

Research Centre

The Humanities Collaborative Research Centre focuses on Local Agency in the Context of Global Influences

The discourse on globalization tends to be self-confirming. The global recognizes only itself. The Bayreuth Research Centre emphasizes the need for a change in perspective. Concentrating on African societies and the diaspora, the Centre directs its attention to the study of concrete processes of local practice and agency. Thus dominating our interest is not the debate on the universal dynamics of the global, but rather the individual, purposeful action observed in coming to terms with the global. On the basis of detailed fieldwork, the various projects aim to demonstrate how social interactions and perceptions take on new meanings and are transformed due to changing living conditions in African rural and urban communities as a result of globalisation.

Currently, the Centre consists of fifteen projects which have been grouped into three thematic rubrics. The projects of the first group called Local Vitality and

the Localization of the Global examine processes of cultural revitalization and appropriation in such diverse fields as tourism, consumption, language use and migration. The assumption here is, that the local can be apprehended in a holistic way. The second group, named Processes of Cultural Syncretization, focuses on religious movements, new forms of artistic expressions as well as linguistic and jural decision makings resulting in an understanding of the idea of the local as consisting of continual processes of cultural mixing. Finally the third group, entitled Contrasting Local Agency with Global Reference Systems, works with the model of opposites such as local knowledge as opposed to scientific and

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Editorial

The approval of the Humanities Collaborative Research Centre (SFB/FK 560) "Local Action in Africa in the Context of Global Influences" in 2000 paved the way for the production of this newsletter on African Studies in Bayreuth. This newsletter had been in planning for a very long time, indeed. African Studies at Bayreuth University boasts a tradition that stretches back to 1978. When the university was founded in the 70s a lot of importance was being attached to Area Studies. Accordingly, the university entrenched a regional focus on Africa in teaching and research. Ever since, 26 disciplines of the faculties of Art, Language, Law & Economics and Science have had a focus on Africa. The Institute for African Studies (IAS) was founded in 1990 to lead and coordinate the numerous activities in this area. It is closely intertwined with the SFB/FK

560, which presently covers most of the research activities. NAB - the newsletter of African Studies at Bayreuth University is edited by both institutions. It will issue information on new projects and ongoing activities bi-annually. In this way we hope to make African Studies in Bayreuth more familiar to a wider professional audience. Suggestions and queries are always welcome. More detailed information, especially on forthcoming events, expected guests as well as past events which for reasons of space we could not integrate into the printed version can be found on the NAB online - version:

<http://www.uni-bayreuth.de/sfbs/sfb-fk560/publications>

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The Logo of the SFB/FK 560 with a West African gold weight.

expert knowledge. Assumed is a failing interaction between the local and the global which is investigated in a number of specific case studies ranging from research on Islamic education, irrigation systems to man-made disasters.

Though the Centre focuses on current situations, great emphasis is put on comparisons with past phenomena. Thus a number of projects deal specifically with historical precursors of globalization



Gerd Spittler, Anthropology,
SFB/FK 560 Director

understanding them as 'global tendencies'. Furthermore, research on the processes of 'indirect globalisation' is done, that is, processes by which globalisation does not directly affect the local, but rather changes the relationships between local unities.

The Research Centre started officially on 1 July 2000. It is financially supported by

the German Research Council (Deutsche Forschungsgemeinschaft: DFG). Fifteen disciplines participate at the moment: African Art, African Languages, African Languages and Literature, Anthropology, Arabic Language, Comparative Law/Private International Law, Cultural and Social Geography, Development Sociology, English Linguistics, History of Africa, Islamic Studies, Plant Physiology, Religious Studies and Religious Socialisation.

In addition, the Centre is linked to the University's newly established Bachelor's and Master's degree programmes in Africa-related studies. It has a strong support for younger scholars. German and African scholars are integrated in the projects and academic programmes aimed at strengthening their support are provided. Presently there are 50 fellows (25 who are financed by the University and 25 by the DFG). The Centre succeeds the Collaborative Research Centre 214 "Identity in Africa" (1984-1997) and the Graduate College "Intercultural Relations in Africa" (1990-1999), and thus is the third research programme supported by the DFG. It co-operates with the Institute for African Studies (IAS), which has been leading and co-ordinating the African Studies research and teaching programmes since 1990.

More information about the objectives, projects, and activities of the centre, is to be found on the web-site: <http://www.uni-bayreuth.de/sfbs/sfb-fk560/e-index-events.html>

(b.b.p.)

cultural management and media. Both degree strands focus on Africa. Viewed against the background of Bayreuth University's established tradition in African studies the focus on Africa represents yet another opportunity for the University to confirm its acknowledged reputation in this scholarly field. Each degree strand offers students thorough and grounded training in the theoretical and methodological traditions of the respective disciplines. Two innovative elements complement this. On the one hand students can choose a subsidiary subject from a selection ranging from Law in Africa, Economy, African Languages (Hausa, Swahili, Bambara, etc.), African History and Religions all the way to Art and Literature in Africa. The two main strands, Culture and Society in Africa and African Development Studies in Geography, can also be taken as subsidiary subjects, albeit in a more compact form. On the other hand the University of Bayreuth offers BA students in general a basic module consisting of Computing, Multimedia as well as rhetorical skills which are expected to give graduates an edge on the job market. The syllabus of Culture and Society in Africa centres around current cultural, social and political developments in Africa. The main areas of study are Social Anthropology – i.e. Development Anthropology, Economic and Political Anthropology, Cultural Change and Area Studies – and Development Sociology – i.e. Development Policy, Society and Politics in Africa, Area Studies. In addition to this students are inducted into applied research methods – i.e. social research methods, fieldwork, culture management and brokerage. African Development Studies in Geography, in contrast, offers modules in natural, social, economic and spatial conditions in Africa. These include courses on the traditional use of resources, present-day economic systems, current trends in urban and rural areas, or tourism. Moreover, a particularly important training focus is the interdependence among the natural potentials, local developmental processes and the strategies and the instruments controlling them. In addition students are trained in fieldwork, computer-assisted cartography, GIS, empirical social research and soil analysis.

This graduate course will soon be complemented by a post-graduate programme in Applied African Studies to

APPLIED AFRICAN STUDIES



New Degree Course

A new Bachelor of Arts degree course in Applied African Studies at the University of Bayreuth

The University of Bayreuth has expanded its graduate programme with a new

degree course in Applied African Studies. The course splits into two major subjects, namely Culture and Society in Africa and African Development Studies in Geography. The former is jointly offered by anthropology and development sociology whereas the latter is mainly offered by geography. The course, which welcomed its first students at the start of the new academic year 2001/2002, offers a three-year study programme aiming at training students for work in such varied fields as development cooperation,

be taught mainly in English and French. Both the BA as well as the MA courses are fully accredited by the relevant Federal German authorities and offer students exchange and cooperation possibilities with European – through the European Credit Transfer System – and African Universities with a partnership with the University of Bayreuth.

For more information on these courses please visit the following site:
<http://www.african-studies.uni-bayreuth.de>

(e.m.)



Interview

Interview with Jean and John Comaroff

Jean and John Comaroff, distinguished service professors at the department of Anthropology, University of Chicago visited Bayreuth in summer 2001. Based upon long and sustained research among the Tswana in South Africa, their work figures prominently in the anthropological debate on modernity, postcoloniality and globalization. In June 2001 They gave a talk at the Humanities Collaborative Research Centre in Bayreuth. Prior to this event, Peter Probst, deputy director of the Iwalewa-House and co-editor of *African Modernities* (James Currey 2002) had the occasion to conduct an interview with Jean and John Comaroff about the concept of modernity, the role of aesthetics and the potential of African studies.

P.P.: Let's start with your Gluckman Memorial Lecture you gave back in 1998.¹ In your public response to Sally Falk Moore's comment on it, you made a strong argument that the idea of the

postcolony is not a whole new type of phenomenon. Instead, you refer constantly to the historical dimensions of it. Now, of course, the same can be said of one of your most favorable categories as well, that of modernity. What I mean is: one could understand 20th century anthropology as having a constant and long standing interest in modernity.

Jo.C.: Absolutely.

P.P.: Why do you think then it is still a crucial and valuable category people should refer to?

Je.C.: While "modernity" has been with us since the dawn of classical social theory, it has come back as an explicit, perhaps ironic, analytical concern in several different ways. Sometimes this is misunderstood: our own work on the topic in Africa, for example, has been taken to task for (a) re-introducing modernization theory and hence (b) having a Eurocentric bias. The exact opposite is true. Scholars like us only started talking about different understandings of "modernity," and differentiating it from "modernization," when the meaning and moral valence of the term – and its obvious Eurocentricity – was called openly into question. Also, when it became the subject of explicit debate in the places where we do our research. In the academy, that debate appears to have arisen once we were said to have entered a 'postmodern' era in which the classical legacy of social science theory – theory born to explain the "modern," even before we knew what it was – had become passé; in which we needed to find new forms of explanation. Suddenly we seemed less sure about whether we really did know what the modern is. Or was. But of one thing we were sure: far from being the teleological terminus of the History of the West, it was one way of representing a phase in that history. What it means, what its connotations were, both in Europe and beyond, remains very much in question. This, then, is the background of our own usage of the term. For us, it is a point of departure. In itself, "modernity" has no a priori telos or content. It is colorless, odorless, and tasteless. If it has become integral to our collective understanding of the characteristics of a certain kind of world, the challenge is to translate its axiomatic properties into something analytically more substantial.

Jo.C.: What is to be stressed is that, for us, modernity is not an analytic category. It is an ideological formation; an unstable, often inchoate one, to be sure, but an ideological formation nonetheless. As such it is an anthropological problem. What we are concerned with, among other things, is why modernity became the obsession it did in the late nineteenth century – and how this obsession transformed itself over the "short" twentieth century. By contrast, modernization theory, as a sociological construct, was part of the structural functionalist failure to theorize history – and, hence, to reduce it to "social change," a deeply flawed, one-dimensional proxy for the passage of humanity through time. For a critical anthropologist the conundrum here is obvious: why did an ideological formation ("modernity") distill itself, in this form ("modernization"), into a normative sociology? It is telling, following Jean's observation, that the obsession with modernity in anthropology arose at roughly the same time as did the confrontation of the discipline with critical post-modernism. Not only did that confrontation throw a new, searchingly reflexive light on our understanding of the term. It also confronted us with the need to explain why, in the so-called "global ecumene," that term has become ever more fetishized – even as it takes on an ever greater variety of vernacular connotations. How, indeed, does one give a satisfactory account for the globalization of discourses of modernity in such a way as to pay sufficient attention to both its inclusionary and its exclusionary dimensions, to the complex equations of similarity and difference interred within it? What, in short, is meant by it?

John: What is to be stressed is that, for us, modernity is not an analytic category. It is an ideological formation

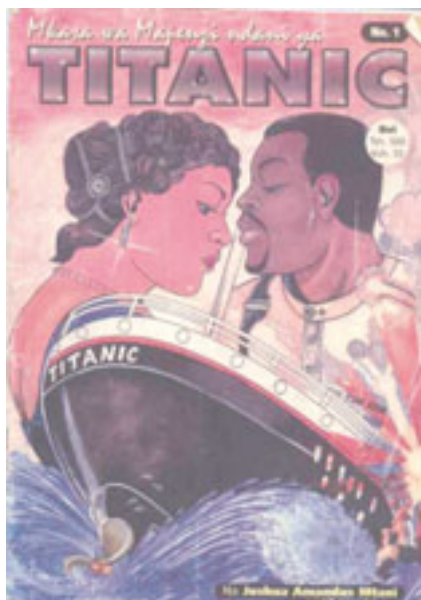
Je.C.: There is a danger here of imprecise or mechanical usage, of reaching for "modernity" as a catch-all sign where our imaginations and theories run out. We social scientists constantly slip between using the term to describe an ideological or folk category and deploying it as an analytic construct. At times it is no more than a short-hand intended to point to an epoch in history – and to describe the co-presence, within it, of a series of phenomena not

adequately spelled out or specified. The problem is that this may be taken, unwarrantedly, to explain something about the nature and coexistence of those phenomena.

Jo.C.: To the degree that the term is taken to mark an epoch – or, rather, the ideological formation associated with an epoch – it requires critical deconstruction. Modernity and its Malcontents (Comaroff & Comaroff 1993) is an effort to explain why it is that modernity presents itself so often outside of the West as, well, a tantalization: as a promise of possibilities never realized, a promise that mandates human aspirations, desires, and expectations which are doomed to disappointment. And which, so often, leave a trail of discontent in their wake. Sometimes that trail is productive, sometimes it is destructive. Often, as a

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result of mass mediation, the ambitions and intentions that attach themselves to modernity-on-display yield new forms of cultural response; anything and everything



Source: Jigal Beez, 2001

from curiously creative forms of entrepreneurial activity through electronic divination to witch cleansing. It is, of course, the task of anthropology to make sense of these things not as “modernization-gone-wrong,” so to speak, but as an historically situated reaction to

a historically constituted social situation.

Je.C.: We have always insisted, in addition, that “modernity” has to be understood to run concurrently with other grand social processes. Given a legacy derived from a certain kind of cultural

It is also important to think dialectically about these processes. And about their multiplicities. “Modernity,” as an ideological formation, may have grown out of the history of European capitalism.

Marxism, the challenge for us is to try to read discourses of modernity against the history of capitalism; of capitalism, that is, as a world movement. Which, by turn, raises questions about the origin and meaning of the current “global” moment and, in particular, its place in the longer duree of industrial modernity. Is this really the first truly global empire? How does the colonial epoch relate to what we currently call “globalization”? How do we parse the continuities and the breaks? These are all different moments in the history of capital and the making of “modernity.”

Jo.C.: It is also important to think dialectically about these processes. And about their multiplicities. “Modernity,” as an ideological formation, may have grown out of the history of European capitalism. But, like capitalism, it has not remained there. It has seeded itself, in various and complex ways, across the globe. Hence the recent emphasis in anthropology on “multiple” and “alternative” modernities, constructs that are as much misunderstood as they are now questioned. But that takes us in another direction entirely.

P.P.: Let’s shift the discussion a bit and move on from the concept of modernity to that of aesthetics. There has been something like an aesthetic turn in anthropology which runs more or less parallel to the rise of studies dealing with modernity. No doubt, the linkage between the two discourses is close and – looking at your own work – one might even say, the former is an expression of the latter. How would you assess the role and value of aesthetics with regard to your own work?

Je.C.: The “aesthetic,” of course, is a very slippery category. There is, as you

say, a discernable aesthetic turn in the qualitative social sciences at present, much of which reflects the impact of literary theory and humanist sensibilities – and a disengagement from political economy. Indeed, often from the sociological tout court. The preoccupation with aesthetics is also associated with a focus on consumption and desire as sites for the production of subjects. And for the production of theory. Anthropology, I believe, ought to treat all this with suspicion. A less fashionable, more obviously modernist approach to the question is owed to Pierre Bourdieu, who regarded aesthetics as “politics by other means.” In a similar spirit, our own anthropology has relatively little to do with the aestheticization of social theory itself. However, as an anthropological object – as an integral dimension of the way that human sensibilities operate and human worlds are put together – the aesthetic is obviously very important. Those of us trained in the British tradition came from a world in which the primary realities of human life were taken to be sociological. Collective consciousness, ideas, and symbols were merely epiphenomenal; they “reflected” social relations and social

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forces. Aesthetic forms were, in the words of Edmund Leach, their “frills,” their “outer dress.” This was itself a corollary of the uneasiness of British anthropology with the very idea of culture. I do not remember ever remember hearing explicit discussion of aesthetics, of the significance of beauty or style, or of the life of the senses. The only place it arose at all was in contemplating the workings of the religious imagination. It was in that connection that I, at least, was alerted to the salience of an aesthetic dimension; by reading people like Victor Turner, who himself brought a serious respect for the power of the senses to his anthropology, and to his understanding of how the social and the sacred act on the human subject. (This, in large part, was because he refused to separate his own personal religious sensibility from his anthropological practice). This concern for the senses embraced color, texture, affect; it concerned itself with the relationship between sensuous bodily experience and the nature of the social and the moral.

And it addressed the way in which the aesthetic is intrinsic to all social action; not least, to the ways in which the “obligatory” is made “desirable” and values are animated and made flesh.

Anthropologist are too often unselfconscious about the traffic between style and substance in their texts. As a result, a lot of anthropological writing is under-principled. And neither persuasive nor pleasurable to read.

Jo.C.: I would simply add this. If the question is “Should there be an anthropology of aesthetics?” the answer is emphatically yes. I do not think that we ought to be embarrassed by the challenge posed by the aesthetic dimensions of the social. Quite the opposite. In our own work, especially our historical work, those dimensions are treated as intrinsic to the analysis of signifying practice. What is more, to the degree that the discipline is to engage the world of the senses – which it must – it cannot do so without coming to terms with aesthetics, not least the aesthetics of embodiment. On the other hand, the aestheticization of anthropology is a different thing entirely. Any reduction of the discipline itself to an aesthetic conceit, I think, is extremely dangerous. For us, it will always remain a form of critical analytic practice, and a politicized one at that. Without those two things – critical practice and a politics – it is not worth doing. That said, there is one domain in which the aestheticization of anthropology is inevitable and crucial: in its writing. There is, patently, a deep and complex relationship between the form and content of everything we commit to paper. We constantly find ourselves taking aesthetic decisions that have political implications for the articulation of medium to message. Anthropologist are too often unselfconscious about the traffic between style and substance in their texts. As a result, a lot of anthropological writing is under-principled. And neither persuasive nor pleasurable to read. We devote enormous amounts of time to thinking about what kinds of prose is appropriate to different kinds of argument, different kinds of evidence, different kinds of analysis, different kinds of theoretical proposition. This, too, is an integral aspect of a politically principled critical anthropology.

P.P.: Do you also pass on this credo to your students? How does the collaboration between you and them work anyhow? Some of the books you have edited present and reflect the topics you and your students were working on together. *Modernity and its Malcontents* (1993) was one, *Civil Society and Political Imagination in Africa* (1999) was another.

Je.C.: There is another one in the pipeline on Neoliberalism and Social Reproduction. The common denominator

we cast a large shadow. Of that we are acutely aware. And we do not want those whom we teach to have to live within that shadow. At the same time, we believe absolutely in an iconoclastic and critical pedagogy: we push our students very hard and they return the compliment. I should say that we are very proud of them, one and all. Within our rather tight circle, there are a few basic rules of discourse. One is that no ad hominem comment is ever allowed. Nor any purely negative criticism. The right to criticize



Photo: Tobias Wendl, 1995

in all of these projects is a strong commitment to the development of a collaborative working environment, one that counters the norm of selfish virtuosity as our primary mode of academic production. We try as best we can to nurture in our students an ideal of the university as a democratic public sphere, an ideal of collegial cooperation that cuts across differences of generation and status, fostering a strong sense of what

For our own part, we learn a great deal from our students. We make no secret of the fact. Almost everything we write is, in some sense, part of our conversation with them

each might contribute individually, distinctively, to the common enterprise. So the challenge is to excite them, to promote an independence of imagination, yet to encourage them also to think constructively and collectively about significant questions of the time.

Jo.C.: The last thing we have ever tried to do – or, indeed, ever wanted to do – is to create disciples. We steer our students away from working on anything too close to what we either have ourselves done or are doing. There being two of us,

comes with the duty to be respectful of each other’s work. For our own part, we learn a great deal from our students. We

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make no secret of the fact. Almost everything we write is, in some sense, part of our conversation with them. Nor do we necessarily set the agendas or topics of the edited volumes that we do together. They emerge from our collective discussions.

Je.C.: Perhaps this sense of collaborative community owes something to the very place in which we work. It may also be that, in the Chicago graduate program, students work closely with more than one mentor. Thus, while we have several Africanist faculty members with shared values and objectives, we are usually only one or two members on a student’s doctoral committee, which may consist of three, four, or five people. The others will probably not be Africanists at all; some might not be anthropologists either. Our Department is committed to the idea that its students ought first and foremost to be generic, rounded anthropologists who,

once properly initiated – beginning with a year of core instruction in theory and method, which is extremely intense and rigorous – can move in whatever disciplinary direction they want to go. As a result, our students tend to see themselves both as Africanists, and as “Chicago” scholars in an integral and overall sense.

P.P.: Do I understand you correctly that you are a bit skeptical towards African Studies, in the sense that there is a danger of narrowing the field and narrowing the perspectives?

Jo.C.: There always is that danger, yes...

Je.C.: In the post-cold-war period, the tide has turned against area studies – for reasons that have less to do with their content than with geopolitics. Ironically, when they were a taken-for-granted part of the scholarly landscape, I was highly critical of them. A lot of what went on in regional centers seemed theoretically impoverished. But now that I see what the academy might be like without those centers – which has been the gist of the discussion in various U.S. quarters, like the Social Science Research Council, where it has often been said that globalization has made area studies redundant – I am horrified. When you look at the achievements of regional studies, they have been very significant. Of course, this has occurred in productive tension with the disciplines: on their own, what many regional centers do may often be less than adequate, but they constantly hold the social sciences and humanities accountable to the realities of the worlds in which they are grounded. It is not just that, as Appadurai has noted, different regions highlight distinct analytic issues and forms of knowledge. It is also that, without a sense of academic responsibility to the global distribution of localities, it is all too easy for peoples and places of less current geopolitical salience to wither for want of support and interest. This, ironically, is one of the bitter lessons of September 11, when it became starkly apparent how American scholarship on the languages and societies of the Middle East and Central and South Asia has been starved of state resources since the end of the Cold War.

Jo.C.: This general point applies with particular force to Africa and anthropology. The impact of the region on the discipline

has been a major one, notwithstanding the relative erasure of the continent from the geopolitics of globalism. The vision that African Studies has brought to anthropology – not least in respect of its encounter with colonialism and postcoloniality – has been deeply, enduringly challenging. Not only has it demanded that we regard our understandings of the West in an unremittingly critical light. More substantively, it has, over the long run, saturated our social theory, our legal theory, our aesthetic theory, our political theory. And it is likely to continue to do so for some time to come.

Notes: [1] See J. & J. Comaroff 1999. Occult Economies and the Violence of Abstraction: "Notes from the South African Post-Colony," *American Ethnologist*, Vol 26/2, pp: 279 - 303.

For the full version of the interview see: <http://www.uni-bayreuth.de/sfbs/sfb-fk560/publications>

Guests

Guests of African Languages and Literatures (invited by Gudrun Miehle and Said Khamis)

From early May till end of June **Magdalena Hauner**, head of department for African languages and literatures of the university of Wisconsin, will exchange her experiences on new ways of teaching Swahili with Gudrun Miehle.

Another Bantu scholar visiting the unit from June till end of September is **André Motingea** from the Institut Supérieur National Pédagogique in Kinshasa. He is evaluating his linguistic data for a historical and comparative study on Bantu languages at the Upper Congo.

From May to July, **Kitula King'èi** from the department of Kiswahili and African languages, at the Kenyatta University in Nairobi will discuss joint issues of interest with Said Khamis and his research team as a counterpart of Khamis' SFB research project on the "Local and Global Aspects of Taarab: A popular Music Entertainment of East Africa".



Magdalena Hauner, Wisconsin



Rowland Abiodun, Amherst



Johannes Fabian, Amsterdam



Kitula King'èi, Nairobi



Onookome Okome, Calabar



Alain Ricard, Bordeaux

Guests of Romance Languages and Comparative Literature with special reference to Francophone Literatures in Africa (invited by Janos Riesz)

In connection with his award of the research prize of the Alexander von Humboldt Foundation, **Alain Ricard** from the C.N.R.S. at Bordeaux will arrive in May to collaborate with János Riesz on a joint project on „Topography and Frontiers of African Literatures in Sub-Sahara Francophone Africa“

Further guests involved in the project are the Cameroonian historian **Martin Zachary Njeuma** (University of Buea) and the Cameroonian writer **Patrice Nganang** (Shippensburg University), author of the famous novel *Temps le chien* (2000).

Guests of Islamic Studies (invited by Roman Loimeier and Rüdiger Seesemann)

In May and June **Kai Kresse** and **Benjamin Fortna**, both from the School of Oriental and African Studies in London will come to Bayreuth to present lectures on issues central to the SFB research project on „Islamic Education in East Africa in the Context of Processes of Globalization“.

Guests at Iwalewa House, the Africa Centre of the University (invited by Peter Probst)

Johannes Fabian (Department of Anthropology, University of Amsterdam) will resume his guest professorship at the university. During his stay in May and June 2002, he will continue to work on his project of virtual archives. In addition he will conduct a one day workshop on ethnographic writing for the junior research fellows.

As a Humboldt research fellow **Onokome Okome** (Department of Theatre & Arts, University of Calabar, Nigeria) will be at Iwalewa House from May to October 2002. His project focuses on the study of the African video film under a regional comparative perspective.

Rowland Abiodun, John C. Newton Professor of Fine Arts and Black Studies at Amherst College in the US will come in the second week in July to participate in the symposium "A Passion for Difference: Ulli Beier and his work in

Yoruba Studies and African Arts".

With this symposium Bayreuth University will celebrate the 80th birthday of Ulli Beier, founder of Iwalewa-House and one of the key figures in the development of Yoruba studies and African arts. Invited by the president of Bayreuth University Ulli Beier will be present during this occasion.

Guests of Sociology and of Geography (invited by Dieter Neubert and Detlef Müller-Mahn)

Elisabeth Peyroux, a post doctoral Lavoisier scholar from the University of Paris X-Nanterre, will pursue her current research project on urban land questions in Ghana and Kenya until June 2002.



One of the most distinguished houses in the city centre of Bayreuth is the Iwalewa-House. It is located in an old 18th century building and has a collection of about 1200 paintings of contemporary African art as well as a textile and music archive. The Iwalewa House serves as the public platform of African Studies in Bayreuth. Besides organizing exhibitions, concerts and lectures, it is also actively involved in teaching and research, focusing primarily on media, performance and visual studies. It has seminar rooms and offices for the staff and guests, where most of the public lectures and conferences are held.

Past Guests (according to disciplines)

Over the past months Bayreuth African Studies has hosted several scholars from Africa, USA and other European countries. Those who stayed for a longer period of time since the summer semester 2001 are listed below.

African History: **Abiodun Adediran** (Head of the department of history and dean of the faculty of arts at Obafemi Awolowo University in Ile Ife, Nigeria).

Romance Studies: **Simon A. Amegbleame** (Kigali Institute of Education, Rwanda), **Janvier Amela** (Université de Lomé, Togo), **Guy Ossito Midiohouan** (Université de Cotonou, Bénin).

African Languages: **Michel Denais** and **Robert Nicolai** (Univ. at Nice, France), **Norbert Nikiéma** (Univ. of Ouagadougou), **Sarah G. Thomason** (University of Michigan, Ann Arbor).

Geography: **Mohamed Salih** (Institute of Social Studies, The Hague and the Department of Political Science University of Leiden, The Netherlands)

Anthropology & African Arts: **Karin Barber** (Univ. Birmingham), **Jean & John Comaroff** (Univ. Chicago), **Peter Geschiere** (Univ. Leiden), **Tapfuma Gutsa & Berenice Bickle** (artists from Zimbabwe), **Sidney L. Kasfir** (Univ. Atlanta), **Jacob Olupona** (Director, African and African-American Studies, University of California, Davis), **Moussa Zangaou** (Director of the Département de Sociologie at Niamey, Niger).

Religious Studies & Religious Socialisation: **James L. Cox** (Univ. Edinburgh), **Chris Ejizu**, (Univ. Port Harcourt, Nigeria), **Musa Gaiya** (Jos Univ., Nigeria), **Rosalind Hackett**, (University of Tennessee, Knoxville, USA), **Andrew Walls** (Edinburgh).

English Literature: **Femi Abodunrin** (Chancellor College, University of Malawi), **Akintunde Akinyemi** (Univ. of Ile-Ife, Nigeria), **Dotsé Yigbé** and **Adjai-Paulin Oloukpona-Yinnon** (both Université de Lomé, Togo), **Izak van der Merve** (Stellenbosch, South Africa).

Islamic Studies: **Muhammad Bakari** (Fatih University Istanbul) and **Sean O'Fahey** (Centre of Middle Eastern Studies, University of Bergen), **Beatrice Nicolini** (Department of Political Studies, Università Cattolica del Sacro Cuore di Milano), **Abdul Sheriff** (Zanzibar National Archives), **Benjamin Soares** (Univ. Sussex, England), **Farouk Topan** (School of Oriental and African Studies, London), **John Voll** (Univ. Washington).

Development Sociology: **Patrick Chabal** (University of London)

Comparative Law: **Yash Ghai** (University of Hong Kong and Chairman of the Constitution of Kenya Commission, Nairobi), **Kasim R. Kasanga** (Ministry of Lands, Forestry and Mines, Accra, Ghana), **Gordon Woodman** (University of Birmingham, England).

African PhD Candidatures

Hilarious Ambe (Univ. of Yaounde, Cameroon): The Politics of Anglophone Theatre in Cameroon (supervised by Eckhard Breiting, English Literature).

Shola Ajibade (Obafemi Awolowo Univ. in Ife, Nigeria): The dialectics of visual and verbal arts in Osogbo, Nigeria (supervised by Peter Probst, Anthropology). Sponsored by the Research Centre, SFB/FK 560.

Isaie Dougnon (Point Sud Research Centre, Bamako, Mali): Travail du Blanc, 'travail du Noir': La migration paysanne du Pays Dogon à l'Office du Niger et au Ghana 1910-1980 (supervised by Mamadou Diawara, Social Anthropology). Sponsored by the Research Centre, SFB/FK 560.

Jidda Hassan (Univ. of Maiduguri, Nigeria): The phonology of mainly English and Standard Arabic lexical insertions in Shuwa Arabic - Hausa - English - Standard Arabic codeswitching (supervised by Jonathan Owens, Arabic Language). Sponsored by the Research Centre, SFB/FK 560.

Mohamed Pakia (Univ. of Nairobi): Traditional and Modern Plant Concepts (supervised by Gudrun Mieke, African Languages & Beck, Plant Physiology). Sponsored by the Research Centre, SFB/FK 560.

Emelda Ngufor Samba (Univ. of Yaoundé, Cameroon) works on Women in Theatre for Development: Participation, Contributions and Limitations (supervised by Eckhard Breiting, English Literature). DAAD Fellow for one year.

John Tiku Takem (Univ. of Buea Cameroon): Theatre and Environmental Education in Cameroon (supervised by Eckhard Breiting, English Literature). Sponsored by the Bayerische Graduiertenförderung.

Josephine Mulumba Tumba (Head of L'Institut Pédagogique National, Kinshasa, Département de Français): Lieux d'histoire et de mémoire dans le 'Pacte de Sang' de Pius Ngandu Nkashama (supervised by János Riesz (Romance Literature).

Conferences

Swahili-Colloquium

Iwalewa-House
Bayreuth University
10th - 12th May

Organized by Gudrun Mieke the Swahili Colloquium has established itself as a central institution of the academic Swahili world. In addition to the regular program there will be a special section on software



Gudrun Mieke (in the middle, accompanied by Sanda Barwani, Univ. Hamburg and Ridder Samsom, Humboldt University in Berlin) honored during the conference by the presentation of the "Swahili Forum" VIII, 68/2001, dedicated to her.

based Swahili teaching. This section will be in a CIP-Pool at the Campus (GW I). All other sections are at Iwalewa-House. For further information see the website: <http://www.uni-bayreuth.de/kongomano> where you can also register online.

Symposium on Local Vitality and the Localization of the Global

Iwalewa-House
University of Bayreuth
30th May - 1st June



After a series of workshops and conferences which took place within the framework of individual projects the first symposium of the Humanities Collaborative Research Centre (FK/SFB 560) of the University of Bayreuth has been convened to take place from 30th May to 1st June, 2002. The title "Local Vitality and the Localization of the Global" takes up the topic of project group A. This symposium is expected to be followed by two more dealing specifically with the topics of project group B (Processes of Cultural Syncretization) and project group C (Local Agency as opposed to Global Reference Systems).

Local vitality does not stand for a premise. Rather, it states a problem: how vital are individual social and cultural entities when compared to others? We borrowed this concept from the ethno-linguistic theory of vitality and the aim is to render it useful to other cultural areas. The types of local vitality that appear to be important to us are self-assertion, appropriation and expansion. Languages, religious groups and ethnic communities can expand beyond their place of origin. We understand this as a process of expansion. Self-assertion comes across as conservatism, persistence or tradition

in relation to its own culture, but as opposition, resistance and "Eigensinn" (obstinate behaviour) in relation to external influences.

For some time now most social scientists have been showing less interest - whether this is warranted or not is a question that should remain open here - in the rejection of foreign elements and more in how they are appropriated. Everyone is speaking about cultural integration, indigenisation, localization, glocalisation and domestication. What used to be negatively seen as adaptation to what is foreign, i.e. assimilation or imitation, is regarded as a creative process today, indeed it is interpreted as enriching one's culture.

These issues are dealt with within project group A without being confined to it. For this reason, not only will individual linguistic, anthropological and geographic projects from project group A be represented on the symposium, but also individual projects from groups B and C. Moreover, we have invited outside scholars who work on similar issues. We are interested in both theoretical contributions as well as empirical case studies.

(Gerd Spittler)

The conference schedule can be found at: <http://www.uni-bayreuth.de/sfbs/sfb-fk560/e-index-events.html>

For more information please contact: Gerd Spittler and Brigitte Bühler-Probst (email: brigitte.buehler@uni-bayreuth.de).

A Passion for Difference: Ulli Beier and his Work in Yoruba Studies and African Arts

Iwalewa-House
12th to 14th July

The event is to celebrate Ulli Beier's 80th birthday, first director of Iwalewa House and one of the founding fathers of Yoruba studies and African arts. Among others we expect the following guests: Alain Ricard, Rowland Abiodun, Muraina Oyelami, Okwui Enwezor, Wole Ogundele.

Organized by: Peter Probst (email: peter.probst@uni-bayreuth.de) and János Riesz (janos.riesz@uni-bayreuth.de).



Photo: Peter Probst (Malawi, 2001)

Politics, Political Economy, Culture and the Social Order of Disaster

27th to 29th June, 2002
Univ. Campus,
House: GW II; Room: S 8

Bayreuth's Development Sociology will be hosting the combined spring conference of the German Sociological Association's chapters for Development Sociology and Social Anthropology and Political Sociology.

Bayreuth's Development Sociology is currently carrying out a study on the "local perception, prevention and control of disasters in Mozambique in the context of global influences" within the framework of the Humanities Collaborative Research Program on "Local Agency in Africa in the Context of Global Influences".

Contact: Elísio Macamo (email: elisio.macamo@uni-bayreuth.de)

Muslimen angesichts der Katastrophe - Katastrophensituationen im islamischen Kontext

15th - 17th November 2002

Organized by Roman Loimeier
(roman.loimeier@uni-bayreuth.de)

Interaktionsprozesse zwischen Expertenwissen und lokalem Wissen

29th - 30th November 2002
Iwalewa-House

Organized by Dieter Neubert and Elísio Macamo (elisio.macamo@uni-bayreuth.de)

The Audience of Images: Visual Publics in Africa and Beyond

15th – 17th November 2002
Iwalewa-House

While the recent increase of studies in the realm of visual culture has led to new and exiting insights in the role of images as active agents in the political economy of desire and the shaping of social movements in colonial and postcolonial Africa, the issue of the audience of these images remains a vexing question. All too often respective statements with regard to the actual effect of images on a given public are based more on assumptions than on empirically grounded arguments.

Apart from methodological problems, one basic reason for this is the lack of an appropriate visual theory of the public. Steeped deeply in the cultural tradition of Western modernity, our notion of the public is primarily a verbal one. Modern institutional concepts like public law or public sphere for example, are not only a legacy of the enlightenment. They also reflect the exclusive reliance on language only. As such they concede the capacity of constituting a critical rational discourse for the legitimacy of power solely to words, leaving the realm of the visual associated with the stigma of suspicion and mistrust.

With respect to the rapidly changing visual landscape in contemporary Africa the workshop intends to counter this perspective by trying to develop and give substance to the concept of visual publics. Inviting theoretical as well empirical approaches, the case studies we have in mind are as heterogeneous as the new visual landscapes in Africa itself. They may thus range from the emergence of video films as a new but already firmly

established genre of African popular art, over the spread of charismatic Christianity and its extensive use of visual media, to new architectural forms in the suburbia and the increasing articulations between national art scenes and the global art world.

For further information contact: Peter Probst (email: peter.probst@uni-bayreuth.de) or visit our website: <http://www.uni-bayreuth.de/Afrikanologie/iwalewa/Medialitaet.html>

Exhibitions

The World is a Dancing Masquerade

African Artists in the
Greiffenberger Collection

9th May – 31th August 2002
Iwalewa-Haus

The exhibition presents one of the great private collections of modern African Art in Germany. Heinz Greiffenberger developed his passion through the encounter and friendship with Ulli Beier, founder and former director of the Iwalewa-Haus. The collection includes works of such artists as Ibrahim El-Salahi, Obiora Udechukwu and Nike Davies-Okundaye. A catalogue will be published on the occasion of the exhibition.

Curator: Sigrid Horsch-Albert (sigrid.horsch-albert@uni-bayreuth.de)



First Contact

ID Photographs of Ibrahim Sory
May 16 – August 31, 2002
Iwalewa-House

Ibrahim Sory, owner of the "Volta Studio" in the buzzing town of Bobo-Dioulasso is among the pioneers of photography in



Burkina Faso. The focus of the exhibition is on ID-pictures he took of his fellow people during long journeys and visits to villages and remote rural areas in the 1960s. His black-and-white photographs are intriguing visual records of the first encounter with photography and at the same time provide portraits of extraordinary beauty, dignity and aesthetic refinement.

Curator: Kerstin Pinther (iwalewa@uni-bayreuth.de)

African Advertising Arts

October 20, 2002 – January 31, 2003
Iwalewa-House

Advertising has a long history in Africa. Ads create a sense of community, a sense of participating in the utopia of beauty: Life as it should be! The exhibition brings



together images, artifacts and artworks from different African countries and historical periods. It provides an overview of colonial advertising practices, ads from newspapers, magazines and company archives, a great variety of after-

independence hand-painted signs for barbers, tailors, bars, beauty-saloons, herbalist-doctors, examples of more recent TV- and video spots, new prestige objects such as luxury beds in the form of a Mercedes Benz or fancy coffins in the form of mobile phones; it also features a number of works of contemporary African artists who increasingly address issues of advertising, consumer culture and commodity fetishism in their creations. A catalogue-book will be published in the Edition Trickster, Peter Hammer Verlag, Wuppertal (October 2002).

Curators: Tobias Wendl (tobias.wendl@uni-bayreuth.de) and Peter Probst (peter.probst@uni-bayreuth.de).

In Brief

Past Conferences

February 2002

"Land Rights and Globalization: A Comparative Study of Selected Peri-Urban Areas in Benin, Ghana and Tanzania" (organized by Harald Sippel, Ulrich Spellenberg and Ulrike Wanitzek). "Décentralisation et savoir local en Afrique" of Point Sud, Centre for Research on Local Knowledge in Bamako, Mali (organized by Mamadou Diawara, sponsored by the VW-Foundation).

November 2001

"Language, Migration and the City" (organized by Michael Bross and Jonathan Owens). "Culture and the Fight Against Aids", Summer School conference in Moi University/Eldoret, Kenya. (A collaboration between Bayreuth University, Moi University and DAAD Alumni Program, organized by Eckhard Breiting, Christopher Odhiambo and Peter Simatei)

October 2001

Workshop „Bayreuth-Paris“ (initiated by Afrikanistik II and sponsored by the Bayerisch-Französisches Hochschulzentrum). "European Traditions of the Study of Religion in Africa" (organized by Ulrich Berner, Christoph Boehinger and



Poster Painter, Photo: T. Wendl (Ghana 1995)

Frieder Ludwig). "The Use of New Communication Technologies on the Religions in West Africa" (organized by Ulrich Berner, Christoph Bochsinger).

July 2001

„Les Blancs du Noir – L'Europe et les Européens au regard des littératures africaines" (organized by János Riesz). "Localizing the International Artworld" (organized by Till Förster and Christine Scherer).

June 2001

"Modes of Seeing and the Video Film in Africa" (organized by Till Förster and Onookome Okome, Calabar/Nigeria).

May 2001

„Africa-Europe Group for Interdisciplinary Studies“, Annual AEGIS conference (organized by Elísio Macamo and Dieter Neubert). "The East African Coast in Times of Globalization" (organized by Roman Loimeier and Rüdiger Seesemann).

Other Projects

In August 2001 the German Research Society (DFG) granted a two-year project on „Lexical comparison and diachronic stratification of language contacts in the Sahel and Sudan regions – lexemes and their geographical distribution within the Mande, Chadic, Cushitic, Omotic and Nilotic language groups“. The main researchers Dymitr Ibriszimow and Gabriele Sommer (Afrikanistik II, Bayreuth University) as well as Rainer Vossen (Institut für Afrikanische Sprachwissenschaften, Johann Wolfgang Goethe University Frankfurt upon Main) will carry out this cooperative research project in collaboration with Robert Nicolai and Michel Denais from the University Sophia Antipolis at Nice, France.

In March 2001 the VW Foundation granted a project on "African writers resident in Germany since 1960 (as compared with evidence from Belgium, France and Portugal)" János Riesz (Romance Languages and Literatures and Comparative Literature) and his colleagues Sélom Komlan

Gbanou & Sénouvo Agbota Zinsou concentrate their research on two topics. A) The translocal and transnational experiences of migrated African writers. B) The examination of the entire work of one author and its reception by the German (theater and reading) public.

New University Partnership*



In September 2001 a new university partnership with the Al Akhawayn University in Ifrane/Marocco was established. Founded 15 years ago the Moroccan university focuses on social sciences including economics and natural sciences. The courses are given in Arabic, English and French. It maintains scientific relationships to several universities in the US.



Fancy Coffins, Photo: T. Wendl (Ghana 1996)



Studio Ad, Photo: T. Wendl (Ghana 1996)



Photo: After the signing of the cooperation document (from right to left) Prof. Bencherifa (Al Akhawayn University), Prof. Ruppert (President of Bayreuth University), Prof. Benabdellah (President of Al Akhawayn University) and Prof. Herbert Popp Bayreuth University).

[*] Bayreuth University already maintains partnerships with University of Dakar (Senegal), University of Cotonou (Benin), University of Abidjan (Ivory Coast), University of Lomé (Togo), University of Khartoum (Institute of African and Asian Studies, Sudan), University of Nairobi (Kenya) and Stellenbosch University (Cape Town, Republic of South Africa).

Personalia

Called off Bayreuth University

Till Förster (former director of Iwalewa-House) took over the Chair of Anthropology at the University of Basel, Switzerland in October 2001. Furthermore he is spokesman for the Centre of African Studies in Basel, which co-ordinates African Studies in the whole of Switzerland, including the Romania.

Mamadou Diawara (Anthropology) has accepted the professorship for African History at the Catholic University of Athens in Georgia (USA).

Called to Bayreuth University

Detlef Müller-Mahn (University of Bonn) accepted the call to Bayreuth for the Chair of Social Geography and Demography.

Tobias Wendl (University of Cologne) has been Director of Iwalewa-House, the Africa Centre of Bayreuth University since November 2001.

Guest Professorships

From April 2002 till July 2003 **Christoph Bochinger** (Religious Socialization) will teach History of Religion at the University of Zürich, Switzerland.

Ulrike Wanitzek (Comparative Law) teaches at the University of Erlangen for two semesters.

Peter Probst (Iwalewa-House) taught Anthropology at Frankfurt University for two semesters in 2000/2001.

In October 2001 **Gabriele Sommer** (Afrikanistik II, Bayreuth University) visited the Lomonossov State University at Moscow, Russia, as a guest lecturer.

This first visit from the German side was carried out in the framework of an official cooperation between the Faculty of Languages and Literatures at Bayreuth University and the Department of African and Asian Languages at the Lomonossov State University Moscow.

Venia Legendi

Peter Probst, Anthropology
Ulrike Wanitzek, Comparative Law

Completed Ph.D. Dissertations in 2001 and 2002:

Victor Samson Dugga: Creolisations in Nigerian Theatre (Sept. 2001 in English Literature, supervised by Eckhard Breitingner). Victor Dugga has been awarded a prize within a literary competition for short stories of FIFA, the international Football Association in Zürich, Switzerland.

Mercy Mirembe Ntangaara: Theatre and the Market in Uganda (Juli 2001, joint supervision with Makerere University Kampala/ Uganda and Eckhard Breitingner)

Rainer Polack: Festmusik als Arbeit, Trommeln als Beruf. Die Urbanisierung des Jenbe-Spiels in Bamako (Mali). (April 2002 in Anthropology, supervised by Till Förster and Gerd Spittler)

Retirement

Prof. Dr. Dieter Fricke, Economics



Illustration by Georgina Beier, 2002

Publications

Adogame, Afeosemimo U. 2001 **Clearing New Paths Into an Old Forest: Aladura Christianity in Europe**; in: J.K. Olupona (ed.): *Beyond Primitivism: Indigenous Religious Traditions and Modernity*; London/New York: Routledge.

Angermann, Ingrid 2001 **Gewerbliches Unternehmertum in peripheren Regionen Tansanias**; *Hamburger Beiträge zur Afrika-Kunde*, 63, Hamburg.

Berner, Ulrich 2001a **Globalisierung und Synkretisierung**; in: Martin, Jean Hubert (ed.): *Altäre. Kunst zum Niederknien*; Düsseldorf, pp. 30-37.

2001b **Synkretismus**, in: *Handbuch religionswissenschaftlicher Grundbegriffe*, V, Stuttgart, pp. 143-152.

2001c **The Notion of Syncretism in Historical and/or Empirical Research**; *Historical Reflections/Reflexions Historiques*, 27, pp. 499-509.



Anna-Maria Brandstetter & Dieter Neubert **Postkoloniale Transformation in Afrika. Zur Neubestimmung der Soziologie der Dekolonisation**. Berlin, Hamburg, Münster: Lit Verlag 2002.

Dieser Band geht die Analyse des Übergangs vom Kolonialismus zu souveränen Nationalstaaten und den damit verbundenen politischen, gesellschaftlichen und ökonomischen Entwicklungen in Afrika in einer ungewöhnlichen Weise an. Ausgangspunkt ist der von Grohs/Tibi 1973 herausgegebene Band "Zur Soziologie der Dekolonisation in Afrika". Im erweiterten Rahmen der postkolonialen Transformation und auf der Basis aktueller Kenntnisse bieten Mitwirkende am Grohs/Tibi-Band sowie neue Autorinnen und Autoren die Aufarbeitung der alten Dekolonisierungsdebatte sowie ein Stück selbstreflexiver Wissenschaftsgeschichte:

D. Berg-Schlosser, A.-M. Brandstetter, G. Grohs, C. Lentz, U. Luig, P. Meyns, D. Neubert, A. v. Oppen, R. Tetzlaff, I. Varga, H. Weiland, Anna-Maria Brandstetter, Dieter Neubert.

Bochinger, Christoph
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2002 „All Pipol Komot Fo Kimi, All.“ **Interfaces and Dynamics Between Local and Administrative Histories Among the Wiya (Cameroon)**; in: Axel Harnet-Sievers (ed.): *A Place in the World. New Local Historiographies from Africa and South-Asia*; Leiden, Boston, Köln: Brill, pp. 135-158.

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Egbert, Henrik
2001 **Netzwerke als unternehmerische Ressourcen und Restriktionen: Unternehmer in der tansanischen Stadt Tanga**; VWF, Berlin: Verl. für Wiss. und Forschung.

Förster, Till:
2001a **La peinture populaire. La figuration à travers Middle Art et les enseignes publicitaires en Afrique**; in: *Revue Noire*, 21,3.
2001b **Heinrich Barth: Reisen und Entdeckungen in Nord- und Central-Afrika in den Jahren 1849 bis 1855**; in: Kohl, Karl-Heinz (ed.): *Hauptwerke der Ethnologie*; Stuttgart: Alfred Kröner Verlag.
2001c **Einleitung**; in: Förster, Till (ed.): *Kunst-Spiegelungen der Moderne*; Köln: Köppe, pp. 7–14.
2001d **Wiedersehen mit den Toten. Eine Ethnographie der Medien in Westafrika**; in: Behrend, Heike (ed.): *Geist, Bild und Narr. Zu einer Ethnologie kultureller Konversionen. Festschrift für Fritz Kramer*; Frankfurt a.M.
2001e **Parallelen – Einblicke in die zeitgenössische Kunst Zimbabwes**; in: Förster, Till (ed.): *Kunst aus Zimbabwe – Kunst in Zimbabwe*; Köln: Köppe, pp. 8–13.
2001f **Anders als alle Anderen. Eigenheit und Differenz in der populären Kultur Afrikas**; in: Förster, Till (ed.): *African Styles. Kleidung und Mode in Afrika*; Köln: Köppe-Verlag, pp. 6–15.
2001g **Kunst**; in: Mabe, Jacob (ed.): *Afrika Lexikon*; Stuttgart: Metzler, pp. 326–331.
2001h **Schnitzerei**; in: Mabe, Jacob (ed.): *Afrika Lexikon*; Stuttgart: Metzler, pp. 539–540.

2001i **Schwarzafrikanische Kunst**, in: Mabe, Jacob (ed.): *Afrika Lexikon*; Stuttgart: Metzler, pp. 545–546.
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2001m **Côte d'Ivoire**; in: Mabe, Jacob (ed.): *Afrika Lexikon*; Stuttgart: Metzler, pp. 121–123.
2001n **Sehen und Beobachten. Ethnographie nach der Postmoderne**; *Sozialer Sinn*, 3, pp. 469ff.

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2001a **Pouvoir et métamorphoses dans le théâtre de Sénouvo Zinsou**; in: *Les champs littéraires africains (textes réunis par Fonkoua, R. et Halen, P., avec la collaboration de K. Städtler)*; Paris : Karthala, pp. 295-312.
2001b **Exil et transpatialité dans l'œuvre d'Aïcha Bouabaci**; *Présence Francophone*, 56, pp. 143-162.
2001c **Memorie d'esilio: la scrittura dell'interspazialità e dell'interculturalità nell'opera di Aïcha Bouabaci**; in: Igonetti, G. (ed.): *Multiculturalismo – frammenti, confluente et prospettive mediterranee*; Napoli: Arte Tipografica Editrice, pp. 43-68.]
2001d **Pastor Paul Wiegräbe im Dialog mit der oralen Literatur Togos: Eine interkulturelle Begegnung**; in: *Die koloniale Begegnung: AfrikanerInnen in Deutschland (1880-1945) — Deutsche in Afrika (1880-1914)*; Akten der Internationalen Konferenz des Instituts für Afrikanistik der Universität zu Köln, 5.-8. Sept. 2001.
2001e **Le texte impossible: le génotexte et ses variations dans l'écriture de Kossi Efoui**; in: *Transposer, traduire, transcrire*; Actes du Colloque de l'APELA du 28/29 septembre 2001 à Montpellier.

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2002 **L'Afrique au miroir des littératures. Nomen est omen. Mélanges offerts à Valentin-Yves Mudimbe**; Bruxelles : Archives & Musée de la littérature.

Graebner, Werner
2002 **Twarab: A Comorian music between two worlds**; *Kabara [La Reunion]* 2,1-2.
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Himonga, Ch., Sippel, H. & U. Spellenberg
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L'Afrique au miroir des



littératures Nomen est omen.
Mélanges offerts à Valentin-Yves Mudimbe

Rassemblés par Mukala Kadima-Nzuji et Sélom Komlan Gbanou L'un des intellectuels africains les plus marquants du demi-siècle écoulé. Une conscience critique suraiguë qui n'a jamais cédé aux sirènes ni de l'euro-péo-centrisme ni de la nostalgie africaine. Un écrivain apparemment limpide dont les fictions plongent au cœur de l'histoire de son pays, le Congo, et des questions que posent et que se posent les Afriques d'après les indépendances. Une somme critique polyphonique à l'occasion de son sixième anniversaire. Au lecteur de décider si son destin était ou non inscrit dans le « corps glorieux » de son nom...

612 pages
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- Khamis, Said A.M.
 2001a **Mohamed S. Mohamed's Short Story "Mateso"**; Journal of the Institute of Kiswahili Research, University of Dar-es-salaam.
 2001b **Fabulation and Politics of the 90s in Kezilahabi's Novel: Nagona; African Languages Literature in the Political Context of the 1990s.** [Bayreuth African Studies, 56]
 2001c **Classicism in Shaaban Robert's Utopian Novel: Kusadikika**; Research in African Literature, 32, 1.
 2001d **Redefining taarab in relation to local and global influences**; Swahili Forum, VIII, pp. 145-156. [=AAP 68]

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African Modernities
 Entangled Meanings in Current
 Debate

Jan-Georg Deutsch, Peter Probst &
 Heike Schmidt

This is a collection of original studies investigating the multifaceted notion of African modernities. The authors examine ideas and practices of modernity as well as the implication of its meaning in current academic debate. Both perspectives are

thoroughly interdependent, but they are often presented as distinct and opposed to each other. One of the main aims of this volume is to show just how they are related, and how they form a deeply entangled subject that continues to shape and affect the notion of modernity in Africa.



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09.	Tuesday, 7.45 p.m. Iwalewa-House Anthropological Colloquium Prof. Dr. Jean-Francois Werner (IRD Bondy/Paris) Entre local et global: télénovellas et dynamiques identitaires féminines au Sénégal
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