By the end of 1999 AIDS has claimed the lives of 18.8 million people world wide, 14.8 million in Africa. If left unchecked, AIDS will claim an additional one-quarter of the continent’s people in the next decade. As we pass the twenty year mark, experts have acknowledged that any turn-around in this tragic trend will greatly depend on local responses and initiatives. Efforts by people who have been directly touched by the epidemic and who are in the midst of the crisis have been encouraging, with initiatives coming from the local level. Families, churches, individuals, and entire communities are banding together to tackle the virus and its effects. The war on AIDS is being won by women’s and youth groups working tirelessly to reduce the stigma of being HIV-positive in South Africa, by church groups joining together to care for AIDS orphans in Zimbabwe, and by community cooperatives coming together to share the health care costs related to AIDS in Uganda.

On April 13, the JSCASC and the UCLA Fowler Museum of Cultural History hosted a forum entitled Art & Social Action in the African AIDS Crisis. This was a day spotlighting the work of everyday people who have decided to take the lead in fighting the virus and reversing the destruction caused by AIDS in their community. Guests discussed how the visual and performing arts have been central in efforts to ‘break the silence’ on AIDS in Africa. In many communities, the arts have been used to create a space for dialogue on AIDS and have been instrumental in explaining and debating what HIV/AIDS is, what it does, and what people can do about it. The forum opened with welcoming remarks by Marla Berns, Director, UCLA Fowler Museum of Cultural History. Allen F. Roberts, Director of JSCASC, provided an introduction and background to the “Break the Silence: Art and HIV/AIDS in KwaZulu Natal” exhibition, which was based on his article by the same title in African Arts. The Keynote address (continued on page 4)
FROM THE DIRECTOR

This has been an exciting year of transitions at the JSCASC. As this newsletter attests, some Center activities demonstrate the Center’s established strengths while others are taking us in exciting new directions. With the appointment of Dr. Geoffery Garrett as Vice Provost, a restructuring of International Studies is underway at UCLA. Accounting and some other administrative responsibilities of the JSCASC and its sister area studies centers will be consolidated within a new International Institute (Formerly International Studies and Overseas Programs, or ISOP), and new program opportunities are being envisioned for all the Institute’s centers, including the JSCASC.

The JSCASC is taking its own initiatives in this context of creative ferment. We have renewed efforts to collaborate with Islamic/Near Eastern Studies, Latin American Studies, African-American Studies, and European and Russian Studies, especially regarding K-12 and other community outreach and jointly sponsored conferences. We are leading another mix of programs in reconsideration of how Less Commonly Taught Languages (LCTLs) can best be offered on campus: Might a common coordinator administer the four African Languages (Hausa, Swahili, Wolof, Zulu) along with other LCTLs currently offered at UCLA? Distance-learning and materials-collection are important parts of the LCTL puzzle that JSCASC faculty are actively developing. We have also brainstormed with colleagues in Public Health on how to perfect our articulated MA/MPH program, and have explored new research possibilities with colleagues in the School of Public Policy, the School of Law, and the Department of Nursing, as well as a host of North Campus arts, humanities, and social science departments. We are recognizing recently improved areas of JSCASC excellence, such as Francophone African literatures, African visual and performance arts. We are also developing programs with community-based, national and international organizations such as the South African and French Consulates, Artists for a New South Africa, The Africa Soceity of the National Summit on Africa and Constituency for Africa. And we are seeking new ways to reach out to recent African immigrant communities of Southern California.

Some of the themes and issues of current interest to JSCASC faculty appear in these pages: impacts of the HIV/AIDS pandemic, the effects of globalization, new directions in Diaspora Studies and Women’s Studies, the use of fiction by African authors in K-12 outreach. But we need your help in reporting other activities by UCLA faculty, alums, and friends. What are you doing these days? Strong networking assists us all and is an end unto itself, of course; but as important, accountability is increasingly demanded by the JSCASC’s university, federal, and other sponsors. Please tell us of your achievements, so that we can tell others!

To report activities, achievements, or to simply update the Center on your whereabouts you can call 310-825-3686, fax 310-206-2250, or email jscasc@isop.ucla.edu or you can mail your information to

UCLA
James S. Coleman African Studies Center
10244 Bunche Hall
Pox 951310
Los Angeles, CA 90095-1310
Beverly Robinson, theater historian, folklorist, producer, writer, director, and popular professor in the UCLA School of Theater, Film and Television, died May 5 of pancreatic cancer. She was 56 years old.

Professor Robinson was nationally recognized for documenting expressions of African American heritage and folk culture. She was also a documentary photographer whose 1977 studies of Black life in inner-city Chicago and rural Georgia were featured in traveling exhibitions of the Library of Congress. She later produced and curated shows at the Smithsonian’s National Museum for African American History and the Library of Congress that highlighted her interest in Black dolls and puppets.

Professor Robinson came to UCLA in 1978 when veteran actress Madie Norman asked her to take over her course in Black theater history until a permanent replacement could be found. A temporary appointment grew into a thriving career that spanned over twenty years. Dr. Robinson was legendary for her course on African American theater history, which traced the development of theater created and performed by African American artists from slavery to contemporary times. While at UCLA, Professor Robinson also served as Associate Director of the JSCASC and led efforts to broaden the theater school’s curriculum to include works from African, Asian, Native American, and Latin Cultures. She created a speaker series entitled “Black Speakers in the Arts Forum at UCLA,” which ran from 1978–81 and brought to campus such celebrated artists as Maya Angelou, James Baldwin, and John Dubbles.

An authority in the field of African American theater and performance, Professor Robinson served as a consultant on such films as “The Color Purple,” “Coming to America” and “Miss Evers' Boys.” Her professional theater activities included working with the Mark Taper Forum, the Goodman Theater, the Ahmanson Theater, and the American Conservatory Theater. Her dynamic public speaking skills led to numerous presentations as guest speaker, panelist, and moderator. She was engaged as a scholar-in-residence at universities across the United States as well as in France, Ghana, and Ethiopia.


Born in Los Angeles, Robinson was a resident of both Oakland and Los Angeles. She was a member of the NAACP, the Black Actors Guild, and the National Task Force on Folk Arts in Education. She is survived by her father, five sisters, and several nieces and nephews.

A celebration of Professor Robinson’s life attended by faculty, artists, friends, and family took place on Friday, May 10, at Forest Lawn Memorial Park in the Hollywood Hills.

A Scholarship in Professor Robinson’s name has been established and contributions may be sent to:

The UCLA Foundation
Beverly Robinson Award
c/o Rosalee Sass
Box 95122
Los Angeles, CA 90095-1622
The roundtable “Healing Theater: HIV/AIDS & Performing Arts in Africa” featured Lisa Brittan, (Axis Gallery, New York City) who showed her video “Staying Alive: Tradition & Modernity in Oral Poetry & Circumcision.” Bill Morse (CSPU, Pomona) presented on the roles of community theater in “Approaches to AIDS Awareness through Performance in Zimbabwe.” Dorothy Fadiman (Concentric Media), in “Poetry, Theater & Dance in Ethiopia: Making it Safe to Speak Out,” offered clips from her upcoming documentary which showed how theater has been used as a tool for not only creating AIDS awareness but for overcoming stigma. Closing the session was David Gere (UCLA Department of World Arts & Culture) who screened a narrative performance video on AIDS crisis in the US in “Dance Lessons: Stories from the U.S. Epidemic.” In their presentations, speakers attempted to highlight the power of community action and performance in making a difference in HIV/AIDS awareness.

The forum ended with a screening of a documentary video produced by Louise Bourgault (Northern Michigan University) entitled “AIDS & the Arts in Africa,” highlighting AIDS awareness activities in South African and Mali. Information was offered about various organizations working in Africa as well as tips on how to get involved in organizations locally, nationally, and internationally.

For more information: (310) 825-3686

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African Countries where more than a million people are living with HIV. Source UNAIDS

<table>
<thead>
<tr>
<th>Country</th>
<th>Number of People Living with HIV/AIDS</th>
</tr>
</thead>
<tbody>
<tr>
<td>South Africa</td>
<td>2.4 million</td>
</tr>
<tr>
<td>Ethiopia</td>
<td>2.2 million</td>
</tr>
<tr>
<td>Nigeria</td>
<td>1.9 million</td>
</tr>
<tr>
<td>Kenya</td>
<td>0.8 million</td>
</tr>
<tr>
<td>Mozambique</td>
<td>0.5 million</td>
</tr>
<tr>
<td>DR. Congo</td>
<td>0.4 million</td>
</tr>
</tbody>
</table>

- Number of AIDS Deaths:
  - 34.4 million globally
  - 24.5 million in Africa

- Number of People Living with HIV/AIDS:
  - 40 million worldwide
  - 28.1 million in Africa

- Deaths Due to HIV/AIDS in 2001:
  - 3 million globally
  - 2.3 million in Africa

- Number of New Infections in 2001:
  - 5 million worldwide
  - 3.4 million in Africa

- Number of Children Under 15 Living with HIV:
  - 2.7 million total
  - 2.4 million in Africa

- Number of Children Under 15 Who Died of AIDS:
  - 580,000 million worldwide
  - 500,000 million in Africa

The forum ended with a screening of a documentary video produced by Louise Bourgault (Northern Michigan University) entitled “AIDS & the Arts in Africa,” highlighting AIDS awareness activities in South African and Mali. Information was offered about various organizations working in Africa as well as tips on how to get involved in organizations locally, nationally, and internationally.

For more information: (310) 825-3686
What is the Indian Ocean World?

In April 2002 Allen F. Roberts, Director of the JSCASC, and I were hosts of a major international conference on “Cultural Exchange and Transformation in the Indian Ocean World.” When I mention this to colleagues they often ask, “What is the Indian Ocean World?” In general, people are aware of an Atlantic world and many have heard of the Pacific Rim, but the idea of an Indian Ocean World (IOW), arguably the world’s oldest oceanic “world” but without question the least known ocean among citizens of this country, baffles them. Yet the IOW pulls together in important ways some of the most significant continental regions of area studies that are included under the umbrella of the International Institute (formerly ISOP) at UCLA.

Ever since Fernand Braudel’s publication of La Méditerranée et le monde méditerranéen dans le temps de Philip II (1949), historians and other scholars have accepted the notion of oceanic “worlds.” With the rise of World History as a teaching specialization in American universities, oceans have also emerged as a different way to organize knowledge about the world for both students and scholars. Braudel’s intellectual shadow looms large over such studies, as witnessed by the Ahmanson-Getty Fellowship Program for 2002-2003 of the UCLA Center for 17th- & 18th-Century Studies and the William Andrews Clark Memorial Library on “Braudel Revisited: The Mediterranean World, 1600-1800.” From a Euro-American and African perspective, the most notable among these oceanic regions is, of course, the Atlantic world, which is today widely recognized as a unit of academic study. But most people are uncertain about the concept of an Indian Ocean World.

The first problem is to define what we mean when we say the IOW. Among historians who have penned histories of the Indian Ocean, all agree that their subject encompasses everything east of the Cape of Good Hope as far as the Moluccas. Differences exist as to what extent one should include the “arms” of the Indian Ocean in this world, that is, the Red Sea, the Gulf, and the South China Sea, as they do to the extent to which the Indian Ocean must be connected to the history of continental empires in Asia, and especially South Asia. At least one historian emphasizes the significance of the tiny Mascarene Islands of the Southwest Indian Ocean as a fulcrum for understanding the entire region. Similar differences exist over how best to periodize the history of the Indian Ocean, although all agree that the rise of Islam marks a significant juncture, as does the eventual dominance of British sea power. Yet, even here there are important differences as to the integrative and transformative significance of the one and the definitive achievement of the latter. In general, these studies tend to emphasize maritime activity and commerce, with politics, culture, and social history following in their wake.

Organizing principles for studying the Indian Ocean vary with time and place. For Africanists, the Western Indian Ocean clearly forms a coherent world, but how does that definition square with the view from Southeast Asia? For example, one historian suggests that we think of different Indian Ocean Worlds, depending on the mercantile networks in force during any particular historical era. Another proposes the concept of a littoral society that is fluid and adaptable as we think about the Indian Ocean World. Both of these notions suggest that the Indian Ocean World will be defined differently depending on one’s perspective and specific interests.

These are some of the larger questions that confront anyone who seeks to understand the history of the Indian Ocean and to define the IOW.

For more information: (310) 835-3686 / jscasc@isop.ucla.edu. For conference information go to http://www.isop.ucla.edu/jscasc/programs/IOWConference.htm or (see page 6)
The conference on “Cultural Exchange and Transformation in the Indian Ocean World” took place on April 5 & 6 at the UCLA Fowler Museum of Cultural History. Organized along the Avignon Conferencing Model, it consisted of ten sessions. Introductory presentations by conference organizers, Edward A. Alpers and Allen F. Roberts were followed by eight sessions, organized thematically rather than regionally. Comprehensive discussions of over sixty papers were led by a discussant charged with incorporating assigned papers to address a designated theme. Open debate followed

The final session of the conference focused on the future of Indian Ocean studies and featured representatives of several universities that either have or are developing such programs. In addition to the main conference, there was an opening reception as well as dinners featuring Ethiopian and Kenyan dishes as well as an exhibition at the UCLA Charles E. Young Research Library featuring Indian Ocean materials in the lobby.

FRIDAY APRIL 5TH

OPENING SESSION
Edward A. Alpers, Imagining the Indian Ocean World
Allen F. Roberts, The Indian Ocean World & Area Studies

SESSION I: Trade & Culture
• Eric Gilbert (Arkansas State University) “Contending Modernities: Dhows, Steamers and Cloves in Colonial Zanzibar”
• Matthew C. Curtis (University of Florida) “Cultural Exchange across the Red Sea & the Development of Ancient Complex Societies in the Northern Horn of Africa in the 1st Millennium BC”
• Jean-Louis Guebourg (University de la Reunion) “Geopolitique et Micro-Insularite dans l’Ocean Indien”
• Beatrice Nicolin (Catholic University of the Sacred Heart, Milan) “The Western Indian Ocean as a Cultural Corridor: Makran, Oman and Zanzibar through nineteenth century European Accounts and Reports”
• Alka Patel (University of Michigan) “Negotiating Home: Settlement in Gujarat During the 12th - 15th Centuries”
• Himanshu Prabha Ray (Jawaharlal Nehru University) “Shared Faith: Buddhism and Trading Groups in Early South Asia (4-3rd Century BCE-7th CD)”
• Patricia Rissos (University of New Mexico) “Intercultural Misunderstanding and Diplomatic Snafus in the Indian port of Surat, circa 1700”

SESSION II: Material Culture
• Maurice Y. Amutabi (University of Illinois) “Interrogating Trans-Indian Ocean Culinary Diffusion in Africa: The Case of Chapati and Pilau in Kenya and Their Indian and Arab Origins”
• Larry Bowman (University of Connecticut) “Collecting the Indian Ocean”
• Henry Drewall (University of Wisconsin) “Identity, Agency, and the Arts: Cultural Processes Among the Africans/Siddis of India”
• Gillian Feeley-Harnik (University of Michigan) “Number One - Nambawani - Lambahoany: Clothing and Cultural Exchange in Northwestern Madagascar”
• Nancy Um (Binghamton University) “Towards a Dualism in Domestic Space: Arab, Red Sea, and Indian Ocean Currents at the Port City of al-Mukha (Mocha) in Yemen”

SESSION III: Performing Culture
• Sabir Badalkhan (Istituto Universitario Orientale, Napoli) “A Study of seafaring along along the Coastal Makran with Reference to the Musical Culture of East Africa”
• Kelly Askew (University of Michigan) “An Ocean of Sound, Part II: Tanga Taarab and Global Soundscapes”
• Amy Catlin (UCLA) “To Tour or To Be Toured: Sidi African-Indians at Home and Abroad”
• Francesca Declich (Universita’ di Urbino) “Visiting the ancestors and dancing history”
• Warner Graeber (University of Bayreuth) “An Ocean of Sound: Swahili Taarab and the Musical Imaginary of the Western Indian Ocean”
• Yu-Sion Live (University of Reunion) “Musical "Metissage" in Antakarana Culture”
• Vasana K. de Mel (UCLA) “Contextualizing the Kaffrigna of Sri Lanka: Creole Musical Genre of the Indian Ocean”
• Eileen Moyer, (University of Amsterdam) “Dancing A Geographic Imaginaire: Explorations of the trans-Indian Ocean movements of Bombay Bar Girls”
• Bob W. White (University of Montreal) “Mortars and Pestles Go Public: Debate about a Women’s Dance in the Comoros Islands”
SESSION IV: Islamic Networks & Religious Competition
- Anne Bang (University of Bergen) “Cash crossing the sea: Waqf distribution from Zanzibar to Mecca and Medina, ca. 1870-1940 Scholarly and financial links over three generations”
- Michael Feener (Reed College) “Tracing a Life Across the Indian Ocean: The Case of `Abd al-Samad”
- Ulrike Freitag (University of London, SOAS) “Advice Across the Ocean: Ahmad Zayni Dahlan’s Guidance to Indonesian Muslim in the Indies”

Saturday April 6th

SESSION V: Travel, Migration & Diasporas
- Ravi Ahuja (Humboldt University) “Subaltern Networks under British Imperialism: Exploring the Case of South Asian Maritime Labor (c1890-1947)”
- Ned Berz (University of Iowa) “Indian Ocean World Travellers: Moving Models in Multi-Sited Fieldwork”
- Gwyn Campbell (Université d’Avignon) “The Indian Diaspora and the British Forward Movement in Indian Ocean Africa (IOA)”
- Patrick Eisenlohr (Washington University in St. Louis) “Mediating Diasporas Across The Indian Ocean: Conflicting Projects of Ethno-Linguistic Purification in Mauritius”
- Michael Lambe (University of Toronto) “Gendered Pioneers in the Indian Ocean: Reflections on Travel from Mayotte”
- Brigitte Reinwalk (Humboldt University) “Space on the Move: Introducing the Berlin Indian Ocean Research Group”
- Kerry Ward (Rice University) “Expatriation and Repatriation in the Indian Ocean World: The Return of Exiles from the Cape of Good Hope to the Netherlands East Indies Under the Dutch East India Company”

SESSION VI: African Diasporas
- Helene Basu (Free University Berlin) “Indian Sidi - African Diaspora - A Query”
- Beheroze Shroff (UC Irvine) “Sidis and Parsis A Film maker’s Notes”
- Marie Joyce S. Fortune (UCLA) “Negotiating Identity After the 1999 Riots in Mauritius”
- Behnaz Mirza (York University) “Zar in the Context of the African Diaspora: An Overview”
- Margaret Brown (Washington University) “Papa was a ‘Lost Person’: Acceptance of Slave Ancestry in Madagascar”

SESSION VII: Swahili: An Indian Ocean Creole Culture?
- David Anthony (UCSC) “Haven of Peace: Towards a People’s History of Dar es Salaam, c 1865-1939”
- Sidney L. Kasfir (Emory University) “Reinventing the Swahili Coast as Tourist Destination”
- Katrin Bromber (Humboldt University) “Who are the Zanzibar? Newspaper Debates on Difference, 1948-1958”
- Jan Georg Deutsch (Humboldt University) “The Indian Ocean and a Very Small Place in Zanzibar”
- Abdulazz Lodhi (Uppsala University) “Oriental Language and Culture Contacts on the Swahili Coast”
- Randall Lee Pouwels (University of Central Arkansas) “East Africa and the Indian Ocean to 1800, Reviewing Relations in Historical Perspective”
- Inyani Simala (Maseno University) “Indian Ocean Linguistic Influence on Kiswahili”

SESSION VIII: Language, Literature & Cultural Identity
- Moradeuwun Adejumobi (UC Davis) “Claiming the Field: Africa and the Space of Indian Ocean Literature”
- Pier Larson (Johns Hopkins University) “Translating the Word in Highland Madagascar, 1820-1835: An Age of Partnership?”
- F. J. Laurent Meade (University of Warwick) “Identity Formation in Reunion”
- Lesley Sharp (Barnard College) “Youth, Labor, and Nationalist Dilemmas: Legacies of Enslavement and the Thorny Issue of Loyalty in Coastal Madagascar”
- Megan Vaughan (Oxford University) “Speaking Slavery: Language in Eighteenth Century Mauritius”
- Ben Zimmer (University of Chicago) “Linguistic Imaginations of The Indian Ocean World: Historical Viewpoints From Western Java”
The JSCASC hosted a K-12 Teachers as Scholars Seminar, “The End of Childhood: African Perspectives,” supported by the UCLA International Institute and the Woodrow Wilson Foundation and held once a month in March, April, May and June. Led by David Iyam (Associate Professor at Whittier College) the seminar was meant to offer intellectual stimulation rather than strictly practical, curriculum based activities (covered in other JSCASC outreach). Questions included; can “the end of childhood” be defined simply as coming of age, or acquiring experience? Is it the loss of innocence and the knowledge thereby gained? How does it relate to war, revolution, resistance, and social turmoil? Teachers also explored how “the end of childhood” is expressed in Africa.

Participants used literary works to explore how cultures in various African countries have dealt with the question of when childhood ends and adult life begins. In addition to the assigned readings, the seminar also featured

continued on page 14

UCLA FOWLER MUSEUM OF CULTURAL HISTORY

WAYS OF THE RIVERS: ARTS & ENVIRONMENT OF THE NIGER DELATA
MAY 19 - NOVEMBER 17, 2002

The Niger Delta of Nigeria is a complex river environment in sub-Saharan Africa that is home to many peoples and languages. Despite severe economic and political hardships, a convergence of cultures and art forms has thrived for centuries. Emphasizing the importance of water and environment in daily and spiritual life, this traveling exhibition brings together a multicultural assemblage of animal masks, water spirit headdresses, immense warrior figures, puppets and spectacular ritual dress. “Ways of the River” is the first comprehensive exhibition to explore this region of Africa. The more than 130 works communicate the power of rivers to sustain, unite and inspire. Martha Aderson (Alfred University) and Philip Peek (Drew University) served as guest curators and editors of a 350 page book distributed by the University of Washington press.

This exhibition, its publication and related educational programs were made possible by support from the National Endowment for the Humanities; National Endowment for the Arts; Jill and Barry Kitnick; City of Los Angeles Cultural Affairs Department; Ethnic Arts Council of Los Angeles; and MANUS, the support group of the UCLA Fowler Museum of Cultural History.

FETISH: ART/WORD
MAY 14 - JULY 14, 2002

This exhibition explores the shifts in meaning that the term “fetish” has undergone from its beginnings as a derogatory description of African art to its Freudian and Marxist applications in contemporary art. Stunning examples of African art from the Fowler's collections are on view, including Akan gold from the Asante peoples of Ghana and nkisi, widely-misunderstood objects that have traditionally served in religious, healing, and judicial practices for several ethnic groups of the Democratic Republic of the Congo. Works by modern and contemporary artists Marcel Duchamp, Barbara Bloom, Mary Kelly, Yayoi Kusama, Monica Majoli, Renee Petropoulos, Lari Pittman, and Naomi Talisman express the psychoanalytic and political connotations of fetishism.

This exhibition is curated by Nizan Shaked, graduate student, as part of the Critical and Curatorial Studies Program, Department of Art, UCLA. Made possible by the Ruth Peskin Distinguished Artist Fund.
This Spring the JSCASC hosted Drs. Fidelia Graand-Galon who came to UCLA to share her work with both students and faculty. Drs. Graand-Galon is a senior officer in the Ministry of Planning and Development and an advocate for the inclusion of Maroons in Suriname national development.

Suriname is a small multi-cultural nation and a former Dutch colony located on the northeast “shoulder” of South America between Guyana and French Guiana. The English were the first to establish plantations there, producing sugar and tobacco on the west bank of the Suriname River around 1650 and founding Paramaribo (present-day capital of Suriname). Two decades later, the Dutch took possession by swapping New Amsterdam (present-day New York City) for the English territory in Suriname and began importing slaves from West Africa. Starting in the mid-18th century, individuals escaped from slavery to form their own free Maroon communities in the rain forests. The Maroon settlements in the interior retained many of their African customs and were able to mount guerilla raids to free more slaves causing the Dutch to sue for peace in 1760s. The Dutch began to import indentured laborers from the Dutch East Indies (now Indonesia), India, China, Portugal, and Lebanon to ease the labor shortage in the colony.

During her stay at UCLA, Drs. Graand-Galon discussed the history of the Maroon community in Suriname and the role of the Maroon Women’s Network she has helped create. Drs. Graand-Galon spoke at a JSCASC brown bag on the MWN’s efforts to build a national and international exchange of information on cultural, social, and economic issues faced by Maroon communities in Suriname and other parts of Latin America and the Caribbean. Her visit prompted exploration of two research triangles; one involving UCLA, with institutions in Ghana and Suriname concerning cultural heritage, and the other between UCLA and institutions in South Africa and Suriname on using cultural skills to build awareness and dialogue around HIV/AIDS prevention and education. To facilitate further exchange of information, the JSCASC created a web site (http://www.maroonnet.org). Joann Stratton, a PhD student in the UCLA Department of World Arts & Cultures, will travel to Suriname this summer to investigate research and collaborative opportunities.

This exhibition focuses on the portrait photographs of two African photographers, Seydou Keita and Malick Sidibe, both of whom were commercial portrait photographers working in Bamako, the capital of Mali. Their black-and-white portraits of local people were taken during the period before and after Mali achieved independence from France in 1960. Both Keita and Sidebe adapted the traditions of portrait photography to make unforgettable images that reflected their clients’ personal style and social identities within the community.

Curated by Michelle Lamuniere.

This exhibition was organized by the Fogg Art Museum, Harvard University Art Museums, Cambridge Massachusetts.

Los Angeles presentation of the exhibition is made possible in part by Eileen Harris Norton and the Peter Norton Family Foundation, and an anonymous donor. Additional support has been provided by the French Cultural Service of Los Angeles and W Los Angeles.

Ms. Fidelia Grand-Gallon in traditional Samaka dress

Seydou Keita, Amis des Espagnoles, 1986. Courtesy of the contemporary African Art Collection - The Pigozzi Collection, Geneva

INTERNATIONAL VISITER
In its Winter 2001 issue, African Arts tours several noteworthy exhibitions. "Bamana: The Art of Existence in Mali" at the Museum for African Art in Lower Manhattan, opened in September to critical acclaim, praised by Holland Cotter of the New York Times as "a fantastic show" that offers "an immensely persuasive picture of Bamana art." Guest curator Jean-Paul Colleyn and MAA associate curator Laurie Ann Farrell's description of "Bamana" for African Arts is illustrated by masks, figures, and dramatic field photographs by Catherine De Clippel.

The acquisition of a set of carved wall panels from the Nkanu peoples of the Democratic Republic of the Congo prompted the National Museum of African Art's "Spectacular Display: The Art of Nkanu Initiation Rituals." The adjective "spectacular" is not an overstatement as the journal's colorful cover attests. Nkanu art is rather rare in museum collections; to supplement the NMAAf's own set of panels, the museum's deputy director and chief curator, David Binkley, selected additional impressive works from important collections in Belgium and Germany. The wall panels, whose figures of people and animals are carved in such high relief that they seem almost to step out of their geometrically patterned backgrounds, are truly dazzling. According to Annemieke Van Damme, the Belgian scholar who wrote the show's companion catalogue, such panels formed a three-sided enclosure erected after the conclusion of the male initiation cycle. Additional freestanding sculptures would be placed inside and at the entrance. Drawing from van Damme's field research, Binkley discusses the context of these carved and painted works, and helps to decode their symbolic visual language.

The Venice Biennale is the grande doyenne of international exhibitions of contemporary art. Last year the 49th Biennale broke new ground by hosting an African-curated exhibition of works by seven conceptual artists from Africa and the Diaspora. For "Authentic/Ex-Centric: Africa in and out of Africa," Salah Hassan and Olu Oguibe selected works by Willem Boshoff, Maria Magdalena Campos-Pons, Godfried Donkor, Rachid Koraichi, Berni Searle, Zineb Sedira, and Yinka Shonibare. Asserting that Western "culture brokers" have a habit of ignoring contemporary work that does not conform to their stereotyped views of African art, the curators aimed to show that "conceptual art by contemporary African artists is inseparable from the global conceptual art movement." The illustrations in their article, picturing video images, manipulated English period prints, photo transfers on ironing boards, and inscribed loaves of granite, make the curators' point.

In 1992, the city of Ouidah in the Republic of Benin held the First International Festival of Vodun Arts and Cultures. The event was supported by the Benin government, reversing the former Marxist regime's ban on the practice of Vodun. Dana Rush takes us to the various festival sites around the city- "an open-air musem"- where permanently installed sculptures by African and Diaspora artists attest to the resilience and dynamism of this religion in Africa and the Caribbean. At a site recalling the Slave Route, sculptures, and monuments narrate the journey of enslaved Africans from the auction block to the beach, where they were forced onto ships bound for the New World. According to Rush, this empowering process, in which people retell their own history and reinvent their identity, is common in postcolonial societies.
NEWS FROM AFFILIATED CAMPUS UNITS AND PROJECTS
FOCUS ON FACULTY PUBLICATIONS

The Civilization of Africa: A History to 1800

By Christopher Ehret (Professor, Department of History), The Civilizations of Africa: A History to 1800, was published in 2002 by the University Press of Virginia. The book addresses the lack of works concentrating on Africa before 1800 and provides a new ways of looking at the African past. Professor Ehret offers an inclusive overview of African history from 16,000 BCE to 1800 CE. Organized by topic and era, its accessible text explores the wide range of social, technological and economic change in Africa. It also depicts African agricultural, political, cultural, and economic history in relation to developments taking place at the same periods elsewhere in the world. Many of its illustrations are drawn from the collections at The UCLA Fowler Museum of Cultural History.

Of his goals in the writing the book, Professor Ehret says: "My intent is to give us a book that for the first time offers nearly equal coverage of all of Africa through all the periods of its history and does so in thematically connected ways. Pretty much every book on African history so far has been very uneven in content and often lacking in wide organizing principles for dealing with the early periods. In each chapter I also place African developments in the context of developments taking place more widely in world history. That is something else I find lacking in most histories of Africa. Africa is deeply relevant to global history long before the last 500 years, and that's the most important story we have to tell."

Black Rice: The African Origins of Rice Cultivation in the Americas

In Black Rice: The African Origins of Rice Cultivation in the Americas, Judith Carney (Professor Geography Department) provides a vivid interpretation of rice and slaves in the Atlantic world, and reveals how racism has shaped our historical memory and neglected this critical African contribution to the making of the Americas. Few Americans identify slavery with the cultivation of rice, yet rice was a major plantation crop during the first three centuries of settlement in the Americas. Rice accompanied African slaves across the Middle Passage throughout the New World to Brazil, the Caribbean, and the southern United States. By the middle of the eighteenth century, rice plantations in South Carolina and the black slaves who worked them had created one of the most profitable economies in the world.

Black Rice tells the story of the true provenance of rice in the Americas. It establishes, through agricultural and historical evidence, the vital significance of rice in West African society for a millennium before Europeans arrived and the slave trade began. The standard belief that Europeans introduced rice to West Africa and then brought the knowledge of its cultivation to the Americas is a fundamental fallacy, one which succeeds in effacing the origins of the crop and the role of Africans and African-American slaves in transferring the seed, the cultivation skills, and the cultural practices necessary for establishing it in the New World. Available from Harvard University Press.
“Break the Silence”: Art & HIV/AIDS in KwaZulu Natal

HIV/AIDS was identified less than two decades ago, yet its devastation has endangered the very survival of Africa. Sub-Saharan Africa possesses ten percent of the world’s population, but seventy percent of the AIDS victims.

“Break the Silence”: Art and HIV/AIDS in KwaZulu Natal, an exhibition based upon an article in African Arts of the same title by Allen F. Roberts, opened February 17 at the UCLA Fowler Museum of Cultural History, KwaZulu-Natal Province in South Africa has the tragic distinction of having the world’s fastest growing numbers of people living with HIV/AIDS, and half of all young people there may perish from it. “AIDS is a nation-killer,” South Africans say, yet the illness remains shrouded in mystery and misconception. South African women are at particular risk, yet many who are HIV-positive remain quiet and avoid treatment for fear of persecution within their families and communities. For some time now, valiant grassroots efforts have been made to break this silence. The exhibition was guest curated by Carol Brown Director of the Durban Art Gallery. Works were commissioned from women’s workshops sponsored or assisted by the DAG. These workshops are part of the grassroots movement through which women are making art to earn money while discussing AIDS related problems in a safe haven. The works included striking beaded dolls, beaded “letters,” and colorful telephone-wire baskets called izimbenge, inscribed with words and images of HIV/AIDS. Also included in the exhibition are banners painted by schools and other public institutions, that formed part of a 500-meter-long, crimson AIDS-awareness ribbon encircling Durban City Hall to welcome delegates to the 13th International HIV/AIDS Conference held in Durban over the summer of 2000.

Arts incorporating the AIDS-awareness ribbon and other motifs produced by women’s collectives are attractive and dramatic. They make a visually engaging exhibition, but best of all, they suggest to museum audiences that the stories currently carried in the US media about dire problems associated with HIV/AIDS in South Africa, are not without courageous and creative responses by South Africans themselves.

The exhibition was complemented by various activities. In partnership with Artists for a New South Africa (ANSA) the JSCASC and FMCH presented Voices from the Frontline, an evening of art and film addressing the HIV/AIDS crisis in South Africa. There was a screening of excerpts from the documentary, Nkosi: A Voice For South Africa’s Orphans, followed by readings by noted artists such as Robert Gillaume, Blaire Underwood, Hill Harper, Mitchell Alexander, and Jurnee Smollett. The JSCASC and FMCH also presented an all day forum entitled Art and Social Action in the African AIDS Crisis, which explored how performance and visual arts are being used in Africa to understand, prevent, and raise awareness of HIV/AIDS.

‘Break the Silence’ has provided a thrust for similar initiatives in the US and Europe. Several Museums, including the British Museum and The New Society for the Visual Arts in Berlin, have contacted the Fowler to express interest in producing similar exhibits.

For more information contact the Center at 310-825-3686

Bead artist Happiness Ngoma, who makes beaded lapel pins that incorporate the AIDS awareness ribbon. Ms. Ngoma is dressed for the Commonwealth Heads of State Conference held in Durban, where art from the first two KZN Rural Craft and HIV/AIDS Awareness Projects was exhibited to South African President Thabo Mbeki, England’s’s Prince Philip and other dignitaries. Durban 1999. Photo, Kate Wells.

Crucifixes integrating the AIDS-Awareness ribbon motif. The “J” stands for Jesus, while the figures commemorate Zulu women who have died or are suffering from AIDS.

*Break the Silence was the theme of the 13th International AIDS Conference held in Durban South Africa in July 2000.
FACULTY SPOTLIGHT

Sondra Hale, Professor of Anthropology and Women's Studies and a longtime member of the JSCASC faculty advisory committee, has been awarded UCLA's Fair and Open Academic Environment Award by the Academic Senate and the Office of the President. Professor Hale is recognized for promoting discussions of gender, race, ethnicity, class, culture (including religion), and sexual orientation in her courses in African Area Studies, Middle East Studies, and Women's Studies. She is commended for the extraordinary effort she gives to curriculum development, workshops, conferences, senate task forces, the Academic Advancement Program, and the personal mentoring of a large and highly diverse group of graduate and undergraduate students.

The Fair and Open Academic Environment Award was established following a call from the system-wide Academic Senate and Office of the President to “establish programs designed to raise the awareness and sensitivity of faculty and staff to potentially prejudicial or discriminatory behaviors.”

SONDRA HALE ON THE 1ST SUDANESE NATIONAL WOMEN’S CONFERENCE
KAMPALA UGANDA MARCH 11-15, 2002

“Kampala III” was an important conference for a number of reasons. For one thing, it was an attempt at coalition building for the “New Sudan” (this is an expression that refers both to the liberated areas of Sudan and to the Sudan that some people envision in the future). The conference delegates made it clear that a challenge to militarism and the quest for peace were prerequisites for a coalition.

With regard to Sudanese women and the civil war, I have several concerns and interests: the gravity of the war’s impact on women (and children); the importance of women in the war zones, in the liberated areas and in exile in building institutions and organizations to sustain populations and families in crisis; the insistence by women to play a major role in the development of peace; and the goals of the potential leaders of the New Sudan—men and women—with reference to what they have learned from the lessons of the past with regard to women and liberation struggles.

I am assuming (1) that women always play a major role in holding up any social movement, whether actually involved in the physical/military struggle or not and that, therefore, the same idea would hold for southern Sudanese; (2) that northern women may not have not been as effective in organizing so far, but may have more resources to work with right now; (3) that women from the two regions may be able to pool their knowledge and resources for an egalitarian movement on behalf of women; (4) that women are key to the ultimate success of any movement; and (5) that women have always lost out when they have waited for men to lead them. I am also assuming that northern women, except those who have been engaged in grassroots organizing, have more experience with state and party/organizational feminisms, but that southern women have been more engaged in extra-state activities on behalf of women. One of the promising processes that can be observed with regard to the war, human rights, and women’s rights has been provoked by three national meetings in Kampala hosted by the Pan African Movement and organized by the Civil Forum of Sudan, in conjunction with Justice Africa (both based in London). These three conferences were devoted to an assessment and some problem-solving about the conflict. The overall goal has been a building of bridges among the civil society groups, NGO’s, and other stakeholders.

Kampala I had a Human Rights theme; Kampala II was on the Future of Civil Society in Sudan; Kampala III was on Women’s Rights.

For Kampala III some 120 women representatives met, 95 of them coming from inside Sudan: from the war zones (occupied areas), the liberated areas, and from various exile sites. As a delegate to Kampala III, I witnessed what women had to say about their situations as political exiles, as victims of bombing and other atrocities bearing the brunt of the war from both sides, as the majority of the women prisoners among the internally displaced, as combatants, as organizers of NGO’s that are building and maintaining any existing infrastructure, as peace activists, as human rights activists, and as feminists working for women’s rights inside and outside Sudan. These were northern, southern, Nuba, and Beja women who had come together for the first time in history to try to build coalitions...
to end the war and build a democracy that relies on civil society as the backbone. A fairly large contingent of Nuba women came from the liberated areas of the Nuba Mountains. These women are trying to build a network of adult education for women. One Beja activist discussed ways she was organizing women in the liberated areas of eastern Sudan. The large contingent coming from Khartoum was impressive because of the extensive civil society work they are carrying out under the rubric of NGO's.

Kampala III issued a Declaration and Plan of Action that consisted of a large commitment by all parties to end the war and build a justice-oriented democracy. The Declaration underscores the extent to which women are "suffering systematic and horrific abuses and violations of their basic rights on account of war and oppression." Kampala III delegates took the position that women have been the principal victims in the civil war and that women should, then, with multiple and diverse voices be in the vanguard of peace efforts and should struggle to be assured a leadership berth in the New Sudan. To quote the Declaration, “Women should be endowed, entitled, and empowered to be involved in peace processes as active and full partners.”

Clearly the Kampala delegates, a large portion of whom could be referred to as grassroots activists, did not see themselves as stopping with a statement about their victimization, but committed themselves to being part of the solution, not only part of the problem.

The conference was well-covered by the international press, but the most significant coverage was by liberal Khartoum newspapers such as Al-Khartoum, still functioning inside the country, despite the highly critical tone and content of most of the conference toward the Khartoum government.
**Faculty News**


**Merrick Posnansky**, Professor Emeritus (History), received the Cotsen Institute of Archaeology’s highest award, the Trowel Award. The Trowel Award is the most essential tool for archaeologists, and symbolizes dedication to the field of archaeology and to the Cotsen Institute. Professor Posnansky received the award as recognition of his role in expanding the institute and developing new programs. The Trowel Award has been presented only five times.

**Polly Nooter Roberts**, Deputy Director/Chief curator (UCLA Fowler Museum of Cultural History), was invited to present a paper at DAK’ART, the 5th Biennial of Contemporary African Art held May 20 – June 10 2002 in Dakar Senegal. Dr. Roberts received a U.S. State Department Cultural Specialist grant organized by Michael Rellitter of the US Embassy in Senegal. While there she met with Senegalese President Abdoulaye Wade to discuss the major travelling exhibition “Passport to Paradise: Sufi Arts of Senegal and Beyond” organized by UCLA Fowler Museum of Cultural History which she is curating with Allen Roberts (Department of World Arts & Cultures). Steven Nelson (Assistant Professor Department of Art History) also attended DAK’ART.


**Alumni News**

**Kari Browne** recently graduated with a Minor in African Studies in the class of 2001, and was also a UONGOZI participant in the summer of 2000. Kari was awarded a UONGOZI internship last summer worked for the United Nations High Commissioner for Refugees in Washington, DC. She is currently pursuing her Masters of Arts in Journalism at USC. She has recently finished a short-form documentary on INS detention centers, and will be working as a reporter for HKTVB in Hong Kong for three months this summer. In addition, she continues to edit an online journal devoted to conflict and conflict resolution in Africa called the African Conflict Journal (www.africanconflict.org).

**Dennis Laumann** (MAAS ’92, PhD ’99) delivered the keynote lecture at the annual initiation ceremony of the Phi Alpha Theta International Honors Society in History at Rhodes College in February. The title of his talk was “The European Colonial Occupation of Africa and the Historical Case for Reparations.” This summer, he will take a group of students to Ghana through a study abroad program he leads at The University of Memphis, and he will conduct research there, as well.

**Spring 2002**
KWAME A. LABI, Research Fellow at the University of Ghana Institute of African Studies, was a visiting Fulbright Scholar at the Center for the 2001-02 academic year. During his residency at the Center, he completed his dissertation on the historical factors that accelerated the stylistic development of asafo art (the art forms of a traditional military organization) and the factors, which accounted for confrontation with the British Colonial Administration. His other interests are in conservation of ethnographic objects in museums in Africa as well as using exhibitions as educative tools in Ghana.

ABENAA BUSIA, a Ghanaian poet, writer, and professor of English at Rutgers University has joined the Center as Visiting Scholar. She received her doctorate from Oxford University and among other works is the author of Theorizing Black Feminism and Testimonies in Exile.

INYAN K. SIMALA, a Lecturer in the Faculty of Arts and Social Science at Maseno University in Kenya visited UCLA June 10-15. He completed his PhD at Moi University in Swahili poetry and is a currently a visiting scholar at the Institute for the Study of Islamic Thought in Africa (ISITA) at Northwestern University Program of African Studies. During his stay he presented on Religion and the Development of Swahili Political Poetry at a brown bag lecture.

ZIONA RUTH TANZER, SJD (Doctorate in Law) candidate Harvard Law School, will begin residency at JSCASC as she conducts research on comparative constitutional law, jurisprudence and law and society. While at the JSCASC, her research will focus on the influence of the South African bill of rights on private law.

AFRICA @ UCLA

⇒ JSCASC has initiated partnerships with units across campus such as School of Nursing, School of Public Health, School of Law, and The Anderson School as well as other local and national institutions working on Africa related projects. Collaborative projects are in the works with Charles R. Drew Medical School, the South African Consulate, First African Methodist Episcopal Church (FAME), African Market Place, Consular Corps for Africa as well as with the Africa Society of the National summit on Africa.

⇒ William Worger (Professor History) has lent the JSCASC a banner commemorating 9/11 made by Irene Maihe, a member of a South African Women’s cooperative. The banner depicts the tragedies at the World Trade Center and the Pentagon with prayers and words of support and comfort.

⇒ A photographic exhibition organized by Stacy Wayne, a recent graduate of the UCLA Department of World Arts & Cultures and an AIDS activist is on display at the JSCASC office in Bunche Hall. The display is a product of Ms. Wayne’s “Kids with Cameras: AIDS through the Eyes of a Child”, where Tanzanian children affected by the AIDS epidemic were given cameras and asked to take pictures of what they see around them.

⇒ Edmond Keller (Department of Political Science) hosted a forum on “The Global Challenge of the Tragedy of Sudan: A Public Education Forum”. John Predergast, Co-Director of the International Crisis Group gave the keynote address on “Guns, Oil and Country: Changing the Logic of War in Sudan.” The conference featured a panel on “The Social Dimensions of Civil War in Sudan,” with Lako Tongun (Pitzer College) as moderator and Amir Idris (Fordham University), Philip Pitya (Regional Ministry of Education in Southern Sudan), Jok Madu Jok (Loyola Marymount University) and Sondra Hale (UCLA) as speakers. A Second Panel examined “Civil War, the Economy and Corporate Responsibility” with Sondra Hale (UCLA) as moderator and Eric Reeves (Smith College), Lako Tongun (Pitzer College) and Laura Beny (Harvard University) as panelists. The final session “External Intervention and the Way to Peace: A Roundtable” featured Richard Sklar (UCLA) as moderator and included Makau Mutua (SUNY Buffalo), Julius Nyang’oro (UNCCH) and Melvine P. Foote (Constituency for Africa).

⇒ Edith Mukudi, Assistant Professor School of education, hosted a one-day conference on Globalization and African Education at the UCLA Faculty Center. Kassie Freeman, Dean of the School of Education at Dillard University and President elect of the Comparative and International Education Society, delivered the keynote address “The Cost of not Educating Black People Globally.” Additional guests included opening remarks by Edmond J. Keller and introductions by Patricia McDonough, GSEIS-UCLA. Sessions panelists included Vickie Mays (Black C.A.R.E.), Jack Schwille (MSU), Kimberly King (Auburn University), Megan Thomas (USAID African Bureau), Kingsley Banya (Florida International University), Charlotte Neumann (SPH-UCLA), and Lisa Brittan (Film Director/ Axis Gallery, NY). The conference included poster presentations on HIV/AIDS in Africa, Poverty, and Development and on the question of whether education development can help in pluralism and political participation.

⇒ Professors Robert Hill (History) and Donald Cosentino (World Arts and Cultures) have visited Bahia, Brazil in June to continue research for their “Dead and Dread” African Gnosis Project funded by the Chancellor’s Academic Border Crossing Program. Professor Hill visited Rio for 2 further weeks of research, and Professor Cosentino delivered a paper on Myth and Civil Violence in Sierra Leone at the annual meeting of the International Society for the Study of Oral Literature in Africa (ISOLA) in Chambery, France. While In Bahia, Professors Hill and Cosentino worked with the Rasta and Candomble communities, and with academic colleagues interested in questions of religion in the Black Atlantic, in anticipation of hosting an international conference on the topic at UCLA within two years. Earlier in the academic year, Professor Cosentino visited Havana, Cuba to conduct parallel research in the Santeria community, especially interacting with the Babalawo community on ritual aspects of various cults of the Dead.
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