

# NAB

Newsletter of African Studies at the University of Bayreuth



## Interview

**President Leible**

» However, after this intense period, I am finding my own line of work and setting or reinvigorating priorities. «

## Bayreuth Academy

**Conceptualising 'Future'**

Inaugural Conference of the Bayreuth Academy of Advanced African Studies

**Moving into the Future**

A close look at the research projects and people that make up the 'Future Africa' project

## BIGSAS

**(Re-)Configurations of Islam**

A joint BIGSAS-BGSMCS summer school on Islamic practices and groups in sub-Saharan Africa

**Festival of African Literatures 2013**

The third and so far the largest Festival of African and African-Diasporic Literatures

## Iwalewahaus

**Iwalewahaus is moving house**

This new contact-zone takes the Iwalewahaus to one of Bayreuth's most prominent city areas.

**49° MetalZone**

Bayreuth and visitors from all over Germany were under the spell of metal music.

Bayreuth Academy of Advanced African Studies **Icon Lab: Revolution 3.0**

## The IAS

The Institute of African Studies (IAS) has several main functions: it coordinates Africa-related research and teaching at the University of Bayreuth and promotes cooperation with African universities and research institutions, as well as with national and international institutes of African studies.

African studies is one of the cross-discipline research priorities of the University of Bayreuth, as set out in the Mission Statement and the University Development Plan. The IAS thus seeks to promote and coordinate the research and teaching activities of approximately 100 researchers on a cross-faculty and interdisciplinary basis, as well as training for young researchers in Africa-related disciplines. There are currently about 50 professors and about 50 other researchers who are engaged in research in Africa and who teach Africa-related courses, in Faculties II (Biology, Chemistry and Earth Sciences), III (Law, Business Administration and Economics), IV (Languages and Literatures) and V (Cultural Studies).

The IAS initiates cross-disciplinary research projects and supports common Africa-related applications for external funding. The IAS budget is administered and supervised by the executive board.

## Editorial



This volume of *NAB: Newsletter of African Studies at the University of Bayreuth* marks a new departure through the new design and structure. The affiliate institutions of the Institute of African Studies (IAS) now have more space to report on their activities and projects. A new slot has also been created for the director of the Institute to introduce the newsletter and to welcome readers to it. We hope you like these changes!

In preparing this volume, we enjoyed the logistical and editorial support of the new academic coordinator of the IAS, Franz Kogelmann, as well as our editorial contacts Nadine Siegert (Iwalewahaus), Susanne Ott (BIGSAS) and Doris Löhr (Academy). We wish to thank all contributors for their cooperation during the editing and production process. We also extend special thanks to our ingenious graphic designer, Yannick Tylle – who always has answers for just everything – for realising the new design of the newsletter. Thanks also go to Gilbert Ndi Shang for copy-editing the contributions at various stages in the production process.

For those who left the editorial board after the last volume to concentrate on their studies, Idriss Riahi and Fabian Schwarz, we thank them for their cooperation.

As always, contributions to NAB are expected in November of every year. We, therefore, entreat our regular contributors to respect this deadline as well as the guidelines for preparing the different types of contributions.

We wish you a happy new year 2014!

**Eric A. Anchimbe** *Editor-in-chief*  
On behalf of the editorial team

## Welcome



Dear readers,

I am particularly happy to present to you this new and highly renovated volume of our newsletter, NAB. Special thanks go to the new editorial team under the direction of Eric Anchimbe. In the over 90 pages, we tell you the story of the Institute of African Studies at the University of Bayreuth – its successes and challenges, its faces and structures, its guests and friends – through the year 2013.

This volume highlights some of the successes registered in the last year. For instance, the Bayreuth Academy of Advanced African Studies which opened its doors last year (see NAB XII: 7-10) went fully operational this year with an inaugural conference and a subproject workshop. The Iwalewahaus moved to its new location in the heart of the city and now effectively fulfils its new status as a contact zone in Bayreuth. Our graduate school, BIGSAS, graduated its highest number of PhD ever in 2013. 18 candidates from 12 countries submitted and successfully defended their theses, taking the number of BIGSAS alumni to 37. Within the IAS itself, I am glad to announce that Franz Kogelmann was appointed full time academic coordinator of IAS. He brings with him a huge bag of experience, academic expertise and international networks from which the institute will greatly benefit.

In 2013, the University of Bayreuth elected a new president, Prof. Dr. Stefan Leible. As a former student of Bayreuth, Stefan Leible stands for continuity in the African focus of the University as he explains in the exclusive interview he granted our NAB editors. You can read the interview in its entirety in this volume.

I take this chance to thank all colleagues, collaborators, guests, friends and students of the Institute of African Studies and its affiliate institutions for the great work done in 2013 and to wish you all a wonderful year 2014.

For our readers, I wish you a happy reading!

**Ute Fendler** *Director*  
Institute of African Studies



- 2 — Editorial
- 3 — Welcome
  
- 6 — **Interview**
- 6 — *Stefan Leible, President of the University of Bayreuth, talks to NAB*  
Six months after officially taking office, NAB talked with the new president of the university about his ambitions, projects and expectations.
  
- 11 — **Bayreuth Academy of Advanced African Studies**
- 11 — *Conceptualising 'Future'*  
Inaugural Conference of the Bayreuth Academy takes up current debates in regional and systematic research.
- 14 — *Moving into the Future with the Bayreuth Academy*  
As the Bayreuth Academy closes its second successful Working group, we look closer at the research projects, people and guests that make up the 'Future Africa' project.
- 20 — *Icon Lab: Revolution 3.0? Working with pictures*  
The Icon Lab is one of the core parts of the sub-project "Revolution 3.0: Iconographies of social utopia in Africa and its diasporas."
- 23 — *Middle classes in Kenya and their visions*  
A report from Nairobi about the future of middle classes
  
- 53 — Exhibitions
- 55 — Guests
- 62 — Reports
- 75 — Personalia
- 80 — Publications
- 88 — In Memoriam
- 90 — In Brief

**37** – Festival of African and African-Diasporic Literatures 2013



**73** – Report: First Maputo African Film Week: A platform for African film classics



**11** – The Bayreuth Academy of Advanced African Studies held its international inaugural conference.



**71** – Project: Huntsmen as private security services in northern Bénin, a collective research project.



**25** – A record 18 dissertations were submitted, the Diversity Programme was implemented.



**40** – The Iwalewahaus is moving house.

- 25 — **BIGSAS**
- 25 — *Status Quo of BIGSAS*  
A record 18 dissertations were submitted, the Diversity Programme was implemented, collaboration with the engineering sciences started off, and two new Postdocs were recruited
- 27 — *BIGSAS and Engineering Partners International Workshop*  
Coping with the quest for happiness and the preservation of integrity of the biosphere in Africa
- 28 — *(Re-)Configurations of Islam in Sub-Saharan Africa*  
A joint BIGSAS-BGSMCS summer school on Islamic practices and groups in Africa
- 30 — *BIGSAS Journalism Award 2013*
- 31 — *Official visit of Minister Müller*
- 32 — *BIGSAS Colloquium: Work in Progress I*
- 33 — *Higher Education Research at BIGSAS*
- 34 — *BIGSAS FC vs. Police Department, Upper Franconia*
- 35 — *BIGSAS Partner University Universidade Eduardo Mondlane, Maputo*
- 36 — *BIGSAS@school*
- 37 — *Festival of African and African-Diasporic Literatures 2013*
  
- 40 — **Iwalewahaus**
- 40 — *The Iwalewahaus is moving house*  
A new contact-zone in the heart of the city
- 43 — *49° MetalZone*  
Crossing borders 'Grenzüberschreitungen' festival 2013
- 44 — *City tour: "Afrika in Bayreuth"*
- 45 — *Mashup the Archive Festival*
- 46 — *Iwalewa – Quatre vues de l'Afrique contemporaine*
- 51 — *Ghostbusters II {Haunted by Heroes}*
- 52 — *The Poetic Line*





Nadine Siegert (NAB), Stefan Leible (President) and Eric Anchimbe (NAB) during the interview

## Stefan Leible, President of the University of Bayreuth, talks to NAB

On 3 June 2013, Stefan Leible was elected the new president of the University of Bayreuth. Six months after officially taking office, NAB editorial team represented by Eric Anchimbe and Nadine Siegert sat down with him to talk about his ambitions, projects and expectations as president.

*Q: First of all, congratulations on your election as President of the University of Bayreuth and thanks for finding time to talk to NAB. How have your first six months in office been?*

Stefan Leible (SL): Thank you. To be frank, these six months have been a mix of exciting, challenging and also rewarding time. It was an intense time

to get to know all about the university, to meet many people and to talk to them, to reconsider and redefine positions. As a new president, there are a lot of things I do not know but which I have to know. However, after this intense period, I am finding my own line of work and setting or reinvigorating priorities. The biggest advantage I have is that, as the former Vice

President for International Affairs, Diversity Management and External Affairs, I have a sound knowledge of the structures and current activities of the university. I have received enormous support from colleagues in the executive board (Hochschulleitung) of the university as well as from the incoming vice presidents Anna Köhler and Martin Huber and of course the

Photo by Christian Wiffler

administration especially the Kanzler, Markus Zanner. Overall, it was an interesting time and I think now we are starting to change a little bit in order to go a step further.

*Q: What exactly are you changing, if we may ask?*

SL: What I want to change is the method of communication. I want to communicate more with people, to talk with them about new projects, new possibilities, new collaborative research focuses and so on. Secondly, we need to strengthen connections between the city of Bayreuth and the University. One idea is to initiate *Stadtgespräche*, town hall talks at the Iwalewahauss every month in which professors from the university would be invited to give open lectures destined for the inhabitants of Bayreuth. Eventually, we could also invite professors from other universities in Germany, Africa or other parts of the world.

*Q: Creating a contact space through Stadtgespräche will certainly be warmly welcome. Now onto the international platform; there is a lot of talk about internationalisation of the University of Bayreuth at the moment. Are there any developments in this direction?*

SL: In my last two years as vice president, we established an internationalisation strategy which we are currently renewing and refining. We have just finished the second version of this strategy paper, aiming at a qualitative improvement of international activities and programmes. Here are some key points:

1. Re-evaluation of existing exchange programmes, with a focus on regional and institutional cooperation in key research and study areas.

2. Pro-active recruitment of international students, young researchers and scholars.
  3. Expansion of English-medium education at the Master and PhD levels.
  4. Expansion of double- and joint-degree programmes.
  5. Sustainable involvement of our international alumni via new platforms and communication efforts.
- So, we are working with strategic partners in Africa and beyond in many fields not only African studies but also law, physics, engineering, etc. A good example is Bordeaux where we have connections in African studies, law and chemistry. We hope that one day Bordeaux would be our strategic partner. I am happy to rely on the support

*that African Studies is the model for co-operation. Are you planning any visits to our African partner universities?*

SL: Yes, I'm supposed to visit one of our partner universities next year but I have not yet decided at the moment. I think it will be Addis Ababa. I wanted to go to Kenya last year but I caught a cold one week before and had to cancel the trip. But I'm working on that.

*Q: Members of the Institute of African Studies certainly want to know in which way you would support the African focus of the university.*

SL: As I said earlier, Africa is one of our most prestigious and renowned areas of research. In the STEP 2020+ (*Struk-*

» Africa is one of our most prestigious and renowned areas of research. «

of vice president Anna Köhler and the highly competent and dedicated team of the International Office.

*Q: The African Studies focus in Bayreuth is really growing. Do other faculties fear it is becoming too much of a focus, or is it something that should be welcomed by them?*

SL: I think it is very good and should be welcomed. It is a role model for cooperation; it is a good example for other faculties that it is possible to cooperate and that this kind of cooperation is a model that leads to success. I always tell my colleagues from other faculties that if you would cooperate like the colleagues from African Studies you could be more successful and obtain more money for your projects.

*Q: Readers of NAB will be glad to hear*

*tur- und Entwicklungsplan – Structural and Development Plan 2020+), we call these research areas advanced fields. I hope that we can expand on this reputation and knowledge and foster interdisciplinary work. Recently, there have been some developments in this direction: there has been intense dialogue between the humanities and engineering fields for joint research on Africa. For instance, BIGSAS and the engineering sciences organised a very successful workshop on culture and technology here on 11-12 November 2013 that was attended not only by researchers from Germany but also representatives from our African partner universities. Another new initiative is the Bavarian Research Institute of African Studies (BRIAS) which is now largely supported by the executive board of the university. After intense lobbying in the political arena, I am*



happy to announce that the cooperation agreement between the universities of Bayreuth, Ingolstadt, Neu-Ulm and Würzburg, establishing BRIAS was signed by the four presidents of the founding universities on 6 February 2014 in the presence of Ludwig Spaenle, the Bavarian State Minister of Education, Science and Cultural Affairs.

» BRIAS will heighten the visibility of our expertise on Africa. It will also attract new collaborations and projects across various disciplines. The idea behind BRIAS is to build a bridge between the university and politics. «

*Q: Bayreuth's cooperation with partner universities in Africa continues to grow. Are there any new partners in the pipeline?*

SL: We already have a considerable number of existing and very fruitful partnerships; we consider quality more important than quantity. The partnerships we have build on long-term, intense and collaborative relationships between individual researchers as well as our institutes. However, BIGSAS recently built a new partnership with Addis Ababa, Ethiopia, for which we are happy. We are working on fostering amiable relationships with our partners, also at the executive level. For example, we have invited the presidents of our six African partner universities to the ceremonial act of awarding an Honorary Doctorate to Ngūgĩ Wa Thiong'o in May 2014.

*Q: You talked about the creation of the Bavarian Research Institute of African Studies (BRIAS) to be hosted here in*

*Bayreuth. How will this new structure impact on our university?*

SL: It will heighten the visibility of our expertise on Africa, which is very important for funding, and will project us as consultants for political, economic and societal actors who want to engage in activities in Africa. It will also attract new collaborations and

projects across various disciplines within the university, especially across Bavaria but also at the national and international level. As you can see, the idea behind BRIAS is to build a bridge between the university and politics, i.e. a way of transferring our knowledge into politics. It will not be solely for scientific transfer as the Institute of African Studies.

*Q: During the Akademische Jahresfeier on 22 November 2013, the student union representative complained about the way foreign students are treated by the foreign office (Ausländerbehörde) here in Bayreuth. There have been a number of media reports on a research project carried out on this issue by Prof. Dr. Müller-Jacquier. Is your office working on a possible solution?*

SL: Yes. Earlier this year in January 2013, we signed an administrative agreement with the foreign office of Bayreuth. Since then, some improvement has been noticed. There is more communication between our two in-

stitutions now. A representative of the *Ausländerbehörde* now offers weekly consultation hours on campus. So, if you have a problem, you don't have first to go to the *Ausländeramt*, you could first meet this representative on campus. We are engaged in more communication, direct contact, and there are new initiatives to facilitate the administrative process for foreign

students and scholars, particularly concerning visa applications. I am quite positive it will get better. Our next discussion with the mayor is next week.

*Q: The University of Bayreuth's STEP 2020+ plan was adopted by the University Senate this year (2013). Could you tell us the changes or innovations members of the university and also the public should expect?*

SL: STEP 2020+ describes what the university wants to do within the next six years and more, i.e. beyond 2020. STEP is not about changes but about continuity and strategic planning. It is both a bottom-up and top-down process involving close negotiations. Everybody is supposed to be involved in the process. So, STEP 2020+ is simply the result of this incremental communicative process, the exchange of ideas, and the definition of goals and instruments needed to achieve them. It also entails the definition of priorities in various areas like research,

young scholars, education, strategic alliances, diversity management, communication, administration, and of course, internationalisation. It is designed to be a framework that increases planning security both at the central administrative and faculty levels. Through STEP 2020+, it would be easier to measure the achievement of formulated objectives as well as to develop instruments to attain them. STEP 2020+ forms the basis to engage in negotiations about individual agreements on objectives with the faculties over the course of the next years. The target agreement (*Zielvereinbarung*) of the University of Bayreuth with the Freistaat Bayern was formulated on the basis of the STEP. As you can see, we want to act more strategically than in the past.

» If you would cooperate like the colleagues from African Studies you could be more successful and obtain more money for your projects. «

*Q: What are professors, heads of departments and deans expected to do as far as STEP 2020+ is concerned?*

SL: Exactly, they have to prepare their plans for the next years, stating clearly where they want to go and what they want to achieve. For example, we just established, as part of the STEP, the University of Bayreuth Graduate School, which is working pretty well. In the next step, we will focus more on



Stefan Leible took over the presidency of the university after a six-month regency by Markus Zanner, chancellor of the university, following the fatal accident of former president Rüdiger Bormann. Stefan Leible's roots in Bayreuth are deep. Besides his administrative positions in Bayreuth as Head of the Department of Civil Law, International Private Law and Comparative Law and vice president of the university, Bayreuth is also his alma mater. He obtained his first degree (1987), PhD (1995) and Habilitation (2001) from Bayreuth.

postdocs, asking them what problems they face. From there, we will formulate new procedures for the postdocs.

*Q: It is great that STEP 2020+ has diversity as part of its plan. BIGSAS also has a diversity programme for its junior fellows. How does STEP handle diversity?*

SL: The university has to offer equal possibilities to all persons. Within the next five years all our buildings will be well equipped for disabled per-

sons. We should also be able to offer courses to disabled persons, including online courses for the dumb and deaf. I think there will be some extra money from the government because they too are focusing on diversity at the moment. A few years ago, we created the presidential committee of our university on diversity; Ulf Vierke of the Iwalewahaus is a member of that committee.

*Q: Thanks for talking to NAB and we wish you success in all these projects.*





Bayreuth Academy  
of Advanced  
African Studies



## Conceptualising 'Future'

Inaugural Conference of the Bayreuth Academy of Advanced African Studies takes up current debates in regional and systematic research.

TEXT **STORM JANSE VAN RENSBURG &  
ACHIM VON OPPEN**  
PHOTOS **DORIS LÖHR**

From 4<sup>th</sup> to 6<sup>th</sup> July 2013, the recently created Bayreuth Academy of Advanced African Studies held its international inaugural conference at the University of Bayreuth, Germany. Titled *Conceptualising 'Future': Current Debates in Regional and Systematic Research*, the event brought together a diverse group of prominent and emerging scholars and practitioners from many disciplines including history, natural and social sciences, literature and contemporary art. Coming from Africa, North America and Europe participants at the conference presented their – divergent and often contradictory – positions on notions of future, time and history in Africa and its diasporas. Altogether, about 200 guests attended the event at various stages.

The Bayreuth Academy was established in October 2012 with funding

from the German Federal Ministry of Education and Research, as a new research centre attached to the Institute of African Studies of the University of Bayreuth. The Academy used this conference to introduce its research and agenda to the broader academic audience. It was a laboratory for reflection and deliberation on its current main research theme, 'Future Africa: Visions in time'. This inaugural conference brought together members of the five research sub-projects and over 27 international guests, providing for innovative encounters across diverse scientific disciplines and subjects of study. It was the climax of discussions in the Academy's first Working Group which, in summer 2013, reviewed concepts of the 'future' in regional and systematic research from different disciplines and areas, between Africa, the African diaspora, and other parts of the world.

The conference was opened by the Directors of the Academy, Achim von Oppen and Susan Arndt, with speeches by Dietrich Nelle, Federal

Ministry for Education and Research, Stefan Leible, the newly elected President of the University of Bayreuth and Brigitte Merk-Erbe, the Mayor of Bayreuth.

Susan Arndt presented the vision of the Academy and its overall aim of transcending "isolated or self-isolating 'Area Studies'" due to Africa's global influence and its entanglement with its diasporas. She further stated that this process "necessitates a scrutiny of the Africanist gaze... This self-reflexive approach gazes back onto a divisive past, to generate both memory and visions for a shared future". This makes it possible to transcend institutional and conceptual limitations of African Area Studies. The Academy approaches the concept of 'future' as a construct, she emphasised, and that the task ahead is to critically interrogate and engage with the processes, ideas and visions that lead to this construction from a "comparative and trans-areal perspective."

In her welcome address as representative of the Academic Advisory

Board of the Academy, Gloria Wekker (University of Utrecht, The Netherlands) signalled the need to critically engage with a tendency within European academia that she termed a 'melancholy for Empire' as well as with issues of race politics and representation.

The three-day conference was structured around several paired keynote addresses interspersed with shorter panels, two of them as experimental panels.

The first two keynote lectures, by Ottmar Ette (Romance Literature, University of Potsdam) and Elisio Macamo (Sociology, University of Basel, Switzerland), both members of the Academy's Advisory Board, tackled the key question of 'Knowing the Future', from their disciplinary vantage points. Ette emphasised the power and place of literature in understanding the globalising world, with illustrations from authors like Leo Africanus and Anton Wilhelm Amo whose works are marked by various translingual crossings which, in their time, produced remarkable landscapes of openness towards the future cutting across the fixation and separation of cultural areas cherished

in the West. Macamo, in turn, embarked on a trenchant critique of the teleological implications of 'time' and 'future' as developed by the European Enlightenment and modernity, and their distance from practices of building confidence and trust in everyday life that shape the African experience. He argued that in the face of European 'colonisation of time' we should be more concerned with the recovery of Africa's experience of history, instead of focusing on a 'future' that is opposed to 'history'.

These dichotomic distinctions of time and future between Europe and Africa and its diasporas, and on how to overcome them, were taken up in later keynotes. Dirk Wiemann (English Literature, University of Potsdam) outlined the phenomenon of 'allochronism' – the Western tendency to situate 'non-western' societies in different times and ('pre-') histories – in fictional representations. Kara Lynch (Video Production, Hampshire College, Amherst USA, and an Academy Guest Fellow), in a thought-provoking audiovisual presentation, interrogated the loss of history in a context of racialised constructs of time and future. She employed a 'speculative



Keynote speaker Valentin Y. Mudimbe

narrative' approach that explored the limits of both Black Liberation and Western Civilisation, positioning it in a future in which the transatlantic Slave Trade appears to have never happened. Central to her concern, as a visual artist and academic, was challenging "a history of violence meted out upon Black bodies."

V. Y. Mudimbe (Philosophy and Literature, Duke University), in yet another remarkable keynote lecture, accentuated the 'singularity' of Africa in the global context – and hence recommending a truthful conversation



about and across the diversity of 'areas' as well as about the conditions of such a conversation.

In the panel 'Future and time in technology and ecology research', Andreas Jess (Dean of the School of Engineering Sciences, University of Bayreuth) presented alarming predictions on global energy demand drawn from extrapolations of current global population growth and energy consumption levels in comparison with projected levels of energy supply. The presentation foregrounded established procedures of forecasting

the future, anticipating a widespread state of 'energy poverty' due to a global over-reliance on fossil fuels. It also emphasised the need for fundamental changes in energy consumption, referring to a 'happiness index'. Michael Hauhs (Ecological Modelling; co-leader of Academy sub-project "Visions of Nature") compared the concepts of time used by models in science with models of African nature used in nature and wildlife conservation management in Africa. Other case studies on concepts of time and future in the global south were presented from so-

cial sciences perspectives, by James L. Cox (Edinburgh University, UK) on African religion in Zimbabwe, Evelyn Wladarsch (Heidelberg University) on health and healing in Burkina Faso, Florian Stoll (Bayreuth Academy) on different social milieus in Recife, Brazil, and Fadi Saleh (Literary Studies, Bayreuth Academy) on the creation of new inclusive spaces by social (internet) media in Egypt.

Another group of presentations dealt with cultural imaginations and representations of time and future in African-American contexts. Greg

Tate (Brown University, writer, musician and producer) discussed musical expressions of 'Afrofuturism', a new cultural aesthetic that addresses themes and concerns of the African diaspora through a lens of technoculture and science fiction, revising and re-examining historical events. In another keynote, Jeanne Cortiel (American Studies, University of Bayreuth) examined perceptions of future technologies and risk in American popular culture. Turning to Africa, João Paulo Borges Coelho (Historian and writer, University of Maputo) spoke about a post-war 'City of Mirrors' (in Mozambique), in which surviving representations of former plans and fictions, such as buildings and monuments, testify to divergent pasts and projections of the future in highly ambiguous ways.

Other speakers at the conference included Anne Adams (Literary Studies, Cornell University, USA, and Guest Fellow of the Academy) who examined recent fictional literature from Africa and the African-American community using the concept of 'Afropolitanism'. Sidney Kasfir (Art History, Atlanta, USA) explored visions of the past and the future in contemporary African artworks. Nadine Siegert (Deputy Director, Iwalewahaus, University of Bayreuth) opened a discussion on the challenges of curating images by contemporary African artists that reflect past futures and failed utopias to which the following also contributed: Katharina Fink (Bayreuth Academy), Ingrid LaFleur (Curator and Educator, Detroit, USA) and Storm Janse van Rensburg (Independent Curator and Bayreuth Academy).

A panel on 'Afrofuturism', science fiction and utopias brought together Jim Chuchu (Filmmaker and musician, Nairobi, Kenya), Henriette Gunkel (University of Bayreuth) and Sam



Poster session at the inaugural conference (left); Some BA staff & guests in front of the Academy (right top); Panel with Katharina Fink, Nadine Siegert, Ingrid LaFleur, Storm Janse van Rensburg (above)

Hopkins (Artist & curator, Nairobi, Kenya and the Iwalewahaus' artist-in-residence) and included screenings and an exhibition of Jim Chuchu's work and Sam Hopkins' artistic creations in the urban space of Nairobi.

Two experimental panels, that went even further in transgressing the borders between academic and artistic inquiry, spiced the evenings of the conference. The first involved a spoken word performance by the New Night Babies (Berlin) and a DJ session by Jim Chuchu, and the second was an extraordinary panel on 'the sounds of Afrofuturism' with Greg Tate, Carla Müller-Schulzke (Berlin) and Stefanie Alisch (Bayreuth Academy).

In the end, a review of the enormously wide array of insights gener-

ated an intense discussion, inter alia, on the interface between African Studies and African Diaspora Studies, with their different subject positions, disciplinary approaches, and agendas of reflexivity and critique.

While 'interdisciplinary dialogue' is regularly invoked in collaborative research projects, a similar broadness as well as intensity of debate across disciplinary and conceptual boundaries has seldom been achieved in African Studies in Bayreuth and beyond. If indeed the Bayreuth Academy can sustain the robustness and rigor of this conference and retain a critical and non-complacent edge as its ethos, its contribution to academic discourses on Africa, its diasporas and its futures will be seminal and lasting.







Children from the Don Bosco School in Freetown, Sierra Leone, 2010. Christine Whyte's project, 'The Pan-African School' examines education and child-care in Sierra Leone and Liberia in the 19th century.

## Moving into the Future with the Bayreuth Academy

As the Bayreuth Academy of Advanced African Studies closes its second successful Working group, we look closer at the research projects, people and guests that make up the 'Future Africa' project.

TEXT DORIS LÖHR & CHRISTINE WHYTE  
PHOTOS CHRISTINE WHYTE (1) & DORIS LÖHR (2)

In the last issue (NAB XII, 2012), we introduced the Bayreuth Academy of Advanced African Studies, which opened its doors for thinking, debate and reflection on "Future Africa – Visions in Time" in October 2012. And now, we are already half-way through our second Working Group on 'Multiple Futures through Time'. Throughout the year 2013, the Academy has benefited from the expertise and presence of a wide range of distinguished guests and fellows (some listed on the following page).

The aim of our Academy is to bring together Africa-related studies and other fields and subjects of research in the humanities and social sciences. In our investigations, we approach Africa as part of the global context and in its entanglements with other regions and histories of the world. It is, hence, also about challenging the logic that the Area Studies are perceived as (antithetically) standing in opposition to so-called 'systematic' disciplines; as if the Area Studies could not work systematically, and as if the so-called systematic disciplines could not find their empiricism regionally.

The Bayreuth Academy is funded for four years (2012-2016) by the Federal Ministry of Education and Research (BMBF) in the frame of its funding priority "Strengthening and Advancing Area Studies".

The guests and fellows from Bayreuth and beyond have made it possible for the Academy to run a lively programme of events, discussions and cultural activities. The first major event was the opening conference "Conceptualising Future: Current Debates in Regional and Systematic Research", the climax of the Academy's homonymous Working Group A (see below). Several stimulating work-

shops and other events took place on the sidelines of this conference.

At each of these events, various topics that cut across the Academy's five inter-disciplinary sub-projects were at the heart of the discussions and debates. Each sub-project addresses and questions the main themes of the Academy in a bid to foster inter-disciplinary research and open new avenues to examine the significance of Africa in the world. The broad description of the sub-projects below specifies their scope and overlapping concerns.

Each of the sub-projects investigates specific aspects of the general theme from different disciplinary perspectives. They all run for the entire period of the project, and focus on different parts of Africa and African Diasporas. These sub-projects as well as the six Work Groups connecting them together operate on the premise that conceptualisations of the future are today globally connected and appear to be particularly innovative and dynamic in Africa. The conditions of their origin and dynamism in Africa and African Diasporas and the global repercussions they have both within and beyond the continent are also at the centre of the Academy's discussions.

### 1. Beyond Europe: Narratives of the Future in Modern African and Atlantic History

Over the years, Africans and the African Diasporas have developed narratives of the future of Africa, which often diverge from, but are also entangled with, alternative narratives from outside the continent. Historical writing on European ideas for the future of Africa is rich and often innovative, shaping historical theory and practice. Particularly the concepts of 'civilisation', 'progress' and 'development' (as they were applied by Europeans

to African societies) have been interrogated in detail. These teleological concepts reveal a particular understanding of the relationship between time, place and change applied by some academic writers to the African continent.

Taking into account the theoretical and methodological advances made in the literature on Western narratives of the future, this project will examine the narratives developed by Afri-



## SELECTION

2013 GUESTS  
AND FELLOWS

**Anne V. Adams**, Professor emer.,  
Africana Studies Center, Cornell  
University, Ithaca

**James L. Cox**, Professor of Religious  
Studies, School of Divinity, University  
of Edinburgh

**Ottmar Ette**, Professor of Romance  
and Comparative Literature,  
University of Potsdam

**Sidney Kasfir**, Professor emer. of  
African Art History, Emory University,  
Atlanta

**Kara Lynch**, Associate Professor of  
Video Production, Hampshire College

**Loreen Maseno**, Senior Lecturer,  
Department of Religion, Maseno  
University

**Valentin Y. Mudimbe**, Professor  
emer., Department of Literature,  
Duke University

**José E. Muñoz**, Professor of  
Performance Studies, New York  
University

**Luís Patraquim**, poet, playwright &  
journalist, Maputo

**Mariam Popal**, Islamic & Postcolonial  
Studies, University of Freiburg

**Storm Janse Van Rensburg**,  
Independent Curator, Berlin

**Greg Tate**, Visiting Professor of  
Africana Studies, Brown University

cans and African diasporas, “at home” and “abroad”, narratives that emerged beyond but are by no means separated from Europe. As active agents in the construction of Africa’s future, Africans and the African Diaspora engaged with Western notions, struggled against imbalanced power structures and appropriated and modified key terms and concepts.

The project will also analyse African, African-American and African diaspora concepts of time and show how they are related to ideas about space. In comparison to European linear and progressive narratives of a burgeoning civilisation or planned development, the project will demonstrate how Africans and African diaspora conceived of the future trajectory of the continent. The research

## 2. Visions of Nature: Concepts of Appropriating and Conserving Nature in Africa

In Western thinking, particularly in natural science, human-environmental relationships are conceptualised as natural objects related in space. This approach has been termed ‘science of seeing’ which is most rigorously exemplified by physics (Pearl, 2000). Within the natural sciences, environmental studies are perceived as applied sciences only.

Recently, humans have become experts how to perceive themselves in space. Starting from the Renaissance invention of spatial perspective, to the routine use of satellite images in Google Earth, many have learned today how to cope with distortions of spatial perception; models of spatial perspective have become entirely implicit. At the beginning of the era of modern sciences, the question of where human observers and the earth

puts an emphasis on social diversity and the “embeddedness” of narratives in power relations. Furthermore, we will consider links between religious and secular concepts, the manifold transfers and mutual appropriations of ideas between Europeans, Americans, and Africans, asking how “indigenous” or “authentic” concepts are, if we take into consideration the on-going process of transculturation. Lastly, we will inquire into the impact of past ideas on the times to come.

With Africans and the African Diaspora firmly at the heart of the research, as the agents who built and are building the future of Africa, our project is concerned with writing the history of these groups’ concepts and how they impacted on global debates about the future.

were located in the universe was a hotly debated issue. Today, we know how to read (and make) pictures of any size of objects, even of the whole of Africa or the globe, and that at arbitrary spatial distances.

The second way of perceiving the world from a modeling perspective has been termed ‘art of doing’ (Pearl, 2000). It corresponds with notions of dwelling in anthropology (Ingold, 2011). In the project, we use ecosystem management traditions such as nomadism, pastoralism, or agriculture as examples. The ‘art of doing’-approach is hardly formalised. We want to test whether the difference between the ‘science of seeing’ and the ‘art of doing’-approaches has historical rather than logical or factual reasons. Do temporal perceptions (of history and

especially future) need similar corrections for their (temporal) distortions like those that are routine for spatial perceptions?

Today, many see themselves in a special role with respect to environmental history. Since the campaigns of Bernhard Grzimek for the Serengeti, some Europeans feel responsible to preserve African ecosystems. The current epoch has even been renamed as Anthropocene, because humans today inevitably shape their local and global environment (Crutzen, 2002). It is evident that the perception of the human role in environmental history depends heavily on models of climate change or of the autonomous dynamics of ecosystems. The project will inspect several instances of such models, confronting those used by stakeholders in Africa (categorised by the project as appropriation) with occidental perceptions (categorised as conservation). We are particularly interested to find out how different models and their encounters distort the respective perceptions of time. We conjecture that all stakeholders of nature are in need of corresponding routines to cope with potentially temporal distortions, i.e. they need to know how to read historical or future events, and that at arbitrary temporal distances.

As a starting point of identifying and classifying implicit models of the history and future of ‘nature’ we use a classification of “ethno-cosmologies” (Descola, 2005). Case studies will be firstly national parks in Africa, where we assume divergent models to clash; secondly, the appropriation of the climate change discourse in Africa, where we assume to find divergent underlying models. These investigations are cooperating with the DFG project “economy of sacred space” (Ulrich Berner).

Erdmute Alber	Katharina Fink	Doris Löhr	Achim von Oppen
Stefanie Alisch	Henriette Gunkel	Kupakwashe Mtata	Peggy Piesche
Susan Arndt	Michael Hauhs	Detlef Müller-Mahn	Nadine Siegert
Gerd Ulrich Bauer	Sibel Inal	Sabrina Maurus	Florian Stoll
Sybill Bauriedl	Georg Klute	Dieter Neubert	Annalisa Urbano
Ulrich Berner	Lena Kroeker	Nadja Ofuately-Alazard	Ulf Vierke
Corina Buendia	Susanne Lachenicht		Christine Whyte
Ute Fendler			

## 3. Middle Classes on the Rise: Concepts of the future among freedom, consumption, tradition, and moral

In Europe, Asia, Latin America, as well as in Africa the middle class or the bourgeoisie played a key role in shaping the future of societies throughout social upheavals. The middle class brought future concepts forward, which informed major societal debates. The crucial question which lies at the heart of the (SP 3) related to the role of the middle class is: To what extent is the formulation of various concepts of the future tied back to a heterogeneous socio-cultural context of the middle class? Put more generally: In which social environments do future concepts arise and on which aspects do they have impact? The ethno-sociological sub-project shall highlight the combination of various future concepts of middle classes,

which can be a breeding ground for the development of future designs as well as in their practice result from the ideas associated with it.

Kenya is a particularly suitable field for the study. Already in the 1950s a notable middle class was formed, which has grown in importance and size since then. The ethnological sub-project works on the micro level and captures the consumption and leisure attitude of the new middle class. It focuses on the interregional negotiation process within selected families with a view to future concepts. The sociological sub-project consists primarily of the meso level. It examines actual future concepts and their reception as well as the interdependence of future concepts and patterns of living.

## 4. Concepts of Future in Mediaspaces of Africa and its Diasporas

The sub-project “Concepts of Future in Mediaspaces of Africa and its Diasporas” is dedicated to fictional conceptualisations of ‘Future’ in the intersecting trans-spaces of Internet, Fiction, and Africa/n Diasporas. In doing so, literary studies are mobilised as transcul-

tural and transmedial “life science” (Ottmar Ette). Diasporas constitute societal spaces that perform entangled (hi)stories and generate transcultural futures, promising creative solutions for global challenges. Fiction does not exist in a vacuum; rather, given con-





Advisory board member Auma Obama discussing with staff of the Academy in the seminar room.

stellations of knowledge, power and visions are negotiated polyphonously—affirmed, and/or subverted. Diasporas transgress borders between languages and nations just as much as fiction transgresses conventional boundaries of genres and media.

The Internet has become a haven and home for these kinds of intersections and interactions of both Africa and its diasporas, as well as media and genres. Weblogs, informational as well as social fora (to mention just the most obvious) are mediaspaces that are informed by given geopolitical power constellations and yet offer scopes of intellectual and aesthetic mobility that transgress them. Here, a poetics arises that (re)invents itself for the future, coping with history and negotiating the present.

Literary Studies faced with trans-medial and transcultural fiction has to

reinvent itself and resituate its structures, concepts and agendas. The various projects will rely on an expertise in African and African-diasporic Literatures, English and Anglophone Literatures, as well as German and Romance Literatures. Yet, conventional pigeon-holes such as national literatures and

## 5. Revolution 3.0: Iconographies of social utopia in Africa and its diasporas

Africa – as a continent between projected dystopia and departure – and its diasporas have produced diverse utopias and imaginations of future. Such visions draw on the pool of images and texts provided by the visual archives of revolutions and liberation struggles, which are remixed, re-interpreted or repeated in differ-

one-language-one-nation-only frames of literary studies are likewise transgressed. As a result, the project performs Transcultural Literary Studies, relying on postcolonial theory and critical whiteness studies, Diaspora studies, gender and sexuality studies, and queer studies.

ent dispositives such as painting, photography and audiovisual media. As much as referencing existing visions, such imaginations create new image-ries. The research project investigates the entanglements of aesthetics and politics in situations of radical social transformation, and the becoming of icons. What constitutes the 'seis-

mographic power' of images, and the sustainability of icons in terms of radicalism? Central to our investigation are diachronic and transcultural affiliations within visual culture in the 'longue durée' of lusophone Africa. These images are part of visual memory cultures and are enmeshed with thriving political-social movements and recent medial transformations. Our research firstly focuses on Mozambique, particularly because of the foundation of the "Instituto Nacional de Cinema" right after independence in 1975; established in order to produce and promote 'own' images for Mozambicans; and conceptualised as a contrast to colonial imageries. Furthermore, Mozambique as part of the "socialist international" formed integral part of political dynamics (e.g.

in Algeria, Angola, Namibia, Burkina Faso, Guinea Bissau), which found its expression in the iconographies of the time. This internationalism, both ideological and factual, resulted in references and relations which reach beyond Africa as a continent (and connect with, e.g., Cuba, GDR, Chile). Contemporary visions of futures seem to meander between political-economic pragmatism and nostalgic utopias and evoke the question for actual 'originality'. Core question here is the negotiation of recent and historical imaginations of future in iconographies of revolutions; and the investigation of visual archives. The research is located in the triangle of fine arts, film and virtual imageries in digital media such as the internet (see also a short report on the Iconlab in this NAB).

## The Second Working Group: "Multiple Futures through Time"

Working Groups – one during each semester of the project period – are the most important forum to bring together researchers from the different sub-projects and with specially invited scholars from outside (Guest Fellows). After the first Working Group (A, for Summer 2013) was completed in July 2013, Working Group B "Multiple Futures through Time" – for Winter 2013/2014 was opened on 21 November at the Bayreuth Academy. A short introduction to the Working Group theme was followed by a lecture by Ottmar Ette (University of Potsdam, Literary Studies, Member of the Academy's Advisory Board) on "World Literature / Literatures of the World. The Challenge of TransArea Studies". Members of sub-project 1 "Histories of the Futures", facilitator of this Working Group, chaired the introductions. Ette presented thoughts from a current book project, focusing on Erich Auerbach's "Mimesis" and his "Philology and Weltliteratur"

towards general questions of future concepts that can be situated in the context of a 'plurillogical philology'. The Working Group continued with a variety of reading discussion sessions, presentations from staff and guests and two more workshops; one in December 2013 on 'Sharing/Dividing Futures' and a second in January 2014 on 'Changing Futures through Time'.

## Advisory Board

An important aim of the research programme outlined above is to build networks of expertise and debate within which its results can be critically reviewed, further developed,

and spread to wider audiences. One important instrument towards this aim is the Bayreuth Academy's Academic Advisory Board. Currently the following scholars and cultural producers are members of the Academic Advisory Board: John Akomfrah (film-maker, London, England), João Paulo Borges Coelho (historian and author, University Eduardo Mondlane, Maputo, Mozambique), Ottmar Ette (Romance and Comparative Literature, University of Potsdam, Germany), Thomas Krüger (Federal Agency for Civic Education, Bonn, Germany), Birgit Meyer (Religious Studies, University of Utrecht, Netherlands), Elisio Macamo (Sociology, University of Basel, Switzerland), Matthias Middell (Global Studies, Leipzig University, Germany), Auma Obama (author and NGO activist, Nairobi, Kenya), Gloria Wekker (Gender Studies, University of Utrecht, Netherlands). In July 2013, following the Academy's Opening Conference, the first Advisory Board Meeting was held, yielding a wide range of encouraging responses and suggestions.

## Other events

The Academy was delighted to host a lecture and visit from Auma Obama in October. Obama, who completed her PhD in Intercultural German Studies at Bayreuth University in 1996, has returned to take an active role in the growth and development of the Academy as an Advisory Board member. On her visit to Bayreuth, she introduced listeners to her work in Kenya with the humanitarian NGO 'SautiKuu'. Accompanying her on her trip were two colleagues from this organisation.



For detailed information about our work, please consult the website or contact us!

<http://www.bayreuth-academy.uni-bayreuth.de>





Academy guest Luís Carlos Patraquim  
with Ulf Vierke in the Icon Lab.

## Icon Lab: Revolution 3.0? Working with images

The Icon Lab is one of the core parts of the sub-project “Revolution 3.0: Iconographies of social utopia in Africa and its diasporas” of the Bayreuth Academy of Advanced African Studies.

TEXT KATHARINA FINK  
PHOTOS STORM JANSE VAN RENSBURG

Although the Icon Lab is situated in the Academy offices at Hugo-Rüdel-Straße, Bayreuth, it is also mobile, i.e. transferable to different locations during research or workshop trips, for instance, it was mobile for the first time during the ECAS conference in Lisbon in June 2013. In the Icon Lab, we discuss images which ‘speak’ of revo-

lution. Scholars and research partners are invited to showcase ‘their’ images of revolution, which could include photographs, video stills, paintings, etc. The image is at the centre of the discussions both as an entry point and a reference for other images. Using close visual analysis, the main questions of investigation are: Why is a given image relevant in the context of ‘revolution’? Which role does the image play in its context? How do images anticipate, stipulate and catalyse radical social change? How are they used to consolidate change in the future? And finally, how do images portray an eclipsed change achieved in the past? The basis of our collective research in the sub-project “Revolution 3.0” is to create new visual archives by assembling the images collected in our “image tank”. Here are some of the activities of the sub-group in the last year.

### Panel and workshop at ECAS Lisbon

A number of sub-projects of the Academy presented their work at the ECAS conference in Lisbon in June 2013. The conference was a good opportunity for networking with researchers in African studies and especially those working on issues related to the future. The sub-project “Revolution 3.0” hosted a panel entitled “Revolution 3.0: Iconographies of utopia in Africa and its diaspora” which brought together international and interdisciplinary researchers working on visual archives and iconographies of revolutions and social change. The papers presented at this panel will be published as a collective volume in the Academy publication series.

Prior to the conference, the team of the sub-project “Revolution 3.0” – represented by Ute Fendler, Ulf Vierke, Nadine Siegert, Stefanie Alisch,

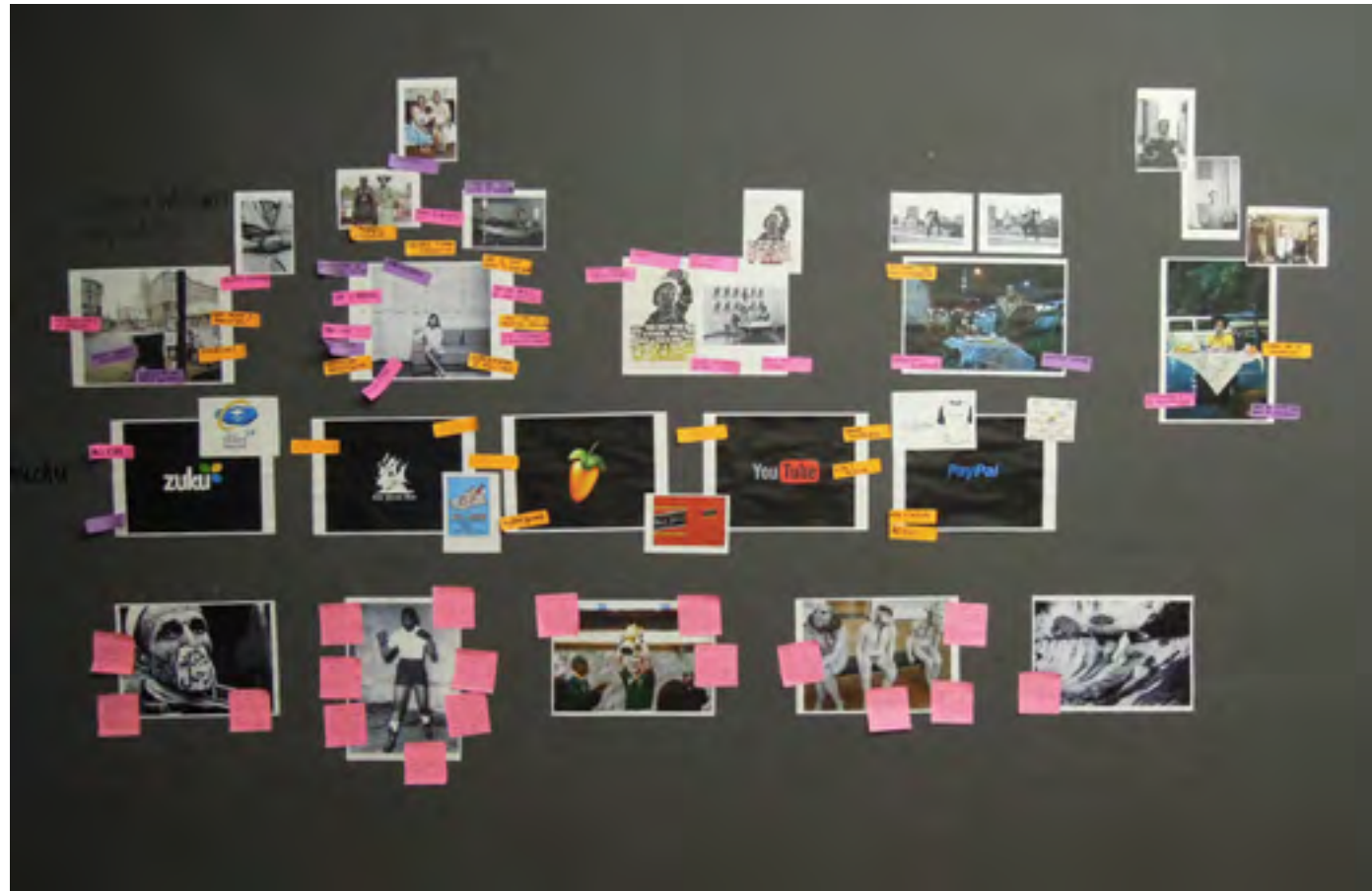
Storm Janse van Rensburg, Katharina Greven, Susanne Gerhard and Katharina Fink – organised a two-day workshop entitled “How to work with images” at the Goethe-Institute and Maumus Association Lisbon. The participants of the workshop, among them international researchers and artists, focused on how to work with images in the social sciences, particularly in relation to revolution and time. Besides the team of the sub-project and invited speakers of the ECAS panel, the two-day workshop was also attended by Manuela Sanchez, Fernandes Dias, Ângela Ferreira, Rui Assubuji, Catarina Simao, Luís Patraquim, Sam Hopkins and Sophia Bauer. At this workshop, the Icon Lab was successfully used in its mobile function for the first time.

### Outreach – Past and upcoming events

A number of outreach programmes and activities accompanied the academic programme of the Bayreuth Academy in 2013. Peggy Piesche and Katharina Fink organised a discussion session on racism in November 2013 at the Schokofabrik Bayreuth. It was based on the recent book by Susan Arndt, *Die 101 wichtigsten Fragen – Rassismus* (Munich, C.H. Beck, 2012) (*The 101 Most Important Questions on Racism*). This discussion was part of the exhibition “Opfer rechter Gewalt seit 1990 in Deutschland” (Victims of Right Wing Violence in Germany since the 1990s), organised by the Iwalewhaus in cooperation with local partners. The discussion was very positively received by the audience.

Furthermore, there was a round table discussions and a film projection session with the renowned African filmmakers Jean-Pierre Bekolo (Cameroon), Licínio Azevedo





Work in progress at the Icon Lab. (top)  
Luís Carlos Patraquim with an image by  
Mozambiquan photographer Ricardo Rangel  
(right)

(Mozambique) and Richard Djimeli (Cameroon), moderated by Gilbert Ndi Shang (BIGSAS) and Natalie Patterer (Academy) at the Schokofabrik Bayreuth in November 2013. The theme of the round table was the relationship between cinema and politics, with special attention on Cameroon and Mozambique. The evening ended with a screening of Richard Djimeli's recent film "139 - The Last Predators", a state-censored political satire (Cameroon, 2012). Djimeli's visit was made possible thanks to the initiative of the Goethe Institute Yaounde (Cameroon). The round table took place in the context of the annual festival "Cinema Africa!" organised by Ute Fendler.

One of the aims of the Academy is to get the civil society and the common person familiar with the research work of the Academy. For this reason, the Academy, in cooperation with the Münchner Volkshochschule, will host a special meet-the-public open ses-



sion devoted to the topic "Future Africa" on 21 February 2014. Students, researchers and members of the civil society are warmly invited. School pupils in secondary schools around

Bayreuth will also attend within the framework of the BIGSAS@School programme. The activities of the day will be crowned with a live concert by the artist KAE SUN.

For more information, see  
<http://www.mvhs.de/5.3/mvhs.de/index.php?StoryID=10674>



## Middle classes in Kenya and their visions

A report from Nairobi about the future of middle classes

TEXT AND PHOTOS LENA KROEKER

Between July and October 2013, two post-doc fellows of the Bayreuth Academy of Advanced African Studies, Lena Kroeker (Social Anthropology) and Florian Stoll (Sociology), set up their research projects in Nairobi and Mombasa (Kenya) as part of the sub-project "Middle classes on the rise: Future concepts between freedom, consumerism, tradition and morality". The sub-project focuses on current concepts of the future, their protagonists and addressees within middle classes, their social environment and entanglement with current processes of social change. The core question of the project is: To what extent are various concepts of the future and the societal responses to them tied to

the heterogeneous socio-cultural contexts in which African middle classes evolve? Generally speaking: In which social environments do concepts of the future arise and where exactly are their impacts felt? Lena Kroeker and Florian Stoll spent three months in Kenya to explore the status of the middle classes in a bid to prepare for further research on the topic.

Few countries in Sub-Saharan Africa have a noteworthy middle class. Sociological scholars consider the middle class a force for democratisation and development. This is because the middle classes have financial means to participate in consumerism and hold social positions that allow them to question social developments. The middle class, taken from this perspective, helps to develop the society. In contrast to many other African coun-

tries, Kenya has a considerable middle income stratum since the 1950s. According to the African Development Bank (see Mubila et al. 2011), today, this middle class stratum constitutes about 45% of the Kenyan population. This project, therefore, intends to find out how the middle classes in Kenya invest in the future for their personal benefit, their immediate social environment and their society.

Florian Stoll studies distinctive orientations and differentiations between social groups in Nairobi and Mombasa. He focuses on specific aspects and characteristics that distinguish one middle class group from another since each group shares attitudes, orientations and priorities peculiar to them. These 'bundles of norms and values' go along with certain ways of approaching the world and relating to a given





Nairobi Business District (top)  
Nail polishing in the streets – a meeting point of social classes (below)



lifestyle. On this basis, certain visions and conceptualisations of the future may be related to affiliation with a certain milieu.

Lena Kroeker's ethnographic research concentrates on conceptions of the future and time. Her project which aims at documenting and illustrating future aspirations of middle class affiliates revolves around the research question: Where and in what do members of the middle class invest financially, socially and emotionally? Five themes have been identified as potentially relevant for such a past and future oriented perspective on the middle classes. These are Education and career, Family and partnership, Housing, Social security and Life world practices. During the first phase in July-October 2013, field research was conducted at public places such as shopping malls, theatres, fairs and fit-

ness centres. These places were chosen because they are predominantly occupied by people who are able to afford certain leisure activities and consumerism – the middle class.

Florian Stoll and Lena Kroeker established numerous valuable contacts with individuals and institutions in Kenya during this first field research phase. A foundation was laid for further research as well as research training of M.A. students which started in November 2013. Since returning from the field trip in Kenya, Florian Stoll and Lena Kroeker have been preparing a group of sociology and anthropology advanced students of the University of Bayreuth for their own field research on middle classes in Kenya which will take place in July and August 2014 in collaboration with Anne Nangulu of Moi University, Eldoret.



Doctoral students of BIGSAS on the university campus



## Status Quo of BIGSAS

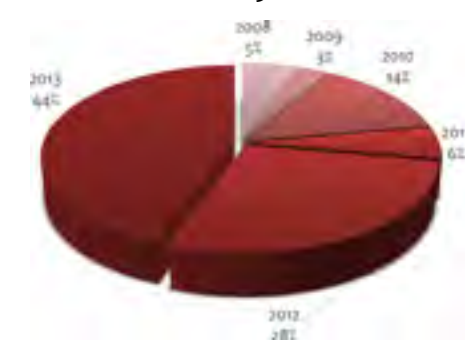
A time to harvest: 18 New Alumni, 2 New Postdocs, 15 New Junior Fellows in 2013

TEXT & PHOTO BIGSAS

In 2012, BIGSAS graduated 10 PhD candidates (see NAB XII: 15). In 2013, this number almost doubled to 18 new alumni and it is expected to be a lot higher in 2014. The number of BIGSAS Alumni, therefore, rose from 21 in 2012 to 37 in 2013. Now in its seventh year, BIGSAS is proud of its alumni and their success in their careers, in getting third party funding

for their postdoc projects, and for their continuous collaboration with BIGSAS through the BIGSAS Journalism Award, Alumni meetings and in the creation of the BIGSAS Alumni portal. As an example of the pivotal position BIGSAS alumni have, three of BIGSAS' alumni, Meron Eresso Zeleke (Ethiopia), Moulay Driss El-Maarouf (Morocco) and Halkano Wario (Kenya), were awarded the Volkswagenstiftung postdoctoral scholarship in October 2013.

BIGSAS Alumni 2008-2013



The international recognition of BIGSAS is also evident in the number and origin of new applications. In 2013, the number of applications for a place in BIGSAS was again at an all-time high with 169 applications from 36 countries: 22 African, 4 European, 7 Asian and 3 American. Of these, 15 were admitted for the Summer Semester 2014 after a rigorous admission process.

So, as of November 2013, BIGSAS

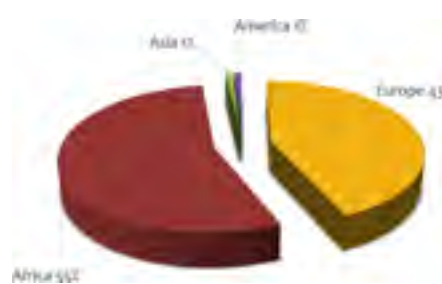


had altogether 105 Junior Fellows from 29 countries: 20 African, 7 European, 1 Asian and 1 American. The figure shows graphically this continental origin of BIGSAS Junior Fellows.

To the regular Junior Fellows (JF), we could add the five associated Junior Fellows from Africa and Europe who are financed through third-party funding. They are eligible to participate in all BIGSAS academic activities such as seminars, symposia, discussions and lectures.

BIGSAS welcomed two new Post-docs, Akiiki Babyesiza (Higher education research) and Olorunshola Adenekan (Anglophone literatures), whose task is to support and mentor the Junior Fellows in their research as they themselves negotiate the

JF origins: November 2013



transition from being a young PhD to being an independent academic or researcher. They immediately joined the BIGSAS family and successfully organised the Doctoral Colloquium for 2014.

As far as BIGSAS Workgroups are concerned, 2013 saw huge successes

in the publication of papers originating from Workgroups. Two edited volumes of *BIGSASWorks!* were published: *Challenging Notions of Development and Change from Everyday Life in Africa* (ed. Girum Getachew Alemu & Peter Narh, 2013) and *The Making of Meaning in Africa: Word, Image and Sound* (ed. by Duncan Mainye Omanga & Gilbert Ndi Shang, 2013). Workgroups offer JFs a platform for interdisciplinary collaboration at peer-group level on topics of relevance to the JFs' current and future research interests. By the end of 2013, 23 Workgroups had been formed or planned.

The BIGSAS Diversity Programme which replaced the Gender Programme in 2012, was further expanded and consolidated in 2013. Besides the regular services in achieving equality for all, the Diversity Programme now also offers various forms of financial support to JFs with disabilities or chronic diseases, with children, etc. A few snapshots of the Diversity Programme are:

- Diversity grants: financial support to compensate for various disadvantages
- BIGSAS for parents: maternal and/or parental leave and child support
- Coaching: up to five individual coaching sessions with experienced coaches
- Fireside chats: with experts, scholars, and other successful persons
- BIGSAS outreach: football (BIGSAS FC), city tours, events and visits (BIGSisters!)

For more information see the Diversity Programme website or contact the Diversity Representatives, Ulf Vierke and Eric Anchimbe.

## BIGSAS and Engineering Partners International Workshop

Coping with the quest for happiness and the preservation of integrity of the biosphere in Africa – 11-12 November 2013



Well-known academics from the six BIGSAS Partner Universities were invited to participate in the innovative workshop

cal and environmentally-friendly alternatives or improvements these activities could benefit from. These could be, for instance, the improvement of cooking stoves, more practical kitchen designs and ventilation, the use of biogas and solar energy.

To ensure that Africa brought its own priorities to the workshop and in accordance with the BIGSAS slogan that "Research on Africa is only possible with Africans", the workshop was attended by representatives of BIGSAS' five Partner Universities in Africa namely, Moi-University, Eldoret, Kenya; University of KwaZulu-Natal, Durban, South Africa; Université d'Abomey-Calavi, Cotonou, Benin; Universidade Eduardo Mondlane, Maputo, Mozambique and Université Mohammed V Agdal, Rabat, Morocco.

Being the first initiative of its kind in BIGSAS and probably in graduate schools in Germany, this workshop served as a trial ground for ideas, needs and possible collaboration points for joint social and natural sciences projects and cooperation. It offered a platform for brainstorming on how to reconcile research methodologies and analytical procedures in the diverse disciplines in future joint research. Another important issue was to lay the groundwork for facilitating co-supervised PhD dissertation projects between BIGSAS and her African Partner Universities. For all participants, the workshop was an eye-opener and a new door to many future directions between BIGSAS and her Partners in Africa and also between these partners.

TEXT & PHOTO BIGSAS

This special workshop which brought together the predominantly social scientists of BIGSAS and the engineering scientists of the University of Bayreuth as well as representatives of BIGSAS' Partner Universities was the first major event in the new cooperation between BIGSAS and the engineering sciences here at the University of Bayreuth. This cooperation started after the prolongation of BIGSAS in 2012 and is intended to bring research on Africa in these two disciplines closer for more practical outcomes on the ground.

The rather unusual topic of the workshop, "Coping with the quest for happiness and the preservation of integrity of the biosphere in Africa", carried a more central and contemporary theme, i.e. how the universal quest for happiness is linked to the consumption of energy and how this impacts

on the preservation of the biosphere in the face of global changes. In Africa, in particular, a sufficient supply of energy is the key to sustainable development since it potentially offers benefits to public health, social welfare and economic productivity.

It is the conviction of the workshop based in Bayreuth that answers to questions about the sustainability of natural resources (i.e. energy) and ecosystems (i.e. biodiversity) in the future can only be provided through multi- and cross-disciplinary research approaches. To achieve this, the workshop is composed of researchers from several social sciences disciplines collaborating with researchers from the natural and engineering sciences. Topics of shared interest include the social and cultural aspects of energy demand and consumption at the local level, ecological impacts and use of irrigation, fertilisation and other agricultural techniques and possible technical or technologi-

The 18 PhD graduates in 2013 are from 11 countries in Africa, Europe and Latin America – illustrating the international recognition of BIGSAS in African Studies.

Name	Country of origin	Supervisor
Abraham Brahima	Benin	Ute Fendler
Ahmed El-Hassab	Sudan	Franz Kogelmann
Duncan Omanga	Kenya	Jürgen Müller
Francis Xavier Ng'atigwa	Tanzania	Franz Kogelmann
Irina Turner	Germany	Susanne Mühleisen
Jude Kagoro	Uganda	Dieter Neubert
Magdaline Wafula	Kenya	Said Khamis
Marie-Laure Kozi	Côte d'Ivoire	Manfred von Roncador
Maroua El Naggare	Morocco	Ute Fendler
Moulay Driss El Maarouf	Morocco	Ute Fendler
Nadine Siegert	Germany	Ulf Vierke
Nene Morisho	Congo	Martin Doevenspeck
Paulo Jeferson Araújo	Brazil	Manfred von Roncador
Sakinatou Bello	Benin	Ulrike Wanitzek
Samuel Ndogo	Kenya	Said Khamis
Serah Kiragu	Kenya	Detlef Müller-Mahn
Setargew Fantaw	Ethiopia	Kurt Beck
Silke Oldenburg	Germany	Erdmute Alber





Summer school participants from Bayreuth and Berlin

## (Re-)Configurations of Islam in Sub-Saharan Africa

A joint BIGSAS-BGSMCS summer school on Islamic practices and groups in Africa

TEXT & PHOTOS SALMA ABDALLA

As part of the endeavour to join forces with similar academic institutions, BIGSAS has established cooperation with the Berlin Graduate School of Muslim Cultures and Societies (BGSMCS). On various occasions, the two graduate schools have teamed up to bring together senior and junior fellows of both schools to discuss themes

of common interest – in this case the study of Islam and Muslim societies. The first BIGSAS-BGSMCS workshop titled “Transforming social order in African Muslim contexts: (Re)construction of identities, institutions, movements, markets” was held in June 2011 in Berlin with three members of BIGSAS participating.

Continuing the same efforts, a joint summer school was convened by Rüdiger Seesemann (BIGSAS) and Han-

sjörg Dilger (BGSMCS) in August 2013 at the Freie Universität Berlin. Three senior fellows and four junior fellows from BIGSAS participated in this summer school. The Senior Fellows were Rüdiger Seesemann, Kurt Beck and Franz Kogelmann while the junior fellows were Bakheit Nour, Francis Ng’atigwa, Ahmed Khalid Ayong and Salma Abdalla. Other participants included seven Junior Fellows from BGSMCS Berlin and other PhD stu-



dents from the United States, Switzerland, Nigeria, Kenya, South Africa and Ghana.

To efficiently tackle the complexity of the topic, the one-week agenda employed diverse didactics. The content of the summer school was both theoretical and empirical. Firstly, thematically-informative lectures were given by renowned scholars and experts in the field of Islam in Sub-Saharan Africa. Roman Loimeier talked about the anthropology of Islam debate in the African context. Benjamin Soares lectured on Islam after the ethical turn. Rüdiger Seesemann presented his ongoing project on theories and practices of Islamic knowledge. These lectures were accompanied by relevant readings that enriched the discussion.

The PhD students presented their projects in seven thematic panels:

1. Traditional Islamic institutions in practice
2. Muslims school – schooling Muslims
3. The aesthetics of sound and the city
4. Performing piety,
5. Female engagement with Islamic practices
6. Scholarly traditions
7. Islamic healing and medicine

Each panel was chaired by a senior scholar who provided impulse to the

discussion. The students received profound feedback on their projects from both senior scholars with long experience in the field and peer junior fellows who were facing similar challenges in their research.

To help expand the academic profile of the junior fellows, a workshop on publication strategies was facilitated by Birgit Meyer in which practical guides to publication were offered. Additionally, students had the chance to receive individual feedback on their work and coaching on research-related issues.

As an outreach event of the summer school, a public lecture was given by Umar Danfulani, Professor of Religious Studies, the University of Jos, Nigeria. Moreover, the summer school provided the opportunity for extensive one-on-one meetings between students and professors, offering a rare chance to personally meet with leading scholars in the field and discuss individual questions. Given the great success of the summer school, a follow-up meeting is in planning, to take place at the University of Jos in 2014. The summer school was also a great opportunity for networking and meeting like-minded people for future collaboration. All in all, it was a very fruitful week, and the junior fellows agreed that they would like to see more activities of this type in Bayreuth or elsewhere.

2<sup>nd</sup> BIGSAS

## Alumni Meeting

In July 2013 BIGSAS Alumni convened at the Geschwister-Scholl-Platz, home of the Bayreuth International Graduate School of African Studies, to discuss the creation of an Alumni platform.

The meeting was organised and hosted by the new BIGSAS Postdoc Akiiki Babyesiza. Since our alumni are spread all over the world, only a couple of them had the opportunity to attend this meeting. During the first BIGSAS Alumni meeting in 2011, the participants decided to set up an interactive internet platform to communicate in a more structured way and to facilitate the exchange of relevant information. Due to many and often unpredictable circumstances, this aim was not fully achieved. Thus, this much desired device is still under construction. In view of the fact that the number of BIGSAS Alumni will increase over the years, the second meeting discussed the future of this project. In addition to that, the alumni wish to play a clearly-defined role in the application process at BIGSAS Partner Universities. To be more inclusive, the participants of this meeting proposed the position of an Alumni Representative. As a result of this meeting, BIGSAS will make an effort to create a more efficient and highly inclusive platform to foster networking among our alumni. A third BIGSAS Alumni meeting is scheduled for early summer 2014 in connection with the award ceremony for the world-wide renowned author Ngũgĩ wa Thiong’o, who will receive an Honorary Doctorate.



## BIGSAS Journalism Award 2013

Beware! The colonial rulers are back!



Helmut Ruppert, Horst Eggers, Charlotte Wiedemann, Philipp Hedemann and Dymitr Ibriszimow

TEXT BIGSAS  
PHOTO REGINA FETTKÖTHER

The award ceremony of the second BIGSAS Journalism Award took place on 10 July 2013. The goal of this coveted biennial award is to recognise and reward outstanding journalistic articles published in German on Africa. The overall positive reactions show that there is an urgent need to overcome the well-known stereotypes often found in the media about Africa and to promote high quality journalism in this field. The award is not only unique in its mission but also in the composition of its selection committee.

This year, the prize was awarded to Philipp Hedemann, journalist with weltreporter.net, for his outstanding article "Die früheren Kolonialherren sind zurück" (The former colonial rulers are back) published in the *WOZ - Die Wochenzeitung* No. 37 of 13 September 2012. In it, he describes the tensions in Mozambique, a former Portuguese colony, caused by the alarming flow of immigrants from Portugal. Revisiting

the extremes of colonialism, his article captures the rising costs of living and other challenges caused by the return of the former 'colonial lords' who seem to have come to repossess their colonial territory.

The jury also decided to honour Charlotte Wiedemann, journalist with the German edition of *Le Monde Diplomatique*, with a special award for her article "Bilals Frömmigkeit" (Bilal's devoutness) published in *Le monde Diplomatique* of 13 January 2012. In it, she discusses the East African slave trade in the context of Islam and the Arabic culture.

The ceremony was opened by the Dean of BIGSAS, Dymitr Ibriszimow and the President of the University of Bayreuth, Stefan Leible. As a member of the jury, Marco Finetti, the Director of Press and Public Relations of the German Research Foundation (DFG), underscored the importance of the prize in restoring an image of Africa in Europe based on reality. That the DFG was represented in the jury is evidence that the innovations in BIGSAS' outreach programme are

welcome. The jury is chaired by Helmut Ruppert, former President of the University of Bayreuth, and has as members BIGSAS Alumni besides special jury members like the DFG representative.

To crown the ceremony, Veye Tahah, the Cameroon-born founder and editor of "Africa Positive", gave a keynote address on the importance of good journalism about Africa. She recalled the founding impulse of her magazine *Africa Positive*: "to fix the one-sided portrait of Africa through negative news about crises and catastrophes by also reporting about the continent's potential and its vast diversity." This BIGSAS event, she explained, offers a far-reaching academic platform for negating eurocentric perspectives on Africa sustained among others by certain NGOs which often have an interest in sustaining an image of Africa as an under-developed, crisis-stricken and hopeless continent. Cooperation between European and African media and journalists, she concluded, could foster this change of perspective.

## Official visit of Minister Müller

Cooperation with Africa and African experts moves to a higher level



Representatives of IAS, BIGSAS and the Iwalewahaus, together with UBT Vice-Chancellor H.W. Schmidt and former Bavarian State Minister for Federal and European Affairs Emilia Müller

TEXT & PHOTO BIGSAS

After Wolfgang Heubisch, Bavarian State Minister for Science, Research and the Arts in 2012 (see NAB XII:14) who visited BIGSAS shortly after the prolongation, this year it was Emilia Müller, Bavarian State Minister for Federal and European Affairs who paid BIGSAS an official visit. Having learned about the exploits of BIGSAS in and beyond the academia, she came to express the interest of the Bavarian State Government in BIGSAS and its academic expertise on Africa and collaboration with African experts. During her visit to Bayreuth on 25 April 2013, she had the unique opportunity to engage with junior fellows working on various political, eco-

conomic, social and security issues on Africa. Her impression after the visit was very positive giving credence to BIGSAS' place in the Excellence Initiative: "I am not surprised" she explained "that BIGSAS is now in the second phase of the Excellence Initiative funded by the German Research Foundation. A lot of energy, networking and competence is needed for that and I have seen that today".

Talking to the large audience at the Iwalewahaus, she reassured BIGSAS of the continued financial and administrative support of the State Government, since as she said "I am sure that art and culture connect and bring people together in a way that politics never can." To back up her promise, she offered BIGSAS the amount of 8,600€ as support for the BIGSAS Fes-

tival of African and African-Diasporic Literatures 2013.

For the Dean of BIGSAS, Dymitr Ibriszimow, the visit of Minister Müller was a historical moment not only for BIGSAS but also for African Studies in Bayreuth – historical in that the Minister came to Bayreuth on her own accord. Bayreuth, he said, has established itself as the centre for African studies which is why, he announced, "We are now working on a Bavarian Research Institute for African Studies with the Free State of Bavaria to be hosted here in Bayreuth." Hans-Werner Schmidt, Vice President of the University for Research and Young Academics, welcomed the Minister on behalf of the university administration and appreciated all the support the University's African Studies focus has received from the State.



## BIGSAS Colloquium: Work in Progress I

TEXT **SHOLA ADENEKAN & AKIIKI BABYESIZA**  
PHOTO **BIGSAS**

The November 2013 colloquium took place at the Geschwister-Scholl-Platz in room S 18, away from the usual location at the Iwalewahaus, which has been unavailable as it is moving to a new address. Colloquia are a compulsory part of the PhD programme of BIGSAS for Junior Fellows and normally last for two days. The Junior Fellows are expected to present their work in progress at least twice during the course of their research study. These presentations are supposed to take place after the doctoral students have been on their field research or have undertaken a significant research study.

The November colloquium was organised into sessions according to the different disciplines: Anthropology, Arts in Africa, Linguistics, and English and Anglophone Literatures. After a short Welcome Address by the Vice Dean of BIGSAS, Rüdiger Seesemann, the colloquium opened with two presentations from the field of anthropology. Bakheit Mohammed's paper, entitled "The Religious Men in Jebel Marra: The Process of Learning and Performance of Islamic Rituals and Techniques", analyses the roles of religious men, who are locally called Fuqqarā', in the Muslim Jebel Marra communities of Sudan. It further investigates how they learn in Qur'anic schools where they usually spend many years memorizing the Qur'an and other associated knowledge. Next was Georg Materna's presentation, whose research investigates the work and socio-professional organisation of small tourism entrepreneurs in Senegal. He argues that crafts, trade and art have become independent domains in which a multiplicity of actors is involved.

The second round of presentations

was on Arts in Africa. Using video footage clips recorded on her mobile phone, Stefanie Alisch looks at Kuduro music and dance in Angola, while Katharina Greven's paper examines 'phantasy' and the art of patronage by three controversial European artists-cum-collectors who left their imprint on contemporary African arts. Ms Greven, however, placed special focus on Ulli Beier, the late founder of Iwalewahaus.



The BIGSAS Colloquium: BIGSAS Junior and Senior Fellows followed and discussed the presentations

The next presentations were on Linguistics. Diderot Djiala investigates how the Cameroonian media presented the message of HIV/AIDS prevention to the public. He queried whether media presentations actually match expectations and perceptions in the campaign to create awareness on HIV/AIDS. Simon Nganga, meanwhile, analyses 'Verbal and Non-verbal Devices in the Communicative Genre of the Funeral Sermon' among the Bukusu people of Western Kenya. Based on cosmologies underlying the Christian understanding of death, his paper looks at the determinative features of communicative genres and hy-

bridisation in Bukusu funeral performances.

Presentations on English and Anglophone Literatures completed the BIGSAS colloquium. Weeraya Donsomsakulkij's paper explores the theoretical framework of postcolonial-material ecocriticism and the idea of 'placiality' in selected post-apartheid South African literature. Sibel Inal's paper looks at the Politics of Transcultural Communication in

the work of the Anglo-Egyptian novelist and journalist Ahdaf Soueif.

After a short break, the colloquium concluded with a keynote address organised by the BIGSAS Workgroup "Higher Education and Society". Johannes Woldetensae, a Senior Education Expert in the Department of Human Resources, Science & Technology of the African Union Commission, gave a talk entitled "African Union Commission's Continental Initiatives in Higher Education", followed by a lively discussion and questions from Junior Fellows as well as from present Alumni who are members of the Africa Network University of Bayreuth (ANUB).

## Higher Education Research at BIGSAS

TEXT **AKIIKI BABYESIZA**  
PHOTOS **BIGSAS**

In July 2013, I started my work as a Postdoc at BIGSAS after I successfully concluded my doctoral studies at the International Centre for Higher Education Research Kassel. My role at BIGSAS includes the development of a research focus on higher education in Africa. It is in this respect that I found-

Colloquium: Work in Progress I" and was attended by BIGSAS Junior and Senior Fellows as well as by participants of the DAAD Alumni Stakeholder Workshop "International Alumni Networking in the Context of University Development Strategies and Policies". The presentation of the African Union Commission's portfolio in the field of higher education was followed by a lively discussion about areas of conflict such as African-led solutions ver-

Education and Society" will explore the possibilities of staying in contact with Woldetensae and the African Union Commission in order to initiate collaborative projects in the field of higher education research that draw on the knowledge and capacity of our BIGSAS Junior Fellows and Alumni. In order to put the BIGSAS Workgroup "Higher Education and Society" on the European map, I will be part of a delegation from BIGSAS and IAS to Brus-



Lively discussions on culture and technology continued even during coffee breaks.

ed the Workgroup "Higher Education and Society". The Workgroup is a reading group that meets regularly to discuss scholarly texts about higher education systems in Africa and the world and invites higher education researchers and policy makers to BIGSAS for public lectures, workshops and conferences. The Workgroup's first guest was Johannes Woldetensae, a Senior Education Expert in the Department of Human Resources, Science & Technology of the African Union Commission who formerly worked as a freelance consultant to the Association of African Universities. He visited BIGSAS from 13 to 16 November at the suggestion of BIGSAS Junior Fellow Emnet Tadesse Woldegiorgis. During his stay, Woldetensae gave a keynote address on "African Union Commission's Continental Initiatives in Higher Education". His talk concluded the "BIGSAS

sus the transfer and implementation of European policy ideas. The discussion, during which attendees asked specific questions based on their own experience as academics and employees of African universities, lasted for one and a half hours and was concluded with a dinner organised by the International Office of the University of Bayreuth at the Aktienkeller. The lively discussion continued the next day during a roundtable discussion, where participants discussed a wide range of issues including the brain drain, the politicisation of higher education, the lack of public funding and their interconnectedness. The discussions left participants inspired and ready to take action. The Workgroup "Higher

sels, where we will attend a European Policy Seminar by the Academic Corporation Association on Euro-African Cooperation in Higher Education. The focus of the seminar will be "recent overall trends and developments in African higher education, internationalisation in African higher education and cooperation in higher education between Africa and Europe". Furthermore, the Workgroup is organising the panel on "Global Ideas and Local Strategies for the Future: Perspectives on Higher Education and International Collaboration in Africa and beyond" at the Conference of the African Studies Association in Germany (VAD e.V.) that will take place at the University of Bayreuth in June 2014.

For more on public lectures, see

[www.bigsas.uni-bayreuth.de/en/studies\\_programme/workgroups/higher\\_education/](http://www.bigsas.uni-bayreuth.de/en/studies_programme/workgroups/higher_education/)





BIGSAS FC and the team of the Police Department of Upper Franconia

## BIGSAS FC vs. Police Department, Upper Franconia

The power of football to connect

TEXT & PHOTO **BIGSAS**

It all started in October 2012 when Reinhard Kunkel, President of the Police Department, Upper Franconia (Polizeipräsidium Oberfranken), invited BIGSAS to the Upper Franconia Police Headquarters here in Bayreuth (see NAB XII: 22). During that meeting which was intended to give BIGSAS JFs a glimpse into the activities of the police, a friendly football match between BIGSAS FC and the police team was organised. The long awaited match finally took place on 25 September 2013 on the football

pitch of the Federal Police Department in Bayreuth.

The match took off to a great start for the police team who scored in the second minute. BIGSAS FC however scored two goals before half time. The BIGSAS fan block cheered both teams with drums and songs in their usual spirit of unity. Although BIGSAS FC finally won 6:3, the winner of the day was the friendship that had started between these two institutions – a friendship that has resulted in consultations by JFs working on conflict, security and military issues.

For example, before his defence in 2013, BIGSAS alumnus Jude Kagoro

interviewed members of the Police force as part of his research on “Militarisation in Post-1986 Uganda: Politics, Military and Society Interpretation.” Georg Löffler, Police Commissioner, along with some of his colleagues, attended Jude Kagoro’s work and the football match are reported on in the *Polizeireport* – the Oberfranken Police Magazine. Associated BIGSAS Junior Fellow, Frank Hukporti, himself a Superintendent of Police in Ghana, added steam to the cheering as he supported his police colleagues. A return match to be hosted by BIGSAS FC is slated for spring 2014.



Ute Fendler (2nd row, 3rd from right) and the organisation team of the Maputo African Film Week

## BIGSAS Partner University Universidade Eduardo Mondlane

TEXT **BIGSAS**  
PHOTO **UTE FENDLER**

Ute Fendler, Senior Fellow and current Director of the Institute of African Studies (IAS), spent ten eventful and successful days in Maputo, Mozambique. Highlights were the Maputo African Film Week, negotiations about a two-stage plan for the introduction of a new study module at Eduardo Mondlane University, and the prolongation of the project “Digitalisation of Historical Film Footage”.

The first Maputo African Film Week, 11-18 April 2013, was organised and hosted by the Mozambican film director João Ribeiro and by Ute Fendler. The event started with a preview of the Mozambican film “A virgem Margarida” directed by Licínio Azevedo. Since the film addresses the

delicate issue of a re-education camp for women during the revolution, it attracted considerable public attention. Besides the main programme (films from the Bayreuth film week Cinema Africa!) classics of African cinema were presented. The local students were involved in the organisation and discussions about the films. They also created film analyses which were published in a blog and on the Facebook page set up for this event.

Introducing a Media Studies Master Programme is a long-term goal at our Partner University Universidade Eduardo Mondlane. To establish film or media studies, the university developed a two-stage plan. As a first step, the university will introduce a film module. Secondly, the external institution of Escola de Comunicação e Artes (ECA) will provide special technical equipment, as well as professional training.

Interdisciplinary studies are new to the university in Mozambique, so the coordinators of the film and media studies and ECA plan to visit the University of Bayreuth in the near future. Thus, the interdisciplinary studies in Bayreuth could serve as a role model for the new studies’ programme in Mozambique.

The funding of the project “Digitalisation of historical film footage” has been renewed by the Department of Foreign Affairs.

In order to plan the second phase, discussions with the German Embassy and local partners have already taken place. In the first phase, the focus was on the Mozambican film “Mueda, Memory and Massacre”. The focus should now be strengthened by analyses and reports from eyewitnesses and researchers in the second phase.





One group of the pupils of the Franz-Ludwig-Gymnasium of Bamberg with BIGSAS Junior Fellows

## BIGSAS@school

### Revelations and change of perspectives

TEXT SUSANNE OTT  
PHOTO BIGSAS

After its groundbreaking success in 2012, BIGSAS@school is becoming a well-established tradition and an important asset of the public outreach programmes. On 24 July 2013, the home of BIGSAS, located at the Geschwister-Scholl-Platz, was visited by 60 teenage students from a secondary school located in Bamberg, a city 70 km away from Bayreuth. The aim of BIGSAS@school is to give young secondary school students an opportunity to meet with people who undertake research in or on Africa – be they Africans or non-Africans – and

to offer them the opportunity to ask questions on whatever they might be interested in.

The most important insight the students gained was that an unbiased approach vis-à-vis the unknown and strange is essential. A fundamental change of perspective is often needed; stereotypical images of Africa do not necessarily reflect reality. One of the most astonishing facts for these youngsters is the huge language diversity on the African continent. In some African countries more than a hundred distinct languages are spoken. The questions the students asked were numerous and quite diverse. They were genuinely interested in the answers and observations of the

BIGSAS Junior Fellows. The visitors listened to everything the young academics had to report about their home countries. Moreover, the doctoral students talked about what is different for them in Germany and what they immediately noted. One of them said that she was surprised that there is no communication when you are travelling in a bus: “People sit there and are communicating via Facebook, but not with the people who sit right next to them”. The teacher of the secondary school from Bamberg started laughing and said that the journey to Bayreuth with the pupils was exactly the same. After their meeting at the Geschwister-Scholl-Platz, the visitors and fellows of the Graduate School went to the Botanical Gardens of the University of Bayreuth, where the students could ask even more questions.



## Festival of African and African-Diasporic Literatures 2013

From 20-22 June 2013, BIGSAS convened its third and so far the largest Festival of African and African-Diasporic Literatures, “Intertextuality: Dialogues in Motion”, this time with funding from the prestigious German Federal Cultural Foundation (Kulturstiftung des Bundes).

TEXT NADJA OFUATEY-ALAZARD  
PHOTOS DANIELA INCORONATO

Under the topic of “Intertextuality: Dialogues in Motion” the 3-day festival investigated the manifold complex relations of texts transcending borders of space, time, generation, genre and media. In dialogue with the more than 20 invited guests – renowned scholars, writers, artists, performers and activists from Africa and many of its diasporas in Europe and the Americas – the dynamics of

intertextuality were explored in keynotes, panels, readings, performances, a photo exhibition and an open air concert.

In their greeting words, the directors of the *Kulturstiftung*, Hortensia Völckers and Alexander Farenholtz masterfully summed up the project’s ambitious visions and respectfully acknowledged the commitment of the festival organisers:

“The poet and cultural theoretician, Edouard Glissant, has described this boundary transcending process of rewriting, alienation and produc-

tive misunderstanding using the expressive term ‘creolisation’. By doing so, he was focusing on the cultural productions in former colonies. This festival thus transforms Bayreuth into a similar location of creolisation. In this regard, we wish to thank the entire organising team of the BIGSAS Festival of African and African-Diasporic Literatures in particular the festival directors Susan Arndt and Nadja Ofuatey-Alazard as well as the Bayreuth International Graduate School of African Studies (BIGSAS) and the Bayreuth Academy of Ad-





The Black Rock Coalition Orchestra gave a stunning performance by intertextually saluting their musical heroines



"AfroFictional In[ter]ventions" revisits the BIGSAS Festival of African(-Diasporic) Literatures 2011-2013"

vanced African Studies for a job well done."

In the framework of the opening reception on the first festival day, Susan Arndt – the festival's founder and co-director – warmly greeted all guests and proceeded in setting the agenda and outlining the programme. She was followed by Günter Nooke, the German Chancellor's Representative for Africa; Kirsten Haß, Head of Sponsorship of the German Federal Cultural Foundation; Dymitr Ibrizimow, Dean of BIGSAS; Ute Fendler, Director of the IAS and Representative of the Bayreuth Academy of Advanced African Studies; Ulf Vierke, Director of the Iwalewahaush and the acclaimed Nigerian scholar Biodun Jeyifo, the festival's Guest of Honour from Harvard University who gave a moving welcome speech adorned with a beautiful Yoruba song. He dedicated his words to the Iwalewahaush' founder late Ulli Beier and the late literary icon Chinua Achebe before elaborating on the festival's themes

with examples from African drama in a historical context.

After the reception – generously provided by the City of Bayreuth represented by Deputy Mayor Thomas Ebersberger – the programme continued with the first keynote lecture by literary scholar Anne Adams (USA) entitled "Diaspora intertextuality: The brother/sister that I haven't seen in 400 years". Further keynotes were given by the Haitian author and scholar Lyonel Trouillot on the second day entitled "Intertextuality: Beyond the myth of the demiurgic writer and the catchall" and NYU's Manthia Diawara from Mali on "The 1956 congress: Beyond négritude and cultural nationalism" on the third day. Literary readings were given by José Eduardo Agualusa (Angola/Portugal), Victor Dugga (Nigeria), Bernardine Evaristo (UK), Zakes Mda (South Africa/USA), Noah Sow (Germany), Sami Tchak (Togo/France) and Lyonel Trouillot (Haiti). All attending scholars and writers

also participated in various lively and fruitful panel discussions.

One of the cultural extras of the 2013 festival was the photo exhibition "Africa: See You See Me", curated by Awam Amkpa (Nigeria/USA), showcasing 160 works by African (-Diasporic) and Euro-American photographers in inter-visual dialogue, spanning more than 100 years of photography on and from Africa and its diasporas. In the evening of the first festival day, "Shakespeare's legacy and future reception" was discussed by the panelists Akala (UK), Awam Amkpa and Gina Dorcelly (Haiti/USA) moderated by Susan Arndt and Fadi Saleh. This was followed by a brilliant audience quiz and live performance by Akala and his Hip Hop Shakespeare Company from London, exploring the intertextuality of William Shakespeare's oeuvre and the rhymes and beats of contemporary hip hop music. Further cultural presentations were the spoken word performances by Ed Abbas (Lebanon), Quinsy Gario

& T. Martinus (Dutch Antilles/Netherlands) and Gina Dorcelly; the screening of Manthia Diawara's film *Edouard Glissant: One World in Relation* (2010); the theatre performance and scenic reading of British New York-based writer Amy Evans' "Black Classical Music: In Memory of Nina Simone" as well as the Surinamese-Dutch dinner ritual "Keti Koti" commemorating the slave trade and celebrating its ending.

The concluding big Open Air Concert on Bayreuth's market square then provided the appropriate celebratory closing act for the 2013 festival: Adwoa Hackmann (Germany) with her acoustic guitar offered her usual brilliant laid-back Berlin sounds warming up for the 10 fierce and beautiful women of the Black Rock Coalition Orchestra (USA) paying musical "Tribute to Black Women Writers of Rock and Soul" and in a world premiere even dedicating an original new song to the city hosting the BIGSAS Literature Festival: the "Bayreuth Blues".

The festival is a joint enterprise

of numerous BIGSAS senior fellows, postdocs and junior fellows, along with PhD students from the Graduate School "Intercultural Encounters", MA students of "Intercultural Anglophone Studies", the Bayreuth Event and Festival e.V. and various institutional supporters.

In February 2014, the festival directors Susan Arndt and Nadja Ofuatey-Alazard published a comprehensive 500-page illustrated reader on the history of the first three BIGSAS Literature Festivals: *AfroFictional In[ter]ventions. Revisting the BIGSAS Festival of African(-Diasporic) Literatures 2011-2013* (2014, Edition Assemblage) with contributions from Ed Abbas, Anne Adams, John Akomf-

rah, Akala, Cristina Ali Farah, Awam Amkpa, Susan Arndt, Gabeba Bade-roon, Biyi Bandele, Blaq Pearl, Sabrina Brancato, Chirikure Chirikure, LaRonda Davis, Deeb, Manthia Diawara, Gina Dorcelly, Philippa Ebéné, Ottmar Ette, Amy Evans, Bernardine Evaristo, Quinsy Gario & T. Martinus, Biodun Jeyifo, Philipp Khabo Köpsell, Okinba Launko, kara lynch, Lydie Moudileno, Patrice Nganang, Nadja Ofuatey-Alazard, Peggy Piesche, Mariam Popal, Olumide Popoola, Jean-Luc Raharimanana, Noah Sow, Greg Tate, Lyonel Trouillot, Sabine Vadeleux, Rinaldo Walcott, Anna Weicker, Gloria Wekker, Dirk Wiemann. (<http://www.edition-assemblage.de/afrofictional-interventions>)

The next BIGSAS Festival of African and African-Diasporic Literatures is scheduled for 26-28 June 2014 under the title "Literature of/and Memories: 1884-1904-1914".

For further information please visit

[www.bigsas.uni-bayreuth.de/literaturfestival](http://www.bigsas.uni-bayreuth.de/literaturfestival)



# IWALEWAHAUS



The new Iwalewahauss home in Wölfelstraße 2

## The Iwalewahauss is moving house

A new contact-zone in the heart of the city

TEXT **ULF VIERKE**  
PHOTO **WILFRIED ENGELBRECHT**

October 2013 was the last month of vibrant activities at the Iwalewahauss in its old home, the former Margravial Mint in Münzgasse 9. On 6 November 2013, the last two exhibitions closed their doors and the preparations for moving to the new home entered the final phase. The new home is Wölfelstraße 2 and it is only 100 metres further down the street. Still the move takes the

Iwalewahauss from a side street to one of Bayreuth's most prominent city areas.

The building on Wölfelstraße was constructed in 1907 as the official seat of the state bank of Bavaria in Upper Franconia. Two fortified rooms with gigantic doors still remind visitors of that time. The building functioned as a bank until the 1970s when it was taken over by the department of forestry. The latter left a rather bizarre footprint in the form of an abattoir room or butchery in the basement. On an interim basis,

the building was occupied thereafter by the lands and surveys department until September 2013. On 4<sup>th</sup> November 2013, the building officially was taken over by the University of Bayreuth. The four floors, a basement and an attic altogether provide about 2,300m<sup>2</sup> space for offices, exhibitions, art collections and archives.

The Iwalewahauss moved into this new home in December 2013 as it is but will carry out major renovations as from 2014 in different phases. In the first phase, the 2<sup>nd</sup> floor will be turned into office space not only for

the Iwalewahauss but also for hosting the administrative unit of the Institute of African Studies (IAS) and the Bavarian Research Institute of African Studies (BRIAS). The 3<sup>rd</sup> floor will be used for the archives and the art collections of the Iwalewahauss and will also provide apartments for lodging and a studio for the artists-in-residence programme. The 1<sup>st</sup> floor will subsequently be turned into an extensive exhibition platform as well as the ground floor which, with its high ceiling, is a natural and marvellous multifunctional exhibi-

tion space. In the second phase of renovation, part of the ground floor will be converted into a multi-media events hall for hosting concerts, performances, lectures, projections, etc. The same floor will also host the reception, the library and two seminar rooms. The exhibition space on the 1<sup>st</sup> floor and the ground floor will undergo substantial renovations including a new light concept and system. South African curator Storm Janse van Rensburg, also a fellow of the Bayreuth Academy of Advanced African Studies and Katharina Gre-

ven, Junior Fellow at BIGSAS have developed an integrated concept for the interior light and colour scheme.

This new location is the beginning of a new era in the life of the Iwalewahauss. Situated in the heart of the city, it offers the Iwalewahauss more options to function as a contact-zone – a meeting point between the city and the university, the world of art and lovers of art, established artists and budding artists, and of course everyone interested in having a multi-faceted encounter with Africa.





TEXT ALEXANDRA KUHNKE  
PHOTOS FRANK MARSHALL (1), JULIA ECKEL

The term "Grenzüberschreitungen" (Crossing borders) characterises the overall intention of, and motivation behind, the festival entitled *49° MetalZone* that took place at the Iwalewahaus from 24<sup>th</sup> – 26<sup>th</sup> October 2013. The festival, founded by Ulli Beier over 20 years ago, provided people from all walks of life the opportunity to get immersed in the fascinating and versatile global metal music culture. The

whole city of Bayreuth and visitors from all over Germany were under the spell of metal music for the three days of the festival. In 2013, the concept of the festival was based on five components related to the interdisciplinary and transmedial perspective and the notion of "Crossing borders" that is part of the history of the Iwalewahaus. The five components were an art exhibition, a concert, film screenings, presentations and debates and a study room. The festival opened on 24<sup>th</sup> October 2013 with the exhibition (curated by MA student Susanne Gerhard)

*Renegades* by South African photographer Frank Marshall who portraits metal heads from Botswana. This was combined with the introduction to the study room with its rich content, consisting of elaborated information about different metal scenes in Africa, music video screenings as well as books and articles on this topic.

## Renegades by Frank Marshall

*Renegades*, a landmark exhibition by



## Talks and film screenings

The talks on Friday 25<sup>th</sup> October 2013 focused on the visual part of metal culture and the global metal scene with special attention on the metal scene structures in Kenya and Egypt. In the opening lecture on "Vest, band shirt, patches: Characteristics of imagery in Heavy Metal" Julia Eckel, a media scholar from Marburg, Germany, gave an overview of the visual

## 49° MetalZone

Crossing borders  
'Grenzüberschreitungen'  
festival 2013

culture of the European metal scene, illustrating the peculiar importance attached to the phenomenon of vest creating in Germany and Europe.

Ekkehard Knopke, a media scholar from Weimar, Germany, described the emergence and the structures of the Kenyan metal scene using several interviews conducted with musicians, fans, sound editors and organisers from this scene and multiple digital sources like homepages, videos and sound files. For most of the Kenyan metal heads, their music "is still not very Kenyan". This statement is not ultimately true because there are already highly significant structures that give the scene and its music a unique Kenyan touch.

Jörg Brüggemann, a Berlin-based photographer, gave valuable insights into his 2012 photography project "Metal Heads: The Global Brotherhood". For him, the so-called metal heads can be found everywhere in the world. No matter who they are or where they come from, they are all united by heavy metal which goes across national borders, generations, gender, religion and social class. The pictures displayed here were taken in Argentina, Austria, Brazil, Egypt,

Frank Marshall, represents a decisive outcropping of a Heavy Metal subculture in Sub-Saharan Africa. Marshall's portraits offer a tentative and conjectured vision of this subculture in Botswana. Since this subculture is somehow historically different, subversive and revolutionary in relation to the occidental genre, Marshall's subjects seem somewhat of an anomaly. Because of this, Marshall has aptly dubbed his subjects *renegades*, tentatively situating himself as a mediator chronicling 'visions' of rebellious individuals who form

part of an ulterior, emergent rootedness where traditional identities and political histories in Botswana are subverted. Heavy Metal audiences have traditionally been patriarchal and Eurocentric, hence making Marshall's portraits parodies of heavy metal lore portraying the multiple polarities of the subculture's social strata. *Renegades* is thus a sociological case study of an underground minority rebelling against the status quo, redrawing the borders of both Heavy Metal and the orthodox culture in Botswana.



Germany, Indonesia, Malaysia, Switzerland and the USA.

A highlight of the festival was the screening of the documentary film *Death Metal Angola* by Jeremy Xido. In the discussion that followed the screening, the Angolan heavy metal band "Before Crush", which took part in the documentary film, and the Kenyan rock band "ParkingLotGrass" offered the audience first-hand glimpses of the explosive metal scenes in Angola and Kenya through their personal experiences and challenges since they are part of these scenes.

### The heavy metal concert

On the last day of the festival, there was a mega, multinational, multi-rhythm concert with the metal bands *ParkingLotGrass* from Kenya, *Before Crush* from Angola, *Shark Tank* and *Aardvarks* both from Germany. It was an extraordinary event with great

performances by all the bands. The huge crowd of heavy metal lovers and festival participants immediately caught a dancing fever as soon as the German band *Shark Tank* stormed the stage. The tempo remained high and kept rising when the other bands performed incorporating the crowd all the way through into the singing and dancing. This was accompanied by a series of stage-diving and crowd-surfing – marking the end to a hilarious three-day festival of heavy metal. Now that the new Iwalewahaus has even more space for such musical events, future heavy metal festivals will certainly be a must for all.

The success of the 49° *MetalZone* festival is a sign of the consistently growing global metal culture scene, and the fact that the phenomenon of

metal culture is finally attracting the attention of researchers, theorists, photographers and filmmakers all over the world. This complex festival presented different points of view on this growing and hybridising scene and provided evidence of metal music and metal culture becoming a global phenomenon.

This festival was part of the Master project of Alexandra Kuhnke within the Master studies specialisation "Arts and Curating" of the MA programme "Culture and Society in Africa" at the Iwalewahaus and was sponsored by the University of Bayreuth, the City of Bayreuth, the Oberfrankenstiftung, the Institute of African Studies and the Schokofabrik, one of the most important emerging cultural centres in Bayreuth.

More information online

[www.iwalewa-metalzone.uni-bayreuth.de](http://www.iwalewa-metalzone.uni-bayreuth.de)

## City tour: "Afrika in Bayreuth"

TEXT KATHARINA FINK

Most often, Bayreuth is associated with classical music, particularly with the works and life of Richard Wagner. But there is a lot more to Bayreuth than this. The following quiz questions touch just the tip of the iceberg that Bayreuth is – who knows, for instance, where in Bayreuth did Houston Stewart Chamberlain live? Who opposed the "Traité de l' inégalité des races" - from Haiti? Where did Wagner's anti-Semitism originate from? Who is Alzire, the worker of Wilhelmine II? Who founded the Iwalewahaus? What connects the Margravian Opera House and Ouagadougou? but also: Where can one buy yams in Bayreuth?

The city walking tour "Afrika in Bayreuth" engages with these questions and more. The tour emerged in

the context of the *BIGSAS in town!* outreach programme and was developed from there on by three BIGSAS Junior Fellows: Peter Narh, Gilbert Ndi Shang and Katharina Fink. The tour provides alternative perspectives on Bayreuth from two angles: the structure of the city along with the histories attached to it and the current experiences of people from around the world who have made Bayreuth their home and seek to leave their mark on the city.

On the journey into the 'international Bayreuth,' participants encounter the stories of Margravian Empress Wilhelmine and her maid Alzire, Houston Stewart Chamberlain, Richard Wagner, Jean Paul, Emanuel Osmund and Christoph Schlingensief.

Bayreuth emerges as the city that

incubated the so-called 'scientific racism' of the 19<sup>th</sup> and 20<sup>th</sup> centuries which eventually contributed significantly to the foundations of 20<sup>th</sup> century fascism. At the same time, it stands as a hub for living and working. On this walking tour, we listen to a personal narrative of Richard Wagner by Peter Narh from Ghana; the story of two women, Alzire and her mistress Wilhelmine, involuntarily migrating to Bayreuth told by Katharina Fink from Germany; and the life and works of Jean Paul by Gilbert Ndi Shang from Cameroon. When walking to new, perhaps unexpected stops, new perspectives on a by now familiar space emerge. Through this tour, answers to the question "What constitutes the Bayreuth we live in?" are sought for.

For the next dates of the tour visit  
[www.iwalewa.uni-bayreuth.de](http://www.iwalewa.uni-bayreuth.de)

## Mashup the Archive Festival



TEXT SAM HOPKINS  
PHOTOS LUKAS RICHTHAMMER

We are in the Glashaus, the University of Bayreuth, on the second night of the *Mashup the Archive* festival, watching an ethnographic film by Hans Himmelheber shot in Ivory Coast in 1962 and listening to pre-colonial music from Burkina Faso remixed by DeeJay Raf from Nairobi. I say again this is the moment when it all made sense, as this seemed to contain the essence of what *Mashup the Archive* project was about; namely to develop something new from the archival material of the Iwalewahaus collection by connecting it with contemporary artists and musicians from Africa.

And that is exactly what this felt like, the music sounded both like contemporary electronica and traditional dance music, at the same time. The film, coupled with this soundtrack, seemed to become something other than awkward ethnographica. It was possible to see it differently, as movements, as a situation, as people. In this context, the Glashaus also became something different; part club, part cinema, part exhibition space. This

was precisely the transformative hybridity that we were hoping for in the *Mashup the Archive* project.

The visual artists Kevo Stero and Otieno Gomba also exercised their transformative powers on the archive. Both worked with the symbol of the mask, as in Gomba's words, "when people think of African Art they think of masks." Gomba developed a psychedelic installation based on masks from the archive which was then photocopied, painted and layered on polystyrene, together with a video of himself, dancing in the archive with a mask on. Stero worked with one of Hans Himmelheber's films shot in Ivory Coast in 1968, painting over a series of frames to create an animation which was then layered over the original film.

These works formed the core of the exhibition "Yesterday today" which took place in the Schokofabrik, the main venue of the *Mashup the*

*Archive* festival. Displayed within a space created by walls of packing cases, the exhibition referenced the fact that the Iwalewahaus is moving location, but also suggested the possibility of a mobile archive that could change location. As well as the exhibition and the event in the Glashaus, *Mashup the Archive* festival also presented film screenings, artist's talks and a closing party dubbed "Bass Instinct" featuring DeeJay Daladala and Stef the Cat alongside DeeJay Raf.

The *Mashup the Archive* festival returns in July 2014, based once more at the Schokofabrik together with events at other venues across the city. Artists-in-residence will come from South Africa to research the archive and develop new artworks in response to it. *Mashup the Archive* is a project supported by the Kulturstiftung des Bundes as part of the "International Museum Fellowship programme."

For more, see  
[www.kulturstiftung-des-bundes.de/cms/en/programme/fellowship\\_internationales\\_museum/](http://www.kulturstiftung-des-bundes.de/cms/en/programme/fellowship_internationales_museum/)  
[www.fellow-me.de/fellows/sam-hopkins/](http://www.fellow-me.de/fellows/sam-hopkins/)  
[www.iwalewa.uni-bayreuth.de/en/index.html](http://www.iwalewa.uni-bayreuth.de/en/index.html)



## Iwalewa – Quatre vues de l’Afrique contemporaine



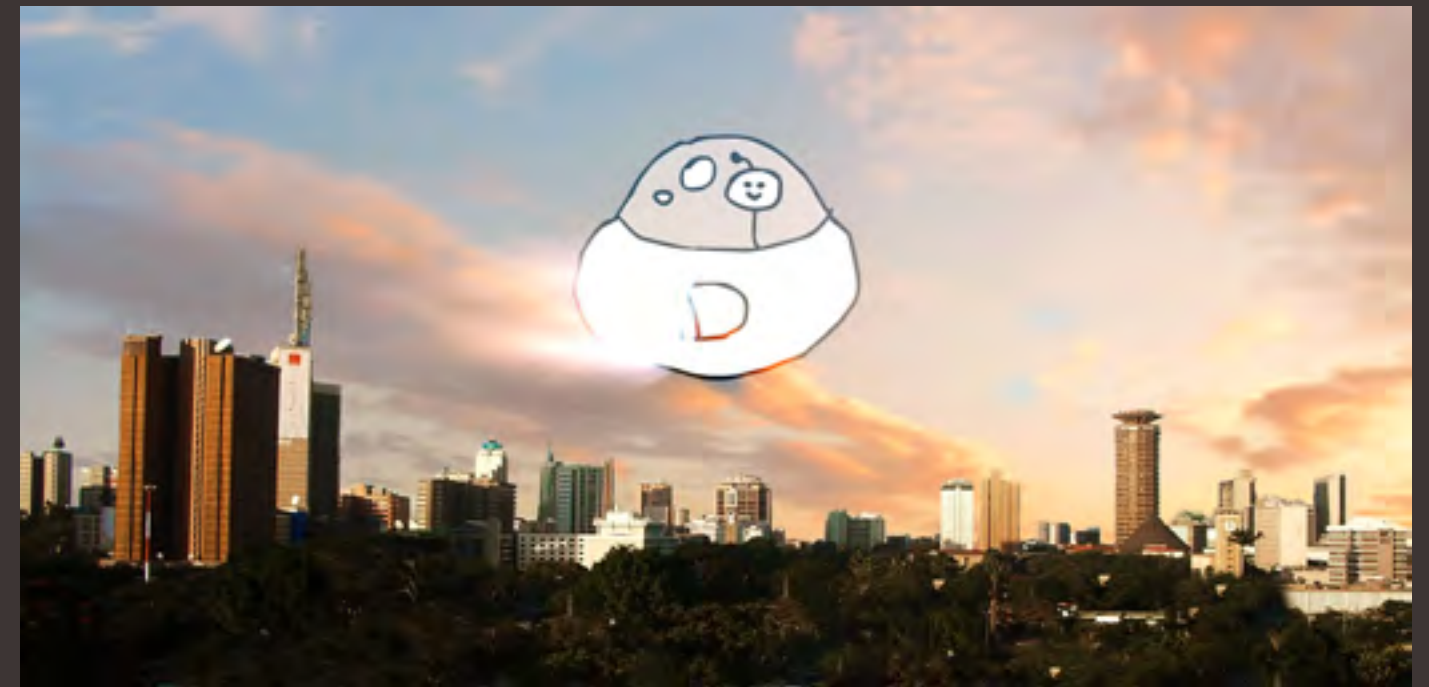
Valente Malangatana (untitled)

*Iwalewa – Four Views on Contemporary Africa*, curated by Pierre-Nicolas Bounakoff (BIGSAS), with four sub-projects by Sarah Böllinger (DEVA), Katharina Fink (Bayreuth Academy), Katharina Greven (BIGSAS), and Lena Nauman (Iwalewahauss), was a unique glimpse into the activities of Bayreuth's Iwalewahauss over the past 30 years. Presented in five distinct parts and four locations in Bordeaux, France, this exhibition was unique in that it portrayed parts of the African continent seldom taken into focus in France, such as Nigeria and Kenya. With this combination, the aim was to establish the interconnectedness of the fine arts with other spheres of culture, including fashion, pop music, popular imagery, literature and

film, posters and art installations. Along with guided tours and other activities, this event offered a critical understanding of African creativity today and its decisively modern and interdisciplinary approach. Above all, it was also a comprehensive critical enquiry into the evolution of our own institution – the Iwalewahauss – from the archive of its Nigerian origins to the current creative utopia it supports; from its academic research to the artistic endeavours it nurtures. It was an opportunity for us to continue the dialogue initiated at the be-

ginning of the Iwalewahauss with our colleagues in Bordeaux, the general public and to answer some questions which have become essential to the pursuit of our work today, especially the complementarity of these domains, the necessity to explore the present in order to preserve the past, and the challenge of creating a permanent state of dynamic conservation. It is, of course, an ambitious plan but we believe that a show that encompasses such a wide horizon could not possibly be anything less. (Pierre-Nicolas Bounakoff)

The catalogue of the Bordeaux project is available at  
[www.iwalewa.uni-bayreuth.de](http://www.iwalewa.uni-bayreuth.de).



## Just A Band Sound and Vision

at Maison des Arts, Université  
 Michel de Montaigne Bordeaux III

*Just a Band* is a Kenyan house, funk, disco band whose career was launched with their debut album *Scratch to Reveal* in 2008. Their music explores various musical directions such as jazz, hip-hop, disco and electronic. In addition to writing, recording and engineering their own music, the band also produces their own music videos, packaging and promotional items. The band also enjoys a strong web and blog presence incorporating animation, illustration and photography into their visual campaigns. The group was formed when its members were studying at Kenyatta University. They went on to release the song “Iwinyo Piny,” accompanied by a self-made animated music video. Initially, the song was rarely played on radio and television due to its unconventional musical style, but with time they started to gain popularity through underground channels. They released their second single *Ha-He* on 17<sup>th</sup> March 2010, accompanied by a music video featuring a character known as “*Makmende*.” The video has been described as Kenya’s first viral internet meme by the Wall Street Journal, CNN and Fast Company.

The exhibition *Just A Band: Sound and Vision*, curated in Bordeaux by Katharina Greven, encapsulated the whole bandwidth of *Just A Band*. It included original sketches used in the production of the music videos, background images of video-sets, posters, and a documentary on the band’s life. Also exhibited were images from magazine articles and publications that served as inspiration and references in the production of the band’s videos. These included copies of paintings by Wangechi Mutu, music by Jamoriquai and film stills from Stanley Kubrick’s films. In the middle of the exhibition space, video screens were mounted that projected all the music videos of the band, the “*Makmende*” stories broadcast on TV and distributed on YouTube and a live concert by the band. This mesmerising atmosphere filled with various products of *Just A Band* captured visitors quickly ushering them into the world of *Just A Band*, their drive, the sources of their inspiration and their imagination, hence taking them to different spaces inhabited by different realities. (Katharina Greven)



Photos by Just a Band (stills from the music video *Ha-He*, 2012)



## Collection / Base

at MC2a Migrations  
Culturelles aquitaine afriques



Dancer Ojetunde Ajayi

At the core of the exhibition stands what is both the origin and the binding force of the Iwalewahaus, embodied by the collection of art gathered for more than twenty years by its founder, Ulli Beier. Essentially assembled in Nigeria around the art of Oshogbo, it also features many other less known types of productions, such as barber's shop signs posters from Biafra. In Bordeaux, the presentation curated by Pierre-Nicolas Bounakoff, was conceived as a reduced-scale storage room from which works can be selected and presented directly. This aims at giving the visitor an opportunity to directly encounter the works, to sneak into the backstage and explore on their own the wide diversity of pieces available, to make their own choices, to select their own angle and to understand better the various approaches this ensemble of materials is open to, hence turning the archive into a living source of fruitful combinations and encounters. The show was also one of the first attempts of the Iwalewahaus-team to reactivate the art collection, which was rather dormant in the last years. This will be continued in the next years both through research and exhibitions to offer a critical re-evaluation of this heritage and offer a possibility to write another chapter of the art-history of the African continent. (Pierre-Nicolas Bounakoff)

## Sam Hopkins

Not in the Title too

at Maison des Arts, Université  
Michel de Montaigne Bordeaux III



Sam Hopkins' installation *Not in the Title* was part of his 2011 artist-in-residence project at the Iwalewahaus Bayreuth. The project took as its starting point the archive of Nigerian (Nollywood) horror movies in the Iwalewahaus. With the intention of understanding how this archive was constructed and selected, *Not in the Title* presented film trailers culled from this archive alongside film trailers made in the Iwalewahaus during this residency. There was no indication as to which trailers were "real" and which were "fake". The installation dealt with the question of authenticity and researched the reception of global works of art in a local context.

For the Bordeaux project, *Not in the Title too* curated by Lena Naumann, Sam Hopkins continued with his approach of working with the archive as a contested space, a field of imagination and manipulation. This time, a whole movie, *African Djinn*, which tells the story of a mysterious, terrifying calabash, was produced in Nairobi with local Kenyan actors, thereby introducing another local context and also keeping an eye on possible variations in self-description and stereotype representation.

For Hopkins, "The idea of creating a situation whereby a group of Kenyan actors would act Nigerian actors for a fake movie would be a great way to interrogate a whole set of expectations, judgments and perhaps prejudice about Nigerians. This could lead to a whole discussion about what it means to be African, about how Kenyans build their identity, about notions of ethnicity..."

In addition to *African Djinn*, Hopkins also produced a "making of" documentary on the production process of this Kenyan Nollywood movie. (Sam Hopkins)

For more information visit  
<http://www.africandjinn.com>

Photos by Georgina Beier (1) and Sam Hopkins (film poster)



Studio Ramogi, Photographer unknown, 1960s



## PigaPicha! 100 Years of Studio Photography in Nairobi

at Maison des Arts, Université  
Michel de Montaigne Bordeaux III

In 2007, Ulf Vierke and Katharina Greven started the exhibition project *PigaPicha!* (Take a photo!) together with Johannes Hossfeld, Director of the Goethe-Institute Kenya. Its focus is on the phenomenal expanse of studio photography in Nairobi. The exhibition is different from previous projects on studio photography in Africa that tend to address only middle-class photography and upper-class studios. In contrast, *PigaPicha!* embraces the entirety of the city's figurative archive and the local population's participation in its curatorial processes across income levels. Not only photographers and studio operators participated in the creation of the exhibition but also artists, bloggers, journalists and cultural scholars, who deal with (or produce) on the one hand, the urban culture of Kenya and, on the other hand, fine arts. A cursory look at the over 200 studio photos reveals the enormous thematic depth of *PigaPicha!*, among them, age, wisdom, the modern age, self-representation, generation, love, art, utopia and hope.

The curators subdivide the photographs into the following thematic categories "Uzee na Busara" (Age and Wisdom), "I and Me", "Open Air", "Imaginary 'Safari'", "Speaking from Yesterday" and "Intimacy". Each of these categories is accompanied by a text written by artists, photographers, bloggers, journalists or cultural scholars.

Considered as a whole, *PigaPicha!* is composed of eight parts that provide insight into the pictorial archive of the city, the self-imagination of its inhabitants and the photographic traditions of Kenya's capital. Beyond that, the project serves as a story-teller.

This story was told for a whole month in Bordeaux in 2013 – curated by Sarah Böllinger. The excellent venue provided by the Forum des Arts, Bordeaux enabled the pictures to unfold their great power and invited visitors to peep into one hundred years of Kenyan visual culture. (Sarah Böllinger)





From the series Winds from the North  
design: Emeka Alams, photo by Bo Streeter



From the series Soweto Youth  
design: Emeka Alams, photo by Kyle Johnson



Kara Lynch: INVISIBLE :: The Archivist Vault Video - from audio tour and video installation Greenfield, MA. October 2011. Still from video

## virtual/material fashion as logbook

at Maison des Arts, Université  
Michel de Montaigne Bordeaux III

A blue suit dangling across a woman's shoulder, white symbols on a black T-Shirt surrounding the word SOWETO, and an installation of textiles, fabrics, dresses and shirts enmeshed, entangled and wrapped together hanging from the ceiling of the Iwalewahauss' exhibition room. Opaque messages from the in-between space of fashion, art and popular culture, shorthand "The aesthetic universe". This is a crude description of the exhibition *virtual/material: fashion as logbook* curated by Katharina Fink. It looks at textiles and fashion beyond the often chosen signifiers 'identity' and 'style'. Fashion and textiles are perceived here as "logbooks", in the overt reading of web-logs, as evident in the cultural technique of fashion-related blogging worldwide today. The works of two

contemporary artists were in focus at the show: Zohra Opoku and Emeka Alams.

The metaphor of the "logbook" mainly works in two directions: towards the imagination of a past, the recording of what has been and what lies beyond, investigating entanglements of historical relations; and in the transgression of apparently 'logical' constellations of the location of self in the present. "Logbook" builds on 'being conscious of why certain things are part of the 'past' and imagining what might lie beyond the present state.' This understanding locates textiles and fashion in an in-between space of temporal compositions; an "inter-esse". The exhibition title "*virtual/material*" captures the possibilities arising from the paradoxical interplay of fashion and textiles as being both materially present and evoking an elsewhere. This particularly comes across in the works of vintage fashion designers and bloggers such as Jamakazi Thelejane of Fruit Cake, Johannesburg which were presented in the show. At the core of the show were the works of the Iwalewahauss artists-in-residents Zohra Opoku and Emeka Alams. Zohra Opoku worked with the textile collection of Iwalewahauss and presented her work on fashion, performance and future while Emeka Alams presented his trademark "Gold Coast Trading Company", a postcolonial aesthetic stance with its project. (Katharina Fink)

## GhostBusters II {Haunted by Heroes}



Installation view of the exhibition with works by Délio Jasse from the series *Contacto*, 2013

In Berlin, Nadine Siegert (Iwalewahauss) and Storm Janse Van Rensburg (Bayreuth Academy) curated the exhibition *GhostBusters II {Haunted by Heroes}* in cooperation with the gallery SAVVY Contemporary from 10<sup>th</sup> August to 10<sup>th</sup> September 2013. The show featured the media artist Kara Lynch from New York, a former fellow of the Bayreuth Academy of Advanced African Studies and Délio Jasse, a photographer from Lisbon. In the exhibition, the phantom served as a metaphor of an unknown haunting entity, which leaves traces in our collective memory. The focus here is not on personal memories but rather on (absent) memories in the collective archive. Both artists worked with historic and contemporary images of known and unknown personalities who once had positions of power and were regarded as heroes and heroines occupying sites where power was/is executed. Délio Jasse talked about the unsung heroes with the aid of newly found images, showing various sides of memory of colonial societies, thereby exposing the archive of the unknown. Kara Lynch constructed a map of an individual creative history as it emerges in connection to a collective Afro-American history as zones of cultural haunting. (Nadine Siegert)





# The Poetic Line

In cooperation with the Goethe-Institut Kenya (Nairobi), the Goethe-Centre Uganda (Kampala) and the Makerere Art Gallery, the Iwalewahaus exhibited several Nsukka drawings which are part of a collection gathered in the 1970s by the founder of the Iwalewahaus and art promoter Ulli Beier. The exhibition, curated by Ulf Vierke (Iwalewahaus) and Katharina Greven (BIGSAS) titled *The Poetic Line* brought together artworks by renowned artists of three generations, namely El Anatsui, Obiora Udechukwu and Olu Oguibe all from Nigeria (with prints and poetry) as well as the contemporary Kenyan artist Gor Soudan and Solo 7 who responded to the works from the collection with painted murals. It is the first show in East Africa with original works from the Nsukka School. While it is formally engaged with the past of the Nsukka School, the artistic response by the two young Kenyan artists linked it to contemporary aesthetic praxis and discourse and underlined the vital potential to be found in the Iwalewahaus' collection. It also marks a new South-South perspective within the work of the Iwalewahaus developed with the Goethe Institut Kenya that started with a series of events on contemporary Angolan art hosted by the Goethe Institut in Nairobi in 2008-2009.

Artworks from the Nsukka School make up the second largest group in the Iwalewahaus collection, containing some of the earliest works of this School to be found in any museum collection. The East Nigerian city of Nsukka was the cradle of one of the most influential schools in contemporary art on the African continent. The Nsukka group emerged around 1970 in southeastern Nigeria and was associated with the Department of Fine and Applied Arts at the University of Nigeria, Nsukka. The members of this arts group used traditional Igbo designs and styles, known as *uli*. Although *uli* itself was practiced by Igbo women, most members of the Nsukka group were men. They adopted European equipment such as the pen, brush, ink, silkscreen and lithographs combining them with the traditional form of *uli* that is often described as linear and two-dimensional. Although many of these artists were also poets, their drawings are far more than simply illustrations of their poetry. They are an element of a synesthetic expression. The Nsukka artists still a major group of artists in the modern epoch in Nigeria today, are active in the international art scene to date linking the traditional past and the present. (Katharina Greven)

Photo by Katharina Greven



# Thank you – Fight on!!

In May 2013, Sophia Bauer developed the video installation *Thank you – Fight on!!* which is both based on, and an extension of, a research for a Bachelor thesis on propaganda posters from Biafra in the Iwalewahaus archive in the context of the study programme "African Languages, Literatures and Arts".

What is, or perhaps what was, Biafra? Biafra was a separatist state formed in 1967 in the east of Nigeria, as a result of civil unrest in the 1960s. The attempt to secede resulted in a cruel three-year civil war in which thousands of people lost their lives. In 1971, the rebellion was crushed and the Biafra state was reincorporated into Nigeria. During that period, the Biafra war attracted widespread, global attention and for Sophia Bauer's parents' generation, Biafra became synonymous with donation-collecting on behalf of Biafra and media images of malnourished children – the so-called "Biafra-Babies". Born in the late 1980s, Sophia Bauer had never heard of this term, nor was she familiar with the conflict. She was, however, still able to decode the loaded meanings borne in the propaganda posters from Biafra. They seem to tell a story about a nation in times of war, about hunger, about powerful and powerless people, about ideologies and hope. Since all these stories are transported through the vehicle of propaganda, the intriguing questions, therefore, are: Through what means does propaganda function? Is it a "language" everybody understands? The video installation *Thank you – Fight on!!* tries to explore these questions. (Sophie Bauer)

Photos by Sophia Bauer





## Choices

*Choices* was first of all a walk through the very rich collection compiled at the Iwalewahaus over the years. But beyond that, it is also a time to reflect about the way we interact with it, especially in the context of the preparation of an exhibition.

Middle Art, War ist not good, ca. 1967



What do we want to show? How? What are the reasons for selecting certain artworks and not others? What do we expect to create when we bring them together?

Within an exhibition space deliberately limited to a white cube, the possibilities for putting together an exhibition are infinite. The works exhibited can be chosen according to a theme, an author, a specific school, a geographical area, or purely aesthetic associations, historical preoccupations, personal taste... to name but a few of the innumerable options. Through these choices, we try to create new associations every time, that will, if we do it right, tell the visitor a story more complex than each piece would tell on its own.

To make this process visible, the *Choices* display, curated by Pierre-Nicolas Bounakoff (BIGSAS) changed every two weeks, each time exploring a different approach to selecting the pieces exhibited, and each time bringing different works out of a storage room which is an integral part of the exhibition. The visible presence of the collection kept in storage was used here to underline the complementary relationship between these two sides of the life of artworks, like a peek into the backstage of a theatre, or the springs and sprockets behind a clock's dial.

*Choices* was an exhibition about exhibitions because constructing an art show is never a gratuitous gesture. (Pierre-Nicolas Bounakoff)



## Kevo Stero

### The Maasai Mbili Art Collective

Kevo Stero and Otieno Gomba are contemporary artists from Nairobi. They are part of the Maasai Mbili Art collective, a group of artists and activists with a base in Kibera, one of Nairobi's slum areas. Maasai Mbili is an officially registered community-based organisation. For years, it has been a strong, independent and well-known advocate of Kibera community development. Otieno Gomba and Kevo

## Otieno Gomba

Stero stayed at the Iwalewahaus for six weeks in 2013, where they worked with the Kenyan artist and curator Sam Hopkins on the 'Mash Up the Archive' project. They contributed immensely to the critical engagement with the history and the heritage (both tangible and intangible) of the Archive, which is central for the concept of the project 'Mash Up the Archive', funded by the German Federal Cultural Foundation. For the exhibition at the Schokofabrik, they created new works which were both an ironic and critical comment on archive and museum practices.



Photo by Carmen Daneshmandi

## Emeka Alams

Emeka Alams is a fashion designer and artist based in New York and Abidjan. He was born in the US to Nigerian parents and grew up in Seattle. He was artist in residence at the Iwalewahaus for the show *virtual/material: logbuch mode*, curated by Katharina Fink. Alams' work can be termed aesthetic activism by means of fashion design. In Bayreuth, Alams gave a talk and worked with students of the University of Bayreuth and members of the Iwalewahaus. His label *Gold Coast Trading Company* and the zine *www.before1444.com* are the backbones and toolboxes of his work. These provide him spaces for imagination and connection with others.





## Frank Marshall

Born in 1985, Frank Marshall is a South African-based photographer. In October 2013, he was invited by the Institute of African Studies to participate in the metal festival *49° Metalzone*. After studying in England and South Africa, Marshall incidentally came across the Botswanian metal culture while on a tour of the country with a friend's band. The Botswanian metal scene not only became the topic of his thesis, but also developed into a bigger project. In his series of sixty portraits named *Renegades*, he portrays a vivid subculture which became outstanding through its very own appropriation of metal culture. Besides dissecting the question of representation, Marshall's work also breaks with stereotypes and gives visibility to an emerging subculture that emancipates itself from Western domination and pop culture. Since its exhibition in the Johannesburg *Rooke Gallery* the exhibition has toured the world, with the *49° Metalzone* at the Iwalewahaus in Bayreuth being its most recent stopover.

## Ato Malinda

Ato Malinda, born in 1981, grew up in the Netherlands, Kenya and the USA. She studied Art History and Molecular Biology at the University of Texas in Austin, and is currently doing a Master of Fine Arts at the Transart Institute, New York. She began her professional practice as a painter and now works in the domains of performance, drawing, painting, installation and video, and also as a free-lance curator. She was invited to Bayreuth by the BIGSAS workgroup "Aesthetics and Queering Africa: Sexualities that Matter." In this context, she presented her recent artistic and academic research project "Claiming the Void: Mapping Queer Space in Dakar". She was invited to an Icon Lab Session with the Sub Project 5 of the Bayreuth Academy of Advanced African Studies.



## Rowland Abíódún

Rowland Abíódún was born in Nigeria and studied fine art and painting in Ife, which he completed in 1965. In 1969, he obtained his Master in Art History in Toronto, and in 1997, he became the John C. Newton Professor in Amherst. He teaches the History of Art and Black Studies at Amherst College in Massachusetts. He is the author of several publications and has also received many awards. In 2011, he received the Leadership Award of the Arts Council of the African Studies Association (ACASA). He was also a close friend of Ulli Beier, the founder of the Iwalewahaus, with whom he worked for several years. He came to Bayreuth as a guest professor of the Institute of African Studies in October 2013 to work on the estate and the collection of the Beiers. He was also the keynote speaker of the conference "From Mbari Mbayo to Iwalewahaus". His knowledge of Yoruba culture and of Ulli Beier himself was essential to his work on the Iwalewahaus archive.



## Zohra Opoku

Based both in Accra and Berlin, Zohra Opoku is an artist and trained fashion designer. Her work uses textiles and fashion in a performative manner, often captured on video. Her inspiration in the innovative art designs comes principally from African symbols, African traditions and African style materials. The core piece of her part in the exhibition *virtual/material: logbuch mode* at the Iwalewahaus in Bayreuth was a textile sculpture, a hanging installation consisting of entangled pieces of the Iwalewahaus' rich textile collection. Zohra Opoku will come back to Bayreuth for a residency that will focus on the town of Bayreuth's history by means of a textual approach.







## Ronex Ahimbisibwe

Ronex Ahimbisibwe is a graduate of the Margaret Trowel School of Industrial and Fine Arts, Makerere University, Kampala, Uganda who works as a multi-media visual artist. He was artist in residence at the Iwalewahaus in June and July 2013. The project was funded by the German Foreign Ministry's initiative "Program *Aktion Afrika*", and supported by the Goethe-Centre Uganda and the Makerere Art Gallery. This contemporary artist lives in Kampala and received the residency as an award in the context of KLAART, the first contemporary art festival in Kampala. During his stay, he worked intensively on the archives of the Iwalewahaus and developed his own method of research based on the history of the Iwalewahaus by exploring the archive material both in its analogue and digital forms. At the end of his stay, he installed an exhibition with a number of artworks he created during the residency.



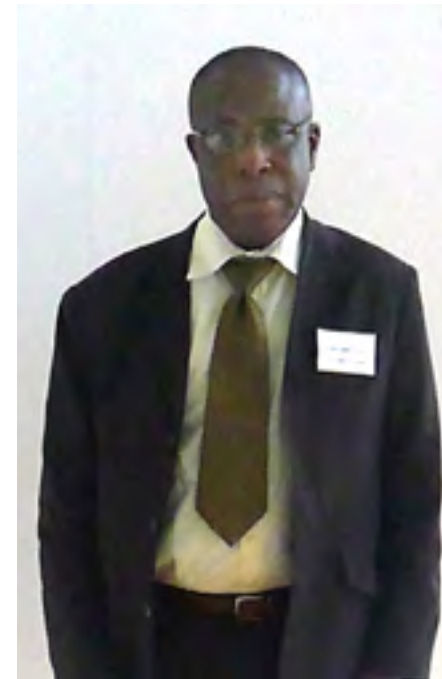
## Kitula King'ei

Kitula King'ei, Professor of African Literature at Kenyatta University, Kenya, was a guest of the Institute of African Studies from 3<sup>rd</sup> June to 31<sup>st</sup> July 2013. At Kenyatta University he has held various positions including Director and Founding Dean of the Graduate School and Head of the Department of Kiswahili and Other African Languages. While in Bayreuth, he gave courses on Swahili Literature and provided academic guidance to postgraduate students. He also conducted library research on his current research interests which include Swahili technical terminology, language in the local mass media, orature and culture and globalisation in Africa. Kitula King'ei has written more than fifteen books and booklets on Swahili literature, cultures and linguistics. He is also known for translations from English into Swahili as well as from Swahili into English of works covering religion, agriculture, media, environment and development. In recognition of his achievements Kitula King'ei has received several national and international awards.



## Jane Plastow

Jane Plastow, Professor of African Theatre at the University of Leeds, conducted a one-day workshop on 'Radical Community Theatre' on invitation of the Departments of English, Romance Studies and African Linguistics in November 2013. A specialist in African theatre, development studies, education and politics, Plastow has been a key player in a number of community theatre projects on the African con-



## Camille Roger Abolou

Camille Roger Abolou is Professor in the Department of Language and Communication Sciences, University of Bouake, Ivory Coast since 1994. From October 15<sup>th</sup> to December 14<sup>th</sup> 2013, he was a guest of the Chair of Romance and General Linguistics, invited by Martina Drescher. As a member of several Pan-African scientific organisations, he currently works on the new research programme between the Universities of Bayreuth and Bouaké. He received his doctoral degree in sociolinguistics from the University of René Descartes, Paris V (Sorbonne), France in 1994. He has published books and several papers in international journals. His monographs include *Langues Africaines et développement* (2008, Paari), *Langues et médias en Afrique noire francophone* (2011, Editions Universitaires Européennes), *Les français populaires africains* (2012, l'Harmattan). During his stay in Bayreuth, he taught the course "Le français d'Afrique" and continued work on his current research on discourse markers in African varieties of French.



## Tulia Ackson

Tulia Ackson, associate dean of the University of Dar es Salaam School of Law, Tanzania, and senior lecturer at its Department of Public Law, visited the Faculty of Law, Business and Economics of the University of Bayreuth in 2013. At the University of Bayreuth, she was hosted by Stephan Rixen, Professor and Chair of Public Law, and Ulrike Wanzek, Professor of Law, Institute of African Studies. The visit took place within the context of a cooperation arrangement between the Universities of Bayreuth and Dar es Salaam under the Tanzanian-German Centre for Eastern African Legal Studies programme.

During her visit, Tulia Ackson researched and wrote on a number of topics including socio-economic rights in Tanzania and gender and labour law in Tanzania. She also held a lecture at the Faculty of Law, Business and Economics on "Social security and regional integration: Challenges of coordination in the East African Community (EAC) and Southern African Development Community (SADC)". She attended the 40<sup>th</sup> Anniversary Conference of the Gesellschaft für Afrikanisches Recht (African Law Association) "Normative Spaces in Africa" held in Halle/Saale on 8-9 November 2013 at which she presented the paper "Gender and labour law in Tanzania."

Photos by Rémi Tchokothe (King'ei), Christine Matzke (Plastow)



## Raphael Kariuki aka DJ Raf

Raphael Kariuki aka DJ Raf is a DJ from Nairobi. He was artist in residence during the first Minifestival of the project 'Mash Up the Archive' in November 2013. This project was curated by the Kenyan artist Sam Hopkins in the context of his 18-month stay at the Iwalewahaus, funded by the German Federal Cultural Foundation. Raphael Kariuki spent his time working on the music archive of the Iwalewahaus, which had remained unexplored since the 1980s when Wolfgang Bender established it. Kariuki composed new songs by remixing material from the archive. During the festival nights at the Glashaus and the Schokofabrik, he played the new auditive artworks for the first time. These were enthusiastically received by the audience.



## Christoffel R. Botha

Christoffel R. Botha, Professor of African Literature and former Director of the School of Humanities at the University of Fort Hare, South Africa, is a regular guest of the University of Bayreuth since 2009. From 1<sup>st</sup> May to 31<sup>st</sup> July 2013 he was a visiting professor for Literatures in African Languages at the University of Bayreuth. Christoffel R. Botha specialises in research on Xhosa prose literature, with specific reference to the works of the well-known author, A.C. Jordan. He is the author of the language policy and the University Standing Orders for Faculties of the University of Fort Hare. During his stay in Bayreuth, he enriched the curriculum with courses on Conversational Xhosa, Xhosa Literature in Translation, Early Black Intellectuals, and Folklore. Moreover, Botha gave academic advice to doctoral students and took part in discussions on the restructuring of the African languages focus of the Faculty of Languages and Literature.



## Bernard Mulo Farenkia

Bernard Mulo Farenkia, Associate Professor of French and Linguistics at Cape Breton University Sydney, Canada, was an Alexander von Humboldt visiting scholar in English Linguistics in April-June 2013. He was invited by Eric Anchimbe with whom he is collaborating on various projects on pluricentric languages in Africa. While in Bayreuth, he completed his forthcoming monograph *Speech Acts and Politeness in French as a Pluricentric Language* (LIT Verlag, 2014). Among his long list of publications are five monographs written in German, French and English, three edited volumes and many journal articles and book chapters. His research cuts across many disciplines including varieties of pluricentric languages, postcolonial and variational pragmatics, intercultural communication and German as a foreign language.

He is no longer a visitor in Bayreuth since this was his second visit after 2009 when he was invited by Martina Drescher. Through his and Eric Anchimbe's efforts, the University of Bayreuth and Cape Breton University Sydney signed a Memorandum of Understanding to develop collaborations and exchanges in fields of shared interest and expertise and a Student Exchange Agreement for student mobility in October 2013. Away from academics, BIGSAS FC benefitted enormously from Mulo Farenkia's goal scoring abilities since he played with the team while here.



Photo by Rémi Tchokothe (Botha)

## Peter Tirop Simatei

Peter Tirop Simatei, Professor and Head of the Department of Literature, Theatre and Film Studies, Moi University, Kenya was the guest of Susan Arndt between April 2012 and September 2013 as an Alexander von Humboldt fellow. While in Bayreuth he worked on diaspora subjectivities in East African Asian writings and published three articles on African popular culture, magical realism and the Swahili novel, and oriental traditions in East African children's literature. He also enriched the academic life in Bayreuth through public lectures, panel discussions and paper presentations at the BIGSAS festivals of African and African Diasporic Literatures and the Swahili Colloquium. An alumnus of the University of Bayreuth (2000), Peter Simatei's research interests include representations of memory and violence in African literature, diasporic subjectivities in African Asian literatures and African popular culture. He is the author of the monograph *The Novel and the Politics of Nation-Building in East Africa* (Bayreuth African Studies, 2001).



## Markus Coester

Invited by the Institute of African Studies (IAS), Markus Coester was guest at the University of Bayreuth from 1 November 2013 to 28 February 2014. During his stay here, he designed an archiving project based on the Institute's archives – one of the largest collections world-wide in African music – making it digitally accessible for international research through the University of Bayreuth's Africa information system 'DEVA'. The IAS benefitted from his expertise, given the reputation Markus Coester has acquired over the years as an anthropologist and ethnomusicologist who documents and researches African and Caribbean popular music and who has been central in the preservation and safeguarding of music archives. He is the editor of the recordings *Ettu, Mento, Revival, Kumina: Recordings from the Jamaica Folk Music Collection* (2006) and *Ghana Muntie – Recordings from the G.B.C. Gramophone Library and Radio Ghana 1947-1962*. Currently he is supervising the digitisation and safeguarding of several sound archives of the Ghana Broadcasting Corporation and also working on a habilitation thesis on West African popular music.



## Victor Dugga

Victor Dugga, Professor and Dean of the Faculty of Arts at the Federal University Lafia, Nigeria, visited Bayreuth in the period March to December 2013 as an Alexander von Humboldt fellow. He was the guest of Susan Arndt. Besides working on his project "Impact evaluation of applied theatre in African societies", he also participated actively in the BIGSAS Literature Festival of African and African-Diasporic Literatures (20-22 June 2013) and gave several public lectures. Having completed his PhD here in Bayreuth, he is at home here. Victor Dugga is author of both creative and critical works in the fields of theatre, literary theory and cultural studies. In 2009, his play *Hope Harvesters* (2008, Dat & Partners) won the Association of Nigerian Authors' Prize for Drama. He was also a member of the panel of judges for the ANA literary awards from 2010 to 2012.





## Lost in Translation?

The 26<sup>th</sup> Swahili Colloquium at the Iwalewahaus



TEXT **GABRIELE SOMMER**  
PHOTOS **CLARISSA VIERKE**

Like every year, the 2013 Swahili Colloquium brought together researchers from several countries working on various Swahili-related disciplines to Bayreuth. This 26<sup>th</sup> Swahili Colloquium, which took place from 10<sup>th</sup> to 12<sup>th</sup> May 2013, had a special focus on *Tafsiri* (Translation). This topic was approached from different perspectives yielding very interesting findings and often heated discussions. In some of the papers, focus was mainly on the linguistic elements of translation into Swahili or from Swahili into other languages. Nathan Ogechi (Eldoret) talked on the role of interpretation in the multilingual context of Kenyan health services. The semantic and pragmatic aspects of Swahili in comparison with other languages

were examined by Magdaline Wafula (Bayreuth) and Mohammed Ghassany (Cologne). Nancy Ayodi (Narok) described Swahili sayings and proverbs while Maud Devos (Tervuren) focused on the translation of culturally-specific terms in Mozambican Swahili varieties. The question of finding linguistic and particularly cultural 'equivalents' was also vividly discussed by a number of literary scholars, among them, Mikhail Gromov (Nairobi), Justus Chimoni (Leipzig), Meg Arenberg (Madison), Flavia Traoré (Calabria), Roberto Gaudio (Naples) and Daines Sanga (Bayreuth).

Serena Talento (Bayreuth) and Mwenda Mukuthuria (Chuka) approached translation from the perspective of power relations, considering particularly the choice of texts as reflecting power structures. Kelly Askew (Ann Arbor/Berlin), Kai Kresse (New York), Georges Mulumbwa

(Lubumbashi), Rosanna Tramutoli (Naples), Karolina Knotek (Copenhagen), Sara Weschler (Abu Dhabi) and Niwaeli Kimambo (Mbeya) introduced newly translated editions of Swahili texts as well as Swahili teaching material. Given that 'translation' has never been systematically considered within the context(s) of Swahili, this theme triggered a lot of lively debates and fruitful discussions on various translation-related topics and issues as well as other related disciplines. After the presentations, Irene Brunotti (Leipzig) presented a film in memory of the Zanzibari Taarab singer Bi Kidude. The Iwalewahaus, hosting the last Swahili Colloquium in this building before the move to another location, once again offered a friendly and inspiring 'contact zone' for further exchange also during the opening of the exhibition, "Thank you... Fight On!", based on posters from Biafra.

## Media and Language Use in Francophone Sub-Saharan Africa

A multidisciplinary international conference



TEXT **RAMONA PECH**  
PHOTO **MARTINA DRESCHER**

"Médias et dynamique du français en Afrique subsaharienne" was the topic of an international and multidisciplinary conference that was organised by Martina Drescher, Chair of Romance and General Linguistics at the University of Bayreuth. From 7<sup>th</sup> to 9<sup>th</sup> November 2013, specialists in Romance and Media Studies discussed the influence of different media on language use in francophone Africa. Illuminating investigations on media practices and corresponding linguistic outcomes in over 10 African countries were presented during the conference, among them, Benin, Burkina

Faso, Cameroon, Gabon, Ivory Coast, Senegal and Togo.

The language and media landscape in Sub-Saharan Africa has evolved rapidly in the last decade influenced to varying degrees by the spread of the media, the spoken and written press, the increased access to the internet, the emergence of interactive and phone-in radio programmes, the use of mobile phones for limitless communicative functions as well as sign boards and audio-visual adverts. These influences and their media and linguistic instantiations were examined by the conference participants from different perspectives. Although

the title of the conference foregrounded French, French is only one of the languages in this multilingual media space. Speakers, therefore, focused on how the use and dissemination of national and supranational languages influence regional and local language norms and varieties. Some papers also considered the financial, legal and economic aspects of media production and threw more light on the overall reception of social, cultural and political topics by media listeners and audiences mostly through the responses in interactive programmes, phone-ins, letters to the editor and on internet forums.

For more on the conference, see  
<http://www.romanistik2.uni-bayreuth.de/de/>



## Archeology of the Future: African Cinema and Utopias

An international conference on Cinema *in Africa and by Africa*



TEXT & PHOTO UTE FENDLER

From 24 to 26 January 2013, Ute Fendler, Professor of Romance Literature, organised an international conference on “African Cinema and Utopias” at the Iwalewahaus. As African cinema is often seen as a medium that focuses on the past, remembering and memory, the main question of this conference was how cinema creates utopias or imagined scenarios for the future. The range of themes showed that especially films of the earlier decades offered projections for a

certain future through their engagement with politics. More recent films though tend to borrow elements from genre films like science-fiction, road movies, action thrillers, etc. in order to appeal to a larger public and to tell stories that deal with their concerns for the future of Africa and of mankind. Given the new developments in cinematographic technology and the evolution of narrative techniques, the discussions at the conference opened up new perspectives for questions of production, distribution and aesthetics of works of cinema. The conference, therefore, offered a moment to

reflect on the state of the art and to orientate further reflections in new directions. One of the highlights of the conference was the projection and discussion of Kivu Ruhorahoza’s film “Matière grise” (Grey Matter), the first feature film on the Rwandan genocide. This emotionally-loaded recreation of the psychological aftermaths of the genocide was highly rated by an astounded audience who continued to brainstorm on the future and its representation in cinema. Kivu Ruhorahoza took questions from the audience and talked about his future projects.

## MangrOove – Travelling Identities

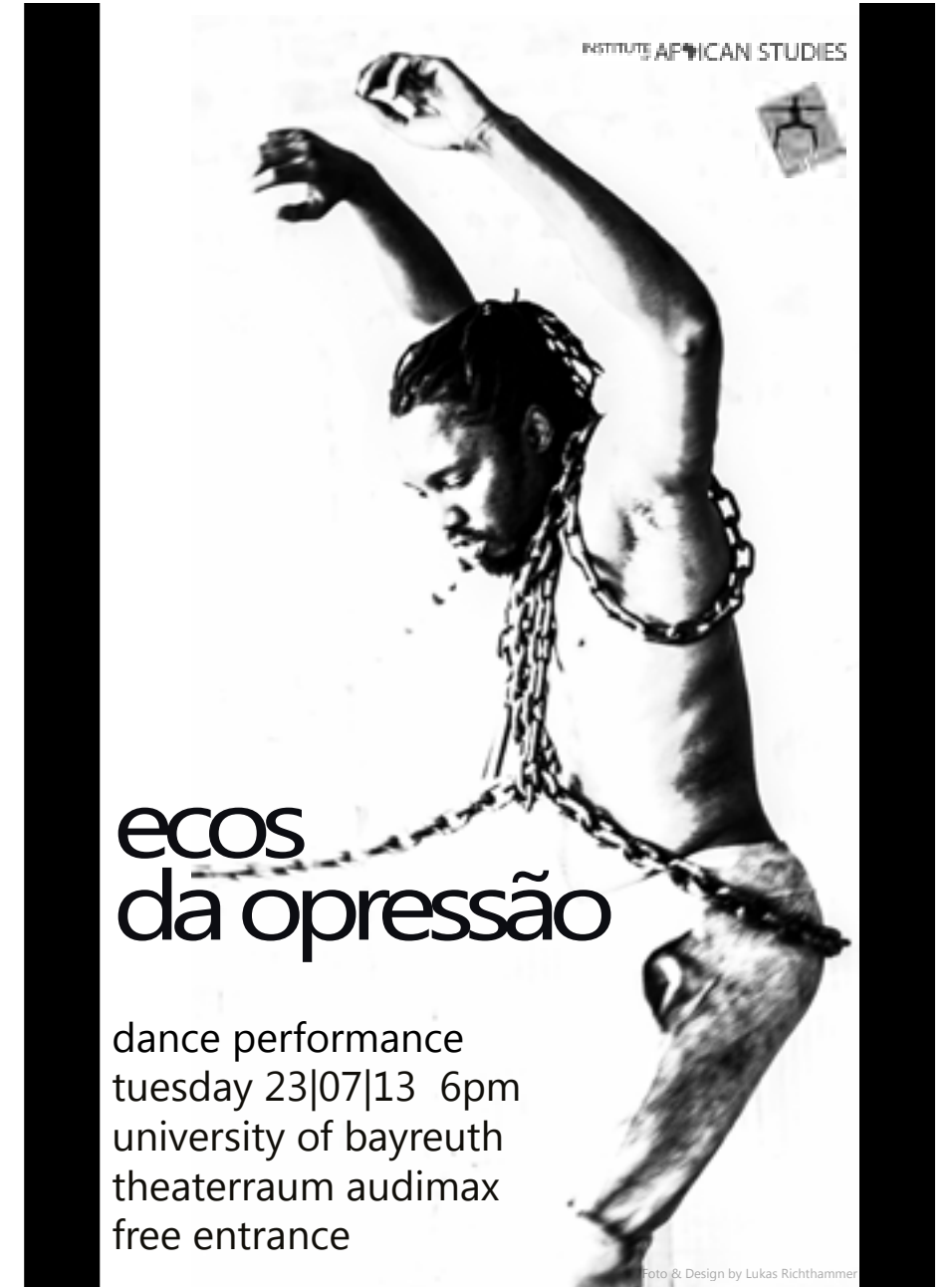
Through the lenses of a Jazz concert and a dance performance

TEXT UTE FENDLER

In July 2013, four artists were guests of the Institute of African Studies for the project “MangrOove – travelling identities”. They were the Jazz percussionist Michael Küttner (Germany), the guitarist Jean-Pierre Joséphine (La Réunion), the percussionist and timbilista Matchume Zango and the choreographer and dancer Lulu Sala (both Mozambique).

The “creolising” experience of the Indian Ocean depicted as a mangrove in the sense of Glissant will “materialise” or “take shape” in the constantly changing forms, the flowing encounters of music and dance, making graspable travelling identities. The project brought up underlying connections between Mozambique and La Réunion as an echo of old trading and travel routes, linking them with the larger global network. The musicians gave a very successful concert at the Afro-Caribbean Festival in Bayreuth.

The musicians and the choreographer Lulu Sala created a dance performance entitled “Ecos da Opressão” (Echoes of Oppression) that merged video, music and dance. Organised into three parts, the performance dealt with the effects of oppression from the history of colonialism, exploitation and separation to the present time. Video projections of political leaders like Thomas Sankara and Samora Machel with music from Mozambique and South Africa accompanied the expressive dancing of Lulu Sala. The audience of the performance found in dance performance a voice, a channel for the remembrance of, and reconnection with, a past that has often been retold from different perspectives.





## Revisiting the First International Congress of Africanists in a Globalised World

International Conference on African Studies, Legon, Ghana

TEXT & PHOTO RÉMI TCHOKOTHE

“Akwaaba Ghana” (Welcome to Ghana) are the two words participants of the International Conference on African Studies that took place at the University of Ghana, Legon, kept on hearing from 24<sup>th</sup> to 26<sup>th</sup> October 2013. The theme “Revisiting the First International Congress of Africanists in a Globalised World” brought together more than 200 scholars from thirty five countries.

The expansion of the field of African Studies today was visible in the panels, e.g. “Africa and the diasporas”, “African Studies and National Development”, “Arts”, “Gender”, “Identity”, “Library and archives”, “Peace and security”, “Science and technology” and ‘Teaching and researching African Studies’. The broad scope of the conference was justified by the fact that it marked the 50<sup>th</sup> Anniversary of the Institute of African Studies of the University of Ghana and the 65<sup>th</sup> Anniversary of the University of Ghana. Both institutions were initiated by former president Kwame Nkrumah who opened the first conference in 1963. Nkrumah envisioned the University of Ghana, Legon as a ‘Hill of Knowledge’ as the etymology of the word *Legon* in the Ga language suggests.

Fifty years after Kwame Nkrumah, the 2013 conference was opened by his Excellency John Dramani Mahama, President of the Republic of Ghana. Himself a graduate in history from the University of Ghana, President Dramani Mahama prided himself for passing the course on African Studies – a requirement all students



The Institute of African Studies, University of Ghana

had to fulfill before being allowed to graduate. Opening the conference on African Studies was for him a continuation of the experience he had in that course.

Kwame Nkrumah's vision of using university education to foster knowledge of one's own history, boosting self-consciousness and action research was replicated in the keynote lectures given by Pan-Africanist figures like Ngūgĩ wa Thiong'o, Carlos Lopez and Fatou Sow.

The Kenyan literary giant, Ngūgĩ has so far received eight honorary doctorates – one more will be offered by the University of Bayreuth in May 2014. Carlos Lopez, the executive secretary of the UN Economic Commission for Africa from Guinea Bissau has authored and (co)edited 22 books on development and strategic planning while the Senegalese sociologist Fatou Sow is the current Di-

rector of the International Solidarity Network, Women Living under Muslim Laws.

In addition to events like the keynote speakers' meeting with high school students, an Alumni soirée, panel discussions and plenary sessions, other highlights included cultural exhibitions and the fashion show “Afrifes 50 Years of African Studies and Fashion in Partnership with Ghana Textile Print”. The next biennial International Conference of African Studies is scheduled for 2015 in Ibadan, Nigeria. The Institute of African Studies of the University of Ghana, Legon is a place of vibrant academic activities and need-oriented research, which explains why the African focus of the University of Bayreuth is looking forward to welcoming its director Akosua Adomako Ampofo here in Bayreuth in January 2014.

## The Hausa Language in the Diaspora

International workshop on L1 and L2 varieties



TEXT MICHAEL BROSS  
PHOTO DORIS LÖHR

The use of Hausa beyond Hausaland has increased tremendously in the last few decades. This first international workshop on L1 and/or L2 varieties of Hausa in West Africa outside Hausaland as well as in Nigeria was organised to launch intensive research into this domain that has not received significant research attention in the past. The workshop which took place from 6<sup>th</sup> to 8<sup>th</sup> June 2013 at the Iwalewahaus of the University of Bayreuth, was organised by Michael Broß and Dymitr Ibrizimow and financed by the Fritz Thyssen Foundation. Experts and scholars from eight countries participated actively in the workshop: Benin (Coffi Sambiéni), Burkina Faso (Pierre Malgoubri),

Germany (Doris Löhr, Eva Rothmaler, Constanze Schmalting, Ulrike Zoch), Ghana (Mary Esther Dakubu, Mohammed Sadat), UK (Philip Jaggard), Nigeria (Ahmed Tela Baba), Poland (Nina Pawlak) and Togo (Mimboabe Bakpa, Laré Kantchoa, Issa Takassi).

Topics of the workshop ranged from descriptions of Hausa varieties and sociolinguistic issues to regiolectal features and (language) history. It became obvious that Hausa varieties in Benin, Burkina Faso and Togo were hardly adequately analysed, some not even described at all, while consistent and extant linguistic and sociolinguistic research exists already for Hausa varieties spoken in Ghana and Nigeria. The under-studied varieties, therefore, constitute new areas for future research.

An important highlight of the conference was the presentation

of findings of studies on the sign language(s) of the deaf and mute ethnic Hausa in Kano, Nigeria. An interesting research question that emerged was whether the different variants of the sign languages in other Hausa-speaking regions, for example in Dapaong, Togo, were comparable or mutually intelligible with the variety used in Kano.

The participants at the workshop decided to establish a common research project on the Hausa language in the diaspora involving a South-South cooperation between scholars from West Africa and a North-South collaboration with European scholars. Two working groups were formed to prepare the sociolinguistic research outline and to put together the characteristic features of the different linguistic varieties investigated so far.



## Life Courses in the Rapidly Changing Worlds of West Africa

Research training trip to Benin and Togo: MA Social Anthropology



TEXT & PHOTO NINA HABERLAND & MAIKE VOIGT

A key element of the Master's programme "Culture and Society in Africa" at the University of Bayreuth is a research training trip to a community or society in Africa. In August and September 2013, this research trip took place in Northern Benin and Togo under the supervision of Tabea Häberlein and Erdmute Alber. Under the topic "Life Courses", including aspects like life stages, life passages, migration and formation, five MA students from Bayreuth carried out field research training in cooperation with six MA students from the Aboméy-Calavi University in Benin under the direction of Hippolyte Amouzouvi.

Working in binational teams, the students from Bayreuth and Benin

exchanged ideas on the following subjects: "Life courses of childless women and men", "Images of the western world", "Life courses of separated women", "Local healers in the border region Togo-Benin", and "Life courses of religiously-educated Muslims in Djougou". The question of how individual life courses are shaped in a rapidly changing globalised world was weaved into hypotheses that guided each student's research.

Before leaving for their respective fields, the Bayreuth students spent several days in Cotonou discussing their projects with Beninois students and consulting with professors. They then travelled together to the North of Benin and Togo where they spent the first three weeks of their intensive field research. Having collected this initial data, they met again at the border between Togo and Benin for

a seminar in which they shared their first field experiences and challenges. The second phase was to conduct interviews together in binational teams, design and administer questionnaires and exchange data.

After this second phase, they again met in Cotonou for the final discussion of their topics and to prepare for the conference at the Aboméy-Calavi University. Here, the first results were presented and discussed with the audience which included several professors from Germany and Benin.

Such a binational cooperation provided these MA students with second opinions and perspectives on their research and the opportunity to compare their data, hence leading to many fruitful discussions. It also gave them the chance to build networks that could help them in their future careers.

## TGCL Celebrates 5 Years of Legal Training

TEXT JOHANNES DÖVELING

In October 2013, the Tanzanian-German Centre for Eastern African Legal Studies (TGCL) celebrated its fifth anniversary with a conference on "Regional Integration and Law: East African and European Perspectives" in Dar es Salaam, Tanzania. The TGCL is a joint project of the Universities of Bayreuth and Dar es Salaam, and offers Master's and doctoral programmes in law. Based in Dar es Salaam, the Centre trains future leaders for Eastern Africa from all five Partner States of the East African Community (Burundi, Kenya, Rwanda, Tanzania and Uganda) and beyond. It is funded by the German Ministry of Foreign Affairs through the German Academic Exchange Service within the programme "Aktion Afrika".

The anniversary conference brought together academics, politicians, lawyers and other stakeholders, who analysed processes of regional integration with a special focus on the harmonisation of laws. Luitfried X.

Mbunda, Professor of Law at the University of Dar es Salaam School of Law, presented a paper on "Enforcement of Constitutional Judicial Review in Tanzania", while Khoti C. Kamanga from the same institution compared fundamental principles of the European Union with those of the East African Community. Olivier Dubos, Professor of Public Law at the University of Bordeaux, and Bernd Kannowski, Professor of Civil Law at the University of Bayreuth, provided insights into French and German perspectives on the harmonisation of laws in the European Union. The presence of experts from both regional blocs led to a number of questions and contributions, many of them involving a comparative component.

Beyond the academic discussions, the conference also celebrated the 50<sup>th</sup> anniversary of the French-German Élysée treaty, a bilateral treaty signed after the Second World War for reconciliation between the two countries. The discussants agreed on the significant social and economic benefits of re-

gional integration. It became clear that such a friendship treaty has the potential to help build a strong regional bloc.

The fifth anniversary of the TGCL also marked the end of the initial funding period and the beginning of the second and final period (2014 to 2018). After an external evaluation process of the centre's performance in 2012, academics from both partner universities in numerous meetings developed new and innovative concepts to ensure the long-term sustainability of the Centre. An independent panel of experts finally approved the application. In the future, the centre will deepen the academic cooperation between the two universities through mutual visits and joint seminars on the law of regional integration. Additionally, the TGCL will strive to increase the number of students funded privately or by external sponsors, thereby promoting the Centre's financial sustainability. Institutional changes shifting responsibilities step-by-step from Germany to Tanzania will further ensure structural sustainability.

## Cinema Africa! 2013

TEXT UTE FENDLER

The festival "Cinema Africa!" took place for the sixth time in November 2013 at Cineplex, Bayreuth.

Like in the previous five years, the objective was to offer a clear insight into recent film productions of the African continent that enable viewers to discover the great diversity of stories, genres and aesthetics they embody.

A couple of films dealt with political issues. Licínio Azevedo's film "The Virgin Margarida" is the first feature film that deals with re-education camps during the post-independence period in Mozambique. Being such a touchy topic, it initiated a long awaited debate. "The President" by Jean-Pierre Bekolo

which was censored in his home country Cameroon, questions the practice of long term presidencies in Africa and the options for the construction of a future for these countries and their citizens. Besides politics, some of the films were on social life. Tosh Gitonga's film "Nairobi Half Life" tells the story of a young actor trying to survive in Nairobi by living in parallel worlds: the theatre and the criminal scene full of violence. Hami Ratovoarivony uses the road-movie genre in his film "Malagasy Mankany - Legends of Madagascar" to capture various socio-political aspects of contemporary Madagascar that he questions with a good sense of humour. "The Children's Republic" by Flora Gomes creates a city where children rule the world and re-organ-

ise communal life in peace after the breakdown of society due to civil war. With the "The Necklace of Makoko" Henri Koumba Badidi from Gabon presents an entertaining narrative about the complex relationship between Africa and Europe focusing on ecological questions that he develops into a story about bringing back cultural goods and wildlife from Europe to Africa.

The presence of the film directors allowed for vivid discussions on the conditions of filmmaking in Africa as well as on aesthetics. Round tables at the Schokofabrik Bayreuth and at the university complemented the rich cinema programme.

[www.cinemafrica.uni-bayreuth.de](http://www.cinemafrica.uni-bayreuth.de)





Chief of the local hunters' group, Pèrèrè, Bénin

## Huntsmen as private security services in northern Bénin

A collective research project between Bayreuth and Abomey-Calavi

TEXT ISSIFOU ABOU MOUMOUNI &  
TABEA HÄBERLEIN  
PHOTO TABEA HÄBERLEIN

The University of Bayreuth and its partner, Université Abomey-Calavi, have collaborated in various ways and projects especially through the Bayreuth International Graduate School of African Studies (BIGSAS). The project on huntsmen as private security in Northern Bénin initiated by Erdmute Alber, Professor of Social Anthropology, University of Bayreuth and senior fellow with BIGSAS, further strengthens this partnership since it provides a platform for collaborative research. The project offers a multidisciplinary basis for the BIGSAS junior fellow, Issifou Abou Moumouni, a member of the project, whose PhD thesis is on this topic.

Since 2005, there has been an interesting security-related development in Northern Bénin. Near the frontier with Nigeria, groups of armed huntsmen have been offering private security services to traders and local communities. These organised security groups guard against armed robbers and invaders. To investigate this phenomenon, several research questions arise: How are these groups linked to the local gov-

ernments? How is the legal security entity (the police) dealing with these huntsmen? What does the local population think about this new security service? To answer these questions the chair of social anthropology, the University of Bayreuth organised a collective research project named ECRIS (Enquête Collective Rapide d'Identification des conflits et des Groupes Stratégiques), the French acronym for "Rapid Collective Inquiry for the Identification of Conflicts and Strategic Groups" in the district of Pèrèrè in Northern Benin from 17 to 20 August 2013. The rapid survey took place in the framework of the partnership between BIGSAS and the University of Abomey-Calavi. Supervised by Erdmute Alber, this initial meeting was organised to introduce project members to the ECRIS methodology. Given the multidisciplinary nature of the project, researchers from various disciplines took part in this meeting, including the anthropologists Erdmute Alber, Dodji Amouzouvi, Tabea Häberlein, Issifou Abou Moumouni; the sociologists Guirguissou Maboudou Alidou, Garba Fatouma, Abas Tassou, Sahada Kora Lafia; the geographer Saka Mora and the jurist Sakinatou Bello. This multidisciplinary team is composed of professors as well as PhD candidates

and students from both universities.

The survey meeting started with a briefing session in which Erdmute Alber gave a historical overview of the methodology and its principles. This briefing session allowed participants not only to get used to this methodological approach that is gaining importance, especially within the anthropology of development, but also to strengthen their ability to use it. The methodology is the major framework used by Issifou Abou Moumouni in his PhD research on the topic "L'Etat et les alternatives locales autour de l'offre des services de sécurité publique dans le Nord Bénin" (State and local alternatives in public security services in Northern Benin).

The four-day intensive discussions gave participants hands-on methods and strategies for representative research in this area using the ECRIS methodology. The younger researchers who are working on their research projects accessed new approaches in data analysis, formulation of empirical hypothesis and identification of new avenues for research. The findings made during this period would serve as take off points for further ethnographic research by others, especially Issifou Abou Moumouni whose doctoral thesis focuses directly on this topic.





TEXT & PHOTO **SABRINA MAURUS & CARSTEN MILDNER**

At the end of 2012, a group of Anthropology students from Bayreuth took over the editorial duties of the journal *Cargo - Zeitschrift für Ethnologie*. In October 2013, we published the first Bayreuthian issue entitled *Cargo #32: Ethnologie und Öffentlichkeit* (anthropology and the public sphere). It is also in this year that *Cargo* celebrates her 30<sup>th</sup> birthday.

*Cargo* was founded in 1983 by anthropology students as a platform for transregional discussion by and for students. Since then the editorial team has been shifting from one institute to another. Inspired by the topic of the 2013 conference of the German Anthropological Association (DGV), the Bayreuthian edition discusses anthropology's relevance and potentials within the public sphere, the ambivalent responsibilities of anthropological findings and ways to take anthropological questions and answers closer to the societies around us. Different student authors reflect on the ways anthropology is taught and how the acquired competences can or cannot be of use outside academia. Students report on first field experiences in Africa and Asia, draft theoretical ideas and express their thoughts on the discipline in general. Amongst the authors are present and former students of African Studies at the University of Bayreuth.

Doing anthropology is not only about researching, reading and writing. Anthropology manifests itself in the scientific discourses and discussions that take place at conferences and symposiums, in collections and



journals. This sphere, though, often remains beyond the reach of student anthropologists. Already in 2009, a group of African Studies students organised the 9<sup>th</sup> Anthropological Symposium of Students in Bayreuth. Networks, exchanges, inspirations and discussions were enabled between students of different universities. It is in this vein that we understand the task of the *Cargo* project as well.

*Cargo* encourages any student interested in anthropology to submit papers and essays. The student editors meticulously proofread the submissions in order to assist the authors in developing their papers. In *Cargo* students find a rare opportunity for first publications in an established journal that over time contributed to the history of the discipline itself by challenging it with young,

## Cargo

A Students' Journal for Anthropology

unconventional ideas.

The editorial duties, the lay-out, financing and the maintenance of the homepage all lay in student hands and are kept alive voluntarily with an immense portion of passion, fun and interest. Participation in the editorial board offers the students first experiences in publishing; which is as well an interesting field of future work.

Part of *Cargo* is her homepage, which we wish to establish as a discussion forum for student anthropologists. Beyond this, the homepage offers numerous possibilities for publications like video or audio data, photos, blogs, thoughts, essays and whatever our readers and contributors might come up with. Anyone interested in purchasing, promoting, supporting or criticising our work is dearly welcome to contact us.

E-Mail: [redaktion@cargo-zeitschrift.de](mailto:redaktion@cargo-zeitschrift.de)

Cargo online: [www.cargo-zeitschrift.de](http://www.cargo-zeitschrift.de)

## First Maputo African Film Week

A platform for African film classics



TEXT & PHOTOS **UTE FENDLER**

At the 2012 "Cinema Africa" festival in Bayreuth, the Mozambican film director João Ribeiro and Ute Fendler launched the idea for a film week with African films in Maputo. The need for discovering images from across the continent in order to exchange stories and experiences independently of Hollywood and other dominant film industries has been expressed at various cultural events and seminars both in Africa and beyond. This is because the wealth of films produced in and on Africa remains exceedingly unexplored and isolated to the specific regions in which they are produced. The Maputo African Film Week is an initial response to this need and is intended to be a long

term cooperation between the University of Bayreuth and her partner the Eduardo Mondlane University of Maputo, Mozambique.

Through this cooperation, a similar cinema festival entitled "Maputo African Film Week" like the Bayreuth "Cinema Africa" was established in Maputo, Mozambique with its premiere in April 2013. The Maputo Film Week has an additional feature which is the projection and discussion of classics of African film history. In this first edition, the public was to discover narrations from across the continent linking it with a cinephilic history of the pre-war epoch. While students from the Eduardo Mondlane University gave short introductions of the films to the large public, Joao Ribeiro's team of collaborators had facilitated the understanding of the

films by providing all the films with Portuguese subtitles. This is how the film "Grey Matter" by the Rwandan filmmaker, Kivu Ruhorahoza, the first feature film on the genocide came to Maputo. The Franco-Senegalese filmmaker, Alain Gomis, also presented his film "Tey" (Today) which like the other films was warmly received by the audience. The response of the public was so overwhelming that Ribeiro and his team have already planned the second Maputo African Film week for April 2014.

We are particularly happy that this film cooperation is taking the partnership between Bayreuth and Maputo to another level beyond academic exchange. We will continue to report on the progress of this cooperation project in future editions of the NAB.



# Views of the World – Imagens do Mundo II

Films from the archive of the INAC, Mozambique

TEXT UTE FENDLER

The cooperation between the Eduardo Mondlane University of Maputo and the University of Bayreuth on the digitalisation of historical film material, initially reported on in Nab XII-2012, continued in 2013 with more DVDs and an official launching in Maputo, Mozambique. “Views of the World – Films from the Archive of the INAC” is a project between the two universities and the ICMA. The archive of the Instituto Nacional de Cinema e de Audiovisual (INAC) holds film material from the years 1976 to 1992 and thus rich historical testimonies from the years of independence and the civil war in Mozambique. Particularly, the newsreel *Kuxa Kanema* chronicled current affairs and hence represents irreplaceable historical sources for Mozambique’s national history. Beyond that, it serves as witness of the epoch of liberation movements in the history of Africa and the world. Besides *Kuxa Kanema* the archive also holds numerous documentaries and a small number of feature films.

On 6<sup>th</sup> December 2013, the coordinator of the project, Ute Fendler (University of Bayreuth) presented the new DVDs at the cinema hall of INAC. The director of INAC, the representative of the ministry of culture and of the German embassy in Mozambique who attended the ceremony, underlined the importance of the project as the first steps in the salvation of an important part of the collective memory of Mozambique. The project was realised with the support of the programme “Kulturerhalt” (Preserving culture) of the Federal Foreign Office and in cooperation with Birgit Plank-Mucavele, the Director of ICMA

(Goethe-Centre Maputo), INAC and the Faculty of Languages, Literatures and Social Sciences, Eduardo Mondlane University, Maputo.

The DVD with the long feature film *O tempo dos Leopardos*, made in cooperation with Yugoslavia in 1984, is the second movie of the INAC production after Ruy Guerra’s film *Mueda, Memoria e Massacre* published in this series in 2012.

On the double DVD, published at the same time as the DVD with *O tempo dos Leopardos*, the *Kuxa Kanema* episodes of 20 minutes from the first phase at the end of the 1970s and the continuation of the episodes of the first DVD, episodes 13 to 30, are presented. With accompanying texts and subtitles in English and German the material is now accessible to researchers and the public.

**Bilderwelten**  
Filme aus dem Archiv des INAC (Maputo, Mosambik)  
**Views of the World**  
Films from the Archive of INAC (Maputo, Mozambique)

**O Tempo dos Leopardos**  
Die Zeit der Leoparden  
The Time of Leopards  
Regie: Zdravko Velimirović  
1985, 90 Minuten

**Bilderwelten**  
Filme aus dem Archiv des INAC (Maputo, Mosambik)  
**Views of the World**  
Films from the Archive of INAC (Maputo, Mozambique)

**Kuxa Kanema: Episódios 001-010**  
Kuxa Kanema: Folge 001-010  
Kuxa Kanema: Episode 001-010  
04.-07.1981

**Kuxa Kanema: Episódios 013-030**  
Kuxa Kanema: Folge 013-030  
Kuxa Kanema: Episode 013-030  
04.-07.1981

**O Mundo em Imagens**

**O Mundo em Imagens**



## Personalia

Michael Broß

Michael Broß was appointed lecturer for Hausa at the University of Bayreuth in April 2012. He studied African Languages (Afrikanistik) and German Linguistics in Marburg and Frankfurt where he completed his PhD on the language of Hausa craftsmen. Subsequently, he worked as a research fellow in two DFG collaborative research programmes, SFB 268: “Cultural development and language history in the West African Savannah” and SFB 560: “Local action in Africa in the context of global influences”, and in other research projects at the Universities of Frankfurt and Bayreuth. He taught several courses at German and Nigerian Universities. His main fields of interest are Hausa dialectology and L2 varieties of Hausa as well as historical linguistics.

## Saïd Ahmed Mohamed Khamis



Photo by Rémi Tchokothe (Khamis)

Saïd Ahmed Mohamed Khamis, Professor of Literatures in African Languages, now enjoys a well-deserved retirement since March 2013. Before his appointment as professor of the then newly established and still unique in Germany *Professur für Literatures in Afrikanischen Sprachen* at the University of Bayreuth in November 1997, he had taught at universities and colleges in three continents: Africa (Zanzibar, Tanzania and Eldoret, Kenya), Europe (Leipzig, Germany and Yorkshire, UK) and Asia (Osaka, Japan). On this exceptionally rich academic itinerary, Saïd Khamis must be commended for projecting literatures in African languages to new heights. Besides teaching he established himself as one of the most prolific contemporary Swahili writers. His literary works include short stories, novels, plays, poems and children’s stories. To celebrate his creative life, a symposium on “Utopia and Dystopia in Swahili Narratives” was organised in his honour in May 2012. He rounded up his official time in Bayreuth on 5<sup>th</sup> February 2013 with a talk on ‘Creative writing and linguistic knowledge’ within the African Studies Research Colloquium that recorded its highest attendance ever that day. Saïd Khamis remains a principal investigator with the Bayreuth International Graduate School of African Studies.



## Franz Kogelmann

In May 2013, the Institute of African Studies engaged Franz Kogelmann as fulltime academic co-ordinator. He holds a PhD in Islamic Studies. A product of our university, he specialises in the study of Islam in Africa. His main focus of study is on Islamic endowments, contemporary Islamic movements and the economy of sacred space in Muslim communities. Over the course of his prolific academic career he has succeeded in obtaining research funding from a wide range of donors including the German Research Foundation (DFG), the German Academic Exchange Service (DAAD) and the Volkswagen Foundation, amongst others. Besides pursuing academic excellence with research projects and teaching, Kogelmann has gained rich experience in managing multi-national research groups. His responsibilities within BIGSAS are manifold. He is Principal Investigator, supervisor of PhD students and was formerly a member of the Academic Committee during the early crucial years of BIGSAS. The Institute of African Studies will benefit greatly from his rich academic and administrative experience.



## Gerlind Scheckenbach

After many years of teaching Swahili as a lecturer in the University of Bayreuth's Language Centre, Gerlind Scheckenbach bid farewell to colleagues and friends in September 2013 as she took her retirement. She contributed significantly to the steadily growing prominence of Swahili as an integral part of various BA and MA programmes in linguistics, literature, anthropology, history, geography, etc. at the University of Bayreuth. Having lived in Tanzania for several years with her family, Gerlind Scheckenbach joined the Language Centre in the 1990s and has been actively involved in supervising Swahili tutors over many years. She supported the Swahili Choir and took care of guests and students from Eastern Africa as well as students who spent a semester abroad in a Swahili-speaking country.

Gerlind Scheckenbach is succeeded by **Frederick Bosire** and **Rosanna Tramutoli** who started teaching as a team in October 2013. Frederick Bosire was born and grew up in Nakuru District, Kenya. He holds a BA in Swahili Studies and an MA Literature in Cultural Contexts both from the University of Bayreuth. He is currently working on his PhD on Swahili literature and development in the International Doctoral Programme (IPP) "Cultural Encounters". Rosanna Tramutoli received her MA in Comparative Studies in Naples, Italy. She also studied African Linguistics at Leiden (Netherlands) and spent a year in Dar-es-Salaam (Tanzania). She is currently working on a PhD on Swahili body terminology in African Linguistics.



Frederick Bosire, Gerlind Scheckenbach and Rosanna Tramutoli

## Rémi Armand Tchokothe

Rémi Armand Tchokothe was appointed "Wissenschaftlicher Assistant" at the chair of Afrikanistik II in April 2013. He holds a B.A. in Linguistics and English Literature from the University of Buea, Cameroon and a Magister Artium in Afrikanistik, Literatures in African Languages and Development Sociology from the University of Bayreuth. In 2012, he completed his doctoral thesis within the framework of BIGSAS. His dissertation uses the motif of transgression to analyse the recent development of Swahili prose narrative and some accompanying challenges such as marginal reception and editorial inconsistencies. His research interests include Afrophone literatures in the era of globalisation, literature and cultural development, reception studies, readership promotion, African urban youth languages and intercultural translation. From 2008 to 2012 he was a member of the Bordeaux-based multidisciplinary research project on Swahili continental expansion with a focus on texts and fieldwork.



## DAAD Award 2013

### Gilbert Ndi Shang

With the DAAD Award, the University of Bayreuth acknowledges Gilbert Ndi Shang as an outstanding junior researcher who has shown distinguished performance in his doctoral studies as well as in his attempt to share his research experience on Africa with the wider community.

Gilbert Ndi Shang has been a Junior Fellow (JF) of the Bayreuth International Graduate School of African Studies (BIGSAS) since April 2010. His interdisciplinary PhD project, situated in-between literary studies and political science, analyses "State and Society: Narrating Transformations in selected African novels". In a comparative study of Anglophone and Francophone novels, his research goes above the usual language and disciplinary barriers, thereby bringing additional interdisciplinary and qualitative contributions that address the underlying question of "Good Governance." He has published in international journals such as the *Journal of Social and Human Sciences* and *Journal of African Literatures and Cultures*. Since 2011 Gilbert Ndi Shang has been conducting the "Afrika in Bayreuth" city tour with other BIGSAS JFs. He served as a member of jury for the BIGSAS Journalism Award 2013.



Gilbert Ndi Shang and Anna Köhler, Vice President of the University



## Heinz Maier-Leibnitz-Prize 2013

### Clarissa Vierke honoured

In June 2013, Clarissa Vierke received one of the most significant scholarly awards for young researchers in Germany: the Heinz Maier-Leibnitz-Prize. From a total of 123 nominees, the prize was awarded to nine young researchers – four women and five men – by the selection committee convened by the German Research Foundation (DFG) and the Federal Ministry of Research and Education (BMBF).

Since 1978, this prize, named after physicist and former DFG chair Prof. Dr. Heinz Maier-Leibnitz, has been awarded annually to outstanding young researchers. This year, the BMBF increased the prize money from €16,000 to €20,000. For the DFG, the award is both a recognition and an incentive.

Clarissa Vierke's award is unique in that it is the first time the prize has been awarded to a researcher in the field of African Studies. The chair of the selection committee, DFG Vice President Dorothea Wagner explicitly acknowledged this: "Over the years the prize has demonstrated an elegant balance and has reflected the diversity of the German research system. This year I'm especially pleased to see prize winners from the so-called 'smaller' disciplines, and to be able to recognise the excellent work being done in these fields."

Clarissa Vierke is an internationally acknowledged expert on East-African poetry and culture. Besides textual analysis, she also combines methods in philology, cultural studies and anthropology to explore not only cultural and religious issues but also the contemporary relevance of literary texts. She is a graduate of the Bayreuth International Graduate School of African Studies (BIGSAS)

The research slogan of BIGSAS and the University of Bayreuth: "Research on Africa is only possible with Africa", receives a special acknowledgement through this prize, as the Dean of BIGSAS Dymitr Ibriszimow explained after the award ceremony: "The honourable distinction of Clarissa Vierke affirms our special profile of African Studies in Bayreuth, which is unique across Germany and even Europe. We are happy and proud that the first Heinz Maier-Leibnitz-Prize awarded to African Studies goes to Bayreuth. In BIGSAS", he continued, "we emphasise individual freedom in creative research. We are very glad that we were able to support Clarissa Vierke's work in this way."

Since October 2013, Clarissa Vierke has been teaching in the Department of Swahili and Other Languages at Moi University in Eldoret, Kenya.



Clarissa Vierke with BMBF Staatssekretärin Cornelia Quennet-Thielen (DFG/David Ausserhofer)



Eric Anchimbe and Horst Eggers



## Research Award 2013

### Eric A. Anchimbe

The 2013 research award (Wissenschaftspreis) of the University Association of Bayreuth (Universitätsverein) for outstanding post-doctoral research was awarded to Eric A. Anchimbe. The award honours his multidisciplinary and ground-breaking research and publications in postcolonial varieties of English, language contact, political discourse and sociolinguistics and especially his role as one of the proponents of the new pragmatics framework "postcolonial pragmatics" with Dick Janney (University of Munich). He is currently working on a Habilitation on offers and offer refusals in Ghana and Cameroon from a postcolonial pragmatics perspective. He is a senior fellow and the Deputy Diversity Representative of BIGSAS.

Since his PhD in English Linguistics (University of Munich), Eric A. Anchimbe further established himself through his publications and research activities as a reference in a number of disciplines, especially World Englishes with focus on African Englishes, pragmatics and sociolinguistics. Among his publications are two monographs and six edited and co-edited volumes. The research award which is worth €2,500 is granted annually. It was presented to Eric Anchimbe during the 2013 *Dies Academicus* by the chairman of the University Association, Horst Eggers.

## KfW-Price

### Lena Kroeker

In June 2013, Lena Kroeker's PhD dissertation in social anthropology was awarded the €3.000-worth prestigious prize of the KfW Entwicklungsbank and Verein für Sozialpolitik. The prize known as *Nachwuchsförderpreis für praxisrelevante Entwicklungsforschung* is awarded for excellent research that has a high potential for practical relevance in the society in the field of development research. As a junior fellow in BIGSAS, Lena Kroeker worked on the prevention of mother-to-child transmission of HIV/AIDS in Lesotho. Based on ethnographic material from long-term fieldwork in Lesotho, she investigated the agency of HIV-positive mothers-to-be within the different medical and family care structures. Whereas medical facilities appear to be more adapted to tackle the complicated situation of HIV/Aids, the traditional social structure works differently since elderly female family members have the social experience of what it means to become a mother. Young mothers-to-be hence carefully and secretly navigate these two spheres to safe their child and themselves and to maintain a stable supportive family network.



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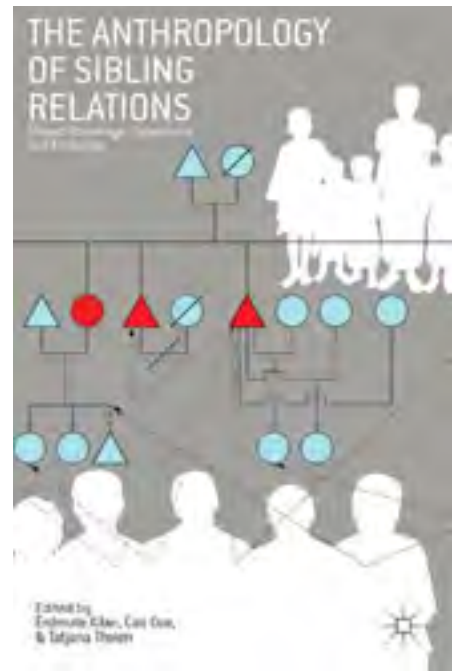
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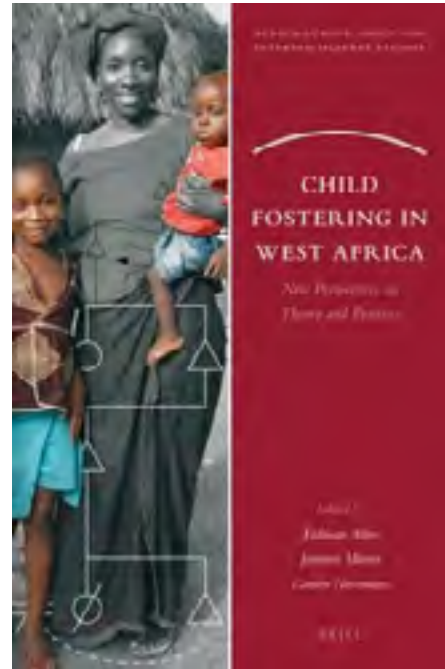
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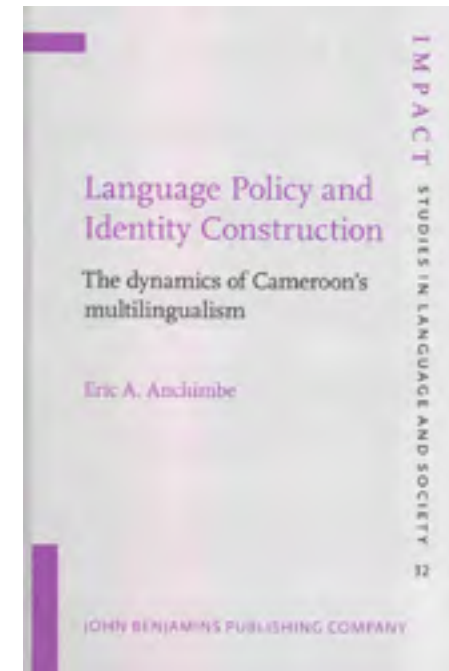
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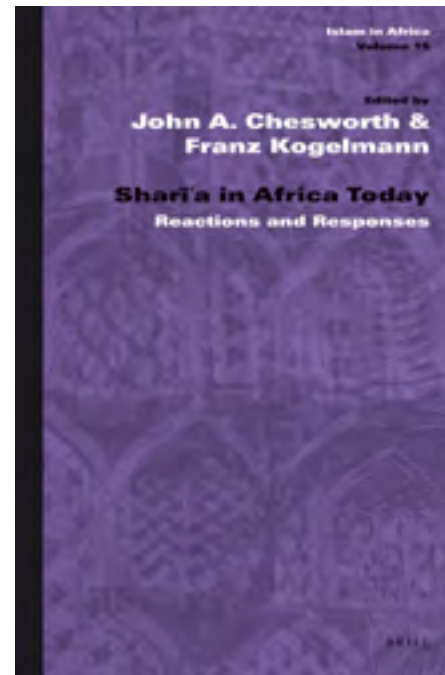
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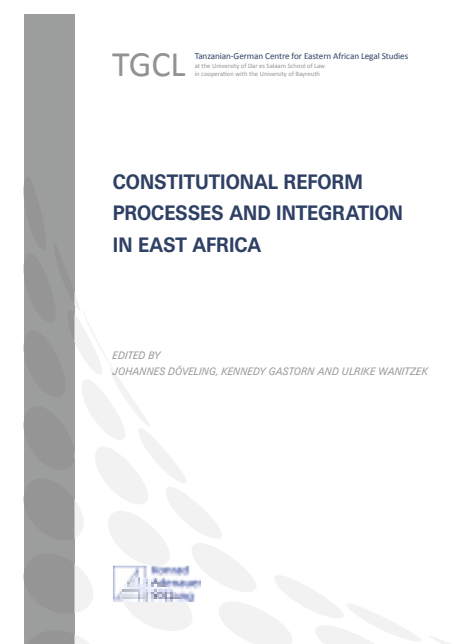
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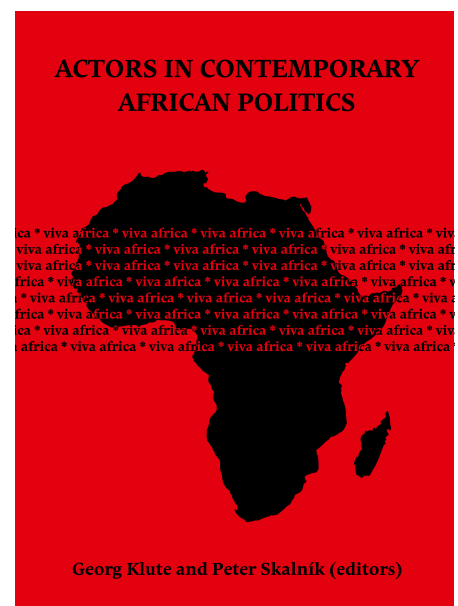
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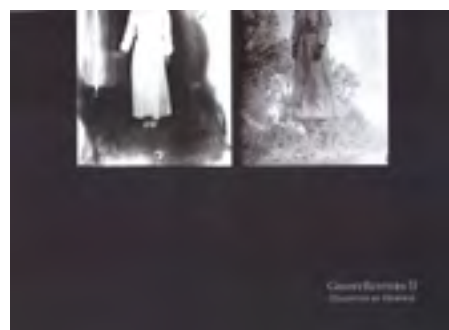


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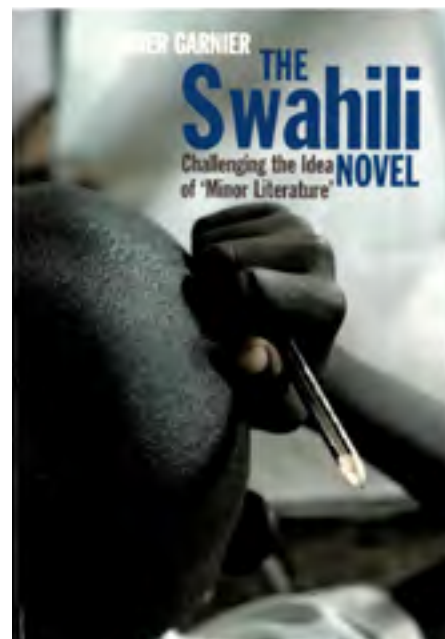
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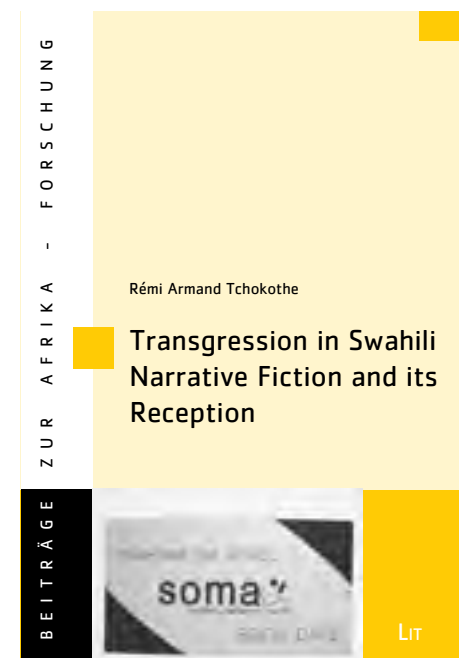
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TEXT FRANZ KOGELMANN  
PHOTO PIA THIELMANN

The Institute of African Studies and all its affiliated institutions mourn the loss of Prof. Dr. Eckhard Breitinger, a founding father of African Studies at the University of Bayreuth. Until the late 1970s, his route towards Anglophone African, Caribbean and African American literature and theatre was not a straight one. However, even during his studies of English literature, pre- and early history and archaeology at the University of Tübingen, his interest in new experiences was already pronounced. In the 1960s, he spent some semesters abroad in Switzerland and Wales. After he completed his university teacher-training in 1965, he was not drawn to teaching in his Swabian homeland, but from 1965 to 1968 went as a DAAD lecturer to the University of the West Indies in Kingston, Jamaica, where the seeds of his academic and cultural interests were planted. In 1971, he received his PhD in English literature on the top-

1940-2013

## Eckhard Breitinger

ic, *Death in the English Novel around 1800*. In 1980, he left Germany to become a Senior Lecturer at the Kwame Nkrumah University in Kumasi, Ghana. Here, Africa and African Diasporas became his core interest. His Habilitation on *Broadcasting and Radio Plays in the United States 1930-1950* was submitted to the University of Bayreuth in 1986.

He acted as a project manager in both the Collaborative Research Centre "Identity in Africa" (1983-1997) and in the Research Training Group "Intercultural Relations in Africa" (1991-1999) at the University of Bayreuth. His teaching and research activities were not limited to the University of Bayreuth – his sphere was truly transnational, as he took up numerous visiting professorships in Europe and, especially, in Africa. Until recently, and a long time after his retirement, freed from administrative tasks and teaching, he exhibited his relationships and experience over and over again in the service of the University of Bayreuth. He was very committed to making Africa and its cultural diversity known outside Africa. In this regard, his teaching and active support of young researchers was only one of his many strategies. He was not satisfied with publishing his research results for an academic audience only but popularised his findings in numerous radio broadcasts, journalistic articles, lectures, and photo exhibitions. Another strat-

egy was his publishing activities. In the over 106 monographs and edited volumes of his Bayreuth African Studies Series (BASS), he published on issues of African literature, linguistics, music, theatre, sociology, religions and cultures of Africa. He offered researchers on and from Africa a forum to publish their research. Having arrived in Bayreuth in the winter semester 1980/81 as a coordinator for the newly established focus on Africa, over a period of 30 years he, more than any other, shaped a whole generation of young researchers and artists from all over the world.

The enduring legacy of his activities is indeed tangible. Amongst those who travel in Southern, Eastern or Western Africa and reveal themselves in conversation as members of the University of Bayreuth, it quite often happens that the conversational partner turns out to be a former student of Eckhard Breitinger. Even at Africa-related international conferences, encounters with the network of his former students are frequent. The fact that this group of Bayreuth graduates continues to feel connected, even after leaving Bayreuth, is not only due to the high standards of African studies at the University of Bayreuth, but also to the legendary hospitality of Eckhard Breitinger. The quality of his African research and his tireless creativity both in Bayreuth and in all his other workplaces cannot be overestimated.

1959-2013

## Naomi Luchera Shitemi

TEXT LENA KROEKER &  
CLARISSA VIERKE  
PHOTO BIGSAS

On the 28 September 2013, Naomi Luchera Shitemi, prominent professor of Kiswahili at Moi University Eldoret, Kenya and BIGSAS Partner University coordinator in Eldoret, passed away at the age of 54 years after bravely fighting cancer for almost two years. She was an outstanding scholar of Swahili Studies recognised both nationally and internationally. Her death creates a big hole in the academic community in Kenya and Bayreuth where she was a regular guest and colleague. Her contribution to the "living partnership" between Bayreuth and Eldoret has been immense: she participated actively in the first BIGSAS application phase and was in the BIGSAS delegation that went to Berlin for the prolongation meeting; she contributed to other projects born out of the partnership between Bayreuth and Eldoret, among them, the SEED project on New ICT strategies and the Bayreuth alumni network; and she has been part of the mentoring group for many BIGSAS JFs. The University of Bayreuth and BIGSAS, cognisant of

her multiple engagement here in Bayreuth, dispatched a delegation to bid her farewell at her funeral. The delegation headed by BIGSAS Vice Dean, Rüdiger Seesemann, was composed of BIGSAS JFs and Alumni Lena Kroeker, Magdaline Wafula and Sam Ndogo.

In recognition of her brief but successful career, a three-day funeral ceremony was organised for her, with church services at the All Saints Cathedral in Nairobi and at the St. Mathews Cathedral in Eldoret. More than 500 people attended her burial at her rural homestead where she was finally laid.

She will continue to be remembered for promoting Swahili scholarship in Kenya and beyond in her capacity as a founding member of the National Swahili Association (Chama cha Kiswahili cha Taifa, CHAKITA). She also served as the first chairperson of the East African Swahili Association (Chama cha Kiswahili cha Afrika Mashariki, CHAKAMA) representing Swahili scholarship in the East African Union.

She had a particular interest in translation and intercultural communication and her involvement went far beyond the academic realm. Promoting Swahili as a national language in



Kenya, she played an essential role in translating the Draft Constitution of Kenya into Swahili in 2002. Later she translated the Truth, Justice and Reconciliation Report into Swahili. She also served as translator in the Pan-African Parliament, in the Ministry of Higher Education in Kenya, working closely with UNESCO and the African Union's Academy of African Languages (ACALAN).

Besides her academic achievements, Naomi Shitemi also held administrative positions. She served as Deputy Vice Chancellor for Research and Extension at Moi University and was a DAAD consultant and a member of the DAAD Alumni in Africa. She will be missed by many.



## In Brief

### New cooperation with Cape Breton University Sydney, Canada

In the period September-October 2013, the University of Bayreuth and Cape Breton University Sydney, Canada signed two cooperation agreements: a Memorandum of Understanding to develop collaborations and exchanges in fields of shared interest and expertise and a Student Exchange Agreement to introduce, facilitate and coordinate student mobility between the two institutions. This cooperation was initiated by individual collaboration between Bernard Mulo Farenkia (Cape Breton University) and Eric Anchimbe and Martina Drescher (Bayreuth) and supported by Arnim Heinemann, Director of the International Office, University of Bayreuth. The agreements were signed by Keith G. Brown Vice President for International and Aboriginal Affairs, Cape Breton University Sydney and Stefan Leible, President of the University of Bayreuth. In Cape Breton, Bayreuth has found a new partner in North America with whom many projects in the internationalisation scheme of the university will be realised. (Eric Anchimbe/Bernard Mulo Farenkia)

### Prolongation of the research project by the DFG

Who is caring for elderly people in rural Africa? Who is giving material support to children? How does the so-called sandwich-generation manage to assure the living conditions for the whole family? Erdmute Alber and Tabea Häberlein have since 2009 been seeking to answer these questions in the DFG-funded project entitled "Inner family resource flows and intergenerational relationships in West Africa." The focus lies on resource flows between the generations in North-Eastern Togo (Kabiye), North-Western Benin (Lokpa) and North-Eastern Benin (Baatombu), and particularly on those who provide for the elderly in these regions. So far, more than 2000 questionnaires on intergenerational familial resource flows have been administered in three villages. The initial analysis yielded findings on national and regional differences in familial intergenerational supply. After having collected and structured the quantitative and qualitative data, the project now enters the next step of analysis. With the support of DFG the project will now run for two more years from 2014 to 2016. (Tabea Häberlein)

### New cooperation with the Agostinho Neto University Luanda

As part of the internationalisation process of the University of Bayreuth, a new cooperation agreement with the Agostinho Neto University Luanda, Angola was signed in 2013. The cooperation was initiated by the Institute of African Studies in Bayreuth and the Faculty of Languages and Literatures of the Agostinho Neto University in



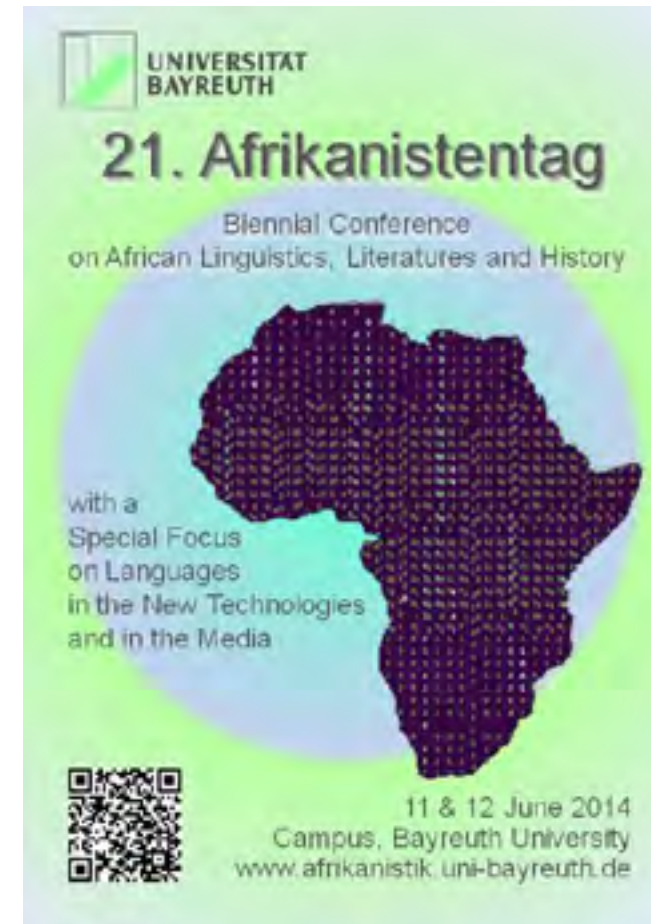
The library building: Flagship of the new campus.

Luanda. After the signature of the agreement by Rüdiger Borman, former president of the University of Bayreuth in 2012, the rector of the Agostinho Neto University, Orlando da Mata, also put his signature on the agreement in September 2013. Individual contacts already existed in linguistics, anthropology, arts and literary studies. This formal agreement will facilitate the intensification and expansion of these contacts.

The Agostinho Neto University is currently constructing a new, bigger and modern campus for about 40,000 students on an area of more than 35km<sup>2</sup> on the southern outskirts of Luanda, scheduled for completion in about 15 years. Actually, only the rector's office, the chemistry and physics departments as well as parts of the main library have moved to the new location. The other departments are still in downtown Luanda. (Manfred von Roncador)

Photo by Manfred von Roncador

### The 21<sup>st</sup> Afrikanistentag 2014 returns to Bayreuth



For the second time after 1998, the University of Bayreuth will again host the *Afrikanistentag*, a biennial and international conference on African Languages, Literatures and History. The 21<sup>st</sup> *Afrikanistentag* 2014 will be held on the 11<sup>th</sup> and 12<sup>th</sup> of June 2014, and will, among other topics, focus especially on the theme "Languages in the new technologies and in the media." It will provide a forum for discussion and exchange among *Africanists* and will partly overlap with the 27<sup>th</sup> Swahili Colloquium (10<sup>th</sup>-11<sup>th</sup> June 2014) and the African Studies Association in Germany (VAD) Congress on "Future Africa" (11<sup>th</sup> to 14<sup>th</sup> June 2014) both taking place at the University of Bayreuth. (Irina Turner)

Photo by Paulo Jeferson Pilar Araújo

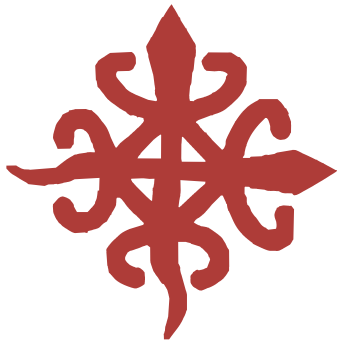
### Agreement on PhD co-supervision between Bayreuth and São Paulo

An agreement on the co-supervision of PhD students was signed between the Faculty of Philosophy, Literatures and Human Sciences of the University of São Paulo, Brazil and the Bayreuth International Graduate School of African Studies (BIGSAS) of the University of Bayreuth. The Dean of the Faculty, Sergio França Ador-



no de Abreu, signed for the University of São Paulo while the vice president for international affairs, Stefan Leible, signed for the University of Bayreuth. The signing of the agreement took place in December 2012 on the occasion of a visit by a delegation from the University of Bayreuth to Brazil. Following this agreement, the successful defence of the thesis of Paulo Jeferson Pilar Araújo, a junior fellow of BIGSAS, co-directed during his one year stay in Bayreuth by Manfred von Roncador, took place at the University of São Paulo in June 2013. Members of the defence committee from Bayreuth were Clarissa Vierke and Manfred von Roncador. A double degree will be awarded to Paulo Jeferson Pilar Araújo in accordance with the statutes of both institutions. (Manfred von Roncador)





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