

NAB

Newsletter of African Studies at the University of Bayreuth

**Ngũgĩ wa Thiong'o awarded
an Honorary Doctorate**



Interview

Ngũgĩ wa Thiong'o

The renowned, Nobel-prize nominee, literary critic and prolific writer was awarded the first ever BIGSAS honorary doctorate degree of the University of Bayreuth.

Bayreuth Academy

Anton Wilhelm Amo (1703-1750s)

An international conference about "Concepts of Future in Mediaspaces of Africa and its Diasporas".

Catastrophe or catalyst?

African and African Diasporas' visions arising from World War I.

BIGSAS

**Confirming partnership and
strengthening international
cooperation**

BIGSAS meets its six partner universities from Africa.

Festival of African Literatures 2014

For the 4th successive time, the BIGSAS Festival of African and African-Diasporic Literatures took place.

Iwalewahaus

Iwalewahaus is settling in

The new contact-zone in the heart of the city goes operational.

Schlingensief – Wagner – Africa

A research and exhibition project.

The IAS

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

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

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

Editorial



NAB XIV 2014, *Newsletter of African Studies at the University of Bayreuth*, remains true to its vision of highlighting the major activities of the Institute of African Studies (IAS) and its Africa focus. The new design and structure introduced in NAB XIII has been extensively used here by the affiliate institutions of the IAS in reporting on their activities and projects.

This new volume of NAB was realised thanks to the concerted efforts of many people. The IAS, through its academic coordinator, Franz Kogelmann, offered the much needed logistical and financial support. We wish to thank all contributors for their support during the editing and production process. Our ingenious typesetter, Yannick Tylle – who always has answers for just everything – deserves thanks for the design of the newsletter. Thanks also go to Gilbert Ndi Shang for copy-editing the contributions at various stages in the production process.

For Ute Fendler and Ulrich Berner whose terms as IAS director and vice director respectively ended in January 2015, we are grateful for their consistent support. We also wish to thank Magnus Echtler, who after more than seven years on the editorial board of the NAB, withdrew to concentrate on new tasks in the faculty.

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

We wish you a happy new year 2015!

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

Welcome



Dear readers,

It is with pleasure that I present to you this new volume of our newsletter, *NAB: Newsletter of African Studies at the University of Bayreuth*, which reports on the activities, research projects, conferences, publications, guests, etc. of the Institute of African Studies (IAS) in the year 2014. This volume, like the previous ones, offers information on the projects carried out by the affiliate institutions of IAS, especially, Bayreuth Academy of Advanced African Studies (BA), Bayreuth International Graduate School of African Studies (BIGSAS) and Iwalewaha. It also reports on some Africa-related projects realised by the University, for instance, the creation of The Bavarian Research Institute of African Studies (BRIAS) hosted by the University of Bayreuth with three other Bavarian universities as partners, namely, the University of Würzburg, Ingolstadt University of Applied Sciences and Neu-Ulm University of Applied Sciences (see p. 55).

One major even this volume celebrates is the award of an honorary doctorate to the internationally-renowned, Nobel-prize nominee, and literary author and critique Ngũgĩ wa Thiong'o (Kenya) by the University of Bayreuth through the recommendation of BIGSAS. The IAS again achieved its internationalisation vision by honouring a man who, for over 60 years, has championed the writing of literature in African languages. You can read more about Ngũgĩ wa Thiong'o, his inspiration and future projects in the interview he granted NAB (p. 9).

I wish to thank all colleagues, collaborators, guests, friends and students of the IAS and its affiliate institutions for the great work done in 2014 and to wish you all a wonderful year 2015. My term as the director of IAS ended in January 2015, making this my last letter to you. Thus, I want to use this medium to wish the recently elected director of IAS Dieter Neubert and vice director Rüdiger Seesemann all the best for the future of IAS. On behalf of the whole IAS team, I am grateful for the feedback we received from you, the readers, and I assure you NAB will continue to serve you as always.

I wish you a happy reading!

Ute Fendler
Institute of African Studies

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In Brief



Ngũgĩ presents his acceptance speech.

Ngũgĩ wa Thiong'o awarded an Honorary Doctorate

Renowned, Nobel-prize nominee, literary critic and prolific writer, Ngũgĩ wa Thiong'o, was awarded the first ever BIGSAS honorary doctorate degree of the University of Bayreuth on 5 May 2014.

TEXT ERIC ANCHIMBE & BIGSAS
PHOTOS PETER KOLB

Ngũgĩ wa Thiong'o is one of the most influential literary heavyweights of contemporary times. His voice in literary creativity, literary criticism and the debate on the use of African languages in African literature has been simply outstanding. As far back as 1962, when most African countries

were fighting for independence, his voice was already poignant, calling on fellow Africa writers gathered in Uganda for the African Writers Conference entitled "Conference of African Writers of English Expression" to adopt African languages in their creative writings. At that crucial historical and political point, he knew and professed that "The [colonial] bullet was the means of the physical subjugation. Language was the means of

the spiritual subjugation" (1986: 9). It was this voice, this talent and this literary prowess that the University of Bayreuth celebrated with an honorary doctorate on 5 May 2014. Remaining true to his 1962 position, Ngũgĩ wa Thiong'o performed his acceptance speech in Swahili.

Ngũgĩ's honorary doctorate was a major highlight for the University of Bayreuth, its African Studies focus which has expanded exceedingly

in recent years: e.g. the renewal of BIGSAS in the Excellence Initiative, the creation of the Bayreuth Academy of Advanced African Studies, the acquisition of the new Iwalewaha building, etc. and everybody – professors, academic and non-academic staff, students and friends – who contribute tirelessly to its success both in Germany and abroad.

Accompanied by his wife Njeri wa Ngũgĩ and his assistant Barbara Caldwell, Ngũgĩ wa Thiong'o flew in from California to personally accept the honour and to take part in the elaborate award ceremonial act. Close friends, contemporaries, and critics from all over Europe and more than a hundred guests attended the ceremony to honour a literary baobab who has remained at the apex of African literary creativity and pivoted writing in African languages in the past 70 years. It was, therefore, no surprise that his acceptance speech was not made in English, German or any other language but in Swahili – an African language in which many of his masterpieces are written.

Ngũgĩ wa Thiong'o is a distinguished Professor of English and Comparative Literature at the University of California, Irvine (UCI). For many years now including 2014, he has been nominated for the Nobel Prize for Literature. Ngũgĩ was born in 1938 into a large peasant family in what is today known as Kenya, then a British settler colony. He is the author of over 25 literary and critical books, written in English and Kikuyu, his mother tongue and translated into many other languages. At 77, he still writes voraciously as he did in the 1960s when he was in his twenties. His latest work *In the House of the Interpreter: A Memoir* (2012) is proof of this. Bayreuth's honorary doctorate, he said, is special because it is his 10th honorary doctorate.

Initiated by BIGSAS, Ngũgĩ's honorary doctorate was the first to be awarded by a Graduate School and not a faculty as it is usually the case. The presidents, rectors and vice chancellors of all six BIGSAS partner universities in Africa as well as over 40 BIGSAS alumni also took part in award ceremony.

For the Dean of BIGSAS, Dymitr Ibrizimow, Ngũgĩ is not only a pillar in African literature but his works also carry the very core that defines African literature. This is because, as he explained,

» If you decide to do African Studies, you sooner or later get in touch with the oeuvre of Ngũgĩ wa Thiong'o. From that moment on, Ngũgĩ wa Thiong'o stays with you forever. You live with him, delve into his oeuvre, exchange views with him, and experience him. For many of us, today is a coronation of our common routes with Ngũgĩ, regardless of whether he was aware of these routes or not. «

Ngũgĩ wa Thiong'o's commemorative speech, held in Swahili, was an impassioned plea for a world of diversity in languages and cultures. The hierarchical stratification of languages and cultures that has been further consolidated by the processes of globalisation, Ngũgĩ said, must not be allowed to prevail. Any single language or culture deserves its right to exist – just like any individual human – and, therefore, must be treated as equal partners living in a mutual give-and-take relationship. Ngũgĩ wa Thiong'o, therefore, vehemently opposed the supposed absolute dominance of Eu-

ropean languages in the economic, political and cultural life of Africa. For

those who know him and his works, this position re-echoes his critically-acclaimed work: *Decolonising the Mind* (1986).

Ngũgĩ wa Thiong'o's relationship to Bayreuth started exactly 30 years ago in May 1984. To this relationship is also tied the birth of his globally influential text, *Decolonising the Mind*, which was completed during a two-month guest professorship at the University of Bayreuth. Additionally, his thoughts have also been influenced by the Richard Wagner festival, and especially the opera house. He revisited this in his speech thus:



» The hegemony of a few languages on the globe is comparable with the reduction of a big Wagner orchestra to a few, similar sounding brass instruments. The death of any culture and language minimizes the human world orchestra. If the honour this venerable University is granting me today helps the world to remember that the struggle for languages and cultures must go on, then I take this honour with gratitude because the life of every language and culture throughout the world enriches the human orchestra. «

The diversity of languages that characterises the work of Ngũgĩ wa Thiong'o and its reception worldwide today, was also reflected in the readings from his work during the ceremony. The readings were in three of the languages in which his works are written or have been translated into. In a dramatic manner that thrilled the audience – though they did not understand a word of the Kikuyu text – BIGSAS alumnus, Samuel Ndogo, read from the original Kikuyu version of the novel *Devil on the Cross*. Thomas Brückner, translator of Ngũgĩ's works into German also read from the German translation, while Wangũi wa Goro, translator from Swahili into English, read in Swahili. BIGSAS junior fellow and journalist Nadja Ofuatey-Alazard and BIGSAS

alumnus Gilbert Ndi Shang read excerpts from his novels in English.

Music is one language that unites the diverse world of languages and cultures. Aly Keita, the renowned balafon musician, and Peter Cervenec, the pianist, fascinated the audience with excellent musical performances during the ceremony. Ngũgĩ, in his signature spontaneous fashion, suddenly jumped to the floor and danced to the tunes of the balafon, to the surprise of a German audience trained in the solemnity of academic events.

The keynote and laudation speech was held by Anne V. Adams, a well-acclaimed scholar of African studies and emerita Professor at Cornell University in New York. She talked about the concept of world literature initially developed by Goethe, and which Ngũgĩ wa Thiong'o has addressed in

his recent book *Globaletics: Theory and the Politics of Knowing* (2012). For Ngũgĩ, Adams explained, Goethe's "*Globalektik*" is nothing but the "liberation of literature from the straitjacket of nationalism". She made it clear that Ngũgĩ wa Thiong'o had successfully transformed the concept of world literature from the time-related restrictions of the 19th century into a modern vision of post-colonial literature in the 21st century.

The University of Bayreuth is the first university in Germany to honour this internationally-esteemed author with an honorary doctorate. As inscribed on the doctoral certificate, Bayreuth is honouring Ngũgĩ wa Thiong'o's "Outstanding contribution to the profiling of African literatures, especially the literatures in African languages".



A plea for cultural and linguistic diversity

On the occasion of the award of an honorary doctorate to Ngũgĩ wa Thiong'o in May 2014, Eric A. Anchimbe (NAB editor-in-chief), Shola Adenekan (BIGSAS Postdoc) and Gilbert Ndi Shang (BIGSAS Alumnus), engaged Ngũgĩ in a relaxed but thought-searching interview.

Q: We are very happy you found time during this ceremony to talk to NAB. Offering you an honorary doctorate is an honour for the University of Bayreuth given its strong research focus on Africa. How do you feel about this?

Ngũgĩ: I am very happy to be here. As a matter of fact, this is my 10th honorary doctorate. So, there is a certain "roundness" about it and I feel deeply happy and honoured.

Q: 30 years ago, you were in Bayreuth as a DAAD guest professor and while here you worked on your book Decolonising the Mind, what are your impressions of the town today?

Ngũgĩ: Obviously, there are some new buildings and others which are be-

ing renovated. But some others have remained same as I left them. I have visited the Bayreuth Festspielhaus and the Villa Wahnfried. They are very impressive as always.

Q: You have taught in the US for more than four decades, at renowned universities like North Western, New York, Yale and California-Irvine. What would you say has marked the evolution of African studies in the USA? Has the study of Africa as the anthropological "other" witnessed any change?

Ngũgĩ: I cannot speak about the US as a whole. There is a history not only of African Studies but also of Black Studies. Of course, there has been an evolution. Even then it was not necessarily the study of the anthropological "other". Sometimes we have to pay respect

to pioneering work in all these areas. Sometimes you make mistakes or start on certain assumptions and these are later revised by further scholarship. The coming to being of a field of study is not the work of any one person, or set of persons. It is always an expression of a conversation over a long time, and African Studies is not an exception in that regard. I remember people like Kwabena Nketia, when they started African Studies in Ghana based on Nkrumah's concept. In fact, African Studies in Ghana was amongst the first of area studies anywhere on the continent. Nkrumah saw African Studies as a connecting tool between Africa and its Diasporas. He conceived of African Studies in the continent as a centre of Pan-African intellectual enterprise.

Q: Globalisation is a major theme in your

academic and literary works. You have critiqued it as simply the reconstruction of centre-margin binaries that has led to further hegemony. What are the stakes for Africa in globalisation especially in the domain of cultural production?

Ngũgĩ: First of all, I don't know if you are aware of my book titled *Globalectics*. This contains my philosophy on the question of the "centre". Globalisation now has come to mean, at least to Africa, the globalisation of the world

through ships, very slowly. Finance capital can move as quickly as the Internet can make it move. You can move finance capital from Cameroon, collapsing the industries there and relocate them to Hong Kong and then to Bayreuth, etc. So, when you think of globalisation you think of many other things as well. As the finance capital is moving, there is also a movement of people, cultures, and ideas leading to a broad exchange of ideas. While there is the globalisation of capital, there is

ers are coming to being on the shoulders of those who have existed before them. When you read Adichie, for example, you are aware that she has read Achebe; that is a very important development. So, amongst the second, third or fourth generations of African writers, there is a sense of continuity but at the same time some new developments. In my view, I may be wrong on this, I think they are even bolder than our generation. There is a sense in which they feel that the world is also theirs. For example, the fact that you find them setting their novels in Africa and in the diaspora is very interesting. A good example is Bulawayo's novel, *We Need New Names*, set both in Africa and America. They also have the belief and confidence that they can equally comment on the world, not only on Africa. I think that is a very important development. But then the sad development is that I do not see them confronting the issue of writing in African languages. I am aware of the enormous works in Swahili and Zulu by vibrant generation of writers on the continent. We need to bring out the knowledge in African languages.

Q: With many young African writers now using the Internet to showcase their creativity and even winning prizes with online works, what role do you think that the Internet is playing in African literature given that the new media tools are still far removed from most ordinary Africans?

Ngũgĩ: In what languages, by the way?

Q: Well, still in English, French, Portuguese, German, etc.

Ngũgĩ: So, there is still the domination of African languages by the European languages. But to answer your question, there are some people who are a bit reluctant to adapt to the Internet. There is nothing wrong in using the Internet in writing. What is good about Internet facilities is that you can even publish online if you wish. The question as you put it is how to make this Internet accessible to the people in the communities, or how to get the word from the Internet into print. But again, the issue of technology brings us back to

the question of African languages. If the computer in the village is all in English, then we come back to the same thing: the imprisoning of the African imagination, trapped within European languages. I prefer to see African cultures in conversation with European, Chinese, Brazilian, etc. cultures.

Q: Let us continue with the idea of conversation in another dimension. In the 1960s-1970s, African literature had a strong tie with writings from the African Diaspora. Given the fact that it is the symbolic age of Barack Obama, do you feel that this bond should be maintained or should we be moving away from this idea of Diasporan kinship?

Ngũgĩ: First of all, our history in Africa has been that of struggle. Within diasporan communities, their African languages were banned. The drum was banned. Their names were banned. But despite that, under these circumstances, they still retained the memory of their languages. This is the basis for the form of their English languages. When you go to Haiti, Jamaica, etc. you meet languages that bear marks of African languages. These languages are born out of necessity in the New World. In that sense, their very creation was

» Exile is not always a negative thing. It is never a positive thing but its consequences are not wholly negative. «

an act of resistance. Because they could not use drums, for example, they created something as a replacement; they found different material and created a drum out of it. That is creativity. The cause of Pan-Africanism first developed as an idea in the West Indies (e.g. in Trinidad) and the Americas. People like Sylvester Williams and W.E.B. Dubois worked in synergy with Kwame Nkrumah, Jomo Kenyatta, etc. So, it was a diasporan idea before it even gained currency on the continent. A key figure who is always forgotten is Marcus Garvey. So, the diaspora is central.

Q: You had to leave your home country Kenya for various reasons. What has been the role of exile in your life as a scholar? Has it estranged you from the

realities of the continent or has it rather granted you a kind of distance to look with greater insight at the country and continent?

Ngũgĩ: You are right. At first I was forced into exile. But as of now I am living out of the country because of certain conditions attached to my profession and other factors. Currently, I hold the position of Distinguished Professor of Comparative Literature and English at the University of Cali-

doing same and even much better in preserving African languages? I take it as a challenge on how to cope with my commitment to African languages having to live in a non-African language speaking community. Of course, there are tensions and contradictions which are part of that but you try to do the best you can. Whenever someone passes on, especially when it is a friend like my fellow writer Chinua Achebe, Nelson Mandela, I sit to think "How can I respond to this loss

by finance capital. It is marshalled in such a way that money can flow in and out of every region without any state barriers. Globalisation has always been a crucial element in the genesis and growth of capital. This tendency can be traced back to the 16th century, the time of European exploration of other regions of the world. For example, the exploratory missions of figures like Vasco da Gama in India, Christopher Columbus in the New World, and so on all had colonialist intentions. These very mercantile adventures were part and parcel of the phenomenon of slavery and slave trade in Africa. Even its second phase, that is, the industrial phase of capital followed the routes of the raw materials from, and the markets to, Africa. Finance capital and mercantile capital are mutually constitutive but in a way they are opposing polarities of the same thing. Mercantile capital moves

also globalisation in terms of globalism. I have discussed the question of globalisation elaborately in *Globalectics*. My concept of "globalectics" is one in which we perceive the world from where we are, we also feel the impact from where we stand. So, our languages are also centres of the world.

Q: Back to literary issues, today, we have a vibrant breed of young African writers and artists coming up, e.g. Mukoma wa Ngũgĩ, Binyavanga Wainaina, Chimamanda Ngozi Adichie, Uwem Akpan, etc. They grow up in a context completely different from the one that shaped your literary sensibility. Have you witnessed any major trends amongst this youthful brand of authors? Any generational differences?

Ngũgĩ: First of all, these young writ-



Photos by Mbuguah Goro

the case with Wizard of the Crow? Or should we expect to read you in Swahili or Luo or Yoruba?

Ngũgĩ: In Kikuyu, it will be in Kikuyu.

Q: You wrote Wizard of the Crow in Swahili and did the translation yourself into English. What is the place of translation in promoting literatures in African languages?

Ngũgĩ: Translation is very crucial in the conversation amongst languages. I have often said that if you think of languages as speaking a common language, that common language would bear the name "Translation". So, I define translation as the language of languages, the language in which languages speak to each other. When you look at human history of ideas, the role

frican language stories everywhere I could get them, were very key to me.

Q: What or who has been the secret of your success?

Ngũgĩ: Oh! you consider me as a success? Ok, thank you. To such questions, I have always talked about my mother. I have talked about her in *Dreams in Time of War* and *In the House of the Interpreter*. First of all, she sent me to school, so my dream of education was hers before it became mine. And one thing about her is that she could neither read nor write, yet she sent me to school. But as far as I know, she is the one who supervised my first homework. She was my first supervisor, so to speak. So, everyday that I write, I remember her even more. I say to myself: "You did this to me".

say represents you the best...you as Ngũgĩ wa Thiong'o?

Ngũgĩ: No, it's a tricky one. Achebe once put it in a very beautiful way. He said it's like asking one to choose amongst their children. Everyone of



» I have often said that if you think of languages as speaking a common language, that common language would bear the name "Translation". «

of translation is very crucial. I do not only think of translation between African languages, which is a good idea, but it also means translating world literature texts into our own languages. We are not saying that we shun or isolate ourselves from the world. We need to translate works from other cultures into our languages. In that way, we appropriate the world instead of always being appropriated by the world.

Q: Now, let's talk about you, the man Ngũgĩ wa Thiong'o. When did you first realise that you had a talent for writing and a knack for telling stories?

Ngũgĩ: I do not think that it is really a talent in that sense. It comes when you have the desire to tell stories. For me, I don't know about the others, the stories told by the fireside at home were very important in firing up my orality. I am a product of orality. I have talked about this a little bit in my memoirs about how I came to write. But also reading English language stories, Af-

Q: Some would say that your memoir *Dreams in a Time of War* (2010) was long overdue. Given that your contemporaries like Wole Soyinka had written about two to three memoirs, what took you so long?

Ngũgĩ: Initially I seemed not to know what to say about myself. When I looked at my life, I felt it was so ordinary and I did not find anything interesting to write about it. The other thing is that when one writes fiction, one draws so much from his life. You think in your manuscripts and novels you have already said everything you would want to say about yourself in a memoir. Now, I have got children and six grand children. So, my wife tells me: "You will not always be there to tell your story to your grand children, so you better tell it now." So blame it on Njeri.

Q: Now the last question, which you must not answer. If you had to choose, which of your literary texts would you

my creative works has a special meaning because of the circumstances in which I wrote them. In that sense, *The Devil on the Cross* stands out, given that it was the first novel I wrote in Kikuyu. Secondly, I wrote it when I was in prison. No pen, no paper, nothing. You then have to find something in you to do that. Thus, I am proud of that because of the circumstance in which I wrote it. I am also very proud of *Mati-gari* and *Wizard of the Crow*, because they were not written under very favourable circumstances, rather under conditions of exile and in a context dominated by the English language. So, I am also very proud of them in a sense. However, I do not approach them in the sense of "favourite" novels. It would be as if to say I prefer one child to the others.

Q: Thank you for sharing these wonderful thoughts with our readers.

Ngũgĩ: Thank you too for your hospitality in Bayreuth.

Photo by Mbuguah Goro

Yohannes Woldetensae, African Union Senior Education Expert talks to NAB!

Invited by the BIGSAS workgroup "Higher Education in Africa", the senior education expert in the African Union Commission for Higher Education, Dr. Yohannes Woldetensae, sat down with Christine Scherer (BIGSAS Coordinator), Emnet Tadesse (BIGSAS junior fellow) and Eric A. Anchimbe (NAB editor-in-chief) to talk about the policies of the AU in the field of higher education in Africa.

Q: We are happy to have you here in Bayreuth, and thank you for accepting to talk to NAB. The African Union Commission is currently implementing reforms in the field of higher education in Africa. What are some of these?

Yohannes Woldetensae (YW): First of all, I am also very pleased to be here in Bayreuth, and to have this conversation with you. One key concept in revitalising higher education in Africa is the 'developmental university'. Since universities have been too academic paying less attention to community engagement and development, the idea of the revitalisation is to place emphasis on the need for increased involvement of universities in the continent's development efforts at the local, national and the international level.

Q: What academic disciplines are incorporated into the 'developmental university'?

YW: Science and technology have been the priority on a continental level since they are key to development. Of course, this is a very big area which includes water and energy sci-

ences, agricultural science, engineering, health science and medicine. We also consider the humanities and social sciences as important disciplines, especially governance. However, since much work has already been done in the social science disciplines, the AU's focus now is more on science and technology, though not neglecting the humanities.

Q: Much attention seems to be directed towards science and technology?

YW: In fact, as I said, more priority in the science and technology area does not mean that the social sciences are neglected. From the five thematic areas of the Pan-African University, one is "Governance, Humanities and Social Sciences". All thematic areas are important to attain the vision of the African Union which is to build an integrated, peaceful and prosperous Africa, driven by its own citizens and

playing a dynamic role in the international arena.

Q: Could you briefly explain what the "Pan-African University" is and how it works?

YW: The Pan-African University is envisaged as a model for the developmental university. It involves the promotion, networking and development

» All thematic areas are important to attain the vision of the African Union which is to build an integrated, peaceful and prosperous Africa ... «

of programmes and research centres within selected existing high quality universities in the five geographic regions. When fully operational, it will consist of about fifty five centres of excellence which will be spread across the continent; coordinated in five regions: Northern, Eastern, Southern, Western and Central Africa. Each region will have a thematic focus to coordinate. For each thematic focus, about ten centres of excellence will have to be identified on a competitive basis. A Rectorate will be established

that shall be responsible for the overall planning, monitoring and coordination of the Institutes and Centres; and a host country will be identified for the Rectorate. The Pan-African University will exemplify excellence and contribute in promoting quality in African higher education and research.



Yohannes Woidetensae

Q: In the year 2000, The Asmara Declaration on African languages and literatures was made. Where is the place of African languages and literatures in the Pan-African University?

YW: I think, the use of African languages is more practical in primary and secondary education. For university education and research, international languages can be used for scientific purposes. English and French are so far the academic languages of the Pan-African University, since they are used as official languages in most African nations and also because these two languages are relatively widely spread in the academic domain in Africa. The practical modalities for the usage of other African Union official languages (Arabic and Portuguese) as well as other African languages should also be considered. Generally, in order to encourage local languages in higher education we first have to use them in school education. This is a long process which cannot be accomplished overnight.

Q: Does the AU have programmes aimed at the internationalisation of African universities?

YW: Internationalisation is also one of the targets of the African Union because of the globalised and competitive nature of higher education in the international arena today. We promote the international exchange of academic staff, mobility of students, and joint research projects between

» ... there will always be challenges, we cannot simply stop, it is a developmental process. «

African universities. In our Continental Harmonisation Strategy, we thoroughly consider the dimension of internationalisation, within and beyond Africa. For example, The Nyere programme encourages academic mobility between African universities and promotes intra-African academic integration. The programme is part of the Intra-ACP Academic Mobility which is jointly managed with the European Union. The EU provided about 45 million Euros for the implementation of the academic mobility scheme.

Q: Is the AU collaborating with other partners like the EU in higher education?

YW: Yes, we have some collaboration with the EU in the harmonisation process of higher education, e.g. the Tuning/Harmonisation project that also promotes the development of the Continental Qualification Framework, including the LMD reform. We have collaborative activities with UNESCO to facilitate the ratification of the revised Arusha Convention and promote mutual recognition of degrees and university qualifications. With regard to the Pan-African University, for each thematic area, there are some international partners who will collaborate and contribute resources. For example, Germany is one of the main thematic partners, committing

up to 20 million Euros. The African Development Bank has also committed about 45 million dollars for the Pan-African University. The AU Commission is also working to mobilise resources from its Member States and other partners.

Q: The way you present the AU's higher education vision is full of conviction, commitment and confidence; it's from your heart. What inspired you to take

up this job, i.e. as senior education expert with the AU?

YW: First of all, I believe in the AU's vision because it carries our interests and priorities as Africans. Of course, it is a huge responsibility because the continent is big but then we believe that achieving something new requires a lot of effort. The many higher education initiatives at the AU are really great, which is why I am so motivated. The African Quality Rating Mechanism, the revised Arusha Convention, the harmonisation strategy, and the intra-African academic mobility schemes, all contribute to this vision. If you look at it from this perspective, you will not be frustrated. Though there will always be challenges, we cannot simply stop, it is a developmental process. Our work is mainly in advocacy, resource mobilisation and policy formulation. We try to involve our partners, the diaspora and the international community in order to realise our vision. Being part of this advocacy and seeing the importance of the schemes we are working on, gives me a lot of courage to continue.

Q: Thank you for talking to NAB, and we wish you and the AU success in the realisation of these interesting projects and schemes.

YW: Thank you too.

Bayreuth Academy
of Advanced
African Studies BA



Anton Wilhelm Amo (1703-1750s)

Visions between Slavery and Enlightenment, between Europe and Africa

An international conference of Sub-project 4 "Concepts of Future in Mediaspaces of Africa and its Diasporas" of the Bayreuth Academy

TEXT SUSAN ARNDT & PEGGY PIESCHE

On 22nd November 2013, sub-project 4 of the Bayreuth Academy, "Concepts of Future in Mediaspaces of Africa and its Diasporas", convened a workshop on Anton Wilhelm Amo, also known as "Antonius Guilielmus Amo Afer ab Aximo in Guinea", Germany's first black philosopher. Although he contributed tremendously to the findings and writings of German and European Enlightenment, little is known about his life and work.

Since 1976 a few articles, books and a novel dedicated to Amo's life and work have been published. It is only since the early 2000s that more elaborate information have surface about Amo, including three monographs by Yawovi Emmanuel Edeh (2003), Jacob Emmanuel Mabe (2007) and Ottmar Ette (2014) that revisit, reassess and re-contextualise Amo's life and work.

The workshop aimed at discussing the state of the art in academic research and public memory, and to generate a research project/network that intensifies this debate. Susan Arndt

and Peggy Piesche invited experts such as Kwesi Aikins, Ottmar Ette and Jakob Mabe to share their recent research findings in lectures and panel discussions, based on questions such as: Who was Anton Wilhelm Amo? What was his contribution to the Enlightenment? What were his visions of future, his notions of freedom and social justice, and philosophy? How are conventional perceptions of Enlightenment affected by the fact that one of its protagonists was of African origin, an enslaved person at that? How is Amo remembered in public memory and within the academia? How is Anton Wilhelm Amo's heritage perceived today? How are his persona and work discussed today? Which images and visions do inform the various writers and activists that revisit Amo? Are there similarities and differences between scholarly debates in Germany, Europe, Africa and the rest of the world?

Looking back at Amo's enormous academic career, his legacy during the Enlightenment, attempts to reconstruct his biography remain challenging. This is what we know:

Born in Ghana around 1700, the man we know as Anton Wilhelm Amo was captured and enslaved as a little child. It was Herzog Anton Ulrich who bought and renamed him and offered him what was a very rare option for slaves: education, even higher education. Amo studied philosophy and law in Halle. In 1729, he wrote his dissertation on the legal status of blacks in Europe – a document that has been lost under unclear circumstances – and obtained his Magister in philosophy in 1730. Only a few years later, in 1734, Amo defended his doctoral thesis entitled *De humanae mentis apatheia* in philosophy at the University of Wittenberg. For some years, Amo worked as a lecturer at the Universities of Halle, Wittenberg and Jena, influencing many of the relevant debates within philosophy of his time. In spite of his success and influence, his life in Germany was determined by the spirit of his time: slavery was blossoming and racism – its shield and sword – was becoming even more aggressive when Enlightenment struggled to put it on a scientific pedestal. Thus, the professor and philosopher Amo was

Edeh, Yawovi Emmanuel.
2003. *Die Grundlagen der philosophischen Schriften von Amo. In welchem Verhältnis steht Amo zu Christian Wolff, daß man ihn als „einen fühnehmlichen Wolffianer“ bezeichnen kann?* Essen: Verlag Die Blaue Eule.



Mabe, Jacob Emmanuel.
2007. *Anton Wilhelm Amo interkulturell gelesen.* Nordhausen: Bautz.



Ette, Ottmar.
2014. *Anton Wilhelm Amo – Philosophieren ohne festen Wohnsitz.* Berlin: Kulturverlag Kadmos.

living in isolation and discriminated against both within the German academia and the broader society. Some of the few documents that bespeak the discrimination against his person are the racist satirical poems about Anton Wilhelm Amo (*Belustigende Poetische Schaubühne*) by Johann Ernst Philippi. Feeling even more at a loss after facing a close friend's death, Amo decided to 'return' to Ghana.

In the two-day workshop, we discussed the interdependence of Amo's life journey between the European enslavement of Africans, his scholarly work and the dynamics of canonising knowledge production in and since the Enlightenment.

Enlightenment is known to have set the path for the modern pursuit of equality, freedom and liberty as well as Western democracy. Part and parcel of these elaborations on reason and progress was the endeavour to establish a scientific underpinning for the invention of 'races' as generated in late 16th century, and relying on narrations about difference and power that can be traced as back far as antiquity. The Enlightenment's eagerness to prove the existence of human 'races' aimed at claiming the superiority of whites and thus their 'right' to enslave Africans and colonise wide parts of the world. That was not a by-product of the Enlightenment, but it shaped the world view of such men as David Hume, Immanuel Kant and Voltaire.

Immanuel Kant, who was strongly

influenced by David Hume, introduced the term 'race' to the German intellectual discourse. Putting himself in the tradition of antiquity and Renaissance, Kant believed in the existence of hereditarily determined skin colours – whereby he describes other sub-criteria, such as perspiration odours, blood characteristics (of Blacks) and a less sensitive skin (of the First Nations of America) as relevant, too. He also claimed that these physical differences were to be interpreted mentally and positioned in a hierarchy. Thus, for example, he insisted that the difference between whites and blacks was not fundamental with regard just to colour, but also to the ability to experience deeper feelings. Thus framed, he identifies four races and argued that slavery was legitimate, as long as blacks were enslaved by whites (Kant 1960: 11-32). In his very late years, he even went as far as asking for the extermination of the First Nations of America and Blacks. Amongst his numerous racist statements, the following is particularly relevant within this context. Kant writes, very close to Hume's original wording, that among the "hundreds of thousands of blacks not a single one [was] ever found who was able to imagine anything great with regard to art or science, or any other honourable characteristic". By contrast, there were ample examples of how "the whites continually rose above [...] the lowest masses and, through excellent ability, acquired

respect in the world. The difference between these two human races is so fundamental, and it seems to be just as fundamental with regard to the ability to experience finer feelings as with regard to colour" (Kant [1764] 1905: 253).

We may wonder: How did Kant manage not to know Amo and his work? Jacob Emmanuel Mabe argues that the idea of "das Ding an sich" (the thing itself) which we happen to associate with Immanuel Kant and Johann Heinrich Lambert was already approached by Amo systematically and intensively, while these two philosophers were still in their infancy (Mabe 2007: 56). Moreover, not Schleiermacher, born in 1768, but Amo was, according to Mabe, the first theoretician of early modern hermeneutics (Mabe 2007: 72). That Kant (and others) ignored and silenced Amos findings and knowledge can only be explained by a firm belief in the racist agenda referred to above. In fact, it is this very racism and the resultant status of blacks in Europe that is at the fore in Amo's first publication (1729), his jurisprudential treatise entitled "On the Right of Moors in Europe". This text has been lost and hence we can only make guesses about its arguments, relying on the reports written about it by his *white* contemporaries. Referring back to Roman history and law, Amo argues that Roman law did recognise African kingdoms, allowing Africans in Europe to have the status of visit-

ing royal subjects, thus being entitled to legal protection. Thus framed, the legal theorist Amo scrutinises the position of blacks in the Europe of his time, where nearly all black persons were forced into enslavement. In fact, we do not even know whether Amo himself was ever granted his personal freedom.

Research needs to delve much deeper into Amo's work. Till today, researchers' major focus is not on his work or his influence on his contemporary fellow thinkers and academic successors, but rather on his degraded position. This, in turn, is discursively embedded in the dominant perception of 'Africa' that positions biographies like Amo's outside of history, as philosophically disenfranchised and as entirely defined by *race*.

The first attempts to change this lens of perception can be connected

with the beginning of the decolonisation of Africa. In the 1960s, under the influence of Kwame Nkrumah, the East German University of Jena initiated a new remembrance. Amo's work was translated from Latin into English, German and French and a sculpture was dedicated to him. However, this monument is heavily coloured by the racist discourses of both Amo's lifetime and the 1960s. He is presented half-naked, with an unnamed African woman at his side. It would be unthinkable to put a *white* philosopher like Immanuel Kant on a dubious pedestal like this.

The workshop identified and investigated these complex dynamics of Amo's work and its perception, aiming at intensifying transdisciplinary and decolonising research projects. Future scholarship has to add missing biographical or research refer-

ences. Moreover, research is needed to identify, analyse and overcome the silencing of the very knowledge that was generated by Amo, digging for reasons for the whereabouts of this politics of silencing of his knowledge. After all, Amo, who lived most of his active life and his entire academic career in Europe, is hardly ever considered as part of the history of Prussia, Germany and the Enlightenment. In succession to this workshop and his stay as a fellow of the Bayreuth Academy, Ottmar Ette, also a member of the Academy's Advisory Board, has enriched the debate through the publication of his recent book *Anton Wilhelm Amo – Philosophieren ohne festen Wohnsitz* (Kadmos: 2014). Another publication that documents the research findings of the workshop edited by Susan Arndt and Peggy Piesche is forthcoming.

Utopia: Where it's at.

A workshop of the Bayreuth Academy's "Revolution 3.0" sub-project

TEXT KATHARINA FINK

According to the German philosopher Ernst Bloch, "all societies need utopias." His idea of the "concrete utopia" being an integral part of forthcoming societal change is one of the starting points for the Bayreuth Academy's sub-project "Revolution 3.0". Utopia, as an imagined 'else-where' and 'other-wise' is a 'guiding star' for change, thus locating the idea of the 'future' right in the present.

In this spirit, the research team of "Revolution 3.0" made up of Nadine Siegert, Ute Fendler, Ulf Vierke, Storm Janse van Rensburg and Katharina Fink invited researchers, artists and activists to discuss the concept of

revolution and to investigate whether and how it applies to their working contexts. Some of the guiding questions of the workshop were: What does utopia mean in your research field and in your work? How relevant is the concept today? How relevant was it in the time of the revolution you are investigating? Where utopia is relevant, how does it manifest itself? For instance, in visual cultures such as political posters, leaflets, and other kinds of publications?

In the course of two days, utopia was illustrated, analysed and contextualised from different perspectives by researchers from diverse disciplines. Mario Russo (Innsbruck) conceptualised utopia as the "world destruction machine" while Luís

Patraquim (Maputo) deconstructed the term 'utopia' in the context of the Mozambican revolution. Tobias Rupprecht (Berlin) provided a snapshot of the visual history of Africa-related Soviet posters as a solid example of political iconography.

The Icon Lab – a methodology for working with images – which was developed by the "Revolution 3.0" team, was used to capture visual imaginations of utopia which then served as starting points for discussions. An Icon Lab session was coordinated by Peggy Piesche, a researcher with the Academy, and the Ghanaian-born Canadian singer and songwriter, Kae Sun.

A publication about the workshop will be available shortly.

Catastrophe or catalyst? – African and African Diasporas' visions arising from World War One

An international conference of the Bayreuth Academy's Sub-project "Narratives of the Future in Modern African and Atlantic History", 2–4 October 2014.

TEXT MAX KROGOLL &
ACHIM VON OPPEN
PHOTOS BAYREUTH ACADEMY

World War One was a watershed moment for Africans and African Diasporas in North America and Europe. From the suffering, hardship, and also the new opportunities created by the conflict, new visions of the future emerged. It has long been understood that in the wake of the so-called Great War, the elites of Europe and the US imagined a 'New World Order' of international cooperation, and new demands for political and economic rights jumped to centre-stage amongst the working classes of Europe and the Americas. But, despite the renewed interest surrounding the 100th anniversary of the "Great War", the global and especially the extra-European dimensions of what has been called Europe's "seminal catastrophe" of the 20th century (cf. Kennan) are still widely understudied.

In order to shed light on World War One experiences in Africa and in African Diaspora communities, and to make an innovative contribution to the multitude of commemorative events on the "Great War" in 2014, the Bayreuth Academy of Advanced African Studies hosted an international conference "Catastrophe or catalyst? African and African Diasporas' visions arising from World War One"



from 2–4 October 2014, where scholars from England, Nigeria, Jamaica, Finland, Cameroon, Italy, Poland and Germany presented lectures and papers on the nature and emergence of these visions. The conference was organised by Achim von Oppen, Susanne Lachenicht, Annalisa Urbano and Christine Whyte, with the assistance of Max Krogoll, Hanza Diman and Fabian Becker. Together, they are the Bayreuth Academy Sub-project "Narratives of the Future in Modern African and Atlantic History", which aims to examine narratives of the future developed by Africans and African Diasporas, "at home" and "abroad", narratives that emerged beyond but

by no means separated from Europe. As part of this Sub-project, the team wanted to discuss if and how World War One was a catastrophe not only for Europe but also for Africa and for African Diaspora communities, or rather became a catalyst for new ideas about their future.

The participants quickly agreed that World War One was not solely a catastrophe or a catalyst for Africa and African Diasporas but rather both. It was a catastrophe with regard to the suffering and duress it inflicted on soldiers and civilians alike, as particularly emphasised by David Killingray (Goldsmiths, University of London) in his opening lecture. But

the war was also a catalyst that ignited new struggles for rights and new visions of a "better" future in Africa after World War One. Natalia Stachura (Adam Mickiewicz University, Poland), for instance, used the example of the sinking of the SS Mendi in 1917, which to this day remains a focal point in South-African memories of the war, to show how influential a catastrophic event could be for political and cultural struggles for recognition in a divided society. James Olusegun Adeyeri (Lagos State University, Nigeria) used the example of homecoming Nigerians who had participated in the war as combatants or labourers, to show how the experiences of the war provided a platform for new demands for social, economic and political rights in the context of colonial society. Several papers illustrated how the war fostered African attempts to leverage their loyalty to one empire (or to another) in order to improve their position under colonial rule (e.g. Henry Kam Kah, Sibel Inal, Margret Frenz).

But the different presentations also demonstrated what different effects the experience of the conflict could have. Demands and visions resulting from these experiences often differed or even appear contradictory for different African regions and groups, from the Eastern and Southern African theatres of war through the Horn of Africa colonial recruiting grounds to politically engaged West African observers. Anne Samson (Great War in Africa Association, UK) showed that many different visions of the future could be present in one state (e.g. South Africa), while Uoldelul Chelati Dirar (University of Macerata, Italy), in his lecture, gave insights on how different perceptions and reactions to the war were in the Horn of Africa. Henry Kam Kah's (University of Buea, Cameroon) presentation illustrated how the perception of colonial rule was divided in Cameroon after the change from German to French colonial rule in 1919.

Drawing broader connections and comparisons, the conference was not



limited to Sub-Saharan Africa alone but also engaged with visions emerging in African diasporas such as the Caribbean, where the war sparked a campaign for the enfranchisement of women (Dalea Bean, University of The West Indies, Mona, Jamaica), or in Egypt where unfulfilled promises by the Entente ultimately led to the founding of the Society of the Muslim Brothers, the so-called Muslim Brotherhood (Sibel Inal, University of Bayreuth, Germany). The war's stimulation of struggles for equal rights in colonial Africa by a non-African diaspora, namely South Asians in British East Africa, was examined by Margret Frenz (University of Oxford, UK).

The conference showed how multifaceted the topic really is. It was, therefore, suggested by Jan-Georg Deutsch (University of Oxford, UK) that it may not be the war in Africa that should be studied but the societies which were affected by it. This would help to overcome the Eurocentric view of World War One as a strictly European conflict, which according to David Killingray (Goldsmiths College, University of London, UK) can never give an accurate depiction of the nature of the war.

In the concluding session, agreement was reached that this conference's approach to the history of World War One, emphasising its hard implications as well as its manifold effects on new departures in African societies and the African Diasporas, is a fruitful one and can open up new fields of research not only in the study of World War One, but also in global history at large. The Bayreuth Academy will continue to pursue this innovative approach to produce insights into visions of the future in African history, beyond eurocentrist tendencies to look only at how futures were imposed from outside. For the future of this research project itself, a publication of selected papers from this conference is planned. At a later stage, perhaps around the centenary of the end of World War One, a larger conference on this topic may be envisaged to be held in Africa, still as part of the Bayreuth Academy's overall project, "Future Africa – Visions in Time", currently funded by the Federal Ministry of Education and Research (BMBF) in the frame of its funding priority "Strengthening and Advancing the Area Studies".

Multiple Concepts of African Nature

A Bayreuth Academy Working Group
(Summer Semester 2014)

TEXT & PHOTOS SYBILLE BAURIEDL

Each semester the Bayreuth Academy of Advanced African Studies initiates a working group on a specific theme or topic as part of its research project “Future Africa – Visions in Time” and invites guest fellows for collaborative work in the form of working sessions, lectures and workshops. Within the working group series, members of the Academy and guest fellows discuss research results systematically and comparatively to stimulate wider theoretical and conceptual debates. Discussions also often include methodological and empirical reflections on research about the future and African area studies in general. Previous working groups focused on “Conceptualising Future” (Summer Semester 2013) and “Multiple Futures through Time” (Winter Semester 2013-2014). In the Summer Semester 2014, i.e. May-July 2014, the working group “Multiple Concepts of African Nature” was convened. Eleven postdoctoral researchers who are senior scholars of the Academy took part in this working group as guest fellows and spent up to one month here in Bayreuth.

The theme of this working group offered scholars the chance to reflect on hegemonic approaches, presumptions and models of Western and other knowledge systems on nature, ecology, environment and landscape and their effect on colonial and post-colonial conditions in Africa. They discussed possible visions of futures as framed by dominant understandings of nature, in particular the dualistic worldviews and capitalist appropriations of nature. Globalised



industrial agriculture, international tourism, and global climate mitigation regimes are just as relevant for the daily reproduction of the materiality and knowledge of nature as national development schemes and the subsistence economy.

The working group met weekly and covered topics such as “Epistemic plurality in area studies”, “Liberation movements revisited”, “Shaping the future of nature” and “(Re)thinking African rural and urban landscapes into the future”. A number of public lectures were also organised, among them, “The right to the city in South Africa” by Marie Huchzermeyer (Professor of Architecture and Housing, University of Witwatersrand Johannesburg, South Africa) and “Conflicts over land and its future in Sub-Saharan Africa and Latin America” by Kristina Dietz (Free University Berlin). Another major activity was the international conference “Negotiating



concepts of nature and future in Africa”. The working group was a successful example of interdisciplinary and international scientific collaboration and exchange. In addition, there were many cultural and social events.

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Negotiating concepts of nature and future in Africa

An international conference of the Bayreuth Academy: 19-21 June 2014

TEXT & PHOTOS SYBILLE BAURIEDL

The Bayreuth Academy organised an international conference on the theme “Negotiating concepts of nature and future in Africa” on 19-21 June 2014 at the University of Bayreuth. Most of the summer term guest fellows presented their research on conceptualising nature in relation to climate change debates and national parks in the context of colonial and postcolonial Africa. The participants reflected on the question: What is nature and what is future in African studies? They concluded that there can be no universal definition of nature and future, since any definition would depend exceedingly on situated knowledge. It would, therefore, be preferable to ask: What is relevant for people in relation to nature and future? What are their embodied fears, hopes and memories? For whom are various future-cultures such as calculation, prediction and belief relevant? At the conference “nature” was analysed and described as a natural resource, commodity, common good, environment, ecosystem service, social construction, narrative, artificial, romantic idea and a civilised wilderness. These descriptions of nature were corroborated by case studies from Southern and Eastern Ethiopia, Northern and Eastern Kenya, Zimbabwe, Uganda and the border region between South Africa and Namibia.

The case studies revealed the commodification of nature and the contested ideas of human/nature-relations by problematising sugar cane plantations producing for the global renewable energy market, the imagi-



nations of nature-wilderness in African national parks as well as conflict between pastoral people, national governments and international investors caused by new climate adaptation projects. These examples visualised a discursive transformation of common land traditionally used for farming, fishing or pasturing into “waste land” – wild, unused, underdeveloped and untamed nature waiting for *green* development investments.

In the concluding session, the participants suggested further directions for research on African nature and future. Research should focus on powerful rationalities of societal-nature relations such as ownership (land ownership, land use rights, control of access to land), knowledge production (narratives of nature and natural heritage within colonial power geometries and scientific categorisation) and appropriation (exploitation and extraction of natural resources, mon-



etatisation and commodification of nature). Nature is a hybrid phenomenon and scholars have to overcome the temptation of thinking in dual systems if they want to understand what the rationalities, social constraints and hegemonies behind environmental crises are.

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Technology, internet and their effects on diaspora, race and the future

An international workshop of the Bayreuth Academy

TEXT & PHOTOS HENRIETTE GUNKEL & MARIAM POPAL

On 12-13 January 2014, Sub-project 4 of the Bayreuth Academy, "Concepts of Future in Mediaspaces" held a workshop on the topic "Technology, Internet and its Effects on Diaspora, Notions of race and Conceptions of the Future". The talks, panel discussions and film screenings of the workshop pursued questions such as: To what extent are notions of race and the diaspora conceptualised differently through new technologies and the digital? Which role does technology play in the imaginary, the speculative, the futuristic? How are visions of 'future' mediated, represented, challenged and subverted through new media and the internet? What are the impacts of visions of 'future' as shared digitally on global archives of knowledge, on transcultural dialogicity, and on local and translocal conceptions in Europe, Africa and the USA?

Internationally renowned scholars, invited as guests and fellows of the Bayreuth Academy, presented their latest research findings. The workshop was opened by Kara Keeling's (University of Southern Carolina) talk on "Queer futurities and black futures" in which she linked Glissant's concept of errantry to the concept of fugitivity by exploring the afrofuturist potentiality of Wanuri Kahiu's short film *Pumzi*. Raimi Gbadamosi (University of Witwatersrand) also discussed contemporary afrofuturist media practices in his presentation entitled "Afro futures and technology" by focusing on different temporal strategies in cinematic takes on racism today.



Akosua Adomako Ampofo (University of Ghana) talked about "Art and technology in Africa" and illustrated new ways of using art and the digital as strategies, modes and languages of a contemporary Afropolitan critique by focusing on dance performances of *azonto* in YouTube videos. Wangui wa Goro who translated Ngũgĩ wa Thiong'o's work into English discussed in her talk, "African literature, translation and the internet", the significance and meaning of 'Africa' as sign in the context of the Academy in a deconstructive approach, pointing out the conglomerations of past and present ventures and (possible) desires. Alondra Nelson (Columbia University) closed the workshop with a talk about the relationship between race and technology focusing on bioinform-

matics technology, genetic ancestry testing in particular, arguing that race itself becomes a digital medium, a distinctive set of informatics codes, a mediated narrative and visualisation that indexes identity.

Throughout the workshop, visions of the future as negotiated in science fiction movies and Afrofuturist imaginations were presented, thus challenging the dystopian vision of the digital divide that positions Africa – and by extension Blackness – as the anti-avatar of digital life. At the same time it was outlined how the history of colonialism and racism keeps influencing (Black) visions of the future, both structurally and discursively, and is continuously challenged and crossed to other possibilities of the imagination.



» Zukunft Afrika Ein Lerntag «

A one-day-workshop – The Bayreuth Academy reaches out in Munich



TEXT & PHOTOS KATHARINA FINK

The University is a space for reaching out to the public. It provides a platform for various forms of exchanges across disciplines, cultures, schools of thought, academic traditions, etc. The Bayreuth Academy of Advanced African Studies lived up to this expectation when it organised a one-day workshop on "Zukunft Afrika" at the Münchner Volkshochschule on 21st February 2014.

Entitled "Zukunft Afrika: Ein Lerntag", the one-day workshop brought together Academy researchers, BIGSAS junior fellows, artists and a diverse public to discuss the research projects carried out at the Academy. Through the interdisciplinary framework of the Academy the intersection of the concepts of "future", "vision" and "Africa and diaspora" – the core concepts of the Academy – was illustrated. The presentations were comprehensive enough to create interest

in the Volkshochschule students so as to open a space for them to connect with their own life worlds and spheres of experience.

The type of research done at the Academy was presented by its researchers; Peggy Piesche, Florian Stoll, Achim von Oppen, Christiane Reichart-Burikukiye and Katharina Fink, both during the plenary session and also in smaller workgroups in which research topics and findings were presented in an approachable format for the general public. The themes, *Revolution, Middle Class, Narratives and History*, were discussed with a focus on future. Students of the Münchner Volkshochschule engaged the researchers on these topics and many more about Africa.

A round table with BIGSAS doctoral fellows, moderated by the Academy fellow Katharina Fink, centred on questions of making Germany a home for foreigner researchers, academic migration and the future careers of international researchers in

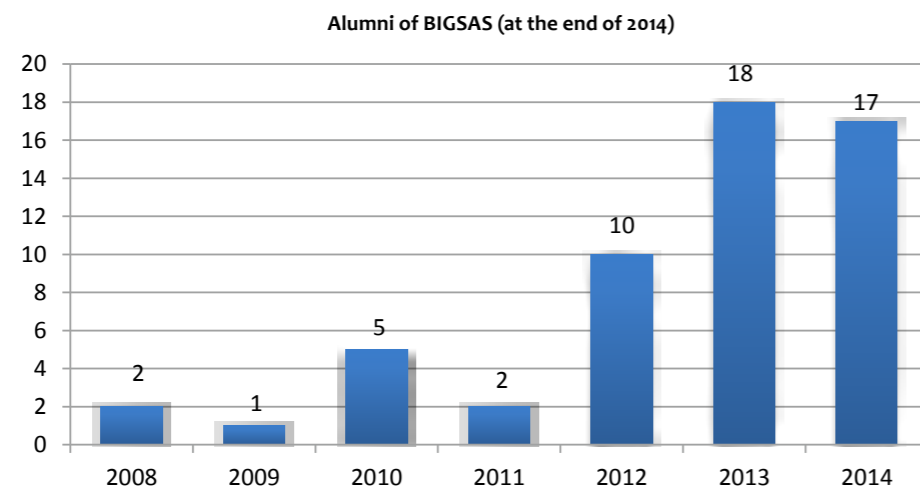
Bayreuth. Earlier in the day, Katharina Fink together with BIGSAS junior fellows, Gilbert Ndi Shang and Jimam Lar, visited a secondary school in Munich, where they presented the well-established outreach programme "BIGSAS at School", which is used to deconstruct prejudices about Africa through personal contact and intense discussions with children in schools in Germany.

The most glamorous highlight of the day was an artistic performance by Kae Sun, Ghanaian-Canadian singer and songwriter, at the Gasteig concert hall, who captured the key research questions of the Bayreuth Academy in a song entitled "Afriyie", a term from the Twi language, which also is the title song of his latest album. In the artist's translation, Afriyie means "good delivery", indicating a prosperous future. The interaction between researchers, students, teachers and interested members of the civil society at the workshop was exactly a glimpse of this.



Status Quo

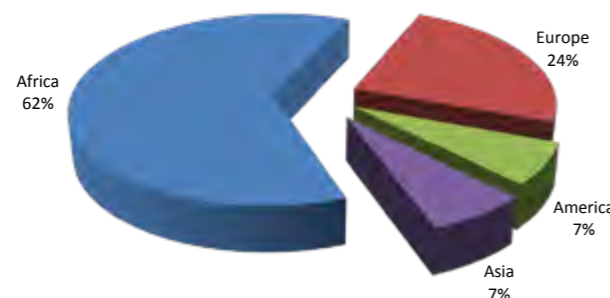
The number of Alumni is steadily increasing



The year 2014, like 2013, was remarkable for the Bayreuth International Graduate School of African Studies. 17 dissertations were successfully defended in 2014, raising the number of BIGSAS alumni to 55 – a resounding success for a graduate school that started only eight years ago. The 17 new alumni come from nine countries in Africa and Europe: Ethiopia, Cameroon, Ghana, Nigeria, Tanzania, Burkina Faso, Kenya, Zimbabwe and Germany.

2015 also promises to be a successful year if we take into consideration the number of dissertations awaiting defence.

At the end of 2014, BIGSAS had 102 junior fellows from 29 different countries, i.e. from 18 African, 7 European, two Asian and two American countries.



Application for admission into BIGSAS for the Summer Semester 2015 was open between July and October 2014. A total of 156 applications were received from applicants in 30 countries (21 African, three European, five Asian and one American countries). The planned number of intakes amounts to a total of 14 new junior fellows. The huge number of applications and from so many different countries testifies to the extent to which BIGSAS is now known around the world.

In terms of dissertation publications, eight defended PhD dissertations were published both as monographs and online in 2014. The bulk of them were published in the BIGSAS series “Beiträge zur Afrikaforschung” published by LIT Verlag Münster. As the list shows, these publications are in three languages: German, English and French.

Name	Country of origin	Title of dissertation	Supervisor
Alemu, Girum	Ethiopia	Localised adaptation to climate change: Pastoral agency under changing environments in dry land parts of Upper Awash Valley, Ethiopia	Detlef Müller-Mahn
Geda, Gemechu	Ethiopia	Pilgrimages and syncretism: Religious transformation among the Arsi Oromo of Ethiopia	Ulrich Berner
Fink, Katharina	Germany	[Un/doing Sophiatown] Contemporary reverberations of a myth and in a suburb	Tobias Wendl
Shang, Gilbert Ndi	Cameroon	State/Society: Narrating transformations in selected African novels	Ute Fendler
Boger, Julia	Germany	Coming full circle: Return migration and job-hunting experiences of Cameroonian and Ghanaian graduates from Germany	Dieter Neubert
Mkumbukwa, Abdallah	Tanzania	The history of use and conservation of marine resources in Zanzibar: 19 th Century to the present	Achim von Oppen
Debelo, Asebe	Ethiopia	Conflicts, narratives of entitlement and competing views over Nech Sar National Park, Ethiopia	Beate Lohnert
Flosbach, Johannes	Germany	Financial performance of microfinance institutions in Ghana and Uganda: Development and application of the achievement stages model	Beate Lohnert
Narh, Peter	Ghana	Negotiating behavioural change: Regime interaction in environmental governance in Ghana	Beate Lohnert
Borszik, Anne-Kristin	Germany	Dispute settlement in Eastern Guinea-Bissau: Self-presentations, stories and agency	Georg Klute
Marowa, Ivan	Zimbabwe	Environment and social memories: Responses to involuntary resettlement in North-Western Zimbabwe, c. 1900-2000	Achim von Oppen
Traoré, Daouda	Burkina Faso	Le senar (langue senufo du Burkina Faso): Eléments de description et d'influence du dyula véhiculaire dans un contexte de contact de langues	Manfred von Roncador
Baiyewu, Timothy	Nigeria	The transformation of Aladura Christianity in Nigeria	Ulrich Berner
Bloemertz, Lena	Germany	Socio-ecological dynamics in the Lower River Nyando Basin, Kenya	Detlef Müller-Mahn
Kuhn, Tobias	Germany	Die Ordnung hinter der Ordnung: Ethnographie einer islamischen Geheimwissenschaft (Senegal)	Georg Klute
Nganga, Simon	Kenya	Funeral performances in Kenya: A Contribution to communicative genre analysis	Martina Drescher
Glover, Evam	Ghana	Polygyny among the middleclass in Ghana: An anthropological study of urban family life	Erdmute Alber

PhD dissertations of BIGSAS alumni published in 2014

Author	Title of publication	Publisher
Bakpa, Mimboabe	Etude du ngbem, parler gangam de Koumongou	LIT Verlag Münster
Brahima, Abraham	L'intraduisible en question : Problématique linguistique africaine et décolonisation conceptuelle, une lecture critique	Cuvillier Verlag Göttingen
Kastner, Kristin	Zwischen Suffering und Styling: Die lange Reise nigerianischer Migrantinnen nach Europa	LIT Verlag Münster
Morisho, Nene	A New Institutional Economics Approach to Smuggling	NMP-Verlag Bayreuth
Ndong, Louis	Kulturtransfer in der Übersetzung von Literatur und Film: Sembène Ousmanes Nouvelle Niiwam und deren Verfilmung Niiwam: Der lange Weg	Cuvillier Verlag Göttingen
Ng'atigwa, Francis Xavier	The Media in Society: Religious Radio Stations, Socio-Religious Discourse and National Cohesion in Tanzania	https://epub.uni-bayreuth.de/1681/
Tchokothe, Rémi Armand	Transgression in Swahili Narrative Fiction and its Reception	LIT Verlag Münster
Wario, Halkano Abdi	Networking the Nomads: A Study of Tablighi Jam'at among the Borana of Northern Kenya	https://epub.uni-bayreuth.de/1689/



Confirming partnership and strengthening international cooperation

BIGSAS meets its six partner universities from Africa

TEXT **BIGSAS**
PHOTOS **YANNICK TYLLE**

On the sidelines of the award of an honorary doctoral degree to renowned African writer and scholar Ngũgĩ wa Thiong'o by BIGSAS through the University of Bayreuth, BIGSAS took the opportunity to confirm and strengthen its partnership and cooperation with its six partner universities in Africa – Université Mohammed V-Agdal, Rabat, Morocco, Moi University, Eldoret, Kenya, Université d'Abomey-Calavi, Cotonou, Benin, Universidade Eduardo Mondlane, Maputo, Mozambique, University of KwaZulu-Natal, Durban, South Africa and Addis Ababa University, Addis Ababa, Ethiopia – which were all represented by their rectors or vice chancellors. The partnership agreement which was signed by all seven universities on 5 May 2014 in the Senatssaal of the University of Bayreuth reaffirms their trust in the cooperation



and a further internationalisation of their universities and their respective national higher education structures.

Speaking during the ceremony, Stefan Leible, president of the University of Bayreuth, informed his colleagues, rectors and vice chancellors of the African partner universities of the latest developments in research and teaching at the University of Bayreuth. Each president contributed ideas about the steps that are necessary for an even closer international cooperation in

the future. It became clear that, especially in the field of higher education management, the already successful intra-African networking should be further developed and expanded. To consolidate this, thematic meetings and rotating discussion forums in the partner universities are being planned to fine tune best practice models for the coming years. These forums will mainly concentrate on structural development issues such as quality assurance, accreditation processes, diversity and equality policies and research funding.

The Kenyan writer and literary scholar, Ngũgĩ wa Thiong'o, who was honored with an honorary doctorate by the University of Bayreuth on the same day, participated in the signing ceremony. More than 40 BIGSAS alumni from all over the world, BIGSAS doctoral students as well as scholars of African Studies in Bayreuth were also present.



Creation and Actuality in Africa

An international conference at BIGSAS partner university in Rabat, Morocco

TEXT **MAROUA EL NAGGARE**
PHOTOS **UTE FENDLER**

In the frame of the academic exchange between BIGSAS and its partner universities, an international conference entitled "Creation and actuality in Africa" took place in Rabat on 24-25 April 2014.

The international conference "Creation and actuality in Africa" – a consolidation of the partnership between BIGSAS and Université Mohammed V-Agdal, Rabat, Morocco – was organised by Ute Fendler, Viviane Azarian, Maroua El Naggare and Aminata Mbaye (all BIGSAS) and Ijou Cheikhmoussa and Youssef Ouahboun, all members of the laboratory of Literature, Art and Society at the Faculty of Arts and Human Sciences, Université Mohammed V-Agdal, Rabat.

The conference brought together scholars and doctoral students from Bayreuth and various Moroccan universities, among them, Université Mohammed V Rabat and Université Hassan II Casablanca/Mohammedia. In addition

to the remarkable contribution of BIGSAS and Moroccan partners, the conference was enriched by the participation of Dodji Amouzouvi, Professor of Sociology at the BIGSAS partner, Abomey Calavi University Cotonou, Benin and Nataniel Ngomane, Professor of Comparative Studies at another BIGSAS partner, Eduardo Mondlane University Maputo, Mozambique.

This transcultural and transdisciplinary conference aimed at investigating the concept of creation in relation to current events in Africa in a global context. Its objective was to readdress the question of representation within the possible interactions between artistic creativity and social and political practices.

Literature, visual arts and performing arts (theater, dance, spoken word) speak or reflect the world, echoing it in a creative way by capturing reality in its actuality and updating or deconstructing it.

Constructive debates by the scholars, critics and artists who attended the conference centred on the following questions: How does art feed and

give body to the social imaginary? How do artistic practices ultimately reflect present issues in a diachronic perspective? As far as socio-political reality is concerned, how can artistic practices be(come) strategies geared toward affecting or impacting on this reality? How is the relationship between art and politics in contemporary societies in Africa established? In what way could artistic creativity function as a constant formulation of utopian ideas and concepts?

On the closing day of the conference, two Moroccan short movies were screened: Asmae El Moudir's *Joumoua Moubaraka* (Holy Friday) and M'hamed Cherkaoui's *Éphémères* (Ephemeral).

As part of the conference, Nadine Siegert curated the exhibition "Renégats" made up of photographs by the South African artist Franck Marshall. The exhibition took place at the Archives du Maroc, the former National Library of Rabat. The conference proceedings will be published by the Faculty of Arts and Human Sciences, Université Mohammed V Rabat.



4th BIGSAS Festival of African and African-Diasporic Literatures 2014

For the 4th successive time, the BIGSAS Festival of African and African-Diasporic Literatures took place on 26-28 June 2014 in Bayreuth's Old Castle (Altes Stadtschloss) and the Bayreuth Art Museum (Kunstmuseum Bayreuth) under the theme "Literatures of/and Memory: 1884-1904-1914".

TEXT SUSAN ARNDT
PHOTO PETER KOLB

Convened by Susan Arndt and Nadja Ofuatey-Alazard, the 4th BIGSAS Festival of African and African-Diasporic Literatures captioned "Literatures of/and Memory: 1884-1904-1914" took place on 26-28 June 2014 in two historic locations in Bayreuth – the Old Castle (Altes Stadtschloss) and the Art Museum (Kunstmuseum Bayreuth) – that corroborate the historical theme of the festival. Commemorating the

100th anniversary of the First World War (WWI), the festival focused on the effects of WWI on Africa and its diasporas. Colonialism was, therefore, at the fore since WWI redrew colonial maps in Africa. After all, although WWI is often considered the "seminal catastrophe" of the 20th century, perhaps because it shattered Europe's political systems, social structures, economic dynamics, cultural processes and territorial realities, the fatal flipside of technological modernity had created "original catastrophes" long before WWI. Colonialism

had shattered and destroyed African forms of statehood, society, economic systems, cultures and border regions, in spite of the resistance mounted by Africans.

Evoking the context of colonialism, 1914 was entangled with two other "4"-years that are decisive markers in German, European and global history – 1884, that marks the beginning of Europe's imperialist race for colonies on the African continent, and 1904, the year of Germany's genocide against the Herero and Nama. These three historical landmarks were dis-

cussed in their entangled importance for 2014. After all, as Bundespräsident Horst Köhler stressed in his greeting to the festival: "If we succeed in finding a mutual understanding of the past, a new, collective vision for the future may arise from it, umoja ni nguvu, utengano ni udhaifu." Moreover, the guests were welcomed by the representative of the German Foreign Ministry (Auswärtige Amt), Nino Klingler, the third deputy Mayor of the City of Bayreuth, Beate Kuhn, the Chancellor of the University of Bayreuth, Markus Zanner, the coordinator of BIGSAS, Christine Scherer, the Director of the library of the University of Bayreuth, Ralf Brughauer, as well as Theodor Wonja Michael, the guest of honour and godfather of this year's festival. Two exhibitions featured various aspects of his life. For one thing, *Homestory Deutschland* comprises his and other 26 visually arranged biographies of black women and men from three centuries in Germany. Additionally, the library of the University of Bayreuth exhibited, as wonderfully curated by Ingo Touisant and his team, the private library of Theodor Wonja Michael which he himself donated to the University of Bayreuth Library. Theodor Wonja Michael read from his autobiography. A third exhibition was shown in the Bayreuth Kunstmuseum: Internationally renowned Beninese installation artist George Adéagbo's installation "L'Allemagne avant la Guerre et l'Allemagne après la Guerre" visualised the lingering presence of the colonial past in the entanglement of Europe and Africa.

On day one, the meaning and legacy of 1884 was addressed in a keynote by the Cameroonian scholar of literature David Simo, a reading by Kenyan writer Tony Mochama from his short story "Pot Smokin' Despots", a delicious satire about Europe's devouring of the African continent, and a panel discussion. One of the many issues raised was that the "Berlin Conference" is undoubtedly a euphemistic

phrase for what actually happened in Berlin. In 1884, the German Imperial Chancellor Otto von Bismarck invited other European colonial powers to Berlin to 'harmoniously' – meaning, of course, by mutual consent of the European colonial powers only – divide the African continent, in order to intensify the colonialist conquest and economic exploitation. In just two decades, 90 percent of African territory had been divided among the European colonial powers, especially France, Britain, Germany, Portugal, Spain, Belgium, Italy and the Netherlands. This induced distortion of the functioning political and cultural systems in Africa has to be called to account today, at least "partially, [...] for the intractable economic problems of" the African continent, suggests Wole Soyinka, the Nigerian Nobel Prize Laureate who holds an Honorary Doctorate from the University of Bayreuth, in his book *The Burden of Memory: The Muse for Forgiveness* (1996). This was to become the future of 1884 – and writers such as Alain Patrice Nganang (Cameroon/USA), Priscilla Manjoh (Cameroon/Germany), Maaza Mengiste (Ethiopia/USA) and Malek Alloula (Algeria/France) explored these futures that are our past when reading from their novels.

When revisiting the second core date of the festival, 1904, Tanzanian-Scottish scholar of arts and culture Evelyn Nicodemus discussed in her Keynote the violent peak of German colonialism in a ground-breaking and poignant talk about the 20th century's first genocide, the German genocide against the Herero and the Nama. A scenic reading featuring words of resistance against German colonialism such as protest letters of the famous Ovaherero, Nama and Wahehe was directed by Renzo Baas (Namibia, BIGSAS) and performed by Wangui wa Goro (Kenya), Michael Ojake (Nigeria) and Njamy Sitson (Cameroon).

The same team, directed this time by Katharina Fink (Germany, Bayreuth Academy) performed a scenic

reading of letters from soldiers of colour, serving in WWI. This reading was introduced by a sneak preview of the BBC-production *The World's War* in the presence of its producer, British historian David Olusoga (Nigeria/UK), also author of the "The Kaiser's Holocaust", who then enriched the festival programme with his talk on "The World's War: Race, Empire and the Great War". In his keynote lecture on 1914, Olusoga stressed that just as much as it was only in Europe's internal view that WWI did start in an apparent time of peace, WWI became a global conflict because it was not only the territories of Europe that were in contestation. Whoever was to be victorious in Europe, automatically gained power over the European colonies all around the globe. And soldiers of colour were serving and dying in all sorts of functions in the name of Europe. Yonas Endrias (Eritrea), a Berlin-based political scientist and community activist, complemented the programme by lecturing about Germany in 2014, envisioning new visions of memory.

As always, poetry was in the air in the framework of the traditional Spoken Word & Music session. The mesmerising Maroula Blades (GB/Germany) met the energetic performance of RonAmber Delony (USA) and the biting satire of Bavarian-Berlin poet Temye Tesfu, accompanied by Ghanaian-Canadian singer-songwriter Kae-Sun. Moreover, the poetry anthology *Arriving in the Future* (2014: edition assemblage), edited by Philipp Khabo Köpsell and Asoka Esuruosu, was launched. To conclude the festival, Zimbabwean poetry icon Chirikure Chirikure presented a griotage, which served as a poetic summing-up of the festival and an excellent prelude to the closing open-air concert with singer Njamy Sitson as opening act and top notch instrumentalists and composers Hans Lüdeman on piano and Aly Keita on balafon, featuring renowned Ivorian singer Dobet Gnahoré, as main act.

BIGSAS alumni visit German research funding institutions in Bonn

Acquiring first-hand information for a future career in the academia

TEXT & PHOTO BIGSAS

A day after the BIGSAS 2014 Alumni meeting on 5 May 2014, all 40 BIGSAS alumni boarded the bus to Bonn for a three-day (6-8 May 2014) working excursion to the main German research funding institutions: the German Research Foundation (DFG), the Alexander von Humboldt Foundation (AvH), the German Academic Exchange Ser-

vice (DAAD), and the Federal Ministry for Education and Research (BMBF). There, they got first-hand information on research funding possibilities both for experienced academics and scholars and young scholars and postdocs. Welcomed at the Alexander von Humboldt Foundation by the secretary general, Enno Aufderheide, and former vice-secretary general and current member of the council of the

University of Bayreuth, Gisela Janetzke, the alumni received detailed information on the Foundation's funding programmes, e.g. the Georg Forster Grants for postdoctoral research and several other attractive funding programmes for experienced scholars. A discussion session followed on various issues related to research funding and application procedures and eligibility for AvH grants and scholarships. The secretary general then invited

Department for Scientific Affairs, Anselm Fremmer, Programme Director for Research Careers, Meike Andermann, Programme Officer for Graduate Schools and contact person for BIGSAS, Corinne Flacke, Programme Director for Humanities and Social Sciences, and Marco Finetti, Head of DFG Press and Public Relations. In her introduction, Corinne Flacke stressed the fact that the DFG is very much open for bottom-up research ideas.

At the Federal Ministry for Education and Research (BMBF), BIGSAS and its alumni were received by the *Ministerialdirigent* Dietrich Nelle and higher education researcher Katharina Kloeke. During the intensive discussion about the ministry's upcoming Africa-strategy and how it could be developed and improved, BIGSAS' African alumni offered advice and input on the suitability of the programme to research in their various disciplines.

The final stop was at the DAAD on 8 May 2014. Since many of the alumni were funded by the DAAD during their time in BIGSAS, it was a great reunion between them and their contact persons, some of whom were known only through emails. Besides the regular postgraduate funding, the alumni were informed of other postdoc, research cooperation, and teaching exchange funding schemes of the DAAD. As Germany's biggest funding institution for international academics, the DAAD was not new to all the alumni. Cay Etzold, Head of Section for Eastern and Southern Africa encouraged the alumni to make use of the services offered by the DAAD as they face the next phase in their academic and research careers.

the group to a delicious dinner.

On 7 May 2014, the group visited the German Research Foundation (DFG). "The DFG is the mother of BIGSAS", quipped Dymitr Ibrizimow, Dean of BIGSAS, in his description of the relationship between BIGSAS and the DFG. BIGSAS is funded by the DFG as part of the Excellence Initiative. The alumni were warmly welcomed by Annette Schmidtman, Head of



TEXT & PHOTOS BIGSAS

Creating competence about Africa only works by working jointly with Africa! In line with this motto, the project of the Graduate School, BIGSAS@school, brings together its doctoral students with students and pupils from schools in Bayreuth. Since September 2013, BIGSAS and the *Markgräfin-Wilhelmine-Gymnasium (MWG)* have been cooperating even closer by creating a *P-Seminar* (a practical seminar for students in and during their last two years) called "Africa in Bayreuth". Since then the students have engaged in activities that show the existence and closeness of Africa in/and with Bayreuth. They have been to several meetings with BIGSAS senior and junior fellows, as well as with BIGSAS guests. They have also visited the new Iwalewahaushaus and have been to the Cinema Africa! film festival and the BIGSAS Festival of African and African-Diasporic Literatures. The students' task is to create a

schedule for a school day on which they have to present their work and knowledge they have gained during the years 2013 and 2014 to fellow students. In preparation for this day, the students formed groups with different topics: family, fashion, music and dance, refugees, and literature. They did research and interviewed guests and junior fellows in order to become more familiar with their topic and in order to combine it with the programme for the presentation day.

So, in November 2014, there was a Workshop at the secondary school, supported by BIGSAS members. As a guest the students invited the BIGSAS 2013 Journalist Award winner Philipp Hedemann, who gave a talk followed by an interesting discussion about reporting in Africa.

The P-Seminar group Fashion and the BIGSAS administration team had organised a dance workshop with Luis Sala on 21 October 2014. The Mozambican dancer came to the school and gave two groups of students the pos-

sibility to learn some dance steps and a choreography with him. He started the day with three classes from the 10th grade, who were first nervous, but then soon began to loosen up. He instructed them first to do a short warm-up and then taught them various moves. During the two hours the students became more and more self-confident and were glad to be part of the dance workshop. Before the second course (with different students) began, he gave the students the possibility to ask him questions and he also wanted feedback from them.

In the second part, there were students from the 8th grade and this time even boys joined the girls in the workshop. Luis Sala, who is not only a professional dancer but also an experienced dance teacher, kept to his routine by doing a warm-up and then starting with the moves. In this course, the boys were very keen to learn how to dance. The students were glad to be guided into the world of dance by Luis Sala.



High quality music time: BIGSAS & Police Department, Upper Franconia

BIGSAS associated junior fellow, Frank K. Hukporti, plays with the Orchestra of the Police Department, Upper Franconia

TEXT & PHOTOS BIGSAS

After BIGSAS' visit to the headquarters of the Upper Franconian Police Department in October 2012 (see NAB XII: 22) and a football match against the Police team in September 2013 (see NAB XIII: 34), the outreach activities of these two institutions continued in 2014. In April 2014, Frank K. Hukporti, an associated junior fellow of BIGSAS, was invited by the Police Department to rehearse with the orchestra of the Police Department of Upper Franconia. Very quickly, it became obvious that the musician, Hukporti, was not just a friend and colleague but a "big shot", as the head of the Upper Franconia Police brass orchestra, Horst Hör, describes his colleague's musical ability in the police's magazine *Polizeireport*.

The question you may be asking is: why Frank K. Hukporti and the police? Frank K. Hukporti is a superintendent

of police in Ghana and a member of the Ghanaian Police Band in Accra. For him, music is more than just a leisure activity; it is food for the soul. He studied music and vocal studies. In 2014, he defended his PhD thesis on the topic "Military Band: A Perspective from Ghana".

Music is that international language that links the Ghanaian *star* of military music and the Upper Franconian *amateurs*. Music opened the way for more contacts, given that since the first encounter in 2013, Frank K. Hukporti has become more than just a colleague but a friend of Horst Hör and other members of the police. Besides rehearsals, Hör and Hukporti also spend much of their leisure time together: "Frank ate his first *Klöße* (Upper Franconian food) in our house", Hör points out. In 2013, Frank was invited to celebrate Christmas together with the Police Chief Reinhard Kunkel in his home in Würzburg. BIGSAS, this encounter illustrates,



does not only train academics but also facilitates interaction beyond academics, accompanies its junior fellows in their life trajectories, and helps them explore other cultures and activities.

NAB XIV - 2014



Settling in?

The Iwalewaha now at home in the new building

The new contact-zone in the heart of the city goes operational

TEXT ULF VIERKE

PHOTO KATHARINA GREVEN

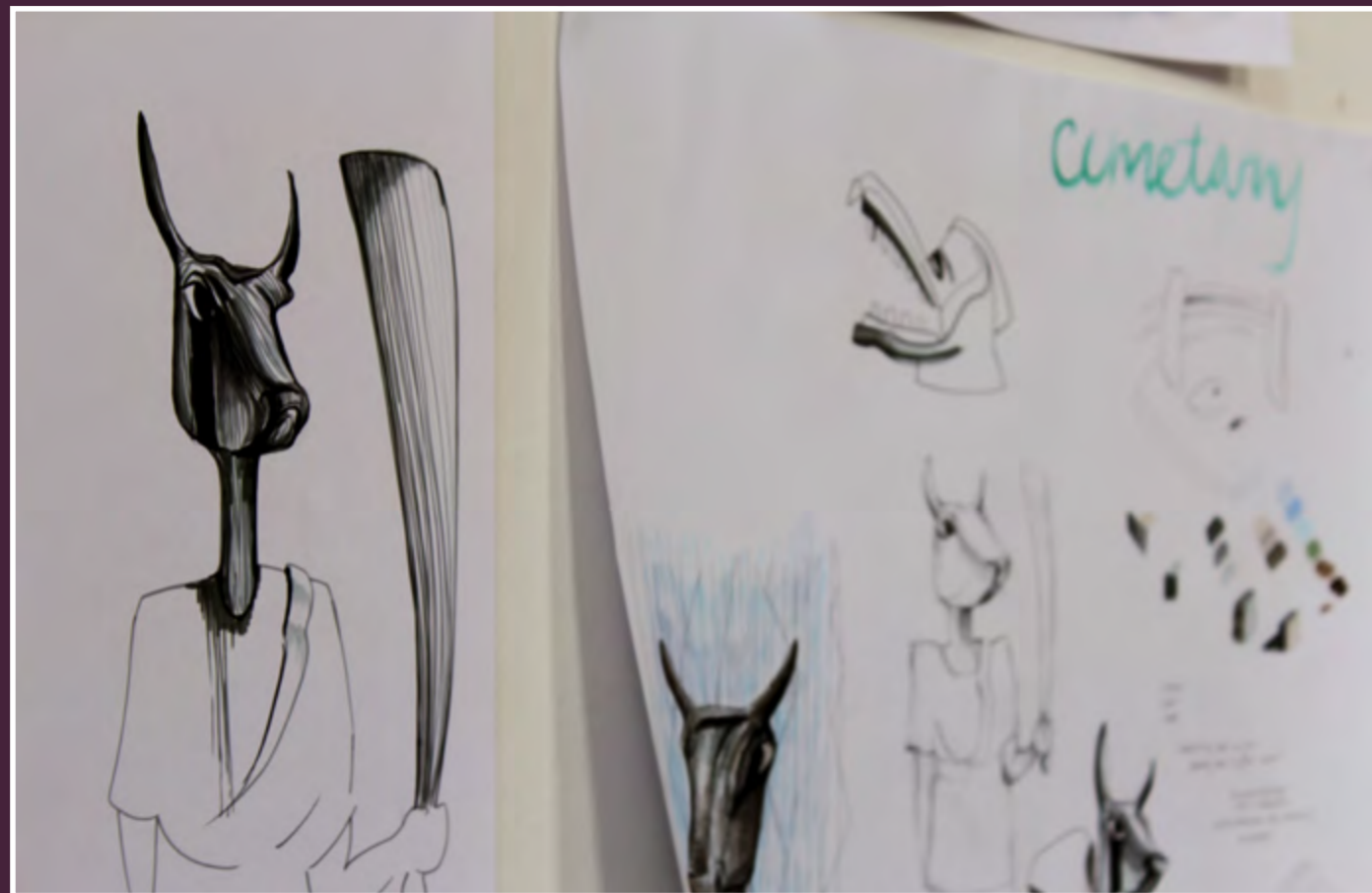
On 4 November 2013, the Iwalewaha officially received the keys to its new building on Wölfelstraße 2, 95444 Bayreuth. Located just 100 metres away from its former home on Münzgasse 9, the new building offers 2.300m² of space distributed on four floors. This enormous space is used for exhibitions, art collections, archives, staff offices, seminars and conferences. Constructed as a bank and office building, the house posed quite a challenge to be renovated to suit the new needs. The renovation work started in December 2013. In that month, the Iwalewaha also moved into the new building. This move constituted more than 1400 moving boxes and about 300 m² of furniture and collection objects. In mid January 2014, the renovation of the office space on the 2nd floor started followed by the 3rd floor which houses the archives and then the ground floor on which the major conference and exhibition rooms are located. A substantial part of the work is done by the technical staff of the Iwalewaha, which allows for not only cost-saving but also a neatly

fitting adjustment to the needs of an art space and a university venue. In May 2014, the second floor containing the offices was completed: 70 % of the offices were already in use since February 2014. Renovated in July 2014, the exhibition and conference room on the ground floor offer facilities for conferences and film projections including high-end media equipment. The first event hosted was the University of Bayreuth *City Talks*, a series of monthly lectures on various topics of broader public interest. With this prelude to the official opening in May 2015, the Iwalewaha already fulfilled some aspects of its new character as an art space, a university institute and a bridge between campus and the city of Bayreuth and its citizens – i.e. a contact-zone in the heart of the city.

Meanwhile – with the support of the Oberfrankenstiftung – the spacious former bank safe was equipped with a storage system. A substantial part of the painting collection has been stored on rack gliding grids. The German collector, Bernd Kleine-Gunk, started donating parts of his collection to the Oberfrankenstiftung in 2014 which are now lodged in the Iwalewaha on a permanent

loan basis. Without the new storage facilities, preserving this donation would not have been possible. As an example, the donation of the Kleine-Gunk collection illustrates that it is not only the Iwalewaha's wrap and shell that grows but also the content. Another major aspect of this change is a new corporate design that the Iwalewaha developed together with the Berlin-based Acapulco group of designers. The new design is already flaring up on new posters and programme folders. The new corporate design and other smaller and bigger new publicity and image objects will be presented together on 30 May 2015 when the new Iwalewaha will be inaugurated. As part of the official inauguration of the building, the first main exhibition will be curated by the Kenyan artist and curator Sam Hopkins, who is currently based at the Iwalewaha as curatorial fellow of the German Cultural Foundation. The inauguration will be accompanied by a series of concerts, presentations and conferences. Following suit on the inauguration are the following international conferences: the 28th Swahili Colloquium from 1-3 June 2015 and the ALA conference on 3-6 June 2015.

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Interfacing with the archive

A follow up project of *Mashup the Archive*

TEXT SAM HOPKINS, LENA NAUMANN & NADINE SIEGERT

PHOTO MAIMUNA ADAM

Mashup the Archive was an 18-month project at the Iwalewahaus which was dedicated to activating and making visible its extensive archive of African art, collected over the last 30 years. Working with young, African-based artists, the intention was to explore and investigate the rich cultural heritage of the Iwalewahaus archive. At the heart of the project is the idea that a key to making this archive both relevant and accessible is to open it up for artistic as well as academic research. The essence of the project is not merely to exhibit this archive

but also to make it available to a generation of young African artists from which they could develop new works. This practice-based artistic research is very different from, but works in tandem with, the academic research of the Iwalewahaus. It offers new perspectives, positions and insights into artworks in the archive which the academic community of the Iwalewahaus can then reflect on, and make sense out of, in their research publications and other discourses. This combination of artistic and academic enquiry is an innovative approach to the study and display of African art today. Two mini-festivals have so far been organised as part of the *Mashup the Archive* project, i.e. in October 2013 and August 2014.

Mini-festivals: “YesterdayToday” and “Disrupters: This is Disrupter X”

In October 2013, the first mini-festival took place at the Schokofabrik Bayreuth. It was marked by the exhibition “YesterdayToday” by the Maasai Mbili artist collective from Nairobi with its artists Otieno Gomba and Kevo Stero on 10 October 2013. They were joined by the Nairobi-based DJ Raf, who was also invited by the Iwalewahaus to work on the music archive. *Mashup the Archive* found its sequel in August 2014 with the residency of the two South African artists, Thenjiwe Niki Nkosi and

Pamela Phatsimo Sunstrom. They presented their work “Disrupters, this is Disrupter X” at the Schokofabrik. They described the performance as a ‘living maquette’ of an anti-opera, which is part of a body of work they have been developing over the past two years. The integral components of this performance were objects and artefacts from the Iwalewahaus archive, the space where the performance took place, projected video compositions, electronic sound compositions, sculptural objects and live choreography or performative movements. Nkosi and Sunstrom explored and investigated the archive by using the anti-opera approach to re-imagine and re-inscribe alternative narratives of the objects and the artefacts within the archive. Presented in the enormous skate hall of the Schokofabrik and accompanied by an opera singer as well as skateboarders of the Schoko e.V. who embodied the group of disrupters, the multidimensional performance of “Disrupters, this is Disrupter X” was followed by a party with two deejays livestreamed directly from Johannesburg: DJ Mma Tseleng and Dion Monti.

Adding a new interface to the archive

In October 2014, the *Mashup the Archive* project was closed just to be pursued by the follow up project *Interfacing with the Archive*. Sam Hopkins, who has recently been selected as one of *Foreign Policy*’s 100 leading Global Thinkers of 2014, will be contracted for another six months to curate the show. Working together with Nadine Siegert, deputy director of the Iwalewahaus, he will organise a follow up exhibition to the *Mashup the Archive* project, focusing on the works developed by the resident artists, and exploring how this practice-based research can further interrogate the archive. The exhibition will be accompanied by a symposium, an artist book and a newly-designed interface for the digital archive.

This virtual presence of the project is a key element of this second phase of *Mashup the Archive*, and the Iwalewahaus is delighted to have on board new partners from Kenya, the Nairobi-based agency *Circle Digital*, to develop this. Our collective ambition is to re-interface the archive, to make the digital archive an accessible and enjoyable means of researching the extensive archive material.

The exhibition will be opened on 30 May 2015 and will serve as the highlight of the inauguration of the new Iwalewahaus building on Woelfelstrasse 2. It is generously funded by the German Federal Cultural Foundation and the Iwalewahaus Freundeskreis.



49° Grenzüberschreitungen Festival



The 2014 festival focused on the connection between visual arts and electronic music in Africa, Europe and beyond. Club music met classical music; traditional music emerged with contemporary

visualisation, high culture connected with sub culture.

The interplay of music and arts both in Africa and in Europe is part of a vibrant scene that moves between bloc parties, clubs and galleries. Cultural, spatial and chronical boundaries are negotiated and transcended. What has been strictly separated for decades now increasingly is tied together and leads to challenging symbioses.

The festival of 2014 posed the questions of what role music from different proveniences and times play in today's music production, but also how important the visual dimension of music is in its representation.

The festival started on Wednesday, 3 December 2014, with the performance by DJ Spooky (New York), who mixed classical music with turntableism and video art. The following day, Alexander Sonnenfeld (Berlin) featured a special edition of Iwalewaha's regular *Music Archive Listening Session*. Furthermore he presented the so called *Tonspielzeug*, a fusion between turntables and the DJ mixer.

Through the *s-notation* it is possible to transcribe scratches and cuts into music notes. The Friday's event was focused on the more academic side of the project. Visitors got the chance to inform themselves on the topic through a movie screening and the study-room which offered possible answers to the festival's questions.

The outstanding closing of the festival on Saturday was marked by a concert by artist *Batida* (Lisbon) who's music is geographically mostly located between Angola and Portugal. His samples move between traditional music and modern dance and club music. The visualisation of his music through the activation of masks and projections plays an important role in his performances.

The project *Tafsiri* in which diverse traditional music from Africa is sampled showed also the approach of dealing with music from different cultural, geographical and chronical origins. *Simp and Soia* from Vienna create music that ranges between NuSoul, hip hop electronica and beats. The aftershow party heated up to tunes of local DJ *Nasher* and *Clerk*.

The 49°Grenzüberschreitungen Festival is closely connected to the history of Iwalewaha and was first initiated by Ulli Beier, the founder of the Iwalewaha.

Who's been in the Archive?

Uche Uzorka and Maimuna Adam

TEXT MAIMUNA ADAM &
NADINE SIEGERT
PHOTO MAIMUNA ADAM

From July to October 2014, Maimuna Adam, artist and curator from Mozambique, spent a four-month residency at the Iwalewaha as part of a fellowship awarded by the Alexander Rave Foundation in the Institut für Auslandsbeziehungen (IFA). During her residency, Maimuna Adam assisted Uche Uzorka, a visual artist from Nigeria, who came to Bayreuth for a six week residency in Summer 2015. Uche Uzorka was the first artist in residence in the new Iwalewaha building on Wölfelstrasse 2. He was invited by the Iwalewaha and the Goethe Institute Nigeria to work with the Iwalewaha archive and collections. Uzorka decided to work with postcards and books, transforming them into a series of collages aptly titled „I am the ant that eats away what you keep“ and an installation of jars filled with shredded material as a metaphorical representation of the archive. For Uzorka, archives, in general, are like “a restricted library“ where valuable information is stored, respected and conserved but which is beyond the reach of everyone.

In the Iwalewaha archive, the artist took on the action of slowly, repetitively and obsessively shredding and cutting images he found in books and other print materials on art from Nigeria and other African countries. In doing this, Uzorka claims he entertained a varying array of emotions when relating with:

» photographs of the works from the actual archive, putting them through the shredding machine, and physically seeing them being shredded up to pieces, knowing that once they get from the state where they are in photographic form, where they are tangible and can be seen, touched and understood, to the shredded form, there is a change – a transformation. «

Uzorka's interest in working with this particular archive could be said to relate to his experience as a student, when they studied images of works, but with limited, if any, access to the original artworks themselves. Through this he raised the problem faced in Nigeria and other countries, where access to the original works is often limited or impossible. Shredding these images, Uche Uzorka explains, “may seem like destruction, a direct crumbling of the original, but in actual fact they are now in a different state of being – a different kind of form, a different kind of storage, a different kind of visual impact.” The works were shown in the context of the exhibition titled “Where were you when I was here?” at Sübkültür, Forum Phoenix in Bayreuth.

Uche Uzorka's residency project was the first outcome of a new cooperation between the Iwalewaha and the Goethe Institute Nigeria and will be continued in 2015 as part of the reopening show “Interfacing with the Archive”, curated by Sam Hopkins and supported by the Kulturstiftung des Bundes.

Uche Uzorka, “Where were you when I was here?”, Installation (detail), Mashup the Archive #2, Iwalewaha 2014.

Collected

A three-part exhibition at the Iwalewahaus

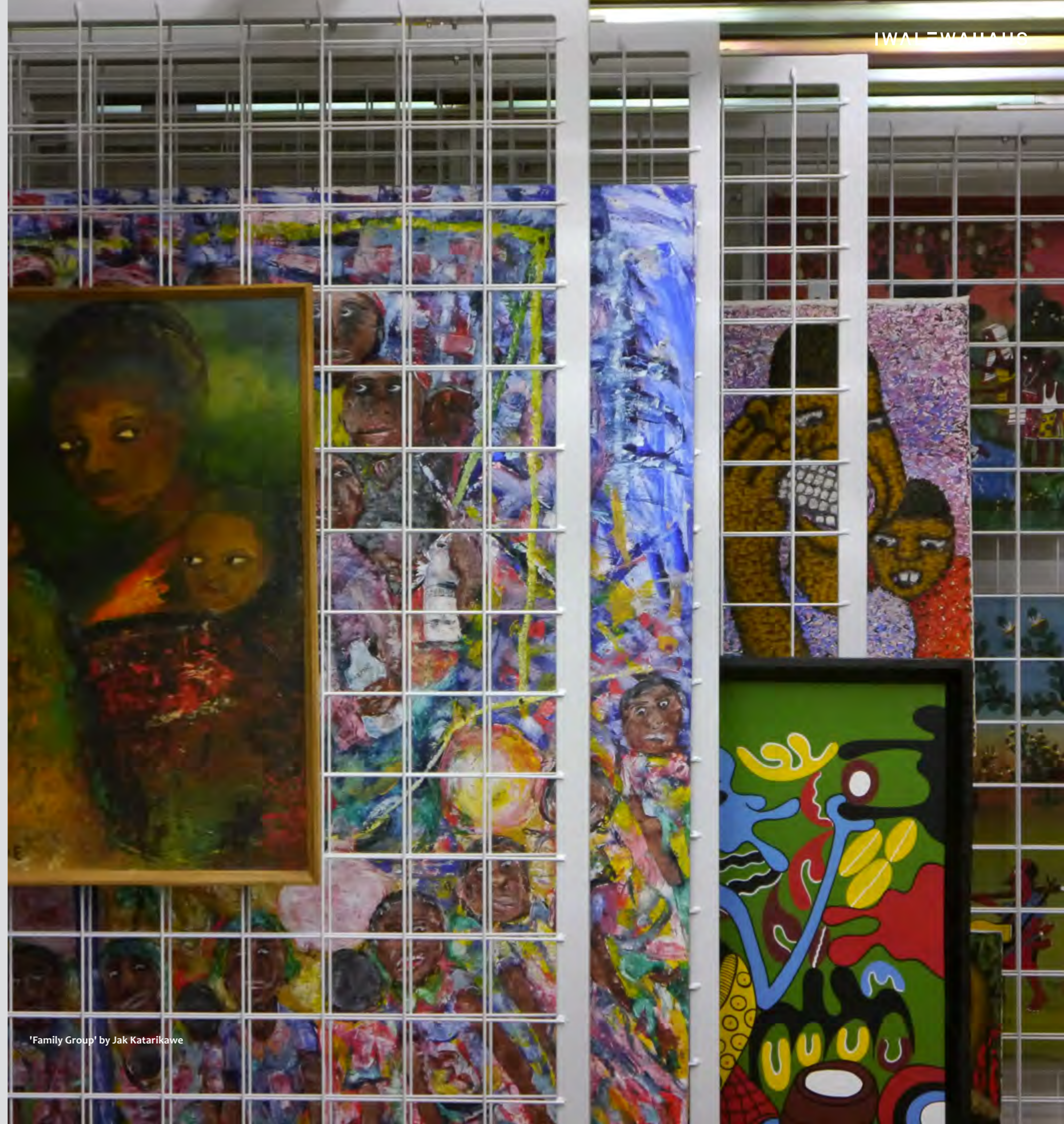
TEXT & PHOTO SIEGRUN SALMANIAN

In 2014, the collection of artworks by Bernd Kleine-Gunk was officially donated to the Oberfrankenstiftung which then passed it on to the Iwalewahaus on a permanent loan basis. The collection consists of 52 artworks, mostly paintings. Collected out of love and interest for art, the collection finds its origins in the late 1980s when Prof. Dr. med Kleine-Gunk discovered the art worlds in Sub-Saharan Africa during his development work in Zimbabwe. The collection, which began with Shona sculptures, grew enormously the following years, when the collector got in touch with the artists and the galleries. These modernist artworks have now found their way from private keeping to the public and academic environment of the Iwalewahaus.

Until the 1990s, African modern and contemporary art did not play an important role in the European art world and were only displayed in ethnographic museums. Collectors like Jean Pigozzi and Bernd Kleine-Gunk still continued collecting these arts according to their own taste. Both were and still are fascinated by artists like George Lilanga, for developing his own unique formal language.

Collected explores the possibilities of curating a collection. In the donated collection, nine artists who live(d) in Kenya, Tanzania and Uganda, are presented. The exhibition offers different perspectives: The first part of *Collected* displays four individual artists and a selection of their works in a classical group show. It covers paintings by Jak Katarikawe, Richard Onyango, Sane Wadu and sculptures by Abdallah Salim. The second part of *Collected*, entitled “(Un)sichtbarkeit von Archiv und Depot”, rethinks the process of taking stock and archiving. What information is behind or within the paintings? How could one make a collection visible and accessible (without exhibiting the paintings)? “Die Sammlung Kleine-Gunk” is the subtitle of the third and last show with and about these works. It questions the structure and coevalness of these images by investigating styles and gestures (following Aby Warburg’s principle) and pointing out the richness or even abundance of the collected whole. In addition to these, there will be a curator’s talk, a launch of the exhibition booklet, talks with the collector and art historians during the exhibition.

The exhibition is part of the project “Art and Curatorial Studies” in the masters programme “Culture and Society in Africa” curated by Siegrun Salmanian.



'Family Group' by Jak Katarikawe

The Iwalewahaus' 'Object of the Month' series

Everything from exhibitions to 'Music Archive Listening Sessions'

In a new exhibition series, the Iwalewahaus highlights particular objects from its archive. The archive does not only host visual arts but also a wide collection of African textiles and video film productions from Nigerian "Nollywood" and horror movies from Ghana. The monthly changing objects are taken from the different collections the Iwalewahaus is in charge of and are exhibited in the foyer. The exhibited objects belong to collections like that of the Iwalewahaus founder Ulli Beier, and consist of modernist paintings and graphic works from Nigeria, Australia and the Pacific Region or the more recent extensions of the collec-

tion by private donors. The variety of objects is intended to represent the wide range of art and popular culture of the different collections. Every object is equipped with a card that contains background information about its motif, the production context and its artist or author. Every object is chosen carefully by an employee of the Iwalewahaus, or a visitor or an artist in residence. It is their opportunity to present their favourite work to the public.

From October 2014 on, the visual object of the month has been accompanied by an audio or sound object (e.g. music) from the African music ar-

chive of the Iwalewahaus. Musicians, LPs, songs and genres will be presented in the *Music Archive Listening Sessions*. The music archive consists of works by African artists and composers since the mid-20th century. Driven by the need to collect and document musical heritages, the archive focuses on the development of modern genres like pop music, Christian and Islamic music as well as musical theatre.

The *Listening Sessions* not only offer an exclusive insight into the treasures of the archive but also provide artists in residence working with the music archive the opportunity to present their findings.



"Diplomats" by Obiora Udechukwu
1979. ink on paper

Udechukwu (born 1946 in Onitsha, Nigeria) was artist in residence at the Iwalewahaus already during the 1980s and is a main representative of the Nsukka painting school.

Schlingensief – Wagner – Africa

A research and exhibition project

TEXT **FABIAN LEHMANN**
PHOTO **KÉRÉ ARCHITECTURE /**
OPERNDORF AFRICA

As the German film director Christoph Schlingensief (1960-2010) proclaims in his autobiography, *I know, It was Me*, the idea to create an “opera village” in Africa is strongly connected to his work at the Bayreuth Festival (Bayreuther Festspiele). It was here that he staged Richard Wagner’s opera *Parsifal* for four seasons from 2004 to 2007. The experiences made during this time motivated him to develop his own vision of an alternative opera house in Africa – which should become a whole village. The *African Opera Village* was finally founded in 2010 in the community of Ziniaré in Burkina Faso, some 30 kilometres away from the capital Ouagadougou.

Within a larger project, the Iwalewaha is investigating Schlingensief’s approach to Wagner’s music, as well as his fascination with the



Siegfried and Winifred Wagner.

One of the questions the project raises revolves around the presence and function of Africa and Wagner in Schlingensief’s oeuvre. What would happen if Wagner’s operas were to be moved, relocated or transplanted

grounds in 2015, a publication containing the findings of the conference and an exhibition in Summer 2016. Additionally, we also plan to organise workshops in Kenya and Burkina Faso. Since Schlingensief is only barely known outside Germany, our over-

» My work in Bayreuth, the staging in Manaus as well, are, of course, connected to the idea of building an opera in Africa « (Christoph Schlingensief)

African continent. This investigation brings together Schlingensief, Wagner and Africa and is not the initiative of the Iwalewaha alone. Indeed, from the 1990s on, Schlingensief’s films, stage productions, performances and installations make both Africa and Wagner a subject of discussion by interweaving the two. For instance, his stage play *The Berlin Republic or the Ring in Africa* (1999) represents his initial attempts to confront Wagner with Africa, and his film *The African Twin Towers* (2005), shot in Namibia, includes protagonists like the couple

into a context where Wagner is widely unknown and where the opera has no or a different tradition? After retrospective posthumous exhibitions on Schlingensief in Berlin and New York, as well as several book releases that allowed for an overview of his oeuvre, it is now time to take a closer look at those two significant topics that have been part of his work for decades: Wagner and Africa.

The project, “Schlingensief – Wagner – Africa,” will be realised in three phases: an initial conference with international guests from various back-

all objective is to find out how African artists and intellectuals appreciate his oeuvre. For these workshops, contacts have already been made with cultural activists like Saki Mafundikwa, founder of the Zimbabwean Institute of Vigital Arts in Harare and Martin Zongo, director of the theatre C.I.T.O in Ouagadougou, Burkina Faso. Both showed interest in the oeuvre and the unorthodox ideas of this German artist who himself proclaimed that what he finds great about Wagner and Africa is that he was never able to really understand both of them.

Back home – via Bayreuth

William Bloke Modisane’s writings taken back home to South Africa

TEXT & PHOTO **KATHARINA FINK**

In 1986, a South African author died in Germany, largely unknown to his immediate German environment. This is striking if we take into account the time before he moved to Germany, i.e. about a decade before his death (1976), and his place of origin in Africa. He was, however, known to a few people who were familiar with, or interested in, the South African literary scene. This man was William Bloke Modisane, one of the famous writers of the so-called DRUM Decade in South Africa. These DRUM writers and journalists used a complex innovative genre being a mélange of critical and inventive writing, mostly in English, and predominantly about political and social inequality in then apartheid South Africa. This brought Modisane, like most of his colleagues, into political trouble. He fled South Africa due to political pressure and censorship in the 1970s.

As part of my PhD project within BIGSAS, Modisane’s articles written in exile were discovered in Germany. With the support of DEVA and the Iwalewaha, these papers were digitised, in order to guarantee their preservation. I have now, as a re-



DEVA-Team Lucie Ameloot, Sophia Schwager and Kristina Udechukwu with the estate of Bloke Modisane.

tion on the notion of homecoming in Sophiatown, the suburb in which Modisane had worked and lived. The labels *Homecoming* and *Repatriation* are often used for a project like this. However, the label *Home* is rather used here because an easy route for heritage is chosen, a curated re-location in the contemporary without their activation. Kgalema Motlanthe, former President of South Africa, attended the opening in the Sophiatown Cultural and Heritage Centre.

The exhibition asked questions like: What does Bloke Modisane have to say in our time? How relevant are his works and thoughts today? How should we translate the anger of a writer known mostly for his work in the 1950s into critical energy for today? How do we identify with his ‘situation’ and confront it?” It is designed as an ongoing conversation, as a travelling exhibition. The next stop in Germany is Bayreuth. Entitled “(In) A Way Back Home”, the exhibition will be on show in the context of the ALA conference, 3-6 June 2015.

searcher with the Bayreuth Academy of Advanced African Studies, facilitated the transportation of these papers to South Africa in cooperation with the Department of Arts and Culture and the National Archives in South Africa. The process of making the papers accessible to academics and artists has now been finalised.

To celebrate the arrival of Modisane’s papers in South Africa, the SoFireTown Crew, an international co-operation of youths at the University of Johannesburg, curated an exhibi-



Maimuna Adam

From July to November 2014, Maimuna Adam worked as a curatorial trainee at the Iwalewahaus. Her residency was financed by a Rave Stipend from the Institut für Auslandskontakte. Maimuna Adam is an artist and curator from Maputo, Mozambique. She completed her BA in Fine Arts at the University of Pretoria, South Africa in 2008, and has participated in several group exhibitions, among them, the TDM Bienal'09 and Temporary Occupations 20.10, the VI Biennial of Art and Culture of São Tomé e Príncipe and MUVART Bienal'12. In Maputo, she teaches drawing at the Instituto Superior de Artes e Cultura since 2010. Her artistic research focuses on personal and historical narratives related to travelling and migration. She explores notions of identity and memory in relation to her mixed heritage, combining fictional and real narratives. At the University of Bayreuth, she worked closely with the Iwalewahaus team and curated the exhibition "Where were you when I was here" with the Nigerian artist Uche Uzorka at the Forum Phoinix. She was also part of the project team of the "Mashup the Archive Festival #2". In 2015 and 2016, she will curate a workshop and exhibition project in Maputo in cooperation with the Iwalewahaus.



Rui Assubuji

The Bayreuth Academy of Advanced African Studies was happy to welcome visual historian Rui Assubuji in Bayreuth. Both a photographer and researcher on visual histories of Mozambique, Rui Assubuji is currently working in European archives. His academic base is the University of the Western Cape, Bellville, South Africa. Apart from doing many photographic exhibitions and international projects Assubuji most recently edited the Kronos edition on Mozambique: *Nationalism and Historiography* (with Paolo Israel and Drew Thompson). In Bayreuth, Rui Assubuji was involved in the research of the Bayreuth Academy's Sub-project 5, "Revolution 3.0". We are looking forward to continued academic exchange and inspiring discussions on the role of images in historiography in 2015.



Ronald Bisaso

Ronald Bisaso, a renowned expert on African higher education studies, was a guest of the BIGSAS workgroup "Higher Education and Society in Africa" in June 2014. He is a Senior Lecturer in the East African School of Higher Education Studies and Development of Makerere University, Uganda and the project manager of the capacity building initiative "Strengthening Institutional Capacity for Higher Education Leadership and Management in Sub-Saharan Africa". During his stay in Bayreuth, he participated in the BIGSAS workgroup panel "Global Ideas and Local Strategies for the Future: Perspectives on Higher Education and International Collaboration in Africa and beyond" at the 2014 VAD conference "Future Africa" that took place here in Bayreuth. His talk entitled "International collaboration as a lever of change in higher education governance in Sub-Saharan Africa" was an important contribution to current debates on higher education governance in Africa. Together with colleagues in Bayreuth, they planned future collaboration on the topic of entrepreneurialism in African higher education.



Thenjiwe Niki Nkosi

Thenjiwe Niki Nkosi, visual artist and holder of a BA from Harvard University and an MFA from the School of Visual Arts in New York, was artist in residence at the Iwalewahaus in the context of the second *Mashup the Archive* festival in August 2014. Together with Pamela Phatsimo Sunstrum, she developed the piece *Disrupters – this is Disrupter X* that was staged at the Schokofabrik in Bayreuth on 23 August 2014. Thenjiwe Nkosi was born in New York and has lived in Harare and Johannesburg on and off since the early 1990s. Today, she is based in South Africa. Her work investigates power and its structures – political, social, architectural. Her paintings and films have been shown at the Ifa Gallery in Berlin, the South London Gallery, the Museum of Contemporary Art in Rio de Janeiro and the Standard Bank Gallery in Johannesburg.

Pamela Phatsimo Sunstrum

Pamela Phatsimo Sunstrum, artist, creative writer and researcher, holds an MFA from the Maryland Institute College of Art in Baltimore, USA. She is based in Johannesburg, South Africa. Sunstrum was born in Mochudi, Botswana and grew up in different parts of Africa, Asia and North America. She was invited for a residency at the Iwalewahaus together with Thenjiwe Nkosi in the context of the second *Mashup the Archive* festival in August 2014. The two artists created the performance *Disrupters – this is Disrupter X* based on the archive and arts collection of the Iwalewahaus. Pamela Sunstrum works in the fields of drawing, animation, installation and performance. Her work has been shown at the Museum of Contemporary African Diaspora Artists in New York, The Kitchen in New York, Room Urban Art Space in Johannesburg, the Ithuba Arts Gallery in Johannesburg, the FRAC Gallery in Carquefou, France, and the 2012 Havana Biennial in Cuba. Her research interests include exploring the political possibilities of imagining and occupying what she calls "Mythologies of the Future."



Chrizell Chürr

Chrizell Chürr, Associate Professor of law at the University of South Africa, is a Georg Forster Research Fellow of the Alexander von Humboldt Foundation at the University of Bayreuth for the period October 2014 to July 2015. Her host is Ulrike Wanitzek, Professor of Law at the Institute of African Studies and the Faculty of Law, Business and Economics of the University of Bayreuth. Chrizell Chürr completed her LLB and LLM degrees at the University of Pretoria in 2001 and 2006 respectively, and was admitted as an Attorney of the High Court of South Africa in 2008. In 2012, she obtained her Doctorate in Law from the University of South Africa. She joined the University of South Africa in 2009, and has been teaching courses in commercial law.

She has published in the fields of child law, family law and education law. She received the Developing (Women) Researcher Award of the University of South Africa in 2013.



Firmin Gouba

Firmin Gouba is a lecturer and researcher in the Department of Communication and Journalism at the University of Ouagadougou, Burkina Faso, since 1997. He was head of the department for ten years from 2002 to 2012. He was guest of the Institute of African Studies in January 2014. He was invited by Ute Fendler, Professor of Romance Literature here in Bayreuth, within the scope of a research project on the production and consumption of cinematographic films in Burkina Faso. Firmin Gouba received his PhD in language and communication from the University of Rouen, France in 1992. He currently teaches information science and communication, public relations and marketing in Ouagadougou. He has published several articles in scientific journals like *Intercultural Communication* (2011) and *Globalisation, Communication Practices* (2011). His current research focuses on media and society, technological change and behaviour change, and public relations in the traditional environment.



Prosper Kompaoré

Prosper Kompaoré was invited by Ute Fendler, Professor of Romance Literature, through the Institute of African Studies for three months, January-March 2014. While in Bayreuth, he lectured on varieties of theatre in Africa and established links with other departments of the University of Bayreuth. He holds a PhD in dramatics from the University of Paris 3 (1977) and is currently a Professor of dramatic art at the University of Ouagadougou, Burkina Faso. He is an expert in the poetics of development theatre. He was the founding director of the Atelier Théâtre Burkinabé (1978) and of the Festival International de Théâtre pour le Développement (1988). In addition to that, he was also the director of the l'Institut des Peuples Noirs (1988-1997) in Burkina Faso. He has decades of experience as a stage director and as a prolific writer. He is author of many plays as well as scholarly works on the importance and societal role of theatre in Africa.

Juliana Masabo

Juliana Masabo, Lecturer in the Department of Public Law, University of Dar es Salaam School of Law, Tanzania, was guest of the Institute of African Studies and the Faculty of Law, Business and Economics of the University of Bayreuth from August to September 2014. She was hosted by Ulrike Wanitzek. The visit took place within the framework of the Tanzanian-German Centre for Eastern African Legal Studies (TGCL), a cooperation programme between the Universities of Bayreuth and Dar es Salaam sponsored by the German Foreign Office through the German Academic Exchange Service (DAAD). Juliana Masabo holds a PhD in Law from the University of Cape Town, South Africa, an LLM and an LLB (Hons) from the University of Dar es Salaam. Her academic and research interests are in international migration law (international labour migration and refugee law), citizenship and human rights law.



Tom Michael Mboya

Tom Michael Mboya, Head of the Department of Literature, Theatre and Film Studies, Moi University Eldoret, Kenya, was a visiting scholar of BIGSAS in November and December 2014. As a Professor of Literature at the BIGSAS partner university in Moi, Kenya, Tom Mboya, besides the usual activities of visiting scholars, also took part in administrative tasks here in Bayreuth in his status as a partner university representative. The cooperation between BIGSAS and its partner universities allows for such administrative cooperation as well. He said at the end of his stay: "I already had a hint of the significance of the work that BIGSAS does by simply observing young colleagues who have had the chance to study within BIGSAS, because they came back to Kenya transformed. Now I have seen the reason why that happened and my stay has been an eye-opener."

Tom Mboya's main areas of research are East African Literatures in English and the popular culture of the Luo of Kenya and Tanzania. He focuses on the relationship between literature and history as well as issues of postcolonial Kenyan identities in the literary works of Marjorie Oludhe Macgoye, Ebrahim Hussein, Micere Mugo, Okot p'Bitek among others. His publications have appeared in journals like *Postcolonial Text*, *Muziki*, and *Journal of African Cultural Studies*.



Gastor Mapunda

Gastor Mapunda, Head of the Department of Foreign Languages and Linguistics at the University of Dar-es-Salaam, Tanzania, was a post-doctoral fellow of the German Academic Exchange Service (DAAD) for the second time in the Winter Semester 2014-2015. Here at the University of Bayreuth, he was guest of the Department of African Linguistics I and also an associated senior fellow of the Bayreuth International Graduate School of African Studies (BIGSAS). His research interests include contact linguistics and address forms in Ngoni, a Southern Tanzanian language.

Gastor Mapunda, who holds a PhD in Linguistics from the University of Dar-es-Salaam, has taught language-related courses at various levels and institutions of higher learning in Tanzania. His current research focuses, among other things, on classroom interaction in Kiswahili, language attitudes, code-switching and related issues. He has collaborated with colleagues in African linguistics at Gothenburg, Sweden. In the near future, he will complete a Ngoni-Swahili-English Dictionary on which he has been working for some time now.



Uche Uzorka

In July 2014, the Nigerian artist Uche Uzorka was invited for a residency at the Iwalewaha. He is a mixed media artist who lives and works in Lagos. Uzorka graduated in 2001 from the University of Nigeria, Nsukka, majoring in painting. His practice incorporates painting, collage, cutting and pasting, charcoal and ink drawing with a focus on processes of urban street culture. His Iwalewaha residency was the first outcome of a new cooperation between the Iwalewaha and the Goethe Institute Nigeria. During his stay in Bayreuth, Uche Uzorka presented the exhibition “Where were you when I was here?” at the Forum Phoenix in cooperation with the Bayreuth-based cultural association Kùltürclùb. The exhibition was curated by curatorial trainee Maimuna Adam and the artist Anja Zeilinger. The show was a preview of his engagement with the Iwalewaha archive and collection, which will be continued in 2015. Uzorka sees the archive, in general, as “a restricted library” where information is stored, valued, respected and conserved. Through the process of cutting up images that are part of the artworks of the Iwalewaha archive, the artist raised questions related not only to our day-to-day relationship with and consumption of the works stored in the archive, but also the problems artists in Nigeria and other countries face because of limited access to the original works.



Vincent Ambe Tanda

Vincent Ambe Tanda, Associate Professor of Linguistics, pioneer Head of the Department of Linguistics and contact person of the partnership cooperation between the University of Buea and the University of Bayreuth, was guest of Afrikanistik II (Dymitr Ibrizimow) in June 2014. Vincent Ambe Tanda has been teaching at the University of Buea since 1994. He completed his MSc. (1987) and his PhD (1993) in computational linguistics at the University of Manchester Institute of Science and Technology. His fields of teaching and expertise include generative syntax, linguistic theory, machine translation and applied linguistics. He has co-edited recent titles such as *Language, Literature and Social Discourse in Africa* (Bamenda: Agwecams, 2009) and *The Bafaw Language* (A10) (Bamenda: Langaa, 2011). His current research focuses on the documentation of endangered Cameroonian Grassfield Bantu languages. In this regard, he gave a lecture on “Worldviews and proverbs in the human-nature relationship: An ecolinguistic exploration of Grassfield Bantu proverbs” at the Afrikanistik Research Colloquium.



Benjamin Soares

Benjamin Soares, Senior Researcher and Chair of the Researcher's Assembly at the African Studies Centre Leiden, holds a PhD in anthropology from North-Western University. He is a scholar of Islam and Muslim societies in Africa. His research focuses particularly on religious life from the early 20th century to the present. In his recent work, he looks at the connections between changing modalities of religious expression, different modes of belonging, and emergent social imaginaries in colonial and postcolonial West Africa, especially in Mali. In addition to his ongoing research on religion, the public sphere, and media, he is also interested in contemporary Muslim public intellectuals in Africa. During his visit to the Institute of African Studies Bayreuth, he offered a workshop for BIGSAS junior fellows, in which he presented his latest projects on Religion in Mali, and mentored the BIGSAS junior fellow Ahmed Khalid Ayong.



From left Irina Turner, Dianne Shober, Rémi Tchokothe, Clarissa Vierke

Luis Carlos Patraquim

The poet, playwright and journalist from Mozambique, Luis Carlos Patraquim, visited the Bayreuth Academy in 2014. He was guest of the sub-project “Revolution 3.0”, which focuses on image productions about revolutions, social change and utopia. With colleagues in Bayreuth, Patraquim worked on a contribution to a publication about the role of Mozambican cinema, particularly looking at the politics of images of the National Institute for Cinema (INAC), in the revolution of FRELIMO movement and Samora Machel. Patraquim also took part in the workshop on “Utopia” organised by the sub-project “Revolution 3.0” of the Bayreuth Academy.

Kitso Lynn Lelliott

Researcher Kitso Lynn Lelliott spent the month of August 2014 at the Bayreuth Academy, working on her research on figures such as ghosts within images; and how the visible within the image elicits other possible visibilities. The conceptual reference in her work – both as artist and writer – is the ‘near-by’. While here in Bayreuth, Kitso Lynn Lelliott worked with Katharina Fink on an ongoing art and research project entitled “Futures of the past” which focuses on people from all over the world who worked at the court of Markgräfin Wilhelmine in the 18th century. As part of this project, video installation was realised in the New Palace of Bayreuth. This project will be continued in 2015.

Dianne Shober

In May 2014, Dianne Shober, Professor of African Literature and Head of the English Department at the University of Fort Hare, South Africa, visited the Department of African Language Studies in Bayreuth. Her research areas are South African literature, especially the works of Sindiwe Magona, literary history, feminist theory and popular culture.

During her stay in Bayreuth, she gave a talk on “South African literary history” at the Africanist research Colloquium. Within the framework of the BIGSAS Salongespräche, she gave a presentation on “Women in higher education in South Africa” and engaged in a lively discussion with BIGSAS experts in the field. Students of the BA and MA study programme “Afrikanische Sprachen, Literaturen und Kunst” here in Bayreuth benefitted from her insights into the South African publishing landscape and how it affects writers in South Africa.

Diane Shober's stay offered a good opportunity for a fruitful exchange of ideas from which the concept for a long-term student and staff exchange between the Departments African Languages, English and Comparative Studies at Fort Hare and the Department of African Language Studies at the University of Bayreuth emerged. In spring 2015 already, Irina Turner (Afrikanistik I) will be teaching at Fort Hare University within the framework of the DAAD-short term lecturing programme.

Future Africa

VAD International Conference in Bayreuth

TEXT & PHOTOS DORIS LÖHR

From 11-14 June 2014, the African Studies Association in Germany (VAD) held her biannual conference at the University of Bayreuth. The research project "Future Africa - Visions in Time" of the Bayreuth Academy of Advanced African Studies inspired the scientific committee to the conference theme "Future Africa", hoping thereby for mutual enrichment of the debates on 'Africa's future'. Bayreuth was again chosen as the venue of the 2014 conference, after the VAD Conference took place here in 1998 under the theme "Africa and Globalisation". About 500 researchers and scholars from Africa, Europe, and the USA in-

ris Löhr (Bayreuth Academy).

The papers presented during the conference addressed issues like the ambivalent images on Africa, their respective prevalence and outreach from the perspective of diverse academic disciplines as well as the impact of such images on social development. Under the guiding theme "Future Africa", sub-themes like development and change, projections and visions of the future of Africa were extensively discussed. These discussions also took into account those visions that are powerful in concrete configurations within African countries or that were powerful in the sense of a 'history of the future'.

In 45 panels, current research issues in African studies and neighbouring disciplines were discussed in lively debates, workshops, round-tables, cultural and artistic sessions. The following panels were organised by scholars from Bayreuth and their research partners from around the world:

- "Transmedial migration of images: Imaginations of revolution and future in different media" (Ute Fendler, Ulf Vierke, Katharina Fink, Nadine Siegert)
- "Visions of the future in the history of Africa and the Atlantic" (Achim von Oppen, Christine Whyte)
- "Uncertainty and future" (Valerie Hänsch, Lena Kroeker, Carsten Mildner)
- "The futures of the African (middle) classes" (Tabea Scharrer, Florian Stoll)
- "Conservation at the cross-

roads" (Michael Bollig, Michael Hauhs)

- "Bayreuth Academy - Future Africa - Visions in Time" (Susan Arndt, Achim von Oppen)
- "Visions and re-visions: The quest(ion) of the future in the works of Ngũgĩ" (Gilbert Ndi Shang, Tirop Peter Simatei, Samuel Ndogo)
- "Transformations of Islamic knowledge in Africa: Media" (Britta Frede, Rüdiger Seesemann)
- "Religious pathways to better futures" (Katrin Langewiesche, Eva Spies)
- "Contested legitimacy and state power in Africa" (Asebe Regassa, Alzbeta Svablova)
- "Traveling Africa" (Kurt Beck, Rami Wadelnour)
- "African movements in globalisation and transnationalisation" (Bettina Engels, Melanie Müller)
- "Auf dem Weg: Zukunftsvorstellungen und -perspektiven von Kindern" (Tabea Häberlein, Jeannett Martin, Christian Ungruhe)
- "Global ideas and local strategies for the future: Perspectives on higher education" (Akiiki Babyesiza, Christine Scherer, Emnet Tadesse Woldegeorgis)
- "Rural remigration and con-

sumption in Africa" (Isaie Dougnon, Barbara Polak)

- "Visions of theatre: Future in/of African performing arts" (Julius Heinicke, Christine Matzke)
- "Future concept Africa - A mix of European and African views" (Katharina Greven, Yvette Mutumba)
- "Beyond a rock and a hard place?" (Antje Daniel)

The conference was opened on the 11th June 2014 with a reception at the Bayreuth City Hall. Brigitte Merk-Erbe, Mayor of Bayreuth, welcomed the conference participants at the City Hall on the eve of the conference. In the following three days, the campus of the University of Bayreuth became the centre of multidisciplinary discussions. After the official opening by the Vice President of the University of Bayreuth in charge of international affairs, Anna Köhler, Fatima Adamu (Sociology, Usmanu Dan Fodiyo University, Sokoto, Nigeria) gave the keynote lecture on the provocative title "Is Africa too poor to drive its future?" At the opening ceremony, two outstanding young scholars on African studies were awarded the Young Scholar's Award of the VAD: Annika Lehmann (FU-Berlin) for her MA thesis, *Zwischen Zuschreibungen und*

Selbstinszenierung: Konstruktion von Geschlechteridealen und -hierarchien unter Studierenden der Universität Dar es Salaam, and Rita Kesselring for her PhD dissertation, *The formation of a victim's subject position in today's South Africa: Embodiment and juridification of apartheid era violence* (Basel, 2013).

The four round-tables of the conference focused principally on contemporary socio-political issues in Africa:

- "Contesting the modernity of witchcraft in Africa" (Hosts: Magnus Echtler & Leo Igwe, Bayreuth)
- "Debating African agriculture: Current contestations and future challenges" (Clemens Greiner & Peter Dannenberg, Köln)
- "Digitale Afrikaarchive und -bibliotheken" (Hauke Dorsch, Mainz & Richard Kuba, Frankfurt)
- "Speculative voyages": An Africanist intervention" (Jean-Pierre Bekolo, Cameroon, Daniel Kojo Schrade, Germany/US, Maha Maamoun, Egypt, & Henriette Gunkel, Bayreuth)

Preceding the conference was the Young Scholars' meeting of the VAD. It

was organised by young scholars from the University of Bayreuth, namely Lena Kroeker, Renzo Baas, Johanna Sarre and Katharina Fink.

The conference was spiced with a rich cultural programme, which included, inter alia, the projection of the short film series *Speculative Voyages* and exhibitions by Frank Marshall, as well as the performance of *Stories of Cairo's Drivers - Sandok el Donia*. The conference concluded with a musical highlight by "The Ghana Bigshots" who had their first major appearance in Europe in an outstanding, dance-packed concert at Das Zentrum in down-town Bayreuth.

The conference benefitted from funding by various institutions including: the University of Bayreuth, the Bayreuth International Graduate School of African Studies (BIGSAS), Bayreuth Academy of Advanced African Studies, The German Research Foundation (DFG), the Max Planck Institute for Social Anthropology in Halle, the Global South Centre of the University of Cologne, The Oberfrankenstiftung, the Institut für Auslandsbeziehungen in Stuttgart, the City of Bayreuth, and The British American Tobacco, Bayreuth. To them all, the local organising committee as well as the VAD say thank you for the extraordinary support.



tensively discussed new research topics during the three days of the conference. The conference was organised by Georg Klute, chairperson of the VAD, Hanna Lena Reich (both Department of Anthropology) and Do-



TGCL: Legal training for future leaders in Eastern Africa

TEXT JOHANNES DÖVELING &
ULRIKE WANITZEK
PHOTOS YANNICK TYLLE & TGCL

The TGCL and its students

The Tanzanian-German Centre for Eastern African Legal Studies (TGCL) offers Master's and PhD programmes in law for future leaders in Eastern Africa. The Centre was founded in 2008 as a joint project of the Universities of Dar es Salaam and Bayreuth, arising from their cooperation in the field of law studies. It is funded by the German Foreign Office through the German Academic Exchange Service

(DAAD), within the framework of the 'African Excellence' programme. The thematic focus of the TGCL is on regional integration law, with special emphasis on the law of the East African Community (EAC). Accordingly, TGCL students are drawn from all five Partner States of the EAC and South Sudan. So far, a total of 97 students (50 females and 47 males) with partial or full scholarships have been admitted to TGCL programmes. Of these, 23 were admitted to the PhD programme and 74 to the LLM programme. As the number of graduates is growing, alumni are playing an increasingly important role. They participate in TGCL conferences and in the selection of new students. Many of them work in prominent positions and contribute

substantially to the networking of the Centre.

Academic programme

The TGCL programmes lead to the award of LLM and PhD degrees by the University of Dar es Salaam. LLM students attend university courses on topics including law of economic integration, East African Community law and international human rights law. They are required to write a Master's dissertation. In order to ensure success in their studies, students also attend courses in research methodology with individual tutoring. A DAAD long-term lectureship was recently created to which Tomasz Milej was ap-

pointed. He will pay particular attention to German and European aspects of regional integration law and anchor these in the programme.

While the core curriculum is taught by staff from the University of Dar es Salaam School of Law, there are extra courses with a comparative legal component that are taught jointly by professors from Bayreuth and Dar es Salaam. The programme is rounded off by interdisciplinary courses in business administration and economics which are taught by professors from Bayreuth. A German language course is held in which students acquire basic knowledge of the language and learn about Germany and its culture. An experienced judge of the Court of Appeal of the United Republic

of Tanzania offers students advice and counselling in all areas relating to their studies or their future careers. He also holds seminars to help students acquire the professional skills needed for leadership positions.

By organising conferences with renowned participants, the TGCL contributes to the study and development of the relatively young field of East African Community law. These conferences, which are held at least once every year, have earned for the Centre the reputation of being the leading institution on EAC law.

Study trips

Each LLM class undertakes a study trip within East Africa in order to promote dialogue within the region and to become familiar with legal structures in other EAC Partner States. In the past few years, the students have travelled to Arusha, Kigali and Nairobi, where they participated in talks with high-ranking representatives of the judiciary, the ministries responsible for EAC affairs and the deans of law faculties.

An annual summer school in Europe (also sometimes organised in autumn) gives the students an opportunity to compare legal institutions in East Africa and Europe. In addition to lectures on German and European Un-

ion law held at the University of Bayreuth, the programme includes visits to the Regional High Court in Bayreuth, the German Federal Parliament, the Foreign Office and the Ministry of Justice in Berlin; and also to a number of European Union-related institutions in Brussels which enables students to make direct comparisons between the European Union and the East African Community.

TGCL leadership

The TGCL management consists of the following persons: Ulrike Wanitzek, Project Leader (University of Bayreuth), Benedict T. Mapunda, Project Coordinator (University of Dar es Salaam) and Johannes Döveling, Project Manager (University of Bayreuth). The management cooperates closely with the leadership of the University of Dar es Salaam School of Law, especially the Dean Bonaventure I. Rutinwa, the Associate Dean Tulia Ackson and the Head of the Department of Public Law Khoti C. Kamanga.

In the coming years the Centre will implement a sustainability concept in order to guarantee its continued existence independently of the current funding.



Lillian Mongella (Tanzania) and Anatole Nahayo (Burundi) after the University of Dar es Salaam graduation ceremony 2014.

From Mbari Mbayo to the Iwalewa-Haus

Celebrating the estate of Ulli and Georgina Beier

TEXT SIGRID HORSCH-ALBERT &
KATHARINA GREVEN
PHOTO IWALEWAHAUS

The international conference “From Mbari Mbayo to the Iwalewahaus” (18-20 October 2013), organised by Ulf Vierende, Sigrid Horsch-Albert, Katharina Greven and Kristina Udechukwu, was one of the last events inside the “old”

haus and the Digital Research-Archive of African Studies (DEVA) are responsible for digitising the documents and making them accessible for future research projects.

The conference dealt with the concept of the Mbari Clubs in Nigeria in the 1960s and the support and influences of art patrons in Africa on them. The influence of Ulli Beier, the founder of the Iwalewahaus, in these Clubs and

eral topic of the conference in his keynote address: “The beginning of the Oshogbo School.”

The conference had a broad scope as can be seen in the panels: “Mbari Mbayo and Oshogbo: A historical review”, “Iwalewahaus: The beginnings and the present”, “Art patrons and their archives” and “The idea of the Iwalewahaus today.” The range of participants was also broad and multidisciplinary, and included researchers, journalists, art collectors and famous artists like Obiora Udechukwu, Muraina Oyelami and Nike Davies-Okundaye, who discussed the idea and history of Mbari Mbayo and the different workshops organised in relation to it in Oshogbo. In this vein, the artistic influence of the workshop teachers, especially Georgina Beier, was discussed. The art historian Chika Okeke-Agulu explored the involvement of the Oshogbo artists in the Duro Ladipo-led dance theatre group before they were introduced to painting and printmaking. She illustrated how this historical fact is crucial to our understanding of Mbari Mbayo.

On the first day of the conference, the exhibition “Visions & Talents” was opened. It showed a selection of posters and flyers from the 1950s and 1960s, the guestbook of the beginning of the Iwalewahaus and modern artworks of the Iwalewahaus collection. Another highlight that recreated the ‘journey’ from Mbari Mbayo to the Iwalewahaus was the presence of His Royal Highness Oba Jimoh Oyetunji, the Ataoja of Oshogbo Kingdom, Osun State, Nigeria, who pointed out the importance of the Osun Shrine in Nigeria. This UNESCO world cultural heritage is under the administration of the Ataoja of Oshogbo Kingdom. The conference was sponsored by the Fritz-Thyssen-Foundation.

the entire cultural scene in Oshogbo and Bayreuth was a prominent theme of the conference. Also prominent was the impact of other art patrons like Pancho Guedes and Frank McEwen in these significant cultural and academic projects of the 1960s. Another topic of the conference was the development of the Iwalewahaus, based on the concept put in place by Ulli Beier in the 1980s, its transformation over the years in the digital age, and projections on its future, especially after the move to the new location in 2014. Rowland Abiodun introduced the gen-



His royal Highness Oba Jimoh Oyetunji, the Ataoja of Oshogbo Kingdom

Iwalewahaus at Münzgasse before it moved to the new building on Wölfelstraße 2. Besides celebrating the end of a glamorous and successful era in this building, the conference was also organised to welcome and celebrate the acquisition of the estate of Ulli and Georgina Beier, which is hosted by the Iwalewahaus since Spring 2012. The University of Bayreuth is working on the estate in cooperation with the Centre for Black Culture and International Understanding (CBCIU) Oshogbo, Nigeria. On the part of the University of Bayreuth, the Iwalewa-

The Bavarian Research Institute of African Studies (BRIAS)

New Perspectives for Research and Transfer of Knowledge

TEXT FRANZ KOGLMANN & GIC AFRICA
PHOTO PETER KOLB

“Something unique in Germany.” These were the words of Ludwig Spaenle, Bavarian State Minister for Education, Cultural Affairs, Science and Arts, referring to the Bavarian Research Institute of African Studies (BRIAS), who attended the institute’s foundation on 6 February 2014.

The new institute is borne out of the cooperation between the University of Bayreuth, University of Würzburg, Ingolstadt University of Applied Sciences and Neu-Ulm University of Applied Sciences. Its goal is to consolidate their expertise in research and teaching related to Africa under the umbrella of BRIAS.

Spaenle, during his first official visit to the University of Bayreuth, emphasised the new institute’s outstanding significance in both the academia and the political scene, whose value is noteworthy throughout Europe.

The four partners, comprising two universities and two universities of applied sciences, differ in their scientific and organisational profiles; nevertheless their research capability in relation to Africa, as well as their international contacts with African Universities, complement each other perfectly. In this manner, the presidents of the four universities, Walter Schober (Ingolstadt University of Applied Sciences), Uta Feser (University of Neu-Ulm), Alfred Forchel (University of Würzburg), and Stefan Leible (University of Bayreuth), intend to actively support the new Bavarian Research Institute BRIAS in the future.

The University of Bayreuth brings to the partnership an extensive network of African partner universities

as well as more than 30 African-centred disciplines in the fields of cultural sciences, social sciences and humanities. The Ingolstadt University of Applied Sciences on the other hand has been engaging in innovative technologies in the area of renewable energies for more than ten years and seeks to

new contacts between the engineering and cultural sciences”, underlined President Stefan Leible.

It is very clear even today that Africa is an aspiring continent. Co-operations in academia, economy and culture will thus gain in importance. “Another central task for BRIAS will



Minister Spaenle and the presidents of the four BRIAS universities.

increasingly utilise their enormous potential in African countries. The University of Neu-Ulm will foster its long-standing cooperation with African partners in the field of health management, while the University of Würzburg will further develop its expertise in tropical medicine, tropical biology and natural material chemistry under the umbrella of BRIAS.

“In our cooperation, we focus on developing and realising new research ideas together with our partners in Africa, thereby promoting academic exchange. The profile of BRIAS opens up exciting perspectives of interdisciplinary cooperation, including

be the transfer of knowledge from the area of research to the decision makers in politics and the economy” commented Leible, explicitly thanking the Bavarian State Ministry of Education, Cultural Affairs, Science and the Arts for its support in the creation of BRIAS.

All signatories of the cooperation treaty agreed that the foundation of BRIAS will open up new funding opportunities, on a European Union level, for research projects and co-operation between universities. The institute will further increase the international visibility of Africa-related research in Bavaria.

VAD Young Scholars Conference 2014

‘Future Africa’

The perspective of students and junior scholars in African Studies

TEXT & PHOTOS JOHANNA SARRE

On Wednesday, 11th June 2014, one day before the official opening of the bi-annual conference of the Vereinigung für Afrikawissenschaften in Deutschland (VAD), VAD young scholars in African studies gathered in Bayreuth for the “Young Scholars Conference – Future Africa”. The one-day conference was organised by Katharina Fink, Lena Kroeker (both Bayreuth Academy of Advanced African Studies), Renzo Baas and Johanna Sarre (both BIGSAS).

After brief words of welcome by the organisers, five emerging scholars of African Studies engaged intensely with the question, “Where and what is Africa?”, outlining their visions of the future of African Studies. Julian Tadesse (Zentrum Moderner Orient, Berlin) proposed “contingency” as a concept to grasp the variety of experiences and expectations that shape African futures. Deborah Nyangulu (University of Münster) presented Africa as “every scholar’s dream research destination” due to the multiplicity of promising research opportunities it offers. Kani Tuyala (Freie Universität Berlin), founder of the association “Lions of Science”, presented his vision of innovation and entrepreneurship in Africa. Agnes Lusito and Sandro Simon (Centre for African Studies, Basel) revisited the constructions of “Africa” in Europe, engaging the audience in a lively African-European dialogue.

The afternoon workshops dealt with topics of particular importance not only to young scholars in African Studies but also to young scholars and PhD researchers in general. The first of them entitled “Academic Writing & Publishing” was facilitated by Renzo Baas, and provided the chance to interact with invited speakers from various print and online publishers such as the anthropological student journal *CARGO*, BIGSAS working paper series *BIGSASworks!*, the VAD’s *Afrika Spectrum* and the open access platform *Mattering Press*.

The workshop “How to do a PhD” focused on questions of mentorship and supervision and was facilitated by Lena Kroeker. Invited speakers were Annika Clärner (Doctoral students’ representative, FAU Nürnberg-Erlangen), Nadine Chmura (The University of Bayreuth Graduate School), Michael Mayer (Internationales Promotions Programm “Cultural Encounters”, Bayreuth) and Christine Scherer (Coordinator, BIGSAS).

The workshop “The need for networking”, facilitated by Katharina Fink, presented the perspectives of people involved in academic networks and interdisciplinary outreach initiatives. Among the discussants were: Thorsten Parchent (International Office, The University of Bayreuth), Irina Turner (co-founder of the BIGSAS “BIGSisters-network”), as well as Irene Münch (Equal treatment officer of the Bayreuth Municipal Council and representative of the “Deutscher Akademikerinnenbund”). Hartmuth



Bergenthum also presented the activities of the initiative “ilissAfrica”. The workshop on “Research ethics” was facilitated by Johanna Sarre. Invited speakers included Ulrike Krause (University of Marburg), Peter Pels (Leiden University, NL) and Michael Schönhuth (University of Trier), who discussed the applicability of ethical codices, the individual responsibility of the researcher and the voice of the researched in research in African Studies.

The fruitful exchange of ideas, stories and contacts continued at the Forum Phoenix Bayreuth, where the participants enjoyed the warm Bayreuth summer night before the beginning of the “big” VAD Conference.

Études sur la linguistique historique berbère

The 8th BaFraLe International Colloquium



TEXT RÉMITCHOKOTHE
PHOTO DYMITYR IBRISZIMOW

The 8th Bayreuth-Frankfurt-Leiden Kolloquium zur Berberologie (BaFraLe) under the theme “Études sur la linguistique historique berbère” took place from 9-11 October 2014 in the new Iwalewahauss in Bayreuth. It was organised by the chair of African Linguistics II and was generously funded by the German Research Foundation (DFG) which enabled 17 colleagues from universities and research institutes in Africa to participate in the conference.

Thirty-two participants from 11

countries (Algeria, France, Germany, Italy, Libya, Morocco, the Netherlands, Niger, Russia, Spain and UK) came together to discuss their research on the Berber languages that make up one of the six families of the Afro-Asiatic language phylum. The members of the BaFraLe network created in 2000 in Bayreuth particularly welcomed the input of young scholars in the field as well as the participation, for the first time, of a colleague from Libya.

The presentations covered aspects of historical linguistics, linguistic geography, the impact of Berber languages on Arabic, grammatical and lexical studies, the verbal system of Berber, toponymy, language in poetry and re-

cent developments such as the use of Berber languages in social networks and contextualised mobile communication. A presentation on the marine world terminology in the Souss region of Morocco foregrounded efforts made by speakers of a Berber language to maintain world marine heritage and the ecosystem. In line with the question of world heritage, the main topic of the next BaFraLe that will take place in 2016 in Frankfurt is “La linguistique et la documentation écrites en berbère”.

The permanent committee of the Bayreuth-Frankfurt-Leiden Kolloquium zur Berberologie consists of Dymityr Ibrizimow (BT), Harry Stroemer (Leiden) and Rainer Vossen (FRA).

Religion, Ecology, and the Environment in Africa and the African Diaspora

Bayreuth scholars attend the AASR 2014 conference in Cape Town, South Africa

TEXT **MAGNUS ECHTLER**
PHOTO **FRANZ KOGELMANN**

A number of scholars from the University of Bayreuth participated in the international conference of the African Association for the Study of Religion (AASR), "Religion, Ecology, and the Environment in Africa and the African Diaspora" that took place from 30 July – 3 August 2014 in Cape Town, South Africa. Centerpiece was a panel on "Wilderness as/in sacred space" chaired by Magnus Echterler and Franz Kogelmann (both Bayreuth), which was the outcome of cooperation between the Department of the Study of Religion's research on sacred space and the Bayreuth Academy of Advanced African Studies sub-project on natural parks. In this panel, Magnus Echterler (Study of Religion) and Ziva



Kopezka (BIGSAS) analysed the use of wilderness in religious space in South Africa, Kupakwashe Mtata (Bayreuth Academy) presented the Matobo Hills in Zimbabwe, where sacred sites converge with a national park while Michael Hauhs and Georg Klute (both Bayreuth Academy) presented modelling and anthropological reconfigurations of the nature-culture divide.

In another panel, other scholars from Bayreuth also presented their ongoing research. For instance, BIGSAS junior fellow Serawit Bekele Debele outlined the ecological aspects in the Irreecha ritual in Ethiopia while Gabriele Cappai, in a plenary session, proposed a new methodological frame for the study of religions in Africa and elsewhere. The strong performance of scholars from Bayreuth, both in number and quality, was duly noted at the conference.



HIV/AIDS: Interdisciplinary Perspectives

An international and multidisciplinary conference on HIV/AIDS

TEXT & PHOTO **RAMONA PECH**

Discovered more than 30 years ago, HIV/AIDS is still a global phenomenon today. There has been considerable progress in prevention and therapy

ference "HIV/AIDS: Interdisciplinary Perspectives" that took place from 11-13 September 2014 at the University of Bayreuth, were inspired by the complex character of HIV/AIDS and the conceptualisations of, and discourses about, it in different parts of

disciplines and professions related to HIV/AIDS. In 19 contributions, scholars and practitioners from all over the world presented, shared and discussed their projects as well as their working experience in the field. Presentations focused mainly on



since the epidemic started in the early 1980s, but there is still no cure for HIV/AIDS which still remains a great problem in many parts of the world. But it is not just a medical problem; HIV/AIDS has a political, an economic, a psychosocial and even a cultural and religious dimension. It is a complex and multifaceted phenomenon that has to be faced on various levels.

The University of Bayreuth has carried out HIV/AIDS-related research in the past decade mostly in linguistics and anthropology. Since 2002, many studies and PhD projects on HIV/AIDS from different perspectives and contexts have emerged, the most recent of them, within the framework of Bayreuth International Graduate School of African Studies (BIGSAS). The organising committee of the con-

ference "HIV/AIDS: Interdisciplinary Perspectives" that took place from 11-13 September 2014 at the University of Bayreuth, were inspired by the complex character of HIV/AIDS and the conceptualisations of, and discourses about, it in different parts of the world. Bringing together scholars and practitioners from different occupations was intended to illustrate how the various approaches used to study HIV/AIDS discourses and the knowledge gathered about HIV/AIDS could be beneficial to others. The conference was organised by Alexandra Groß, Ramona Pech and Ivan Vlassenko in cooperation with the Department of Romance and General Linguistics and the Department of German Linguistics. It was funded by the University of Bayreuth Graduate School, BIGSAS, Oberfrankenstiftung, the Universitätsverein Bayreuth and the International PhD Program (IPP) 'Cultural Encounters' of the University of Bayreuth.

The conference provided interesting insights into a broad spectrum of

current facts about the HIV/AIDS epidemic in the European and German context and broached the issue of socio-economic effects of HIV/AIDS; an overview of HIV counselling and testing practices in Tanzania, and the antiretroviral therapy in Germany and Botswana. Some contributions dealt with prevention strategies and sensitisation messages in Germany, the Dominican Republic, francophone West Africa, Nigeria and Cameroon, while others discussed how the disease has been received in literature, theatre, film, photography and the media. Four presentations were held by members of BIGSAS: Martina Drescher (BIGSAS senior fellow), Diderot Djiala Mellie (junior fellow) and Kofi Evam Glover and Baba Mai Bello (BIGSAS alumni).

The Imaginary of Renewal

A Point Sud workshop in Dakar, Senegal



TEXT AMINATA CECILE MBAYE

PHOTO UTE FENDLER

From 17-21 May 2014, Ute Fendler, Viviane Azarian, Ulf Vierke, Aminata Cécile Mbaye and Nadine Siegert organised an international “Point Sud” workshop on “The Imaginary of Renewal” at the Cheikh Anta Diop University in Dakar, Senegal. The event which was part of the “Programme Point Sud 2013-2014” was funded by the German Research Foundation (DFG). The participants, among them writers, filmmakers, photographers, curators, scholars and activists, discussed and reflected on current images and representations of Africa across the world, and focused on the central question of the relation between the aesthetic and the politic. The workshop was opened by the Dean of the Faculty of Sciences and Technology of Education and Formation (FASTEF) that hosted the event and the Point Sud coordinator in Mali, Moussa Sissoko. The five-day workshop was structured around texts and theoretical discussions, literary read-

ings by the writers Ken Bugul (Senegal) and Sami Tchak (Togo), as well as the film screenings: *Valdiodio N'Diaye: L'Indépendance du Sénégal*, directed by Amina N'Diaye Leclerc (France/Senegal) and *Nèg Maron*, directed by Jean-Claude Flamand Barny (France/Guadeloupe).

In the framework of the conference, a visit was organised on the first day to the exhibition “Precarious Imaging” at the Raw Material Company, which dealt with the question of homosexuality in Africa. Homosexuality was one of the themes of the Dakar Biennale conference given that it is topical in Africa at the moment – it is criminal or condemned in several African countries. Other practical activities that were part of the conference included:

Three Icon Lab sessions with the curator Karen E. Milbourne (USA), the associate professor of literature and artist Kara Lynch (USA) and the BIGSAS alumnus Louis Ndong (Senegal). The Icon Lab, a methodology developed in the context of the sub-project “Revolution 3.0” of the Bayreuth

Academy, facilitated the analysis of images from revolutions.

The photographer Abrie Fourie (Germany/South Africa) and the curator and Bayreuth Academy fellow Storm Janse Van Rensburg (Germany/South Africa) realised a session of “Stories and Conversations”. All participants were invited to bring along and share a story to be supported by an image, which led to the discussion of the relationship between narratives and photography.

A visit to the Dakar Biennale provided an opportunity to discuss with some curators of the 2014 edition.

The activist Malal Almamy Tall “Fou malade” (Senegal) and the writer Ken Bugul (Senegal) offered a guided city tour of Dakar to participants. The group visited particular places in the city which are linked to certain political and historical moments of the country such as the uprising by the collective “Y'en a marre” and “M23” in 2012. The city tour opened new perspectives on the question of how certain places produce images, are related or linked to other images, narratives and political changes.

Doing politics – Making kinship

Back towards a future anthropology of social organisation and belonging: An International workshop

TEXT TABEA HÄBERLEIN &
ANDRÉ THIEMANN

The international workshop, “Doing Politics – Making Kinship: Back towards a Future Anthropology of Social Organisation and Belonging” 13-15 February 2014, was organised as part of the IRC international conference, “Work and the Life Cycle in Global History”, at the Humboldt University Berlin by Erdmute Alber (Bayreuth) and Tatjana Thelen (Vienna).

In Western societies and Western social science research, kinship and politics are often conceptualised as distinct unrelated realms of social life. Anthropological research on the sub-disciplines of kinship and political anthropology began in the 1940s. Recently, kinship anthropologists have worked increasingly on state regulation of reproduction and adoption, while political anthropologists have studied national identification or belonging focusing particularly on entanglements of state and kin. These similar foci have progressively eroded the conceptual boundaries between the sub-disciplines.

In his keynote address, Michael Herzfeld (Harvard) defined corruption as “too much politics” and a practice that could be likened, from an anthropological perspective, to

the kinship problem called “incest”. Thomas Zitelmann (Berlin), a British-American military anthropologist, focused on trends in cultural idioms linked to kinship while the historian David Sabeen (Los Angeles) moved the discussion back to the 18th and 19th century kinship politics in Europe showing how the importance of kinship increased with the process of modernisation. Signe Howell (Oslo) reflected on three societies that have very different relations between kinship and politics. Janet Carsten (Edinburgh) looked at blood donation practices and their relationship to everyday life and politics. Francis Pine (London) revisited the public-private dichotomy as it is uncritically reproduced in studies of socialism in Poland. Lucia Michelutti (London) described how ordinary people in Venezuela and India consider leaders to be invested with divine kin(g)ship. In her study of a Greek maternity ward, Irini Papadaki (Mytilini) looked at the process of de-kinning between immigrant mothers and their new-born children under the influence of state social workers. Charlotte Bruckermann (London) illustrated the relationship between China's one-child policy, consumerism and family networks. The political economy of international adoption in Uganda was the focus of Kristen Cheney's (The

Hague) paper. Kinship as politics was addressed by Marit Melhuus (Oslo) who talked about reproductive practices of non-heterosexual Norwegian couples. Focusing on Russia, Inna Leykin (Tel Aviv) described a new genealogy building method in Russia called “Rodologija”. The recent history of the Palestinian West Bank was at the centre of Hendrik Hindrichsen and Arne Worms' (Göttingen) investigation of generational conflicts over political (non-)participation. Jeanette Edwards (Manchester) took a critical look at the ideology of transparency and accountability in Great Britain's politics of assisted reproductive technologies while Daniel J. Smith (Providence) examined discourses about good and bad corruption as practised in Nigeria. Opening up a complex case of cultural intimacy, Ivan Rajković (Manchester) described the situation of underemployed male workers in a Serbian car factory.

The relaxed atmosphere of the workshop facilitated the fruitful discussions on the topic of politics and kinship from different disciplinary and professional lenses. In all, memory, belonging, national identity, or other ‘truths’ are relevant for understanding corruption in politics and social trust and procedural reliability.

NAB Call for Papers

NAB: Newsletter of African Studies at the University of Bayreuth is published annually by the Institute of African Studies. The deadline for submission of contributions is 20 October every year.

Reports should have around 450 words. Short texts (Guests, Personalia, In brief) should have 100-150 words. Main articles should have at least 750 words.

Photos are always very welcome and should be submitted in original size and file format (not resized, not cropped). Minimum file size for report photos is 1,200 px width. One column photos need to have at least 600 px width.

All submissions should be sent in separate files with clear labels to NAB@uni-bayreuth.de.

Middle Classes in Kenya

A research training excursion to Kenya:
MA Cultural and Social Anthropology

TEXT & PHOTOS FLORIAN STOLL

How can middle classes in Africa be defined? How do members of the middle classes in Kenya live? What groups do they constitute and which future expectations do they have? What do they consume? How do they spend their leisure time? Who goes to church on Sundays and who rather goes to the gym? These questions and many others were the starting point for a group of eight MA students from the University of Bayreuth who conducted guided field research in Kenya in August-September 2014. The 6-week research trip was organised under the supervision of Erdmute Alber, Dieter Neubert and Florian Stoll as part of the Masters programmes "Culture and Society in Africa" and "Cultural and Social Anthropology". It was organised by the sub-project "Middle Classes on the Rise" of the Bayreuth Academy of Advanced African Studies.

The students' projects covered the fields of sport (e.g. "Middle classes in the gym" and "What does it mean to be a football player?"), motives for social commitment (e.g. "Narratives of NGO employees" and "Middle class women's motives in voluntary work in churches"), disability (e.g. "Disability among middle class academics"), social class and employment (e.g. "Domestic labour" and "The floating class in slums"), and art (e.g. "Self-perceptions of artists"). Starting with a kick off-workshop at Moi University Eldoret, the students were divided into two groups. After three weeks in the field, the first results and challenges of the fieldwork were discussed in a mid-term workshop at Moi University Eldoret.

This workshop revealed some un-



expected results: Nobody expected to find the diverse market for contracting informal house maids in Kisumu, where maids could either be hired temporarily from the informal street corner 'labour market' or employed full-time. Results from another project indicated that many NGO employees in Eldoret moved from the surrounding rural areas into the city and that there were few Eldoret-born NGO workers there. This calls for further research to understand these patterns of social origin and labour

mobility. Another rather unexpected but special moment was that one professor found herself, in her attempt to collect data, in Kenya's largest body building contest amid well-trained and half naked athletes. The results of the excursion promise to offer many insights into the life of Kenyan middle classes and will hopefully be documented in the participants' forthcoming Masters theses. The next research training excursion in 2015 will be on the theme "Nature and Society: Natural Parks in Ethiopia".

New Dynamics in Swahili Studies

An international symposium

TEXT & PHOTO CLARISSA VIERKE

On 10-11 June 2014, the symposium "New Dynamics in Swahili Studies" took place at the University of Bayreuth. It was jointly organised by Rose Marie Beck, Irene Brunotti (both Leipzig) and Clarissa Vierke (Bayreuth) with funding from the Fritz-Thyssen-Stiftung and BIGSAS. Bayreuth and Leipzig are synonymous with Swahili studies: Leipzig hosts the peer-reviewed online journal *Swahili Forum* while Bayreuth hosts the *Swahili Colloquium*.

On the occasion of the 20th anniversary of the *Swahili Forum* and organised on the sidelines of the 27th Swahili Colloquium, the aim of this symposium was to open new critical directions in Swahili scholarship, taking into account the history of Swahili Studies, its present coordinates and also future perspectives. For instance, there has been a new trend by a generation of Swahili scholars who have moved away from the text- and language-centred approaches to Swahili and now critically question the "object of research" as well as its epistemological assumptions. Their research interests are broader and include a number of disciplines, especially from cultural, historical and social studies. To discuss this development, scholars from neighbouring disciplines like anthropology, history, media studies, literature, political science, (African) art, and economics working on Eastern Africa were invited. Three continents, America, Europe and Africa, were represented, as experienced scholars and 10 junior fellows from the Bayreuth International Graduate School of African Studies (BIGSAS) brainstormed on these new dynamics in Swahili Studies.



The historical development of Swahili scholarship was revisited from a critical interdisciplinary perspective by scholars like Mark Kandagor (Kenya), Aldin Mutembei (Tanzania), Kimani Njogu (Kenya), Georges Mulumbwa (DRC), Farouk Topan (UK) and Alena Rettová (UK). The archaeologist Mark Horton (UK), the geographer Julia Verne (Frankfurt), the historian Geert Castryck (Leipzig) and the anthropologist Kai Kresse (USA) focused on the global entanglement of Swahili-speaking cultures. John Karugia (Frankfurt), Daniela Waldburger (Austria) and Birgit Englert (Austria) added critical perspectives on notions of linguistic and cultural uniformity. In the panel on "Swahili studies as the study of community of practices" Pat Caplan (UK) and Kjersti Larsen (Norway) investigated changing notions of Swahili identity both within the society and within the academia. A call for the study of cultural archives constructed in music and sound, art and

Participants of the symposium "New Dynamics in Swahili Studies" together with participants of the Swahili Colloquium and the 21st Afrikanistentag during a Reception in the Botanical Garden

visual culture as well as literary texts from interdisciplinary perspectives was the core of the talks by Ulf Vierke (Bayreuth), Andrew Eisenberg (USA), Kimani Njogu (Kenya) and Alain Ricard (France).

The symposium constituted an important step in writing a critical interdisciplinary history of Swahili scholarship since it incorporated paradigms from other disciplines. It illustrated the potential of Swahili Studies to provide answers to the crisis of area studies. The transregional entanglement of the cosmopolitan Swahili society along with its multilingual practices offer alternative perspectives for conceptualising identity, belonging as well as linguistic competence and literary practice.



Swahili and New Media and Technologies

The 27th Swahili Colloquium

TEXT & PHOTO **CLARISSA VIERKE**

The annual Swahili Colloquium took place for the 27th time on 8-9 June 2014 at the University of Bayreuth. It was organised by Clarissa Vierke (Professor of Literatures in African Languages) and brought together 40 scholars of African linguistics from East Africa, the United States and Europe. The theme “Swahili and New Media and Technologies” offered scholars the opportunity to discuss the implications of new technologies on Swahili soci-

eties in Africa and the diaspora. Several presentations focused on the role of social media like Facebook, Twitter and Youtube, blogs and chat rooms, as well as new mobile technologies on language and society. Hans Mussa (Tanzania), for instance, analysed the impact of these technologies on language use, while Hezekiel Gikambi (Kenya) looked at the interface of new media and established print media in Kenya. Other contributions, like those by Zawadi Limbe Daniel (Tanzania) and Daines Sanga (Bayreuth) investigated these changes within Swahili

music and dances. New virtual spaces of expression have emerged where particularly African languages, like Swahili, have found fertile ground to flourish thanks to the new media technologies. Contrary to the expensive forms of paper publishing, which tend to be accessible only to a few, the new media offer new spaces for publications in Swahili, its teaching as well as its literary expression, as explained, for instance, by Daniel Brown (USA), Flavia Aiello (Italy) and Angelus Mnenuka (Leipzig) in their presentations.

BIGSAS FC! Second in the Wilde Liga 2014

A little bit of play after work



BIGSAS FC celebrates after winning a tournament in Nurnberg

TEXT **ERIC ANCHIMBE**
PHOTOS **BIGSAS, CHEIKH BABOU**

In 2014, BIGSAS FC continued to carry the colours of BIGSAS and the University of Bayreuth deeper into the bigger Bayreuth space through football. It was the third year that the team played in the non-professional league, Wilde Liga, organised by the city of Bayreuth and other partners. The league offers BIGSAS FC the chance to move BIGSAS beyond its academic bounds and to give Bayreuthers a closer perspective on Africa.

Playing in the Third League of the Wilde Liga, the BIGSAS team coordinated by BIGSAS senior fellow, Eric Anchimbe, came out second on the league table with a total of plus 26 goals. With 48 goals scored, the BIGSAS FC attack



BIGSAS mascot, Thalia, carries a BIGSAS FC balloon just before a match

was the most successful in the league. In the Wilde Cup, organised alongside the league, BIGSAS FC qualified for the final round which unfortunately did not take place due to time constraints related to the World Cup.

In the past two years, BIGSAS FC has taken part in several tourna-

ments. In June 2013, the team was champion of the Nurnberg Africa Festival football tournament while in 2012, it won the Interkulturelle Doppelpass tournament organised by the Sports Institute of the University of Bayreuth. In 2015, BIGSAS FC will also play in the Wilde Liga, the Wilde Cup, and other football competitions.

We welcome anyone who is interested in playing football either seriously or just for fun. There is always a place for everyone. In the summer, we train every Sunday afternoon on the football pitch next to the Busardweg International Hostel and also sometimes in the Hof Garten. We wish to thank the Bayreuth International Graduate School of African Studies (BIGSAS) for the financial and logistical support not only for 2014 but also for the past years.

Wagner and the Voodoo Priest

A BIGSAS-IAS workshop on sacred performances

TEXT MAGNUS ECHTLER

Organised by Magnus Echter (Bayreuth), the joint BIGSAS-IAS workshop “Wagner and the Voodoo Priest: Sacred Performances in Bayreuth and Elsewhere” took place at the University of Bayreuth from 11-13 February 2014. The overall aim was to identify similarities between the opera and vodun ceremonies, music and (spirit) possession, and to establish the local link between Wagner’s operas and Africa. This rather unusual relationship between Richard Wagner and African religions was introduced to the public by Christoph Schlingensiefel who directed *Parsifal* at the Bayreuth Festival (Bayreuther Festspiele) from 2004-2007. An article about these performances entitled “Voodoo on the

Green Hill” made headlines in the German press.

The workshop investigated the link between art and religion in two ways. On the one hand, some papers interpreted the artistic performance or opera with concepts from the study of religion while on the other hand, religious ceremonies were analysed as artistic performances.

On the first day, Timothy Baiyewu, Serawit Bekele, Ziva Kopecka and Genevieve Nrenzah (all BIGSAS) analysed religious practices from West, East and South Africa from a performative studies viewpoint, while Rosalind Hackett (Tennessee) reflected on the significance of music and sound in religious practice.

On the second day, attention was on Wagner, with Michael von Brück (Munich) discussing the links between Wagner and Buddhism and

Ulrich Berner (Bayreuth) treating Wagner’s opera festival as an instance of the re-enchantment of the world. Nils Holger Petersen (Copenhagen) described the holy-sublime in *Parsifal* while Christoph Bochinger (Bayreuth) investigated miracles and magic in *Lohengrin*. Philip Smith (Yale) identified Wagner’s Bayreuth as a failed pilgrimage, and Sven Fritz (Berlin) discussed the role of Houston Chamberlain in linking Wagner with nationalistic and racist circles. On the last day, Almut-Barbara Renger (Berlin) dealt with popular culture adaptations of the *Flying Dutchman* while Magnus Echter (Bayreuth) localised the sacred in Schlingensiefel’s *African Opera Village*.

The workshop’s scholarly discussions were supplemented by visits to the Wagner Museum and the Opera House in Bayreuth.

nist tries to cope with the loss of her husband through the violence and the pressures of the society on a widow.

Harrikrisna Anenden’s film *Les Enfants de Troumaron* (2013) questions the hidden violence in suburban Port Louis, Mauritius, where four teenagers dream of love and escape. A very meticulous study of the characters and the situations they get involved in, often against their own will, reveal a hidden structure of violence.

With Dani Kouyaté’s *Soleils* (Burkina Faso, 2013), we are invited to follow a griot and the king’s daughter in Mali of the 14th century on a trip through space and time that gives a big picture of history and explains the difficult relationship between

Europe and Africa. And last but not least, *The Great Kilapy* by the Angolan film director Zézé Gamboa told the story of an Angolan student in Portugal who enjoys life in spite of the racism of the epoch. He gets involved in the Resistance and once back in Angola, he supports the movement and manages to trick the system. With this outstanding figure, an alternative history of the colonial times is told with a lot of humour.

The projections were followed by discussions with Imad Fijaj (actor), Hami Binebine (author of *Horses of God*, and the film directors J. Kibinge, D. Kouyaté, H. Krishna, Z. Gamboa.

The opening of Cinema Africa 2014 was marked by a special event:

a video entitled “Between Spaces” filmed shortly before the festival bringing together the choreography of Lulu Sala (Maputo, Mozambique) and various settings in Bayreuth (e.g. the Iwalewahauss, the Rotmain Centre mall, the Cineplex cinema) was projected as background to a live dance performance by Lulu Sala accompanied by live music by Matchume Zango (percussion) and Jean-Pierre Joséphine (guitar). This intermediary project, “Between Spaces”, was set in the spirit of MangrOove that was founded in 2012 (see NAB XIII: 65).

Parallel to the film week, the chair of Romance Studies organised talks and discussions with the guests on the topic, *Cinema and Beyond*.

African Linguistics, Literatures and History

21st Afrikanistentag 2014 in Bayreuth

TEXT IRINA TURNER

From 10-11 June 2014, the 21st Afrikanistentag took place in Bayreuth. Opened by Friederike Lüpke (Professor of African Linguistics, SOAS, University of London) and Anne Storch (Professor of African Linguistics, University of Cologne) with the keynote “Concepts of languages and discourses on ‘the field’”, this year’s international conference saw over 37 papers presented on topics covering areas such as language structures and typology, popular culture and translocality, communication and translation. It was attended by over 60 participants from various countries, e.g.

UK, Germany, Italy, Austria, Cameroon and Spain.

After 1998, it was the second time this biennial conference of the *Fachverband Afrikanistik* was hosted by the University of Bayreuth. Apart from the traditional topics of language typology (e.g. syntax, semantics, grammar of African languages), the 2014 conference expanded the scope of the Afrikanistentag to include new research domains in African linguistics like emotion and experience in language, popular culture, translocality and translating vs. transferring Africa.

The papers presented in the panel on translation organised by BIGSAS junior fellows, Serena Talento, Hector Kamdem and Uchenna Oyali, will be

published as a special issue of *BIGSAS Works!* The contributions deal with Swahili, Igbo, Lubukusu, Cameroonian French and Wolof, among others.

Many of the over 60 participants of the 21st Afrikanistentag took the chance to meet and exchange with participants of two other Africa-related conferences, i.e. “New Dynamics in Swahili Studies” (10-11 June 2014) and the VAD conference “Future Africa” (11-14 June 2014), which took place in Bayreuth during the same week. The exciting evening programme in the Botanical Gardens of the University of Bayreuth gave participants of all these conferences the chance to enjoy the cool breeze of summer after days of academic brainstorming.

Cinema Africa 2014

Season 5: Capturing the spiral of violence on camera

TEXT UTE FENDLER

Like in the previous years, the 2014 edition of the film festival “Cinema Africa” showed recent films on various social, political and historical issues in Africa. The festival opened with the Moroccan film *They are the Dogs* by Hasrim Lasri which brings together snapshots of the 2010 Arab spring and a personalised experience

of the massive repression and oppression in the 1980s via the protagonist. The protagonist was arrested and imprisoned during the 1980 revolts and had now just been released from prison in the middle of the Arab spring. His search for his family brings him into contact with a group of journalists covering the Arab spring. The film is convincing in the construction of a complex storyline that brings together the past and

present. Nabil Ayouch’s film *Horses of God* (2012) is based on the novel by Mahi Binebine that recounts personal stories behind the 2003 terrorist attacks in Casablanca. These two films offer insight into the problems of contemporary Moroccan society from very different perspectives.

Judy Kibinge’s film *Something Necessary* (2013) also deals with violence – this time the 2007-2008 post-election violence in Kenya. The protagon-

New Perspectives in Anglophone Cameroon Drama and Theatre

DAAD sponsors alumni conference in honour of late Prof. Eckhard Breiterger



TEXT **ULI BAUER**
PHOTO **EUNICE FONUYU**

If an academic event can be termed emotional, this surely applies to a conference that was hosted by the University of Yaoundé I through the Department of Arts and Archaeology in honour of the late Eckhard Breiterger, Professor emeritus of African Literature, University of Bayreuth, on 21-22 July 2014. There was hardly anyone among the participants in this memorable event who did not have an academic encounter or even a life-long story of collaboration to tell that involved the deceased. A group of scholars, largely from various universities in Cameroon, but also including guests from Bayreuth assembled in the multipurpose building hosting the Department of Arts and Archaeology. In his keynote address, Bole Butake, Professor emeritus of Performing

Arts, drew from his lifetime of academic collaboration with Eckhard Breiterger both as a close friend and a colleague. His is but one example of the strong and dedicated academic link between Cameroon and Germany that was not limited to the field of Anglophone Drama and Literature in Cameroon, but also involved other regions of Sub-Saharan Africa and other fields of literature and performing arts. Being the outcome of individual contributions and diverse forms of collaboration, the propagation of an Anglophone Cameroonian literary discourse is largely Breiterger's merit.

Parallel sessions were dedicated to diverse topics such as "Language and/in theatre", "Leadership and drama/theatre", "Women, representation and drama/theatre", among others. It was from the personal stories and research focus of the papers that the "German influence" on anglophone Cameroon drama and theatre has

been extensive, of course, in a positive and unobtrusive sense. This corresponds with the personality of Eckhard Breiterger.

The final day of the conference was marked by a thrilling performance of Ba'bila Mutia's play *The Road to Goma*, performed by the "Theatre for Social Change" under the direction of Emelda Ngufor Samba. Set during the Rwandan crisis, a group of seemingly uninvolved civilians hook up on their quest for a supposedly safe harbour. As the play unfolds, each character in turn tells their story. Their testimonies reveal their entanglement in an inhumane regime, as well the barbarous carnage that erupted from it. The choice of this dramatic performance of Ba'bila Mutia's play was surely not random. *The Road to Goma* is political theatre at its best, dedicated to exposing the roots of the human condition in times of crises. As a socio-cultural phenomenon, as well as an outstanding example of contemporary African and Cameroonian drama, it represents exactly the form of cultural expressions that Eckhard Breiterger was interested in.

The conference was funded by the German Academic Exchange Service through the DAAD Alumni programme. In this context, it is noteworthy that Eckhard Breiterger was the first among the scholars in Bayreuth African Studies to set up, in 1998, a series of thematic alumni workshops and capacity building events, funded by the DAAD. In accordance with the networking aims of the event, Bayreuth was represented by Eric Anchimbe, who provided helpful information for prospective PhD students. It is no surprise that concrete information on the application process for BIGSAS was much sought after.

Child Soldiers in Context

Biographies, familial and collective trajectories in Northern Uganda

TEXT & PHOTO **ARTUR BOGNER**

Work on this research project started in May 2014 and is directed by Dieter Neubert (Development Sociology) and funded by the German Research Foundation (DFG) for the period 2014–2016. The principal researcher is Artur Bogner. The project was designed and is conducted in collaboration with Gabriele Rosenthal (Center of Methods in the Social Sciences, Georg-August-University Göttingen). The principal objective is to reconstruct biographies, life courses and reintegration processes of former child soldiers and underage abductees of the Lord's Resistance Army in the central part of northern Uganda. However, in contrast to previous research, data collection and analysis shall focus on embedding their biographical self-presentations in the contexts of family histories and the histories of their local social settings and collectivities, interpreting them within these diachronic and socio-collective contexts and taking into account their intertwining with the latter.

The methodological design of the study is based on the principles of social-constructivist biographical research and figurational sociology with an emphasis on family histories. A prominent objective is to unveil the intertwining between self-presentation and collective discourses, self-interpretation and interpretation by others. Focus is also on the differences, tensions and interdependencies between various socio-historical generations and between



'generational units' (Karl Mannheim). The main instrument of data collection will be narrative interviews with former child soldiers or abductees and other members of their families about their biographies and family histories. This method of data collection was tested in a pilot study conducted in Uganda. Case reconstructions will aim to capture the effects of familial pasts and family-biographical work for the life courses and self-interpretations of the interviewees before and after demobilisation. Biographical and family-biographical interviews with family members shall be complemented, among others, by interviews and group interviews with other informants, predominantly from their local social settings.

An important aim is to combine

biographical and family-biographical case reconstructions with the analysis of local discourses and their historical change. The theoretical sampling of cases will be guided, among others, by disputes or tensions between different groupings (including historical generations and generational units) that are related to diverse or conflicting interpretations of e.g. the transition from rebel-fighter to civilian and from adolescence to adulthood.

We envisage comparisons to the findings of our previous project on the post-conflict process in the adjacent West Nile region of northern Uganda. We hope to help improve practical efforts as well as methods of research and counseling in the context of the reintegration of former child soldiers or abductees into civilian life.

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Digitalisierung | Edition | Vernetzung
in den Afrikawissenschaften

TEXT WOLFGANG BENDER

In 2012, the German Foreign Ministry (Auswärtige Amt) granted funding through its programme “Kulturerhalt” (Cultural Preservation) for the digitisation of the reel-to-reel tapes of the Cameroon Radio and Television (CRTV) archives (see NAB XII: 49). The Goethe Institute Cameroon also supported the project wholeheartedly. The digitalisation project is a joint venture by the Iwalewaha, the University of Bayreuth and the CRTV in Yaounde. The funding ended this year (2014) after nearly three years of dubbing tapes onto a digital carrier. The CRTV owns hundreds of reel-to-reel tapes containing recordings of choirs, folklore music and popular Cameroonian music dating as far back as 1960s.

Having been stored under inappropriate conditions for the past four decades, these tapes have become fragile and restoring them required a lot of experience and expertise. For this delicate task, Joachim Oelsner – a lover of Cameroonian music, who over the years had accumulated a huge private collection of music from Cameroons, was the most suitable person. His collection and the CRTV archives form a hilarious virtual archive that traces the heritage and evolution of Cameroonian music.

The outcome of the digitisation is a

Digitalising Cameroon’s musical heritage

CRTV’s recordings of choirs, folklore and popular dance music

massive agglomeration of information unprecedented in this field. It is not known if anywhere else in the world today anybody has a bigger collection of information on Cameroonian music than this. It is exhaustive in scope, ranging from the beginning of modern music in Cameroon to today, and covers all genres.

The project was initiated by Wolfgang Bender in a bid to safeguard this part of the cultural heritage of Cameroon. A quick look at the over 1000 tapes already digitised, reveals the extensively heterogeneous nature of Cameroonian music. From the present state of the metadata, we do not know with what kinds of accompaniments or instruments these songs were made. This is an indication of the amount of research work that still

needs to be done in this field.

Research on music in Cameroon has often been limited by the lack of digital access to these recordings. This archive will hopefully be a suitable research companion and the basic database for any audio- or sound-based analysis of Cameroonian music. We look forward to having the hard drives here in Bayreuth for long-term storage in Digitalisierung, Edition und Vernetzung in den Afrika-Wissenschaften (DEVA) archives. The digitisation equipment used in the project will be handed over to the CRTV so that they could continue digitising current music for the future. Hopefully, in the long term, the whole treasure of the CRTV archives will be digitised and made accessible to researchers and music lovers.

Personalia

Uli Beisel



Since April 2014, Uli Beisel holds the Junior Professorship for Culture and Technology in Africa. She is also a senior fellow with the Bayreuth International Graduate School of African Studies (BIGSAS). Uli Beisel studied psychology, science and technology and human geography in Bremen (Germany), Pune (India) and Lancaster (UK). She holds a doctorate in human geography from The Open University (UK). She held positions at the London School of Hygiene and Tropical Medicine, University of Halle-Wittenberg and Lancaster University. Uli Beisel’s research focuses on human-environment relations, global health and energy. Her research has been on topics like malaria control in Ghana and Sierra Leone, the translation of new health technologies in Uganda and Rwanda and the implementation of renewable energy technologies in Germany and Madagascar. The professorship, Culture and Technology in Africa, is designed to bring the social and engineering sciences in Bayreuth into closer conversation. Uli Beisel’s aim is to spark students’ and colleagues’ interest in interdisciplinary research in science, technology and society.

Carolyn Herzog



Carolyn Herzog has been working as a Project Assistant in the Tanzanian-German Centre for Eastern African Legal Studies (TGCL) in Bayreuth since August 2013. Her tasks at the TGCL include, besides the day-to-day tasks of project management, the organisation of the annual TGCL Summer or Autumn University which usually takes place at the University of Bayreuth.

Carolyn Herzog studied Germanistik and Romanistik at the Friedrich-Alexander-Universität Erlangen-Nürnberg where she also obtained her MA in 2013. She taught German, French and English languages at a private school in Nürnberg. She has also held internship positions at the Goethe Institute in Strasbourg, the German-French Institute in Erlangen and the German Embassy in Brussels, from which she acquired extensive practical intercultural experience.

Tilman Musch



Since 2013, Tilman Musch has been the coordinator of the three-year German Research Council (DFG) funded research project *Conceptions of Space among the Tubu in Eastern Niger* at the University of Bayreuth. He is particularly interested in nomadic peoples and ethnobiology. His PhD on space among Buryat-Mongol pastoralists – based on three years of fieldwork in Siberia – was awarded by the Institut National de Langues et Civilisations Orientales (INALCO) Paris in 2007.

His current research project deals with conceptions of space among the Tubu in the far east of Niger from a spatial anthropological perspective. His overall aim is to investigate the impact of changing spatial orders, the negotiation of (new) spaces between different actors and the Tubu discourses on space and its appropriation. Tilman Musch is also interested in ethnobotany and ethnozoology, especially the uses of plants for medical purposes, in particular, in the treatment of snakebites. Studying local knowledge on snake-fauna is also part of his research.

Benedict T. Mapunda

Benedict T. Mapunda was appointed as the new coordinator of the Tanzanian-German Centre for Eastern African Legal Studies (TGCL) in Dar es Salaam in April 2014. He took over from Kennedy Gastorn. The TGCL is a joint project of the Universities of Bayreuth and Dar es Salaam. Benedict T. Mapunda is a Senior Lecturer at the University of Dar es Salaam School of Law. He received his LLB and LLM degrees from the University of Dar es Salaam and his PhD from the University of Ghent, Belgium. Before joining the University of Dar es Salaam in 1994, he worked in the Tanzanian Attorney-General's Chambers as a Senior State Attorney. His main research interests are procedural law and criminal law, in which he has published several manuals on evidence.

He has held various positions at the University of Dar es Salaam School of Law, including Associate Dean for Administration (2002-2003), Head of the Legal Theory Department (2003-2009), and Head of the Private Law Department (2009-2012). Since 2011, he is the Chairman of the University of Dar es Salaam Tender Board. He is also a member of the Governing Board of the Law Reform Commission (since 2011) and Chairman of the Editorial Board of *The Law Reformer Journal* (since 2014), a legal journal published by the Tanzanian Law Reform Commission.



Ivo Ritzer

Ivo Ritzer was appointed Junior Professor for Media Studies with focus on Africa at the University of Bayreuth in October 2014. He is also a senior fellow with the Bayreuth International Graduate School of African Studies (BIGSAS). Before moving to Bayreuth, he worked at the University of Siegen, Johannes Gutenberg University of Mainz and the University of Applied Sciences Mainz where he taught courses in theatre, film and television studies, visual culture, media and cultural theory. He is author of several essays, monographs and edited books, and also the editor of the Springer book series *New Perspectives on Media Aesthetics* (Neue Perspektiven der Medienästhetik). His research interest is on representations of the body in the media, media and genre theory, media aesthetics, media anthropology, media archaeology, media and cultural globalisation, film and television theory and world and transnational cinema.



Eva Spies

In May 2014, Eva Spies was appointed Junior Professor of Religion Studies with special focus on Africa at the University of Bayreuth. She is also a senior fellow with the Bayreuth International Graduate School of African Studies (BIGSAS). Before taking up the position in Bayreuth, she worked at the University of Mainz where she also obtained her PhD in Cultural Anthropology in 2006. Her current fields of interest are the diverse forms of Christianity and traditional religion in West Africa and Madagascar which she approaches from the perspective of religious plurality, religious anthropologies and modernity. She is particularly interested in the interconnections between politics, development and religious models of/for society and the self. Among her publications are a monograph on Niger, four edited volumes and several articles in journals like *Afrika Spectrum*, *Journal für Entwicklungspolitik*, *Zeitschrift für Ethnologie*, among others.



DAAD Award 2014



Jimam Lar on research in Nigeria

Jimam Timchang Lar

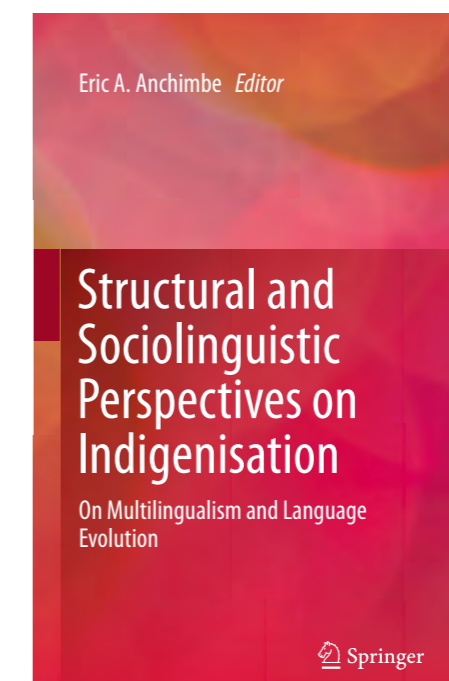
The 2014 DAAD Prize for Outstanding Achievement of a Foreign Student was awarded to Jimam Timchang Lar, junior fellow of the Bayreuth International Graduate School of African Studies (BIGSAS). Jimam Lar studied History at the University of Jos – Nigeria, graduating with a BA (Hons) in 2001 and an MA in the History of Central Nigeria in 2007. In 2008, he earned another MA in Conflict, Security and Development from King's College London, UK. Since October 2011, Jimam has been a Doctoral student in African History and Politics, at BIGSAS. Jimam's Doctoral project under the supervision of Achim von Oppen is titled "Vigilantism, State, and Society in Plateau State, Nigeria: A History of Plural Policing (1950 to the present)". In this thesis, he seeks to trace and illustrate an otherwise little known link between the plural policing landscape of colonial Nigeria and the evolution of a new plurality of policing, that emerged in the first decade after independence and has continued to evolve in response to changing political and social contexts.

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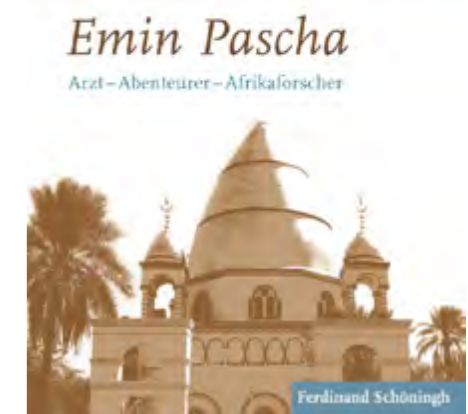
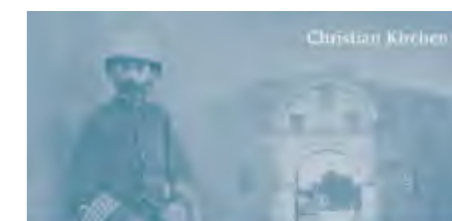
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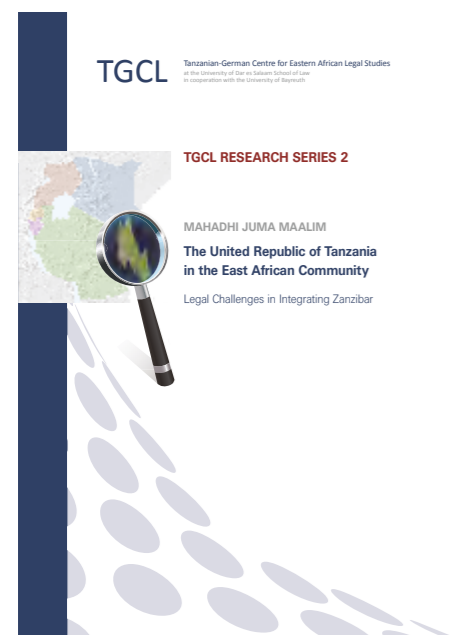
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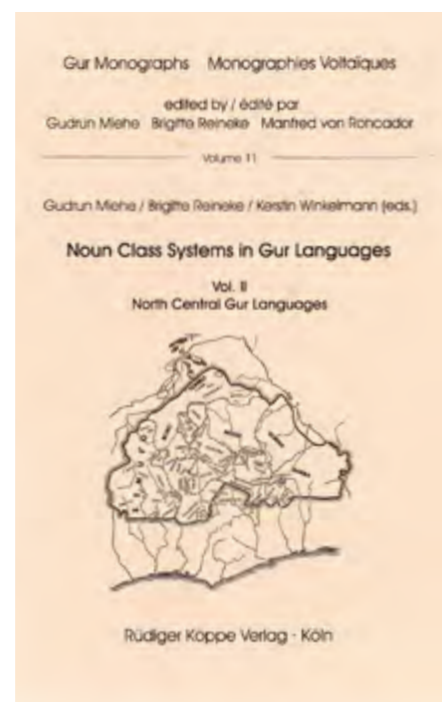
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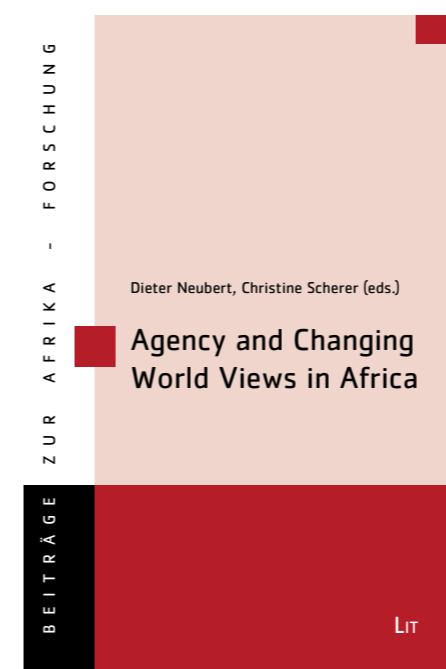
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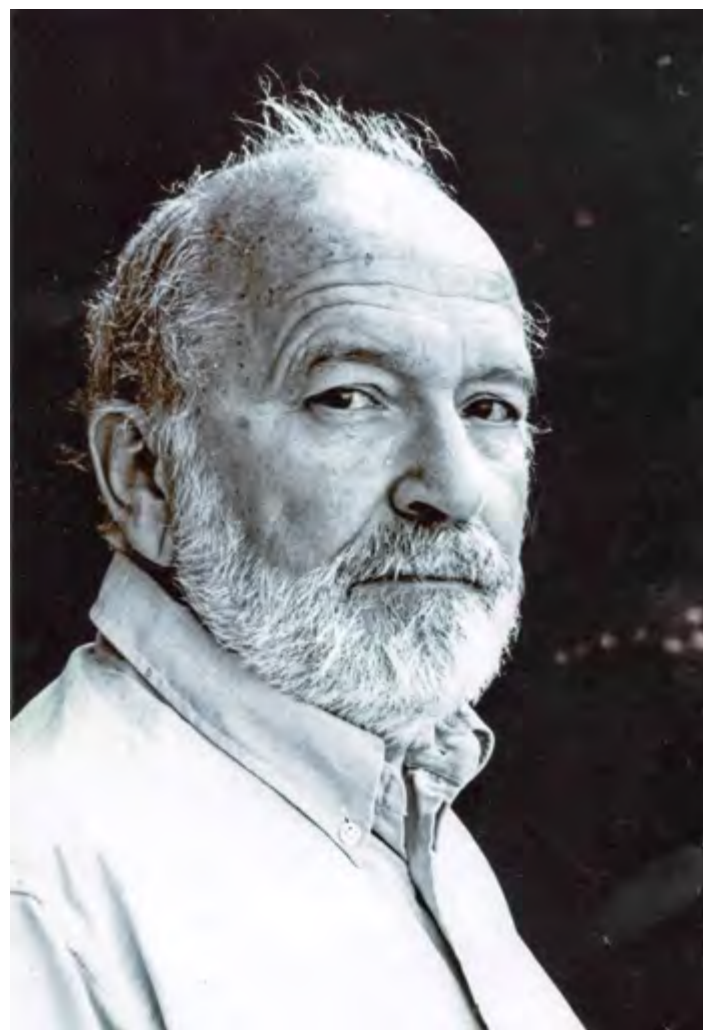
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1934 –2014

Franz Rottland



TEXT ANGELIKA MIETZNER

Franz Rottland, Professor of African Linguistics at the University of Bayreuth till 1997, died unexpectedly on 4 August 2014. His life was shaped by his love for East Africa and for languages. This love began when he lived, taught and researched in East African countries: Congo (1965-1969), Uganda (1969-1972) and Kenya (1979-1982). His first wife Margit was with him and his two sons, Jens and Tom, were born there.

Franz Rottland obtained his doctorate in African Linguistics in the Netherlands before joining the academic staff of the University of Cologne. After completing his Habilitation, he was appointed the Chair of African Linguistics II at the Uni-

versity of Bayreuth, where he remained until his retirement in 1997. Influenced by his love for East Africa and his understanding of the people, his special fields of interest were the Southern Nilotic and Bantu languages of Kenya and Tanzania. His long list of publications has enriched linguistic analyses of Nilotic and Bantu languages, and reflects his life-long interest in phonology. His Habilitation thesis, a reconstruction of the Southern Nilotic languages, published in 1982 is still the standard reference work for any description of Southern Nilotic languages.

But Franz Rottland was more than just a respected scholar. He was also a dedicated teacher who instilled the love of African linguistics in his students. His lectures and tutorials were a legendary mixture of knowledge transfer and personal education given that he usually spent a lot more time with his students beyond the set lecture hours.

After retirement in 1997, he moved to Tiwi, Kenya, with Christine, his second wife, and there they made a home among the people they felt close to. Franz Rottland had often regretted not being able to give back to the people he met during his field research a little of the kindness that he had received from them. This became possible after his retirement, and so he and his wife founded the *Asante e.V.* association in Kenya, which has funded the education of nearly 600 children and young people in Tiwi.

When he fell ill in 2009, the Rottlands decided to return to Germany. Here, Roland spent his last years in peace and contentment. Although he lived quietly in these years, he did make one journey to Kenya to spend time together with his wife in the country he loved so much. When Franz fell and broke his shoulder in May 2014, a difficult time began for him, with operations and long stays in hospital. Franz wanted to be at home again, in peace and free from pain. This wish was fulfilled and he fell asleep peacefully in the afternoon of 4 August 2014 – with his beloved *Süddeutsche Zeitung* in front of him and his glasses on his nose.

In Franz Rottland we have lost a uniquely tolerant person. He lived in the present, never in the future and never in the past. I personally have lost a father and mentor, a special person who has shaped my life. I think of him with unending love and gratitude.

Franz Rottland leaves behind his wife Christine, his sons Jens and Tom, his daughters Susanne and Angelika, and his nine grandchildren.

In Brief

New on the shelves: *The BIGSAS World!*



We are proud to announce that the first edition of *The BIGSAS World!* – the newsletter of the junior fellows of BIGSAS – covering the period 2012-2013 has now been published. The newsletter offers a panoramic view of the junior fellows' academic and social experiences as young researchers in the Bayreuth International Graduate School of African Studies

(BIGSAS). With the broad gamut of the BIGSAS family both in terms of cultural background and academic training, this newsletter offers a diverse range of experiences and life-worlds that are exciting and inspirational, entertaining and conscientious, creative and provocative, humorous and philosophical. Besides regular topics like conference reports, fieldtrip accounts and publications, a highlight of the newsletter is the creative column which carries poems written by junior fellows in various (African) languages including Fulfulde and Swahili. This first issue is a new direction in the outreach programme of BIGSAS, this time from the perspective of the junior fellows. It is edited by Gilbert Ndi Shang, Peter Narh, Samuel Ndogo (who have already successfully defended their PhD dissertations), Robert Owino and Šváblová Alžběta (who are in the final stages of their dissertations). The next edition is scheduled for 2015.

Third BIGSAS Journalism Award 2015

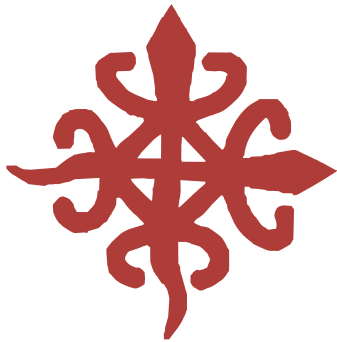
For the third time, BIGSAS has announced its highly acclaimed "BIGSAS Journalism Award" for excellent print and online journalism on Africa in the German language. The submission of articles written in German opened in December 2014 and ends on 15 February 2015. The award was granted for the first time in 2011. It is intended to honour journalistic reports on Africa in the German media space that are not influenced by prejudices and stereotypes of Africa. As BIGSAS is not only a structure for training and mentoring doctoral students but also a community that transfers its wide-ranging knowledge on Africa to the broader German society, the BIGSAS Journalism Award is part of the outreach programme of BIGSAS. Through it, BIGSAS hopes to redress the often distorted image of the multifaceted and rich cultural, social and linguistic structure of African societies.

Journalists who want to be considered for the award should send their articles or reports on any Africa-related topic published in the print or online media in the German language to BIGSAS at "bigsas@uni-bayreuth.de".

The jury of the award is led by the emeritus Professor of African Studies and former president of the University of Bayreuth, Helmut Ruppert, and is made up of BIGSAS alumni who now live and work in different places around the world, especially in Africa. This year, the award, which is worth 2,500€ is donated by the Universitätsverein Bayreuth.

For more information:

www.bigsas.uni-bayreuth.de/jp/
bigsas@uni-bayreuth.de



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