The Kenyan photoactivist **Boniface Mwangi** exhibited his award winning photographs of the 2007 post-election violence in Kenya at the Paul Robeson Cultural Center on Busch Campus in February. His photographs promote peace and reconciliation. Please visit www.bonifacemwangi.com to view his work.

**Boniface Mwangi is pictured, right, with students.**

**Students view Mwangi's photos at the opening reception.**

**Mwangi, left, chats with exhibition attendees.**
Letter from Director, Ousseina Alidou

The rapid advancement of and competition in information and communication technologies have made physical and virtual tourism easily affordable. This development has led to cross-cultural rapprochement among global elite and global youth in an unprecedented fashion. Such seeming promise of development through progress in science and technology, however, has come with a high cost for the African continent as the supplier of raw materials—such as coltran-tantalum, the crucial mineral employed in the manufacturing of computer related products. Their extraction has sometimes subjected people to conditions akin to slavery in places like the Congo. In the process, the African continent has been mortgaged by its corrupt elite, turned into a war terrain that has led to the displacement of African farmers, rape of African women and children, misappropriation of African lands and resources—all for the economic consumption of Western and emergent Asian economies. The ongoing Jasmine Revolution in Tunisia, the Tahrir Revolution in Egypt, and the ripple effect these revolutions are having on other parts of the world, demonstrate that such greed-driven modernization advanced by undemocratic African political leaders—which does care to provide education, access to land and food, health care, clean water and employment to African youth—cannot persist. It is little wonder that, haunted by the memory of the student Tianamen Square Revolution, the Chinese government is reported to have prevented government-controlled radio and television stations from broadcasting about the Tunisian Jasmine Revolution and the Tahrir Cairo Revolution and blocked the social networking potential of cyber global youth solidarity. There is no doubt that the cyber space has become an important pathway for global networking and community formation.

As global citizens of the world the youth, especially from the West, are able to witness for themselves in virtual space the human cost of the legacy of slavery, colonialism, and the impact of contemporary greed-driven modernization on African lives. This has resulted in some mobilization to lend their solidarity through impressive awareness-raising activist projects in African countries as documented in this issue of the CAS newsletter. These include, for example, the Rutgers student-led project Spring of Hope [www.aspringofhope.org] aiming to bring clean water in post-Apartheid, but still disadvantaged South African community primary schools, initiated by Brittany Young after her return from a family trip to the tourist hub of Limpopo. Through the support of fellow Rutgers students, Sara Lee Cummings, a Rutgers student who is a Liberian Civil War survivor, successfully founded the Rutgers chapter of Youth Action International (YAI), a non-profit youth organization working to promote the welfare of children and women from war-affected African countries through economic empowerment [www.youthactioninternational.org/yai/index.php/about/]. Another notable example of solidarity of American youth with the African youth is the experience of Parisa Kharazi. After her graduation at Rutgers Parisa returned to Africa as a U.S. Peace Corps Volunteer coordinator of the HIV/AIDS office in the remote village district of Tsabong, in Botswana’s Kgalagadi Desert. The previous year Parisa, a Persian-American, was a participant in the Rutgers International Service Learning Ghana program—thanks to the generous sponsorship of Ms. Wendy Lee—which is hosted by the Department of Women and Gender Studies and directed by Professor Abena Busia.

This CAS issue also covers a number of African awareness art galleries. The Zimmerli Museum’s fabulous Water Exhibition gave prominence to African water-related arts, and we thank all of our colleagues for the success of the symposium on the Politics and Poetics of Water in Africa, the Middle East and South Asia. Other important contributions include the work of Rutgers graduate student in Anthropology, Emmanual Ndiema, who has written about African rock arts from the Sahara desert in the Niger Republic and Morocco to Turkanaland in Kenya; Tim Brookes’ art exhibition on Endangered African Alphabets, a crucial reminder of the
alarming rate of the disappearance of a number of world languages, including African languages; and the arts of healing through photography related to HIV-AIDS awareness. From Ethiopia to New Jersey, the piece by Rutgers’ professor of Art History, Ellen Brueckner, describes the inspiring collaborative work between photographer Eric Gottesman and the Ethiopian art collective on the relationship between photography and HIV-AIDS. The essay by Dr. Dominica Dipio, a filmmaker, professor of Cinema, Chair of Comparative Literature at the Makerere University, and the first African Studies Association Presidential Scholar who was resident at Rutgers, discusses the role of audio-visual arts in the collection and documentation of African cross-cultural folk narratives which can promote a healthier sense of humanhood and nationhood in countries still grappling with the trauma of post-conflict reconstruction. The work of the award winning Kenyan photo-journalist (pictured, right, courtesy of www.abajuafrica.com), Boniface Mwangi, on the political manufacturing of election at the peril of the common person calls for a new quest of political culture in Africa. His exhibition at Rutgers and many lectures in classes in various departments have kept the community engaged on the question of the role of youth in keeping politicians accountable to the people and youth mobilization against systematic violence.

In addition, contributors to this CAS issue include both historical and current perspectives about the state of science and technology on the African continent. James Delbourgo provides a summary of Professor Judith Carney’s lecture at Rutgers on Africa’s botanical legacy in the Atlantic world and the historical re-inscription of the contributions of West African migrants as agents of ecological change between Africa and America. Dr. Josephaat Zimba, the current President of the Africa Materials Research Society (AMRS) and a fellow of the Zimbabwean Academy of Science who was in residence at Rutgers for 10 weeks — thanks to the NSF-funded IGERT collaboration with Professor Eric Garfunkel, Chair of the Rutgers Chemistry Department — provides insights into the contribution of African scientists to Nanotechnology.

The Center for African Studies welcomes, with great excitement, the new opportunity offered to both faculty and students through funding support by Rutgers President McCormick to increase knowledge about Africa through International Service Learning (ISL). As Dean Joanna Regulska rightly points out “ISL represents a new form of students’ global and international engagement: it is a powerful way for fostering new learning experiences, facilitating understanding of different cultures and stimulating skills development among students. We believe that this is an opportune moment for Rutgers University to provide such expanded service-learning opportunities to its undergraduate students. ISL programs are unique as they combine the academic work with opportunities to work closely with local communities.”

We at the Center for African Studies are very grateful to the faculty, students, members of the wider community, and our guests from Africa and around the world who contribute the dynamism of the Center! We are grateful for your willingness to visit our classes to engage Rutgers students and participate in our workshops to enhance public education about African realities. Renée DeLancey and I wish each one of you the very best.

Peace! Ousseina
GRADUATE STUDENT UPDATE: DOCTORAL CANDIDATE RESEARCH

Jodie Mae Barker (French)
I am still writing! My dissertation examines how movement artfully shapes textual territory which sets the stage for ethical practice. I hope to show how works of poetry and theater from Albiach, Laâbi, Liking, Mnouchkine, and Senghor perform new ways of interacting that entail encountering, opening towards, and moving-with. These texts, I argue, extend the boundaries of the stage, the edges of literature, the frontiers of language, and the borders of knowledge by crafting a dynamic and cosmopolitan ethics that can influence how we move, know, become, and live in the world.

Kate Burlingham (History)
After spending the last two years writing up my research findings, on October 18th I successfully defended my dissertation, chaired by Temma Kaplan and Michael Adas, entitled, "In the image of God': A Global History of the North American Congregational Mission Movement in Angola, 1879-1975." I will graduate with a January degree but I look forward to seeing everyone at the May graduation. I would like to thank everyone from the Center for African Studies as well as the History Department for all their help, guidance, and support over the years. Rutgers is a truly unique place that I will dearly miss.

Amelia Duffy-Tumasz (Geography)
I am currently writing up research on the roles played by migrant fishers in Cote d'Ivoire, and the extent to which they have been excluded in management efforts to date despite being the primary resource users in small-scale marine fisheries in that country. I'm presenting this research at the Association of American Geographers in Seattle in April 2011. I'm also hoping to go to Senegal this coming summer for pre-dissertation research where I hope to work on my Wolof language skills as well as explore the themes of trade liberalization, fisher mobility, and changing gender dynamics in fishing households.

Chaunetta Jones (Anthropology)
Molweni! I currently am a Ford Foundation Dissertation Fellow and am busy completing my dissertation: “You Can Even Smell Poverty': Economic Inequality and the Negotiation of HIV/AIDS Treatment in Grahamstown, South Africa.” My dissertation is based on 14 months of ethnographic fieldwork in South Africa from March 2008-May 2009 and examines how economic inequalities and structural barriers shape responses to antiretroviral treatment among people living with HIV/AIDS. I plan to defend in Spring 2011, and anxiously am waiting to see if any of my post-doctoral fellowship applications are successful. The writing process, as always, is challenging, but it is satisfying to know that I am close to completing this stage of my academic career. I remain grateful to all who took the time to share their lives, stories, and experiences with me during my fieldwork.

Deborah Scott (Geography)
This October I joined a team of NSF-funded social scientists to undertake a Collaborative Event Ethnography of the Convention on Biological Diversity's 10th Conference of the Parties in Nagoya, Japan. The 17 of us attended as participant-observers of two weeks of side events and negotiations among the State Parties for decisions related to biodiversity issues. I particularly tracked the negotiations for a decision on "biofuels and biodiversity." We are planning to write up a series of joint papers with the findings from our many hours of observing the meetings. I am also using the experience to develop my dissertation proposal, which I anticipate will involve international discourse around biofuels, the role of international legal principles, and the positioning of the "Africa" group of countries in international environmental negotiations.
Pursue a Graduate Certificate in African Studies!

Successful completion with a minimum grade-point average of 3.0 of one of the following 3 credit “Current Issues” courses when taught by a member of CAS and approved by the Certificate Program Director:

- 16:018:501 Current Issues in the Study of Africa (3) (CAS)
- 16:195:608 Comparative Literature and Other Fields (3) (Comp. Lit.)
- 16:510:625 Colloquium in African History (3) (History)
- 16:450:605 or 696 Geography Seminar (3) (Geography)
- 16:456:508 Environment and Development (3) (Geography)
- 16:450:509 Uneven Development (3) (Geography)
- 16:070:524, 525 World Ethnographic Areas – Africa I, II (3, 3) (Anthropology)

Successful completion with a minimum grade-point average of 3.0 of one of the following 3 credit “Interdisciplinary Research” courses when taught by a member of CAS and approved by the Certificate Program Director:

- 16:018:502 Interdisciplinary Research in African Studies (3) (CAS)
- 16:450:602 Research Design (3) (Geography)
- 16:070:506 Research Design and Methods in Social/Cultural Anthropology (3) (Anthropology)
- 16:510:633 Seminar in African History (3) (History)

Successful completion with a minimum grade-point average of 3.0 of at least three additional term courses on Africa from among approved graduate level cognate courses (9 credits in total). At least one of these courses must be outside the student’s degree program. Three of those credits may be accrued through independent study.

Proficiency in any African language demonstrated through completion of the second year of language study in classroom courses or tutorials offered by the Program in African Languages and Literatures or an equivalent program, or by taking a language exam arranged through the Center for African Studies. In exceptional circumstances a student may petition to have another language accepted instead.

Completion of a major piece of writing on a topic related to Africa:
- master’s thesis, dissertation, published article, or two substantial research papers.

The following members of the New Brunswick graduate faculty contribute to the CAS Graduate Certificate Program:
- Akinlabi, Linguistics; O. Alobu, AMESALL; S. Brett-Smith, Art History; C. Brown, History; A. Busia, English; B. Cooper, History; L. Cronk, Anthropology; D. Harris, Anthropology; A. Hau, Anthropology; D. Hodgson, Anthropology; A. Howard, History; D. Hughes, Human Ecology; W. Johnson, Africana Studies; Y. Koo, Spanish; R. Larrée; French; J. Livingston, History; S. Martinez-Márquez, Spanish; A. Macrae, AMESALL; B. McCay, Human Ecology; M. Robison, Public Health; F. Rothwell, Spanish; R. Schroeder, Geography; R. Serrano, French; J. Simon, Plant Biology; M. Tushem, Urban Planning and Policy Development

Become an African Studies Graduate Affiliate today, and enjoy:

Eligibility to compete for funding for summer pre-dissertation travel
- (In 2008, the Center assisted doctoral students Lincoln Addison (Anthropology); Mary Kay Jou (Social Work); Adryan Wallas (Political Science); and Samuel Ledermann (Geography) to conduct preliminary research and receive language training in Africa.)

Access to the Center’s funds for workshops and conferences organized at Rutgers
- (In 2008 the Center will support Benjamin Neimark, Geography PhD, with a workshop entitled, “Global Goods: Changing Perspectives on Trade, Human Rights, and the Environment.”)

Participation in the annual Spring Retreat where Center members plan programs and events for the upcoming year;
- Invitations to meals, receptions, and other events involving visiting Africanists and speakers;
- A warm, collegial relationship with faculty and staff of the Center; and a

Subscription to the African Studies Graduate Affiliate newsletter to share ideas, program events, and meet
- Please send an e-mail to the CAS Director to subscribe: director@cas.sas.rutgers.edu. In addition to these benefits, affiliates may create or claim others. The role of the affiliates, in other words, depends on how they organize themselves, and with what structure and goals. New in 2008, this group is a work in progress!
During the summer of 2005, Brittany Young and her mother Joanne Young traveled to South Africa. While staying in Limpopo, enjoying game drives and Africa’s vibrant culture, the two decided to visit a local rural school.

The number of learners at Beretta Primary was a complete surprise. When they expected about forty children to greet them, over 1,200 fit into the small and dirty classrooms, eager to learn. The lack of running water made life at Beretta extremely difficult. The gardens, the only source of food for the children, grew exclusively during the rainy season. Volunteer mothers endured miles of walking to retrieve water from a government pump to prepare lunch for the children. The school wasn’t clean and the students were not able to wash their hands and keep from spreading illnesses.

It was apparent that the lack of water had deleterious effects on the students and faculty and obstructed the development of healthy, educated, and thriving children. Brittany was so moved by Beretta’s conditions, that she decided she would do all she could to make a difference in the students’ lives. As a high school freshman, she began fundraising and eventually raised over $10,000 funding the construction of a well at Beretta Primary School in 2006.

It is now five years later. “The Beretta Project” has sparked the creation of A Spring of Hope Foundation, which has since added seven more wells to its accomplishments and is growing rapidly. In 2010, A Spring of Hope spread to Rutgers. The Rutgers New Brunswick Chapter of A Spring of Hope is now entering its second semester as a recognized student organization.

To learn more about A Spring of Hope’s work, see the documentary “Water” (2010): http://aspringofhope.org/documentary.html. To contact the Rutgers New Brunswick Chapter of A Spring of Hope, send an email to: rutgerschapter@aspringofhope.org. To learn more about A Spring of Hope visit www.aspringofhope.org.

Youth Action International
By Ashley Attah-Mensah

Youth Action International (YAI) is a non-profit nationwide organization working to rebuild war-torn African Communities such as Liberia, Uganda, and Sierra Leonie. It also promotes the wellbeing and development of children and provides economic empowerment for war-affected youth and women. YAI has worked with various organizations to help rebuild schools in Liberia and has established women empowerment programs in Uganda, Sierra Leonie, and Uganda. The Rutgers Chapter, founded last year by a Liberian Civil War survivor, Sara Lee Cummings, is helping to promote awareness about many of the issues that the African communities face each and every day. We have co-sponsored programs such as, “The Africa You Don't Know,” hosted by RU Wanawake, which celebrated the many gifts of Africa including our culture, fashion, and food. “Stop the Traffic Jam” hosted by the Rutgers Coalition Against Human Trafficking (RUCAT) is another event that we co-sponsored. We organized our own program entitled, “Youth Action International: Who are we?” which was held in the Fall and was focused on showing video clips of what YAI has done in war torn African countries to promote economic stability for the individuals living there and to promote awareness about our Rutgers chapter. Our meetings are held on Mondays at 9pm in the College Ave Student Center’s Room 411 C. Please join us!
RU Wanawake Assists Women of African Descent  By Lola Akinola

RU Wanawake is a new student organization at Rutgers University that was formed in 2009. The word “wanawake” means “women” in Swahili. Our organization’s primary mission is to develop initiatives that assist women of African descent, encouraging them to make an impact in society while overall giving them a reason to celebrate their womanhood. We also aim at giving children the resources for excellent achievement and the tools to dream far beyond any limitation, especially African children and minorities. Although the organization targets the empowerment of African women, we seek a diverse membership and encourage anyone who has an interest in Africa to join!

RU Wanawake plans to host several programs each year that target issues concerning Africa and its Diaspora. Last Spring, RU Wanawake held a banquet called “Honoring the African Woman” in which we highlighted the achievements of three women who were being recognized for their inspiring achievements and their dedicated contributions toward causes that affect the African community. In Fall 2010, RU Wanawake presented “The Africa You Don’t Know,” a program aimed at addressing common stereotypes associated with Africa and at shifting the focus back to the positive changes that Africa has been experiencing in recent years by highlighting several aspects of African culture, including film, music, dance, and fashion. For Black History month 2011, RU Wanawake will also present a program called “Breaking the Stereotype.” Its aim is to disperse the negative stereotypes most people have about African people, while trying to bridge the unexplainable differences between Africans and African Americans. We will have guest speakers, performances, poetry and African food. We hope to see you there! For more information about RU Wanawake and its upcoming events and meetings, you can e-mail us at ruwanawake@yahoo.com or join our Facebook group.

Twese, the Organization of African Students and Friends of Africa  By Sheba Anyanwu

With its inception in 1991, Twese was established as a haven for students with African and its diasporas interests, and as an avenue to better educate the Rutgers community on African issues. These goals are achieved through various activities and events. Twese’s general body meetings are the most efficient means by which issues on Africa and Africa in the Diaspora can be discussed and debated. Meetings are held every Wednesday at the Paul Robeson Cultural Center from 8pm-9pm. All are welcome. The Twese general body is characterized with students from various backgrounds, and we always appreciate new insights into different cultures.

The past years, in addition to the Fall semester, have been very exciting times for Twese. We welcomed the Fall semester with our 10th Annual Banquet which featured our Twese Dance Troupe and was exhibited with a “Taste of Royalty” as the theme. We also featured “Culture Shock” again over the semester, actively co-sponsoring once again with the West Indian Student Organization, Haitian Association at Rutgers and The Black Student Union. Culture Shock is a program that provides interactive visualizations, through dance, poetry and music, teaching the audience about the significance of these arts in the Diaspora. We also featured an African awareness event for a week, this event featured a movie night, a student documentary discussion panel on health issues affecting Africa and the diasporas, as well as a very exciting jeopardy night. For the Spring semester, we will be having our Annual Fashion Show, which features music, performances and most importantly various design pieces by upcoming and already established, local and student designers all over the country. Last year, the annual Fashion Show was awarded with the “Excellence in Campus Programming: Outstanding Large Event of the Year.” We hope to continue to provide excellence and educate the Rutgers community about Africa and the Diaspora! For more information please feel free to email rutwese@gmail.com or call me, Twese President Gilbert Bonsu: 862-596-4625.
Have you ever wondered how to become more competitive in today's intense job market or for graduate school? Are you looking for that perfect undergraduate minor to place your major a cut above the rest? The Center for African Studies (CAS) offers a minor with an exciting array of options that augment Rutgers majors from Business and Fine Arts to Anthropology and Geography. A minor in African Area Studies may be just what you need to give you that competitive edge in the employment world, help you land that first professional position, or make the difference in a master's or doctoral program application.

Here's how it works: CAS acts as the hub for over 15 different Rutgers academic departments. CAS affiliated faculty have expertise in north, south, east, and west Africa in topics as diverse as gem mining, coffee production, climate change, nomadic cultures, wildlife management, forest politics, urban dance, the art trade industry, fishing communities, and many more. Are you majoring in ecology? Design your perfect minor to give you strong knowledge of sub-Saharan conservation policies and regional culture. Do you plan on graduating with a degree in business or economics? Build your African Studies minor to help you qualify for positions that have an international scope by adding courses such as “Politics and Power” and “Cultural History of Africa,” whether you plan on staying in the U.S. or working abroad.

What do you need to earn a minor in African Studies through the Center for African Studies? Like all Rutgers minors, CAS requires that you earn 20 credits; a total of 6 classes. The exciting part of our minor is that these credits can include study abroad to Egypt, Ghana, Kenya, Morocco, or South Africa, or international service learning over the summer in Ghana. Not only does the successful completion of a study abroad or international service learning program count towards your 20 credits, it also builds your professional experience and helps you stand out in both work experience and on graduate school applications.

The CAS minor course offerings come from a number of different Rutgers departments including Anthropology, History, Political Science, Sociology, Economics, Geography and many more. CAS has an extensive list of approved courses that meet just about everyone's needs, so you have the freedom of building your own curriculum. When designing your minor, two courses will form your core or area focus; this means the courses must be related, for example, they must both cover the same topic such as two courses on African politics or two on culture. After you secure your core, you will select two courses as electives. Elective courses cover topics that interest you and broaden your educational base; consider one on African folklore and myth or a course on architecture or African religions. Finally, the minor requires two semesters of language study, a critical skill to meet the growing demand of a multilingual work environment and a key component to regional knowledge. As you build your personalized curriculum, it's important to remember that at least two of the classes you select be above the 200 level mark.

What if you want to include something CAS does not offer? Come talk to us! From time to time undergraduate students want to add a course that is not already included. Others have existing language skills and want to focus on another critical area or even add a direct study or internship that is not included in the CAS program. With special permission, some students modify the minor to meet their specialized interests and goals. If this minor interests you but you would like to personalize the structure to best support your academic goals, we will gladly discuss the possibilities.

Have we piqued your interest? We sure hope so! Please contact Renee DeLancey at rdelance@rci.rutgers.edu or visit us on the web at ruafrica.rutgers.edu for more information.
CONTACT STUDY ABROAD AND INQUIRE ABOUT THEIR MANY PROGRAMS IN AFRICA!
See this page and pages 9 and 10 for program descriptions.

Study Abroad In... Ghana

Tentative Dates: Early July to Mid-August
Language of Instruction: English

Ghana, on the west coast of Africa, shares borders with the Ivory Coast, Burkina Faso, Togo, and the Gulf of Guinea. In 1957 it became the first sub-Saharan country to achieve independence (from Britain). Both the Ghanaian landscape and its eclectic culture make it a fascinating place to spend a semester, or a year. While the official language is English, as many as 47 other languages are spoken in Ghana. The country’s ethnic diversity is evident in its variety of festivals, music, fashions, and traditional dances. Among its main exports are gold, cocoa, timber, and diamonds. It’s well worth exploring beyond Accra too. Ghana’s Atlantic coastline is studded with castles and forts. Inland lie lakes, rainforests, and vast tracts of savannah. The national sport—and another of Ghana’s major exports—is soccer. The national team is known as the Black Stars.

Accra, the capital of Ghana, is a colorful blend of native cultures—the Akan, Ga, Ewe, Guan, and Dagomba tribes—and traces of colonial Britain, Portugal, and the Netherlands. The population of Accra is almost two million. The city is the seat of government as well as home to the National Museum, the Ghana Academy of Arts and Sciences, the National Archives, the National Theatre, and the National Cultural Center—an excellent place to buy textiles and handicrafts. Another attraction are Accra’s palm-fringed beaches, such as Labadi and Kokrobite.

Program Description

This unique service learning experience, now in its fifth year, challenges students to immerse themselves into Ghanaian life and culture by serving as interns with a variety of local women’s organizations. You might be helping an organization that supports survivors of violence, one that helps women living with HIV/AIDS, or one that promotes leadership and advocacy for African women. Building on your background knowledge of women’s issues, particularly those specific to Africa, you’ll get a chance to engage in meaningful work at the grass roots level. The program is based in Legon, a suburb of Accra that’s also home to the University of Ghana.

- Application deadline: April 1st, 2011
- For further information and to apply go to: http://studyabroad.rutgers.edu
ENROLL FOR THESE KENYA FIELD SCHOOLS AND MANY OTHER AFRICA PROGRAMS THROUGH STUDY ABROAD!

Call 732.932.7787, stop by at 102 College Avenue, or visit studyabroad.rutgers.edu to inquire.

Students leave Kenya: 28th of August
Fieldschool ends: 27th of August
Fieldschool starts: 1st of August
Arrive in Kenya: 31st of July
Conservation Field School Primateology, Ecology, and Wildlife Conservation

Join us in 2011!
Programs in Kenya, and many other Africa programs
Research and training offered the world’s finest field-based programs
Kenyan partners have
University and our
For 15 years, Rutgers and Kenya: perfect together!

Rutgers for Field School in Paleoanthropology

Koobi Fora Field School

Students leave Kenya: 25th of July
Fieldschool ends: 24th of July
Fieldschool starts: 14th of June
Arrive in Kenya: 13th of June
Study Abroad In... Africa

Egypt • Ghana • Kenya • Morocco • South Africa

**AMIDEAST: Egypt:** (August - December / January - May)
Spend a semester learning Arabic and taking courses in Middle Eastern studies and Egyptology in Cairo, the heart of the Arab world.

**University of Ghana, Legon:** (August - November / January - May)
You will be able to study the subject of your choice, while immersing yourself at the same time in Ghanaian culture. Ample opportunities exist for volunteer work in Ghana's many NGOs, orphanages, schools, and hospitals.

**Summer: Service Learning in Ghana:**
Experience service learning with a women’s organization in Accra, Ghana. You will receive first-hand knowledge about African history, culture, and daily life in Ghana, while also exploring creative strategies to address social, political, and economic obstacles facing women in Ghana.

**University of KwaZulu-Natal:** (February - June / July - November)
The Pietermaritzburg Campus, is located in the center of the Natal Midlands, close to nature reserves and parks. The campus offers academic programs which serve to benefit the local community needs in Science and Agriculture, Education, Law, and Human and Management Sciences.

**Summer: Rutgers- Koobi Fora Field School:** (mid-June - late July)
Receive hands-on training in paleoanthropology at the Koobi Fora Field School and explore the mystery of human origins alongside some of the world's most eminent field-researchers.

**Summer: Rutgers- Primatology Field School:** (August)
Bring along your binoculars and a sense of adventure when you study primatology in Kenya. Wildlife Ecology and Conservation Fieldschool is a collaborative research and training program between Rutgers University and multiple Kenyan research Institutions.

**Summer: AMIDEAST: Intensive Arabic:** (late May - June / July - early August)
Spend a summer in Morocco learning Arabic in this exciting, vibrant, marvelous mélange of peoples, languages, cultures, and religions.

- America-Mideast Educational and Training Services, Inc. (AMIDEAST) is a non-profit private American organization that provides international education, training, and development assistance work to Arabic and American students alike.
- Students receive Rutgers credits for both semester and summer programs.
- Deadlines for the programs are October 1st for Spring, March 1st for the fall term, and April 1st for summer programs.
The Afranaph Project Development Workshop took place on December 9, 10, and 11 at Rutgers University. Researchers based in North America, Europe, and Africa came to take part and present their work.

The first day opened with an informal session about the online Afranaph database led by database designer Alexis Dimitriadis of the Utrecht Institute of Linguistics and Carlo Linares, a Linguistics graduate student here at Rutgers and former graduate assistant of Ken Safir’s. Carlo and Alexis showed how to take advantage of the database when conducting research. The database is highly searchable and can be customized in order to meet individual research goals. Later in the evening, a reception was held at the Zimmerli Art Museum where the speakers and participants mingled.

Day two opened with the morning session featuring talks that focused on clause-level phenomena. Sylvester Ron Simango of Rhodes University in South Africa opened the workshop with a presentation of his work on tense and aspect in African languages. Next, Rose Letsholo of the University of Botswana, presented on the forgotten relative clause of Ikalanga. Afranaph director Ken Safir and Rutgers Linguistics professor Mark Baker then wrapped up the morning session with a talk on clausal complementation and selection. After lunch, Patricial Schneider-Zioga of CSU Fullerton presented a talk on the typology of agreement and focus. Philip Mutaka of the University of Yaounde in Cameroon ended the day with a talk on tonal domains in Kinande.

The final day of the workshop opened with a presentation of multi-authored work on DP-positions presented by Vicki Carstens of the University of Missouri and Michael Diercks of Pomona College. Tarald Taraldsen of the University of Tromsø in Norway then presented on the morphosyntax of Bantu nouns. The morning session finished with Ongaye Oda from Dilla University in Ethiopia speaking about anaphora in Konsa. Following lunch, Justine Sikuku of Moi University in Kenya presented his work on anaphora in a selection of African languages, including: LuBukusu, CiNsenga, Yoruba, Ibibio, Amharic, Kirundi, and Ikalanga. Next, Dagmar Schadler presented joint work done with Eric Reuland at the University of Utrecht on body part reflexives. And after starting the day off, Vicki Carstens and Michael Diercks wrapped it up with a presentation of more multi-authored work on subjects in Bantu languages.

Following the workshop, the participants met for a fabulous banquet at Old Man Rafferty’s in New Brunswick. The Afranaph Project Development Workshop was extremely successful both at facilitating general discussion and research on anaphora in African languages and at forging ties between researchers with common academic interests.
Endangered Alphabets: Bassa Vah  
By Tim Brookes

As soon as I started work on the Endangered Alphabets Project I became fascinated by a group of West African writing systems called the Mende Syllabaries. Wholly new alphabets are rare: throughout history, people have tended to adapt existing writing systems rather than create new ones. Yet in the past 200 years an amazing number of writing systems have been created, pretty much from scratch, in Africa. Even more surprising is that, if you open a map of West Africa and put the point of a pair of compasses on Monrovia, the capital of Liberia, and drew a circle with a radius of about 500 miles, you’d find that most of those new writing systems were created within that circle.

By chance I stumbled across an article written by the Reverend Tim Slager, an amateur linguist who had lived in West Africa but was now in Michigan. Tim in turn knew a Bassa named Peter Gorwor, whom he had met during his time in Liberia. He’d contact Peter, he said, and ask him to send some writing in Bassa Vah. Bassa is the name of the people; vah is a Bassa word derived from the word for “sign.” Bassa Vah, then, means not so much “the Bassa alphabet” as “Bassa signage,” especially as it may well date back more than 2,000 years to a time when it involved something less like writing and more like the creation of signs using the natural environment: teeth marks in leaves, carvings in trees. Over time, these signs developed into a more complex written language, but during the 19th century, the Vah fell farther and farther into disuse, and might have become extinct but for the efforts of a Bassa named Thomas Flo Narvin Lewis.

The story of his life reads more like a legend, and some authorities have challenged several of the details, but the conventional version goes like this. During his travels, Lewis discovered the Vah in use among ex-slaves in Brazil and the West Indies—a considerable surprise to him, as he hadn’t seen the script in use in Liberia. Determined to do his best to revive both the script and the fortunes of his people, Lewis learned the Vah, headed into the United States, earned a doctorate in Chemistry at Syracuse University, and on his way back to Liberia stopped off in Dresden, where he ordered the first-ever printing press adapted for the Vah.

Back in Liberia, he established a school for teaching Bassa people the Vah alphabet. Several of his students passed the Vah on, and by the 1960s a number of students in Christian schools were able to learn the script. One of them was Peter Gorwor. "With my elementary graduation in 1975," he wrote to me by email, “I moved to Buchanan to attend the Liberia Christian High School. Here, I stayed until 1982, while working with the Ron Ayers (a Christian Missionary couple); I got my high school certificate. During my senior year in high school in 1982, I got a part time job to translate Theological Education by Extension (TEE) lessons from English to Bassa, and to duplicate tapes for TEE students. At that time I have had two years experience in Bassa writing. Originally, the Bassa Vah was written on slate (used from a rubber tree like wood but white). The students used fire coal (charcoal) to write especially in the traditional schools. The writings were easily erased by a rough leaf that looks like a sand paper known as yan. People began to use pencils on the slate in the early 40s. Initially, the Bassa Vah Script was written from right to left then from left to right moving right to left, left to right in parallel rows of letters…but from the 1960s the movement changed to left to right only as in English. I learned the Bassa Vah script from my grandfather who graduated from the Bassa traditional school and have learned the Roman Phonetics while in high school. That gave me the skill in Bassa writing. I was sometimes given contracts to translate and type TEE courses in Bassa at the Production Department of the Christian Extension Ministries (CEM). And presently, while working part time with the Christian radio Station, I have a contract as an interpreter with the United Nations Mission in Liberia.”
Barely two weeks later, an email arrived from Peter. It contained the Bassa Vah in handwritten form. He had written it, scanned it, emailed it—and I carved it and painted it (see image, right). In November I drove it down to Rutgers, where it went on display. Who knows where Bassa will go from here?

Tim Brookes is the creator of the Endangered Alphabets Project, which can be found at www.endangeredalphabets.com.

La Francophonie: An Ecological History of Language Expansion and Contraction since the European Colonial Expansion

By Salikoko S. Mufwene (University of Chicago, Collegium de Lyon)

It is difficult to understand the obsession of La Francophonie, today short for “L’Organisation Internationale de la Francophonie” (OIF), without a brief history, however telescoped, of how the organization arose. According to Cécile B. Vigouroux (forthcoming), the term francophonie is normally derived from the term francophone coined by the French geographer Onésime Réclus in 1880 in reference to some nonnative speakers of French who, in the translation of his words, were “destined to remain or to become participants in our language” (including the Bretons, Basques, North African Arabs and Berbers). Francophonie appears to have been used for the first time in 1962 by then Senegal’s President Léopold Sedar Senghor, when he proposed a “British Common Wealth”-like organization of former French colonies, which France was in fact reluctant to join. Though the intent may have been to form an economic bloc, the justification Senghor gave was the fact that the invited members shared the French language and Francophone culture. The idea materialized in 1970 with the foundation of the Agence de Coopération Culturelle et Technique (ACCT), which included France and was headquartered in Paris. Among the central preoccupations of the ACCT were advocacy for usage of French in international organizations such as the United Nations and the European Union and a commitment to maintaining French as the official language of former French and Belgian colonies in especially Africa.

The ACCT has been replaced by the OIF, whose membership has now increased from the original 26 Francophone States “sharing French” to 56 member States and Governments and 19 observer States, all allegedly interested in promoting democracy and cultural diversity. They intend to protect endangered languages—through “language partnerships”—from the increasing geographical and demographical expansion of English world-wide. One must wonder to what extent the institutional Francophonie has not evolved almost full circle in becoming more political. Isn’t it also helping France promote the grandeur of its French language and culture (after the loss of its glory), which must apparently be protected by all means?

Curiously, the OIF promotes French more through political ideology than by fostering the requisite socio-economic ecology that would incite its learners to actually practice it. It is also noteworthy that while French expanded geographically (albeit non-uniformly) through colonization...
since the early 17 century, it has also been losing ground since the 18th century, as some of France’s colonies were taken over by England (in Canada, the Caribbean, and the Indian Ocean) and bought by the expanding United States (with the Louisiana purchase). In the 20th century, France’s less successful economic, scientific, technological, and military performance in the world in comparison with the UK and the USA has favored the hegemony of English as the most important lingua franca desired by the consumer but not propagated first by political ideology. Rhetoric against world-wide globalization, reduced to “mondialisation” (with too narrow a meaning) and to ‘the Americanization of the world and the expansion of the “Anglo-Saxon” language and culture’, has not produced the expected effect. The decline of the stature of French as an important international lingua franca has not stopped, though we do not have to subscribe to the myth that English is now penetrating all corners of the planet and is “killing” all “indigenous languages” in its path. Beware, you may miss a nice local dish or not get directions to some of your destinations, among many other problems, if your travel around the world speaking only English.

French has definitely been demoted from its 18th/19th-centuries position as the language of diplomacy and of some European royal courts and as the “language of high culture.” It has become more evident that economic power is more effective than politics and beautiful rhetoric in spreading languages for communication. “Language partnership” does not work, if it could at all, when the powerful ally appears to be promoting only usage of its language, promotes democracy only selectively, and does not help economic development for the disenfranchised who would be speakers of the “shared language.” We’d better pay more careful attention to what has helped English spread (not the British Council or Voice of America, as some linguists have claimed!) and why the world is becoming so interested in or worried about Chinese. Globalization has certainly helped, but the participation of France itself in worldwide globalization suggests that we identify what are the real “agents” (factors and people) that are using globalization to advantage English for now.

RUTGERS HAPPENINGS: AFRICAN FILM AND PHOTO

Frustrating Silence Leads to Dialogue: The Making of “Siri Oko Fo” (Mending Fences)
By Ebbe Bassey

On October 13, 2009, a bill was submitted to the Ugandan congress to broaden the scope of the pre existent Anti-Homosexuality law to include the death penalty for those with previous conviction, and those who are HIV-positive and/or engage in same sex acts with citizens under the age of 18. The bill stretches further to affect the lives of Ugandans in other countries engaged in same-sex relationships by asserting that these law abiding individuals can be extradited back to Uganda to be punished for living their sexual lives on their own terms. And to add insult to injury, this bill also includes fines for individuals, companies, media organizations or NGOs that advocate for the rights of Lesbian, Gay, Bisexual and Transgender people.

In countries throughout Africa and parts of the Middle East and Asia at least 2 million girls every year— 6,000 each day— have their genitals mutilated.
I would like to say that when I embarked on the journey of writing what was initially referred to as “Mending Fences,” I was doing it for the most altruistic of reasons but to claim such a high minded notion would be a flat out lie. Indeed, I do hold advocacy, justice, and freedom very true to my heart. But I wrote this film mainly because I was frustrated as an actress.

In 2007, I did not have the class of representation that could ensure that I auditioned for casting directors working on major network dramas or sitcoms. I was tired of paying to audition for agents and said casting people who handed me compliments instead of a contract or scripts. I decided to simply stop grousing about the lack of work and employ myself so to speak. In order for this to work, I knew that I had to commence with what I knew, what was flagged in my consciousness. If I were to throw myself fully behind the project, I had to relate to it. So I decided to write about something semi-autobiographical, that is female gender mutilation and I had always been bothered about the deep seated level of sexual intolerance in Nigeria hence the same-sex relationship angle of the story. I was told that it was a lot to pack into 15 minutes but I never let that impede my process.

The process of speaking with my director, Heather Murphy, fleshing out the script, obtaining funds from my 401k, scouting out locations, interviewing the cast and crew, and applying for the necessary licenses was relatively drama free until the day before we were to begin shooting. I faced a road block placed by the president of my Coop board. For aesthetic and financial reasons I needed to shoot in my apartment. To make a very long winded story short, I was swindled out of almost $8000, I had to move the shoot days two weeks forward and my budget was blown to shreds. This was my first time shooting a film, I was out of my depth, I was scared, my faith was shaken and strengthened in tandem but with the help of my resourceful friend, Heather Murphy, her lawyer, and a very patient cast and crew, we pulled through! This project helped me to grow not only as a spiritual individual because my faith was deeply tested but as an artist and a burgeoning business woman.

Although my initial reason for starting this film was my own personal frustration, albeit the story was always within me due to my experiences, I am glad that it has gone on to serve a higher purpose. That purpose is to initiate dialogue about primitive, culturally sanctioned acts like female gender mutilation, about ignorance, intolerance, and about the need for more education in the areas of women’s sexual health, women’s, and gay rights issues. It is said that “man proposes, God disposes.” In this case, I say dispose away good Lord because my arms are too short to box with God.

Appreciation from ASA’s First Presidential Scholar

By Dominica Dipio (Literature Chair, Makerere University, Kampala, Uganda)

I am grateful to the African Studies Association (ASA) for giving me the honor, which I take as a privilege, of being its first Presidential Scholar. Rutgers University has been my window into the United States of America as a first time visitor; and I have been delighted by the hospitality of my joint host, Karen Jenkins, ASA’s Executive Director, and Dr. Ousseina Alidou, Director of the Center for African Studies (CAS), and their entire staff who have made my stay at Rutgers and in San Francisco exciting in every way, making my stay feel extremely short because every day has been pleasant. It is my hope that this initial visit is the beginning of a sustained relationship between our universities and departments. My experience with the students in the lecture theatres and at the evening performance of the RU Wanawake event point the way for the need for continued interactions between scholars at Rutgers (USA) and Makerere (Africa) that I look forward to.

One of the inexhaustible areas of research I currently co-ordinate is documenting traditional knowledge systems relevant for addressing development challenges in countries like Uganda. Among these challenges is (the potential for) ethnic conflict. We approach this challenge by
In December 2007 and January 2008, what has come to be known as the post election violence period in Kenya, I saw hope for my country dashed to the wall, dreams swept away in the gutters of impunity, and fellow Kenyans in their hundreds murdered and left to rot. I was there. I did not hear about it, read it in newspapers or watch it on television. I heard the cries, I saw the tears, I saw the blood flowing, and I saw and smelt the corpses burning and bodies decaying in the streets, in the fields, and everywhere. I was shaken by the horror unfolding before my eyes and I felt the obligation to freeze those moments in time through my lens. These were innocent Kenyans, some shot by police, and others hacked to death by their neighbors. It is exactly three years since our country went up in flames and with it hundreds of lives; over a half million men and women were made refugees in their own country. Two years ago I got sick and tired of our politics, I quit my job, and I created Picha Mtaani (meaning street exhibition), a youth-led national reconciliation initiative.

The street exhibition uses a collection of my work that captures the tragic moment of "ethnic" violence in Kenya in the immediate aftermath of the 2007 presidential elections. The exhibition travels across our country, mobilizing our generation to save our country from self-destruction. Guided by the adage that “a picture is worth a million words” this collection of eighty photographs captures the multifarious effects of this tumultuous period in the lives of average Kenyans. Its objective is to serve as a youth-led healing initiative intended to engage Kenyans in finding durable paths to reconciliation and peaceful co-existence. I have spent the last year on the road preaching peace. The Street exhibition has already been exhibited in eight towns and five mini exhibitions have been held in the past year, reaching over 500,000 Kenyans. This visibility has provided opportunities to individuals and groups to reflect on that national tragedy, engage in honest dialogue, and plan for community action. Our videos are being used in over twelve countries across Africa. Some of us have gone beyond the infamous “naomba Serikali” (I beg the government) that Kenyans are used to. It’s about a local solution for a local problem, an initiative inspired and led by the youth of Kenya. We are saying we can do it and the numbers look impressive. We are talking about an energetic population of about 40 million, with 78% of the population under the age of 34 years.

Only a few weeks ago, a Tunisian youth set himself ablaze to express his disappointment with the Tunisian system, inspiring a major revolution that has already claimed two presidents, Hosni Mubarak of Egypt and Tunisia’s Ben Ali currently in exile in Saudi Arabia. Inspired by this revolution outbursts have erupted in countries such as Sudan, Algeria, Libya, and Morocco. Finally, the African youths are taking their deserved space in the political space, especially judging by what has dominated media headlines in the past month.

Boniface Mwangi is an award winning Kenyan Photographer, a Ted Fellow, and the founder of the Picha Mtaani initiative (www. pichamtaani.org) that focuses on reconciliation through photographic exhibitions and debate.
The rock art of Africa makes up one of the oldest and most extensive records on Earth of human thought … yet today Africa rock art is severely threatened with vandalism and theft.” (Kofi Annan, United Nations 2005) Motivated by this statement the government of Morocco in collaboration with the Trust of African Rock Art (TARA) recently convened a meeting of international experts to address the conservation of African rock and the challenges that arise from threats of theft and vandalism. The meeting emphasized the universal value of rock art, as not only manifestations of human imagination and creativity, but also as embodiments of our common human heritage. The objectives of the conference were to: create awareness concerning the threats that rock art incurs, promote networking at national and regional levels, and to demonstrate the importance of rock art in the daily lives of the local communities. African rock art is among the world’s oldest surviving art, predating writing by tens of thousands of years. Today, it helps us understand how our ancestors thought, saw, and portrayed their world. Some rock paintings and engravings are themselves magnificent art, comparable to some of the finest works found in the world’s art galleries. African rock art is not just an African heritage, but a world heritage. There are different motifs represented by African rock art that are important in creating awareness for conservation efforts. These paintings or engravings depict animals or plants that were important to communities thus showing the harmonious co-existence of humans, wildlife, and the environment. The diverse flora and fauna represented by the rock art are important as symbols of our rich cultural heritage and can be utilized in civic education to sensitize communities into appreciating current issues related to regional and global climate change as seen from changes in wildlife species and populations. Moroccan rock art, for example, though situated in the present day Sahara desert, depicts humans and animals in a very naturalistic sense, such as honey harvesting fertility. Some of the images have also had strong religious and political messages.

There is also a need to move from social archaeology as a means of providing alternative lifestyles because heritage is socially constructed and negotiated. As other objects of art have a social life objects too have a social life that changes through time and space, hence there is a need to integrate the interpretation given by the local people. We must move from the active participants to meaning and a right for local communities to actively participate and assign meaning to that which they find. The continued destruction of rock art and heritage in general therefore, can be interpreted as lack of tolerance to the collective memory.
The meeting noted that rock art has an economic potential that could be tapped to provide alternative livelihoods to local communities hence improving their quality of life through programs such as rock art tourism, which has been successfully initiated in Kenya. One of the many recommendations resulting from the conference was creating awareness among the local people to demonstrate in economic terms to policy makers the economic potential of the rock art in the national development agenda. In order to curb both the theft of and the cross border traffic of rock art, the conference recommended that African countries enact legislations that will honor and protect a country's heritage and consider acceding to the relevant international conventions. The meeting concluded that there was a need for the introduction of public campaigns, especially on the role of our heritage as a rallying point for unity among African nations.

For more information on the conversation and public awareness of African rock art visit www.africanrockart.org.

Emmanuel Ndiema is a Graduate Fellow in the Department of Anthropology.

From Ethiopia to New Jersey: A Photo Exhibition at the J&J World Headquarters Gallery
November 22, 2010 through January 13, 2011
By Ellen Brueckner

When the opportunity arose to curate an exhibition in connection with World AIDS Day 2010 at Johnson & Johnson, I imagined a project that would reflect on its own methodology and promote awareness about HIV. As both Exhibitions Coordinator for the Corporate Art Program and a graduate student in the Department of Art History at Rutgers University, I was in a unique position to organize just such an installation. At the time, I had a preexisting relationship with the organizers of both collaborative projects on display in From Ethiopia to New Jersey. I had written about the photographer, Eric Gottesman and his work with the Ethiopian art collective, Sudden Flowers, in a recent graduate seminar paper. Through that paper, I became fascinated by Sudden Flowers, not only because of the photographs they created but because of Gottesman’s approach to making them. During my first semester at Rutgers in fall 2009, I enrolled in Professor Tanya Sheehan’s graduate seminar on race and visual theory, during which I experienced firsthand Dr. Sheehan’s teaching methods – an educational approach that is based largely on critical questions, asking them and inspiring them. The methods of Gottesman and Dr. Sheehan continue to intrigue me, particularly the process by which they pose a central question of this exhibition: What is the relationship of photography to HIV/AIDS?

All of the work in From Ethiopia to New Jersey is informed, in fact, by questions, not just about photography and HIV/AIDS, but about representation itself. As a student of art history exploring the intersection of contemporary visual culture and politics, my interest in the projects on display was a response to the ways in which photographs have historically misrepresented people affected by HIV/AIDS. This observation led only to more questions: How can the camera instead be used as a tool of empowerment in AIDS discourse? Can a photographic project bring a community into dialogue about important social and medical issues? Can photography activate viewers to be agents of awareness and prevention?

The exhibition suggests answering these questions means posing more still, to and by the photographers themselves. In his series included in From Ethiopia to New Jersey, Gottesman gave the children of Sudden Flowers cameras and asked them, “Who would you be if you weren’t who you are?” I made the difficult decision of choosing this series – over others prompted by “What was the worst day of your life?,” “What is the future?” and “How did you feel when you tested negative?” – because of the surprising ways in which the children imagined alternative lives. While one child dreamed about becoming a dancer, another pictured himself homeless. In their various photographic responses to Gottesman’s question, we see how the children used fiction and performance to resolve the distance between the real trauma they had encountered and their interpretations of it.
Dr. Sheehan also gave cameras to her thirteen students, and incorporated the camera itself in her unique educational approach. These freshmen were asked to use the camera to represent their own questions about HIV/AIDS, a process that simultaneously posed even more questions. Photos such as *Do we last forever?* ask us to consider our own lives, desires and wishes – a unique strategy that shifts the focus onto the viewer him/herself. By making photos that are open-ended and provide no direct answers, Dr. Sheehan’s students create a space for viewer collaboration; we are invited to take part in the questions the pictures ask.

Although her students’ experience of HIV/AIDS is distinct from that of Sudden Flowers, Dr. Sheehan drew on Gottesman’s practices in the space of her own New Jersey classroom. By developing new collaborative methods for creating photographs, both projects provide alternatives to historic visual representations of HIV/AIDS and thus make exceptional contributions to the history of art about HIV/AIDS. In all senses, the photos included in *From Ethiopia to New Jersey* are about life: living it, imagining it, and above all, asking questions about it.

African Art at the Newark Museum: Building for the Second Century  By Christa Clarke

The Newark Museum recently was awarded a $500,000 Challenge Grant from the National Endowment for the Humanities to fund a major expansion and reinstallation of the African art galleries. The project, entitled “African Art at the Newark Museum: Building for the Second Century,” will be led by Dr. Christa Clarke, Senior Curator, Arts of Africa and the Americas, and Curator, Arts of Africa. In addition to new galleries, it also includes the creation of an endowment to fund a new curatorial position and a major catalogue of the Museum’s African art collection, the first such publication in the institution’s history.

The project is scheduled to begin this year and continue through 2015, resulting in four distinct galleries devoted to African art. Expanding from a current space of about 3,000 square feet to over 8,000 square feet, the new suite of galleries will be the largest in the nation devoted to the arts of Africa, with the exception of the Metropolitan Museum in NY, and one of a very few to include both historic and contemporary arts. The largest gallery will feature a cross-cultural display of African art organized around five themes: *Looking at African Art, Space and Place, The Cultured Body, Art and Audience*, and *Africa in the World*. Adjoining galleries include one highlighting contemporary art from Africa, a gallery presenting African textiles, and a changing exhibition space that will focus on an aspect of the collection in depth.

Clarke’s plans for the new galleries are informed by a scholarly interest in the history of collecting and displaying African art in museums. Her recent publication, *Representing Africa in American Art Museums: A Century of Collecting and Display*, co-edited with Kathleen Bickford Berzock, considers the art museum as a lens for understanding the shifting visions that are manifested in institutional practices of collecting and display. Thirteen essays present institu-
This lecture draws attention to the short story genre and specifically explores West African short fiction as exemplified in Chimamanda N. Adichie’s story collection *The Thing Around Your Neck* (2009). A stylistic analysis of Adichie’s short stories allows us to reveal the particularity of Adichie’s narrative style and to highlight the characteristics commonly assigned to the genre.

Renowned critics describe the short story genre as a common portrayal of ordinary people and of the incongruity of the everyday life. As Frank O’Connor once famously stated in *The Lonely Voice* (1962) “the short story has never had a hero. What it has instead is a submerged population group.” Short stories indeed depict incidents of life faced by individuals whose experiences carry a collective and a universal dimension. Adichie in this collection explores ordinary experiences of expatriation, human solidarity and psychological trauma. This lecture attempts to express that Adichie’s short narratives illustrate creative quotidian acts that demonstrate individuals’ capacity to fight against prejudices and problems of survival. One of the creative quotidian strategies is exemplified in this collection by storytelling as a mode of restoration of the Self. The use of a metaphorical language, a cynical tone, the interior monologue, as well as original narrative voices such as the second person narrative, allow the author and her audience to reflect upon alterity, diglossia, and upon the extreme human loneliness experienced by women. Through references to art, Adichie’s narratives appear as palimpsests on which the African glorious past is engraved, leaving signs on the tablet on which new stories are written, the stories of the present. The return to a symbolic origin through contemplation of African ancient myths allows Adichie’s characters to flee from the inescapable identity and survival struggle. Parataxis and temporal ellipses are further stylistic techniques that reveal the author’s fragmented narrative style. Trauma theorists have stated that fragmentation is the expression of trauma. Throughout the collection, Adichie ultimately excels at depicting the harshness of the everyday reality of ordinary people, whose individual experiences of diaspora and expatriation, represent a wider picture of the human quotidien condition of existence. Bojana Coulibaly, pictured above, is a Ph.D. candidate at the University of Orleans, France who lectured in Professor Alidou’s “African Women Writers” course (195:363; 016:363) on November 29, 2010.
RUTGERS HAPPENINGS: GEOPOLITICS AND GEOGRAPHY

By Way of Comparison  By William Minter

The Deepwater Horizon oil spill, lasting three months, is estimated to have released some 4.9 million barrels of oil, some 18 times the Exxon Valdez disaster in 1989. But it still amounted to a little more than a third of the oil spilled in Nigeria’s Niger Delta over more than 50 years, in a long-term environmental disaster that is still continuing. Farmers and fishing families in the Delta heard with amazement the news that victims of the disaster in the Gulf of Mexico were already receiving compensation. Ben Ikari, a writer from the region, told a reporter: “This kind of spill happens all the time in the delta... The oil companies just ignore it. The lawmakers do not care and people must live with pollution daily. The situation is now worse than it was 30 years ago. Nothing is changing. When I see the efforts that are being made in the US I feel a great sense of sadness at the double standards.” For this and more references see www.africafocus.org/docs10/oil1006.php.

There may be many reasons for such double standards. One is that it is easier to pay attention to a sudden disaster than to a long-term problem. But that is only a part of the explanation. The global system in which the long-term "externalities" of damage to the environment is ignored in favor of short-term profits is common to both sides of the Atlantic. But whether from immediate spills or ongoing gas flaring that pollutes the air and adds to global warming, African countries bear a disproportionate share of the damage. And when it comes to repairing the damage, they get less attention, not only from international corporations and from governments, but also from the media and the public in rich countries.

Both African activists and their sympathizers around the world are working to counter this deeply entrenched marginalization. But change will not come easily. You can help by beginning to inform yourself. Take a look at two recent film clips to begin to see some of the reality: Sweet Crude (www.youtube.com/watch?v=SJlaremXipo) and Poisonfire (www.youtube.com/watch?v=bq2TBOHWFRc). And check out Justice in Nigeria Now (www.justiceinnigerianow.org/), one of the U.S. groups supporting Nigerian environmental activists. William Minter guest lectured at Rutgers for the November 10, 2010 panel discussion on the current crisis in petroleum geopolitics, organized by Professor Meredeth Turshen at the Edward J. Bloustein School of Planning and Public Policy. Minter is the editor of AfricaFocus Bulletin (www.africafocus.org).

James Delbourgo Recaps Judith Carney’s Guest Lecture

On Friday 3 December, the Program in Science, Technology, Environment and Health (Department of History) hosted Professor Judith Carney (Geography, UCLA) as part of its speaker series on global perspectives. The event was cosponsored by the Rutgers Center for Historical Analysis seminar in the Black Atlantic and African Diaspora, and was attended by faculty and students from the Departments of Geography, Anthropology, English, Africana Studies, and the Center for African Studies. Professor Carney gave a paper entitled “Seeds of Memory,” based on her recent book, co-authored with Richard Rosomoff, entitled “In the Shadow of Slavery: Africa’s Botanical Legacy in the Atlantic World” (Berkeley, 2009), which was awarded the 2010 Frederick Douglass Prize by the Gilder Lehrman Institute at Yale.

Carney’s talk, following on from her book, aimed to correct misconceptions of Africa as a starving continent by re-inserting it into the history of the Columbian Exchange and detailing how African plants, animals, foodstuffs, and crops were shipped to the Americas, transforming early modern New World landscapes. In a wonderfully illustrated talk, drawing on evidence from images to oral history to DNA analysis, she described how the Atlantic slave trade and West African migrants acted as agents of ecological change between continents. Professor Carney fielded many excellent questions from members of our large and diverse audience for 45 minutes, during a rich and enlightening discussion of her presentation, a set of conversations which continued at the lunch attended by all present. James Delbourgo is an Associate Professor of History, Program in STEH.
In April 1955, the Bandung Conference - which brought together heads of state, intellectuals, activists and cultural workers from across Africa and Asia - initiated the Non-Aligned Movement (NAM) and created a framework for the struggle for national liberation and economic development that refused the logic of the Cold War and sought to chart an independent path towards sovereignty and social justice for the Third World as a whole. Bandung emphasized the importance of the cultural front in the ongoing struggle against imperialism, emphatically rejected racism as the main prism through which the colonial humanities had studied and represented the Afro-Asian world and called for intensive, horizontally structured cultural and scientific cooperation between member countries. Bandung did not emerge out of a vacuum however, nor was it limited to the continents of Africa and Asia. It was preceded by seminal events like the 1927 Conference of the League against Imperialism in Brussels - attended by prominent European communists as well as North and South American intellectuals and activists - and culminated in the 1966 Tricontinental Conference in Havana, which definitively expanded the purvey of NAM to include the revolutionary states and socialist movements of Latin America. By the end of the decade, ‘the Bandung Spirit’ had spread across three continents and inspired millions of people across the globe.

From Algeria to India, from Guinea-Bissau to Iran, NAM and the anti-colonial movements with which it was associated saw the emergence of new kinds of cultural practice that rejected European aestheticism and insisted on making culture as an essential aspect of the process of universal human emancipation. The work of many of the finest avant-garde writers, poets and filmmakers of Asia and Africa (including what Paul Gilroy has called the Black Atlantic Diaspora) is inextricably associated with this seminal period: Aimé Césaire, Franz Fanon, Amilcar Cabral, Ousmane Sembène, Richard Wright, Amiri Baraka, W.E.B. Du Bois, Jalal Al-e Ahmad, Simin Daneshvar, Ghassan Kanafani, Nazim Hikmat, Youssef Chahine, Samir Amin, Nawal Al-Saadawi and Asya Djebbar (to name but the few who have entered into the contemporary western canon). The 1950s and 60s witnessed an efflorescence of radical experimentation in the poetics of diverse media that drew on and reshaped the syntax of European modernisms in an attempt to create a genuinely internationalist poetics of liberation. The Afro-Asian People’s Solidarity Conference (1957) sponsored new forums like the Afro-Asian Writers Union and the Women’s Conference and newly independent national governments created a variety of institutions - such as India’s Sahitya Academy and Egypt’s Public Authority for the Book - that promoted popular cultural mobilization, from literacy campaigns to theater groups, from mobile libraries to motion picture vans. Through the variety of conferences and film festivals that circulated regularly across regional capitals, transcontinental publications (like Lotus, the magazine of the Afro-Asian Writers Union) and major translation projects that sought to mark south-south textual itineraries, writers, intellectuals and activists affirmed the dynamic link between culture and politics; between national liberation projects and internationalist solidarity campaigns.

This symposium aims to explore ‘the Bandung Spirit’ as a seminal historical moment in the formation of post-colonial global culture – a social and cultural history that has, in spite of its profound importance, been largely undocumented to date - but also as a prism through which to consider the state of contemporary national traditions in the global south and to measure the varied possibilities of a post-Eurocentric vision of comparative cultural and literary studies in the 21st century. For complete program information visit the CAS website: ruafrica.rutgers.edu/events/index.html.
The Poetry and Politics of Water in Africa, South Asia, the Middle East, and the Americas
By Eveline Baseggio, Graduate Assistant, Zimmerli Art Museum

On Wednesday November 3, 2010, the Zimmerli Art Museum hosted the symposium entitled "The Poetry and Politics of Water in Africa, South Asia, the Middle East, and the Americas". This special event resulted from the collaboration between the museum, the Department of African, Middle-Eastern, and South Asian Languages and Literatures, and the Center for African Studies, and was organized in connection with the exhibition Water on view at the Zimmerli Art Museum from September 1st 2010 to January 2nd 2011. The exhibition, which centers on a theme of extreme importance to any form of life on earth as well as to a number of disciplines, is part of a larger project, “Ecologies in the Balance,” organized by the School of Arts and Sciences International Programs and designed by the Rutgers community in order to examine the responses to unprecedented global environmental, social, economic challenges.

Water is the most precious resource in the world and the ways in which water has been pictured in visual art over the centuries and in a variety of cultures is a leitmotif that runs throughout the exhibition. This was also the inspiration for the symposium which addressed the significance of water in regions where water plays a fundamental role in the complex dynamics of culture, society, and politics. Professors from various Rutgers departments examined particular issues in connection to water relying upon their expertise in African Studies, Geography, History, Human Ecology, Anthropology, and Sanskrit. Their talks and presentations featured the evocative power of verses and music.

The symposium opened with a survey of the views of water in art by Donna Gustafson, curator of the exhibition, followed by Al Howard’s focus on world history through a study of Alligator Creek in Sierra Leone and its watery resources. Director of the Center for African Studies, Ousseïna Alidou, closed the first session of talks with a description and demonstration of a dance called, “Rak’umi” (the Camel), an animal whose existence is deeply tied to the survival of desert people. The second part of the symposium focused equally on the politics of water and on its association with divine imagery and religious rituals. While David M. Hughes focused on the use of water reservoirs in Trinidad as an instrument of industrial concealment, Assistant Professor Toby C. Jones emphasized Saudi Arabia’s effort to invest the wealth coming from oil to create water in a desert country. Their interventions were counterbalanced by the melody of the sixteenth century poem on the Yamuna River sung by lecturer David Buchta and by the breathtaking photographs on Haitian rituals taken by the artist Phyllis Galembo. Several of her photographs can be seen in the exhibition.

“Water is essential to life on earth; it is at the core of human civilization and also provides meaning for some of our most potent metaphors; we imagine time as the flow of water, history as the course of a river, power as the downward rush of a waterfall or the crash of a tsunami. We find pleasure in listening to the ocean waves or a babbling brook, feel joy in the relief of cool water on hot, dry skin, and recognize beauty in the stillness of a lake in a verdant landscape. With such capacity for imagining time, pleasure, and aesthetic delight, it is not surprising that water has been the subject of poetry, music, dance and the visual arts across geographies, cultures, and history.” This text and much more information on the Water exhibition can be found on the Zimmerli Museum’s website: www.zimmerlimuseum.rutgers.edu/exhibitions/?id=90.

Edward Ruscha
Sea of Desire, 1983
Three-color etching and aquatint on BFK Rives paper
Printer: Timothy F. Berry, Teaberry Press, San Francisco
Publisher: Centrum Press, Port Townsend, Washington
Collection Zimmerli Art Museum at Rutgers
Gift of Timothy Berry, Teaberry Press
Greetings in French from Dr. Moussa Zaki
(Professor of Law, Université Gaston Berger, Saint-Louis, Sénégal)

Je voudrais commencer ces lignes par des remerciements : Merci aux Professeurs Ousseina Alidou et Alamin Mazrui qui ont rendu mon séjour possible. En m’invitant à la conférence des ASA à San francisco, Professeur Alidou m’a détourné de mon réflexe de chercheur francophile, tourné tous les deux ans vers les universités françaises, me donnant ainsi cette opportunité de découvrir le mécanisme de fonctionnement des universités américaines, leur force, mais aussi leurs faiblesses. Merci également aux Doyens Joanna Regulska et Steve Reinert qui m’ont reçu et échangé avec moi sur les possibilités d’un partenariat avec l’Université Gaston Berger de Saint-Louis, Sénégal.

Merci enfin à tout le personnel du Centre des Etudes Africaines (CAS), spécialement Madame Karen Jenkins, Renée DeLancey, Cate Wanyana, et Abena Busia qui m’ont ouvert leurs portes.

Visiter le Rutgers CAS m’a beaucoup apporté en termes d’expérience: D’abord celle d’une administration simple et bien organisée dont les structures et les procédures constituent non pas une lourdeur, mais un instrument efficace à la fois sur le plan des relations professionnelles et des rapports humains. En quelques jours j’ai connu et sympathisé avec des enseignants et une bonne partie du corps administratif, mesuré la dimension humaine des relations de travail; ce qui est d’une grande portée pour un enseignant de science administrative.

Ensuite l’expérience d’un programme d’enseignement riche et multiforme, alliant littérature francophone, anglophone, arabe et lusophone, apte à assurer aux étudiants une vue d’ensemble sur les problèmes de l’Afrique contemporaine, à travers la diversité des auteurs et des situations : Frantz Fanon, Aimé Césaire, Raphaël Constant, Patrick Chamoiseau, Chinua Achebe, Cheikh Hamidou Kane, Mariama Bâ, Chimamanda N. Adichie, Abena Busia, Naguib Mahfouz...


J’ai commencé par des remerciements, je voudrais terminer par des félicitations. Et mes félicitations vont au Professeur Alidou pour la distinction que vient de lui décerner le Africa-America Institite, à ses collègues du centre et d’ailleurs qui l’ont soutenue tout au long de sa carrière, ainsi qu’au personnel administratif qui, en abattant une part importante du travail d’amont, l’ont rendue possible.
Although I despise the scorching heat of the Kgalagadi Desert, there are still things that I love about the village of Tsabong. I love the disconnection it has from the fast-paced life in the capital, Gaborone, because Tsabong is so remote. I love the sound of the birds from the acacia tree in my yard, the windy sand storms, and the feeling of joy that I get when it rains, as it rarely does. But what I love the most is the eerie silence I can hear at night. Sometimes it is so quiet the only thing I can hear is the buzz of the mosquitoes flying around my mosquito net as I lie in bed.

Today was the first cold day in months of the summer season. There was a heavy rain and I was not bothered from being soaked in the rain. Rain is a blessing in Africa. My district rarely gets rain, compared to the rest of Botswana. We get rain about 5 days in the year. In the Setswana language, the word for rain, “pula,” is the same as the currency for money. That says a lot.

Things have been getting better for me here and I am very grateful for that, but I still have challenges everyday. It has been difficult making friends because of the language barrier and not having much in common with women my age. People typically spend their weekends watching TV or drinking with their friends, things which I am not really interested in. However, I have met a few neighbors who I enjoy spending my time with. My relationship with Kutlo, a 15 year old boy, started as me being a teacher and he a student. I would spend weekends tutoring him. After our study sessions we would talk about American culture. I appreciated his interest in my life in America. How much he knew about American pop culture was impressive! He knew more about popular songs and actors than I did. He made me realize that my Peace Corps experience was going to be more about relationships with my community members than office work at the District.
AIDS Coordinator's office. We spent weekends sharing music, movies, and stories about each other's cultures. I even taught him how to make cookies, which delighted him! Kutlo has moved to a village far away to live with his mother and now my weekends are quiet, but we still keep in touch and will hang out when he comes to visit his father in Tsabong.

I also learned that overcoming my fears and doubts of speaking Setswana is easier than I thought. I have been in Botswana for 9 months and I can have a basic conversation with people, but I still can't fully understand what people say because they speak so quickly. Most meetings in the government sector are in Setswana and I often am not able to follow what my coworkers are saying. Recently at a community event, I made an announcement about our district's upcoming World AIDS Day event in Setswana at the “kgotla” (community center) to a crowd of over 50 people. I was so nervous because it was my first time speaking in front of a group of people and I was afraid of looking like a fool and saying the wrong words in Setswana. As I was standing in front of the crowd, I took a deep breath and spoke in a tongue that was once foreign to me. After I made my announcement, the “kgosi” (village chief) came up to me and shook my hand saying that I spoke Setswana beautifully. I felt so proud of myself for overcoming my fear. I proved to myself that although I am new to all of this, I am still capable of fitting in and learning the language is the best way to integrate into a community. I was a white woman speaking the language of the locals and I think that meant a lot to the villagers. This was probably one of my biggest accomplishments as a Peace Corps Volunteer even though it was such a “little” thing.

I still cannot believe that this year is coming to an end, it went fast! I can see how much I am growing as a young woman. I finally moved out of my parent's house. For over 21 years I lived at home, even during my 3.5 years studying at Rutgers University. I am living in Africa alone, working with people, learning to speak a different language, and developing relationships with people who are completely different from me. These are the “little” things that are making my Peace Corps experience enriching. I hope you have a wonderful holiday season and Happy New Year! I have attached a picture of myself in front of my house and in the District AIDS Coordinator's office. Enjoy! Parisa Kharazi is a U.S. Peace Corps Volunteer, District Community Liaison in Tsabong, Botswana.
FROM:
Center for African Studies
Rutgers, The State University of New Jersey
54 Joyce Kilmer Avenue
Lucy Stone Hall A-346
Piscataway, NJ 08854

TO:

PLEASE CONSIDER MAKING A DONATION TO CAS!
Checks should be made payable to the Rutgers University Foundation, with “Center for African Studies” indicated on the memo line. Please mail your check to the CAS address above.
For online donations please visit ruafrica.rutgers.edu.
For more information contact CAS: 732-445-6638.