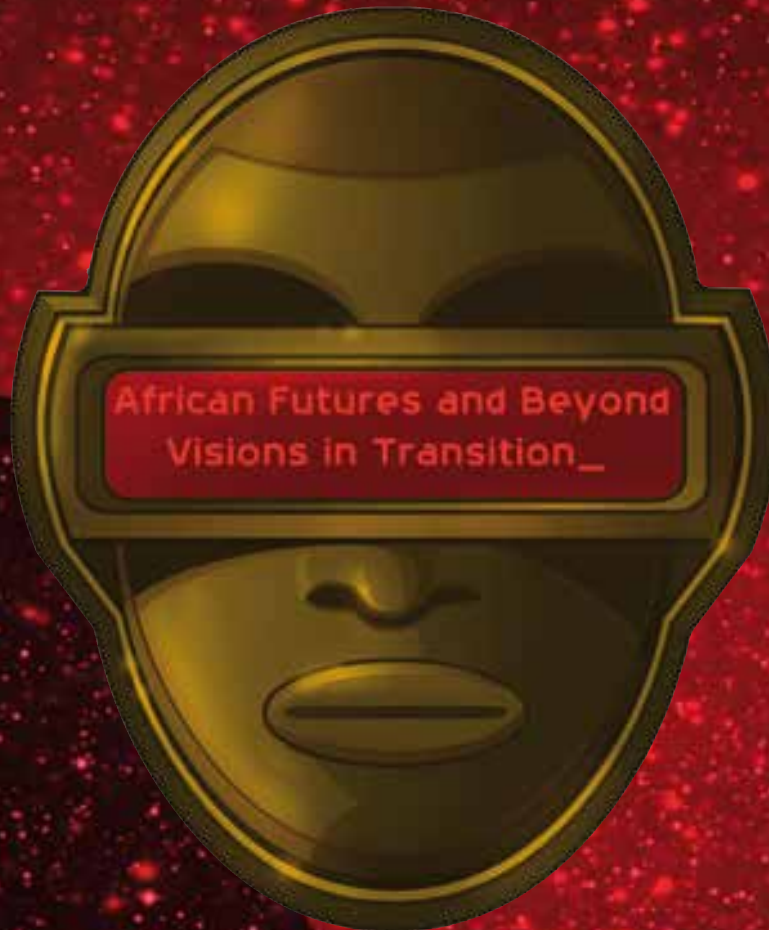


ALA 2015



**41st Annual Conference
of the African Literature Association**

University of Bayreuth | June 3 - 6, 2015

www.ala2015.com

41st Annual African Literature Association Conference

Hosting School, Convener and Planning Committee

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University of Bayreuth

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Welcome

On behalf of Bayreuth University, we are very happy to welcome you to this year's annual conference of the African Literature Association. At the same time we are very proud to be ALA's first European host. Of course, an occasion like this is an invitation to talk about African <—> European <—> American encounters: History matters, and the future does as well. Like suggested by Sankofa, we head towards the future, whilst at the same time contemplating and evaluating the past.

Thus, Europe's dissipation of African futures is scrutinized, yet **Future Africa** is what the conference will address, analyse and envision. **Future Africa**, here, means both: the future of Africa and its diasporas as well as African(-diasporic) contributions to futures that matter in Africa and beyond – planetarily, indeed. Visions are in transition, as agents in space and time that keep the world in motion. It is the realm of the imaginary – its fictions and aesthetics – that matters during our four days in June 2015. The conference delves into the polyphony of genres and aesthetics, crisscrossing languages, cultures and nations in Africa and way beyond.

We as conveners and team are brimming with curiosity, eager to listen to your papers and performances, knowledge and aesthetics, thoughts and visions in academia and art. The sharing of (imaginary) African visions of the Future for African futures in academia and beyond is paving us a way to an "African Turn" 3.0.

A warm welcome to all artists having arrived from Africa and its diasporas as well as to the vibrant community of scholars from all around the globe.

Thank you all for coming to Bayreuth, Germany, that has a long tradition in African Studies and that is yearning to be enriched by the world's community of African Studies and its challenging visions for the future. Visions ahead, the past is about to change in and for the future.

Your ALA 2015 team

The poster for the ALA Conference 2015 features a central image of a stylized African face in profile, overlaid on a map of Africa. The face is rendered in a dark, metallic-looking material with a glowing red light emanating from its eyes. The background is a dark, textured surface with a red glow. The text on the poster includes:

- Top left: UNIVERSITÄT BAYREUTH
- Top center: ALA Conference 2015
- Top right: BIG/SAS
- Below the title: 41st Annual Conference of the African Literature Association
- Center: African Futures and Beyond Visions in Transition_
- Bottom center: University of Bayreuth | June 3rd - 6th, 2015
- Bottom left: DFG (German Research Foundation)
- Bottom center: OBERFRANKEN STIFTUNG
- Bottom right: IWALEWAIUS
- Bottom center: www.ala2015.com

SCHEDULE OF EVENTS: ALA2015 / BIGSAS LITERATURE FESTIVAL 2015

WHEN	WHAT	WHERE
Pre-Program on Tuesday, June 2, 2015		
18:00	BIGSAS LitFest 2015 welcomes ALA2015	Old Castle Bayreuth
18:00	Vernissage: Mansour Ciss Kanakassy's <i>100 Papiers</i>	Old Castle Bayreuth
19:00	Roundtable	Old Castle Bayreuth
19:00	Reception	Old Castle Bayreuth
20:00	Outdoor Concert: Spoken Word & Music with TJ Dema, FOKN Bois and Nii Ayikwei Parkes	Ehrenhof , Old Castle

Wednesday, June 3, 2015		
8:00 - 8:30	Shuttle Busses from Hotels to University of Bayreuth Campus	Arvena Congress Hotel, Ramada Hotel, Hotel Rheingold
9:00 - 12:00	Registration, Delegate Packs, Book Exhibits	Theater Rehearsal Rm, Audimax Foyer
10:30 - 12:00	WOCALA Business Mtg	GW1, Rm H26
12:00-13:00	Lunch	Mensa and Frischraum
13:00 - 15:00	ALA2015 Opening Ceremony and Keynote: Binyavanga Wainaina	Audimax
15:15 - 16:45	Concurrent Session A	GW1 Humanities Bldg
17:00 - 18:30	Concurrent Session B	GW1 Humanities Bldg
16:00 - 17:30	Children's Workshop with Miriam Camara	Old Castle, Bayreuth
18:45 - 19:15	Vernissage Exhibition AFRICA IS THE FUTURE	BAT CampusGalerie, Foyer of the Audimax
19:30	Bus Transfer to City Hall	Bus Stop Mensa
EVENING PROGRAM - BIGSAS Literature Festival 2015		
20:00	Vernissage Double Exhibit NOH NEE Dirndl à l'Africaine and Olalekan Jeyifous' Ikire Jones: Africa 2081 A.D.	City Hall Bayreuth, Foyer I
20:30	Dinner (reserved meals)	City Hall, Foyer
20:30	Opening of BIGSAS LitFest 2015: An Evening in Honor of Ama Ata Aidoo (present) with Film by Yaba Badoe and RT	City Hall, Balkonsaal

Thursday, June 4, 2015		
7:00 - 7:30	Shuttle Busses from Hotels to University of Bayreuth Campus	Arvena Congress Hotel, Ramada Hotel, Hotel Rheingold
8:00 - 9:30	Concurrent Session C	GW1 Humanities Bldg
9:45 - 11:15	Concurrent Session D	GW1 Humanities Bldg
11:30 - 13:00	Double Keynote: Bernardine Evaristo and Noah Sow	GW1 Humanities Bldg
13:00 - 14:00	Lunch	Mensa and Frischraum
13:00 - 14:30	WOCALA Luncheon; Speaker: Fahamisha Brown	Frischraum (Séparée)
13:00 - 14:30	TRACALA Luncheon; Speaker: Anne Adams	K 5 (Humanities Bldg GW1)
14:15 - 15:45	Concurrent Session E	GW1 Humanities Bldg
16:00 - 17:30	Concurrent Session F	GW1 Humanities Bldg
17:45 - 19:15	Concurrent Session G	GW1 Humanities Bldg
19:30	Bus Transfer to City Hall	Bus Stop Mensa
EVENING PROGRAM - BIGSAS Literature Festival 2015		
20:00	Dinner (reserved meals)	City Hall, Foyer
20:30	Dance Performance: Qudus Onikeku	City Hall, Balkonsaal
21:30	Reading: Youssef Wahboun and Senouvo Agbota Zinsou	City Hall, Balkonsaal
21:30	Reading of Literatures in African Languages: SOUNDINGS by Pam Smith & friends	Old Castle

SCHEDULE OF EVENTS: ALA2015 / BIGSAS LITERATURE FESTIVAL 2015

WHEN	WHAT	WHERE
ALA2015 Daily Offerings (Wed - Sat)		
7:00 - 9:00	ALA Executive Meetings (commence Thursday)	Arvena Congress Hotel
9:00 - 17:00	Registration, Book Exhibits	Foyer of the Audimax
9:00 - 17:00	Exhibition AITF (Paris)	BAT CampusGalerie, Foyer of the Audimax
10:00 - 18:00	ALA2015 Film Series	GWI, Rm S90
Friday, June 5, 2015		
7:00 - 7:30	Shuttle Busses from Hotels to University of Bayreuth Campus	Arvena Congress Hotel, Ramada Hotel, Hotel Rheingold
8:00 - 9:30	Concurrent Session H	GWI Humanities Bldg
9:45 - 11:15	Concurrent Session I	GWI Humanities Bldg
11:30 - 13:00	Concurrent Session J	GWI Humanities Bldg
13:00 - 14:00	Lunch	Mensa and Frischraum
13:00 - 14:30	FRACALA Luncheon; Speaker: Papa Samba Diop	Frischraum (Séparée)
13:00 - 14:30	LHCALA Caucus Luncheon; Speaker: Zézé Gamboa	K5 (Humanities Bldg GWI)
14:15 - 15:45	Concurrent Session K	GWI Humanities Bldg
16:00 - 17:30	Concurrent Session L	GWI Humanities Bldg
17:45	Bus Transfer to Iwalewahaus/City Centre)	Bus Stop Mensa
18:15 - 19:45	Roundtable in memorian Eckard Breiting: Anne Adams, Susan Arndt, Bole Butake, Biodun Jeyifo, Femi Osofisan, Karim Traoré	Iwalewahaus
EVENING PROGRAM - BIGSAS Literature Festival 2015		
20:00	Dinner (reserved meals)	City Hall, Foyer
20:30	Reading: Shadreck Chikoti and Nnedi Okorafor	City Hall, Balkonsaal
21:30	Reading: <i>So the Path does not Die</i> by Pede Hollist	Old Castle Bayreuth
22:00	Film Screening: <i>Stories of Our Lives</i> (Kenya, 2014)	City Hall, Balkonsaal
23:00	Roundtable on Film <i>Stories of Our Lives</i> and African/-Diasporic LGBTIQ Activism with Masiha Auma Eggers, Njoki Ngumi and Peggy Piesche	City Hall, Balkonsaal
Saturday, June 6, 2015		
7:00 - 7:30	Shuttle Busses from Hotels to University of Bayreuth Campus	Arvena Congress Hotel, Ramada Hotel, Hotel Rheingold
8:00 - 9:30	Concurrent Session M	GWI Humanities Bldg
9:45 - 11:15	Concurrent Session N	GWI Humanities Bldg
11:30 - 13:00	Keynote by Teju Cole and Response by Françoise Vergès With subsequent panel discussion	Audimax
13:00 - 14:30	Lunch and ALA Awards Ceremony	Mensa Ding Hall (Meat/Fish) and Frischraum (Vegan)
14:30 - 17:00	ALA Business Meeting	Audimax
15:00 - 16:30	<i>Writing the City</i> : Reading with Moses Serubiri and Parselelo Kantai	Old Castle, City Centre
17:15	Bus Shuttles to Hotels	Bus Stop Mensa
18:30	Bus Shuttles to City Hall	tbd
19:00 - 21:00	ALA Banquet	City Hall Bayreuth, Great Hall
21:00-21:30	Griotage: Conclusio by Biodun Jeyifo	City Hall Bayreuth, Great Hall
EVENING PROGRAM - BIGSAS Literature Festival 2015		
21:30	Concert: Anthony Joseph & Kumaka	City Hall Bayreuth, Great Hall
0:00	Bus Shuttles to Hotels	City Hall

Pre-Program Opening of the BIGSAS Literature Festival 2015

In the evening of June 2, 2015, the BIGSAS Festival of African and African-Diasporic Literatures 2015 welcomed the first arrivals of the ALA 2015 annual conference and all of Bayreuth to its 5th edition, "African Futures and Beyond. Visions in Transition".

With the vernissage of »Les 100 Papiers« by the Berlin-based Senegalese artist Mansour Ciss Kanakassy and curated by Lema Sikod, the festival was kick-started at the Old Castle Bayreuth.

The exhibit thus became the appropriate setting for the following round table discussion on »Transnational Migrations & African Futures«, chaired by ALA President Tejumola Olaniyan with the participation of Omofolabo Ayaji- Soyinka, Mansour Ciss, Souleymane Bachir Diagne, Nadja Ofuataey-Alazard, Thelma Pinto and Lema Sikod. Given the dramatic situation of African refugees attempting to cross the Mediterranean and reach Europe, as well as the renewed rise in xenophobic attacks against African migrant workers in South Africa, the ALA Executive Council felt it necessary to address these themes at an early stage of the joint event. This discussion intersecting politics, history, art and theory was then followed by the traditional BIGSAS Literature Festival "Spoken Word & Music" performance which took the guests open air and presented four brilliant wordsmiths from Africa-/Diaspora: The award-winning duo, FOKN Bois, together with TJ Dema and Nii Ayikwei Parkes.

Last but not least, special guest Ras-I Mackinzeph from Cameroon musically contributed to the opening night with his own special mix of Jazz and Soul-infused Reggae, celebrating life and its futures.

BIGSAS festival of African and African-diasporic literature | **BIGSAS** | **UNIVERSITÄT BAYREUTH**

BIGSAS Festival Afrikanischer und Afrikanisch-Diasporischer Literaturen:

AFRICAN FUTURES AND BEYOND. VISIONS IN TRANSITION

ERÖFFNUNGSFEIER: 2. JUNI 2015 AB 17 UHR
Ehrenhof am Altes Schloss Bayreuth | Maximilianstr. 6 | 95444 Bayreuth

18 UHR VERNISSAGE: »LES 100 PAPIERS«
VON **MANSOUR CISS KANAKASSY**

19 UHR RUNDTISCHGESPRÄCH: »TRANSNATIONAL MIGRATIONS & AFRICAN FUTURES«
MIT OMOFOLABO AJAJI-SOYINKA, MANSOUR CISS, SOULEYMANE BACHIR DIAGNE, TEJUMOLA OLANIYAN, THELMA PINTO, LEMA SIKOD

20 UHR : OPEN AIR »SPOKEN WORD & MUSIC«
MIT **TJ DEMA | NII AYIKWEI PARKES & DEN FOKN BOIS**

EINTRITT FREI

Das BEZG Festival Afrikanische und Afrikanisch-Diasporische Literaturen ist eine Veranstaltung der Bayreuther International Graduate School of African Studies der Universität Bayreuth mit freundlicher Unterstützung von:

Auswärtiges Amt | AKTION AFRIKA | BAYREUTH | INSTITUT FÜR AFRIKASTUDIEN | Regierung von Oberfranken | DFG | IWALEWALIAUS | www.bigsas.uni-bayreuth.de/literaturfestival

Vernissage

18:00, Old Castle and Ehrenhof

**Mansour Ciss Kanakassy's
"Cent Papiers"**



'Je m'arrête sur la révisitation que Mansour Ciss fait des grands personnages de l'histoire Africaine récente, que ce soit Lumumba, Sankara, Cheik Anta Diop ... C'est vrai que pour la jeunesse, mettre ce gens-là en vitrine, en médaillon, en icone, est quelque chose que me semble intéressant, tant du point de vue pédagogique qu'artistique.'

Abdourahman A. Waberi, auteur

"Les 100 Papiers" is an exhibition that will reflect on the geographical, economical and historical boundaries that isolate Africa from the rest of the world. With the current rise in immigration in an era of globalization, borders are open to a "freer" flow of goods and capital but not to a flow of people; a phenomenon that represents the continuities of Western hegemonic and colonial practices.

The exhibition will explore the connection between Africa's colonial past and post-colonial present in a global context and how this is shaping Africa's future and beyond. It will illuminate questions about the continent's colonially imposed boundaries and borders drawn at the Berlin Congo Conference of 1884 - 1885, the ramifications of which extend to today.

The works of the Berlin-based Senegalese artist Mansour Ciss Kanakassy express his vision of a prosperous and peace-

ful Africa; a "utopia" to the West, but a reality to Africa, a continuation of the Pan-African drive for self-determination, freedom, progress and collective prosperity. Together with Baruch Gottlieb and Christian Hanussek, Ciss founded the Laboratoire Déberlinisation in 2001 as an artistic project with the aim of fostering dialogue between North and South. The laboratory is a conceptual framework for artistic action to unpack the pre-colonial to post-colonial exploitation and mercantile ideologies applied on Africa by the West.

The launching of the AFRO currency, an imaginary single currency for Africa, the *Afro Express Card* and the *Global Pass*, a fictional travel document for all people is Ciss's artistic response to the African dilemma caused by the colonial experience. His art invites deliberation on the continent's physical and socio-economic connection with the world and how the continent must confront its past in order to face its future.



Vernissage

18:00, Old Castle and Ehrenhof



Mansour Ciss Kanakassy

Mansour Ciss was born in Senegal where he studied sculpture. Ciss founded the *Laboratoire de Déberlinisation* in 2001 in Berlin; an artistic project that aims at fostering the North-South dialogue and has set its goal to stimulate discussion about the post-colonial situation in Africa. Current projects of the conceptual and media artist include the *Global Pass*, a fictional travel document valid for all people, the project *Afro*, a fictional common currency for all African states.

Ciss has exhibited widely in Africa, Europe and Asia in group and solo shows at the Dakar Biennale, Musée National du Mali, Bamako, Neue Gesellschaft für Bildende Kunst, Berlin, Museum der Weltkulturen, Frankfurt am Main among other venues. He is a recipient of the Léopold Sedar Senghor Award for artistic excellence. Ciss' works have also been displayed at the 5th Beijing International Art Biennale and Bozart- Palais des Beaux Arts in Brussels.

He is currently working on several projects with different institutions including the ZKM Karlsruhe.

Since 1993, Ciss has lived and worked in Berlin where he says his work has become politicized in a form of second initiation.

Lema Sikod

Lema Sikod is a Cameroon born and Berlin based cultural manager, event manager and curator. She is the general manager of art space SAVVY Contemporary Berlin – a laboratory for conceptual, intellectual, artistic production and exchange that reflects and takes up the challenge of investigating the 'threshold' between as well as critically questioning discourses around the "West" and the "non-West".

She was general manager for the exhibition projects *Wir Sind Alle Berliner: 1884-2014* curated by Simon Njami at SAVVY Contemporary and its discursive program in the Institute for Cultural Inquiry Berlin, 2015; *INVESTIGATED – Khadija von Zinnenburg Carroll and Jesse Weaver Shipley SAVVY Contemporary, 2014; The Rot Remains with Us, the Men Are Gone, Thomas Eller – 49 Portraits SAVVY Contemporary, 2014.*



FOKN Bois

Award-winning duo, FOKN Bois, popularly known *for thanking God they are not "a Nigerians"* after giving the world its first and second first Pidgen Musicals '*Coz Ov Moni 1 & 2*', are the most celebrated Ghanaian music duo in the world due to their most unconventional way of entertaining with ingeniously tasteful shock lyrics, revolutionary performance art and indulgent progressive afro sounds.

Accomplishments

- Shared stages with Snoop Dogg, Femi Kuti & The Gorillaz
- Headlined at Glastonbury, IndieFuse, Asa Baako, London Olympics & Felabration
- Performed on BBC (Radio 1, 1XTRA & World Service), CNN, NPR & Funkhaus Europa
- Featured by Afropop Worldwide, New York Times, AccDotAlt & OkayAfrica
- Screened at Norient, FESPACO, AFRIFF, DIFF, Afrykamera & Tokyo Africa Fest

Discography

- 2010 "Coz Ov Moni" OS – Movie Soundtrack
- 2011 "FOKN Dunaquest in Budapest" – EP
- 2012 "FOKN Wit Ewe" – Album
- 2013 "Coz Ov Moni 2 (FOKN Revenge)" OS – Movie Soundtrack
- 2015 "FOKN Ode To Ghana" – Mixtape

**This is not an African thing . . .
Just do the FOKN thing!**

FOKN Bois are often inadequately compared to duos like Outkast, Flight of the Conchords and LMFAO, but many now know to expect anything and everything more from this raw, witty braggadocious, and eccentric super duo.



Spoken Word & Music Open Air

20:00, Old Castle and Ehrenhof

Nii Ayikwei Parkes

A 2007 recipient of Ghana's ACrag award for poetry and literary advocacy, Nii Ayikwei Parkes is the author of the acclaimed hybrid novel, *Tail of the Blue Bird*, which was shortlisted for the 2010 Commonwealth Prize and has since been translated into Dutch, German and Japanese. The French translation of the novel won the 2014 Prix Baudelaire, Prix Mahogany and Prix Laure Bataillon and was selected by leading literary magazine LIRE as the Best First Foreign Book of the year 2014.

Nii Ayikwei has performed poetry all over the world and his book of poetry, *The Makings of You* (Peepal Tree) includes the poem "Barter", which was used in the 2013 Poems on the Underground London series. He was selected as one of Africa's 39 most promising authors of the new generation for the World Book Capital Africa 39 Project.



Photo: Marianne San Miguel

TJ Dema

TJ Dema (Botswana) is a poet, workshop facilitator, occasional editor, voice over artist and arts administrator. She is alumna of Lancaster University's Crossing Borders and an Honorary Fellow in Writing of the University of Iowa's International Writing Program as well as former chairperson of the Writers Association of Botswana. In 2013 she was named an *Arise Magazine African Changemaker* and in 2014 named a *St Louis Top 40 under 40 catalyst*.

TJ has read in and facilitated workshops in places including Washington, Iowa, Delhi, Berlin, Copenhagen, Dhaka, Stockholm, London, Paris, Rio as well as around the Southern African region. She works mainly with teenagers in schools, first year undergraduates, asylum and detention centres as well as after school programs with a literary focus. She mentored the all female national champions for the British Council's Power in the voice initiative and has been guest writer for Warwick University's International Gateway for Gifted Youth. In 2015 she opened the first in a series of the Goethe-Institut's *Literary Crossroads*, a reading and discussion program in Johannesburg as well as read in Phnom Penh, Cambodia. She has been granted *Danish International Visiting Artist (DIVA)* and Vermont Studio Centre fellowships.

She is founder of Sauti A&PM, an arts administration organization that hosts literary activities, has recorded various



Batswana poets on CD, facilitated -with the generous support of the African Poetry Book Fund- a gift of hundreds of contemporary poetry books and journals by award winning writers to the Gaborone Public library which led to the opening of a poetry reading room.

Her chapbook *Mandible* (2014) was published by Slapering Hol Press in association with The African Poetry Book Fund, Prairie Schooner and The Poetry Foundation's Harriet Monroe Institute *Poets in the world series*.



ALA 2015 DAY 1

WEDNESDAY, JUNE 3, 2015



Opening Ceremony of the Annual Conference of the African Literature Association 2015

- **Greeting** by Prof. Dr. Stefan Leible, President of the University of Bayreuth
- **Greeting** by Georg Schmidt, Regional Director for Sub-Saharan Africa and the Sahel, Foreign Office, Berlin
- **Greeting** by Prof. Dr. Gabriela Paule, Dean of Faculty of Linguistic and Literary Studies
- **Greeting and Introduction** by the Conveners: Prof. Dr. Susan Arndt, Prof. Dr. Ute Fendler, Nadja Ofuatey-Alazard, Diplom Journ. and ALA2015 Advisor Prof. Dr. Anne Adams
- **Greeting** by Dr. hc. Wole Soyinka, Guest of Honor of ALA 2015
- **Greeting** by Ama Ata Aidoo, Guest of Honor of the BIGSAS Literature Festival 2015
- **Opening Keynote** by Binyavanga Wainaina: So What is there to say about the New Platforms Generation?
- **Music** Aly Keita, Balafon



Opening Ceremony

13:00 – 15:00, Audimax

Wole Soyinka

In 1993 Wole Soyinka was awarded the honorary doctorate by the University of Bayreuth. It is therefore a great pleasure for all of us here in Bayreuth, that he graces this annual conference of the African Literature Association 2015 with his presence. Wole Soyinka, in full Akinwande Oluwole Babatunde Soyinka, is a Nigerian playwright, poet, author, teacher and political activist. Born on the 13th July 1934 at Abeokuta in Western Nigeria, Soyinka is the second of six children born into the family of Samuel Ayodele Soyinka and Grace Eniola Soyinka.

After attending St. Peter's Primary School, he enrolled at the Abeokuta Grammar School, where he won several prizes for literary compositions. In 1952, he graduated from the Government College and then studied English literature, Greek and Western history at the University of Ibadan. Two years later, he moved to England and continued to pursue his education at the University of Leeds. There, he served as the editor of *The Eagle*; the University's magazine. Later, in 1973, he earned his doctorate degree.

From 1960 onward, he taught at many universities. Residing mainly in the United States, he worked first at Cornell University and then at Emory University in Atlanta. From 1975 to 1999, he was a Professor of Comparative Literature at the University of Ife, which was later named Obafemi Awolowo University. Soyinka has also been a Professor of Creative Writing at the University of Nevada, Las Vegas. In the fall of 2007 he was appointed Professor in Residence at Loyola Marymount University in Los Angeles, California, US. Moreover, Wole Soyinka headed theatre groups at various Nigerian universities.

Soyinka is known as one of Africa's and the World's greatest writers and he is the first African to be awarded the prestigious Nobel Prize in Literature, in 1986. He wrote many plays, two novels and several volumes of poetry as well as innumerable essays.

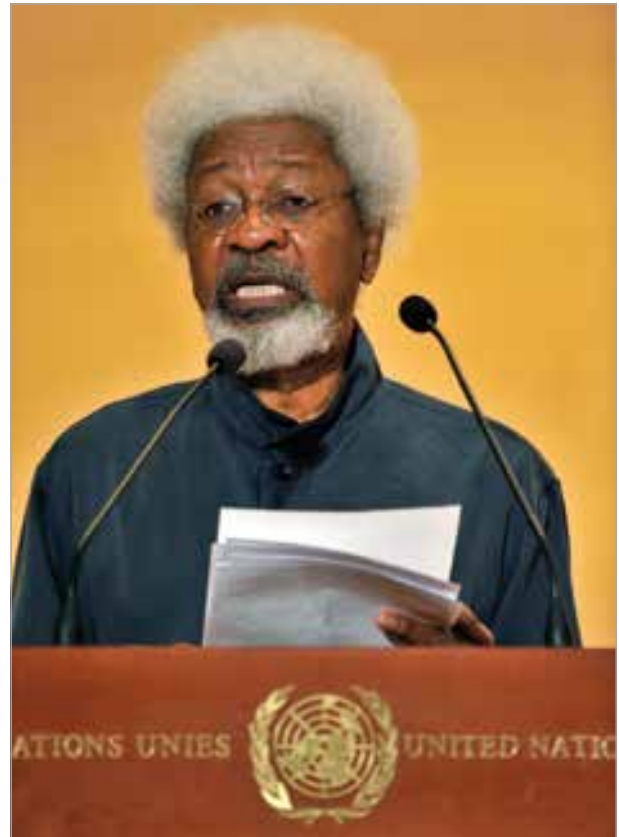


Photo: UN Photo/Jean-Marc Ferré

In Nigeria, Soyinka has been a strong proponent of democracy. He founded, participated in, and headed several political groups.

Wole Soyinka is undoubtedly one of Africa's greatest intellectuals, who continuously brings new life and enormous contribution to the literary, educational and political world of this age.

Jocelyne Kenne Kenne, First-year MAIAS student

Photo: Yaba Badoe



Ama Ata Aidoo

Born in Abeadze Kyiakor, a small village in central Ghana, on the 23rd of March, 1940, Ama Ata Aidoo is a distinguished author, poet, playwright and academic. Aidoo started writing early, her short story 'To Us a Child is born' winning a prize in 1958. Besides her career as a writer, Ama Ata Aidoo also served as Minister of Education in Ghana under the Jerry Rawlings administration. Currently, she is living in Ghana where she has established the Mbaasem Foundation (2000) to promote and support the works of young African women writers.

Her works include the plays *The Dilemma of a Ghost* (1965) and *Anowa* (1970); her first short-story collection *No Sweetness Here* (1970), novels *Our Sister Killjoy: or Reflections from a Black-eyed Squint* (1970) and *Changes* (1991); short-story anthologies *The Girl Who Can and Other Stories* (1997) and *Diplomatic Pounds and Other Stories* (2012), as well as poetry collections *Someone Talking to Sometime* (1986), *An Angry Letter in January* (1992), and *Birds and Other Poems* (1987) and the children's book *The Eagle and the Chickens and Other Stories* (1986).

In *Anowa* and *The Dilemma of a Ghost*, Aidoo's sentiments about African history and the enslavement trade are shared by her characters. Aidoo believes that an awareness of diasporic history among African peoples is necessary in order to understand Africa's future. *The Dilemma of a Ghost* becomes a trope for Aidoo's exploration of the implications of the trans-Atlantic slave. The main character, Eulalie, is a 'ghost' from the past who returns to haunt the community in the 'present'. By returning Eulalie to the source, Aidoo problematizes the implications of both continental and diasporic 'return'.

Changes is a testimony to Aidoo's view that "a literature that affirms women", for her "is a good feminist literature" and it also questions the cultural constructs of women, their differentiation and disempowerment in the male-dominated systems.

Aidoo's novel *Changes* (1991) has won the Commonwealth Writers Prize for Africa, being regarded as a feminist tour de force. Aidoo's belief that "Feminism is an essential tool in women's struggles everywhere ...and that includes

African women" reflects her conviction of the indispensability of women's liberation to the survival of the African nation.

In order to understand Aidoo's works, we must understand the multifaceted Aidoo: an ideologue, a scholar, a writer and a woman. How did Aidoo's revolutionary orientation come about? It came from her parents, who were politically aware of the ravages of colonization on the continent and of the importance of women in the struggle to re-validate African civilization; from her grandfather who actually died in a colonial prison; from an aunt who urged her to embrace formal education as a meaning of mitigating the imposed inferiority of women. All through Aidoo's writings, especially in *Our Sister Killjoy*, we see imperialism linked with issues having to do with neo-colonialism and international economics.

Early in her career as a writer, she worked in the United States, where she held a fellowship in creative writing at Stanford University. Aidoo also served as a research fellow at the Institute of African Studies, University of Ghana, and as a Professor in English at the University of Cape Coast. Aidoo is a patron of the Etisalat Prize for Literature, created in 2013 as a platform for African writers of debut books of fiction.

The African proverb "If you educate a man you educate an individual, but if you educate a woman you educate a nation" was an inspiration in Aidoo's works. Drawing our attention to the West African woman's history and tradition of strong women, Ama Ata Aidoo is seen as a postcolonial feminist writer who endlessly fights for women's right of education and affirmation in the African society.

Locating most of her works between feminism and nationalism, Aidoo manages to overturn Western preconceptions of Third World women's experience as passively oppressed or lacking in powers of self-determination to a new vision of the African woman: a strong, independent person who can demand her rights as a human being.

Samira Paraschiv, First-year MAIAS student

Opening Ceremony

13:00 – 15:00, Audimax

Photo: Jerry Riley

**Binyavanga Wainaina**

Xinyavanga Wainaina, born 18 January 1971 in Nakuru, Kenya, is one of Africa's most audacious literary talents. As a novelist, short story writer and essayist he has gained international attention and was named one of the 100 most influential people in the world by Time magazine in 2014.

His academic career started in commerce at the University of Transkei in South Africa and ultimately led to a MPhil in Creative Writing from the University of East Anglia, Norwich. Later Binyawanga Wainaina came to direct the Chinua Achebe Center for African Writers and Artists at Bard College and can already look back at a corpus of highly differentiated literary works which have been translated into a number of languages.

Winner of the Caine Prize for African Writing for his short-story "Discovering Home" (2002), he five years later declined the "Young Global Leader Award" by the World Economic Forum, in order to keep himself "loose, independent and creative" and further stated: "It would be an act of great fraudulence for me to accept the trite idea that I am ,going to significantly impact world affairs!". Although his work as the co-founding editor of the Kenyan publishing network Kwani? Trust and the literary magazine Kwani? clearly calls for acts of recognition, Binyavanga declared that he first and foremost wants to remain a writer.

Similarly, Binyawanga Wainaina, the public intellectual, openly explored sexual politics when he came out as gay in his 2011 memoir, *One Day I Will Write About This Place: A Memoir*, but describes the chapter in question, "I Am a Homosexual, Mum" as a "lost chapter", since the public only took notice of his stance when he re-published the chapter as a short story in 2014.

"Gay, and quite happy" – as he announced in a following tweet – he developed his intelligently larking, highly cognizant tone of writing long before, for example when he vented about stereotypical colonial Western phantasies about Africa and its People in "How to Write about Africa" and its sequel, "How to Write about Africa II: the Revenge" – two ironic essays which poignantly expose condescending, cliché-ridden representations of an exoticized, pitiful African continent. This long overdue reckoning climaxed in some white students' and writers' letters to the editors, now asking for permission "to write about Africa". So, Binyawanga, as he tongue-in-cheek put it, thus became "the [involuntary] conscience of Africa".

P.S.: If you have not done so yet, please read his open letter to Madonna.

*Dilan Zoe Smida,
Fourth-year B. A. student English
and Intercultural German Studies*



The National Troupe of Nigeria

The National Troupe of Nigeria, a parastatal of the Federal Ministry of Culture, Tourism and National Orientation, is the apex performing arts institution in Nigeria. It was formally established in 1991 by Decree No 47, the same decree that established the National Theatre. The National Troupe is constituted by professional theatre administrators and artistes whose primary function is to celebrate the rich cultural heritage of Nigeria through dance, music and drama.

The National Troupe has since its formal establishment exhibited competence in packaging high artistic productions specifically designed for national and international consumption. The Troupe have had a record of successful artistic outings within the country and have also toured countries in Africa; Europe; the United States; and Asia.

Indeed the qualities of the Troupes theatrical presentations are evident in the scores of successes recorded with well acclaimed productions and projects like *The Trials of Oba Ovanranwen*, *Yemoja*, which won the best drama prize at the 2002 Cervantino International Festival in Mexico, South America, *Tafida*, a play on the life and times of Shehu Musa Yar'Adua which was hailed as a master piece by Nigeria's former President Chief Olusegun Obasanjo and *The Kolanut Dance*, the performance of which has received commendations severally.

Opening Ceremony

13:00 – 15:00, Audimax



Photo: BIGSAS Literature Festival 2014/Mbguah B. Goro

Aly Keita & the Magic Balafon

Born in Ivory Coast into a family of musicians and griots, composer and musician Aly Keita builds his own balafons and performs with them alongside the very best. Now living in Germany, he has participated in a number of projects together with Omar Sosa, Rhoda Scott, H.Lüdemann, Cheick Tidiane Seck, Joe Zawinul and many more. With his impressive virtuosity, Aly develops spectacular and enchanting African polyphonies .

Children's Workshop

17:30, Old Castle



Children's Workshop with Miriam Camara

Miriam Camara is a Berlin-based project manager and consultant specialized in the conceptualization, organisation and implementation of educational projects for children and youngsters. She is the founder of the AKOMA Network for Education & Culture (AKOMA Bildung & Kultur) and the African-Diasporic Complementary School Berlin, which offers educational week-end programs geared towards PoC-children. In the framework of the BIGSAS Literature Festival 2015, Miriam offers a workshop for children living in the Bayreuth Refugee Home and their Bayreuther peers.

www.akoma-bildung-und-kultur.de

Vernissage

18:45 – 19:15, BAT CampusGalerie/Audimax Foyer

**Vernissage:
AFRICA IS THE FUTURE - the AITF Covers**



AITF is an art intervention initiated in 2004 by Nicolas Premier and Patrick Ayamam to challenge mainstream media's representation of Africa and more generally of the World.

Noting that brands are entities which have a great symbolic impact in today's world, the two friends create a t-shirts line named AFRICA IS THE FUTURE. Over a decade they use all the communication tools of a "real brand" – multimedia websites, merchandise, sponsoring, product placement, social networking, video or photography – to smash media cliches by ingraining this provocative slogan into public space.

AITF Covers

To celebrate AITF's 10-year anniversary, we imagined Africa as the first world power through covers of a fictitious magazine.

Nicolas Premier and Patrick Ayamam



THE U.R.A

Imagine: It's 2034. The African Continent has been re-named " The United Republics of Africa " (U.R.A) and has become the dominant global power. The U.R.A is the leader and driver of technology, space travel, art, film, fashion, architecture and more.

ICONIC COVERS

U.R.A's most widely read, most profitable publication is AITF Magazine. As the iconic Life Magazine covers illustrated American growth post-World War II, AITF Magazine covers relate the economic and political rise of the United Republics of Africa.

A REVERSAL

The familiarity of Life covers, emblematic of the American Dream, suits beautifully this parodic diversion. It is no Nos-tradamus inspired effort to predict the future. AITF covers are an ironic transposition of the World as it is presented in international media.

Evening Program



An Evening in Honor of Ama Ata Aidoo

- 20:00 Dinner (reserved meals)
- 20:00 Opening of the BIGSAS Festival of African and African-Diasporic Literatures 2015

Greeting by the BIGSAS Literature Festival Directors Susan Arndt and Nadja Ofuatey-Alazard

Greeting by Dymitr Ibrizimow, Dean of the Bayreuth International Graduate School of African Studies (BIGSAS)

Greeting by Nino Klingler, Federal Foreign Office of Germany

Portraiture Studio

Daily, 19:30 – 21:00, Bayreuth City Hall, Foyer I

**The ALA 2015 Portraiture Studio
with Debra Moses-Sanks and Team**

Here you have the opportunity to, against a small fee, have your portrait picture taken by photographer Debra Moses-Sanks and her team in a truly special setting reminiscent of those employed by great African portrait photographers like Seydou Keita or Malick Sidibé. The New York-bred and Berlin-based Moses-Sanks will thus provide a valuable keepsake of your ALA 2015-experience.

www.moses-sanks.com



Dinner Menue*

20:00, Bayreuth City Hall (Foyer)

Dinner (reserved meals)

Meat

- Franconian Ragout of Venison
- Sides: Potato Dumplings, Red Cabbage Mousse and Cranberries

Vegetarian

- Fried Potato Dumplings with fresh Herbs
- Sides: Red Cabbage Mousse and Cranberries Salad Variations and Balsamic Dressing

Drinks

- One complementary glass of white or red wine or one glass of beer

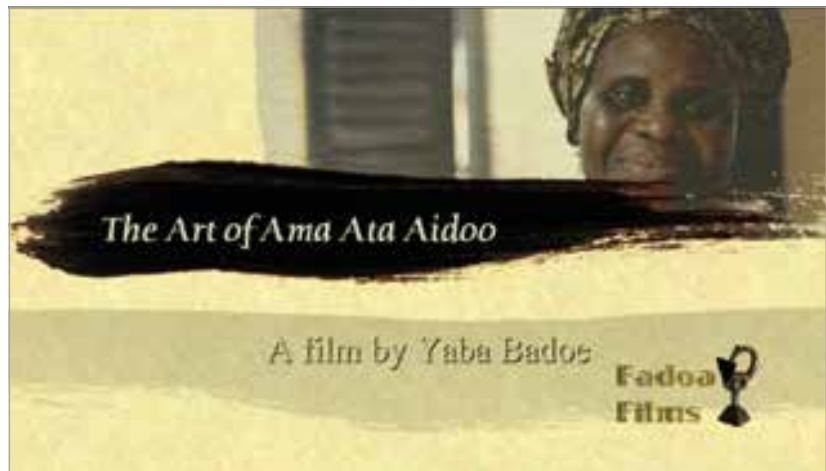
** Tickets for these evening dinners were available online (www.ala2015.com) and can also be purchased for € 15 at the ALA registration desk up until the end of the day prior to the day of the respective dinner. Spontaneous accomodation at the evening venue cannot be guaranteed as seats are limited.*

Film Screening and Conversation

20:45, Bayreuth City Hall (Balkonsaal)

**Filmscreening:
*The Art of Ama Ata Aidoo***

The *Art of Ama Ata Aidoo* explores the artistic contribution of one of Africa's foremost woman writers, a trailblazer for an entire generation of exciting new talent. The film charts Ama Ata Aidoo's creative journey in a life that spans 7 decades from colonial Ghana through the tumultuous era of independence to a more sober present day Africa where nurturing women's creative talent remains as hard as ever.



Over the course of a year this feature-length documentary follows Aidoo as she returns home to her ancestral village in the Central Region of Ghana and then travels to the University of California, Santa Barbara, to attend the premier of her seminal play about the slave trade, *Anowa*.

With contributions from Carole Boyce Davies, Nana Wilson Tagoe, Vincent Odamtten and Ayebia Clarke publishing, *The Art of Ama Ata Aidoo* gives a fascinating insight into the life of a pioneering Pan-African poet and novelist and brings Aidoo's writing to new audiences.

- Fadoa Films 2014, Ghana/USA/UK
78 minutes
- Director/Producer Yaba Badoe
- Executive Producer Amina Mama

Yaba Badoe

Yaba Badoe is the director/producer of the feature-length film, *The Art of Ama Ata Aidoo*. Badoe is a BBC-trained award-winning documentary filmmaker and writer with many years experience in broadcast television. She has made arts and culture based documentaries for the main terrestrial channels in the UK. In 2003 she directed a one-hour documentary about the life and work of Nobel Laureate, Toni Morrison for BBC4. Her recent film, *The Witches of Gambaga* (Fadoa Films 2010) won the 2010 Best Documentary Award at the Black International Film Festival and 2nd Prize, Documentaries at Fespaco 2011. In 2014, Yaba Badoe was nominated for a Distinguished Woman of African Cinema Award.



Photo: Niall Mc Diamid

Roundtable

22:00, Bayreuth City Hall (Balkonsaal)

Roundtable honoring Ama Ata Aidoo with Yaba Badoe, Abena Busia, Carole Boyce Davies, Vincent Odamtten

Double Vernissage

20-00 – 20:30, Bayreuth City Hall, Foyer I



Double Vernissage
FASHIONing Futures: NOH NEE and Ikiré Jones

NOH NEE

Born and raised in Cameroon, sisters Marie Darouiche and Rahmée Wetterich have made the Bavarian capital Munich their home, but their designs draw from Africa's unique and inimitable colours. Rahmee: "Nature shows us how colours can be combined. Once you've got the framing, anything can be brought to bloom".

The idea of combining colourful and elaborate African cloth with a Bavarian cut would follow soon. The framing for the Dirndls is a traditional Bavarian Dirndl cut from the 1950s. And her sister Marie adds: "With the African cloth, the original Bavarian Dirndl becomes a homage to female pride, an attitude towards life turned into fabric. And there are no limits to your fantasy and creativity should you choose to combine them with whatever jackets or accessories. The Dirndls are an invitation to live".

Behind all this stands Rahmée's idea of the "colour mix" - the world's various cultures' inventive and exciting exchange: "It will be of great importance in the days to come, Rahmée exclaims, "people will get to know each other, they will innovate, and they will see their own traditions in a different light".

www.dirndlalafricaine.com

Double Vernissage

20-00 – 20:30, Bayreuth City Hall, Foyer I



**Double Vernissage
FASHIONing Futures: NOH NEE and Ikiré Jones**

Ikiré Jones: Africa 2081 A.D.

This series of sci-fi inspired African scenes were created by Brooklyn-based Nigerian-American artist Olalekan Jeyifous as part of the promotional/marketing campaign for the independent menswear line, Ikiré Jones, which was founded by Walé Oyéjidé in Philadelphia. The images depict remarkably self-organized communities in a commercially-technocratic future where improvised settlements containing crowded and chaotic knots of human resilience coexist alongside imposing futuristic super-structures. In these scenes the past, present, and future are combined in order to completely re-imagine African cities in ways that have'nt been seen before.



Olalekan Jeyifous creates hand drawings, digital illustrations and architectural constructs that are strongly rooted in "borrowed and invented narratives". More often than not these narratives explore dystopian interventions into urban spaces, in ways that communicate their participation in, and alienation from a larger world. As a professional artist, Olalekan has exhibited at The Kitchen, The New Museum of Contemporary Art, The Studio Museum in Harlem, Vitra Design Museum, MoMA, The Drawing Center, and la B.A.N.K. in Paris.

www.vigilism.com/

The founder of Ikiré Jones, Walé Oyéjidé, is a designer, attorney, and musician based in Philadelphia, USA. As a Nigerian-born American, his creative work touches on the experience of cultural aliens who meander through an ever-shrinking global society. In addition to currently being on display as part of the "Making Africa" Exhibit at the Vitra Design Museum in Germany, Mr. Oyejide's design efforts and ethos can be seen at his menswear company, Ikiré Jones.

www.ikirejones.com



ALA 2015 DAY 2

THURSDAY, JUNE 4, 2015



Double Keynote:
Bernardine Evaristo and Noah Sow



Photo: Marlon James

Bernardine Evaristo
WARRIOR WOMEN WRITERS: black women leading the charge

This talk will explore how the literature of Africa, the African diaspora and our globalized world has been reinvigorated and transformed by numerous women writers. It is a transformation that began in the later part of the twentieth century and which continues through to today. Before these writers started to publish, the presence of black women in the world's literature was negligible and often invisible. Today we can celebrate the multiplicity of our voices, and as we look ahead, imagine the literary possibilities of the future.

Bernardine Evaristo was born to an English mother and a Nigerian father in 1959 in London. Her writings raise awareness about the old presence of Black people in Europe long before the 1948 Windrush immigration. Her first book and semiautobiographical novel *Lara* (1997) contributes to this by excavating the hidden, unwritten [hi]stories of the past. In a 2004 interview Evaristo refuses for her work "to be personalized into an exploration of [her] identity," stating that instead she prefers for it to be seen as an exploration into British culture and identity.

Accordingly, her novel *Soul Tourists* (2005) tells the adventurous trip of two people around Europe, one of whom is visited by ghosts of famous people of African descent that have one way or another played an integral role in European history. Her novel *Blonde Roots* (2008) tells of a reversed world in which the white Europeans are enslaved by Africans. Of her other books two, *The Emperor's Babe* (2001) and *Hello Mum* (2010) have been turned into BBC radio plays since 2012. Her novel *Mr Loverman* (2013) has recently won the USA Ferro-Grumley award for best LGBT fiction.

As a PhD holder in Creative Writing, Evaristo seems to have a fun time exploring a variety of genres. Poetry, short stories, prose-poetry, novel-in-verse, radio plays, a poetry-music collaboration – she has done it all.

Bernardine Evaristo also writes essays, and is a critic, as well as an editor. Her literary criticism has been published in the *Guardian* and *Independent*. She also runs workshops and has been Reader in Creative Writing in Brunel University London since 2011. In 2012, she founded the Brunel University African Poetry Prize. Evaristo has also served as juror in many other literary awards and been invited to over 140 international gatherings. Her books have been widely translated.

Marjan Nuhnejad, First-year MAIAS student

Double Keynote

11:30 – 13:00, Audimax

Double Keynote:
Bernardine Evaristo and Noah Sow

Noah Sow
Diaspora Dynamics: Shaping the Future of Literature

This keynote highlights how we form diasporic bonds through our writings. Not only do our works, words and collaborations exist within global and structural power dynamics, they are likewise composing and creating power dynamics. By considering the 'triple A': Autonomy, Alliance, Acknowledgement, we consciously connect and conjoin, shaping the future our literature and ourselves are going to inhabit.

Noah Sow, born and raised in Bavaria, is a writer, conceptual artist, musician, author, producer, theorist and activist with a focus on art, critical media analysis, de/constructions of "normalities" as well as counter-racism economy and economics. Her book *Deutschland Schwarz Weiß* has become a standard in the analysis of and education about structural racism in Germany. In 2001, Hamburg-based Noah Sow founded Germany's first Black media watchdog, "der braune mob". She is holding lectures, presentations and readings around the world, performing and publishing music on her record label Jeanne Dark Records and exhibiting conceptual visual arts. Noah Sow is a household name to many Germans from her various television appearances, radio personality shows and radio plays.

Web page: www.noahsow.de

Book Publications (exc.):

- 2008 *Deutschland Schwarz Weiß* (Random House)
- 2011 co-author: *Wie Rassismus aus Wörtern spricht – (K)Erben des Kolonialismus im Wissensarchiv deutsche Sprache* (Unrast)
- 2015 co-author: *Kunst und Politik* (Guernica-Gesellschaft): *Schwarze Wissensproduktion als angeeignete Profilierungsressource und der systematische Ausschluss von Erfahrungswissen aus Kunst- und Kulturstudien*



Photo: anatol kotte

WOCALA Caucus Luncheon

13:00 – 14:30, Frischraum



Speaker
Fahamisha Patricia Brown

Fahamisha Patricia Brown is retired Associate Professor of Urban Studies and Human Services at Metropolitan College of New York and has served as chair of the ALA's Women's Caucus, served as treasurer of both the African Literature Association and the Women's Caucus. She also chaired the committee on Publicity and Media Relations. She is the author of *Performing the Word: African American Poetry as Vernacular Culture* (Rutgers University Press, 1999).

Her major research interests include poetry of the African world with an emphasis on poetry as an expression of vernacular culture, literature in performance, and Black women writers. She is also a performing artist and has directed a production of Langston Hughes' play *Don't You Want to Be Free?* In addition, she conducts workshops on black song traditions for children and adults and is a community activist with a focus on black art and culture and black women's issues.

TRACALA Caucus Luncheon

13:00 – 14:30, K 5 (Humanities Bldg GWI)



Speaker
Anne V. Adams

Anne Adams is professor emerita of Africana Studies and Comparative Literature from Cornell University. She has also lectured and held visiting positions at several universities in Africa as well as in Germany (University of Bayreuth and Humboldt University). Following retirement, she served for five years as director of the W.E.B. Du Bois Memorial Centre for Pan-African Culture, in Accra, Ghana.

Her areas of research and publication are African/Diaspora women's writing and Afro-German cultural studies.

Publications in the former area include *Ngambika: Studies of Women in African Literature* (1986) co-edited with Carole Boyce Davies; *The Legacy of Efua Sutherland* (2007) co-edited with Esi Sutherland-Addy; and *Essays in Honour of Ama Ata Aidoo at 70* (2012). In the area of Afro-German cultural studies Anne Adams has lectured and published articles. Most significantly, she is translator of two books by Afro-Germans. The first, *Showing Our Colors: Afro-German Women Speak Out*, 1992 (orig. *Farbe Bekennen: Afro-Deutsche Frauen auf den Spuren ihrer Geschichte*, 1986), Oguntoye et. al. eds., has contributed to the expansion of studies of African Diaspora in Europe for English-speaking scholars. The second Afro-German translation is *Blues in Black and White*, 2003 (orig. *Grenzenlos und unverschämt*, 1997), by May Ayim, published posthumously, brings to English readers the unpublished writings of the acknowledged pioneer in the awakening of Afro-German identity. Adams's new translation of Afro-German writings, *Brazen and Borderless: Afro-Germans Talk Back*, the first in English since the two above-mentioned texts, is scheduled for publication in 2015. In addition to her own translations, Anne Adams has consulted for Rowohlt Verlag on the German translations of the novels of Toni Morrison.

Dinner Menue*

20:00, Bayreuth City Hall (Foyer)

Dinner (reserved meals)

Fish

- Fresh regional Char and Trout roasted in black and white Sesame
- Side Dishes: Rice or tagliatelle aromatized in wild-herb Lemon-Oil
- or with Mediterranean vegetables deglazed with tomato purée and fresh basil

Vegetarian

- Rice or tagliatelle aromatized in wild-herb lemon-oil
- or with Mediterranean vegetables deglazed with tomato purée and fresh basil

Drinks

- One complementary glass of white or red wine or one glass of beer

** Tickets for these evening dinners were available online (www.ala2015.com) and can also be purchased for € 15 at the ALA registration desk up until the end of the day prior to the day of the respective dinner. Spontaneous accomodation at the evening venue cannot be guaranteed as seats are limited.*

Dance Performance

20:30, Bayreuth City Hall (Balkonsaal)

Dance Performance: Qudus Onikeku

Qudus Onikeku is the artistic director and founder of YK Projects. Born and raised in Lagos, he is a graduate of The National Higher School of Circus Arts, France. Qudus is all about diversity, one can find him in the company of dancers, actors, musicians, writers, film makers, visual artists, photographers, poets and spoken word artists, because his works are all informed by these varied sensibilities and encounters. He strongly draws on his Yoruba tradition.

For more than a decade, he has retained a presence in the Nigerian arts scene, and is part of a new generation of creators springing up from Africa. Known in Europe, the USA, Latin America and the Caribbean for solo works, writings and research projects, he has as well toured widely in collaborations with renowned artists such as Heddy Maalem, Sidi Larbi Cherkaoui Christopher Abdul Onibasa, George Lavaudent, Jean Claude Galotta, Mouise Touré and Boris Charmatz. In the framework of the BIGSAS Festival of African and African-Diasporic Literatures 2015, Qudus presents his latest production, *Africaman Original*, with music by Fela Kuti, about which critic Patrick Acogny wrote:

"Between dance, performance art, stand-up, singing and dance class, this spectacle portrays a very charismatic dancer, at ease on the stage. Qudus Onikeku takes us on a journey into a particular universe."



Reading

21:30, Bayreuth City Hall (Balkonsaal)

Reading: Sénouvo Agbota Zinsou and Youssef Wahboun



Sénouvo Agbota Zinsou

Sénouvo Agbota Zinsou is a Togolese writer and dramatist. He was born in 1946 in Lomé (Togo). After High School, he entered the University of Lomé, graduating with a degree in Modern Literature. Next stops in his academic career were a Master in Theatre studies at the University of Sorbonne Nouvelle in Paris, followed by his PhD in communication science at the University of Bordeaux. He held the position of director of the National Theatre of Togo and served as chairman of the Association Togolaise des Gens de Lettres (Togolese Association of Men of Letters). From 1995 to 2001 and 2003 to 2005 he was lecturer in Romance literature at the University of Bayreuth, where he now directs the Internationales Ateliertheater.

He wrote more than 50 plays, and 4 novels. Amongst his best known works are *La tortue qui chante* (The singing tortoise), *Le médicament* (The Medicine), *Yévi et l'éléphant chanteur* (Yévi and the Elephant singer), and will read in the framework of the BIGSAS Literature Festival 2015 from his latest play, *Le combat de Madame Loth contre les Anges* (Madame Lot's Combat against the Angels).



Youssef Wahboun

Born in 1968 in Rabat, Youssef Wahboun holds two doctoral titles in History of Art as well as in Comparative Aesthetics. He is Professor at the Mohammed V-Agdal University of Rabat, Morocco. Considered as one of the few specialists and critics on Moroccan Art, he is himself a painter and writer. He regularly contributes to Diptyk, a Francophone Moroccan Art magazine.

He published a collection of poems, *Etreintes creuses* (L'Harmattan, Paris, 2001) and a collection of short stories, *Il faut assassiner la peinture* (Aini Bennai, Casablanca, 2004). His last novel, *Trois jours et le Néant* (Marsam, Rabat, 2013) was well received internationally.

Reading

21:30, Old Castle Bayreuth

**SOUNDINGS:
AN EVENING OF READINGS IN MOTHER TONGUE AFRICAN LANGUAGES**

The readings span the entire gamut of traditional African literature: fiction, poetry, songs, dirges, oriki, folk tales, adages, etc. As with past readings, a named-group of presenters kicks off the session (to the quiet strains of Papa Susso's ethereal Kora music) after which it the audience is invited to a remarkable impromptu, "free-for-all," participatory, "no-limits" of sample dance-steps, women's palaver reenactments, classic highlife tunes of yester years, childhood games, folk tale songs and refrains, proverbs, riddles and jokes ...

- Naana Bayinwa Horne Twi (Ghana)
- Akintunde Akinyemi Yoruba (Nigeria)
- Ada Azodo Igbo (Nigeria)
- Wangui wa Goro Gikuyu (Kenya)
- Joyce Ashutangtang Kenyang (Cameroon)
- Joyce Dixon-Fyle Krio (Sierra Leone)
- Irene D'Almeida Fon (Benin)
- Kassahun Checole Tigrinya (Eritrea)
- Akinloye Ojo Yoruba (Nigeria)
- Eustace Palmer Krio (Sierra Leone)
- Ousseynou Traore Wolof (Senegal)
- Pamela J. Smith Yoruba (Nigeria/Benin)



ALA 2015 DAY 3

FRIDAY, JUNE 5, 2015

DAY 3

FRACALA Caucus Luncheon

13:00 – 14:30, Frischraum



Speaker
Papa Samba Diop

Papa Samba Diop is professor of African literature at the University of Paris XI in the department of letters. He completed his doctoral thesis in comparative literature at the Université Paris-Est Créteil, France in 1981 and his habilitation thesis at the University of Bayreuth in 1993.

Papa Samba Diop has lectured in institutions of higher learning on all continents. His research interest and publications include literatures of the Francophonie, Africa, the Antilles, the Maghreb, Hisphanophonie as well as translation. His latest publication is entitled *La Poésie de Léopold Sédar Senghor* (Paris-Genève, Editions Honoré Champion, 2015).

LHCALA Caucus Luncheon

13:00 – 14:30, K 5 (Humanities Bldg GWI)

Speaker
Zézé Gamboa

Zézé Gamboa was born in Luanda, Angola, in 1955. Between 1974 and 1980 he directed television programs, and in 1984 he graduated from Néciphone in Paris with a degree in sound engineering. His 1991 documentary, *Mopiopio, Sopro de Angola* (*Mopiopio, Breath of Angola*), received several awards at the FESPA-CO and at the Milan African Film Festivals.

His 1998 documentary, *Dissidence*, presents a modern history of Angola through a look at dissidents from two belligerent parties. His first full-length fictional film, *O Herói* [*The Hero*], opened the 2005 New York New Directors New Films Festival. Zézé Gamboa considers himself in the camp of African filmmakers who see their work as contributing directly to the task of national reconstruction.

**Filmography**

- *Mopiopio, Sopro de Angola* [*Mopiopio, Breath of Angola*] (1991)
- *Dissidence* (1998)
- *Burned by Blue* (1998)
- *Desassossego de Pessoa* (1999)
- *Herói* [*The Hero*] (2004)
- *5 Films about AIDS* (2007)
- *L'Afrique vue par ...* [*Africa Seen by...*]
- *Bom dia Africa* (2009)
- *Grande Kilapy* (2010).



Roundtable
Chances and Challenges: Cooperation between African and German researchers

Chair:

Daniela Kneissl, Alexander von Humboldt Foundation

Participants:

Tulia Ackson, Susan Arndt, Georg Klute, Peter Simatei

The Humboldt Foundation invites to a panel discussion about the future of academic collaboration of German Universities with those based on the African continent. Looking back at an enagged history of collaboration and sharing respective experiences, the panel discussion aims at initiating new networks, new visions and new futures.

Roundtable in memoriam Eckhard Breitinger 18:15 – 19:45, Iwalewahaus



Photo: Pia Thielmann

Chair
Anne Adams

Participants
**Susan Arndt, Bole Butake, Biodun Jeyifo, Femi Osofisan,
Karim Traoré**

Eckhard Breitinger 1940 - 2013

Eckhard Breitinger was an amazing man, both as an academic and as a generous and talented individual.

Yvette Hutchison, Obituary 2013

Many of us assembled here know Eckhard Breitinger because they either met, worked with or read about him. Unfortunately, I, as a part of the younger generation, and having joined the University of Bayreuth long after his retirement, never met him in person but I nevertheless feel connected to him – because of our shared interest in theater, more specifically in theater for development – and last but not least also because of our common Swabian origins. It is not least thanks to him – he was both an engaged ALA member and a founding scholar of African studies at the University of Bayreuth – that we meet here to hold this year's ALA conference.

Eckard Breitinger was born on May 4, 1940 in Ebingen in the south-west of Germany and he passed away almost two years ago, on August 15, 2013 in Bayreuth. From 1959 till 1966 he studied English, History and Archeology at the University of Tübingen. In 1971 he finished his dissertation on "Romantic Aesthetics and Gothic Novels" and 1986/87 he wrote his habilitation on "Radio and Radio Plays in the USA 1930 – 1950". His main research focus though lay in post-colonial literature, classical African theatre and theater for development in the broader sense.

This passion for theatre brought him to teach in many different universities around the globe, starting in Jamaica in 1966 and giving his last lectures in 2008 at the Universidade Eduardo Mondlane in Maputo. In between he taught in Germany, Ghana, Nigeria, Uganda, Cameroon, Kenya, Malawi and in Poland.

From 1980 until his retirement in 2005 he worked at the University of Bayreuth, where he was very much involved in developing African Studies and also founded the Bayreuth African Studies Series (BASS) in 1984. He edited works on African literature, linguistics, music, theater, sociology, religion and culture. Through his publishing house he tried to make Africa and its cultural variety known to the broader public. Various radio programs, articles, talks and photo exhibitions also illustrated this interest.

He was not only the professor, the editor, the creator of a platform for African students whose mentor he was, but he was also their generous host showing them around in Bayreuth and its surroundings. Moreover he was a devoted gardener and talented photographer. In the context of the ALA conference we will have the possibility to see some of his photos taken while traveling and researching on the African continent.

He always had the vision of bringing the ALA conference to Bayreuth. Now it has finally happened. Therefore, let us celebrate the conference with the various encounters and remember this great man for what he did and stood for.

*Anna-Maria Gentili,
First Year KuGeA Student, University of Bayreuth*

Dinner Menue*

20:00, Bayreuth City Hall (Foyer)

Dinner (reserved meals)**Meat**

- "Schnitzel": Breaded Turkey Culet with a Crust of African Rub and Wholewheat Bread
- Side Dishes: Rosemary Potatoes and fresh Salads

Vegetarian

- "Schnitzel": Marinated smoked Tofu in a Pumpernickel Crust
- Side Dishes: Rosemary Potatoes and fresh Salads

Drinks

- One complementary glass of white or red wine or one glass of beer

* Tickets for these evening dinners were available online (www.ala2015.com) and can also be purchased for € 15 at the ALA registration desk up until the end of the day prior to the day of the respective dinner. Spontaneous accomodation at the evening venue cannot be guaranteed as seats are limited.

Sci-Fi Reading

20:30, Bayreuth City Hall (Balkonsaal)

**Nnedi Okorafor**

Nnedi Okorafor's novels include *Who Fears Death* (winner of the World Fantasy Award for Best Novel and Le Prix Imaginales for Best Translated Novel), *Akata Witch* (an Amazon.com Best Book of the Year), *Zahrah the Windseeker* (winner of the Wole Soyinka Prize for African Literature), and *The Shadow Speaker* (winner of the CBS Parallax Award).

Her latest releases include her short story collection *Kabu Kabu* (A Publisher's Weekly Best Book for Fall 2013) and science fiction novel *Lagoon* (finalist for Best Novel in the British Science Fiction Association award for Best Novel and a Red Tentacle Award for Best Novel). Her adult novel *The Book of Phoenix* is scheduled for released May 2015 and her young adult novel *Akata Witch 2: Breaking Kola* will be released in 2016. Nnedi is an associate professor at the University at Buffalo, New York. She splits her time between Buffalo and Chicago with her daughter Anyaugo and family.

Learn more about Nnedi at Nnedi.com

Sci-Fi Reading

20:30, Bayreuth City Hall (Balkonsaal)

Shadreck Chikoti

Shadreck Chikoti is a Malawian writer. CNN lists him to be among the seven must-read African authors. He was recently selected by Elechi Amadi, Margaret Busby, and Osonye Tess, to be among the 39 most promising writers under the age of 40 from Sub-Saharan Africa and the diaspora, alongside Chimamanda Ngozie Adichie, and Chika Unigwe.*

A social activist and speaker he is the recipient of the 2013 Peer Gynt Literary Award for his futuristic novel, *Azotus the Kingdom*.

In 2011 he participated in the Caine Prize Workshop in Cameroon and his story, "Child of the hyena", was anthologized in *To see the Mountain*.

Shadreck has been an author in residence in Viborg and Copenhagen in Denmark and has presented papers at the Swedish WALTIC, Ethiopian Writers Congress, Danish Images Festival and several other international events.

Vice president of Malawi Writers Union, he holds a Bachelors of Arts in Communication and Theology and has certificates in Journalism and Radio Communication. He lives in Malawi and now dedicates his time to the writing of fantasy and science fiction.

**Africa39 is a collaborative project initiated by the Hay Festival in partnership with Rainbow Book Club celebrating Port Harcourt: UNESCO World Book Capital 2014 by identifying 39 of the most promising writers under the age of 40 with the potential and talent to define trends in the development of literature from Sub-Saharan Africa and the diaspora.*



Reading

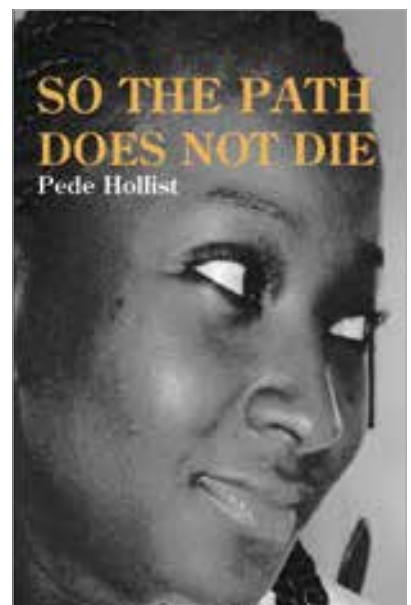
21:30, Old Castle Bayreuth

Pede Hollist: *So the Path Does Not Die*

S*o the Path Does Not Die* was awarded Book of the Year Award – Creative Writing by the African Literature Association in 2014.

Protagonist Fina's search for happiness and belonging begins on the night of her aborted circumcision and continues through her teenage years in Freetown, Sierra Leone's capital; her twenties in the Washington Metropolitan Area; and ends with her return to Sierra Leone to work as an advocate for war-traumatized children. The novel explores the problems she encounters in each setting against the backdrop of the tensions, ambiguities, and fragmentation of the stranger/immigrant condition and the characters' struggles to clarify their ideas about "home" and "abroad."

Pede Hollist, a native of Sierra Leone, is an associate professor of English at The University of Tampa, Florida. His interests cover the literature of the African imagination—literary expressions in the African continent as well as in the African Diaspora. *So the Path Does not Die* is his first novel.



Film Screening and Conversation

22:00, Bayreuth City Hall (Balkonsaal)



*Stories of Our Lives' co-screenwriters
Njoki Ngumi and Jim Chuchu (director)*

Stories of Our Lives
(Kenya 2014, 62 min)

Stories of Our Lives is a Kenyan film, released in 2014. Created by the members of The Nest Collective, a Nairobi-based arts collective, the film is an anthology of five short films dramatizing true stories of LGBT life in Kenya. Stories of Our Lives began as a documentation project by the Nest Collective. The collective travelled around Kenya, recording audio interviews with persons identifying as LGBTIQ. These autobiographical recordings formed the basis for the five dramatized film vignettes

Directed by Jim Chuchu. Screenplay by Jim Chuchu and Njoki Ngumi. Produced by Wangechi Ngugi. Starring Kelly Gichohi, Paul Ogola, Tim Mutungi, Mugambi Nthiga, Rose Njenga, Janice Mugo, Allan Weku, Maina Olwenya, Louis Brooke and Judy Gichohi.

Njoki Ngumi
co-screenwriter of *Stories of Our Lives*

Njoki Ngumi is a gypsy health care giver, live theatre moderator, lover, fighter, speaker, TV enthusiast, sugar addict, feminist, screenwriter, and head of Outreach at the NEST. Say hey to her on Twitter at @njokingumi!

Roundtable: *Stories of Our Lives*

23:00, Bayreuth City Hall (Balkonsaal)

The screening is followed by a roundtable conversation with Njoki Ngumi, Maisha Auma Eggens and Peggy Piesche.



A FILM BY THE NEST COLLECTIVE

STORIES OF OUR LIVES

THE NEST COLLECTIVE PRESENTS STORIES OF OUR LIVES DIRECTED BY JIM CHUOCHI SCREENPLAY BY JIM CHUOCHI NAOKI NISUMI STARRING TIM MUTONG KELLY
GICHUHI MUGAMBI NIUGA PAUL OGIKA ROSE NJENGA PRODUCED BY WANECHI NISOSI CINEMATOGRAPHY AND EDITING DAN MUCCHINA JIM CHUOCHI
EXECUTIVE PRODUCERS GEORGE CAZANAA STEVEN MARKOVITZ

WWW.STORIESOFYOURLIVES.ORG



THE NEST IN PARTNERSHIP WITH



Big World Cinema





ALA 2015 DAY 4

SATURDAY, JUNE 6, 2015

DAY 4

Conference Schedule – Overview Sessions

SESSION N 9:45 – 11:15				
PANEL TITLE	PANEL CHAIR	ROOM	COLOR	SESSION
Immigrant Voices in Short Stories	Ada Uzoamaka Azodo	91	Yellow	N 1
Arrays of Futurity - Narrations in 'Africa'	Mariam Popal	93	Yellow	N 2
African Returns in African Fiction IV	Chimalum Nwankwo DISCUSSANT: Pat Emenyonu	125	Orange	N 3
New Configurations in Not-So-New South Africa	Huma Ibrahim	120	Red	N 4
Revisiting National Literatures in Africa II	Helen Yitah	H 26	Pink	N 5
Class in Nigerian and Kenyan Literature	Shola Adenekan	121	Purple	N 6
ROUNDTABLE: On Jean Pierre Bekolo's Mudimbe and other films	Ken Harrow	123	Blue	N 8
ROUNDTABLE: About the film <i>Quitte le Pouvoir</i>	Joseph George	124	Cyan	N 9
Habari ya East African Literature? Literary Diversity and the Future/s of and in Fiction II	Lutz Diegner and Frank Schulze-Engler	K 5	Gold	N10
Mariama Bâ and Ken Bugul	Eyiwumi Bolutito Olayinka	94	Brown	N 11
Eckhard Breitinger's Legacy into the Future	Karim Traoré	92	Green	N 12

ALA 2015 Outlook Session

11:30 – 13:00h, Audimax

Keynote by Teju Cole: Do African Digital Natives Wear Glass Skirts?

A novelist's thinking-through of aspects of the African contemporary, drawing on questions of literature, design, technology, pan-Africanism, and Afropolitanism.



Photo: Tim Knox

Teju Cole is an American-Nigerian novelist, art historian, photographer and, as has been pointed out by Salman Rushdie, one of "the most gifted writers of his generation". His writing style, has further been described as being both "seductive and limitless" (Time Magazine and The New York Times).

Born in the United States and having been raised in Nigeria, he moved back to the States in his late teens and took up his studies in Medicine, only to soon realize that it was not really for him and to kick-start his career in the art world by enrolling for a degree in African Art and History at the University of London. Furthering this passion, he then pursued a doctorate in Art and History at Columbia University.

His debut novel, *Open City*, demonstrates his original thinking and transparent writing style and became a tremendous international success. Published in 2012, *Open City* has won many prizes, including the PEN/Hemingway Award, and has been translated in twelve languages. In 2014 Cole republished his novella *Every Day is for the Thief*, which had originally been released in Nigeria in 2007. *Every Day is for the Thief* and *Open City* are clearly related, united in a "a slow speed that is completely antithetical" ▶



Respondent: Françoise Vergès

Françoise Vergès holds the Chair "Global South(s)," Collège d'études mondiales, Paris. She has written extensively on vernacular practices, memories of colonial slavery and colonialism, psychoanalysis, Frantz Fanon, Aimé Césaire, processes of creolization in the Indian Ocean world, museums and intangible cultures.

She has developed the notion of a "museum without objects" to visualize the lives of the "anonymous." She has collaborated with filmmakers and artists (Isaac Julien, Yinka Shonibare, Kader Attia...), was project advisor for Documenta 11, organized for the 2012 Paris Triennial the program "The Slave in Le Louvre."

With subsequent Panel Discussion

◀ to the commercial requirements of most novels" (The Guardian). *Every Day is for the Thief* was named a book of the year by the New York Times and the Telegraph, among others.

Besides writing, the multitalented Cole has another passion: photography. He currently works as photography critic of the New York Times Magazine and his photographic works, which have been shown in the US and India, will shortly be exhibited in Italy in a solo show. He has contributed in text and photography to a variety of journals and magazines, among others the aforementioned New York Times, the New Yorker, Qarrtsiluni and the Financial Times.

Teju Cole has lectured at the Harvard Graduate School of Design and the Twitter Headquarters. In 2015 he was awarded the Windham Campbell Prize for Fiction and became the Distinguished Writer in Residence at Bard College. Currently he is working on a book-length non-narrative about Lagos.

Joana do Amaral Oliveira, First-year MAIAS student

Poetic Closure

21:00, City Hall Bayreuth (Great Hall)

Griotage by Biodun Jeyifo

Biodun Jeyifo is Emeritus Professor of English at Cornell University and Professor of African and African American Studies and Professor of Comparative Literature at Harvard University. Sankofa-style, Prof.BJ delivers a poetic remembering flash forward of the ALA/BIGSAS Literature Festival 2015 experience.



Concert

21:00, City Hall Bayreuth (Great Hall)

Anthony Joseph presents Kumaka

Born in Port of Spain, Trinidad and Tobago, Anthony Joseph moved to London in 1989 and has since become a multi-faceted artist: Next to his expression in music, he is also a poet, novelist and lecturer and has been described as 'the leader of the Black avant-garde in Britain' and 'one of the most fascinating Black authors of his generation'. Few contemporary poets teach creative writing at the University of London while, at the same time, bowling over large audiences at festivals around the world. Anthony has also published four volumes of poetry and a novel, and is currently finalising his doctorate. He recently completed a biography of Lord Kitchener, an icon of 20th century Trinidadian calypso, which consequently became the basis for a BBC documentary. In 2014 he released his fifth album, the result of a true meeting of artistic minds, with the New York based bassist and singer Meshell Ndegeocello, appropriately titled *Time*.



Anthony and his band now join us straight from the Paris recording sessions of their latest project, *Kumaka* (the sacred silk-cotton tree of West Africa and the Americas) bringing pure Caribbean vibrations to the stage. Anthony's written work and performance occupies a space between surrealism, Jazz and the rhythms of Caribbean speech and music. *Kumaka* thus is a project that is firmly anchored in traditional rhythms of the region with a contemporary urban twist.

Lineup

- Anthony Joseph - vocals
- Shabaka Hutchings - saxophone & percussions
- Eddie Hick - drums
- Andrew John - bass
- Roger Raspail - percussions

ALA2015: Conference Sections Colors

	1 African/diasporic Conceptualizations of the Future: Imaginations/Visions/In(ter)ventions
	2 African Entanglements and/for the Future
	3 The Future of Gender/Gendered Futures in Africa and its Diasporas
	4 Literary Studies and/in the Future: Theories and Methodologies
	5 Literary Studies: Genres and New Media
	6 Technologies and New Media
	7 Revolutions and Social Change
	8 Environmentalism
	9 Remembering Eckhard Breiting: African Literary Studies in Germany
	10 The Poetics of Translation
	11 African Languages as Languages of the Future: Afro-phone verbal Art between Tradition and Innovation
	12 Writers and Texts

ALA2015: Conference Sections

1. African/diasporic Conceptualizations of the Future: Imaginations/Visions/In(ter)ventions

Not forecasts of the future, but rather the analysis of concepts on which the imaginations, visions and predictions of the future are based, are the focus of this section. Thus, such concepts are read as interventions into the present and into memory as well as a project to think about and design societies. Such complexes and dynamics may differ widely depending on their respective historical and cultural context. In this section, the emphasis lies in the history, interaction and development of concepts and visions from Africa and the African diasporas. This is meant to counteract particular tendencies that deny Africa history / dynamics / future (keyword: hopeless continent) or where Africa is appropriated as a projection of white Western utopias / dystopias (example: In

sci-fi film productions from Hollywood, the African continent is usually the one that is destroyed before all others). Counter-concepts arise from conceptions of the future developed on the African continent and in the African diasporas. A particularly influential concept arose with Afro-futurism, a cultural movement that connects music, film, literature, journalism and art and which has been regaining importance since the 1970s. Other imaginations and innovative fictional representations of future are also given special attention.

Examples:

- Conceptualization of future in African/diasporic literature/ film/social media
- Afro-futurism: History is the future, future memories

ALA2015: Conference Sections

2. African Entanglements and/or for the Future

For millennia Africa has been entangled in a global network beyond the one marked by the colonial era. Therefore, it leads to academic (as well as political and cultural) dead ends when Africa is being considered in isolation. This only strengthens a prevailing misconception of a supposed "special position" of the African continent, which deems it difficult to compare with other world regions. It is also important not to think of Africa as a homogeneous space, but instead to consider the various facets of interactions linking the African continent with other parts of the world. Firstly, in this block the linkages between the past, present and future of Africa with Europe and the Americas will be considered, whereby processes of colonialism and racism receive privileged attention. Simultaneously, relations and visions considering South-South relations move into focus. Here, for instance, the

exemplary character of countries like South Africa and Nigeria could be of interest as many African countries use them as orientation models, especially along economic lines, but here also the growing influence of China in/on Africa could be addressed. Equally, India, Korea, or Brazil could serve as starting points for a perspective on visions of relation or as models of entanglement. Above all, the two oceans, the Atlantic and more recently the Indian Ocean, offer ample opportunities to envision Africa in a perspective of interlacing. Possible key points of the reflections could be:

- Visions of the Future in Africa, its Diasporas and beyond
- Entangled Futures: Africa/n Diasporas and Europe/North America
- Africa/Asia <-> Africa/Americas: a comparative approach of visions of the future

3. The Future of Gender/Gendered Futures in Africa and its Diasporas

Questions about the construction of gender / sexuality and related social and political roles in the conceptualization of the future are of great relevance. The fundamental questioning of such constructs also implies the questioning of underlying dominant behavioral patterns and value systems that are closely connected with the transmission of the past as well as designs of the future. In this vein especially Queer Studies breaks with old concepts and points the way to new gender perspectives. In the increasingly controversial discussion on homosexuality in some African countries and the strengthening of LGBTIQ communities, but also in the still-current issues of discrimination and empowerment of women, is where visions for the future can be found that are

significantly influenced by gender issues. In addition to the traditional media (literature, theater, radio and television) the new social media have gained importance, especially since a global simultaneous exchange is possible whereby convergences are effectuated. At the same time they open up new opportunities for the virtual construction of identities and (self-)representations that not only call into question outmoded patterns, but also could make them obsolete.

- The future of gender and sexuality
- Queer futurities
- LGBTIQ: Discrimination and Empowerment
- African Feminisms and/in the Future

4. Literary Studies and/in the Future: Theories and Methodologies

The thematic focus of the conference is the ideal frame to also ask questions about the future of literary studies. Therefore, it is appropriate to explore how literary studies in conjunction with the many differentiations develop new concepts and approaches to provide answers to the questions and concerns of the present and the future or the space for a critical examination of the burning questions of conceptions of future, environmental studies, gender, etc. And how does the presence of new media, new genres and new forms of cultural expression (e.g. Internet, YouTube, social media) affect literary studies both structurally and conceptually? To what extent are traditional categorizations by nation and language still valid and what are the possibilities and limits of

a newly globalizing transcultural literary studies? Here, Literary Studies has to reflect on itself in conjunction or competition with Cultural Studies or Film Studies, as well as with Gender / Queer studies, Postcolonial / Diasporic Studies, Caribbean / Latin American Studies, etc. This opens up a conceptual and theoretical discussion with a variety of options relevant especially for literary studies that define their empirical base regionally. What future is at stake for studies of African and African-diasporic literatures in this context?

- The future of literary studies in the 21st century
- Transcultural Literary Studies: merits and limits
- Internet-Literature

ALA2015: Conference Sections

5. Literary Studies: Genres and New Media

Literatures as well as other narrative forms such as film, radio, and new media allow for the creation of imaginary spaces and also of visions of increasing complexity. It can be observed that, parallel to this complexity in the narratives, entanglements with socio-political movements also arise. Both lead to the formation of new narrative patterns, genres, forms, but also to specific concepts and positioning regarding socio-political events. These interactions, but also the prospective capacity of literature, are discussed and advanced

in concepts or declarations of literature / arts practitioners. In this section the previously mentioned concepts and genres are discussed, by also taking inter- and trans-media phenomena into consideration:

- Genres for/of the future (e.g. Science Fiction, Néo-polar)
- Utopias, dystopias
- Preemptive literature
- Littérature d'urgence
- Sci-Fi

6. Technologies and New Media

Technologies determine how we shape, perceive and imagine space and time. In the process globally present technologies corroborate traditional power relations, but also subject them to a critical re-assessment. Recent technological developments are accompanied by a re-situating of the African continent. This holds true especially for the digital revolution. Narratives like "digital divide" and the "power-free space ,internet'" are opposed by complex social dynamics, in which new media create corresponding new power structures just as much as they have the capacity to create spaces of empowerment and forge new paths into the future. Here new media

in entanglement with the "classic" narrative forms are often brought into play. In-depth analysis of specific phenomena in conjunction with earlier-mentioned categories such as gender/sexuality, race, futurism, "urgence" are not yet very common. Pioneering developments in terms of new forms in the new media, which disconnect by virtue of virtuality from being fixed in space, and nevertheless retain their connection with conventional narratives and their respective regional back bondings – in some cases even strengthening those ties – will be moved here to the center of attention. Social media and genre-crossing African-(Diasporic) literatures and/in the Digital Age.

7. Revolutions and Social Change

With the socio-political changes during the "Arab Spring," demands for social and political change, as well as for revolution were once again heard. But also the commemorations of the fiftieth anniversaries of Independence for many African countries in 2010 brought the question of change and revolution back into the public debate. The commemoration and remembrance on numerous occasions

also led to questions of the future to the fore. In this context, literatures, narratives – as commemoration and configuration of utopias – are fundamental for the creation of an imaginary potential, that enables visions.

- Social models
- Rebellions/revolutions – re-loaded/re-newed
- Arab Spring /African Spring

8. Environmentalism

While environmentalism in US literatures and their accompanying literary studies has its own tradition with a number of sub-genres, this was long neglected in African literatures and African literary studies. Yet, there increasingly exist narratives that deal with the environment, environmental crises and risks, that make an inventory, thereby creating an awareness and opening a space for discussion, weighing the risks and consequences and playing out scenarios.

- Petro-culture and the energies of modernity: mining and conflicts over resources
- The futures of environmental representation and environmental justice: environmentalisms, climate change adaptation and migrations of disease across species and nations
- Environmental humanities / risk/ apocalypse

ALA2015: Conference Sections

9. Remembering Eckhard Breitingger: African Literary Studies in Germany

On August 15, 2013, the Bayreuth-based African literary scholar Prof. Eckhard Breitingger passed away. Breitingger received his doctorate in 1970 on the English novel of the late 18th century. He wrote his habilitation on radio and radio plays in the United States. But since the end of the 1970s literature and theater in Africa clearly became the focus of his work. Eckhard Breitingger is one of the scholars in Germany who, inspired by Janheinz Jahn and Uli Beier, built up African literary studies in Germany and the world. He also made a significant contribution to the University of Bayreuth (UBT), where he worked from 1981 until his retirement in 2005, the UBT, hence, becoming one of Germany's foremost research

institutions on Africa, in general, and African literature, in particular. He conducted research and taught around the world, such as in Ghana, Nigeria, Uganda, Malawi, Cameroon and Kenya, as well as various countries in Europe and North America. He thus built an impressive academic network and established a school of thought. This section is intended to provide the space for an appreciation of Eckhard Breitingger by his former collaborators and students through presentations within the spectrum of his research (with a focus on novel, theater and new media in Uganda, Cameroon and South Africa). This is also the appropriate framework for the consideration of the young history of African literary studies in Germany.

10. The Poetics of Translation

Translations allow us to be at home in the libraries of the world. Cross-cultural encounters are enabled by them – as well as within them. For each translation re-invents the text anew, from its own ensemble of positions, aesthetics and discourses. Despite this undeniable importance of translators

and the art of translation – both are often omitted or held in low esteem. In this panel section, we want to pay attention to the aesthetic and epistemological art of translation and explore facets of future research perspectives.

11. African Languages as Languages of the Future: Afrophone verbal Art between Tradition and Innovation

The conference is the ideal context to address questions concerning both the representation of the future in African language writings as well as visions of the future of verbal art in African languages. On the African continent, a lot of visions of the future, positions and ideas in Africa meant to reach broad local audiences are voiced in African languages and particularly African language literature. In contrast to African literature in former colonial languages, whose potential has been globally recognized, these literary products are still largely neglected by scholarship as well as the global book market. Since independence, the African author has been standing at the crossroads, free to choose between several African languages and the former colonial language of European origin. While the neglect of African languages can be considered as an echo of colonialism, the use of an African language by African authors has also been often a reaction to colonialism, but not always and not only. African languages,

for instance, have rich repertoires of oral and written verbal art, which authors may seek to explore. At the same time, however, the use of an African language is not necessarily a retrogressive choice. On the contrary, productions in African languages can also fuel innovation, create new genres and forms and, in some cases, can be more experimental and innovative than other African literary production in languages of European origin. Taking also into consideration that the co-existence of the ex-colonial language and culture and the African literary traditions can hardly be considered in simple binary terms, the panel will address appropriations, innovation and borrowings across genres, media, time and language boundaries.

- Afrophone verbal art between tradition and innovation
- New aesthetics and orality in Afrophone verbal art
- African languages in new media and new genres
- Aesthetics and engagement in Afrophone verbal art

12. Writers and Texts

Section 12 is dedicated to focused readings of selected works by selected writers, representing a long century of African fictional writing – prose, poetry and theatre. This section will have parallel panels, since parts of it merge with section 9, dedicated to the late Prof. Eckhard Breitingger. While section 9 features friends, colleagues and students of his,

section 12 will dedicate some of its panels to writers Eckhard Breitingger has worked on himself. Moreover, other writers are covered, particularly if they have raised increased interests of various presenters. Thus framed, section 12 will offer space for delving into close readings of selected works and comparative readings of some of Africa's finest writers.

Film Series (in alphabetical order)

Bldg GWI, Room S 90

	Animation et creation: l'univers du cinema de Moustapha Alassane	Debra Boyd	Niger/USA	2002	19 min
	<i>Animation et creation</i> is a short documentary about the great inventor and cinematograph Moustapha Alassane's life and work. In the documentary, that contains excerpts from Mousapha's films, Alassane himself tells about the evolution of his cinematographic production.				
	Ananse and the Chest of Stories	Kweku K. Donkoh, Johannes F. Preuß	Ghana/Germany	2014	30 min
	A short film adaptation of a Kweku Ananse Story with fictional and non-fictional elements. The notorious West African trickster wants Nyankopon's (God) chest of stories. To get it he must first master three breathtaking challenges. In Akan with English subtitles.				
	The Art of Ama Ata Aidoo	Yaba Badoe	Ghana	2014	78 min
	<i>The Art of Ama Ata Aidoo</i> , explores the artistic contribution of one of Africa's foremost women writers, a trailblazer for an entire generation of exciting new talent. This feature-length documentary charts Ama Ata Aidoo's creative journey in a life that spans 7 decades from colonial Ghana, through the tumultuous era of independence, to a more sober present day Africa where nurturing women's creative talent remains as hard as ever.				
	This Building will sing for all of us	Oliver Hardt	Germany	2013	29 min
	The 30 minutes documentary by Oliver Hardt portrays the British-Ghanaian architect David Adjaye and explores his design for the National Museum of African American History and Culture in Washington D.C.. The film focuses on the question of how Adjaye deals with the challenge of building one of the most important buildings in African American history. What role does "African" play in the idea of "African American?" And in what form are historical, social and aesthetic considerations manifested in his design for the museum?				
	Edouard Glissant: Un monde en Relation	Manthia Diawara	USA/France	2010	51 min
	In 2009, Manthia Diawara followed the Martinican philosopher and writer Edouard Glissant, on the Queen Mary II, in a cross Atlantic journey from Southampton (UK) to Brooklyn (New York). This extra-ordinary voyage resulted in the production of fifty short clips in which Glissant elaborates on his theory of a Poetics of Relation.				
	Les Choses et les Mots de Mudimbe / Mudimbe's Order of Things	Jean Pierre Bekolo	Cameroon	2014	240 min
	Jean Pierre Bekolo's 4-hour documentary film consists of an autobiographical interview of one of Africa's living most profound and versatile philosophers, Valentin Yves Mudimbe. It provides a valuable opportunity to get to know the intellectual as a man.				
	O grande Kilapy	Zézé Gamboa	Angola/Brazil/Portugal	2012	100 min
	Angolan director Zeze Gamboa's second feature, the comedy-drama <i>The Great Kilapy</i> is based in true events and tells the story of the young Angolan Joao Fraga who breaks the rules established for a Black man in Portugal. It addresses the relationship between Portugal and its former African colonies around the end of the colonial period in the 60 and 70's.				
	Pumzi	Wanuri Kahiu	Kenya	2009	21 min
	<i>Pumzi</i> is a short sci-fi film set in futuristic Africa, 35 years after World War III -The Water War. Nature is extinct. The outside is dead. Asha lives and works as a museum curator in one of the indoor communities set up by the Maitu Council.				
	Quitte le pouvoir	Aida Grovestins	Senegal/Netherlands	2014	36 min
	The film documents the non violent protest against the presidential elections in Senegal in 2012 of a group of young rappers "Y'en a marre" ("Fed up"). Through their music they mobilize young people all over Dakar up to that point where the presidential elections get a surprising turn.				
	Schwarz Rot Gold	Jermain Raffington	Germany	2015	60 min
	<i>Schwarz Rot Gold</i> (translates to black, red, gold) portraits ten Black Germans and speaks to them about the past, present and future of German identity and racism. The filmmakers strive to help educate about racism in Germany and present idols for young people.				
	The Stuart Hall Project	John Akomfrah	UK	2013	103 min
	Cultural critic and New Left fountainhead Stuart Hall meets the mood music of Miles Davis and the reflective screen poetry of John Akomfrah in this multifaceted portrait of a thinker and his times.				
	Stories of Our Lives	Jim Chuchu	Kenya	2014	60 min
	<i>Stories of Our Lives</i> is a Kenyan film, released in 2014. Created by the members of The Nest Collective, a Nairobi-based arts collective, the film is an anthology of five short films dramatizing true stories of LGBT life in Kenya.				
	Twaaga	Cedric Ido	Burkina Faso	2014	30 min
	This short film tells the story of Burkina Faso under its anti-imperialist President Thomas Sankara as seen through the eyes of a young boy called Manu who dreams of being a superhero. He spends most of his time with his older brother Albert who gets into trouble. This is when Manu tries to make his phantasy become reality. The dramatic comedy won a prize for the best short film at the Festival du Film francophone (FIFF) in Namur.				

Film Series

Schedule

Wednesday, June 3, 2015			Humanities Building GWI, Room S90			
Time	Section	Title	Director	Country	Year	Length
9:00		Mudimbe	Jean Pierre Bekolo	Cameroon	2014	240 min
15:30		Pumzi	Wanuri Kahiu	Kenya	2013	21 min
16:00		This Building will sing for all of us	Oliver Hardt	Germany	2013	29 min
16:30		Twaaga	Cedric Ido	Burkina Faso	2014	30 min
17:00		Ananse and the Chest of Stories	Kweku K. Donkoh, Johannes F. Preuß	Ghana/ Germany	2013	30 min
17:30		Quitte le pouvoir	Aida Grovestins	Senegal/ Netherlands	2014	36 min
18:00		Moustapha Alassane	Debra Boyd	Niger/USA	2002	19 min

Thursday, June 4, 2015			Humanities Building GWI, Room S90			
Time	Section	Title	Director	Country	Year	Length
10:00		The Stuart Hall Project	John Akomfrah	UK	2013	103 min
12:00		Schwarz Rot Gold (Black Red Gold)	Jermaine Raffington	Germany	2015	60 min
14:00		Edouard Glissant: Un Monde en Relation	Manthia Diawara	USA/France	2010	51 min
15:00		The Art of Ama Ata Aidoo	Yaba Badoe	Ghana	2014	78 min
16:30		Moustapha Alassane	Debra Boyd	Niger/USA	2002	19 min
17:00		O grande Kilapy	Zézé Gamboa	Angola/Brazil/ Portugal	2012	100 min

Friday, June 5, 2015			Humanities Building GWI, Room S90			
Time	Section	Title	Director	Country	Year	Length
10:00		Mudimbe Part I	Jean Pierre Bekolo	Cameroon	2014	120 min
12:00		Quitte le pouvoir	Aida Grovestins	Senegal/ Netherlands	2014	36 min
14:00		Schwarz Rot Gold	Jermaine Raffington	Germany	2015	60 min
15:00		Mudimbe Part II	Jean Pierre Bekolo	Cameroon	2014	120 min
17:00		This Building will sing for all of us	Oliver Hardt	Germany	2013	29 min

Saturday, June 6, 2015			Humanities Building GWI, Room S90			
Time	Section	Title	Director	Country	Year	Length
10:00		Stories of Our Lives	Jim Chuchu	Kenya	2014	60 min
11:00		Twaaga	Cedric Ido	Burkina Faso	2014	30 min
12:00		Pumzi	Wanuri Kahiu	Kenya	2013	21 min
14:30		Mudimbe	Jean Pierre Bekolo	Cameroon	2014	240 min