



Project Funding Application 2018

Instructions:

Please submit the narrative application as a single PDF file to Collaboratory@umich.edu by midnight on Monday, July 2, 2018 (we recommend writing the narrative in Word and saving the file as a PDF for submission). This form along with the budget form may be separate files from the application but need to be included in **one single email submission to Collaboratory@umich.edu**

Narrative Application:

Please observe the word limits indicated and indicate details in the narrative as outlined on the website.

2. Describe your research project. (Tell us why you want to pursue the project.) (1000 words)
3. Describe the centrality of collaborative activity to your project and explain how you will pursue the project collaboratively. (1000 words)
4. Describe the members of the research team. (500 words)
5. Describe the outcomes of your project. (500 words)
6. Describe your project management plans. (500 words)
7. Describe documentation and assessment plans for your project. (500 words)
8. Please provide a timeline for your project.
9. Please complete the Project Grant Budget Worksheet (available on the website)

Project Title

Provide a 250 Word Abstract of the Project.

1. Identify the Research Team

Principle Investigator (PI) - include title, dept affiliation(s) & unique name

Faculty Team Members - include title, dept affiliation(s) & unique name

Grad Student Team Members - include dept affiliation(s) & unique name

Undergraduate Team Members - if applicable

“Making African Art”: From African Independence and the Peace Corps to Civil Rights and the Cold War [Working title]

2. Describe your research project. (Tell us why you want to pursue the project.) (1000/1000 words)

The formal study of African art *as an academic field of scholarly discourse* had its origins in the United States in the 1960s. Our project asks the fundamental question: why? Why did this field emerge at this particularly fertile and tumultuous moment in modern history? Though African material culture was being collected by art collectors and was as a subject of anthropological inquiry as early as the late nineteenth century, it was not until the 1960s that scholars began interrogating African objects as a legitimate field for art historical inquiry. “Making African Art” explores the social and political milieu from which the field of African art emerged in the 1960s, including the election of John F. Kennedy, the Cold War, the founding of the Peace Corps, African Independence and the Civil Rights movement.

Our project has identified three strands of scholarly production about African art that have not been recognized in conventional histories of the field. One relates to both the rise of African independent states and global realignments during the Cold War. It was on October 14, 1960 that John F. Kennedy famously asked students here at the University of Michigan, “How many of you who are going to be doctors, are willing to spend your days in Ghana?” With this challenge, the idea of the Peace Corps was born, tied in rhetoric and reality to Africa where many Peace Corps volunteers would serve. Hence the **first strand of inquiry** asks the following questions: What were the impacts of the first decades of the Peace Corps (1960s and 1970s) on the making, study, collection and display of African art in the United States? Can a case be made for a “Peace Corps effect” on the ways the canon of African art was created and subsequently developed in the US? One prompt for this strand is the remarkable number of returned Peace Corps volunteers (RPCVs) who were instrumental in founding and advancing the study of African art at various US universities and museums. Many of these scholars, curators and collectors identify their time in the Peace Corps as an important impetus for future research in the arts of Africa. What complicates such questions is the well-known fact that as an institution, the Peace Corps is inextricably tied to the history of the Cold War, acting as a “soft” power propaganda strategy competing with the Soviet Union for influence among Africa’s newly independent nations.

A **second strand of inquiry** explores the contributions of scholars at Historically Black Colleges and Universities (HBCUs) to “Making African Art.” This constitutes a critical counterpoint to the first strand insofar as the Peace Corps served as a distraction from the violence directed at African Americans in the US at the height of the Civil Rights movement in the 1960s. Fisk, Hampton and Clark universities (to name but a few) had significant collections of African art by the 1940s yet are consistently overlooked in histories of the field. The dismissal of African American contributions to the emergence of African art scholarship mirrors the dismissal of African American contributions to the broader field of African studies—a topic of heated current debate. With this second strand, we explore the work of scholars at HBCUs who were actively challenging colonial representations of Africa by recuperating, revising and

reinterpreting African histories, cultures and art forms. We examine how this realm of scholarship was or was not aligned with the Civil Rights movement, Pan-Africanist ideology, and the experiences of returned African American missionaries who, like RPCVs, brought home ethnographically-informed understandings of African art production.

The **third strand of inquiry** returns to the African continent itself, which in the 1960s was experiencing political transformation on a massive scale. Forty-five of today's fifty-four African states were independent by 1970. In all cases, ministries of culture and national museums were established to counter colonial assessments of Africa as devoid of "art" and the relegation of African material culture to the lesser designation of "craft." The "Making of African Art" thus was also occurring in 1960s-Africa shaped by yet other ideological imperatives and curatorial traditions. We ask in this context: How did nationalism and anti-colonialism shape artistic and curatorial practices in Africa? Who assumed responsibility for collection and curation? What indigenous curatorial practices served as templates for African art as a discipline and set of practices in the African context? Since attention has exclusively been focused on the role of outsiders in the development of African art history as a discipline, it is time for redress and the training of our eyes and ears on art collection, historiography and analytic practice on the continent.

Little has been written on the history of the field of African art. "Making African Art" represents the first substantive critical study of the social and political dynamics that established how African art is collected, exhibited and studied. We anticipate that, as we direct other scholars' attention towards this historical process, we will be able to make clear some of the contingencies which underlie the interpretations of the African art objects that populate our textbooks, "coffee table" books, and museum displays, and thereby articulate their relationship with African Independence, the Peace Corps, the Civil Rights movement and the Cold War.

The inclusion of parallel, marginalized sites of knowledge production allows us to unearth lesser known streams of African art history, paying full attention to the fraught dynamics of race and class and questions of power and access. In so doing, we complicate and enrich understandings about the rise of a canonical African art history and produce a more inclusive and historically comprehensive understanding of 'the making of African art' as an arena of acquisition, study and display. This approach not only contributes to the study of African art history or to understandings of American Cold War cultural diplomacy efforts' impact in Africa and the United States, but also influences scholarly and public attitudes towards other forms of cultural production by encouraging historiographically engaged, anti-canonical, and inclusive approaches to art and culture.

3. Describe the centrality of collaborative activity to your project and explain how you will pursue the project collaboratively. (998/1000 words)

We envision our collaboration as consisting of multiple layers, radiating outwards from **the core team**. Within the team, comprising undergraduate, graduate, museum staff, junior and senior faculty, collaborative learning and research will take place through weekly meetings and through research trips in the US and Africa. We advocate for a structure that engenders collaboration. The responsibilities of the Principal Investigator will be shared between Raymond Silverman (Professor in History of Art, African Studies and Museum Studies) and Laura De Becker (Helmut and Candis Stern Associate Curator of African Art), operating as equal partners in leading the project. Though we are aware the Humanities Collaboratory (HC) has required there be a single PI and that that person be a member of the Faculty, we believe that identifying De Becker as co-PI signals a commitment to the deeply collaborative nature of this project. This structure could be paradigm-shifting, recognizing the museum as a site of knowledge production. If, however, the HC Advisory Committee determines that this structure is not viable, the project leadership can be realigned to conform to current guidelines, with a single PI, Silverman. The two other members of the core team are Kelly Askew (Founding Director, African Studies Center; Professor, Anthropology and DAAS), and Franc Nunoo-Quarcoo (Professor, School of Art & Design), who will be collaborative partners throughout the duration of the project. Askew has worked in East Africa for decades where her research has focused on notions of nationalism, performance and postsocialism. As an anthropologist, her insights will be essential in framing the project. Nunoo-Quarcoo is a lauded designer, who has worked extensively across a variety of media, including museum exhibitions and book design. His contributions will be invaluable when translating a complex narrative into a publication and art exhibition.

Moving beyond the core team, we will establish a second layer of **collaboration with other colleagues at University of Michigan**. Since we are unable to include all faculty members with expertise relevant to the project as members of the core team, we propose to establish an environment in which these colleagues will serve as advisors at regular intervals. Once a semester, the core team will workshop its research findings and proposed trajectory with an advisory committee comprised of colleagues across the University. Possible members could be: Derek Peterson (History), Lester Monts (Ethnomusicology), Kwasi Ampene (Ethnomusicology), Henrike Florusbosch (Anthropology, Museum Studies), Clare Croft (Dance), Margaret Hedstrom (Information), and Ian Shin (History). Along similar lines, we see an opportunity to regularly engage the African Studies Center's African Heritage and Humanities Initiative (AHHI)—Silverman, De Becker and Askew are members of the Initiative's Steering Committee.

In a third layer of collaboration, we will move beyond UM and involve **colleagues from other universities**. There is a compelling intellectual and ethical imperative to assign a partnership role to colleagues based at African institutions, as this project can only realize its full potential with the participation of those who can critique the issues we are interrogating from an African perspective. As a central partner, we propose to involve the newly-launched African Centre for the Study of the United States at the University of the Witwatersrand in Johannesburg, South Africa. This Centre is "interested in exploring and sharing knowledge and perspectives on the multi-faceted relations and interactions

between and amongst African countries and the US.”¹ Another set of crucial partnerships will be established with curators and scholars at a number of HBCUs, whose participation will allow us to explore the under-acknowledged contributions their institutions have made to the field of African art. We have identified universities with long histories of collecting African art and experts to partner with: Clark Atlanta University (Dr. Maurita Poole); Fisk University (Dr. David Driskell); Hampton University (Mary Lou Hultgren). Future research will undoubtedly reveal additional partners. We will work closely with our international and domestic colleagues, having regular Skype meetings, inviting them to participate in the proposed 2019 and 2020 workshops, as well as planning several visits to their institutions, necessitating substantial travel support.

A fourth form of collaboration will occur at the time of the exhibition, planned to open at the University of Michigan Museum of Art (UMMA) in the Fall of 2021. We intend to develop an innovative model that situates the **exhibition as a site for collaboration** between curator and museum visitor. New theory in the field of critical museum studies acknowledges museum experience as a process of “meaning making”—a paradigm that identifies the museum as a dialogic space in which meaning is constructed. We envision the exhibition as an opportunity to “collaborate” with those who visit it by developing programming that will offer opportunities for people to communicate knowledge that the exhibit might engender. What fresh insights, what new understandings, might a museum visitor bring to an object-inspired conversation about the canon and study of African art?

Lastly, we plan to involve **students from the University of Michigan** as collaborative partners in the formulation of the project and exhibition. Following a model that Silverman and De Becker developed in 2017 when thinking about a reinstallation of the permanent Africa gallery at UMMA, a special topics course will be offered to students in the Departments of Afroamerican and African Studies and History of Art in Fall 2018. This course will introduce students to a history of displaying African art in the US, sensitizing them to ongoing debates in the field. Work in the course will be directed towards imagining how the narrative we are developing might be communicated in a museum space, potentially informing the final outcome of this project, a traveling exhibition.

4. Describe the members of the research team. (496/500 words)

The project will be co-led by Raymond Silverman and Laura De Becker. Silverman’s research focuses on historic and contemporary visual traditions of Ethiopia and Ghana. His work explores the discursive nature of things, the roles things play as objects of knowledge. He is particularly interested in the

¹ This collaboration will present an opportunity to deepen established connections between UM and the University of the Witwatersrand. Since 2012, the Mellon Foundation-funded collaboration titled *Joining theory and empiricism in the remaking of the African Humanities: A transcontinental collaboration* has organized bi-annual conferences on humanities-related matters, alternating between Johannesburg and Ann Arbor. Silverman, De Becker and Askew have been involved in past and future conferences as organizers and presenters and will continue to cultivate this partnership.

mutability of meanings ascribed to objects as they move through space and time. His recent work in the field of critical museum and heritage studies explores “museum culture” in Africa, specifically how local knowledge is translated in national and community-based cultural institutions. De Becker is a specialist in Central African art and has curated exhibitions in Europe, Africa, and the US. After a three-year fellowship at Wits Art Museum in Johannesburg, South Africa, she joined UMMA in 2016, where she has curated exhibitions exploring the provenance of African art objects, as well as researching artworks from the collection at UMMA. In her capacity as a curator, De Becker is interested in displaying works that complicate the canon of African art, as well as designing exhibitions that raise questions about the way the arts of Africa have been classified, displayed and researched.

The core research team also includes Kelly Askew and Franc Nunoo-Quarcoo. Askew’s writings and film projects span two primary research areas: poetic arts as vehicles for populist engagement with politics, and the formalization of property rights in East Africa. She has been instrumental in establishing the Leo Sarkisian Collection of African Music at UM, a collection of field recordings and broadcasts by Leo Sarkisian, the long-time producer of Voice of America’s “Music Time in Africa” radio program. This program offers an important example of another type of cultural intervention by the US in post-colonial Africa and will serve as a comparative example in our proposed project. Franc Nunoo-Quarcoo is a designer, educator, writer and curator. His multidisciplinary work has been recognized, exhibited and is represented in the permanent collections of museums, archives and libraries. As a designer with extensive experience working on collaborative projects, Nunoo-Quarcoo is an expert in matching form and content to meaning. He will act as an instrumental partner in the conceptualization of the exhibition, one of the main public outcomes of the project.

Our multidisciplinary team of graduate students (James Denison, History of Art; James Munene, Anthropology; Hillina Seife, History) will be involved in all aspects of the project—engaging in research at various sites in the US and Africa, organizing and participating in the two workshops and contributing essays to the publication that the project will produce. They also will have opportunities to participate in research and museum exhibition planning, and to diversify their skill sets and work experiences, thus contributing to their future success on the job market. In addition, the graduate students will assist in the mentorship and supervision of undergraduate students. Undergraduate students (Evan Binkley, History of Art, possibly hired through UROP; second undergraduate student TBC) will assist with archival research, preparation for the workshops and planning the museum exhibition.

5. Describe the outcomes of your project. (482/500 words)

This project has been conceptualized as an iterative process, with a sequence of outcomes. During both grant years, we propose to organize a workshop, held at the University of Michigan. In March 2019, the first workshop will bring together scholars from the US and Africa, including colleagues from UM, to interrogate the three research strands and explore their relationship to the formation of the canon of

African art. Workshop dialogues will inform our framing of the narrative that will eventually be articulated in the publication and exhibition. In March 2020, we will host a group of museum-based scholars to explore strategies for translating the narrative into an art exhibition. Both workshops are designed to function as processual outcomes feeding into two main project results:

- **A scholarly monograph, published by a University Press in February 2021, to accompany the traveling exhibition.** This publication, the first to investigate the emergence of the field of African art history in the US, will present the narrative that emerges from the team's research in the US and Africa. We envision a group of essays authored by members of the core team, including graduate students. Though the specific nature of these essays is unknown at this time, it is likely that some of the essays will critically examine the political and social milieu of the 1960s and 1970s, while others may focus on the individuals (collectors, curators, scholars) and institutions (universities, museums and galleries) that shaped the field of African art during the same period. Potential publishers include Yale University Press, University of California Press and University of Michigan Press.

- **An art exhibition, opening at UMMA in fall 2021, travelling to one East coast and one West coast museum.**

The exhibition will be curated by the core team, in collaboration with staff at UMMA who will help manage the exhibition, its programming, marketing and fundraising. It will include loans from national and international collections (approx. 100 artworks), as well as archival materials. HC project funding will allow the core team to identify exhibit objects and to make arrangements for the loan of objects from private collections, museums, art galleries and archives. The exhibition will be centered around themes drawn from the project narrative. This exhibition has the potential to reach a large audience, especially when making it available to museums on the East coast and West coast of the United States. The core team has started to identify potential museum partners in both locations and have initiated conversations about the project to assess interest. We propose to channel the HC dissemination funds towards the exhibition, and to seek additional support from the National Endowment for the Humanities and the National Endowment for the Arts. Silverman and De Becker have had an initial conversation with program officers at the NEH, who have expressed interest in the project. The core team will apply for this additional financial support in 2020.

6. Describe your project management plans. (416/500 words)

We propose a slightly different management model than past HC projects. The breadth and complexity of the project will require project management responsibilities to be shared by the project's co-PIs, Silverman and De Becker. Other core team members (Askew, Nunoo-Quarcoo) will assist in management of the two workshops, the selection and solicitation of contributing authors for the publication, and in developing the framework for the exhibition.

Following the model developed for the seed grant phase of the project, we will have weekly two-hour meetings with the Core research team (which will include the graduate and undergraduate students), as well as meetings between the Co-PI's and the students to track progress. Silverman, De Becker and Askew will each be responsible for one strand of the project: once a month they will report on their research findings to the rest of the group. Nunoo-Quarcoo will be overseeing the design of the publication and exhibition.

All project team members will guide and mentor the students throughout the project, however Silverman and De Becker will assume primary responsibility for managing this process. The students will participate in all aspects of the project, initially as researchers and organizers of the two workshops, and later as potential contributors to the publication. Students will also have opportunities (as their schedules allow) to travel domestically and internationally to conduct primary and archival research. This project presents an exceptional opportunity for students to experience the nature of collaborative research and hone research skills working with scholars in the field of African arts and related disciplines.

The project will employ a "waterfall" system of supervision—the core team members will supervise graduate students and the graduate students will supervise undergraduate students. This will provide excellent opportunities to mentor and be mentored and to develop supervisory skills. The mentorship process will be evaluated continuously, both by members of the project team and through feedback from the students. A bi-annual meeting with the project's advisory committee, as outlined above, will further help gauge the progress of the project.

The exhibition will be managed by the project team in accordance with UMMA planning conventions. Planning for the exhibition will include regular meetings of an expanded project team that offers opportunities for UMMA curatorial, art preparation, communications, education, finance, and development personnel to review goals, timeline, and progress. Planning for related programs will be conducted in consultation with key constituents including docents, teachers, campus collaborators, and community partners to ensure a captivating experience for both novice and experienced museum visitors.

7. Describe documentation and assessment plans for your project. (487/500 words)

We plan to evaluate our project at regular intervals, both internally and externally. The core team will continue to follow the structure that was created during the seed grant phase. Weekly meetings will be held at which team members share research findings and report on progress towards project goals. Each member of the core team, in collaboration with graduate and/or undergraduate students, will assume responsibility for one of the of the project's research strands and will report, once a month, to the rest of the team.

Periodic Skype meetings will be planned with our colleagues at the University of the Witwatersrand and at Clark, Fisk, Hampton and Howard University, which will provide a means for advancing our thinking and sharing information at important stages of the project. Once a semester, we will meet with our advisory committee, providing a progress report, plans for next steps, and additional feedback.

In working to develop an exhibition, we plan to conceptualize our presentation of the canon of African art as part of a larger open dialogue with students and museum audiences. In the initial stages of development, Silverman and De Becker will organize a Fall 2018 special topics course that invites UM students to participate in the conceptualization of the exhibition. The students will act as a focus group, helping us to workshop early ideas and contribute their own. The 2020 workshop will provide an opportunity to discuss exhibition plans with colleagues. Once the exhibition opens at UMMA, visitor-based studies and surveys will serve as a means to observe and evaluate interaction with the exhibition.

Much of the research needed for the project involves archival work and will yield new data that will, in turn, need to be archived. In line with the mission of the HC, our proposed plans for data management are also collaborative in nature. Throughout our preliminary research during the seed grant phase, we have identified a range of archives, museums and private collections of African art that house materials related to the origins of the discipline of African art history, and the various institutions and events that shaped the canon. Some of these include:

- National Archives and Records Administration (College Park, MD)
- John F. Kennedy Presidential Library and Museum (Boston, MA)
- Smithsonian Institution (Washington, DC)
- Hampton University Museum (Hampton, VA)
- Collection of Frank Starkweather (Bay City, MI)

During May-June 2018, we contacted and visited a number of these archives, museums and collections and introduced our project to the librarians, historians, archivists and curators who manage these collections. (See Appendices One and Two for a summary of research undertaken during the seed grant period.) We anticipate collecting material from primary and secondary sources in the course of pursuing our research. One of the graduate research assistants will be assigned the responsibility of organizing these resources. After the end of the grant period, these materials will be transferred to the appropriate institutions.

8. Please provide a timeline for your project.

Project timeline:

- September 2018

- Orient graduate and undergraduate team members to project and work plan
- Launch research groups, each led by one of the core team members (ongoing)
- Plan March 2019 workshop
- Special topics course (AAS 358) "Black Art / White Cube: The Study of African Art in the US" (Fall 2018)
- November 2018
 - Continue research
 - Invite March 2019 workshop participants
- January 2019
 - Logistics and travel planning for workshop
- March 2019
 - **Two-day workshop with experts about Peace Corps, HBCUs and national museums in Africa, Ann Arbor**
- April 2019
 - Develop book proposal for publisher
- May 2019
 - Establish framework for exhibition
 - Deliver book proposal to publishers
 - Contact potential venues for travelling exhibition
 - Invite essay contributions
- June - August 2019
 - Research in Africa, including visit to Wits African Centre for the Study of the United States (four weeks)
 - Archives and museum research in Boston (PC Archive), Washington, DC (PC Archives, Smithsonian, Howard University), Atlanta (Clark University), Nashville (Fisk University), Hampton (Hampton University)
 - PCV interviews
- August 2019
 - Book contract finalized
 - Plan March 2020 workshop
- November 2019
 - Final drafts due from contributors to monograph
 - Invite March 2020 workshop participants
- February 2020
 - Submit NEA application (for project funding to start January 2021)
- March 2020
 - Monograph manuscript complete
 - **Two-day workshop with museum professionals, Ann Arbor**
- April 2020
 - Peer review of monograph begins

- Work on NEH application begins
- May 2020
 - Collections research in US
 - Research in Africa (four weeks)
- August 2020
 - Submit NEH application (for project funding to start in April 2021)
- September - December 2020
 - Final changes and copy editing
 - Production and printing
- December 2020
 - Exhibition planning starts (ongoing through July 2021)
- February 2021
 - **Monograph published**
- February - May 2021
 - Conference presentations
- August 2021 (post-grant period)
 - **Exhibition opens at UMMA**
- January 2022
 - Exhibition begins national (and potentially international) multi-museum tour

The proposed project will be led by co-PIs Raymond Silverman and Laura De Becker during both project years. Kelly Askew and Franc Nunoo-Quarcoo will be members of the core team throughout the grant's duration. Graduate student partners will include James Denison (History of Art), James Munene (Anthropology), and Hillina Seife (History). Undergraduate partners will include Evan Binkley (History of Art) and one other yet-to-be-identified student. The project team will meet weekly during the grant period.

Appendix One

Humanities Collaboratory Proposal Development Funding

Work undertaken in May-June 2018

Meetings, consultations, archival reconnaissance

Our original project centered on the Peace Corps. However, as a result of the research undertaken over the last two months, the project has been reoriented. Though the Peace Corp is still important, it represents one of several key components in a project that focuses on the formation of the canon of African art. This shift did not occur until fairly late in the proposal development process; as a result, the research undertaken during the last two months reflects an emphasis on the Peace Corps.

Workshop

May 3-4 Kwasi Ampene (Professor, Music and DAAS, UM)
Mary Jo Arnoldi (RPCV; Curator for Africa, National Museum of Natural History)
Kelly Askew (Director, African Studies Center; Professor, Anthropology and DAAS, UM)
Evan Binkley (Undergraduate student, History of Art, UM)
Donald Cosentino (RPCV; Professor Emeritus, World Arts and Cultures, UCLA)
Laura De Becker (Curator for Africa, UM Museum of Art)
James Denison (Grad student, History of Art, UM)
Henrike Florusbosch (Program Coordinator, African Studies Center, UM)
Christina Olsen (Director, UM Museum of Art)
Derek Peterson (Professor, History and DAAS, UM)
Nii Quarcoopome (Curator for Africa and Chief Curator, Detroit Institute of Arts)
Raymond Silverman (History of Art, DAAS and Museum Studies, UM)

Meetings with Individuals

June 14 Marla Berns (Director, Fowler Museum, UCLA)
May 14 David Binkley (Curator and former Deputy Director, National Museum of African Art)
June 5 Kate Cowcher (Professor, History of Art, St. Andrews University)
June 13 Charles Frankel (Former Peace Corps Country Director; Collector of African Art)
May 16 Sarah Lepinski (Program Officer, National Endowment for the Humanities)
May 15 Chris Mullen Kreamer (Deputy Director, National Museum of African Art)
May 15 Karen Milbourne (Curator, National Museum of African Art)
June 15 Polly Nooter (Former Chief Curator, Fowler Museum; Professor, World Arts and Cultures, UCLA)
June 15 Allen Roberts (RPCV; Professor, World Arts and Cultures, UCLA)
June 12 Tom Seligmann (RPCV; Director Emeritus, Cantor Museum of Art, Stanford University)
June 14 Johan Severtson (RPCV, Member, Committee for a Museum of the Peace Corps Experience)
May 15 Robert Soppelsa (RPCV; Art in Embassies Program, US State Department)
June 7 Frank Starkweather (RPCV; Collector of African Art)
May 15 Patricia Wand (RPCV; Co-chair, Committee for a Museum of the Peace Corps Experience)
May 16 Susan Vogel (Former Director, Museum for African Art, NYC)
May 16 Janet Stanley (Librarian, National Museum of African Art)

Archives and Museums

May-June Peace Corps Archive (National Archives, Silver Springs, MD)
Peace Corps Community Archive (American University, Washington, DC)
National Museum of African Art (Washington, DC)
Fowler Museum at UCLA (Los Angeles, CA)

Appendix Two

Humanities Collaboratory Proposal Development Funding Research undertaken in May-June 2018 **Library and Internet Research**

Our original project centered on the Peace Corps. However, as a result of the research undertaken over the last two months, the project has been reoriented. Though the Peace Corp is still important, it represents one of several key components in a project that focuses on the formation of the canon of African art. This shift did not occur until fairly late in the proposal development process; as a result, the research undertaken during the last two months reflects an emphasis on the Peace Corps.

Art Historians who served in the Peace Corps

Name	Institutional Affiliation	Grad Institution	Research Country	PC Country	PC Years	Notes		
Michelle Apotsos	Williams	Stanford	Mali, Ghana	Mali	1999-2001			
Mary Jo Arnoldi	Smithsonian	Indiana	Mali	Senegal	1970-72			
Catherine P. Bishop	University of New England	Indiana	Liberia, others	Benin	1998-2000			
Suzanne Blier	Harvard	Columbia	Nigeria, Benin, Togo	Benin	1969-71	Discussed PC experience in RES article (vol. 39, Spring 2001)	Link 1	
Alice Burmeister	Winthrop	Indiana	Niger	Niger	1987-90			
Donald Cosentino	UCLA	Wisconsin	Nigeria, Sierra Leone, Black Atlantic	Nigeria	1964-66			
Elsbeth Court	SOAS, Univ. of London	Antioch and Nairobi	Tanzania, Kenya, others	Tanzania				
Henry Drewal	Wisconsin	Columbia	Nigeria, Black Atlantic	Nigeria	1964-66	Apprenticed to a Nigerian sculptor while serving in the PC	Link 1	Link 2
Perkins Foss	Independent	Yale	Nigeria	Nigeria	1966-68		Link 1	
Anita Glaze	Illinois	Wisconsin (pre-PC), Indiana	Ivory Coast, Mali, Burkina Faso, Ghana	Ghana, Nigeria	1964-66			
Sara Hollis	Southern University	Clark Atlanta University	African-American/Black Diaspora	Nigeria	1964-66	Helped curate exhibition on objects collected by PCVs in 2000-01	Link 1	

Fred Lamp	Yale University Art Gallery	Yale	Sierra Leone, Guinea	Sierra Leone	1967-69			
Joseph Nevadomsky	Cal State Fullerton	Berkeley	Nigeria	Nigeria	1964-66	Mentioned that he, Cosentino, Drewal, and Peek were all in the same Nigeria cohort	Link 1 (p. 93)	
Phil Peek	Drew University	Indiana	Nigeria	Nigeria	1964-66	Also a collector		
Judith Perani	Ohio University	Indiana	Nigeria, Congo, Sierra Leone, Liberia	Sierra Leone	Late '60s?			
Allen F. Roberts	UCLA	Chicago	Congo, Senegal, others	Chad	1968-70	Also a collector		
Christopher Roy	Iowa	Indiana	Burkina Faso	Burkina Faso	1970-72	2-hr interview about PC experience in the JFK Library: https://www.jfklibrary.org/Asset-Viewer/Archives/RPCV-ACC-2016-037-001.aspx		
Thomas K. Seligman	Cantor Arts Center, FAMSF	School of the Visual Arts, New York	Algeria, Libya, Liberia, others	Liberia	Late 1960s	Directed the Museum of African Art in Liberia while a PCV		
William Siegmann	Brooklyn Museum	Indiana	Liberia, Sierra Leone	Liberia	1967-69			
Norman Skougstad	International Visitor Leadership Program	Washington	Burkina Faso	Burkina Faso	1967-70	Mentioned by Joseph Nevadomsky. Made "visual aids for health education and working with an artisans' center".		
Brian Smithson	Duke	Duke	Benin, Nigeria	Cameroon	2003-05	One might debate whether Brian is an "art historian" - he is an anthropologist working on films, and belongs to ACASA		
Neal Sobania	Pacific Lutheran	SOAS	Ethiopia	Ethiopia	1968-70 (?)			
Robert Soppelsa	Art in Embassies, U.S. State Dept.	Ohio State	Ivory Coast, Ghana, Nigeria	Ivory Coast	1968-70	Wife Betty was also in the PC		
Phillips Stevens	Buffalo	Northwestern	Nigeria, Caribbean	Nigeria	1963-66	Worked with Kenneth Murray at the Lagos Museum's Antiquities Dept. beginning in 1964 http://www.jstor.org/stable/3334793	Link 1	
Marcilene Wittmer	Lowe Art Museum	Indiana	Cameroon, Nigeria	Cameroon(?)				

Collectors who served in the Peace Corps

Name	PC Country	PC Years	Collection location	Notes		
Charles and Diane Frankel	Botswana	1973-75	FAMSF, Getty, de Young, Cantor, among others	Mentioned by Thomas Seligman. Charles was PC director in Botswana, during which time there was a PC basketry program. Diane taught during their time there.		
Robert Glew	Niger	1988-90	MSU Museum, East Lansing, MI	Glew is a Prof. of International Development Studies at MSU	Link 1	Link 2
Larry and Mattie Harms	Guinea, Niger	1963-66 (?)	OSU Museum of Art, Stillwater, OK	Link 1	Link 2	Link 3
Michael Heide	Sierra Leone	1968-70	de Young Museum, San Francisco (?)	Catalogue was written by Allen and Mary Roberts	Link 1	
Sid Kamerman	Ivory Coast	1966-68 (?)	Ann Arbor, MI	Also listed in "Artists" section; Brother of UMMA docent Marlene Ross		
Robert Navin	Senegal	Mid-1970s	OSU Museum of Art, Stillwater, OK, National Museum of African Art, DC	Link 1	Link 2	Link 3
Carolyn and Eli Newberger	Burkina Faso	1967-69	Williams College Museum of Art, Williamstown, MA	Became friends with director of Burkina Faso National Museum while serving in PC	Link 1	Link 2
Walter Ogradnik	Cameroon, Morocco	Served in Morocco 1980-83 (totaled 8 years)				
Michael Oliver				Mentioned by Henry Drewal. Also a private dealer.		
Phil Peek	Nigeria	1964-66	Madison, NJ (?)	See info in "Art Historians" section; See also https://www.drew.edu/news/2016/04/18/the-faculty-files and https://uknow.drew.edu/confluence/display/Library/African+Beaded+Arts		
Martin Puryear				See info in "Artists" section		
Christopher Roy	Burkina Faso	1970-72		See info in "Art Historians" section; collected straw jewelry while in PC	Link 1	
Gary Schulze	Sierra Leone	1961-63		First went to Sierra Leone in 1961 as a PCV, eventually served as acting curator of the National Museum (in 1963), now a naturalized SL citizen. Collection of sculpture was exhibited at Queensborough CC in 2005.	Link 1	Link 2
Josh Shade and Rose Katz	Burkina Faso	1976-78 (?)	Wheaton College Permanent Collection, Norton, MA	Part of small exhibition at Wheaton College (MA) highlighting the collections of returning PC volunteers	Link 1	Link 2
William Siegmann	Liberia	1967-69	Brooklyn, Indiana (both museums), High, St. Louis	See info in "Art Historians" section; Ed DeCarbo: "There was an exhibition of the collection curated by Minneapolis that produced a catalogue which has a rather long biographical		Link 1

			and Minneapolis (before his death), and Smithsonian, Yale, Norfolk State since his death	introduction that should interest you. Also all of his paper and field material are deposited at Indiana... There is also an early publication from an exhibition that Bill did at Cuttington called Rock of the Ancestors. I do have a visual and textual inventory of the collection at the time of his death."		
Neal Sobania	Ethiopia	1968-70 (?)				
Frank Starkweather	Nigeria	1965-66	Bay City, MI			Link 1
ET Williams	Ethiopia, India	1962-66	Much donated to the Brooklyn and Studio Museums	Notable collector of African-American Art		Link 1
Bill Wright	Burkina Faso	1969-71				Link 1 Link 2
Jacqueline Ziegler	Nigeria	1963		Husband was a PCV and she lived with him in E. Nigeria. Exhibited at the Everson Museum of Art in Syracuse, NY in 1976.		Link 1

Artists who served in the Peace Corps

Name	PC Country	PC Years	Notes		
Chula Beauregard	Gabon	1998-2000	Link 1		
Robert Carvuto	Burkina Faso	1970-72	Mentioned by Chris Roy.		Link 1
Wayne Chabre	Lesotho	1969-70	Served as a graphic designer for the Agricultural Information Service		Link 1 Link 2
Tom R. Chambers	Zimbabwe	1993-95	Worked with the National Gallery of Zimbabwe, ran photography workshops for school leavers, and worked on a program with street children.		
James Cloutier	Kenya	1964-66 (?)	Now an illustrator/cartoonist		
Shawn R. Davis	Mali	1996-98	Published photographs of his time in Mali and started a photography program for youth in partnership with the Seydou Keita Association		Link 1 Link 2
Chad Finer	Sierra Leone	1968-70	Took photos while in PC which have subsequently been published		Link 1
Gene French	Burkina Faso	1970-72	Mentioned by Chris Roy.		Link 1
Stephen Frykholm	Nigeria	1964-66	"While attempting to find a skill to teach the students that would be valuable in their daily life [as a trade school teacher], he learned to screen print." Subsequently Herman Miller's first in-house graphic designer.		Link 1
Judith Dwan Hallet	Tunisia	1964-66	Documentarian who made a film about Berber villages while a PCV. Wife of Stanley Hallet.		
Stanley Hallet	Tunisia	1964-66	Architect who cites PC experience as a formative one for his practice. Husband of Judith Hallet.		Link 1

Joshua Hoffman	Burkina Faso	1970-72	Mentioned by Chris Roy.	Link 1	
Sid Kamerman	Ivory Coast	1961-63 (?)	Also listed in "Collectors" section; Brother of UMMA docent Marlene Ross	Link 1	
Tom Kelly	Uganda	1968-69			
Alfred Mock	Burkina Faso	1970-72	Mentioned by Chris Roy.	Link 1	
Martin Puryear	Sierra Leone	1964-66	Trained PC volunteers headed to Sierra Leone in DC and Jamaica in 1967		
Johan and Susan Severtson	Sierra Leone	1961-64	Part of group working to found a PC museum. Johan taught art while in Sierra Leone. Between school years, traveled the country with the Minister of Culture to assist with photography as he assembled the Sierra Leone National Dance Troupe. Assisted the National Museum in the acquisition of works.		
Vera Viditz-Ward	Sierra Leone	1977-80	Photographer whose earliest work seems to be from her time in the PC		
Gerald Williams	Kenya	1977-79	Co-founder of AfriCOBRA, an effort by black artists to find inspiration in African aesthetics which paralleled the rise of PC involvement in Africa. While a PC volunteer, mentored mentally disabled students in Nairobi in making handicrafts		

Potential Workshop Invitees

Name	Institution	Reason	
Michelle Apotsos	Williams	RPCV, historian of African art (of a later generation)	
Suzanne Preston Blier	Harvard	RPCV, historian of African art	
Wayne Chabre		RPCV, artist	
Kate Cowcher	Maryland/Phillips Collection	Historian of African art and the Cold War	
Henry Drewal	Wisconsin	RPCV, historian of African art	
Fritz Fischer	Northern Colorado	Historian of PC	
Danielle Fosler-Lussier	Ohio State	Music historian, author of "Music in America's Cold War Diplomacy": see http://musicdiplomacy.org/database.html	
Stephen Frykholm		RPCV, graphic designer at Herman Miller (ret.)	
Christraud Geary	MFA Boston	Curator - has researched the PC's impact on art/art history	
Molly Geidel	Manchester	Cultural historian, author of "Peace Corps Fantasies: How Development Shaped the Global Sixties"	
Michael Krenn	Appalachian State	Historian of U.S. diplomacy with a focus on race and the Cold War	

Frederick John Lamp	Yale UAG	RPCV, curator	
Mary Niles Maack	UCLA	Scholar of librarianship/information. Has written on use of books and libraries as tools of cultural diplomacy in Cold War Africa	
Sylvester Ogbechie	UCSB	Writing historiography of African art	
Ikem Stanley Okoye	Delaware	Art historian, currently "exploring the meaning of the contradictory yet competitive visual, spatial, and performative messaging relayed both in the modern African state by foreign missions, and by the reverse diasporic transnational 'embassies' established abroad by African immigrants." Interested in art historiography.	
Jason Parker	Texas A&M	Historian of U.S. diplomacy, author of "Hearts, Minds, Voices: US Cold War Public Diplomacy and the Formation of the Third World"	
Peter Probst	Tufts	Writing historiography of African art	
Martin Puryear		RPCV, artist	
Louisa Rice	Wisconsin - Eau Claire	Historian, has written on U.S. Cold War cultural diplomacy in Africa	Link 1
Allen Roberts	UCLA	RPCV, historian of African art	
Chris Roy		RPCV, historian of African art - ran a craft/art program while in PC	
Gary Schulze		RPCV, eventually served as acting curator of the National Museum (in 1963), now a naturalized Sierra Leone citizen	
Giles Scott-Smith	Leiden	Historian of U.S. cultural diplomacy during Cold War era	
Thomas K. Seligman	Cantor Arts Center, Stanford, and FAMSF	RPCV, curator	
Gerald Williams		RPCV, artist	
Marcilene Wittmer	Lowe Art Museum, Univ. of Miami	RPCV, curator - founded a museum in Cameroon	
Susan Vogel		Writing historiography of African art	
Penny von Eschen	Cornell	Historian of US foreign relations, author of "Satchmo Blows Up the World: Jazz Ambassadors Play the Cold War"	
Jonathan Zimmerman	Penn	RPCV (Nepal), Historian of PC	

Archives maintaining material pertaining to the Peace Corps

Name	Position	Organization(s)	Peace Corps Participation Location (if applicable)
Leslie Nellis	University Library Associate Archivist	Peace Corps Volunteer Archives (American University)	
		Museum of the Peace Corps Experience (Oregon City, Oregon)	
Patricia A. Wand	Committee Co-Chair for Museum of the Peace Corps Experience, Leadership Team Member of Peace Corps Volunteers Oral History Archives Project	Museum of the Peace Corps Experience (Oregon City, Oregon), National Peace Corps Association	Colombia 1963-1965, Staff 1969
Johan Severtson	Program Head of Corcoran College of Art Design, Committee Member for Museum of the Peace Corps Experience	Museum of the Peace Corps Experience (Oregon City, Oregon), George Washington University	Sierra Leone 1964-1966 - Worked as a Minister of Culture to establish a National Museum of Art
Robyn King	Committee Member for Museum of the Peace Corps Experience, Museum Curator completing Master's degree in Museum Studies and Non-profit management	Museum of the Peace Corps Experience (Oregon City, Oregon), Johns Hopkins University	Niger 2009-2011 - Served as a Community and Youth Educator
Peter Van Deekle	Committee Member for Museum of the Peace Corps Experience, Reviewer of RPCV Publications for Peace Corps Writers Program	Museum of the Peace Corps Experience (Oregon City, Oregon), Peace Corps Writers Program	
		Peace Corps Corporate Office	
		National Archives and Records Administration	
Ann Cummings	Executive for Research Services	National Archives and Records Administration	
John Valceanu	Director, Communications and Marketing	National Archives and Records Administration	
Christopher Eck	Director, National Historical Publications and Records Commission (NHPRC)	National Archives and Records Administration	
Richard Hunt	Director, Center for Legislative Archives	National Archives and Records Administration	
La Verne Fields	Chief Acquisition Officer	National Archives and Records Administration	

Bell, Nancy J.	Research Services (Rm 3400)	National Archives and Records Administration (College Park, MD)	
Crawford, Britney N.	Research Services (Rm 3406)	National Archives and Records Administration (College Park, MD)	
Cummings, Ann A.	Research Services (Rm 3400)	National Archives and Records Administration (College Park, MD)	
Busby, Mark A.	Information Services (Rm 4405)	National Archives and Records Administration (College Park, MD)	
Johnston, Leslie L.	Archivist (Rm 4107)	National Archives and Records Administration (College Park, MD)	
		The PCLive Resource Library	
		The Peace Corps Library	
		Archives of American Art	
		National Museum of American History	
Amy Amessoudji	Affiliate Group Contact - Peace Corps Oral History Project	National Peace Corps Association	

Others

Name	Note			
Gilbert "Bobbo" Ahiagble	Teacher of Kente weaving who was inspired by a PC teacher (Alan Brody?)	CM Kreamer: "Alan Brody, nephew of Warren Robbins, was PC in Ghana. He helped set Ewe kente weaver Gilbert Bobbo Ahiagble as the PC kente man, selling strips, cloths, and cool shoulder bags everyone had to have.	Link 1	
Ralph Altman	Art historian who worked as a PC trainer at UCLA		Link 1	
Gbade Akintunde	Ori Olukun artist mentioned by Henry Drewal. He live and worked with them at the University of Ife in 1970-71.			
Richard Amadsu	Beninese sculptor who was often patronized by PCVs in the 60s		Link 1	
David Arnold	PCV in Ethiopia (1964-66), editor of World View magazine.			
Peter Badejo	Ori Olukun artist mentioned by Henry Drewal. He lived and worked with them at the University of Ife in 1970-71.			

Brent Cantrell	PCV in Togo (1978-80), folklore PhD. focused on Togolese funerals			
David Conrad	African historian (PhD. SOAS), served in PC in Nigeria 1964-66			
Kate Cowcher	Scholar of African Art during the Cold War	Link 1		
John Coyne and Marian Beil	PCVs in Ethiopia (1964-66), formed group called Peace Corps Writers			
Todd Crosby	Crosby founded the Culture Bank of Fombori, and wrote about it in a book edited by Ray Silverman	Fellow PCV Felix Cross also worked on the project	Link 1	
Warren d'Azevedo	Developed PC program in Liberia, trained PCVs, and advised PC programs in Sierra Leone and Nigeria	Link 1	Link 2	
Mark Delancey	Art historian raised in Cameroon by PC Volunteer parents (who were also African Studies scholars), later stayed in PC house when he returned for research			
Brian Digre	Historian who served in the PC in the DRC, 1998-2000 (?)	Link 1		
Joanne Dombrowski				
Jeff Donaldson	AfriCOBRA co-founder			
David Easterbook	Curator of Library of African Studies at Northwestern (ret.), PCV in Kenya from 1969-71			
Gary Engelbert	Worked at PC regional training resource center in Dakar			
Lamidi Olonade Fak y	Nigerian artist – had a studio near PC office			
Gordon Frost	PCV who became an avid collector of Guatemalan art	Link 1		
Paul Gebauer	Photographer known for work in Cameroon. Also a trained anthropologist (studied under Herskovits). Trained PCVs headed to Cameroon in early 60s. Describes PC-organized "Handiwork Cooperative" and work to make a museum in Cameroon (see Link 2). See also: Gary Laidig	Link 1	Link 2	Link 3
Alan E. Guskin	As a graduate student, helped organize student group at UM which inspired JFK to form PC			
Christopher Hill	PCV in Cameroon. CM Kreamer: "Dean of U of Denver International School, high up in US foreign service/state department, may have info on collecting, collectors."			
Richard Horovitz	Historian of Africa who served in the PCV in Cote d'Ivoire			

Marilyn Houlberg - Western Nigeria	Cited as a person's whose photographic practices were influential (Don tried to imitate her). She was known for going to rural studios and making a history of village photography			
Pascal Imperato	Involved in PC in Mali as a doctor, but has also written about art and culture			
Dale and Jim Jerome (docents at UMMA)				
John William Johnson	Linguist at Indiana - served in PC in Somalia in late '60s			
Paul R. Jones	Deputy director of PC Thailand, collector of African-American art		Link 1	
Christine Mullen Kreamer	Historian of African Art at NMAA who is married to a RPCV			
Craig Kinzelman	Cameroon PCV in early 70s who helped get stolen statue repatriated in a famous case		Link 1	
Gary Laidig	Christine M. Kreamer: "Gary Laidig, PC Cameroon for 8-9 years, starting around 1968. He worked with Ross at the Foreign Ag Service/USDA. Gary would be a font of info on the Bamenda handicrafts project. He lives in Columbia MD near DC and Ross can provide contact info if needed. Please advise." See also: Paul Gebauer			
Joyce V. Millen	Anthropologist who served in the PC in Senegal		Link 1	
John Miyomoto	Possibly involved in cultural effort while in the PC?			
Francis Msangi		Mentioned by Elsbeth Court.		
Kenneth Murray	Organized an African history conference for PCVs in Nigeria		Link 1	
John Nunley	Mentioned by Joseph Nevadomsky as another art historian who may have been in the PC			
Georges Nzongola-Ntalaja	Prominent historian and political scientist focused on this period and international involvement in Africa			
Joe Opala	PC volunteer in Sierra Leone (in 70s?) who wrote some anthropological/art historical papers and wanted to pursue a PhD. at SOAS but never did		Link 1	
Rufus Orisayomi	Ori Olukun artist mentioned by Henry Drewal. He live and worked with them at the University of Ife in 1970-71.			
Marta Oslin	Works at the non-profit ArtCorps (described as a "Peace Corps for artists") and served as a PCV in West Africa			

Simon Ottenberg	Taught PCVs headed to Nigeria anthropology during their training in 1962 (need to verify this)		
George Packer	PCV in Togo who is now a famous author/journalist at The New Yorker (mentioned by Chris Kreamer)		
George Preston			
Irmtraud Reswick	Wrote about Tunisian textiles after serving in the German Peace Corps in Tunisia (in the late 70s)		
Warren Robbins	Sometime historian of African Art who worked as a teacher and for the Dept. of State and USIA. Then taught PCVs about African Art	Link 1	
Richard Saunders	Photographed PC volunteers working to revive weaving traditions in Ivory Coast in 1979 (link doesn't work, though)	Link 1	
Joel Schapiro	Renowned sculptor who was a PCV in India	Link 1	
Roy Sieber	Taught PCVs headed to Africa about African art and culture at Hampton University in 1965; also had numerous returned PCVs as graduate students		
Martin Simpson			
Joanna Tague	Historian who served in the PC in SA (in late 90s?)	Link 1	
Senesse Tarawallie	African artist who made "Peace Corps" and "African Man" textiles	Link 1	
Paul Theroux	PC volunteer in Malawi (1963-65), later became a travel writer, wrote NYT op-ed which Don Cosentino felt accurately characterized the early PC experience	Link 1	Link 2
Susan Vogel	Working on a social history of the field of African art history & collecting		
D. Michael Warren	Anthropologist who served in the PC in Ghana beginning in 1964 - also took many photographs	Link 1	
Ademola Williams	Ori Olukun artist mentioned by Henry Drewal. He live and worked with them at the University of Ife in 1970-71.		
G. Mennen Williams	Assistant Sec. of State for African Affairs who collected African Art - papers at the Bentley. Wrote a book called "Africa for the Africans"	Link 1	
Stephen Wooten	Anthropologist who has written on art topics, served in the PC in Mali beginning in 1989		
Jennifer Yanco	PhD. in Linguistics at Indiana - served 4 years in the PC in Niger and elsewhere		

Malam Zabeyrou	Alice Burmeister: "The (now deceased) artist Malam Zabeyrou who lived in Maradi, Niger. He was a self-taught artist (formally trained as a Muslim cleric) who painted on wooden Koranic writing tablets in bright enamel-based paints. Many Peace Corps volunteers and European aid workers purchased his boards during his 20-year artistic career. I was fortunate to have had opportunities to purchase a number of his works during this time, and have curated two exhibitions of his work in the U.S. Two of his works were also donated to the Collection de l'Art Brut in Lausanne, Switzerland. I can provide additional information about this artist, if needed (I am currently writing a book on Hausa art which will include a chapter about this artist's life and work)."			
	Description of Nigerian RPCV initiative to pool and donate art objects collected during PC experience		Link 1	
	Description of PC carving program in Cameroon in 1968 on p. 309		Link 1	
	Mentions PC market for Yoruba textiles		Link 1	
	Mentions PC financial and volunteer assistance for basketry programs in Botswana	CM Kreamer: Botswana basket co-op — we have the name and contact number of the PCV who set up that project.	Link 1	
		Description of PC tie dying program in Addis Ababa in the early 70s	Link 1	Link 2
	Mentions impact of PC on brass casting in S. Nigeria		Link 1	
	Description of Haitian artists who used waste paper from the local PC office in their artmaking in the 90s		Link 1	