

NOVEMBER 20, 21, 22, 2017

University of Michigan, Rackham Graduate School Building, Assembly Hall (4/F)
915 E Washington St, Ann Arbor, Michigan 48109, USA

University of Michigan / University of the Witwatersrand
MELLON WORKSHOP

Decolonizing Sites of Culture in Africa and Beyond

Decolonization—a complex and contested term meaning many things, but essentially stressing the imperative of confronting and addressing the harmful impact of colonization in Africa and elsewhere—is not new. Recent protests calling for institutional decolonization, such as those organized on the campuses of several universities in South Africa, have posed radical questions about sites of knowledge production, ownership of knowledge, and why some kinds of knowledge have been granted greater status than others. Challenges for decolonization therefore remain acute and compel us to ask: How do we discern, unravel and dismantle damaging categories inherited from the past? How do we hear a greater range of perspectives, particularly voices that have been dulled or muted?

This workshop, bringing together scholars, theorists, practitioners, artists and cultural producers, aims to take stock of some of the strategies of decolonization that have been attempted in institutions of public culture—museums, galleries and heritage sites (including archaeological sites). What has worked? What has not? Where are we in the discussion and in the practical implementation of suggested strategies? The workshop is organized around four panels, each consisting of one keynote lecture and three respondents. The text of each lecture will be circulated in advance to registered workshop participants. A final session will provide opportunities for participants to discuss the workshop's salient issues.

To learn more about the African Heritage Initiative, visit ii.umich.edu/asc/initiatives/ahi



Schedule of Events

MONDAY, NOVEMBER 20

9:10-10:45 am » Exhibiting the Post-Colony

Photo by Nicholas Thomas, 2016



ANNIE COOMBES, University of London
Exhibiting the Post-Colony: Africa in the World and the World in Africa

Ethnographic collections refashioned as ‘world cultures’ museums have prompted a genuine attempt at understanding how globalization can result in a differentiated cosmopolitanism

worldwide. On the other hand, globalization is perniciously resurfacing in some museums as the benign face of capital and as evidence of an unthreatening cultural diversity divested of the tensions and struggles which actually characterize the concept. Meanwhile, governments in the US, the UK, Sweden and Australia are shoring up borders, excluding refugees and limiting benefits to immigrants while the museums they sponsor are celebrating ‘world art’ and justifying their collections precisely on the grounds of globalization.

This paper explores these contradictions through an analysis of the representation of material culture from the African continent in three very different recent exhibitionary contexts: the Sainsbury Galleries of African Art at the British Museum; ‘Artist and Empire’ at Tate Britain and the Kenyan Community Peace Museum as a prelude to a discussion of Coombes, ‘Object Lessons: Learning from the Lari Massacre(s)’, (Chapter 2 in Coombes, Hughes and Karega-Munene, *Managing Heritage, Making Peace: History, Identity and Memory in Contemporary Kenya*, 2013).

Convener: RAYMOND SILVERMAN, University of Michigan;
Discussants: SIPOKAZI MADIDA and STEVEN SACK, University of the Witwatersrand; AMANDA KRUGLIAK, University of Michigan

11:10 am-12:45 pm » Museums Without Walls



MORAG KERSEL, DePaul University
Beyond “West Knows Best”: Decolonizing Archaeological Site Protection in the Middle East

The research of Follow the Pots is centered around the lives and itineraries of Early Bronze Age (ca. 3600-2000 BCE) ceramic vessels

from the graves of Bab adh-Dhra’ and Fifa, mortuary sites on the east bank of the Dead Sea in Jordan. Unconventional in approach, the collaborative, multi-sited, and interdisciplinary Follow the Pots project has morphed into an attempt to understand the multiple and contested values of archaeological sites and objects to varied constituents, all the while acknowledging the “west knows best” vestiges of biblical archaeology and foreign research in the region. In the early days of this endeavor project, naiveté and perhaps arrogance reinforced long-standing colonial positions of privilege, which resulted in a reconsideration of the research goals and outcomes redirected by questions like what constitutes a community and what is collaboration? The history of archaeology in the Middle East means that this work will always bear the imprint of colonial control but by cooperatively developing goals, by creating an accessible flow of information in Arabic and English, and with greater and more consistent consultation with local partners I hope that the Follow the Pots initiative is taking some of the necessary and unsettling steps towards more inclusive community work and “doing no harm” to those with whom I am privileged to work.

Convener: GEOFF EMBERLING, University of Michigan;
Discussants: KODZO GAVUA, University of Ghana; BRIAN STEWART, University of Michigan; JUSTINE WINTJES, University of the Witwatersrand

3-5 pm » Museum Tour at Detroit Institute of Arts, Africa Gallery (followed by discussion with museum staff)

SWARUPA ANILA, Detroit Institute of Arts

DEPARTURE FROM RACKHAM BUILDING AT 2 PM. Free to attend; limited participation. Registration required at bit.ly/asc-mellon2017.

TUESDAY, NOVEMBER 21

9:10-10:45 am » Art Interventions



UGOCHUKWU-SMOOTH C. NZEWI,
The Cleveland Museum of Art

*Artistic Interventions in the Museum:
Détournement or is it a case of Eshu
conundrum?*

Beginning with the artist Fred Wilson's iconoclastic examination of Maryland Historical Society's collection and subsequent exhibition *Mining the Museum* in 1992, it has become increasingly fashionable to invite contemporary African artists to mine the museum. Arguably, it is often the case that these interventions, particularly in the last few years, while narrowly construed to focus on specific collections with colonial legacy (historical African art falls into this bracket), perform what may be likened to some form of exorcism without necessarily shifting the epistemic foundation of museums that evoke colonial memory. A major question thus arises: are artistic interventions truly radical, self-serving, or a form of cooptation that re-affirms the museum as a space of civic authority or of discipline as Tony Bennet once argued. To this end, I will look closely at the *Mash-up the Archive*, a multi-disciplinary research project, festivals, exhibition, and roundtable conversations, which involved eight African artists and a German, organized at the Iwalewahaus, University of Bayreuth, from 2013 -2015. I also look at additional examples of artistic interventions by African artists elsewhere to underscore the merits and perhaps demerits of a burgeoning form of artists' institutional critique variously described as "decolonizing the museum" or "decolonial practice" in the European, African (South Africa), and South American contexts

Convener: LAURA DE BECKER, University of Michigan;
Discussants: JIM COGSWELL, University of Michigan;
KHOLEKA SHANGE, University of the Witwatersrand;
FELICIA MINGS, Art Institute of Chicago

2-4 pm » Museum Tour at Ziibiwing Center of Anishinabe Lifeways and Culture (followed by discussion with museum staff)

SHANNON MARTIN, Ziibiwing Center of Anishinabe Lifeways and Culture

DEPARTURE FROM RACKHAM BUILDING AT 11:30 AM. Free to attend; limited participation. Registration required at bit.ly/asc-mellon2017.

WEDNESDAY, NOVEMBER 22

9:10-10:45 am » Disempowering the Colonial Legacies of Representation



MBONGISENI BUTHELEZI, Public Affairs Research Institute, South Africa

Decolonizing Museums and Commemoration in South Africa: Three Ruminations

At the end of apartheid, the incoming government inherited national institutions steeped in colonial and apartheid legacies.

A major project to remake public institutions was undertaken in the 1990s and 2000s. In this project, some of the old museums, galleries and monuments, seen as irredeemably colonial, were marginalised. Liberation struggle and 'cultural' commemorations were promoted by public figures and institutions as the alternative. Major new institutions were promoted and funded to tell the story of the 'new' South Africa in a deliberate move to decolonise commemorative practices. The most recent attempt is the Zeitz Museum of Contemporary Art Africa, which opened its doors in September 2017.

In this paper I ask the question: how far has the decolonisation of public history and public institutions in South Africa come in post-apartheid South Africa? I examine two public institutions - Freedom Park and the Zeitz Museum alongside a popularly used commemorative form, the praise poetic form of izithakazelo - to ask: might a further path to decolonizing African representation lie in popular forms that are used in daily life by the majority of people?

Convener: CYNTHIA KROS, University of the Witwatersrand; *Discussants:* HLONIPHA MOKOENA, University of the Witwatersrand; DEREK PETERSON and RAYMOND SILVERMAN, University of Michigan

11:10 am-12:45 pm » Exhibitionary Futures: Roundtable Discussion (joined by keynote speakers and discussants)

University of Michigan: LAURA DE BECKER, GEOFF EMBERLING, PEGGY MCCracken, RAYMOND SILVERMAN; University of the Witwatersrand: CYNTHIA KROS

Speakers, Conveners, and Discussants Bios

Swarupa Anila, Detroit Institute of Arts

Swarupa Anila is director of interpretive engagement at the Detroit Institute of Arts and leads a talented team in the development of visitor-centered interpretive plans, texts, interactive and multimedia components. She has been influential in developing inclusive interpretive practices that surface voices and perspectives traditionally missing in museum representation to flatten and museum hierarchies of knowledge. Swarupa has worked in the field of interpretation for nearly two decades developing award-winning interpretation and exhibitions. She serves on the editorial advisory board for *Exhibition—Journal of the National Association for Museum Exhibition* and is a contributor to *Museums as Sites for Social Action (MASSAction)*.

Mbongiseni Buthelezi, Public Affairs Research Institute, South Africa

Mbongiseni Buthelezi is research manager at the Public Affairs Research Institute in Johannesburg. He holds a PhD in English and comparative literature from Columbia University, New York. He is an associate of Research Initiative in Archive and Public Culture at the University of Cape Town where he was previously a senior researcher. Mbongiseni has been interested in how the state interfaces with citizens in areas that include land restitution, the role of traditional authorities, heritage and public archives. With various collaborators he has researched and written on the state's constructions of the identities of citizens in KwaZulu-Natal through heritage discourse and commemorative events. He has also written on land and citizenship rights in rural areas and the role of traditional leaders in the realisation of these rights, as well as the dire state of public archives and its implications for accountable governance.

Jim Cogswell, University of Michigan

Jim Cogswell was born and raised in Japan, studying literature, philosophy, and religion as an undergraduate English major. A professor at the Stamps School of Art & Design at the University of Michigan, he uses painting and drawing as the knowledge base for his artistic practice and has explored a variety of media

languages in his work. Attracted to interdisciplinary projects, he has collaborated in performance works, videos, and installations with poets, dancers, musicians, composers, cosmologists, astronomers, a biostatistician, a computer science engineer, and a mechanical engineer. His most recent public art project is *Cosmogonic Tattoos* (2017), an adhesive vinyl window installation for the Kelsey Museum of Archaeology and the University of Michigan Museum of Art based entirely on objects in their collections. Cogswell has twice been selected as a faculty fellow at the U-M Institute for the Humanities. In 2008 he was appointed Arthur F. Thurnau Professor in recognition of his outstanding contributions to undergraduate teaching and in 2014 was elected a senior fellow in the Michigan Society of Fellows. He has lectured on his work at universities around the country and at interdisciplinary conferences in Japan, China, Ireland, Hungary, France, Italy, Israel, Greece, Poland, Portugal, and the UK.

Annie E. Coombes, University of London

Annie E. Coombes is Professor of Material and Visual Culture in the Department of Art History and Founding Director of the Peltz Gallery at Birkbeck, University of London.

Coombes is an historian of visual culture, specializing in the history of British colonialism and the challenges to its legacies in Africa (Kenya and South Africa) and in former settler colonies. Her work often focuses on the tensions involved in public commemorative practices and museum culture. She is the author of prize-winning books including: *History After Apartheid: Visual Culture and Public Memory in a Democratic South Africa* (2003) and *Reinventing Africa: Museums, Material Culture and Popular Imagination in Late Victorian and Edwardian England* (1994). Other books include, (2014, with L. Hughes and Karega-Munene), *Managing Heritage, Making Peace: History, Identity and Memory in Contemporary Kenya* (concerning Mau Mau and Home Guard Veterans' memories during a particularly violent period of British colonial rule). Most recently she co-edited (with Ruth B. Phillips) Volume 4 of *The International Handbooks of Museum Studies: Museum Transformations* (2015).

Laura De Becker, University of Michigan

Laura De Becker is the Helmut and Candis Stern Associate Curator of African Art at UMMA. A specialist in Central African art, she joined UMMA after a fellowship at Wits Art Museum in Johannesburg, South Africa. De Becker earned her PhD from the University of East Anglia in Norwich, United Kingdom and worked at the National Museum of Rwanda in Butare. She has worked for museums in Europe and Africa, and has thus far curated two exhibitions at UMMA: *Traces: Reconstructing the History of a Chokwe Mask* in October 2016 and *Power Contained: The Art of Authority in Central and West Africa* in August 2017. She is currently working on a large-scale exhibition with accompanying publication, investigating the importance of African art at a global level. This show, titled *Beyond Borders: Global Africa*, will open at UMMA in August 2018.

Geoff Emberling, University of Michigan

Geoff Emberling is an archaeologist and museum curator based at the Kelsey Museum of Archaeology, University of Michigan. He currently directs a community-engaged archaeological project in northern Sudan at El Kurru, a royal pyramid burial field of ancient Kush (ca. 850-650 BCE). This project has aimed to provide broader context to the Kushite royal burials and has suggested how memories of these kings and queens have echoed to the present. It has also engaged the local community to discuss ways to present the archaeological site as situated within the living community. His earlier research has included discussions of urbanism, identity, and empire in ancient Mesopotamia.

Kodzo Gavua, University of Ghana

Kodzo Gavua is an associate professor of archaeology and heritage studies and dean of the School of Arts at the University of Ghana, Legon. He holds a PhD in archaeology and master of arts degree in African archaeology from the University of Calgary, Alberta, Canada. He also has a masters degree in international affairs from the University of Ghana. His research focuses on cross-cultural interactions and Africa's cultural heritage and economic development, while he combines digital media techniques and archaeological and ethnographic study approaches to engage in public archaeology and cultural rights

advocacy. He is a member of ASC's International Steering Committee of the African Heritage Initiative (AHI).

Morag Kersel, DePaul University

Morag M. Kersel is associate professor of anthropology and director of the Museum Studies Minor at DePaul University. Her work combines archaeological, archival, and ethnographic research in order to understand the efficacy of cultural heritage law in protecting archaeological landscapes. She co-directs the *Follow the Pots Project* (followthepotsproject.org), which traces the movement of Early Bronze Age pots from the Dead Sea Plain in Jordan. Kersel earned her doctorate from the Department of Archaeology at the University of Cambridge and a master of Historic Preservation from the University of Georgia. She is a co-author (with Christina Luke) of *U.S. Cultural Diplomacy and Archaeology: Soft Power, Hard Heritage* (Routledge 2013) and a co-editor (with Matthew T. Rutz) of *Archaeologies of Text: Archaeology, Technology and Ethics* (Oxbow 2014).

Cynthia Kros, University of the Witwatersrand

Educator, historian, writer and heritage practitioner, Dr. Cynthia Kros, has over thirty years experience in the educational and heritage fields. For more than half of this time, she was a lecturer and then associate professor in the History Department at Wits University where she developed the post-graduate teacher education programme in history, as well as teaching in the mainstream undergraduate programme and supervising post-graduate students. She also co-developed and taught heritage studies courses at Wits with several colleagues. In 2008, Kros was invited to transfer from History in the School of Social Sciences at Wits to the Wits School of Arts, which by then was responsible for administering an Arts, Culture and Heritage programme. She was appointed head of this division in the School of Arts, and between mid-2012 and the end of 2013 was the deputy head of the School.

Cynthia Kros is the author of two books *The Seeds of Separate Development: Origins of Bantu Education* (2010) based on her PhD thesis (Wits 1997), and *A Lovely Spirit Here* (2017) a history of the Parkview Schools, which celebrated their centenary this year, based on archival materials and oral histories from

former educators, staff and learners. She has published many academic articles in the fields of education and heritage respectively, as well as textbook chapters and a box set on South African heritage sites aimed at Grade 9 learners, co-authored with Lauren Segal.

Amanda Krugliak, University of Michigan

Amanda Krugliak is an artist and curator known for painting, performance and conceptual installation. She has been the Arts curator at the University of Michigan Institute for the Humanities Gallery, an internationally recognized artist residency and exhibition program, since 2007. Working with artists like Mark Dion, Sonya Clark, Shani Peters, Mary Mattingly, Mary Sibande, Kent Monkman, and Ramiro Gomez, the program serves as a disruption, a provocation, a catalyst for public discourse and inquiry around race, gender, human rights, cultural identity, museum practice, and the environment. She has most recently received recognition for her work as co-creator artist/collaborator with Richard Barnes and anthropologist Jason De Leon for *State of Exception*, an exhibition focused on De Leon's *Undocumented Migration* project, curating materiality documenting the journeys of immigrants entering the U.S. through the deserts of Arizona. The exhibition opened in New York City, at The Sheila C. Johnson Design Center Gallery, Parsons New School in February 2017, cited by Holland Cotter, the New York Times, March 2017. She has also served as a consultant on university wide projects including the Michelle Norris Race Card Project, 2013, the Stumbling Blocks Project, 2017, and Object Lessons, 2017. Her essay about Richard Barnes' work was included in the recently released "Object Lessons," University of Michigan Press, 2017, edited by Kerstin Brandt and Carla Sinopoli.

Sipokazi Madida, University of the Witwatersrand

Sipokazi Madida is a lecturer of history education at the University of Witwatersrand (Wits). Prior to joining Wits, Sipokazi held positions at Robben Island Museum and the University of the Western Cape. She is an educator, public historian, and heritage practitioner by training and experience. Her teaching interests include early southern African histories, oral history and heritage. Her research interests include the politics of public history, heritage, museums and representations. She recently completed a PhD dissertation titled "Making heritage in post-apartheid South Africa: Agencies, museums and sites".

Shannon Martin, Ziibiwing Center of Anishinabe Lifeways and Culture

Shannon Martin (Gun Lake Pottawatomi & Lac Courte Oreilles Ojibwe) is the director of the Ziibiwing Center of Anishinabe Culture & Lifeways - The Midwest's Premier Award-Winning American Indian Museum. Shannon leads a team that addresses cultural and historic preservation, repatriation and reburial of ancestral remains, artistic expression and promotion, Tribal collections and archival conservation, cultural resource management, Ojibwe language revitalization, exhibition development, protection of intellectual property, and stewardship of Saginaw Chippewa Tribal cemeteries, burial grounds and sacred sites.

Shannon began her tenure with Ziibiwing in November 2001 as the community education research specialist and cultural resource development manager. She was integral to the design of the 9,000 sq. ft. permanent exhibition about the Anishinabe people entitled, *Diba Jimooyung* (Telling Our Story). She also assisted in the development of the educational, marketing, and visitor programming plans for the ten-million dollar 34,349 sq. ft. cultural center and museum. Opening to the public on May 21, 2004, the facility is owned and operated by the Saginaw Chippewa Indian Tribe of Michigan and is located near Mt. Pleasant, Michigan. The Ziibiwing Center also houses a research center, Ojibwe language immersion room, changing exhibition gallery, tribal collections and archives storage, gift shop, and meeting rooms.

Peggy McCracken, University of Michigan

Peggy McCracken is the Mary Fair Croushore Collegiate Professor of the Humanities, professor of French, Women's studies, and comparative literature, and director of the University of Michigan Institute for the Humanities. Her research focuses primarily on the literature and culture of medieval Europe, with a focus on gender and sexuality. Her most recent book is *In the Skin of a Beast: Sovereignty and Animality in Medieval France* (Chicago, 2017).

Felicia Mings, Art Institute of Chicago

Felicia Mings is the academic curator in the Department of Academic Engagement and Research at the Art Institute of Chicago. In this role she leads the Andrew W. Mellon Summer Academy and Undergraduate Curatorial Fellowship Program and coordinates other museum initiatives that foster artist, faculty and student engagement with the museum

collection. At the core of Mings' practice is a focus on the intersections between curatorship, community-based arts education, and contemporary art of the African diaspora. As a Canadian-born and US-based curator and educator, Mings earned her MA in Visual and Critical Studies from the School of the Art Institute of Chicago in 2014 and her Honors BA in Art and Art History from the University of Toronto and Sheridan College in 2008.

Hlonipha Mokoena, University of the Witwatersrand

Hlonipha Mokoena received her PhD from the University of Cape Town in 2005. She is currently an associate professor and researcher at WiSER (Wits Institute for Social and Economic Research) at the University of the Witwatersrand, Johannesburg. She recently published a book, titled *Magema Fuze: The Making of a Kholwa Intellectual*, which is about Magema Magwaza Fuze, the first Zulu-speaker to publish a book in the language.

Ugochukwu-Smooth C. Nzewi, The Cleveland Museum of Art

Ugochukwu-Smooth C. Nzewi, PhD, was recently appointed Curator of African Art at the Cleveland Museum of Art. From 2013 to 2017, he was curator of African art at Dartmouth College's Hood Museum of Art. Prior to working at the Hood, Nzewi was a fellow at the Smithsonian National Museum of African Art. He has curated internationally at major venues including the Dak'Art Biennale (2014) and the Shanghai Biennale (2016-17). His writing has appeared in important academic journals and art magazines including African Arts, World Art, Critical Interventions, Nka, and Kunstforum, as well as in edited volumes. He is co-editor of *New Spaces for Negotiating Art* (and *Histories in Africa* (2015), a book on independent art spaces in Africa. A practicing artist, Nzewi has exhibited internationally and is represented in public and private collections including Smithsonian's Museum of African Art, Washington, DC and Newark Museum, Newark, New Jersey.

Derek Peterson, University of Michigan

Derek R. Peterson is professor of history and African studies at the University of Michigan (USA). He is the author of two books, most recently *Ethnic Patriotism and the East African Revival* (2012), which won the Herskovits Prize of the African Studies Association.

He has edited or co-edited seven books, including *The Politics of Heritage in Africa: Economies, Histories, Infrastructures* (2015). In 2016 Peterson was elected Fellow of the British Academy and awarded a Guggenheim Fellowship in African Studies; in 2017 he was awarded a MacArthur Fellowship. He is currently writing a book about Uganda under the government of Idi Amin.

Steven Sack, University of the Witwatersrand

Steven Joseph Sack is CEO of the University of the Witwatersrand's Origins Centre, where he is responsible for fundraising and development of new programs. His focus has been on restructuring the Origins Centre so as to ensure sustainability as well as on increasing revenue and updating of new exhibits. The Origins Centre recently launched a Virtual Reality digital programme, which has a marketing and educational focus. Updates to the Stone Age exhibit (middle and early periods) are in progress, as is a new exhibition of 100 engraved boulders made by San/Bushmen artists. Steven Sack also is a Fellow of the Wits City Institute, which stimulates and produces creative research.

Kholeka Shange, University of the Witwatersrand

Kholeka Shange is a PhD candidate and sessional Lecturer in the History of Art department at the University of the Witwatersrand. Shange holds an MA in Film and Television Studies (2014) and a BA in Dramatic Art (2009) from the same institution. She is a Mellon Mays fellow. In 2016, she was awarded the Stein-Lessing scholarship which enabled her to pursue her current research on re-reading visual representations of her great aunt Mntwana Magogo kaDinuzulu (commonly known as Princess Magogo kaDinuzulu). In 2015, she was the director of Upstart Youth Development Project. In the same year, she served as a board member for the Eastern Cape Communication Forum and she was the chairperson of the Joza Youth Hub in Grahamstown, Eastern Cape. In 2013-2014, Shange was a coordinator for Courses and Training at Market Photo Workshop. She also taught at the same institution from 2012-2014. She wrote for Mail & Guardian Women from 2013-2014.

Raymond Silverman, University of Michigan

Raymond Silverman is professor of History of Art, African studies and Museum Studies at University of Michigan. His research and writing explore the historical and contemporary visual practices of Ethiopia

and Ghana, and museum and heritage discourse in Africa. Silverman's work over the last twenty years has focused on the visual culture of the Ethiopian Orthodox Church in the twentieth and twenty-first centuries. His books include *Ethiopia: Traditions of Creativity* (University of Washington Press, 1999) and *Painting Ethiopia: The Life and Work of Qes Adamu Tesfaw* (Fowler Museum, UCLA, 2005). He is currently wrapping up work on a monograph titled, *Icons of Devotion/Icons of Trade: Contemporary Painting and the Orthodox Church in Ethiopia*. Silverman also works in the field of critical museum and heritage studies, exploring museum culture in Africa, specifically how local knowledge is translated in national and community-based cultural institutions. He recently edited a collection of essays on this theme, *Museum as Process: Translating Local and Global Knowledges* (Routledge, 2015), and is now editing a volume that examines the significance of national museums in/for contemporary Africa.

Brian Stewart, University of Michigan

Brian Stewart is assistant professor of anthropology and curator of Paleolithic archaeology in the Museum of Anthropological Archaeology, University of Michigan. His research focuses on the archaeology of prehistoric hunter-gatherers in southern Africa, with an emphasis on the evolution of adaptive plasticity.

His current primary project, *Adaptations to Marginal Environments in the Middle Stone Age (AMEMSA)*, investigates early modern human adaptive responses to two challenging landscapes in southern Africa: highland Lesotho and the Namaqualand semi-desert. He has published his research in outlets including *Journal of Human Evolution*, *Quaternary International*, *South African Archaeological Bulletin* and *Azania: Archaeological Research in Africa*.

Justine Wintjes, University of the Witwatersrand

Dr. Justine Wintjes is an art historian, archaeologist and occasional artist, and lectures in history of art in the Wits School of Arts, University of the Witwatersrand. She has a postgraduate degree in fine art from La Cambre in Brussels, a masters in archaeological science from Leiden University, and a PhD in art history from Wits. One of her main interests is the intersection between art and archaeology, and art and science more generally. Her doctoral thesis examined the production of knowledge of rock art in southern Africa, with a specific interest in the role of visibility. She is currently working on documentary and visual materials collected by the German ethnographic expedition to southern Africa led by Leo Frobenius in 1928-30, and is particularly interested in finding new ways to access historical African art forms through the creative reconfiguration and reimagining of the archive.

Decolonizing Sites of Culture in Africa and Beyond is the eighth installment of the program "Joining Theory and Empiricism in the Remaking of the African Humanities: A Transcontinental Collaboration," a five-year interdisciplinary research and teaching partnership between the ASC and WiSER. Funded by the Andrew W. Mellon Foundation, the program aims to foster and strengthen innovative research in the humanities and closely affiliated fields in the social sciences with the objective of building a transcontinental community of scholars who addresses ambitious theoretical questions that resonate with local, regional, and global experiences.

About the African Heritage Initiative:

African Heritage Initiative (AHI) supports research related to the arts, humanities, and interpretive social sciences, which highlights the dynamic, contested process by which African cultures and histories are made.

About the African Studies Center:

The African Studies Center (ASC) at the University of Michigan provides strategic guidance and coordination for Africa-related education, research, and training activities on campus, and promotes opportunities for collaboration with African partners on the continent. ASC is a member of the International Institute at the University of Michigan.



asc-contact@umich.edu • ii.umich.edu/asc