo cultural conventions. A display of masks and ritual objects along with a demonstration of drumming and masquerade will enrich discussions on the significance of the art as ritual objects, entertainment figures; political voice and gender manager. This presentation will help develop new critical thinking about African art, not as decorative form but as a phenomenon with significant cultural voice and a central communication system that is important in understanding African culture and peoples.

Gorforth Learning Center (Harn Museum)_____

Rethinking the workshop: invention, revision and rupture in the organization of art production

Part II: The Social Relations of Workshop Production (Till Förster, Chair)

Co-chairs: Sidney Kasfir, Emory University, and **Till Förster**, University of Basel

The workshop as a concept has persisted over time and space as a viable means for the

organization of African artisanal practice, whether based in kinship groups, dues-paying cooperatives or informally shared studios. We wish to examine its durability as a locale for group and individual aesthetic practices and outcomes, and to uncover patterns of work, learning, and exchange, as well as appropriation, revision and rupture. In doing so, we hope to clarify the links between particular modes of art production, patronage systems, and the continuity and change of style and genre over the past century.

Alexander Bortolot, Columbia University

Artesões da nossa Pátria: Makonde Mask Sculptors and the Aesthetics of Socialist Revolution in Post-Colonial Mozambique

Mozambican Makonde masks have changed enormously through time in response to evolving historical circumstances. One particularly radical shift in mask aesthetics emerged in the 1970s, in which portraiture and the naturalistic depiction of quotidian subjects displaced an earlier paradigm of stylized representations of stock human “types.” This move originates in the ideological influence of the Marxist FRELIMO party, which organized Makonde artists into blackwood sculptural cooperatives during the Mozambican war for independence (1964-1974). The paper argues that the revolutionary artistic sensibility developed collectively within these cooperatives - reminiscent of Soviet socialist realism - informed the changes in masks described above.

Jessica Taplin Stephenson, Michael C. Carlos Museum, Emory University

A Who’s Who in the Creation of the Kuru Art Style

A close reading of art produced between 1990 and 1994 at the Kuru Art Project in D’Kar, Botswana reveals a dramatic shift away from highly individualized, experimental works to ones executed in a collective, naïve folkloric style and content. Changes in patronage and pedagogy played a role in the shift from individualism to collaboration, but it is equally the interpersonal dynamics of the workshop itself that shaped the shift in production. I examine how and why elements from pre-1993 work by four artists – Qwaa Mangana, Coex’ae Qgam, Xladom Qomaxa and Thamae Setshogo – provided the ingredients for the collective style.

Elsbeth Court, School of Oriental and African Studies, University of London

Art Works in Kenya

Workshop efficacy investigates the massive growth of jua kali artistic production in building local economic and creative capacities. ‘Under the sun’ refers to (1) a collective mode of production and (2) a shared, developing aesthetic. Three kinds of workshops plus formal schooling with literacy at 80% and the requirement of creative subjects at school are considered in terms of their provision for practical training, art knowledge and management and locus of aesthetics. Focus is upon contrastive examples with a regional dimension: the long-established ‘core’ Akamba Carvers Co-operatives and the ‘modernist’ interventions of the Wasanii International Artists Workshops. ‘Rethinking’ assesses workshop ability to make art on its own criteria while utilizing the scaffolding of Kenya’s formal system.

The Art of Benin in the Twentieth and Twenty-first Centuries, Part II

Chair: Kate Ezra, Columbia College, Chicago

This panel will examine the art of Benin following the kingdom's conquest in 1897 and revival in 1914. Papers examining transformations in the palace arts as well as new directions taken by academically trained artists will reveal the vitality and creativity of Benin art in the past century and relate it to global art movements, markets, and ideas. The goal of this panel is to consider to what extent artists in Benin view its ancient art as inspiration, challenge, or burden, and how they have negotiated the often conflicting demands of tradition, contemporary art practice, the international art market, and personal vision.

Kathy Curnow, Cleveland State University

Controlled Entrances: Contemporary Benin Gates and their Place in History

Since the 1980s, an emergent art form has enabled some academically-trained sculptors to make a decent living in Benin City through private commissions: the sculpted gate, a steel and auto putty creation which was promoted by Auchi Polytechnic art teachers, and is the particular strength of Benin artists working in Benin City, Lagos or elsewhere. These gates form showpiece entrances for the Benin upper classes and follow a centuries-old pattern of controlling access and protecting those within. Their expanded iconography incorporates both palace and personal references, reflecting a growing individualism and continued preoccupation with status.

Dr. Freeborn Odiboh, University of Benin

The Old Wine and New Skin: University of Benin Art Department and the 'Art School' Trend in Nigeria

The absence of any professed artistic or stylistic traits by the artists of the University of Benin Art Department, the current trend among art departments of Nigerian universities, has caused some to disparage the Benin art department as being remote from current artistic development and therefore not qualified to be called an art school. This paper examines this debate, and attempts to establish the existing creative trend and traits manifested in the artworks of the artists of the University of Benin. It endeavors to affirm the consistent trait of the artworks with its looming influence of the ancient Benin artistic concepts, perception and environment.

Dr. Chika Okeke-Agulu, Pennsylvania State University

The Burden of Tradition: Modern Edo Artists and the Legacy of 'Benin' Art

Through a focused examination of important artists of Edo heritage and those associated with the University of Benin, this paper demonstrates the absence of a clear stylistic formation inspired by the ancient art of Benin, despite the fact that the latter constitutes an important part of Nigeria's 2000 year artistic heritage. It argues that the relative absence of Benin in the development of European and (Black) American modernism, and the "alternative" modernism of Nigerian artists, might have to do, on the one hand, with the formal conservatism of classical Benin and, on the other, with the sheer burden of a great tradition.

Discussant: Simon Ottenberg, University of Washington

Room 2, Florida Museum of Natural History

Art Across Borders: Diasporas of Objects and Meanings

Chair: Simon Clarke, Falmouth University, UK

This panel presents an eclectic collection of papers that examine art, design and other visual representations of Africa. Particular cultural contexts and situations are assessed to interpret the meanings the selected artifacts convey through their imagery. The transfer of iconography from and to Africa is examined with particular focus on the manipulation and transformation of cultural artifacts as they are assimilated into new settings. Ghanaian film posters, the assimilation of kanga cloth into an artist's contemporary creative practice and maps are the key visual conduits through which these issues are displayed and analysed. Methods of identifying, collecting and classifying African things are also addressed.

Simon Clarke, Falmouth University, UK

Cloth and Identity in Post-Colonial Africa: A Source of Creative Influence

I am conscious of the criticism that artists operating in ethnographic or anthropological domains can slip into self-absorption and pseudo-anthropology, where the artworks become disguised travelogues and the artists perceive themselves as empathetic intellectuals. I will discuss how my studio work navigates close to this criticism but that avoids it.

Jessica Levin Martinez, University of Chicago

The Emerald Scepter: Investing Authority in Sixteenth Century Maps of Africa

This paper examines illustrated maps of Africa dating from the 16th century that propagated a vision of the continent that was to take hold until the early 18th century. It analyzes the use of such imagery as bizarre sea creatures, fantastic dragons, and mythic beings that over time became standard visual vocabulary on historical maps. Concerned with plotting the location of legendary monarch Prester John, cartographers helped to position Ethiopia as a sacred land and Christian outpost in the European imaginary. The materiality and formal qualities of these woodcut maps will be discussed alongside their global circulation and reception.

Andrew Finegold, Columbia University

Moving Pictures: Ghanaian Hand-Painted Movie Posters and Globalization

The processes of cultural exchange are manifested in the production of hand-painted movie posters based on Western models by Ghanaian artists to advertise screenings at video clubs, and the subsequent collecting of these objects as artwork by Westerners. Imported imagery copied from video boxes was reinterpreted through the lens of West African mythology and image types, showing resistance to cultural homogenization. Additionally, once they entered Western collections, the posters took on new meaning, transformed as they were from advertisements into art objects. Finally, the collecting practices of Westerners had an impact on the production of later posters through the processes of selection and commission.

Dominique Fontaine, Independent Curator, Montreal

Evidence: inter-documentation

This paper will present the results of evidence: inter-documentation, an independent research and documentation project that surveys Contemporary Visual art practices by Black artists, curators, critics, theorists and art historians. The aim of the project is to document and collect materials on contemporary art practices (video art, new media, performance art, installation, sculpture, photography, painting, audio and sound art, art criticism and theory), as well as establishing a comprehensive historical context for addressing these practices. This research and documentation project focuses on the period from 1970s to the present. The first phase places emphasis on the Canadian Art scene.

Heather Akou, Indiana University

Interpreting Images of Somali Dress: Photographs from the World's Fair

For the World's Fair in Paris (1889, 1900) some photographs of the colonies in Africa and Asia—including Somalis—were taken by a grand-nephew of Napoleon Bonaparte, who became an ethnographic photographer after being banned from the military.

These were some of the best images of Somalis made in the nineteenth century—so detailed that viewers can see individual strands of hair. Although some elements are missing (photographs of the elite, weapons, armor, and anything worn below the knees), these images are very accurate and respectful, giving us an important glimpse into Somali dress during that time period.

Black Box Theater (Phillips Center)_____

Contemporary Practices in Traditional Spaces: Creating or Challenging the Canon

Co-Chairs: Elizabeth Harney, University of Toronto, and **Christa Clarke**, the Newark Museum

This panel seeks to investigate the challenges and consequences of collecting, interpreting and exhibiting contemporary and modern African and Diasporic artworks in museum spaces previously devoted to "traditional" or "classic" African collections. Much attention has focused upon the scholarship, criticism, and interventions occasioned by itinerant exhibitions over the last 15 years. Few have commented on the slow but steady transformation taking place within permanent collections of African arts across North America, Europe and in Africa proper, as existing holdings are re-installed, collection policies and mandates are expanded, interpretative frameworks shifted, audiences re-imagined and the role of public trust re-thought.

Christa Clarke, The Newark Museum

Looking Back, Moving Forward: Collecting the Contemporary at The Newark Museum

The Newark Museum was founded in 1909 by John Cotton Dana, a visionary whose progressive ideas for the institution have had a lasting impact on museum thought and practice. Dana challenged mainstream museum thinking of his era by showcasing the

beauty of everyday objects as well as that of “fine art,” championing the work of living artists, and developing wide-ranging collections representing the world’s cultures, including African art. From a 21st century perspective, Dana’s vision allows for the development of a broad-based collection of contemporary African art – inclusive of “fine art,” popular urban art as well as tradition-based art – that presents both challenges and opportunities in terms of museum display.

Henry John Drewal, University of Wisconsin-Madison

Exhibiting Global African Art: Roots and Routes

In 1974 I curated an exhibition of African ("traditional" and "contemporary") and African Diaspora (African-American and Afro-Brazilian) art in the Afro-American Cultural Center at Cleveland State University. Now I am struggling to conceptualize another exhibit in a globalized world more complex and complicated than the one of 1974. Is there value in mixing and intersecting older/“classical” art with newer, often transcultural and transnational works by African artists and/or artists of African descent scattered across the globe who may express very different attitudes about that “descent” and thus create radically different kinds of work? Or do we need an entirely new approach?

Marla C. Berns, Fowler Museum at UCLA (berns@arts.ucla.edu)

Just Do It! Crossing the Divide between Traditional and Contemporary African Arts at the Fowler Museum

The Fowler Museum at UCLA has been an innovator in the conceptualization and implementation of major thematic exhibitions on the arts of Africa for much of its 43-year history. This paper will provide a brief history of Fowler exhibitions, showing their increasing emphasis on contemporary practices in Africa and its Diasporas. By incorporating the historical alongside the contemporary we have made the important point that the arts of Africa have always been “on the move.” By just doing exhibitions focusing exclusively on the work of contemporary artists we can communicate that these practices are not a rupture but rather a part of a historical continuum of change and transformation. We seek to build an expectation of the “unexpected” and to create excitement around the dynamic art history of Africa, on the continent and in the world.

Kinsey Katchka, North Carolina Museum of Art

In the Works: Contemporary African Art in Two Collections

This paper combines a critical approach with an insider’s perspective on the reinstallation, exhibition and collection of contemporary African art in two museums, The Detroit Institute of Arts and the North Carolina Museum of Art. The DIA, home to a renowned collection of tradition-based African art, is scheduled to open the reinstalled collection in November 2007. While the DIA’s new galleries will feature works by several contemporary artists from Africa, their placement in the galleries and collections strategy has been subject to much discussion in this museum that adheres to a classical museum model. Operating under different constraints, the NCMA takes a unique approach to its treatment and expansion of the collections. Here, I discuss possibilities that the NCMA’s grounds, expanded galleries and progressive collections strategy offer for experimental interpretive spaces and innovative exhibition of African art.

Discussant: Elizabeth Harney, University of Toronto

FRIDAY, MARCH 30, 2007
SESSION 3: 2:00 – 4:00 PM

Chandler Auditorium (Harn Museum)_____

Carter Lectures on Afric:
The Local in the Global

Fiona McLaughlin (University of Florida Department of African and Asian Languages and Literature)

Forging the local in the Atlantic world: Vernacular cartographies of Saint-Louis du Senegal

Abdoulaye Kane (University of Florida Department of Anthropology)

Traveling Artists, Images and Sounds: The Comfort of Home in the Diaspora

Hansjörg Dilger (University of Florida Department of Anthropology and Center for African Studies)

Visualizing AIDS: Transnational Flows of Images, Local Moral Worlds, and the Dilemmas of HIV Prevention in Tanzania

***Carter Visiting Fellow: Abdoulaye Konaté, Malian artist and director of the Conservatoire des Arts et Métiers Multimédia, Bamako**

Gorforth Learning Center (Harn Museum)_____

ROUNDTABLE: Current issues in museum practice: Reshaping Permanent Installations

Co-chairs: Kathleen Bickford Berzock, The Art Institute of Chicago, and **Christine Mullen Kreamer**, Smithsonian Institution National Museum of African Art

Through perspectives shared with colleagues involved in the reinstallation of permanent museum collections, this roundtable seeks to stimulate discussion, share information, and identify key sources and strategies to guide best museum practices and to promote responsible scholarship in our field. Among the questions we will address are: How can a permanent installation of African art be made relevant to contemporary Africa? How do institutions differ in their expectations for permanent installations? When and how does the history or the content of a collection impact its installation? What innovative processes are museums using to develop permanent installations? How are museums using new technologies in permanent installations?

Marla Berns, Fowler Museum of Cultural History,

Kathleen Bickford Berzock, The Art Institute of Chicago

Christine Mullen Kreamer, Smithsonian Institution National Museum of African Art

Costa Petridis, Cleveland Museum of Art and Case Western Reserve University

Mary (Polly) Nooter Roberts, Fowler Museum of Cultural History

Ray Silverman, University of Michigan

Christine Stelzig, Museum der Weltkulturen in Frankfurt-am-Main

Room 1, Florida Museum of Natural History _____

ROUNDTABLE: *The Future of Mud: a Mason's Story*, (Premiere showing) Architecture, Masons, and Modernity in Djenne, Mali: Questions raised by a film blending "Truth" and "Fiction."

Co-chairs: Samuel Sidibé, Musée National du Mali, **Trevor Marchand**, SOAS, and **Susan Vogel**, Columbia University

The roundtable centers upon a new film, *The Future of Mud: A Mason's Story* (53 minutes, co-produced by the panel chairs) on the state of architecture in Djenne now. The documentary presents issues of changing aspirations, new affluence, Djenne's connection to a global world, and the future of the mason's craft. It is firmly grounded in co-writer and co-producer Trevor Marchand's long research in Djenne. The film, however, takes an unorthodox approach, casting individuals in roles – a mason, his assistant, and his family – and using staged scenes to tell a fictional narrative. We filmed our characters in their daily activities and then intercut the staged scenes seamlessly with the observational documentary footage and interviews. The technique of blending fact and fiction in the service of "truth" raises a number of compelling issues.

The roundtable has three parts: first, each participant will briefly introduce a question that they will be discussing – either concerning the film's unusual documentary approach or the subject of masons and architectural change. Second we will have a screening of the film. In the final hour, each panelist will elaborate on the question he/she raised. Discussion with the audience.

Bogumil Jewsiewicki, Université Laval, Québec

Charlotte Joy, University College London

Trevor Marchand, SOAS

Michael Rowlands, University College London

Samuel Sidibe, Musée National du Mali

Susan Vogel, Columbia University

Room 2, Florida Museum of Natural History _____

Shaping Art Education in Africa: Face-to-Face Dialogues on Curriculum, Teaching-Learning and Assessment

Chair: Barthosa Nkurumeh, University of Oklahoma, Norman, OK;

It is a platform for in-depth conversations on South Africa's Outcomes-Based and Finland-Uganda e-learning modules for art teacher education, as an attempt to create a synergy for fresh vistas for research and capacity building in Anglophone, Francophone Africa, and Portuguese speaking African settings. There are obvious needs for initiatives to redefine shortage of adequately trained school art teachers, reliance on imported art materials, and involvement of stakeholders of public and private schools in school art education. Advocacy forums, programs development, project initiative and implementation to improve art education in some countries in Africa may therefore be in order.

Karen Keifer-Boyd (Keynote Presenter) Pennsylvania State University / Fulbright Scholar, University of Art and Design Helsinki, Finland

Uganda-Lithuania-Germany-United States: Dialogue on Developing Virtual Learning Communities in Art Education

Teams comprised of university art students from Uganda, Lithuania, and Germany, guided by an art education professor from the United States, developed virtual learning communities with the goal that what they create will be beneficial to art education in their homeland. We consider the potentials and limitations of virtual learning communities in art education regarding both disconnections from and connections to local natural and cultural environments and the body. The issues, practices, insights, and dialogue amongst the teams will be presented via multimedia from their perspectives and voices.

Note: Two of the virtual learning communities course participants from Uganda will be presenting papers, along with Dr. Keifer-Boyd, their mentor.

Richard Kabiito, University of Art and Design Helsinki, Finland / Makerere University, Kampala, Uganda

Remodeling the Paradigm in Closed Societies

Art education in Uganda has been, and still is, administered along the strict principals of formalism an ideological endowment of Modernism. Since its inception as a formerly taught discipline at Makerere College in 1949 by Margaret Trowel, art instruction including practice and utility emphasize formal qualities other than the conceptual or contextual significance. Art remains a peripheral subject in the school curriculums at all levels because of its inability to demonstrate consequential ties to society. Remodeling the paradigm by introducing indigenous art forms is viewed as one avenue of enriching instruction, inquiry and evaluation in our Ugandan closed societies.

Discussant: Wanda B. Knight, School of Visual Arts, Pennsylvania State University,

Janine Allen and Ben Botma, University of the Free State, Bloemfontein, South Africa

The Changing Landscape of Art Education in the Free State Province, South Africa

A collaboration between an academic department of South Africa's University of the Free State and members of the wider community has been instrumental in developing an academic programme from a community project. The aim was to empower teachers working in impoverished rural areas with the delivery of an arts and culture education program in schools. This project grew into a structured community entity from which resulted a registered art teacher's qualification. A recent development is the Artists in Schools Project based on the concept implemented in various developed countries, but has been uniquely re-invented to suit the needs of an impoverished, multi-cultural and rural South African community.

Elisabete Oliveira, Lisbon, Portugal

Levers for Self-Eco Development Through Aesthetic Expressions and Criteria for its Orientation.

Based in survival/complexity concepts (Rogers, Freinet, Freire, Morin...) of dialogue, hologramness and recursiveness, we support that decision making in Arts education needs self-eco-consciousness, *analogy-model* becoming a *referential*. This must be achieved through a continuous complexity-creativity process of actualization and eco-compatibilization, undergoing arts teachers and other community synergetic members' experience sharing and habits change; and curriculum orientation/evaluation criteria networking, in aesthetic material-social-ontological dimensions, in a democratic diverse *knowing society*, with arts education for all up autonomy age-15, on a life-long dynamic. Results of our Portuguese action-research will be presented (formal exercise, work by project, work project) in Visual and Theatre education-in-community.

Discussants: Ana Mae Barbosa, University of Sao Paulo, Brazil and **John Kelechi Opara**, Department of Fine And Applied Arts, Imo State University, Owerri, Nigeria

Black Box Theater (Phillips Center)_____

Untold Stories: Recovering Women's Art Cooperatives in Contemporary African Art Studies

Co-chairs: Sarah Adams, University of Iowa and **Kim Miller**, Wheaton College

This panel will bring together recent and ongoing research on women's art cooperatives in Africa. In the past ten years, a number of scholars have turned their attention to the distinctive questions and problems raised by such cooperatives. Yet the artistic production of women working in cooperatives has received little scholarly attention within the field of African art history (as evidenced by near lack of discussion of their work in major exhibitions, publications, textbooks, and within the classroom). We hope to bring renewed interest and energy to this important work by linking the visual production of cooperative artists to larger issues of concern to Africanists and art historians, and by calling attention to the neglected status of women artists in the current art historical literature on African art.

Brenda Schmahmann, Rhodes University

Attentive Fathers and Loving Husbands in Works by Women in the Mapula Embroidery Project

Issues of immediate concern to members of the Mapula Embroidery Project in South Africa tend to inform their choice and treatment of subject matter. Male conduct is one such concern, and inappropriate behaviour is sometimes shown directly. But Mapula embroideries also sometimes represent exemplary male conduct and, indeed, a sense of accord and mutuality between the sexes. As revealed in this paper, works depicting loving husbands and attentive fathers are in fact paradoxical in meaning: they speak more of women's lack of harmonious relationships with their husbands or partners than of any accord with men in their social milieu.

O'dyke Nzewi, University of Pretoria, Ama Dialog Foundation

Upa Women's Cooperative (...The journey so far)

This talk will be organized into three sections. The first section will give a brief history of the Upa Women's Cooperative, taking into account the research and identification of the cultures that still practiced the art of painting on clay walls. The input and support of an academic institution (the University of Nigeria), different governmental and non-governmental agencies, and various individuals will be discussed. The second section will discuss the obstacles faced during the course of the entire project, including include gender implications with regards to the role of women in society. An important factor that will be looked at is the problems faced in marketing the works of the women in the cooperative, which will be pointed out for further discussion within the panel. The third and final section will deal with the cooperative's successes and breakthroughs, our current situation, and our plans for the future.

John Steele, Walter Sisulu University

Rural women potters: reflections on the rise and sometimes demise of three potter's co-operatives in the Eastern Cape, South Africa

Three groups of potters utilizing pre-electrification technology are still working in rural areas of the Eastern Cape, South Africa's poorest province. These are respectively led by Alice Nongbeza in Tombo, Debra Ntloya in Chaguba, and Mathabo Sekhobo in Sterkspruit, some of whose ceramics praxis extend back many generations. This paper will look at aspects of technology used, artworks created, marketing hopes and realities, some gender issues, influences leading to formation of potter's co-operatives, as well as attempt to pose and answer some questions about why some such co-operatives seem to be successful and others defunct or dormant.

Amanda Gilvin, Cornell University

'They Took Them Like a Doormat': Gender, Cooperation, and Class in Contemporary Krobo Bead Making

In this paper, I use the example of the Krobo glass bead industry of southeastern Ghana to illustrate the importance of informal community-based cooperation in the artwork of many African women who are not members of formal cooperatives, and to point to reasons why some women may resist participation in formal cooperatives. Gender interacts with class, family ties, and personal relationships when bead makers determine how and with whom to cooperate. I illustrate through visual examples recent aesthetic changes in Krobo beads that have taken place in the context of informal cooperation, and those that are the result of formal cooperatives sponsored by non-Krobo nongovernmental organizations. I first review the types and composition of formal business cooperatives in the Krobo bead industry, and the relationship of these organizations to aesthetics. I then consider the types of informal cooperation that take place, and the role of gender in these relationships. Finally, I analyze the potential advantages and disadvantages of mixed-gender cooperatives and women's cooperatives for Krobo women who make beads.

Allison Moore, CUNY Graduate Center

Promo Femme: Promoting Women Photographers in Bamako

Since Mali's 1991-2 institution of multi-party democracy, women have enjoyed increased social and political freedoms. Meanwhile, Mali's capital of Bamako has become internationally known for its history of studio photography and for hosting the continent's first photography biennale. Aminata Bagayoko's inauguration of a photography school for women capitalized on both of these recent historical changes, drastically changing the gender demographic of photographers in the capital. This paper examines the collaborative approaches and professional opportunities afforded by Bagayoko's school, *Promo Femme: Center of Audiovisual Education for Young Women*, to five prominent graduates now working as professional photographers in Bamako.

SATURDAY, MARCH 31, 2007

SESSION 1: 8:30 – 10:30 AM

Chandler Auditorium (Harn Museum) _____

The Muse of Art History: The Problem with the Visual in Anglo Caribbean Culture

Chair: Krista Thompson, Northwestern University

Britain's Caribbean colonies were historically without art academies and salons and the region's new inhabitants had no indigenous artistic traditions to claim as their own. Papers on the panel consider how the particular history of the islands influenced artistic expression in the region. How has art been defined and reinvented in the Anglophone Caribbean? What role did art assume in a region lacking the institutions and traditions typically responsible for defining, teaching, and reifying art, culture, and taste generally? What are the wider implications of Anglo Caribbean art history on canonical definitions of art more generally?

David Gall, Western Michigan University

Cleaving Rock, Arid Times and Emergent Springs: Karl Broodhagen and the Crafting of a Caribbean Identity

This paper uses pivotal works of Karl Broodhagen as a prism through which it is possible to examine and disentangle issues of race, class, gender, and nationalism as they inform a Caribbean identity. It will examine Broodhagen's struggle to realize the cultural potential suppressed by colonial indifference. It is argued that his determination not to succumb to the vision of barrenness projected by colonialism, exposed rich and complex steams of visual culture that are full of insight for peoples of the African Diaspora and beyond.

Allison Thompson, Barbados Community College

Recognizing art when you see it: expanding parameters and popular incursions in Barbados

While the small body of writing on the history of art in Barbados has traditionally established the beginnings of a national art movement in the 1930s and 40s, recent contributions argue for an expanded and multifaceted reading of the terrain. In particular,

the validation of popular art suggests that the scope of production was wider than was officially acknowledged. This paper examines the work of the Barbadian street-artist named Izebo. The recent critical reception and academic study of Izebo's work transgress the institutionalized parameters of art in Barbados and also highlight the often problematic interface of the official and the popular.

Pamela R. Franco, Tulane University

Not Mas Art. Mas is Art

When Trinidadian artist and Carnival mas designer Peter Minshall made this statement he was acknowledging, in part, the foundational elements that mas(querade) share with the plastic arts --- line, color, mass, texture, volume, etc. But, Minshall is aware that art is more than its plastic components. Art functions as a lens through which people/society understand and often shape their history, past and present. Art also aids in our search for the "meaning of the human experience". In this paper, I will examine the mas of two artists/mas designers to illustrate their depiction and interpretation of history and the "human experience".

Leon Wainwright, Manchester Metropolitan University

Art History's Networks: contemporary nation and infrastructure in the Anglophone Caribbean

In the context of Guyana, a small group of institutions dedicated to art making, collecting, display and criticism emerged during the post-Independence period to successfully "ring fence" the territory of a national cultural modernism. Given the current economic and social challenges to Guyana's national sovereignty, this presents the grounds for a critique of the familiar idea that as nations expand and assert their presence, they do so with the assistance of art history. This paper clarifies what relative agency is achieved through the nation narratives of art history in the post-colonial Caribbean, showing that the "muse of history" continues to be imagined and desired despite the contradictions spelled out by its failure.

Room 1, Florida Museum of Natural History _____

Ephemeral Art: Impermanent by Design, Part I

Co-chairs: Allyson Purpura, University of Michigan Museum of Art and

Christine Mullen Kreamer, National Museum of African Art

Ephemeral art is defined here as works in which materials are chosen by the artist for their inherently unstable characteristics or works which are created with the intention of having a finite "life." Applying equally to "tradition-based" and "contemporary" art practices, the concept allows us to break down such categorical distinctions and offers an opportunity to consider the material, conceptual, ethical and practical challenges posed by works of art that are impermanent by design. The papers raise issues that engage objects in situ as well as those in exhibitions, and address broader concerns about art and the politics of value.

Dominique Malaquais, Centre d'Etudes des Mondes Africains, C.N.R.S.

The Lady in the Swamp: Art as Political Ephemera.

The multimedia installations created by Cameroonian artist Malam (b. Douala, 1969) are deeply engaged works of political critique. Physically imposing and made of highly tactile materials, they have a distinctly monumental air; yet, they are impermanent. Objects appearing in one installation are almost invariably transformed – typically through fire, in a kind of *auto-da-fe* that becomes a spectacle-cum-art object in its own right – for re-use in another installation. Such uses and re-uses of components in the making (and un-making) of installations pose complex and ethically fraught questions of intention, meaning, collection and archiving.

David Doris, Fellow, Getty Research Institute Fellow and University of Michigan

A Handful of Earth: Picturing Omnipresence in Yorùbá Culture.

A single handful of dirt, scooped from the ground, is set in place to warn would-be thieves of the consequences of their actions. As a created object, it's as ephemeral as they come; if it rains, for example, it's gone. But the lawful forces it implies are immeasurably vast in time and space. One gesture transposes a bit of earth into an image of the Earth itself, revealing and obscuring the “secret” source of ideological power in “traditional” Yoruba culture. From this foundational moment of image making, we will revisit other, more familiar objects associated with Yoruba institutions of power.

Dana Rush, University of Illinois at Urbana Champaign

'Unfinished Aesthetic' in Vodun Art and Thought

This paper supports the premise that an “unfinished aesthetic” functions as a necessary survival strategy for the maintenance and proliferation of the religious system of Vodun for which ephemeral/impermanent arts are essential to the process. If arts, as such, are perpetually changing form, assembling themselves, and accumulating more objects and meanings, then they are eternally “unfinished.” The fluidity of this “unfinished aesthetic” challenges the logic of what an “aesthetic” is. What tools do we have to deal with artistic expression that is anything but static, in terms of both form and meaning? How do we celebrate the strength and flexibility of an aesthetic system that thrives on flux?

Stephanie Hornbeck, National Museum of African Art

A Conservation Conundrum: Ephemeral Art at the National Museum of African Art

The collection of the Smithsonian's National Museum of African Art (NMAfA) includes tradition-based and contemporary objects, which employ fugitive materials that render them ephemeral, sometimes by design. Ephemeral materials pose challenges on conceptual and practical levels to conservators faced with their display, treatment, and preservation. Consequently, conservators sometimes affect a compromise between the objectives of preservation and artistic intent, thereby prolonging the life span of a transient work. NMAfA conservators draw upon expertise in ethnographic materials to address issues posed by contemporary media. This paper proposes to explore issues that NMAfA conservators have faced when treating and displaying ephemeral-by-design materials.

Discussant: Allyson Purpura, University of Michigan Museum of Art (co-chair)

Room 1, Florida Museum of Natural History _____

Towards a History of World Photographies, International West Africa 1850-1920, Part I

Co-chairs: Christraud Geary, Museum of Fine Arts, Boston; **Erin Haney**, National Museum of African Art; **Erika Nimis**, Université Laval

The history and diversity of “African photographic practice” brings to light, perhaps more than any other creative medium, the irrelevance of continental boundaries. It is becoming increasingly clearer that the first photographers working in Africa were cosmopolitan figures whose images comprise an integral part of the world’s photographic heritage. In that sense, they are not so different from the wealth of professional photographers working today, whose imagery and flow of ideas and materials feeds from and contributes to the expanse of global networks. Photography’s processes and materials are also situated within local understandings and visual worlds, and it is these specific and complicated contexts that anchor the diversity of imagery subsumed under this rubric.

Erin Haney, National Museum of African Art, Smithsonian Institution

Photographic History without Photographs

In considering a range of series of photographic events and objects from west Africa since 1848, one can explore the limitations of the medium’s technology and its dissemination within local contexts. Early west African patrons and subjects commented on the predicament that daguerreotypes’ singularity and fragility posed. Maintaining negatives was only possible for a handful of longstanding urban studios. I shall explore the material evidence of how people have remade photographs by means of retouching, rephotographing, drawing on, editing, labeling, and other kinds of transformations, to suit their purposes. The constraints of the medium suggest that there is a significant history of west African photography without photographs.

Martha G. Anderson, Alfred University, and **Lisa Aronson**, Skidmore College

Hiding in Plain Sight: The Work of J. A. Green, an Ibani Ijo Photographer, in Western Archives and Print Media

This paper reports on the first stage of our research on the Ibani Ijo photographer J. A. (Jonathan) Green, whose work dates from the early colonial period (ca. 1890-1925). It looks at Green’s photographs in Western archives and publications as: historical documents that convey important information on Niger Delta cultures; as expressions of African agency that reflect the cosmopolitan nature of Nigerian society; as works of art that reveal the use of shared and distinctive conventions; as commodities that reflect market forces; and as subjective images that deliver different messages depending on the context in which they appear.

Julie Crooks, School of Oriental and African Studies, University of London

Destination Freetown

The political history of Sierra Leone over the past three decades has been one of extreme destabilization. As research in the country once again becomes feasible, I shall discuss recent and on the ground developments regarding early photographers in Freetown and

the prominence of photography in the late 19th century and early 20th century. I will contextualize this photographic history with regards to the idea of Freetown as a “modern” city where the range of applications and approaches to photography is matched by the incredibly heterogeneous and complex society in which many of the photographers lived and worked. My paper also seeks to highlight the linkages between the Black diaspora and Freetown by examining the ways in which new constructions of social relations in photography is influenced by early Diasporic settlers and travelers to the city.

Room 2, Florida Museum of Natural History

Islam and the Arts of Africa: New Perspectives

Co-chairs: Cynthia Becker, Boston University, and **Prita Meier**, Harvard University

Studies of African Islam have highlighted the long processes of intercultural accommodation and reinterpretation shaping Africa’s global presence and reach.

This panel will present new case studies and perspectives regarding the interface between Islam and the arts of Africa. The papers will focus on the common histories of marginalized peoples who have accessed Islamic institutions, identities or practices as a mode of self-realization.

Participants will address key conceptual questions as well. For example, as a subject matter, are we framing Islam as an official monolithic religion, a personal spiritual path, a system of literacy, a politico-economic mode of government, or a form of cultural expression?

Cynthia Becker, Boston University

The Dichotomies of 'Pagan,' Pre-Islamic and African Aesthetic Expression in the Islamic Maghreb

In the predominantly Muslim countries of the Maghreb, scholars typically characterize certain forms of aesthetic expression as “pagan,” “pre-Islamic,” or “African.” This paper problematizes how Islamic art is defined in the Maghreb and challenges canonical interpretations that dichotomize Islamic and African arts. It also explores how marginalized groups within the Maghreb intentionally borrow from these interpretations in order to connect themselves to so-called “pagan” art to counter national narratives and challenge state authorities.

Suzanne Preston Blier, Harvard University

Scripts, Steeds, and Shoes: Islam in Ife, Abomey and the Yoruba World (Evidence and Further Questions)

This paper addresses the array of evidence on the early and enduring impact of Islam as concerns art and architecture in Ife, Abomey and the Yoruba world. Drawing in part on field work in both Ife and Abomey, I also look at the political interface between Islam and court and city life – the push-pull of identity and power. I address in turn the ritual interplay between local religious forms and Islam taking into account variant forms of considerations in the visual arts, from calendrical devices and divination to mosque construction, leather working, and regalia.

Prita Meier, Harvard University

Mosques of Mombasa as Sites of Contestation: Rethinking the Islamic Architectures of the “Age of Empire” in East Africa

The Swahili coast was the site of intense social and political contestation during the late nineteenth and early twentieth centuries, as the forces of colonialism and industrialization absorbed east Africa into the western world system. Scholarship on coastal cityscapes has emphasized how dramatically European and Arab colonial interventions reshaped the physical spaces of city life during this period. This paper seeks to complicate this understanding by focusing on how Mombasa’s oldest Islamic architectural spaces emerged as important sites of contestation in the face of colonial upheaval—how this upheaval in fact challenged many citizens, including “Swahilis,” “Arabs” and “Europeans,” to reconfigure their relationship to the city’s past.

Allen F. Roberts, UCLA

Flickering Images, Floating Signifiers: Optical Innovation and Visual Piety Among Senegalese Sufis

Lenticular images are an optical innovation among Senegalese Sufis whose vibrant visual piety is based upon a single photograph of Amadou Bamba (1853-1927), founder of the Mourides. Lenticular “flicker images” juxtapose pictures behind a prismatic screen so that one “becomes” another. Astoundingly, a flicker image from 2003 features portraits of Bamba and “the Prophet as a boy.” The latter is traced to an Orientalist photograph of a Berber boy published in *National Geographic* in 1914 and now understood in Iran and Senegal as a 6th century drawing by a Syrian monk. Visual hagiography, early photography, how and why signifiers “float.”

Discussants: Susan O'Brien, University of Florida and Labelle Prussin, independent scholar

Black Box Theater (Phillips Center)_____

Akan Affinities

Chair: Monica Blackmun Visonà, University of Kentucky

The peoples who speak Akan languages are divided by a colonial border which still shapes the ways these populations are studied. Analyses of Akan arts in Ghana rarely refer to related Anyi or Baule arts in Cote d’Ivoire, just as francophone publications on the Anyi rarely draw upon Anglophone studies of the Aowin and Fanti. While archaeological data, oral histories, and archival material have been used by art historians to trace the historical depth of specific cultural practices within a region, few art historical studies survey the practices of neighboring Akan and non-Akan groups to establish their geographical breadth.

This panel aims to stimulate discussion among researchers who have conducted fieldwork on the arts of an Akan region, or on the arts of neighboring populations. Because so few comparative studies seem to have been done by single individuals, participants will be asked to present their research in an unusual format; each speaker will give one, two, three, or four short presentations

of less than five minutes apiece on a single topic. Some may be a concise summation of published results, but others may be brief presentations of unpublished field notes. This format will allow the moderator to cluster short contributions around several themes. Such themes might include: masquerades, celebrations of female fertility, military displays, funeral practices, shrines and sacred spaces, performances of healing power, art and leadership, art and the “other world”.

Discussants:

Martha J. Ehrlich, Southern Illinois State University

Topic: **Gold technologies**

Patricia Crane Coronel, Colorado State University

Topics: **Masquerades and Figurative Sculpture**

Malika Kraamer, Independent Scholar

Topic: **Textiles**

Monica Blackmun Visonà, University of Kentucky

Topic: Fokwe, Asafo and other festivals

SATURDAY, MARCH 31, 2007

SESSION 2: 10:45 AM – 12:45 PM

Chandler Auditorium (Harn Museum)_____

in/CUBATIONS: Visuality in African -German & European-Brazilian Communities

Chair: Mikelle Smith Omari-Tunkara

Recent diaspora studies have tended to foreground the experiences, reflections, and creative production of African nationals or African descendents in their global sites of forced exile or voluntary re-locations. This combined studio and art history panel is based on field research from 2000 –2006 and seeks to expand this body of scholarship by presenting new research in previous unexplored or under-explored terrains. Through the disparate lenses of film, interactive DVD, and traditional art history, we aim to consider African visual production in Berlin, Germany and Sao Paulo, Brazil.

Polly Savage, October Gallery/ SOAS, London

***Como Viver Junto* (How to Live Together: Meditations of Difference in the 27th Sao Paulo Biennial.**

The title of the 2006 São Paulo Bienal, *Como Viver Junto*, references Roland Barthes’ 1977 lecture series - *How to Live Together*. Calling for ‘a reflection on life in shared places’ and an ‘understanding of the differences inherent to everyday life,’ curator Lisette

Lagnado eschewed national categories to favor an exhibition architecture and educational project based on Brazilian artist Hélio Oiticica's programme for cultural participation. This paper assesses the praxis of Lagnado's proposal, and its implications for global, multi-ethnic audiences, artists, and visual production. Can the curatorial mediation of difference really teach us 'how to live together'? Are Paulistas experiencing this event 'together'? Or do such claims act as salves that divert attention from the stark class differences and stratification within São Paulo society? Ultimately, do curators have a role to play in the effecting of radical social change?

Ricardo Bacallao, Cuban Film Maker/Berlin, NYC

The Maji-Maji Readings (2006): Africans and Diasporic Agency in Germany

Through clips of a recent documentary/dvd that juxtaposes artistic expression and socio-political discourse, this presentation critiques and comments on the status of Africans in German society. Filmed in Berlin, and combining an analysis and montage of German advertisements featuring faces of Black people with a dramatic reading of *Kinjekitile*, an Ibrahim Hussein play on the *Maji-Maji* War (1905-1907) that left more than 75,000 indigenes dead in the German colonies in East Africa, the notions of the global diaspora, agency, creativity, and post/ coloniality, are re-considered.

Evelyn Omari, Digital Arts/The University of Arizona

"African Art" and Religion in Euro-Brazilian Sao Paulo

According to the African American theorist, bell hooks: "Art is . . . an encounter with the visual that transforms." Filmed with permission, during African-derived *candomble* rituals in Sao Paulo, Brazil, this interactive, digital project and presentation document and explore the transformation and re-invention of "Africa" and African art forms by Brazilians of predominantly European descent in Sao Paulo communities. What are most fascinating are the phenomena of easy, almost seamless integration of "tradition" into post-modern, industrial matrices and the rationales for these conscious choices.

Discussants: Mikelle Smith Omari-Tunkara; Pai Armando Vallado, Sao Paulo Brazil; Ile Axe Yemoja Orujkore Ogun

Gorforth Learning Center (Harn Museum)_____

Ephemeral Art: Impermanent by Design, Part II

Co-chairs: Allyson Purpura, University of Michigan Museum of Art and **Christine Mullen Kreamer**, National Museum of African Art

Ephemeral art is defined here as works in which materials are chosen by the artist for their inherently unstable characteristics or works which are created with the intention of having a finite "life". Applying equally to "tradition-based" and "contemporary" art practices, the concept allows us to break down such categorical distinctions and offers an opportunity to consider the material, conceptual, ethical and practical challenges posed by works of art that are impermanent by design. The papers raise issues that engage objects in situ as well as those in exhibitions, and address broader concerns about art and the politics of value.

Elisabeth L. Cameron, History of Art and Visual Culture Department, University of California, Santa Cruz

(Im)permanence in African Visual Culture

Who chooses ephemeral art and why? A counter-intuitive comparison examines the art of the Lega—a non-centralized society based on individual achievements, who use different materials including very “ephemeral” ones, yet safeguard them for generations and keep an oral record of each successive owner—and the art of the Kuba—a kingdom that uses history to legitimate the past, who use “permanent” materials, yet seem willing to dispose of their art. This paper will consider the privileging, through choices of ephemerality or permanence, of the past over the present and the present over the past in these diverse African cultures.

Aimée Bessire, Maine College of Art

The Power of Ephemera: Permanence and Decay in Protective Power Objects.

When creating objects to protect a compound, Sukuma healers in Tanzania are not centrally concerned with the structural permanence of the protective device. The empowering substances within these objects are believed to be far more lasting than their variety of containers. These protective objects are most often embedded in the ground or hung from eaves of houses. Some are never intended for view, while others are highly visible and left to decay. This paper investigates the “ephemerality” of such objects and the beliefs surrounding the permanence of their contained protective and empowering substances.

David A. Binkley, National Gallery of Art, Washington, DC

The Face of Secrecy during Southern Kuba Initiation Rites.

Near the close of men’s initiation (*nkaan*) in Southern Kuba culture, elders and novices construct an immense initiation wall fabricated from raffia fronds and other materials onto which are placed carved wooden masks, figures and other objects. The wall, while only a temporary construction, serves also as a didactic assemblage presenting in its formal schema symbolic representations of *nkaan* political hierarchy. The materials selected for initiation regalia, masquerade figures and the wall are chosen because they are ephemeral and quickly decay, emphasizing both the experiential and secretive nature of *nkaan*.

Steven Nelson, Department of Art History, UCLA

Laboratoire Agit-Art and Politics of Value in Contemporary African Art.

Founded in Dakar in 1974, the Laboratoire Agit-Art sought to unhinge what the group’s members thought of as the outmoded and stale underpinnings of modern Senegalese art practices. Based in performance, the group combined objects from high and low culture—recasting them as ephemeral props—as a means to question the relationship between Senegalese art and society. Focusing on the group’s practice as performance within the contexts of masquerade in Africa and performance art in the West, this paper asks about the value of Laboratoire Agit-Art’s objects in the marketplace, and what that means for contemporary art made in Africa more generally.

Discussant: Christine Mullen Kreamer, National Museum of African Art, Smithsonian Institution

Room 1, Florida Museum of Natural History _____

**Towards a History of World Photographies: Public and Colonial Imagery
1900-1980, Part II**

Co-chairs: Christraud Geary, Museum of Fine Arts, Boston; **Erin Haney**, National Museum of African Art; **Erika Nimis**, Université Laval

The history and diversity of “African photographic practice” brings to light, perhaps more than any other creative medium, the irrelevance of continental boundaries. It is becoming increasingly clearer that the first photographers working in Africa were cosmopolitan figures whose images comprise an integral part of the world’s photographic heritage. In that sense, they are not so different from the wealth of professional photographers working today, whose imagery and flow of ideas and materials feeds from and contributes to the expanse of global networks. Photography’s processes and materials are also situated within local understandings and visual worlds, and it is these specific and complicated contexts that anchor the diversity of imagery subsumed under this rubric.

Christraud M. Geary, Museum of Fine Arts, Boston

Whose Picture? Authorship in Early Portrait Postcards from Africa, 1900-1930

Among the hundred of thousands of early postcards from Africa are fascinating portraits of Africans posing for the photographer in studio and outside settings and at official functions. The sitters present themselves in contemporary dress, with signifiers of particular modernities, such as bowler hats, umbrellas, imported shoes, and fans. The staging of Self follows succinct conventions. In other words, these images are far removed from the exploitative depictions of women and the so-called “type” photography that permeates much of the early postcard production. This contribution looks of this important corpus of portraits and addresses questions of authorship, exploring the role of (often African) photographers in this process and the agency of their sitters, both of which seem to determine the final product – an image object that circulated widely in and outside the continent.

Patricia J. Hickling, Independent Scholar

Fraud, Fantasy and the Early Photographs of François Edmond Fortier

The early career of Senegal’s most prolific photographer, François Edmond Fortier, has been a matter of speculation. He appears in Senegal around 1900 and for the next decade produced over 3300 postcards with reissues continuing until 1923. This paper will present new documentary and stylistic evidence confirming that many of the postcards issued between 1900 and 1906 were actually photographs taken in the 1890’s by an entirely different photographer, Emile Noal. Establishing date, provenance and authorship of these photographs offers the opportunity to analyze their iconography, identify their historic context and elevate generic “types” to the status of primary documents.

Liam Buckley, James Madison University

The Materiality of Photography & the Development of Local Colonial Aesthetics in The Gambia, West Africa

This presentation examines the work of local photographers who were recruited by the government of the Gambia in the late 1940s. Is it possible to identify ways in which their photography was different than that produced before the “Gambianization” of state administration? How was their visual perspective on colonial life shaped by their employment as colonial civil servants? A “local hand” is evident in both the pictorial content of photographs and their production history and materiality. In the very practice of photography, the local recruits engaged the materiality of photographs in a variety of distinctive ways.

Room 2, Florida Museum of Natural History_____

Art and Identity in the Hinterlands

Chair: Barbara E. Frank, Stony Brook University

Over the last decade, African art scholarship has come to grips with the complexities of artistry in urban Africa, of transnational identities, and the impact of global forces on contemporary art. Rural Africa, however, continues to be understood as a place where the one tribe=one style paradigm remains a viable framework for categorizing artistic production. This panel seeks to challenge this false dichotomy by focusing on the complexity of art and artist identity in the hinterlands. Issues include: the complicated nature of artists' relationships with clients as a result of warfare, intermarriage, migration, nation building and tourism; the transformation of rural art forms into national icons; and conceptions of art in rural settings that challenge the canon of “traditional” African art.

Fred T. Smith, Kent State University

The Diversity of Frafra Visual Culture

The current nature of Frafra visual culture has resulted from various types of internal change as well as external influences reflecting the migrations, borrowings and adaptations of numerous ethnic groups over a broad geographic area. This paper will demonstrate that items of visual culture are borrowed for particular reasons, selectively incorporated into a culture and often modified or transformed in order to better fit the new environment.

Fadhili Mshana, Georgia College & State University,

Nyerere's *Kifimbo*: Prestige Staff and Authority Symbol

This paper explores former Tanzanian President Julius Nyerere's use of *kifimbo* as a symbol of male elder identity and national integration on the center-stage of national political space. Nyerere's *kifimbo* enables us understand the manner in which individuals tenaciously hold onto to “traditional” art objects that accentuate their positions in social and political arenas to build political authority and power.

Patricia Darish, Independent Scholar,

Kuba textile artists: situating self in local and global worlds

This paper will discuss the various ways individual Showa and Bushong textile artists respond to the demands of different markets for their work, from the production of cloths for clients within the artists own lineages, to cloths purchased by runners from the urban areas intended for a global market.

Onyile Onyile, Georgia Southern University

Ekpu Ancestral figures in the Forging of National Identity

The promotion of cultural identity as a frame of reference for mutual understanding between ethnic groups and cultures is problematic. This paper examines the transformation of Ekpu ancestral figures from Oron ritual object to museum object to icon of national unity and heritage.

Themba Shibase, Department of Fine Art, Durban University of Technology

“Authentic” African Cultures/Identities in South Africa

This paper examines the stereotyping of black artists and the influence of international markets on work produced by South African painters such as Paul Sibisi, Joseph Manana, and Tommy Mostwuayi. The paper will then focus on several artists who have consciously avoided such stereotypes (David Koloane, Colbert Mashile, and Sam Nhlengethwa, among others).

Barbara E. Frank, Stony Brook University

Artists as Minorities in the Mande/Senufo Hinterlands

This paper will explore the potential of mapping identity and artistry in order to reclaim some of the complicated heritage of minority artist groups in the hinterland regions of southeastern Mali, southern Burkina Faso, northern Ghana, and northern Côte d’Ivoire.

Black Box Theater (Phillips Center)_____

The Uses of Tradition

Chair: Victoria Rovine, University of Florida, School of Art and Art History and Center for African Studies

This panel addresses the paradoxical role of movement and change in the production and preservation of visual forms associated with “traditional” Africa. Recognition as “traditional” may propel these forms into new markets where they often gain new associations and serve new functions. This panel solicits presentations that address diverse aspects of the production and circulation of “traditional” African forms both in Africa and elsewhere, past and present. Papers that address the processes by which particular genres have come to represent “tradition” and the ways in which that designation has affected the reception of these forms in local and global markets are particularly welcome.

Peter Probst, Tufts University

Photography and the Production of Heritage in Osogbo, Nigeria

This paper focuses on the effects of an artistic project which started back in the early 1960s in the Yoruba town of Osogbo in Southwest Nigeria. In an effort to lend the withering importance of traditional Yoruba religion a new visual presence, an art movement evolved that reshaped the grove of the local guardian deity Osun with new sculptures and architectures. Over the decades the public interest in the Osun grove project propelled Osogbo into the orbit of an international heritage industry resulting in the emergence of new heritage practices. The paper will focus on the production of heritage pamphlets and brochures all of them profusely illustrated with studio- and landscape photographs depicting former rulers and ritually important places in and outside the Osun grove. Based upon a study of these photographs the paper addresses two, closely related questions. First, it asks how photography has managed to play a role in the production of heritage in Osogbo. Second, it is interested in the way how this political role of photography has led to a heritagization of memory in terms of creating a civic iconography freed of internal conflicts and ruptures.

Venny Nakazibwe, The Margaret Trowell School of Industrial and Fine Arts, Makerere University, Kampala Uganda

Appropriation of Olubugo (Bark-cloth) of the Baganda in Contemporary Art Practice

The practice of bark-cloth making is a historical tradition among several people in Africa, the Far East, and the Southern Pacific. Made from the inner bark of selected plant species, bark-cloth not only provided for the sartorial needs of the populace but it also served as a marker of social hierarchies, and a means to bridge and cement social relations. In this paper, I examine the notion of continuity and change in the role, application, and meaning of bark-cloth (olubugo) of the Baganda of Southern Uganda. The argument put forward is that the functions of bark-cloth are no longer confined within the cultural boundaries of Buganda, for the olubugo has evolved into a medium of visual expression both nationally and internationally.

Elisabeth Biasio, Wissenschaftliche Mitarbeiterin, Völkerkundemuseum Universität Zürich

Contemporary Ethiopian paintings in traditional style: Beginning and change

Since its Christianization in the 4th century, Ethiopia has followed a tradition of Christian religious painting. Emperors, kings, feudal lords and high clerics were the main patrons of the painters, most of whom had received an education in their cultural traditions at a church school and with a painter priest. After the foundation of Addis Ababa, expatriates and tourists started to buy paintings, and in an urban context, art generally became subject to fundamental changes. These changes applied to the artists and their education, the marketing of the paintings, as well as style, technique, iconography and finally, the actual function of the works themselves.

Norma H. Wolff, Department of Anthropology, Iowa State University

Does “Traditional” Sell? The Marketing of Nigerian and Ghanaian Arts Destined for the Global Market

An examination of the use of the concept of “traditional” in marketing Yoruba and Ghanaian arts both locally and internationally. Drawing from field research focused on woodcarving, textiles, clothing and other arts, as well as content analysis of “blurbs” used by internet merchandizers, the semantic load of “traditional” as a descriptive inducement to consumers to buy will be explored. Feedback from such marketing to producing artisans will also be considered.

Randall Bird, Art Department, Williams College

Reconstructing the Rova

On November 6, 1995, a politically motivated fire destroyed all the wooden palaces and most of the royal tombs at the Rova, an impressive site towering above the capital city of Antananarivo. It seemed unimaginable that the 150-year-old Manjakamiadana Palace, one of the largest wooden buildings in the world, could be reduced to ashes. A later stone addition to the Palace, portions of the tombs and a stone church were all that remained, a poignant reminder of the devastation. This striking example of architectural iconoclasm also made it clear that architecture, politics and cultural heritage are now as important as in the past. After several abortive attempts to rebuild the palaces at the Rova, the current President of Madagascar, Marc Ravalamanana, reorganized the administration and fund raising surrounding the Rova’s reconstruction by placing the project under the direct control of his executive office. Focusing on the cultural patrimony of Madagascar, Ravalamanana recognizes the power of symbols, as the Rova continues to be refashioned as a site engaged with presidential politics, efforts at building national unity and international development aid.

Sharon Kivenko, Department of Social Anthropology, Harvard University

Transnational Dance Flows and the Construction of “Tradition”

How are conceptions of “tradition” influenced by transnational cultural “dialogues”? How are notions of “traditionalism” and “authenticity” imagined onto Africa? How do consumerist market forces influence the production and distribution of African “tradition” and the masking of innovations and hybridities with “traditional” history? Discourses of traditionalism are effectively deconstructed through an interrogation of performance. Looking through the lens of the Bamana dance woloso don, as it is performed in Mali, West Africa and in select cities in the United States, the tensions that lie beneath the surface of “tradition” will be illuminated. Even as dances such as woloso don are perceived as unchanging, their enactment is highly dynamic and malleable, thus articulating the role that transnational flows of African performing arts plays in discourses of traditionalism and in strategies of its deployment.

SATURDAY, MARCH 31, 2007
SESSION 3: 2:00 – 4:00 PM

Chandler Auditorium (Harn Museum)_____

Carter Lectures on Africa panel
Objects, Agents, and Spaces of Circulation

Brenda Chalfin (University of Florida Department of Anthropology)

Airport Anthropology: The Economics and Aesthetics of Neoliberal Reform in Ghana

Renata Serra (University of Florida Center for African Studies)

The “culture bank” experiment in Mali: Art as Cultural Collateral

Florence E. Babb (University of Florida Center for Women’s Studies and Gender Research) and

Victoria Rovine (University of Florida Art History and Center for African Studies)

Heritage Recycled: Objects, Identities, and South African Tourism

***Carter Visiting Fellow: Ziemek Pater and Carlos Gibson, South African fashion design/conceptual art team Strangelove**

“LONGITUDE 29 S LATITUDE 21 E”

Gorforth Learning Center (Harn Museum)_____

ROUNDTABLE: Textbook for Modern and Contemporary Art of Africa
Chair: Sylvester Okwunodu Ogbechie, University of California, Santa Barbara

This roundtable will construct a structure for writing a textbook for teaching modern and Contemporary African art at the college level. Participants will deliberate on models, create appropriate committees to handle aspects of the research and production of the textbook, and make preliminary assignments for writers.

Monica Blackmun Visona, University of Kentucky

Ruth Simbao, Rhodes University

Paul Davis, Indiana University Art Museum: Konate and Bamako

Nicholas Bridger, Archbishop Mitty School

Room 1, Florida Museum of Natural History_____

Towards a History of World Photographies, Diasporas through the Present, Part III

Co-chairs: Christraud Geary, Museum of Fine Arts, Boston; **Erin Haney**, National Museum of African Art; **Erika Nimis**, Université Laval

The history and diversity of “African photographic practice” brings to light, perhaps more than any other creative medium, the irrelevance of continental boundaries. It is becoming increasingly clearer that the first photographers working in Africa were cosmopolitan figures whose images comprise an integral part of the world’s photographic heritage. In that sense, they are not so different from the wealth of professional photographers working today, whose imagery

and flow of ideas and materials feeds from and contributes to the expanse of global networks. Photography's processes and materials are also situated within local understandings and visual worlds, and it is these specific and complicated contexts that anchor the diversity of imagery subsumed under this rubric.

Erika Nimis, Université Laval

Yoruba photographers: West African Diasporas

In the mid-20th century, a significant number of “coastal people” (from Ghana, Togo, Benin and most of all Nigeria), upon migrating to neighboring countries, were quick to embrace the profession of studio photographer. My research follows the networks of Nigerian Yoruba photographers who settled around West Africa, particularly in Niger and Cote d'Ivoire. My paper will focus on the originality and dynamic expansion of these networks over the last century, and the unique contribution of Yoruba immigrants to photography in these countries. Along the same lines, I will show how strongly Yoruba studios influenced studio photography more broadly in West Africa in technical, aesthetic, cultural, and economic terms.

Dan Leers, Columbia University

Photographer-Patron Relations in Togolese Portraiture

Based on the author's field work, and tracing a continuous historical narrative from the earliest studio photographer working in Lomé to a subsequent group of studios carrying on the portraiture tradition, this paper will examine the different styles of portraiture resulting from photographer/patron relationships-family members, private clients, or government officials. Highlights include an extraordinarily large number of portraits of the photographers' own families. Beginning with unpublished work by Alex Acolatse (1894-1950) and continuing through to never before seen photographs of Clément Fumey, Stéphan Degbava, and John Badohu from the 1950's-80's, this paper will give insight into stylistic differences between photographers, while also providing a revised history of Togolese photography.

Emily Liebert, Columbia University

An Intersection Between Photography and a Pre-photographic Visual Culture in Ghana: Contemporary Ashanti Funeral Objects

Currently there is a growing body of scholarship that considers photography as a medium with multifarious identities determined less by an inherent technology than by its function and value for its users. In this paper I will examine the recent emergence of photography-based funeral objects in the Ashanti region of Ghana to consider photography's assimilation into a visual tradition whose pre-photographic standard of representative success was not mimesis. The paper will address the following questions: in which Ashanti photo-based funeral objects has photography inspired medium-specific innovation? In which ones has photography been incorporated as a continuation of pre-existing visual practices? What are the implications of the intersections of old and new media in Ashanti commemorative objects?

Krista Thompson, Northwestern University

“Shimmer and Shine”: Reflections on Prom, Visuality, and Black Youth Sub-Cultures in the Bahamas

In the last five years proms in the Bahamas have become elaborate spectacles. Young prom-goers often stage mini-theatrical performances as they enter the prom, doing so before hundreds of eager onlookers and photographers. This paper examines these entrances, which are in many respects living photographic spectacles, to determine the influences that inform the fashioning of black youth identities in the Bahamas. Despite state efforts to purge Bahamian society of hip-hop culture, the entrances demonstrate that black prom-goers from the poorest segments of society use black American models of status and visibility to negotiate and negate local hierarchies in the islands.

Room 2, Florida Museum of Natural History

Atlantic Rim Performance Arts

Chair: Robert Nicholls, University of the Virgin Islands,

Within the Atlantic Rim paradigm it can be seen that countries involved in the triangular trade of the middle-passage have had an indelible influence on each other. This panel explores the spread of performance arts genres, religion and expressive culture between West Africa, Western Europe, and the Caribbean. The movements of peoples back and forth across the Atlantic produced similar aesthetic expressions in masked performances. Moreover, the harsh experience of the slave trade is manifested in Caribbean performance arts as embedded memory. It can be shown that a Creole prototype of masquerading emerged at the outset of the plantation economy.

John Nunley, St. Louis Art Museum

Global Trade and the Arts of the Black Atlantic Rim

This paper examines the slave trade and its impact on the arts both in the Caribbean and Africa. The importance of luxury goods and movements of peoples back and forth across the Atlantic produced similar aesthetic expressions in masked performances. Also the harsh experiences of victims of the slave trade have been manifested in performance arts in the West Indies as embedded memory.

Vincent Cooper, University of the Virgin Islands

Oldendorp 18th Century Moravian Missionary and African Religious Continuities in the Danish West Indies

This paper contends that (1) the political and religious relationship between Africans and Europeans has often been oversimplified by scholars of the universalist camp as well as those representing the African retentions/continuities persuasion, and (2) that Africans arriving on the plantations tended to react to their new trans-and post-Atlantic experience based on their prior contact with Europeans in Africa. Historical data provided by Oldendorp and others lead this researcher to highlight the occurrence of linguistic as well as cultural Creolization in some pre-trans-Atlantic contact situations. Two examples are

early 17th century French colony of St. Christopher, or St. Kitts, by Labat (1772), and the colony of the mid-18th century Danish West Indies, by Oldendorp (1777).

Joan F. McMurray, University of Puerto Rico

Transcribing West Indian Folk Performances

The linguistic masquerading in *Giant Despair*, *David and Goliath*, and the Carriacou *Shakespeare Mas'* is present in the Creole texts of all the surviving speech masques. *Giant Despair* is an adaptation of John Bunyan's 17th century allegory *Pilgrim's Progress*; *David and Goliath* is an abbreviated version of a Biblical play by English poet Hannah More; while the Carriacou *Shakespeare Mas'* is a street performance of selections from *Julius Caesar*. The Kittitian Bull Play deals even more directly with the realities of the plantation experience in that it Creolizes both the language and story: the language is Kittitian Creole and the story, a satirical version of the Saint George and the Dragon mummies' play. The challenge in transcribing the plays is in recovering and understanding the texts as part of history. The transcriptions to be included in the critical anthology *Folk Plays in the English West Indies* derive from modern editions of these sources and information from local residents.

Robert Nicholls, University of the Virgin Islands

Atlantic Diffusion and the Development of Masquerade Types in the Caribbean

By examining the Bull masquerade, the stilt dancing Mocko Jumbie, and raffia masquerades such as the Bear, the case can be made that a Creole prototype of masquerading emerged at the outset of the plantation economy. This was formed primarily from a fusion of styles from the Upper Guinea region of West Africa and Britain's West Country, and this template remained constant despite being added to and modified by immigrants from other West African and European areas. Moreover, prior to the Twentieth Century, Caribbean Creole influences crossed back across the Atlantic to West Africa and the British Isles.