

Sidney Carolyn Littlefield Kasfir
Art History Department
Emory University
Atlanta, Georgia 30322
tel. 404/727-0808
fax: 404/727-2358
e-mail: sidney.kasfir@emory.edu

CURRENT POSITION

Professor of African Art History, Emory University, 2006- present
Associate Professor, 1995- 2006
Assistant Professor, 1989-95
Faculty Curator of African Art, Michael C. Carlos Museum, 1998-2006

EDUCATION

PhD African Art
School of Oriental and African Studies
University of London (1979)
Dissertation: "Visual Arts of the Idoma of Central Nigeria"
MA Art History
Department of Fine Arts, Harvard University

WORK IN PROGRESS

- a. Edited book (with Till Förster), Rethinking the Workshop: African Art and Agency
(13 essays, in final stage of editing)
- b. Uganda fieldwork for book project on African localities, successes and failures in the globalized art market (comparative field research in Nairobi and Mombasa, Kenya; Kampala, Uganda; Harare and Bulawayo, Zimbabwe; Johannesburg and Cape Town, South Africa).
- c. Three essays on nineteenth century jihad, the British incursion and the early collection of African art in the Benue (Nigeria, archival and former fieldwork, in preparation for exhibition catalogue Arts of the Benue Valley at the Fowler Museum, UCLA, 2010).
- d. Object selection and design for exhibition on the arts of African warriorhood, Michael C. Carlos Museum and other venues, beginning in 2012.

PUBLICATIONS

I. BOOKS

African Art and the Colonial Encounter: Inventing a Global Commodity.
Indiana University Press, 2007

Contemporary African Art. Thames and Hudson, 1999 (French edition 2000).

Editor and contributor (2 chapters). West African Masks and Cultural Systems. Musée Royal de l'Afrique Centrale, Tervuren. 1988. "Masquerading as a Cultural System" and "Celebrating Male Aggression : the Idoma Oglinye Masquerade."

II. BOOK CHAPTERS , REFEREED JOURNAL ARTICLES

"Notes Toward a *Jua Kali* Aesthetic: the City as a Site of Production." Critical Interventions, 1, 2007 .

"Narrating Trauma as Modernity: Kenyan Artists and the American Embassy Bombing." African Arts (special issue on Trauma and Representation, 38, 3 (fall 2005), 66-77, 96.

"Tourist Aesthetics in the Global Flow: Orientalism and Warrior Theatre at the Swahili Coast." Visual Anthropology (special issue Confronting World Art,)17 (3-4), 2004,319-343.

"Thinking about artworlds in a global flow: some major disparities in dealing with visual culture." International Journal of Anthropology,18 (4), 2003, 211-218.

"Katarikawe Dreaming: Notes on a Retrospective" (review article, Bilder aus Träumen: Dreaming in Pictures : Jak Katarikawe by Johanna Agthe and Elsbeth Joyce Court) African Arts 35, 4 (winter 2002) 74-77, 96.

"Jenseits von Schattenwürfen und Spiegelungen: Das Verständnis von Lokalität in einem globalisierten Kunstdiskurs" ("Beyond shadows and mirrors: understanding locality in a globalized art discourse") in B. Hauser-Schäublin and D.Braukämper (eds.), Ethnologie der Globalisierung: Perspektiven kultureller Verflechtungen.,Berlin: Reimer Verlag, 2002, 47-62.

"Slam-dunking and the Last Noble Savage", Visual Anthropology (special issue on images of pastoralists)15 (3), 2002: 369-386.

"Artists' Reputations: Negotiating Power through Distance and Ambiguity," African Arts, 33 (1), spring 2000: 70-77, 96.

"Samburu Souvenirs" in Unpacking Culture : Art and Commodity in Colonial and Postcolonial Worlds, ed. by Ruth B. Phillips and Christopher Steiner. Berkeley: University of California Press, 1999, 67-83.

"Elephant Women, Furious and Majestic," African Arts, 31,(2), spring 1998: 18-27, 92.

"African Art in a Suitcase: How Value Travels" (review article), Transition 69, New Series vol 6, no 1, 1996: 146-158.

"Field Notes: Africa Reimagined" (review article). Museum Anthropology, 19,1, 1995: 45-53

"Taste and Distaste: The Canon of New African Art," Transition 57, New Series vol 2, no 3, 1992: 52 - 70

Response to solicited comments: "African Art and Authenticity." African Arts 25 (4), November 1992: 28-30, 100-103.

"African Art and Authenticity: A Text with a Shadow" African Arts, 25 (2), Spring 1992: 41-53, 96-97.

"Remembering Ojiji: Portrait of an Idoma Artist," African Arts, 22(4), Summer 1989: 44-51, 86-87.

"Apprentices and Entrepreneurs: the Workshop and Style Uniformity in African Art." Iowa Studies in African Arts, vol. II, edited by Christopher Roy. 1987: 25-48.

"The Mask of Aja," (research note), African Arts, 19, 2 (winter 1986): 83-84.

"Art in History, History in Art: the Idoma Alekwuafia Masquerade as Historical Evidence." Working Papers, no. 103. Boston University, African Studies Center, 1985.

"Masks from the Towns of the Dead: the Igbo- Idoma Borderland." in Igbo Arts: Community and Cosmos, by Herbert M. Cole, Chike Aniakor et al. Los Angeles: Museum of Cultural History, 1984.

"One Tribe, One Style? Paradigms in the Historiography of African Art." History in Africa, vol. 11, 1984: 63-93.

"A Life-sized Figure from Northern Nigeria," (research note), African Arts, 17, 2 (winter 1984): 67.

"Anjenu: Sculpture for Idoma Water Spirits." African Arts, 15, 4 (summer 1982): 47-51, 91-92.

"Patronage and Maconde Carvers." African Arts, 13, 3 (spring 1980): 67-70, 91-92.

"Richard Ndabagoye: Kampala Printmaker." African Arts, 5, 3 (spring 1972): 33-36.

"Nnaggenda: Experimental Ugandan Artist." African Arts/Arts D'Afrique, 3, 1 (autumn 1969): 8-13, 88.

III. CATALOG ESSAYS, CRITICISM AND ENCYCLOPEDIA ENTRIES

(representative list only)

Editor, Dialogue forum on "The (Dis)placement of National Art in a Transnational Artworld," African Arts, 41,3, (autumn 2008), 10-12.

"Art Genres, Periods: Tourist Art" in New Encyclopedia of Africa. 2nd edition, John Middleton and Joseph Miller eds. Scribner/Thompson Gale, 2006.

"Authenticity and Diaspora," (with Olabiyi Yai). Museum International, 221/222 (May 2004), 190-197

"Masking, Dancing, Fighting: Celebrating Male Aggression: an Igede/Ogoja Headdress." In Frederick J. Lamp, ed. See the Music, Hear the Dance: Rethinking African Art at the Baltimore Museum of Art. Baltimore and Munich: The Baltimore Museum of Art and Prestel Verlag, 2004, 66-67.

Editor, Dialogue forum on "Museums and Contemporary African Art: Some Questions for Curators," African Arts, 35,4 (winter 2002), 9, 87-90.

Entries on Samburu, Idoma and Maconde art .Dictionary of African Art. Macmillan, forthcoming. (Entries on Idoma and Maconde art, Dictionary of Art, Macmillan, 1997).

Entry on Tourist art, Encyclopedia of Sub-Saharan Africa, Simon & Schuster, 1998.

"Commodification of African Art", The Afropeadia, CD-ROM format encyclopedia, ed. by Kwame Anthony Appiah and Henry Louis Gates, Jr, 1998.

"La basse vallée de la Bénoué : Idoma, Tiv et Afo" (essay and catalog entries), Arts du Nigeria : Collection du Musée des Arts d'Afrique et d'Océanie, Paris, 1997, 192-198, 200, 204-215, 244.

Entry for Idoma elephant mask in Visions of Africa: The Jerome L. Joss Collection of African Art at UCLA. Doran H. Ross, ed. Los Angeles: Fowler Museum of Cultural History, 1994, 97-98.

"Ivory from Zariba Country to the Land of Zinj." Catalog essay for Elephant: The Animal and its Ivory in African Art, ed. by Doran H. Ross. Los Angeles: Fowler Museum of Cultural History, UCLA, 1992, 309-327.

"The Many Streams of a Great River: Art Along the Benue" catalog essay in Art Without Frontiers (the de la Burde Collection of African Art), ed. by Ekpo Eyo, 1991(unpublished manuscript).

Afo and Afo-related entries in For Spirits and Kings; African Art from the Tishman Collection. Susan Vogel, ed. New York: Metropolitan Museum of Art, 1981, 152-3, 163-4.

IV. REVIEWS AND COMMENTARY (representative list only)

Review of Paris Primitive: Jacques Chirac's Museum on the Quai Branly by Sally Price. American Ethnologist vol. 36 no.1(forthcoming)

Review of From Cameroon to Paris: Mousgoum Architecture in and out of Africa by Steven Nelson. African Studies Review December 2007 (Volume 50, Number 3) 213-215

Review of The Ethnographer's Eye: Ways of Seeing in Modern Anthropology by Anna Grimshaw. The International Journal of African Historical Studies 35: 2/3, 2002, 550-551.

Review of Moments of Freedom by Johannes Fabian. American Anthropologist, 102 (4): 937-938..

"Cast, Miscast : the Curator's Dilemma" (Invited commentary on "Miscast", South African National Gallery, Cape Town), African Arts 30 (winter 1997).

"Primitive Classification " (invited comment on "Mythologies of Tribal Art" by Denis Dutton), African Arts 29 (winter 1996).

"Affect, Efficacy and the Reception of Objects" (invited comment on "Objects and Acts" by Rachel Hoffman), African Arts 28, 3 (summer 1995):14-16.

"Rethinking the Maasai Ivories "(comment), African Arts 28,2 (spring 1995) : 12-15.

Mammy Water: In Search of the Water Spirits of Nigeria. Film by Sabine Jell-Bahlsen.
Mami Wata: Der Geist der Weissen Frau. Film by Tobias Wendl and Daniela Weise.
African Arts 27, 1, 1994.

Radiance from the Waters by Sylvia A. Boone. International Journal of African Historical Studies . June 1988.

Moving With the Face of the Devil by John Nunley. African Economic History 17 (1988)

Art History in Africa: An Introduction to Method by Jan Vansina. African Arts, 19, 2, 1986.

Hausa Architecture by J.C. Moughtin. Choice, Sept. 1986.

Red Gold of Africa; Copper in Precolonial History and Culture by Eugenia Herbert. Africana Journal, 1985.

Maasai Diary and The Woman's Olamal, films by Melissa Llewelyn-Davies. American Anthropologist, 88 (1986), 1037-40.

Gelede; Art and Female Power Among the Yoruba by Henry John Drewal and Margaret Thompson Drewal. International Journal of African Historical Studies, June 1985.

Akan Transformations; Problems in Ghanaian Art History edited by Doran Ross and Timothy Garrard. International Journal of African Historical Studies. September 1985.

Ekoi by Karl-Ferdinand Schaedler. Africana Journal, 1985.

Sogow; Bambara Masks, film by Catherine de Clippel and Jean-Paul Colleyn. American Anthropologist, March 1985.

Kunst aus Afrika, exhibition, Commonwealth Institute, London. African Arts, summer 1981.

CONFERENCES, INVITED LECTURES (representative list only)

“The movement of aesthetic objects on the Benue River, 1700-1900,” College Art Association, Los Angeles, February 25-28, 2009

“19thc Jihad and Colonial Confusion on the Benue: What was Idoma? Tiv? Afo?” African Studies Association, Chicago, November 13-16, 2008.

Co-chair, “The African Workshop: Invention, Revision and Rupture.” Triennial Symposium in African Art, Gainesville, FL, March 30-April 1, 2007.

Co-chair, “Entangled Presence: the Art, Economy and Poetics of Heritage,” African Studies Association, San Francisco, 16-18 November 2006.

Commentator, Workshop “Negotiating Culture in the Context of Globalization,” Saly, Senegal, April 2-7, 2006

“What happened to the postcolonial ? African art in a transnational era.” University of North Carolina, Greensboro, March 17, 2006

“Jua Kali as an Informal Aesthetic System,” AEGIS European Conference on African Studies, London, June 29-July 3, 2005

“Looking Beyond Collage at Processes of Transcultural Creativity, “ University of Bayreuth, Germany, 28 October 2004

“Thinking about artworlds in a global flow: some major disparities in dealing with visual culture,” American Anthropological Association, New Orleans, November 20-24, 2002

“Tourist destinations in the Indian Ocean world: Orientalism and “warrior theatre” at the Swahili Coast ,” Indian Ocean World conference, UCLA, April 5-6, 2002

“The African artist: shifting identities in the postcolonial world,” National Museum of African Art, Washington, DC, 27 October 2001 and University of California, Santa Barbara, 8 April 2002.

“From Jihad to Park Avenue: an Early Globalization Project in the Benue Valley, Nigeria,” Tulane University symposium, New Orleans, January 25, 2002.

“Beyond shadows and mirrors: understanding locality in a globalized art discourse,” Invited Plenary Paper, Deutsche Gesellschaft für Völkerkunde Tagung, Göttingen, Germany, 10 October 2001.

“Over here and back there: global approaches to understanding locality,” Panel chair, Triennial Symposium in African Art, St Thomas, V.I., April 28, 2001.

"Rethinking Connoisseurship." Lecture in honor of Merton J. Simpson, Clemson University, October 17, 1996.

"From Ivory to Plastic : Samburu and Turkana in Town." African Studies Program, Series on Popular Culture, Indiana University, September 20,1995. Subsequent revised versions delivered in Uganda, Zimbabwe and South Africa, June and July 1996.

"Theorizing the Colonial Rupture in Artisanal Practice". Plenary session paper, Triennial Symposium in African Art, New York, April 20-23, 1995.

"Traders and Dealers in the Kenya Art Market. " Lowe Art Museum, University of Miami, Feb.5,1995.

INVITED LECTURES AND SEMINARS (representative selection)

2009	University of Basel, Switzerland
2009	Stanford University
2006	University of North Carolina, Greensboro
2005	University of Basel, Switzerland
2003	Uganda Artists' Association, Kampala, Uganda
2002	Tulane University, New Orleans
	Columbia University, New York
	University of California, Santa Barbara

- 2001 National Museum of African Art, Washington, DC
Georg August Universität Göttingen, Germany
Iwalewa Haus, Universität Bayreuth, Germany
- 1999 University of Iowa
- 1996 Uganda Museum Society, Kampala, Uganda
National Gallery of Art, Bulawayo, Zimbabwe
University of Cape Town, South Africa
Florida State University, Tallahassee
Clemson University
- 1995 Dartmouth College
Lowe Art Museum, University of Miami
Indiana University
- 1994 Northwestern University (3 presentations)
- 1993 St. Lawrence University (3rd annual C.L.R. James
Lecture in African Studies)
- 1993 Haverford College
- 1992 University of Nairobi, Kenya
E. Carolina University
- 1991 New Museum of Contemporary Art, New York
Harvard University
UCLA

HONORS, FELLOWSHIPS AND GRANTS (not incl faculty development awards)

- 2004 ICIS International Travel Grant, Symposium on Cultural Syncretization,
Universität Bayreuth, Germany
- 2003 Institute for Comparative and International Studies Research Grant, Emory
University (Uganda project)
- 2001 ICIS International Travel Grant, Triennial Symposium in African Art, St.
Thomas. V.I.
- 2001 Curriculum Development Grant for Islamic African Art and Architecture
- 1993-94 Rockefeller Residency Fellowship, Institute for Advanced Studies in The
African Humanities, Northwestern University
- 1990-91 Social Science Research Council Grant (Kenya) and University Research
Committee award, Emory
- 1989 National Endowment for the Humanities Travel Grant (Nigeria)
- 1986 American Philosophical Society Grant (Nigeria)

1980-81 Senior Associate Member, St. Antony's College, Oxford

PRIOR TEACHING EXPERIENCE

- 1985-89 Visiting Assistant Professor, Dartmouth College
African and Afro-American Studies Program, 1985-1989; Women's
Studies Program, 1986-1989; Kenya Foreign Study Program (Nairobi,
Kenya), winter 1987, 1991
- 1987 Visiting Assistant Professor, University of Massachusetts, Boston
- 1985-86 Visiting Assistant Professor, Middlebury College
- 1976-78 Lecturer (African art and architecture), Institute of African Studies,
University of Ibadan, Nigeria
- 1975-76 Lecturer (African art, African civilization) Institute of African Studies,
University of Jos, Nigeria

COURSES TAUGHT

African Art and Architecture after 1500 (West Africa)
Arts of Eastern and Southern Africa
Islamic Arts and Architecture in Sub-Saharan Africa
Postcolonial African Art
Arts of the Black Atlantic World (co-taught)
Arts of Africa, Oceania and Native America
Reinventing Native American Art (seminar)
African Architecture (seminar)
Art History Survey (team-taught)
Methods and Theory in Art History (seminar, team-taught)
Primitivism and 20th Century Art (seminar, co-taught)
Savages: Images of the Colonized in Art and Literature (seminar, co-taught)
Women and Masks (seminar)
Masks and Theory (seminar)
Art and/as Commodity (seminar)
Fieldwork in African Art and Performance (seminar)
The Ethnographic Object: Issues of Collection and Display (seminar)
The Decorated Body (seminar)
Modernism and Ethnography (seminar, co-taught)
Dressed to Kill: Cloth and Power in Africa and Ancient America (co-taught)

MUSEUM EXPERIENCE

- 1998- 2006 Faculty Curator of African Art, Carlos Museum, Emory University
- 1998 Site Curator, Carlos Museum, for “Beads, Body and Soul: Art and Light in the Yoruba Universe,” UCLA Fowler Museum.
- 1993-97 Curatorial consultant, African collections, Carlos Museum, Emory University
- 1979-80 Visiting Curator of Anthropology, Dartmouth College Museum, Hanover, New Hampshire
- 1976-78 Acting Curator, Institute of African Studies, University of Ibadan, Nigeria
- 1974-75 Acting Curator of Anthropology, Dartmouth College Museum
- 1967-69 Managing Director, Nommo Gallery (Uganda Ministry of Culture), Kampala

PROFESSIONAL ACTIVITY

- Editorial Board and Dialogue Editor, African Arts 1996-
Editorial Board, Critical Interventions 2006-
Guest editor with Pamela Franco, African Arts special issue on Women and Masquerades, 1998
Book and manuscript reader for U. Washington Press, Indiana U. Press, American Ethnologist, African Arts and other journals.
Grant proposal reviewer for National Endowment for the Humanities, Getty Foundation, Canadian Social Science Council.
Dissertation Workshop (Ecole Doctorale) co-convenor, Universität Basel, Switzerland.
External Reader for PhD Thesis, University of the Witwatersrand, South Africa
Tenure reviewer for UCLA, UC Berkeley, University of Delaware, UC Santa Barbara.
Member, College Art Association
 Panel Chair, Open Sessions on African Art, CAA, Atlanta, 2005
Member, Arts Council of the African Studies Association
 Panel Chair, “Over Here and Back There: Localities in African Transnational Art,” Triennial Symposium, St Thomas, 2001
Member, African Studies Association
 Panel Co-Chair, “Representing Pastoralists”, ASA, New Orleans, 1998
 Panel Co-Chair, “Heritage: Absence and Presence,” ASA, San Francisco, 2006

UNIVERSITY SERVICE

Michael C. Carlos Museum (see above)

Institute of African Studies core faculty 1989-, Director, 2009 -, Director of Undergraduate Studies, 2006-2009
Department of African American Studies associated faculty, including guest lectures in AAS100, 1989-
Department of Anthropology associated faculty, 2000-
Institute for the Liberal Arts CHT program affiliated faculty, 2003-2005 (PhD co-supervision)
History Department PhD co-supervision, 2004-
Executive Committee, Institute for Comparative and International Studies, 2000-2002
Faculty Advisor for Kenya, Uganda and Tanzania Programs, CIPA
Marshall Scholarship, Internationalization Fund Fellowship, Byrd Fellowship committees
SIRES Undergraduate Research Program participant

DEPARTMENTAL SERVICE

Director, Summer Study Abroad, Paris, Frankfurt, Bayreuth, 2009
Search committee, Modern art, 2008-9
Co-chair, three faculty searches in African American and African Diaspora art
Graduate Admissions Committee
Internship Advisor , Honors Coordinator, Director of Graduate Studies
Lyman Fund purchase of African photography, 2003 and 2005
Self-study Undergraduate Committee
Lehman Lecture sponsor 1995, 1997, 1998, 1999, 2001, 2003, 2004, 2006

References available on request.