

contribution—particularly how he expressed value judgments about a Fante female figure and a Senufo helmet mask based on his own aesthetic criteria—to show how value is constructed in the art world. As Appiah points out, Rockefeller is permitted to speak, and to say anything about African art, because he is a wealthy white male collector who wields an enormous influence even when he might know next to nothing about the context of the work.

This essay really got me thinking about, for example, the secondary art market. When you pay close attention to Sotheby's or Christie's catalogue listings of historical African art, the criteria for what commands the highest price is determined by the net worth of the previous owner (a wealthy white collector) or whether the work once belonged to a famous European modernist artist. In other words, the value of the work has less to do with connoisseurship or the meaning it once held in the source culture. In other words, Africans have no say on how their art is valued. You can use this as a prism to gauge the fate of contemporary African art and artists in the market, and this, of course, is beyond the obvious distorted nature of the market where artists are made on a whim and increasingly by the powerful gallery system and collectors. For all the record high sales at Christie's, Sotheby's, or Phillips in recent times, no black artist—with the exception of Jean-Michel Basquiat, an art world darling—commands the very high end figures. And not to overflog what we already know, the structure of the art world is reinforced by old patterns of cultural brokerage and legitimization in spite of all the new and exciting developments in the last few years. This is an old conversation that continues to hold much relevance, and I think that is the subtext of Fillitz's observation.

As much as we all long for contemporary African art to secure its rightful place, to be canonized and represented in major collections, Africanist curators, art historians, and collectors should look dispassionately at the ways in which value is constructed. I think this is where the true impact of Dak'Art as well as other institutions springing up in Africa can be found. Inasmuch as Euro-America remains the "aspired" for a lot of cultural spaces and peoples in Africa, and a behemoth that adopts all manner of tactics to maintain its hold on the shape and structure of what we refer to as the global art world, the little efforts by Dak'Art since the 1990s have

catalyzed what one might call an emerging integrated continental artworld system. This system is constituted by art biennales (Rencontres Picha, Lubumbashi, Rencontres Bamako, Marrakech, Casablanca, Benin, Doualart, etc); art fairs (Lagos, Marrakech, Cape Town, Johannesburg); auction houses (Arthouse Lagos, Nigeria, Aspire Auctions and Strauss and Co, South Africa, Circle Art, Kenya, and a slew of others in the horizon); private art foundations (Spiers, South Africa, Sidinka Dokolo Foundation, Angola, Fondation Zinsou, Benin, among others); and new private museums (Zietz MOCA, Cape Town, The Museum of Contemporary African Art Al Maaden, Marrakech, Yemisi Shyllon Museum, Lagos, etc.). I believe that in time the construction of value for African art could become homegrown and then translate to the international context. Hopefully, this would happen in my lifetime.

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Erratum

In "This House Is Not for Sale": Nollywood's Spatial Politics and Concepts of "Home" in Zina Saro-Wiwa's Art," by Nomusa Makhubu (*African Arts* 49 [4]), "Zina Sara-Wiwo" in the first paragraph of the righthand column on p. 58 should be "Zina Saro-Wiwa."

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