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La newsletter de la SSEA est publiée avec le concours de l'Académie suisse des sciences humaines et sociales. Les articles et informations publiés, tout comme les opinions qui y sont exprimées, sont sous l'entière responsabilité de leurs auteurs, et ne sauraient être considérés comme reflétant l'opinion de la SSEA.

Der Publikationsbeitrag der Schweizerischen Akademie der Geistes- und Sozialwissenschaften sei dankend erwähnt. Die Verantwortung für die Inhalte der veröffentlichten Beiträge und Informationen liegt bei deren Autoren. Die darin enthaltenen Standpunkte decken sich nicht immer mit jenen der SGAS.

**Cover:** The exhibition *Derrière les cases de la mission* (Espace Arlaud, Lausanne, 30.08.–17.11.2019) combined in an innovative way elements of the cartoon *Capitão* (Stefano Boroni and Yann Karlen) with artefacts from archives and museum collections. See the review by Didier Péclard on pages 48–51 (picture: Stefano Boroni 2019).

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# ÉDITORIAL • EDITORIAL

■ DANIEL KÜNZLER, KO-PRÄSIDENT

Beim Durchlesen dieses Newsletters ist mir wieder einmal mit Freude die enorme thematische und geographische Breite aufgefallen, welche die Aktivitäten unserer Mitglieder auszeichnet. Ein kurzes Editorial kann dieser erfreulichen Gegebenheit gar nicht gerecht werden und nur eine subjektive Auswahl ansprechen. Es lohnt sich also, diesen Newsletter durchzublättern und bei der Lektüre eigene Schwerpunkte zu setzen.

Verschiedene vergangene und bevorstehende Aktivitäten, die in diesem Newsletter vorgestellt werden, sind im Bereich Kunst und Kultur angesiedelt oder haben mindestens Berührungspunkte zu diesem Bereich. Dazu gehört etwa die internationale Konferenz *Africana. Figures de femmes et formes de pouvoir*, welche vom 4.–6. Mai 2020 in Lausanne stattfindet. Aus verschiedenen Blickwinkeln wird an dieser Konferenz die Art und Weise reflektiert, wie weibliche Stimmen und Personen mit Bezug zum sub-Saharischen Afrika repräsentiert werden.

Die Ausstellung *Derrière les cases de la mission* hat ihre Tore in Lausanne bereits geschlossen, wird aber ab Mai 2020 in Neuenburg zu sehen sein. Sie führt zusammen mit dem Comic *Capitão* die wichtige Debatte über die Rolle der Schweiz bei der Missionierung Afrikas weiter und beleuchtet deren Auswirkungen in der Schweiz und im südlichen Afrika. Eine weitere Ausstellung hat sich öffentlichen Räumen gewidmet und gefragt, inwiefern diese in Ägypten und Kamerun als Resonanzkörper der Politik gesehen werden können. Sie fand im Rahmen der von der Schweizerischen Akademie der Geisteswissenschaften (SAGW) unterstützten wissenschaftlichen Veranstaltungsreihe *La Suisse existe – La Suisse n'existe pas* statt und wurde von African Photography Initiatives kuratiert. Weitere Beiträge des Newsletters widmen sich dem Festival *IAF Basel* und einer Ausstellung im Kunstmuseum Basel, die den südafrikanischen Künstler

William Kentridge zeigte. Von der Dynamik der Kunstszene im sub-Saharischen Afrika zeugt nicht zuletzt auch eine wachsende Vielfalt von Galerien, Biennalen und anderen Initiativen auf dem Kontinent.

Eine akademische «Biennale» steht im Herbst des nächsten Jahres wieder an der Universität Bern auf dem Programm: Die *Schweizerischen Tage der Afrikaforschung*. Sie finden am 23. und 24. Oktober 2020 statt. Panels können noch bis Ende Januar 2020 vorgeschlagen werden. Der Vorstand der SGAS–SSEA regt insbesondere Panels an, die für Projekte und Forschende verschiedener Universitäten und Karrierestufen offen sind. Der Gedanke der Zusammenarbeit zwischen verschiedenen schweizerischen Universitäten über die Sprachgrenzen hinaus wird schön aufgegriffen vom neuen Forschungsprojekt *Foodways in West Africa*, welches unter der Leitung von Anne Mayor auch Partnerschaften mit Forschenden u.a. an afrikanischen Universitäten einght.

Zwei weitere grössere Forschungsprojekte, die im Newsletter vorgestellt werden, sind in Basel (*African Contributions to Global Health: Circulating Knowledge and Innovations*) und in Genf (*Self-accomplishment and Local Moralities in East Africa*) angesiedelt. Auch das Projekt IDEAS (*International Digital Exchange between Africa and Switzerland*) stellt Zusammenarbeit ins Zentrum und will transkontinentale Lernprozesse und Kollaborationen fördern. Dass der Forschungsalltag nicht immer problemlos verläuft, reflektiert der Beitrag von Mamane Amadou und Natalie Tarr.

Ich wünsche allen Mitgliedern unserer Gesellschaft einige erholsame Festtage und viel Energie für das nächste Jahr. Mögen die geplanten Aktivitäten erfolgreich sein und vielfältige neue Ideen gedeihen!

Bern, 6. Dezember 2019

# COMMUNICATIONS DU COMITÉ • MITTEILUNGEN DES VORSTANDS • COMMUNICATIONS

## PROTOKOLL DER 45. MITGLIEDERVERSAMMLUNG DER SGAS PROCÈS VERBAL DE LA 45<sup>e</sup> ASSEMBLÉE GÉNÉRALE DE LA SSEA

BASEL, 01.11.2019

### TEILNEHMENDE • LISTE DES PARTICIPANTS

Carole Ammann, Veit Arlt, Alice Aterianus-Owanga, Samuel Bachmann, Patrick Dieu-donné Belinga Ondoïua, Federico Carducci, Isabelle Chariatte, Julia Ditz, Tolulope Esther Fadeyi, Marion Fert, Elias Gebretsadik, Dalila Ghodbane, Andrea Grieder, Clarisse Hager-M'boua Aye, Sharmarke Jama Dugsiye, Winnie Kanyimba, Andrea Azizi Kifyasi, Katienegninin Seydou Konate, Daniel Künzler, Cassandra Mark-Thiesen, Anne Mayor, Solange Mbanefo, Janet Michel, Calvin Minfegue Assouga, Prisca Doua Mori, Din-Badara Ndiaye, Melusi Nkomo, Brigit Obrist, Vítor Pessoa Colombo, Didier Péclard, Joachim Gregor Persoon, Rémi Jaligot, Christine Le Quellec Cottier, Thomas Laely (PV), Julia Rensing, Jacques Rial, Melina Rutishauser, Melanie Sampayo-Vidal, Pascal Schmid, Patricia Schwärzler, Fiona Siegenthaler, Therese Steffen, Natalie Tarr, Fousseyni Touré, Emmanuela Tsihoua, Berend van der Lans, Raphaela von Weichs, David Wenk, Henri-Michel Yéré

### ENTSCULDIGT • EXCUSÉS

Jasmina Bonato, Basil Bucher, Gregor Dobler, Tobias Haller, Tanja Hammel, Andreas Heuser, Rita Kesselring, Ruedi Küng, Elísio Macamo, Barbara Müller, Gabriele Slezak, Beat Sottas, Chinwe Speranza, Machteld van den Berg, Piet van Eeuwijk

### 1. GENEHMIGUNG PROTOKOLL GV 2018 • APPROBATION PV 2018

Das Protokoll der Mitgliederjahresversammlung vom 26.10.2018 wird ohne Änderungen einstimmig genehmigt.

Le PV de l'assemblée générale du 26.10.2018 est approuvé à l'unanimité sans changement.

### 2. JAHRESBERICHT DES PRÄSIDIUMS • RAPPORT ANNUEL DE LA PRÉSIDENTIE

Die Ko-Präsidentin Anne Mayor präsentiert den Jahresbericht (siehe Seiten 7–8 in diesem Newsletter).

La co-présidente Anne Mayor présente le rapport annuel (voir pages 7–8 de cette Newsletter-ci).

### 3. JAHRESBERICHT DES QUÄSTORS • RAPPORT ANNUEL DU TRÉSORIER

Der Jahresbericht des Quästors Veit Arlt zeigt, dass im Berichtsjahr die Einnahmen leicht über den Ausgaben lagen (Zunahme von CHF 1 121.63). Die Finanzlage der Gesellschaft ist mit einem Vermögen von CHF 60 626.84 weiterhin gesund.

Selon le rapport du trésorier Veit Arlt les recettes de l'année 2019 dépassent légèrement les dépenses (plus CHF 1 121.63). La tenue financière de la société est saine avec un capital de CHF 60 626.84.

|                                     |               |
|-------------------------------------|---------------|
| Einnahmen • Recettes:               | CHF 38 797.75 |
| Ausgaben • Dépenses:                | CHF 37 774.17 |
| Bilanz • Bilan:                     | CHF 1 023.58  |
| Kapital am • Capital au 31.12.2017: | CHF 60 626.84 |

Nach Präsentation des Berichts der Revisoren wird die Jahresrechnung einstimmig angenommen und, wie von den Revisoren Beat Sottas und Piet van Eeuwijk empfohlen, dem Vorstand Décharge erteilt.

Suite à la présentation, l'assemblée approuve le rapport annuel du trésorier et, selon la recommandation des réviseurs Beat Sottas et Piet van Eeuwijk, accorde décharge au trésorier et au comité.

#### 4. INFORMATIONEN DES VORSTANDS • INFORMATIONS DU COMITÉ

Elísio Macamo hat nach fünf Jahren Mitarbeit auf Ende Oktober 2019 seinen Rücktritt aus dem Vorstand erklärt. Aufgrund seiner Abwesenheit wird der Vorstand seinen Einsatz und seine Mitwirkung in zentralen Geschäften der Gesellschaft bei einer nächsten Gelegenheit verdanken.

Fin octobre Elísio Macamo s'est retiré du comité après cinq années d'engagement. Le comité apprécie le service rendu et, dû à son absence, le remerciera à une prochaine occasion.

#### 5. AUFNAHME NEUER MITGLIEDER • ADMISSION DE NOUVEAUX MEMBRES

Die Aufnahmeanträge von 32 Personen werden ohne Gegenstimmen gutgeheissen.

L'assemblée approuve à l'unanimité l'admission de 32 personnes.

|                                  |                        |
|----------------------------------|------------------------|
| Michael Aeby                     | Sindi-Leigh McBride    |
| Nicole Ahoya                     | James Merron           |
| Calvin Minfegue Assouga          | Janet Michel           |
| Samuel Bachmann                  | Delia Nutz             |
| Silvia Balzan                    | Din Badara Ndiaye      |
| Patrick Dieudonné Belinga Ondoua | Vitor Pessoa Colombo   |
| Federico Carducci                | Julia Rensing          |
| Sandy Cheung                     | Marta Rudnicka         |
| Armelle Choplin                  | Ousmane Seydi          |
| Julia Ditz                       | Kerstin Barbara Straub |
| Tolulope Esther Fadeyi           | Fousseyni Touré        |
| Jean David Gerber                | Emmanuela Tsiahoua     |
| Tobias Hagmann                   | Raphaëla von Weichs    |
| Marius Hochstrasser              | Garmie Voupawoe        |

Rémi Jaligot  
Sharmarke Jama Dugsiye

David Wenk  
Christina Zinnsstg

Ihnen stehen 18 Austritte gegenüber, ein Mitglied ist verstorben (Prof. em. Ernst Lichtenhahn). Neu weist die Gesellschaft 274 Mitglieder auf.

18 personnes ont quitté la société, et un membre (Prof. em. Ernst Lichtenhahn) est décédé. À présent, la société compte donc 274 membres.

#### 6. INFORMATIONEN AUS DER SAGW • NOUVELLES DE L'ASSH

Die Schweizerische Akademie der Geistes- und Sozialwissenschaften wird ihre im Berichtsjahr mit Erfolg geführte Veranstaltungsreihe *La Suisse existe – La Suisse n'existe pas* im Jahr 2020 fortführen (die zwei seitens der SGAS/SSEA initiierten Veranstaltungen sind im Jahresbericht aufgeführt). Anfang März 2020 wird der Vorstand wiederum Finanzierungsanträge für Veranstaltungen im Jahr 2021 eingeben. Die Mitglieder werden gebeten entsprechende Vorschläge rechtzeitig zur nächsten Vorstandssitzung (28. Februar 2020) einzugeben. Tagungen, die in Kooperation mit einer weiteren Fachgesellschaft geplant werden, haben bessere Finanzierungsaussichten.

L'Académie suisse des sciences humaines et sociales continuera sa série de manifestations *La Suisse existe – La Suisse n'existe pas* en 2020 (voir nos deux manifestations dans cette série de l'année 2019 dans le rapport). Début mars 2020 le comité enverra sa requête financière annuelle à l'Académie pour le soutien des activités prévues pour l'année 2021. Les membres sont invités à présenter leurs propositions au comité en temps utile (réunion du comité au 28 février 2019). L'académie préfère les activités proposées en coopération avec une seconde société membre.

## RAPPORT ANNUEL 2019 DE LA CO-PRÉSIDENTE DE LA SSEA

■ ANNE MAYOR

### CONFÉRENCES

Cette année a été riche en événements.

- Le colloque international *The Past, Present and Future of African-Asian Relations* s'est tenu à l'Université de Neuchâtel du 25 au 27 avril 2019. Il a été organisé par Marilyn Grell-Brisk, Christian Suter, Daniel Künzler and Patrick Ziltener au nom de la World Society Foundation, de la SSEA et de la Société suisse de sociologie (responsable : Daniel Kuenzler).
- Un 2<sup>e</sup> colloque international intitulé *Peopling History of Africa: a Multidisciplinary Perspective* a eu lieu à Genève du 6 au 7 juin 2019. Il a été organisé par Anne Mayor et Alicia Sanchez-Mazas, au nom de l'unité d'Anthropologie de l'Université de Genève, de la SSEA et de la Société suisse d'anthropologie (responsable : Anne Mayor). Cette conférence se poursuit par une exposition intitulée *Afrique : 300 000 ans de diversité humaine*, qui a été présentée de juin à septembre 2019 à l'Université de Genève et de septembre 2019 à janvier 2020 au Muséum d'histoire naturelle de Genève (visite guidée offerte aux membres SSEA le 22 novembre 2019).
- Le colloque *Africa and the Academy in the 21<sup>st</sup> century*, se tient du 1 au 2 novembre 2019 à Bâle, et résulte d'une co-organisation entre la SSEA et le Centre d'études africaines de Bâle (il était d'abord prévu pour 2015). Le comité d'organisation est composé de post-docs et jeunes chercheurs (Cassandra Mark-Thiesen, Bâle ; Carole Ammann, Berne ; Fiona Siegenthaler, Bâle ; Christelle Favre, Bâle ; Solange Mbanefo, Bâle ; Alice Aterianus, Lausanne ; Matthieu Bolay, Genève ;

Wilfred Elegba, Accra) et la structure en conversations et ateliers de discussion est originale (responsable : Veit Arlt).

En plus, deux événements ont été organisés dans le cadre du projet de l'ASSH *La Suisse existe – la Suisse n'existe pas : Raum, Espace*:

- *Stolen from Africa? Namibian Objects in Swiss Collections* : organisé par Giorgio Miescher et Thomas Laely du 8 au 10 mai 2019 à Bâle, Berne et Zurich.
- *Ägypten / Kamerun: Öffentliche Räume als Resonanzkörper der Politik* : organisé par Jürg Schneider et Rosario Mazuela du 22 au 25 mai 2019 à Hegenheim.

### PUBLICATIONS

- Tobias Haller, Thomas Breu, Christian Rohr, Tine de Moor and Heinzpeter Znoj (2019). *The Commons in a 'Glocal' World: Global Connections and Local Responses*, Routledge. Cet ouvrage fait suite à la conférence sur le même thème organisée à Berne en 2016, avec la coopération de la SSEA.

### COORDINATION

- Le 1<sup>er</sup> numéro de la Newsletter 2019 a paru au printemps 2019 et un 2<sup>e</sup> numéro est prévu d'ici la fin de l'année.
- Veit Arlt a continué à collaborer dans le cadre du groupe de travail constitué par l'ASSH pour discuter du portail internet *Cultures et sociétés*. Ce dernier vise à accroître la visibilité des activités des différentes sociétés de la section 4 de l'Académie (<https://www.cult-soc.ch/fr/fachportal.html>).
- Selina Lüthi a poursuivi son travail de numérisation des documents d'archive de la société.
- Le site web de la société a été relancé sous le système d'administration Typo3 (responsable Veit Arlt).

## PLANIFICATION

### CONFÉRENCES

- La conférence thématique internationale *Africana, figures de femmes et formes de pouvoir* aura lieu à Lausanne du 4 au 7 mai 2020. Elle est organisée par Christine Le Quellec Cottier, Valérie Cossy et Jehanne Denogent de l'Université de Lausanne, en collaboration avec la SSEA (responsable : Christine Le Quellec Cottier).
- Les *Journées suisses d'études africaines* (SRAD) auront lieu comme tous les deux ans à Berne, les 23–24 octobre 2020 (responsables : Tobias Haller, Didier Péclard et Veit Arlt).

### PUBLICATIONS

- Les actes de la conférence *Language and language use in Africa*, organisée en mai 2017 à Berne et soutenue par la société seront publiés dans notre série chez Lit.
- La publication dans cette même série d'un manuscrit de Wolbert Smit intitulé *Ethiopian Letters from the St Chrischona Collections* est en préparation.
- La troisième thèse à paraître dans notre série en 2020 est celle de Albert Tibaijuka (Université de Bâle), intitulée *Multinational Mines and Communities of Place: Revisiting the Stakeholder Dialogue Discourse in Geita, Tanzania*.

Chêne-Bourg, 6 novembre 2019

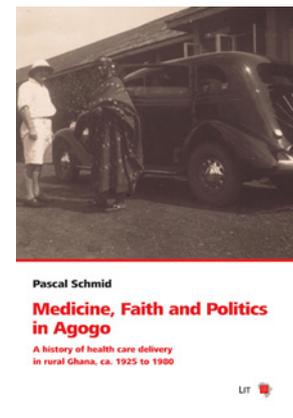
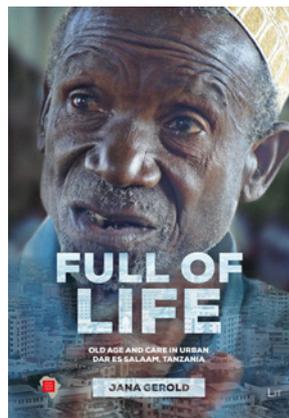
## DIVERS

### PUBLICATION DE THÈSES

La série *Études africaines suisses* chez Lit-Verlag est ouverte aux thèses doctorales inscrites dans une université suisse et ayant reçu la mention « très bien » ou « insigni cum laude » soit, au minimum, la note de 5.5.

Les directeurs de thèse mettent à disposition du comité le rapport des membres du jury ou des experts, accompagné d'une déclaration écrite stipulant que l'ensemble des modifications a été effectué et que le manuscrit est complet et prêt à être publié.

Il est à noter que la SSEA n'offre aucun soutien financier ni service pour la publication de thèse. En effet, la mise sur pied d'un comité de lecture, exigée pour toute évaluation d'un manuscrit, n'est pas prévue, ni réalisable pour l'instant.



## **VARIA**

### **PUBLIKATION VON DISSERTATIONEN**

Die Serie *Schweizerische Afrikastudien* beim Lit-Verlag ist für die Publikation von Dissertationen schweizerischer Universitäten geöffnet. Diese müssen die Mindestnote 5.5 (insigni cum laude oder „mention très bien“) erreicht haben.

Die Betreuer der Arbeit stellen dem Vorstand die Gutachten zur Arbeit zur Verfügung und bestätigen schriftlich, dass alle Auflagen zur Überarbeitung erfüllt wurden, das Manuskript vollständig redigiert wurde und zur Publikation bereit ist.

Finanzierung und Realisierung der Publikation liegen in der alleinigen Verantwortung der Autoren und Betreuer. Zum jetzigen Zeitpunkt kann und will der Vorstand keine Publikationskommission und Prüfverfahren einführen. Die SGAS kann folglich weder einen finanziellen Beitrag leisten, noch Redaktionsarbeiten übernehmen.

## **VARIA**

### **PUBLICATION OF DOCTORAL DISSERTATIONS**

The series *Schweizerische Afrikastudien / Études africaines suisses* (Lit publishers) is open for doctoral theses from Swiss universities that have earned the grade 5.5 (insigni cum laude) or in French “mention très bien”.

The supervisors of the thesis must submit the assessments of the examiners to the board of the society, and provide a written declaration that all stipulated amendments have been effected, that the text has been fully edited and that it is ready for publication.

Since the Society at this stage cannot introduce a special publication board and peer review process it neither offers financial support for the publication nor engages in editorial tasks. Both are the sole responsibility of the author and supervisors.

## ROBERTO ZAUGG WIRD PROFESSOR AM HISTORISCHEN SEMINAR DER UNIVERSITÄT ZÜRICH

SGAS-Mitglied Roberto Zaugg ist per 1. August 2019 an die Universität Zürich berufen worden. Er kommt in der Nachfolge von Prof. Bernd Roeck mit einer SNF-Förderprofessur an das Historische Seminar, die anschliessend in eine reguläre Professur in Allgemeiner und Schweizer Geschichte der Frühen Neuzeit mündet. Roberto Zaugg hat an der Universität Neapel Federico II zur Stellung ausländischer Migranten im Süditalien des 18. Jahrhunderts promoviert und seither immer wieder zum frühneuzeitlichen Mittelmeer geforscht. In seinen Postdoc-Jahren, die ihn nach Basel, Paris, Lausanne und Bern führten, hat er seine Forschungsgebiete auf das deutschsprachige Europa, den Atlantik und die Küstenregionen Westafrikas ausgeweitet. In Bezug auf letztere interessiert er sich insbesondere für euro-afrikanische Beziehungen, den Sklavenhandel sowie die Transformation der materiellen Kultur afrikanischer Eliten im Zusammenhang mit globalen Warenflüssen. Die Geschichte von West und West-Zentral Afrika vor 1900 wird künftig ein Schwerpunkt seines Lehrstuhls darstellen.

Roberto Zaugg leitet derzeit das Projekt *Atlantic Italies: Economic and Cultural Entanglements (15<sup>th</sup>–19<sup>th</sup> Centuries)*, das Verflechtungen zwischen der italienischen Halbinsel und der atlantischen Welt untersucht und dabei u.a. auf Gebiete im heutigen Nigeria, Kongo und Angola fokussiert.

### LINKS:

<https://hist.uzh.ch/de/fachbereiche/neuzeit/lehrstuehle/zaugg.html>

<https://atlanticialies.net>



Roberto Zaugg (Bild: [www.atlanticialies.net](http://www.atlanticialies.net)).

# ÉVÉNEMENTS • VERANSTALTUNGEN • EVENTS

## ANNONCE : AFRICANA. FIGURES DE FEMMES ET FORMES DE POUVOIR (LAUSANNE, 04.–06.05.2020)

À l'heure où les questions de parité et de représentation féminines occupent le devant de la scène sociale et politique, à l'heure où les stéréotypes de genre sont dénoncés au niveau planétaire, il paraît essentiel de questionner les discours portant sur les représentations des voix et des personnages féminins subsahariens. Ce colloque international *Africana. Figures de femmes et formes de pouvoir* entend fédérer plusieurs types de savoirs touchant aux humanités, tels que le pratiquent les Area Studies (littérature, genre, histoire, philosophie, cinéma, anthropologie, ...). Le titre *Africana* est conçu comme une invitation transversale afin de réfléchir sur un ensemble de représentations et de savoirs touchant autant des systèmes de pensée, des événements ou des actes esthétiques impliquant des Africaines vivant sur le continent ou issues d'une diaspora.

La littérature est un des lieux où se pense le monde réel ; elle crée, grâce à des subjectivités, des actions et des temporalités, la possibilité de questionner le monde. Ce pouvoir de la fiction motive notre volonté de mettre en évidence des « figures de femmes et des formes de pouvoir » à l'œuvre dans la littérature qui met en scène l'Afrique et ses diasporas féminines. Très dynamiques, les fictions récupèrent des stéréotypes de genre et leurs auteure.s s'impliquent souvent par un discours social et politique touchant autant à des pratiques locales, traditionnelles qu'aux conséquences de la migration. Ces choix concernent de nombreuses littératures dites de « subalternes », mais il nous importe de mettre en évidence comment des processus d'émancipation et de résistance se sont joués et se jouent à travers des personnages placés sur le continent africain ou parmi ses diasporas.

Les réflexions s'articulent donc à partir de nos champs de recherche dont le développement est relativement récent en Suisse, tout en bénéficiant de liens directs,

depuis plus de dix ans, avec des partenaires africain.e.s dont les apports théoriques, sociétaux et expérimentaux sont fondamentaux. L'origine du projet impose de reconnaître des catégories hégémoniques européennes par rapport auxquelles s'élaborent les fictions et les discours de façon plus ou moins subversive, qu'il s'agisse de la « fétichisation » de la femme africaine ou de la façon d'aborder l'« héritage colonial » au féminin (langue, scolarisation, ...). Il importe aussi de prendre en compte de nouvelles formes de pouvoir, telles la maternité et le rapport au corps, placés sous le signe de l'expérience, de l'autonomie et du choix de la filiation.

Le pouvoir est un objet aux formes multiples et nous voulons relativiser sa représentation articulée entre une soi-disante sphère publique et une autre privée : en cela, les concepts d'*empowerment* et d'éthique du *care* pourront être des relais stratégiques pour envisager les représentations – fictionnelles et matérielles – qui vont nourrir le cœur de la conférence internationale et interdisciplinaire pensée pour marquer l'importance et le développement d'un champ d'étude incontournable. La rencontre va questionner divers types de mise en récit, portant autant sur des faits concrets que des représentations symboliques. L'articulation de ces modalités de représentations permettra de définir les forces à l'œuvre quant à de nouvelles figures de femmes, soit dans notre monde contemporain, soit en créant des liens avec des époques considérées comme révolues.

### AXES DE RÉFLEXION

- Mises en perspective de représentations du « féminin » dans des discours – fictionnels ou non – mettant en scène l'Afrique subsaharienne et/ou ses diasporas.
- Histoire et fictions : représentations et expériences.
- La fiction, souvent, déconstruit des stéréotypes féminins et se joue des représentations genrées ; quelles sont les stratégies mises en place ? Comment la langue et les voix fictionnelles portent-elle des choix alternatifs ? Formes du « féminin » en tant que Sujet et non pas Objet. Enjeux ? Echos ? Cet intérêt peut être élargi à

d'autres domaines des Humanités.

- Cadres sur des « figures de femmes » et relations – nouvelles – à diverses formes de pouvoir : qu'il soit régulier ou autre. Il s'agira d'inclure à la réflexion les usages de l'*empowerment* et de l'éthique du *care* (en tant que reconnaissance affective qui n'est pas une charité mais du politique).
- Envisager des formes alternatives d'engagement par le biais de la résistance. Imbrication sexe-race-classe.

### COMITÉ SCIENTIFIQUE

Prof. Christine Le Quellec Cottier (Université de Lausanne)

Prof. Valérie Cossy (Université de Lausanne)

Prof. Catherine Mazauric (Université d'Aix-Marseille)

Prof. Coudy Kane (Université Cheikh Anta Diop, Dakar)

Prof. Koutchoukalo Tchassim (Université de Lomé)

### RESPONSABLES

Prof. Christine Le Quellec Cottier

Prof. Valérie Cossy

### PROGRAMME

Les contributions proposés sont en cours de sélection. Le programme de la conférence sera publié sur le site de la SSEA.

## APPEL : JOURNÉES SUISSES D'ÉTUDES AFRICAINES 2020

BERNE, 23.–24.10.2020

La 6<sup>e</sup> édition des *Journées suisses d'études africaines* aura lieu le vendredi 23 et le samedi 24 octobre 2020 à l'Institut d'anthropologie de l'Université de Berne. Ces journées se tiennent tous les deux ans, en alternance avec les colloques thématiques internationaux de la SSEA. Placées sous le signe de l'échange entre les acteurs de la scène africaniste en Suisse, elles ont pour principaux objectifs :

- de faire connaître des études et projets en cours à tous les niveaux (master, doctorats, post-docs, professeurs) ;
- d'assurer une meilleure circulation des informations entre personnes et institutions ;
- d'offrir une plateforme pour susciter de nouvelles synergies et collaborations ;
- d'accroître la visibilité des études africaines en Suisse au sein des universités et des organismes de recherche concernés ;
- de renforcer l'ancrage institutionnel des études africaines en Suisse.

Nous invitons la communauté des études africaines en Suisse à proposer des panels de 90 minutes avec le texte d'appel à contributions (1/2 page) ainsi que les noms, les adresses et les affiliations des organisateurs du panel. Une liste de contributeurs potentiels peut être ajoutée, mais en principe la composition du panel proposé doit être ouverte. Priorité sera donnée aux panels regroupant des chercheurs et chercheuses liées à plusieurs universités ou programmes / groupes de recherches et à des niveaux de carrière différents. Les propositions de panels sont à envoyer par e-mail jusqu'au **31 janvier 2020** à Didier Péclard ([didier.peclard@unige.ch](mailto:didier.peclard@unige.ch)). La sélection se fera d'ici le 9 mars 2020, suivi par l'appel à contributions.

## CALL: SCHWEIZERISCHE TAGE DER AFRIKAFORSCHUNG 2020

BERN, 23.–24.10.2020

Die *Schweizerischen Tage der Afrikaforschung* werden alle zwei Jahre im Wechsel mit den internationalen thematischen Kolloquien der SGAS durchgeführt und stehen allen Disziplinen offen. Sie dienen dem Austausch zwischen den verschiedenen AkteurInnen der Afrikaforschung in der Schweiz mit folgenden Zielen:

- laufende Forschungsprojekte von Masterstudierenden, Doktoranden, Post-Docs und Professor/Innen bekannt zu machen;
- eine bessere Zirkulation der relevanten Informationen zwischen Personen und Institutionen zu ermöglichen;
- eine Plattform für neue Synergien und Kollaborationen anzubieten;
- die Wahrnehmung der Afrikawissenschaften in der Schweiz und in den betroffenen Hochschulen und Forschungsorganisationen zu verbessern;
- die Institutionalisierung der Afrikawissenschaften voranzutreiben.

Die AfrikawissenschaftlerInnen der Schweiz sind eingeladen, Vorschläge für Panels von 90 Minuten Länge zu machen. Panelvorschläge enthalten einen Ankündigungstext (1/2 Seite), sowie Namen, Adressen und institutionelle Verortung/Funktion der Verantwortlichen. Die Zusammensetzung der Panels soll prinzipiell offen sein, doch kann eine Liste potentieller Teilnehmer/Innen beigelegt werden. Bei der Auswahl werden Panels bevorzugt, die Projekte und Forschende einbeziehen, die verschiedenen Universitäten und Forschungsgruppen angehören, sowie unterschiedliche Karrierestufen repräsentieren. Panelvorschläge müssen bis zum **31. Januar 2020** an Didier Péclard eingereicht werden ([didier.péclard@unige.ch](mailto:didier.péclard@unige.ch)). Die Veranstalter werden ihre Auswahl bis 9. März 2020 bekannt geben und einen Call for Papers veröffentlichen.

## CALL: SWISS RESEARCHING AFRICA DAYS 2020

BERN, 23.–24.10.2020

The biennial *Swiss Researching Africa Days* alternate with the international thematic conferences of the Swiss Society for African Studies and are open to all disciplines representing African Studies. The objective of the meeting is to promote the exchange among the community of researchers working on Africa in Switzerland. Its goals are to

- present current research projects of MA- and doctoral students, post-docs and senior scholars;
- enhance the circulation of relevant information between these actors and the respective institutions;
- offer a platform for synergies and collaboration;
- enhance the visibility of African Studies in Switzerland, the universities and research institutions;
- promote the institutionalisation of African Studies.

The organizers invite the Swiss African Studies community to submit proposals for panels of 90 minutes' duration. Panel proposals should include a call for papers for the panel proposed (1/2 page), name, address and institutional affiliation/function of the convenor(s). A list of possible participants may be added. However, panels should be open to submission of suitable papers. We encourage panels organized by and composed of researchers from different Swiss universities, research groups and stages of the academic career. Panel proposals must be submitted before **31 January 2020** to Didier Péclard ([didier.peclard@unige.ch](mailto:didier.peclard@unige.ch)). The organizers of the Swiss Researching Africa Days will inform by 9 March 2020, which panels are accepted and then launch the call for papers.

## REPORT: DIALOGUE DAYS 2019. CONFERENCE ON GLOBAL HEALTH CHALLENGES (ZURICH, 09.–11.09.2019)

■ RUEDI KÜNG

An essential element of every scientific partnership is the regular re-assessment of shared priorities and interests. This also applies to the medical research partnership of the University of Zurich and Makerere University MAK (more details in SSAS newsletter 1/2019, pages 33–34). Thus, Professor Dr Jan Fehr, head of the Public Health Department of the UZH's Epidemiology, Biostatistics and Prevention Institute EBPI, and his counterpart, Dr Andrew Kambugu, Executive Director of the Infectious Diseases Institute IDI of Makerere College of Health Sciences, have established biennial conferences to that purpose, the venue alternating between Kampala and Zurich. The fourth such symposium took place in Zurich entitled *Dialogue Days 2019. Global Health Challenges: What's Next?* (DD-2019).

The two days' conference was guided by shared values and beliefs. According to these, academia and in particular sound academic partnerships can contribute to overcoming global health challenges. In an opening conversation, Andrew Kambugu and Jan Fehr characterized their partnership with the principles of mutual respect, working on equal terms and caring about the communities. As examples of important global health challenges they named pandemic threats by communicable diseases (AIDS, tuberculosis, ebola, dengue, etc.), anti-microbial resistance (AMR), non-communicable diseases (NCD) such as diabetes and cancer, as well as climate change and migration.

The DD-2019's circle of targeted participants therefore went far beyond the research community in both human and veterinary medicine, in line with the One Health approach which conceives of human and animal health holistically. It also intended to attract academic researchers of a wider range e.g. in biostatistics, digital technol-



Andrew Kambugu and Jan Fehr opening the Dialogue Days 2019 (picture: Livio Baumgartner).

ogy, sociology, law, and ethics. As Jan Fehr pointed out, dialogue requires “that we listen to each other. The solutions lie within us, there is two-way traffic. This is not the standard, conventional meeting ...”. DD-2019's was thus furthermore looking for participants from the large community of non-governmental organisations, from government departments and university partners, and also from the student community and the public at large.

The “unconventional” character of DD-2019, as mentioned by Jan Fehr, came to the fore in a number of sessions and workshops as some examples illustrate: in the keynote sessions on the main topics (CD, NCD, AMR), young researchers presented their studies in flash talks, i.e. in a public-friendly manner—clear, concise, commit-

ted, short—and they received hearty applause for it. A *Speed Networking Session* split the participants into five thematically specified groups for 10 minutes, after which all switched to another group. It allowed the participants to get to know each other's research topics quickly and establish possible common interests for further exchange. This was highly appreciated by many participants. In a workshop on migration, the participants re-enacted a specific situation taken from a real case and afterwards discussed their decisions and behaviour under humanitarian and ethical considerations. A keynote session gave insights into the long and arduous lobbying endeavours among parliamentarians in favour of a more publicity restrictive legislation for the Swiss tobacco industry. This industry still sells huge quantities of cigarettes outside Europe whereas, for reasons of health hazards, is not allowed to do so within Switzerland. The keynote made evident that global health challenges demand more and more activist actions of medical professionals.

This conclusion was shared by Dr hon Alex Coutinho, global health leader, former Executive Director of the IDI and UZH research partner, and to some extent the DD-2019's doyen. Coutinho outlined the history of global health challenges of the past decades in the *Out of the Box Session* which offered an opportunity for “other views” on the conference's main theme. Professor Walter Karlen from the Department of Health Sciences and Technology of the ETH Zurich used the session to allow the audience a glimpse of the possibilities mobile digital technology can provide to address health challenges, e.g. with miniaturized bio-medical sensors embedded into mobile devices for point-of-care monitoring. In his address, Elísio Macamo, professor of Sociology at the University of Basel, challenged the “global” in the conference title: “It conveys the sense of the human community facing a common fate and investing the same amount of commitment in ensuring a fair outcome for all.” He contradicted that vision with

Participants of the workshop *Applying Mathematical Modelling to Global Health* (picture: Livio Baumgartner).

arguments relating to the existing geo-political inequalities created through colonial conquest—“we are invited to respond to your problem definitions, not to our problem definitions”—and suggested: “How much easier would it be to address global challenges if, for example, the world decided to do away with borders and gave people who come from the part of the world where I come from the same degree of freedom of movement that you people have?”

How cumbersome it is to cross borders, the DD-2019 participants from Uganda experienced themselves when they applied for the Swiss visa. The procedure forced them to travel back and forth between Kampala and Nairobi twice and to stay overnight in the Kenyan capital as the handling in the embassy took a long time. Finally, migrants' problems of a much more dramatic nature were discussed in a format called “Boma”,



referring to the fireplace in an African setting where the community gathers to discuss matters of common interest and importance. Professionals experienced in migration matters first assessed the migration situation and problems from a global perspective and according to internationally used categories—migrants, refugees, internally displaced persons, asylum seekers. Among the many health problems people on the move face in their particular situation, the psychological problems of migrants attracted the interest and the participation of the audience. A poignant narrative described migrants in the country where they applied for asylum. Having survived all difficulties on their flight, driven by hope and the wish for a better future, they find themselves alone, isolated, lonely, waiting for the visa decision. The longer they have to wait and sit idle, the more they lose a perspective for a new future. They start to focus back on their past of desperation, violence, fear, and get psychologically sick. The psychological care, however, is difficult due to cultural differences, financial restraints, and the lack of prepared medical personnel.

Despite her duties as president of the session of the Swiss National Council the same day, Ms Marina Carobbio made the way to Zurich and honoured the event with her presence. In her closing speech she assured the audience of her commitment to contribute her part to the reform of the asylum process to the advantage of the asylum seekers.

**Ruedi Küng** is a journalist specializing in African affairs. He was moderator of two DD-2019 discussions. Contact: [info@infoafrica.ch](mailto:info@infoafrica.ch); [www.infoafrica.ch](http://www.infoafrica.ch).

## QUESTIONNER AUJOURD'HUI LA NOTION DE PRIMITIVISME LITTÉRAIRE (LAUSANNE, 24.10.2019)

■ ÉMILIE TISSIÈRES

Le jeudi 24 octobre 2019, la journée d'étude doctorale intitulée *Y a-t-il un 'primitivisme' en littérature ?* s'est tenue en Faculté des lettres à l'Université de Lausanne. Cette rencontre avait pour but d'interroger une notion qui renvoie explicitement à des formes de création expérimentées au début du 20<sup>e</sup> siècle par les avant-gardes, donc à un temps colonial, bien que ce mot traverse aussi les siècles. Le « primitivisme » convoque une position de décentrement caractéristique de la modernité naissante en quête d'une énergie créatrice renouvelant les normes esthétiques, autant vis-à-vis de l'Ailleurs (l'Afrique, l'Océanie, etc.) que de l'Ici (le monde médiéval, le folklore, etc.) ; elle peut aussi se prolonger, par exemple, au sein du discours très contemporain qui met en cause les « appropriations culturelles ». Nous comprenons dès lors l'utilité de cette catégorie, mais aussi le malaise qui lui est rattaché par sa connotation (néo) coloniale de projection dominante de l'homme blanc, moderne et occidental sur le reste du monde.

La motivation initiale de cette journée doctorale partait du constat que la notion de primitivisme a été beaucoup discutée à propos des arts plastiques et de la musique, mais trop peu d'un point de vue littéraire. Il s'agit donc de prendre acte des influences entre les différents arts, afin de restituer esthétiquement un sens à ce primitivisme et le rendre ainsi plus opératoire dans le cadre des études littéraires.

La journée s'intégrait au programme des études doctorales mis en place par la Conférence Universitaire de Suisse Occidentale (CUSO) qui réunit les universités romandes de Genève, Neuchâtel, Fribourg, Lausanne, ainsi que Berne. L'interdisciplinarité était de mise ce 24 octobre, puisque la notion de « primitivisme » ne peut se réduire à un



seul et unique champ d'étude. Une dizaine de doctorants issus des différentes universités suisses ou en échange au sein de l'une de ces structures étaient donc présents pour cette rencontre et leurs thèses respectives reflétaient la variété des sujets abordés durant la journée, allant de la typographie spécifique des œuvres littéraires du début du 20<sup>e</sup> siècle au thème contemporain de la littérature de la migration.

Organisée en trois temps, la journée a voulu créer un maximum d'échanges entre les doctorant.e.s et les invité.e.s, expert.e.s de disciplines différentes. La Prof. Estela Ocampo de l'Université Pompeu Fabra de Barcelone, enseigne la théorie de l'art et dirige le Centre Investigador en Art Primitiu i Primitivisme où les recherches se focalisent particulièrement sur les arts précolombiens et objets dits « primitifs » du monde sud-américain ; le philosophe Jean-Maurice Monnoyer, professeur à l'Université d'Aix-Marseille où il dirige le Pôle d'histoire de la philosophie moderne, a porté un regard sur la différence entre les concepts d'œuvre d'art ou de document, abordant par là-même la dimension philosophique du « primitivisme » ; la Prof. Agnieszka Soltysik Monnet, spécialiste de littérature américaine à l'Université de Lausanne, aborde dans ses travaux les questions des représentations liées à la race, à l'esclavage, à l'homosexualité et au féminisme, objets contemporains en phase avec la critique de l'appropriation culturelle ; le Prof. Fernand Nouwligbèto, qui enseigne au département des Lettres Modernes de l'Université d'Abomey-Calavi (UAC) au Bénin, a proposé un point de vue extra-européen sur la notion, important pour maintenir la diversité des approches de cette notion chargée de sens multiples, tant esthétiques que marchands.

Après un sympathique accueil-café et une courte introduction rappelant les enjeux de la journée, la Prof. Estela Ocampo a donné une conférence ciblée sur les deux premières décennies du 20<sup>e</sup> siècle, relevant dans son exposé les liens entre poètes

« Portrait-poupée » de Blaise Cendrars par l'artiste Marie Vassilieff, Paris, 1925 (© C. Bernes).

et peintres durant l'éveil esthétique avant-gardiste, et plus notamment la relation qui unissait Apollinaire et Picasso. Dans une commune volonté de se détourner de la tradition esthétique classique de la mimesis datant de la Renaissance, les artistes et écrivains de cette époque voient une source d'inspiration infinie dans les objets qualifiés de « primitifs » que le monde colonial ramène d'Afrique et d'Océanie : la liberté formelle s'impose progressivement dans les arts plastiques en effaçant la règle de la représentation conforme à la nature. De cet intérêt constamment grandissant pour l'Ailleurs émerge une vive critique du colonialisme par les artistes, contre leur propre gouvernement, et une idéalisation du « primitif », sorte de figure abstraite permettant de remettre en question la civilisation européenne corrompue. Dans la suite immédiate de cette conférence, le débat a été vif et la question de l'anticolonialisme avant-gardiste – ou non – est revenue à maintes reprises, puisque certain.e.s doctorant.e.s et professeur.e.s soulignaient que, bien qu'ils aient critiqué leurs gouvernements, les artistes ne remettaient pas en question le statut des peuples dits « primitifs », gardant de cette manière une posture de domination. La conférence et la modération assurée par la doctorante Jehanne Denogent et le Prof. Antonio Rodriguez ont été suivies d'un lunch où chacun a pu continuer à échanger, ainsi que découvrir la nouvelle publication du Centre d'Etudes Blaise Cendrars, *Constellation Cendrars 3*, dont le dossier thématique est consacré au primitivisme littéraire du début du 20<sup>e</sup> siècle, avec quatre articles rédigés par des doctorants présents lors de la journée d'étude.

La seconde partie de la rencontre a débuté de manière peu commune, puisqu'il s'est agi d'un *speed-dating* académique durant lequel chaque expert a discuté pendant un quart d'heure avec l'un des groupes constitués de 2 à 3 doctorants, avant d'en rejoindre un autre. Ces courtes rencontres ont permis de prolonger certains débats et d'éclaircir quelques interrogations restées en suspens depuis la matinée. Mais surtout, elles ont été l'occasion pour les doctorant.e.s de présenter leurs recherches respectives à chaque spécialiste de la question et de recevoir quelques pistes-conseils pour

la suite de leurs travaux. Ces moments en comité restreint ont été très appréciés par l'ensemble des doctorant.e.s, puisque cela a permis à chacun d'exprimer son avis personnel et d'enrichir sa connaissance sur le sujet avec les points de vue de disciplines différentes. Suite à ce *speed-dating*, les participants ont été une nouvelle fois conviés à partager quelques rafraîchissements et ont pu achever les discussions qui avaient été interrompues par le chronomètre.

Enfin, la troisième partie de cette journée riche en échanges a proposé deux tables rondes où les experts avaient pour mission de situer la notion de primitivisme par rapport à leurs propres recherches. Modérée par la doctorante Nadejda Magnenat et la Prof. Ch. Le Quellec Cottier, la paire des professeurs Monnoyer et Nouwligbèto a ciblé la réflexion sur le statut de l'« entité » primitivisme. Le philosophe a relevé à quel point cette notion reste floue et demeure aujourd'hui encore la source de nombreux questionnements. Floue, en tant qu'elle est la quête du « premier », qu'il soit logique ou chronologique, mais celui-ci reste une construction matérielle ou mentale, forme de projection-exploitation de l'Ailleurs par l'Occident.

A cet aspect accapareur se greffe cependant une volonté de décentrement de l'Europe et de sa prise de conscience d'une altérité qui n'avait pas besoin d'être placée sur un axe de valeurs dépréciatif. Double mouvement qui peut sembler paradoxal et qui contribue à l'idée d'un anachronisme porté par la notion : signe de modernité, il renvoie à un temps et un ailleurs décalés. Fernand Nouwligbèto a prolongé la réflexion en rappelant les multiples formes du « primitivisme » que l'on retrouve chez des auteurs tels que Ramuz qui traitaient cette notion à travers la figure du paysan ou du fou. De plus, il a affirmé qu'il faut toujours prendre des précautions lors de l'étude d'une œuvre présumée « primitiviste » et ne pas confondre les instances de production et de réception, en calquant notre pensée contemporaine de lecteur sur des œuvres publiées il y a un siècle.



Hugues Diby, doctorant-boursier de la Confédération, à l'UNIL, avec le Prof. Fernand Nouwligbèto, de l'Université Abomey-Calavi au Bénin.

Ces prises de position ont permis de nouvelles discussions, suivies par la seconde table ronde, avec les professeures Ocampo et Soltysik Monnet. Avec elles, la notion de « primitivisme » a été remplacée par celle des « appropriations culturelles », qui se retrouve notamment au centre de débats brûlants dans le contexte américain. Il s'est agi de cerner le mouvement d'exploitation dissymétrique d'une culture autre par l'Occident et plus précisément par les États-Unis. En effet, en s'appropriant les éléments d'un univers culturel différent, les pays économiquement dominants leur donnent une valeur marchande souvent démesurée, mais cette prétendue valeur tient uniquement au fait qu'elle est passée dans leur domaine d'exploitation, reniant par là-même la valeur des composantes de la pièce concernée, dans sa culture d'origine. Suite à ces discussions très interactives entre les participants, les professeurs Le Quellec Cottier et Rodriguez, initiateurs de la journée, ont conclu la journée en mettant en évidence la diversité et la portée des discussions du jour, attestant aussi de la pertinence de leur projet de recherche *Le primitivisme dans les avant-gardes littéraires (1898–1924)*, soutenu par le FNS pour une durée de quatre ans et auquel sont associées les thèses en cours de Jehanne Denogent et Nadejda Magnenat, à l'UNIL.

**Emilien Tissières** est étudiant de Master, programme de spécialisation *Études africaines : textes et terrains*, Faculté des lettres, UNIL. Contact : emilien.tissieres@unil.ch.

## ÄGYPTEN / KAMERUN. ÖFFENTLICHE RÄUME ALS RESONANZKÖRPER DER POLITIK (HEGENHEIM, 22.-25.05.2019)

■ JÜRG SCHNEIDER

Im Rahmen der von der Schweizerischen Akademie der Geistes- und Sozialwissenschaften (SAGW) unterstützten wissenschaftlichen Veranstaltungsreihe *La Suisse existe – La Suisse n'existe pas* fand zwischen dem 22. und 25. Mai 2019 in der Alten Synagoge Hegenheim (Frankreich) die Veranstaltung *Ägypten / Kamerun. Öffentliche Räume als Resonanzkörper der Politik* statt. Kuratiert wurde die Ausstellung von African Photography Initiatives (Aphi, <http://african-photography-initiatives.org>). Aphi ist Mitglied des Zentrums für Afrikastudien der Universität Basel.

Die Veranstaltung beschäftigte sich mit der Frage, wie der öffentliche Raum in Ägypten und Kamerun für die Verlautbarung (buchstäblich) von Politik genutzt wird. Die Unterschiedlichkeit der Quellen, Zeit- und geografisch-historischen Räume (analoge Film- und Tontechnik vs. Mobiltelefone und soziale Medien; die Jahre kurz vor und nach der Unabhängigkeit vs. arabischer Frühling; MENA Region vs. Subsahara Afrika) sowie die unterschiedlichen Herangehensweisen (künstlerisch, akademisch) erlaubte in der Ausstellung eine Untersuchung der Fragestellung aus einer Vielzahl von Blickwinkeln.

### AUSSTELLUNG IN ZWEI TEILEN

Im Erdgeschoss des einst Männern vorbehaltenen Gebetsraums der ehemaligen Synagoge in Hegenheim, waren fünf Hörstationen aufgebaut, an denen die Besucher und Besucherinnen Preisgesänge auf die Republik Kamerun und ihre Präsidenten Ahmadou Ahidjo und Paul Biya hören konnten. Bei diesen Preisgesängen handelte es

sich um eine Auswahl aus einer riesigen Menge von Musiktonbändern der staatlichen Radiostationen in Kamerun, die von Joachim Oelsner im Rahmen eines grösseren Projekts digitalisiert worden sind (Arc Musica, Yaoundé. <https://tinyurl.com/arsmusica>). Die Hörstationen wurden durch zwei Bildschirme ergänzt, auf denen Bilder von Präsident Biya und historische Filme aus dem Pressefotoarchiv Kamerun gezeigt wurden. Die Hörstationen und Bildschirme führten die Besucher und Besucherinnen chronologisch von der Unabhängigkeit Kameruns 1960 über verschiedene wichtige politische Zäsuren bis in die 1990er Jahre. Kurze Texte zu den einzelnen Hörstationen informierten über den Zeitabschnitt, aus dem die Musik stammte, sowie über die Musiker und Texte.



Hörstationen und Bildschirme im Erdgeschoss der alten Synagoge (Bild: Aphi 2019).

Im oberen Stockwerk war eine Ton-Bild Installation von Stéphane Montavon (Basel) und MML Collective (<https://tinyurl.com/mml-collective>) aufgebaut. Dabei handelte es sich um *The Betrayed Square*, eine 45 Minuten dauernde Collage in Quadrophonie aus Tondokumenten, die Montavon während des arabischen Frühlings 2011 in Kairos Strassen aufgenommen hat, und Videos, die mit Mobiltelefonen in derselben Zeit entstanden sind (z.B. <https://tinyurl.com/betrayed-square>).

An zwei Abenden fanden in Anwesenheit von Oelsner und Montavon sowie Gilles Lepore, einem Mitglied des MML Collective, Gespräche mit dem Publikum statt. Es entstanden interessante Diskussionen, die während des anschliessenden Apéros vertieft und weitergeführt wurden.



## **NUTZUNG DES ÖFFENTLICHEN RAUMS IN ÄGYPTEN SEITENS DER POLITIK**

Verstehen wir unter Politik sehr allgemein jegliche Einflussnahme, Gestaltung und Durchsetzung von Forderungen und Zielen in privaten oder öffentlichen Bereichen und fragen im Weiteren nach der Nutzung des öffentlichen Raums in Ägypten seitens der Politik, dann sprechen wir einerseits von der Gestaltung des öffentlichen Raums und andererseits von der Rolle des öffentlichen Raums als Resonanzkörper staatlicher Macht(ausübung) oder als Ort des Widerstands gegen den Staat.

Die Gestaltung reicht von der Stadtplanung, die etwa Räume für Militärparaden vorsieht und die Kontrolle grösserer Menschenmassen erlaubt, über den Bau staatlicher Repräsentativbauten und den sozialen Wohnungsbau bis hin zu Gartenanlagen und Gehwegen. Der öffentliche Raum erlaubt die Zurschaustellung staatlicher Macht in Form von Plakaten, Parolen, Paraden, Manifestationen und nicht zuletzt in der Präsenz von Ordnungshütern, kurz in der inszenierten, sichtbaren aber auch nur fühlbar gemachten Präsenz des Staates. Es kann dieser Raum aber genauso für verschiedene Formen des Widerstandes gegen den Staat genutzt werden.

In all diesen Punkten unterscheidet sich Ägypten kaum von anderen Ländern, jedoch in ihrer Ausprägung und Gewichtung, und letztendlich der Frage, welche Mitsprache die Bevölkerung dabei hat, liegen Welten. Gerade weil heute in Ägypten die Demokratie und die Menschenrechte sehr eingeschränkt sind.

In der Ausstellung wurde der Aspekt des Protests breiter Bevölkerungsteile Kairos während des arabischen Frühlings 2011 gegen das autoritär herrschende Regime und die politischen und sozialen Strukturen thematisiert. Monatelang besetzten Tausende die Strassen und insbesondere den zentral gelegenen Tahrir-Platz um ihren Unmut

«Ägypten 2011». Eine quadrophonische Bild-Ton Installation im oberen Stockwerk der Synagoge (Bild: Aphl 2019).

kundzutun. Die Bilder zirkulierten weltweit im Fernsehen und in den sozialen Medien. Sie weiteten den öffentlichen Raum, den die Demonstranten und Demonstrantinnen für ihre Anliegen in Anspruch nahmen, über die Grenzen des Landes aus. Die quadrophonische Ton-Bild Installation im oberen Stockwerk der alten Synagoge in Hegenheim vermittelte einen atmosphärisch dichten und packenden Eindruck der Ereignisse.

### **POLITISCHE BOTSCHAFTEN IM ÖFFENTLICHEN RAUM IN KAMERUN**

Filme und Musik waren die Medien, die in der Ausstellung als Beispiele dafür dienten, wie politische Botschaften im öffentlichen Raum Kameruns verbreitet wurden. Bild- und Tonangebend für deren Verbreitung waren und sind die technischen Entwicklungen der Medien, die heute mit dem Internet und den sozialen Medien einen weiteren Höhepunkt gefunden haben.

In einem Land, das stark von oraler Tradition geprägt ist, in dem sich die Presselandschaft erst relativ spät, in den 1980er Jahren, diversifizierte und Fernsehen ebenfalls erst in dieser Zeit aufkam, kam dem Radio, Schallplatten, öffentlichen Filmvorführungen und insbesondere der direkten Zusammenkunft der Bevölkerung an Nationalfeiertagen, etc. eine besondere Bedeutung zu.

In allen Ländern Afrikas, die in den 1960er Jahren ihre Unabhängigkeit erlangten, ging es in den folgenden Jahrzehnten darum, die junge Nation zu festigen, die Bevölkerung in einen Identitätsfindungsprozess einzubinden und die politischen Eliten in den durchwegs als Einparteienregimes gestalteten Systemen zu bestätigen und zu stärken. Eine wesentliche Rolle spielten dabei die Lobgesänge auf die Nation und den Präsidenten, wofür zahlreiche Beispiele in der Ausstellung zu hören waren.

Verbreitet wurde diese Art von Musik von Musikern, die mit Politikern im Land herumreisten, oder über das staatliche Radio und Schallplatten. Wir können uns vorstellen, dass Radios und Plattenspieler nicht nur in Privaträumen anzutreffen waren, sondern

auch in Bars und anderen öffentlichen Orten. Damit strahlten die Botschaften weit über den privaten Bereich hinaus. Filme, die vom staatlichen Informationsdienst über die Auftritte des Präsidenten und Premierministers an verschiedenen Anlässen gedreht wurden, kamen in den wenigen Kinos des Landes zur Aufführung oder wurden von mobilen Kinos in den Dörfern gezeigt.

### **GRENZEN FÜR DIE VERMITTLUNG POLITISCHER BOTSCHAFTEN**

Die Grenzen und Schwierigkeiten der Vermittlung politischer Botschaften definieren sich über deren Fokus, Reichweite, Zugang zum gewünschten Publikum und Glaubwürdigkeit.

Wenn die Botschaft nicht auf einen einfachen Nenner gebracht werden konnte, lief sie Gefahr nicht aufgenommen und von der Bevölkerung nicht getragen zu werden. Am besten liess sich die Botschaft in eine einprägsame Formel verpacken oder in einer Person als deren Träger legen. Das „Liberté, Égalité, Fraternité“ der französischen Revolution oder das „No pasaran“ im spanischen Bürgerkrieg sind Beispiele für die Verkürzung der politischen Botschaft in einem Slogan. Schlagworte wie „la nation unie“ oder die Inszenierung des Präsidenten als Vater der Nation in Kamerun folgten ebenfalls dieser Logik einer Fokussierung und Verkürzung.

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## IAF BASEL 2019: FESTIVAL FOR CONTEMPORARY ART

### ■ LORIS HOFER

This year the festival *IAF Basel* took place for the eighth time in Basel from September 15 until September 29 under the direction of Benjamin Füglistler and Livia Rutishauser. The festival has focused on African art and its diaspora since its founding in 2012 but recently dropped “Africa” from its name. For the first four years, it was known as *Image Afrique* and operated under the wings of the POPCAP-Prize (now CAP-Prize), and since 2016 it carries the name *IAF Basel*.

Over the past years, the *IAF Basel* focused on different topics, each edition was put under a new leitmotif. For the eighth edition of the festival, they chose photography, cartoon and comedy to be the primary subjects. With its explicit aim to bring contemporary photography into the public space, outdoor exhibitions of photographs and comic illustrations by nine artists on Voltaplatz, Theaterplatz and Claraplatz formed the core of the festival. These particular outdoor spaces offered continuous access for the public and passers-by. Therefore a considerable amount of people interacted actively or even passively with the artworks.

In addition to the public space in city squares, different institutions around Basel were part of the overall festival, such as the Basler Afrika Bibliographien, an archive and publishing house with a focus on Namibia and Southern Africa. It hosted a round table discussion on post-apartheid photography and its impact on society and the art world today. Participating speakers were South African artists Jodi Bieber, Thembinkosi Hlatshwayo and Jansen van Staden who were all awarded the CAP-Prize this year. This prize

Thembinkosi Hlatshwayo, *My Room is a Mess* from the series *Slaghuis* (2018. Licence: IAF Basel).

is offered annually to five photographers who focus on subjects related to the African continent and its diaspora. Their work was presented at Voltaplatz together with the two other winners of the CAP-Prize, Abdo Shanan and the artist-duo Sanne de Wilde and Bénédicte Kuzen. The CAP-winners' work focused on topics like the born-free generation in South Africa and their future, discrimination of twins in Nigeria or the legacy of apartheid trauma and ongoing social problems related to it in post-apartheid society, to just mention a few.

Passers-by often stopped to look at the photographs presented on public squares. The images were printed on coarsely meshed water-resistant cloth, each stretched into triangular and cuboid metal constructs. On each side of the cuboids, the viewers could engage with a different work by the artist, exploring the photographs from different perspectives. Most of them observed the pieces with an interested eye and dwelled on the atmosphere provided by the enlarged photographs. Others just ignored the images, perhaps because the people in Basel are used to exhibitions in the public space, especially during the annual Art Basel fair and its art-parcours in the city centre. Pedestrians who found the time to read the short and informative statements next to the artworks were enriched by the background stories and descriptions of the creative process underlying the images.

The photograph *Raft of the Medusa (Saint Louis)* (2016) taken by Vancouver-based artist Adad Hannah at Theaterplatz is one such example. The main photograph was presented on the largest side of the geometrical structure. It stands in the tradition of photographic tableaux vivants in which people pose and re-stage a scene from a popular painting. The picture features a scenery on the open sea. A raft is visible with approximately two-dozen people who express exhaustion and hopelessness. In

contrast to the dispirited expression on the faces of the models stands the intensive blue of the water indicated by an outlining of blue blankets, and the colourful caftans they are wearing.

On the opposite side of the cuboid, the viewer found the painting which inspired Adad Hannah to create the presented photograph. It was *The Raft of the Medusa* (1819) by French painter Théodore Géricault that illustrates a disastrous event in 1816. In the last section of its journey to St. Louis in Senegal to receive the colony back from England, the frigate *Méduse* with the entire French crew ran aground off the Senegalese shoreline. As they had only six rescue ships the captain instructed the remaining crew to build a raft out of the ship's timbers that would be able to carry about one hundred and fifty crew members. By the time of rescue, only fifteen men survived, of which five



The exhibition at Theaterplatz with the *Raft of the Medusa* (1819) by Théodore Géricault in the background. License: IAF Basel.

died shortly after from the effects of hunger and illness. Adad Hannah's tableau vivant is a new interpretation of the events two hundred years later. He developed it on invitation by a Senegalese artist in residence at the location of the tragic event, the city of St. Louis. With this new interpretation of *The Raft of the Medusa*, Hannah wanted to focus on current political topics like the hunger crisis and refugees who escape the precarious situation in their homeland on little boats. In contrast to Géricault's painting, who focused primarily on the historical event itself, Hannah translates it into a contemporary setting with a contemporary medium.

On the two other sides of the cuboid, the viewers could read about the history of the Méduse and also found graphics from the nineteenth century by Alexandre Cerréard—cartographer and survivor of said shipwreck—of what the raft looked like.



On the other side of the Rhine at Claraplatz, Tunisian cartoonist Nadia Khiari exhibited her work, which was an answer to the occurrences of the Arab Spring that sparked off in Tunisia in 2010 and spread over to other countries in North Africa and the Middle East such as Algeria, Egypt, Iraq, and Libya, resulting in a series of riots, protests, and revolutions all over the “Arab World.”

To capture this precarious situation, Nadia Khiari created the cat Willis in 2011, a cartoon character that criticised the government, at the time under Ben Ali, in a satirical way. The series called *Willis from Tunis* even became a social media phenomenon with about 50 000 fans on Facebook. In contrast to the virtual sphere of social media and the comic book format, her work at Claraplatz was presented, as the work by other artists, on a material apt for large-scale outdoor exposure, reaching higher than average human size.

In conclusion, the focus on African and African diasporic photography was a refreshing, a welcome and necessary addition to Basel's position in the contemporary global art world. The accessibility of the festival venues and the exhibition on public squares in particular were welcoming to a heterogeneous audience—a concept reflective of Basel's cultural and social diversity.

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The same location seen from the opposite direction with the *Raft of the Medusa (Saint Louis)* (2016) by Adad Hannah (Licence: IAF Basel).

## “A POEM THAT IS NOT OUR OWN” BY WILLIAM KENTRIDGE AT THE KUNSTMUSEUM BASEL | GEGENWART (08.06.–13.10.2019)

■ THEA BREITENMOSER

The exhibition *A Poem That Is Not Our Own* opened in Basel on 8 June this year at the Kunstmuseum | Gegenwart during the *Art Basel* week and lasted until 13 October 2019. It showed a major body of work of the South African artist William Kentridge.

Kentridge’s range of media and genres is diverse, including collages, theater and opera pieces, music and sound, sculptures and films as well as his famous charcoal drawings. This combination of different techniques and the interconnectedness between the presented artworks are representative for the complexity of his creative process. This aspect of complexity is so rarely seen in Basel, that even the director of the Kunstmuseum, Josef Helfenstein, said that this might be the most complex exhibition of the year.

Indeed, a visit of the show helps to understand what Helfenstein meant with the exhibit to be complex. Although the works presented in Basel seem to be organized along chronological lines, they also offer an insight into Kentridge’s versatile craftsmanship. On show were his earlier charcoal and oil drawings and paintings from the 1980s and 90s, sketchbooks, the stage set for the theater *Sophiatown* (1989), some cut-out props used in his processions, sculptures, a recreated studio for the work *Praise of Folly* (2018) and twelve animated movies which he has been drawing and shooting over the last forty years. The spectator is not only fascinated by the ease of Kentridge’s mastery of different techniques, but also in awe of the fusion of visual, material and performative elements resulting in interdisciplinary projects like an opera, a procession or an animated movie.

What makes this exhibition so unique, is that Kentridge not only addresses political and social topics, but he also tries to process and understand their appearance, their contradictions and deeper meaning. His reflection on the fraught history of apartheid in the films of the 1980s is particularly well known. Rather than suppressing or silencing the experiences of mental and physical violence during this regime, he tries to understand its logics and finds ways to represent history as a subjective experience and narrative while pointing to universal aspects of human existence.

Choosing the medium of charcoal for his drawings and using the stop motion film technique allow Kentridge to leave the drawing steps visible, which impresses the visi-

The show featured theater props (*Sophiatown*, left) and a recreated studio for the work *Praise of Folly* (right) (pictures: Kusmtmuseum Basel | Gegenwart 2019).



tor and also helps him to go through the continuous process of deleting and altering the narration(s) of history that Kentridge tries to show. The movies provoke a volatile sense of images that never comes to rest. Kentridge is himself fascinated by the unpredictability of this process. In the exhibition catalogue Kentridge states that he does not know the exact outcome of these videos, but that in the action of walking back and forth from the drawing to the camera, he goes on creating the next drawings. That is one of the reasons he draws mainly with charcoal, because this medium allows him to erase or quickly alter a shape without much effort. A wipe with the hand or a tissue and the scene is gone, or a little more pressure with the charcoal pencil and a new image presents itself. Kentridge likes to keep this working procedure visible in the artwork, so the public and the visitors can follow the process and see what it takes to create such an oeuvre. In *Drawing Lesson No. 51* (2019) for instance, he films

himself with some comments and explanations during his process of making his latest animated, yet unfinished, movie *Drawing for projection (The Mouth Is Dreaming)*. The artist can be seen in the process of drawing and taking photos, which later then fuse to an animated movie.

A particular quality of Kentridge's work is that the events he addresses can be identified quickly, but at the same time, the work remains open for interpretation. He achieves this by using iconography of things and concepts that are quite universal in human culture and experience. An example for such a recurring element is the procession, a phenomenon known mostly for religious practices, but in which Kentridge also sees the aspect of flight. He addresses the procession with the fact that being on foot is the oldest way of transportation known to humankind.

For example, in the procession on the second floor titled *More Sweetly Play the Dance* (2015), Kentridge refers to the ebola crisis of 2014, which has been a central topic in the media. This reference is indicated in one group of the walking shadows, which represent sick people and doctors with infusion holders who are walking, their bodies bent as if there were not much hope left. Next to this group of protagonists there is also a procession of saints, a recycling group that tries to make money with objects that they found and sell at deposit shops, then there is also a Zulu initiation dance—with the entire procession accompanied by a brass band. The immersive work speaks of current global topics like ebola and forced migration and links them with diverse cultural practices of procession and the dance macabre. But even without further reading the viewer senses the sad and morbid mood that nevertheless leaves space for individual interpretation.

The artist also shows an interest in history and particularly in repressed historic events, a big and prominent example would be the history of apartheid in South Africa. He tries to show an additional perspective on the events that happened, which for him





Section of the procession *More Sweetly Play the Dance* (2015) (picture: Kunstmuseum Basel | Gegenwart, 2019).

is a way of processing the whole tragedy and coming to terms with it, since apartheid was also part of his own history. He wants the viewer to accompany him and go through the same process. A perfect example for this would be the title of the exhibition, *A Poem That Is Not Our Own*. It refers to enslaved, missionized and colonized populations of South Africa and Africa in general who have been oppressed during many decades and centuries and have worked hard but without any recognition. Their actions have never officially been recognized by the colonial powers, although they have helped them write their history and victories.

For the show in Basel, Kentridge created a special work of art. In order to include a reference to the city of Basel in his work, he took the book *Praise of Folly* by Erasmus of Rotterdam as an inspiration for his homonymous film (2018). This piece *Learning from the Masters* (2018) is one in a series of short films that Kentridge calls *Drawing Lessons*, in which he stages a teacher-student talk questioning himself and his method of quickly drawing with charcoal. In the backdrop of the studio scene there are a few fast-sketches by Kentridge of works by Picasso, Klee and other artists that are displayed at the Kunstmuseum Basel.

It is amazing and mesmerizing to see Kentridge's knowledge of historical and social events as well as his mastery and craftsmanship in various media. He is an artist who makes us see things from a different perspective and helps us understand complicated and repressed historical events. We do not have to know all the referenced historical and iconographic details, we only need to be open and curious to feel impacted by his art. This is rather rare in today's contemporary art. It happens especially with his animated films and processions which lure the viewer into a sensational experience that speaks to all our senses while gently reminding us of hardship, struggle and traumatic experiences of others in this world. And this without the viewer having to read a page-long explanation, which has become a sort of standard in contemporary art exhibitions.

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# ENSEIGNEMENT • LEHRE • TEACHING

## IDEAS, MORE THAN JUST A DIGITAL EXCHANGE

■ DEBOLINA DUBOIS BANDYOPADHYAY, OLUWASOOTU AJAYI, JULIA STREICHER, NADÈGE KITTEL

### IDEA OF IDEAS

It all started at a workshop at Point Sud, the international research centre promoting local knowledge in Bamako. There, Noemi Steuer and Elísio Macamo (both of the Centre for African Studies, University of Basel) began brainstorming with Brema Ely Dicko (Département de Sociologie/Anthropologie, Université de Bamako) about potential plans for creating an exchange program. These discussions spilled into ECAS7 in Basel the year after, where Urs Gröbhel (FNHW) and Joschka Phillips (Department for Social Sciences/swisspeace, Bern) joined the group. ECAS (European Conference for African Studies) is one of the largest conferences in the field of African Studies and every two years, Africanists from around the world make their way to whatever European location has been selected to join in on the discourse shaping Africa.

But imagine if knowledge production about Africa, and social science in general, was not so concentrated in Europe. Imagine if networking between Africa-based scholars and their counterparts in Europe was not so dependent on the exclusionary power dynamics that European visa applications pose. Imagine if we trained the upcoming generation of scholars by challenging the institutional and ideological silos they learn in. Imagine: IDEAS.

IDEAS (International Digital Exchange between Africa and Switzerland) is meant to promote cross-cultural learning and help students develop their research ideas in trans-continental contexts. To facilitate this, students studying in Switzerland, Bamako and Conakry were chosen to take part in two workshops: one that took place in Bamako in September 2019 and one that will take place in Basel in October 2020. In between

these workshops, students would attend classes in their respective universities whilst working in tandem with their colleagues in the two other universities using digital platforms. In some respects, one could compare the IDEAS project to a nascent version of the X-Culture project; an innovative international business course created to introduce students to the practicalities of virtual teamwork by bringing students in different countries together to work on a common project online.

### IDEAS IN REALITY

For the four women studying in Switzerland who were physically present at the workshop in Bamako this September (the only male student participant, Jeremy Sigrist, could not join our trip to Mali due to medical issues, but ever since is part of the Swiss team), IDEAS was not just a perfunctory build-up of digital platforms for learning beyond borders. It was more. From braving an hour-long plane turbulence that brought four total strangers with different cultural backgrounds together, to appreciating the common ties that we all share regardless of differences, IDEAS gave us the cultural capital that would otherwise be hard to gain. To Julia Streicher, going to Bamako within the frame of the IDEAS project started off as a personal matter of courage and curiosity. For Oluwasootu Ajayi, going to Bamako was an opportunity to satisfy the nostalgia for Africa that haunted her in Europe. And while Nadège Kittel and Debolina Dubois-Bandyopadhyay decided to go with the flow, they quickly developed a stronger sentimental attachment to Bamako.

### IDEAS IN PRACTICE

On her reflection about the exchange, Julia writes: “It turned literally into a pouring down of impressions like the heavy raindrops rushing down every evening from the Bamako sky accompanied by orange lightning and occasionally flooding the seminar and hotel rooms. While listening to the rain drumming forcefully on the roof, my roommate Sooto and I would process the whole flood of impressions of the day, both deeply in our thoughts. Nothing is as suitable to reflect as the medium of the bedtime

conversation with someone you can trust. Despite different backgrounds, we learnt to trust each other very quickly and we have Bamako to thank for that. For example, while Sooto is deeply attached to African culture through her Nigerian origin, I am embedded within the literary Africa, that of Adichie's or Gordimer's, and we could come together in the setting of the hustle and bustle of motorcycles, security guards and the dust filled roads of Bamako.

We pondered a lot on what it actually was that we wanted to exchange. Exchange is a positively annotated monster term and whenever people would ask me about the purpose of the trip, I would answer with "exchange" of course. But what exactly was it that we wanted to share? The project clearly suggested the share of academic knowledge across disciplines and cultures. This is especially interesting within a setting of a country where the academic culture is very different or in a context—as now in Conakry—where the political instability of election season is a threat to safety. We were eager to exchange, we wanted to share, but we were soon confronted with the invisible barriers between us. These barriers were like thin, but solid glass walls, fabricated out of social, cultural, gender, language, financial and academic differences. The purpose of exchange probably is a clash of these differences in such a way that the glass cannot be shattered—because it can never be eliminated completely—but at least cracked.

That said, we were able to participate in the seminars and work together, and although we each had very different experiences, we developed a tight bond as a group. It turned out, as any new project that is being realised, that we had to become more accepting and adaptive while facing challenges of episteme and minor setbacks; which again is a part of the cultural exchange. One lesson and pro-tip: it is okay if everything doesn't go according to plan!

This lesson is not only valid within the context of business or even a supervised seminar setting but also within respective hotel rooms. As Debolina Dubois-Bandyopadhyay writes "In my opinion, if I have to semi-shut the bathroom door and hold it there with my right foot, allowing just enough light to enter due to the malfunctioning light bulb that refused to turn on, and constantly remind my roommate that the lavatory is occupied—it is equivalent to voice alarms in contemporary architecture! The very experience of that, although one that does not bear immediate apparent value to IDEAS, made participation far more interesting and observing the influence of one's proximate environment in seminar room interactions quite remarkable.

Additionally, as an ethnically Bengali woman with roots in Kolkata, tea stalls at the roadside are an integral part of my culture. Kolkata is perhaps that one city where people take the metro to Starbucks and drive their Audi to the roadside tea vendor. With that culture embedded within me, I happened upon an unsuspecting Malian man preparing tea at the side of a road. Feverish and exhausted, my first reaction was to go up to him and request a freshly prepared glass of tea.

He was awestruck at first: *"Tu veux ça?"*

*"Oui. Fais moi une..."*

In between, I even asked him to wash the glass just the way I would ask at any tea stall in Kolkata. He, quite shocked and amused, obliged. Then he handed me a tiny glass with black tea (exactly the same essence and taste as a Bengali raw chaai). After my first sip, he asked if I liked it. I said yes. It tasted like home. Then I inquired: *"Combien ça coûte?"*

His reply: *"Rien."*

As it turned out, he was making it for himself, but I went in there with all my confidence of having roadside tea, barged in and hijacked his tea ceremony!

The participants of the first IDEAS workshop held in Bamako in September 2019 (picture: the authors).



Needless to say, I was profoundly overcome by my polite Bengali guilt, mixed with acute Swissness, and apologised. But somehow I will never forget this one experience that made me realise how similar we all are. Perhaps this is cultural exchange—learning about our similarities rather than focusing on our dissimilarities. Perhaps this is the human aspect in an overly digitised world—learning to let go and allowing one’s self to experience the situation rather than trying to control it.

For some of us, the setting of the exchange was more formal than expected. Students sometimes dressed in suits, maintained a high level of respect and politeness and offered impressive speeches of gratitude. However, today, the students we met there are people we see now on social media, appearing in pictures laughing with their families and friends at weddings and birthdays, or popping up with their comments when discussing texts we have to read for the seminar. This is digitisation. But we do not know their stories, their views, opinions, expectations, their goals, their research motivations and worldviews and they do not know ours. How we incorporate the human aspect within that context is the main challenge. Perhaps we did not crack the wall enough, but it taught us about which parts of the wall are malleable or not, and it definitely pulled down some of the walls that expectations surround us in.

## **IDEAS TO COME**

The IDEAS project in the future certainly must focus stronger on possibilities for social exchange—particularly outside of class activities—because only then a basis for connection and personal associations can be created. And we have found that this is important for digital academic collaboration; the more we can establish bonds offline, the easier we can work together online.

This project is planned to run for at least one more year. In these evolving semesters, what becomes of IDEAS is largely dependent on the students, teachers and organisers. Currently, we are reading and discussing texts on Google, typing our comments to our colleagues in Africa and presenting these discussions to our classmates in Switzerland. For now, we can say this: only time will tell the story created by all our ‘ideas’. Yet, furthermore, we hope that future issues of this newsletter might also contain the stories written by our Malian and Guinean colleagues, detailing what it’s like to experience IDEAS in Basel when they come here next year.

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# RECHERCHE • FORSCHUNG • RESEARCH

## FOODWAYS IN WEST AFRICA: AN INTEGRATED APPROACH ON POTS, ANIMALS AND PLANTS (2019–2023)

■ ANNE MAYOR

Ce projet interdisciplinaire FNS Sinergia propose une approche interdisciplinaire de l'alimentation et de son évolution au fil des deux derniers millénaires au Sénégal. La méthode vise à croiser les résultats d'analyses relevant des sciences naturelles (botanique, zoologie, chimie) et des sciences humaines et sociales (archéologie, histoire, socio-anthropologie), obtenus à partir de plantes et d'animaux consommés, de poteries ayant servi à leur conservation, préparation ou consommation, ainsi que d'archives et d'entretiens de recherche.

L'alimentation en tant que marqueur social, économique et culturel a émergé comme un thème d'intérêt transversal à traiter dans une perspective interdisciplinaire. Ce projet, centré sur le Sénégal des deux derniers millénaires, a pour but de développer une nouvelle méthode pour approcher l'histoire de l'alimentation en combinant différentes analyses des poteries (morphométrique, tracéologique, chimique, phytolithique), ainsi que des plantes et animaux consommés. La reconnaissance des fonctions et contenus des poteries, puis la comparaison entre données ethnographiques et archéologiques permettront de documenter les changements de cuisines sur la longue durée. De plus, des études historiques et socio-anthropologiques basées sur les archives, l'histoire orale et l'observation participante, visent à approfondir l'évolution des pratiques aux époques du commerce atlantique dès le XV<sup>e</sup> siècle, de la colonisation et de la mondialisation.

A l'échelle du Sénégal, cette recherche permettra de comprendre les changements alimentaires survenus au fil du temps et contribueront à la sauvegarde d'un patrimoine culinaire menacé. A l'échelle de l'Afrique, les données bio-archéologiques comble-

ront les lacunes des données portant sur l'émergence et la circulation des plantes et animaux domestiques. Plus largement encore, la méthodologie développée pour l'identification des fonctions des céramiques et de leurs résidus d'origine animale et végétale sera utile pour tous les archéologues. Par ailleurs, le lien avec la situation actuelle fournira des informations clés sur les aspects institutionnels et politiques de la sécurité alimentaire et de la nutrition, notamment pour la compréhension des facteurs entravant la diversité alimentaire actuelle.

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## SALMEA: SELF-ACCOMPLISHMENT AND LOCAL MORALITIES IN EAST AFRICA (2019–2022)

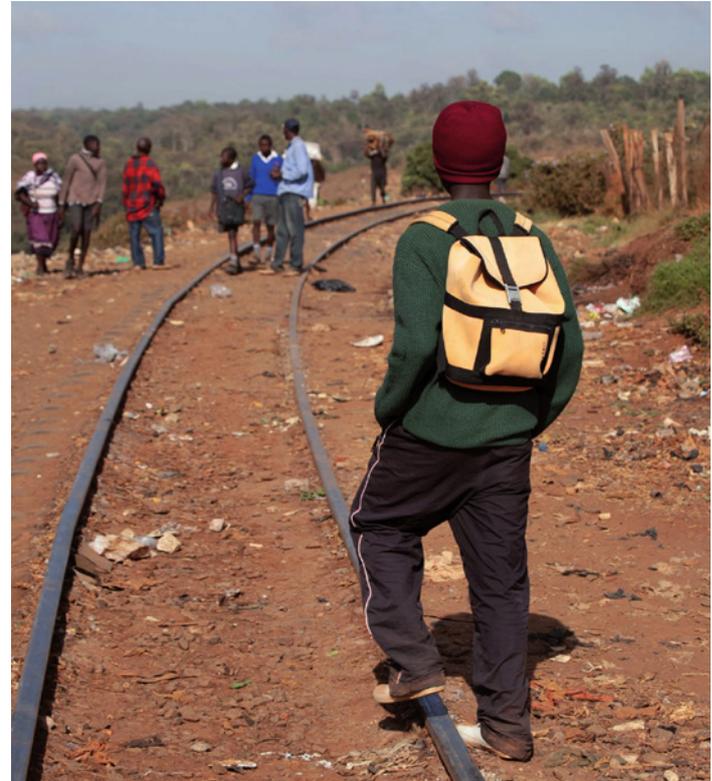
■ Yvan Droz

The project SALMEA examines how men and women in contemporary East Africa seek—whether successfully or not—to access and transmit wealth, power, respectability, and authority. These goals may pose a formidable challenge as fast-changing social realities informed by structural change are fundamentally affecting local practices and representations of a well-led life and the practical paths for its achievement.

The project explores the dialectic relations between forms of self-accomplishment and repertoires of morality by focusing on four central themes: wealth, violence, religion, and kinship. They are examined from their economic, political, social, and symbolic dimensions by our interdisciplinary research team and partners. Our approach uses ethnographic field data, historical records and the relevant academic literature on questions of authority, ownership, inheritance, and kinship in East Africa.

Through case studies primarily based in Kenya, Tanzania, and Uganda, project SALMEA is attentive to social trends specific to East Africa while contributing to global scholarly debates about the connection between values and action, ethics and praxis. Special attention is paid to the ways in which social categories such as ethnicity, race, class, age, generation, gender, and religion intersect in the quest for self-accomplishment.

Uncovering the opportunities, obstacles and constraints that frame individual trajectories, we also seek to provide practical insights to governments, civil society actors, and development organizations in their efforts to help individuals and groups improve their lives and livelihood.



Picture: Anaïs Ginoux.

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<https://salmea.hypotheses.org>

## AFRICAN CONTRIBUTIONS TO GLOBAL HEALTH: CIRCULATING KNOWLEDGE AND INNOVATIONS (AFRICON, 2019–2024)

■ DANELLE VAN ZYL-HERMANN

African innovations in the healthcare sector have recently started to attract more attention. In Sierra Leone, for instance, the state is providing free healthcare for children and pregnant women, while in Rwanda, the vaccination of girls against, and screening of older women for the human papillomavirus is fast making this small African state likely to eliminate cervical cancer long before the US—a point recently made in a New York Times article entitled “What We Can Learn From ‘S-Hole Countries’” (2018).

In June 2019, an interdisciplinary research project investigating African knowledge production, practices and innovations in the field of public health was jointly launched by the Department of History, University of Basel, the Swiss TPH and the Communauté d’Études pour l’Aménagement du Territoire (CEAT) at the EPFL. The project brings together an international team of researchers with expertise in African history, veterinary and human epidemiology, health economics, pharmaceutical medicine, environmental engineering and urban planning. Based on the foundational hypothesis that innovations from the south are beneficial beyond their place of origin, it will examine bodies of knowledge, practices, applications or technologies that were shaped by African actors—medical personnel, experts, local populations—or that emerged through international cooperation in specific sites in Africa. It will ask how these have the potential to become decisive to questions of health on a broader scale, or have indeed already been taken up in global (public) health discourses.

Participatory stakeholder process between mobile pastoralist communities, Chadian health and veterinary authorities and scientists (picture: Jakob Zinsstag).

In the last two decades, for instance, many African governments have been experimenting with the design of their healthcare systems and financing models, with potentially important lessons for both the South and the North. Urban agriculture, which is practiced across the continent and contributes significantly to urban dwellers’ food access and nutritional diversity, is another site of innovation. Incorporating it systematically in urban planning has the potential to benefit the health of urban populations across Africa and beyond. Another area of major innovation is drug development. Given that conventional drug development processes were found to not be financially viable for many neglected tropical diseases in low-income settings, new product development partnerships (PDPs) have been created to find effective solutions for major health problems within limited budgets. Furthermore, ‘OneHealth’, a movement stressing the integrated nature of human, veterinary and environmental health, has



greatly impacted global health debates—yet the East African origins of this concept have been overlooked.

The project *African Contributions to Global Health* will investigate these and other cases. In this way, it will engage critically with debates on knowledge production, circulation and innovation. The four years' project, funded by the SNSF Sinergia funding tool, is headed by Julia Tischler (Department of History, University of Basel) along with Jérôme Chenal (EPFL, Lausanne) and Jürg Utzinger (Swiss Tropical and Public Health Institute, Basel). The team further comprises two postdoctoral researchers, four PhD students, and project partners based in Cote d'Ivoire, Zambia, Tanzania, Kenya and Switzerland.

Through six closely interlinked subprojects, researchers will examine three central areas of health in the period after the Second World War to the present: drug development, healthcare systems, and environmental health and holistic approaches to healthcare.

**Tanja Hammel** is a historian who focuses on the emergence, the role and the impact of collaborative work between public and private partners in the research and development of medicines for so-called 'tropical diseases'. Specifically, she will investigate clinical trials for the antimalarial drug mefloquine, which were conducted at the Tropical Disease Research Centre in Ndola, Zambia, from the mid-1970s to the 1990s. Hammel's PhD in African History from the University of Basel received critical acclaim for its examination of plant, animal and ecological knowledge production in nineteenth century South Africa.

**Eric Ipy Nèbie** is a medical specialist in tropical medicine and vaccinology, who brings extensive working experience in his native Burkina Faso to this project. His subproject in public health and epidemiology will investigate processes of drug development,

comparing current modes of operation in the pharmaceutical industry in the north with approaches to the development of medicines against neglected tropical diseases in the South. By comparing the modalities of 'conventional' for-profit pharmaceutical research in high-income countries with models used by non-profit Product Development Partnerships and academic research in, for instance, Tanzania, he will seek to identify cost-saving mechanisms and possible sources of over-expenditure, thus pointing to tangible saving potentials in pharma-based research, as well as possible shortcomings in other modalities.

**Doris Osei Afriyie** has worked on health systems and services in Vietnam, Zambia and Ghana. Before joining this project, she was the technical officer for health strategies, policies and governance in the WHO regional office for Africa in Congo-Brazzaville. Her subproject is located at the intersection of Public Health and Economics. Its point of departure is the context of constant pressure on African governments to improve healthcare infrastructure and reduce their dependence on external support for the implementation of health programmes. This has led to the adoption of a range of new and innovative healthcare and financing models in the last two decades, with African countries essentially becoming the global testing ground for health systems reform. This subproject will systematically review recent health system reforms in Tanzania and Zambia, with a specific focus on health insurance and on performance-based contracts for facilities and investigate their implications for high-income countries.

**Vitor Pessoa Colombo's** subproject in Urban Planning proposes to explore the relations between this discipline and public health by mapping the distribution of health outcomes and assessing their possible relations to environmental factors, focusing on the built environment. Before joining the project, Pessoa Colombo worked as a GIS specialist at the Observatory for Spatial Development (Università della Svizzera Italiana), where he developed GIS tools adapted to the context of slums in low/middle income countries. His subproject situates urban planning in the global health agenda

by reassessing the relevance of urban planning as a tool to promote health equity through the prevention of disease. It will investigate the relations between water-related diseases and different aspects of the built environment in Nairobi and Abidjan, where innovative water and sanitation solutions have recently taken place.

**Akuto Akpedze Konou's** subproject in Urban Planning will investigate the complex relationship between urban agriculture, health and spatial planning. Given local pressures regarding food security and population, African cities have become sites of experimentation and innovation in urban agricultural practices—yet urban planning has largely ignored urban agriculture. This project will seek to build a typology of urban and peri-urban agriculture, focusing on Nairobi and Dar es Salaam. Konou is a registered architect who has trained and worked in Togo, Benin, Nigeria and, most recently, as a Fullbright Scholar in the USA.

**Danelle van Zyl-Hermann's** subproject focuses on the epistemological foundations and practices underlying the emergence of the public health sector in post-war Kenya. It seeks to assess how knowledge was negotiated between colonial, national and international actors in dialogue with Kenyans, and the possible feedback this had on global health debates, against the backdrop of the shift from late-colonial developmentalism, through post-independence health priorities and policies, to the phase of structural adjustment. Through various case studies of knowledge encounters, sites of practice, and key figures, she will investigate questions of power and agency, medical pluralism, and epistemological contestation, cross-pollination and integration. Van Zyl-Hermann comes to this project with a background in the social and labour history of South Africa with a close focus on the relationship between subaltern actors and the state. She holds a PhD in History from the University of Cambridge.

Through these various subprojects, and in collaboration with its African project partners, this research aims to develop an interdisciplinary perspective on health and innovation from an Africanist viewpoint. By bringing heterogeneous notions of knowledge and innovation in different disciplines into conversation and practice, this will significantly enrich academic debates on the production and circulation of health-related knowledge. Beyond the scholarly arena, the project will also help facilitate policy formulation and decisions regarding healthcare through meetings with stakeholders in public health, including urban planners, administrators, development experts, politicians and public health experts. In addition, workshops, PhD coaching meetings, and two international conferences will allow the on-going engagement between researchers. The project will also contribute to teaching in the various disciplines concerned, including a joint Massive Open Online Course (MOOC). Interested parties are warmly invited to contact those involved and visit [www.globalhealthafrica.ch](http://www.globalhealthafrica.ch) to stay abreast of the latest events, opportunities and publications.

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# JEUNES CHERCHEURS • NACHWUCHS • YOUNG SCHOLARS

## WHEREVER WE ARE, WE ARE ALL FACING THE SAME PROBLEMS

■ MAMANE AMADOU AND NATALIE TARR

### SIDE A

On a calm afternoon in December 2016, I rode my motorcycle to a meeting with a group of young men named *Niwo Kortchop No* (NKN) in Karkada, Niger, the neighbourhood I was living in. The NKN group is one of my key informants in Zinder, where, for my PhD thesis, I have been researching youth groups popularly referred to as *fada*. The *fada* is a space where urban young men gather to socialize around tea and music, and where they develop new forms of solidarity and belonging. Zinder is situated in the southeast of the Niger Republic and is the second largest city with around half a million inhabitants. Contrary to my colleague Natalie—below, Side B—who is researching in a foreign country, Zinder is also my hometown; I was raised there. In 2005, I had moved to the capital Niamey for my studies. I returned to Zinder often, however, either for holidays and family visits or for research.

A friend of mine had introduced me to the NKN group. Conveniently, his parents' house is located just beside the gathering place of NKN. In the beginning, I had some problems approaching them because they did not really know me in the neighbourhood and kept wondering why I chose to speak to them instead of the others. Luckily, my friend intervened and explained to them that I was doing academic research, just like himself, that we had studied together in Niamey and they could trust me.

After his intervention on my behalf everything seemed to be running smoothly, the NKN members were communicating with me, and I could pursue my research—until this famous afternoon. We were calmly talking about different NKN members' lives, the dynamics of their group, and the rivalry and violence within and among different youth groups, which seemed to be a sensitive subject given the local context. Indeed,



Mamane Tassiou Amadou with members of the group *Niwo Kortchop* (NKN) at Zinder (picture: Mamane Tassiou Amadou 2016).

in the last six years, Zinder had experienced a rise of violence and drug consumption among groups of urban youth, locally referred to as *palais*, whom the police were fighting quite rigorously. In Zinder, the *palais* look like the *fada* in terms of being gatherings of young men in the streets. However, the *palais* members are considered more violent, and are seen as outlaws.

Our conversation was cordially going on, when a visiting member arrived at the *fada*'s gathering place by chance. The NKN members warmly welcomed him with sophisticated gestures. He greeted me respectfully before he took a seat on a white plastic chair near me. In Nigerien urban youth groups' culture, it is quite normal to occasionally visit each other despite ongoing rivalries. This is called *ziyara* in Hausa, meaning friendly visit. So, I did not really think about stopping or changing the topic of our conversation. However, after he understood what we were talking about, the visitor suddenly interjected and asked somewhat forcefully:

**Visitor:** You were the one who visited us last year in our *fada*, right?

**Mamane:** Last year?

**Visitor:** Yes, right over there!

**Mamane:** Over there, you said?

**Visitor:** Yes.

**Mamane:** Where exactly?

**Visitor:** Near this corner on the main road.

**Mamane:** Which road?

**Visitor:** Road of Kwano [a well-known road that a local trader named Kwano had built a few years ago], just at your left side.

**Mamane:** No sorry, it was not me.

**Visitor:** I am sure, it was you!

**Mamane:** I am sorry, I do not think so. Last year, I was not even in the city.

The NKN members intervened and tried to calm their friend down given his insistence:

**NKN-member:** "He says it was not him, why do you want to harass him like that?"

**Visitor:** "Anyway, trust me, guys, last year someone came to us and asked similar questions".

The visitor did not stay long after this incident. We somehow kept up the discussion, but I felt that the atmosphere had completely changed. As any anthropologist or social science researcher would do, I tried to de-dramatize what had just happened and decided to cut the talk short and resume it another time.

After a few days, I went to visit another group named *Clan Scorpion King (CSK)* in the same neighbourhood, less than 10 minutes' walk from NKN's location. I knew the CSK group the same way as the NKN. Another friend of mine had introduced me to them since I had some problems convincing them of my purely scientific intentions. They seemed quite open-minded towards my research and me. But on this day, one member started asking questions about the time I had spent with them, the nature of my research, where I came from, if I heard about what the police were doing. Given the rise of drug consumption and violence in Zinder at that moment, the police were identifying and hunting young men's social groups in the streets. Later I was told that they were assisted by local spies.

First, I found these questions normal and tried to reply jokingly but ended up understanding that "il y avait quelque chose dans l'air", there was something brewing. Indeed, I realized that the behaviour of the CSK members towards me had also changed a bit. I ended up wondering if rumours from the NKN members or someone else had

Mamane Tassiou Amadou with members of the group Palais Skorpion King (PSK) at Zinder (picture: Mamane Tassiou Amadou 2016).



reached them and what kind of rumours these might be. I will never find out what really happened.

All this might seem strange, as I had explained my goals in detail to the members of NKN and CSK; I was also a child of this city and neighbourhood. In addition, I had myself been part of a *fada* since my adolescence, both in Zinder and in Niamey.

I had even received serious threats from unknown persons in 2015, during my preliminary research, while taking pictures of graffiti of the *fada*: some young men came out of nowhere and asked me to leave despite the authorization of the neighbours. At the time, I said to myself that I was at the wrong place and would better go to my neighbourhood. But even there it seemed to be complicated.

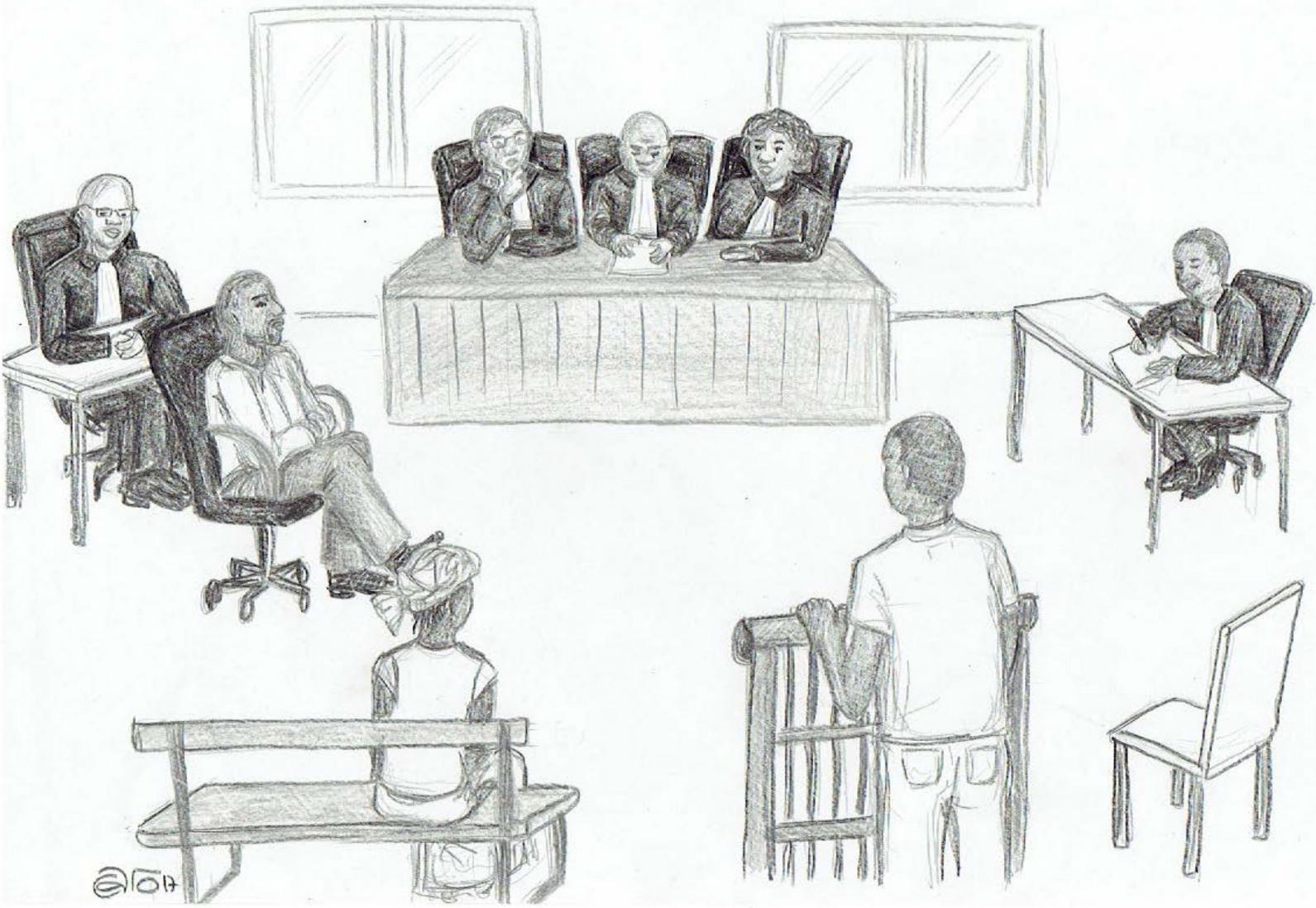
More importantly, when I met with the leaders of the youth associations, among whom some university graduates who seemed to have a better understanding of my research, they often asked me to pay in exchange for their collaboration as soon as I explained that I came from Switzerland. In Bobo Dioulasso, Natalie had also experienced similar situations with certain brokers who tried to make money out of their information, as we will see below. Other informants considered me as a *mushen projet* (agent of a NGO) despite my explanations. One ironically asked me: “Hey *mushen projet*, give us our part of the cake. We know that you are getting money from them”. So, all this shaped the quality and nature of my data.

## SIDE B

In fact, not just Mamane’s data, but mine as well: “You could be a spy, Madame, or a criminal, who knows for sure? We’ve had to deal with that before”. The president of the court of appeals was adamant. He was not going to tolerate me doing research at “his” court. I was speechless, embarrassed, and worried. So far, everything had gone well; I felt adequately prepared to start fieldwork in Bobo-Dioulasso, the second largest city in Burkina Faso in terms of both population and industrial production. More importantly, I felt I had done a good job introducing myself and my research to interpreters, the president of the other penal court, to judges, prosecutors, and a number of clerks working at the courts in an “administrative-logistic” trip earlier in the year. Now it was November 2016 and I was at the beginning of four months of fieldwork for my PhD thesis, looking at communication in the courtroom during penal trials and how interpreters operate.

Before leaving Basel, the Centre for African Studies (CASB) had supplied me with a document which was supposed to facilitate my gaining access to the delicate terrain of the judiciary. My institution had written a detailed letter for me—letterhead, stamped and signed by the Centre and by my supervisor—specifying what exactly I was looking at for my PhD thesis: the court interpreter’s work. We emphasised the purely scientific purpose my data was destined to. In addition, I had submitted my proposal to the Swiss ethical committee. They provided me with a letter, equally letterheaded, stamped and signed, stating that they found nothing in my research that would compromise the integrity, anonymity, or confidentiality of the courts or the people interviewed. The documents looked rather impressive. I felt well equipped.

Trial at the Tribunal de grande instance in Bobo Dioulasso, based on oral report by Natalie Tarr. Three judges, left the prosecutor, on the right the court scribe. The interpreter sits in the middle, no desk. Defendant stands with back to audience, witness or victim/plaintiff sits on bench. (Graphic artist: Caro van Leeuwen 2017, caroleeuwen@gmail.com).



As Mamane had remarked above, as anthropologists we need to be able to improvise and be prepared to work with situations as they present themselves—change tactics, come up with new strategies, use our imagination any time during our field research. Particularly in what gets termed elite research in the literature, gaining access—and maintaining it—is described as complicated and difficult. At the same time, researching among lawyers and judges—university graduates—can also facilitate communication between anthropologist and interlocutors because of our similar educational background. What we found is that gaining, securing, and maintaining access can be quite unpredictable—no matter if you are an insider or a foreign researcher.

The interpreter working for the court of appeals, let's call him Mercelo, was punctual, joining me by the little kiosk next to the courthouse where we had agreed to meet. We had decided to go see the president together, being accompanied also by the interpreter translating at the other penal court, Antoine, whose place of work was only five minutes away on foot. All three of us proceeded to announce ourselves to the secretary of the president and were told to wait. After a short five minutes, we entered the president's office—air conditioning, heavy curtains blocking out the sun, big desk, and heavy fake leather couch and sofa chairs you invariably get stuck to when sitting on them for a while. I tried not to lean back. Mercelo introduced me to the court's president, thus signalling the interpreters' agreement with and support of my work.

Nothing had prepared me for the president's flat refusal, however. "All this might as well be a fake [referring to my documents from the university and the Swiss ethical committee]," he continued. "A couple of years ago a young man came to us from some NGO, I can't remember which one, for an internship here at the court. But it

turned out he was running from the law in Europe somewhere!" The president was not impressed, neither by letterheads, stamps, signatures and all, nor by our collective appearance and reassurances. In the end, I did my fieldwork, also at the court of appeals. Court trials are open to the public, so not even the president of the court had any legal leverage to keep me from sitting in the audience during trials, observing Mercelo at work. Unsatisfactory, but better than nothing. I had to work with what presented itself.

When I returned for final, wrap-up research, it was Mercelo who backpedalled. "Some judges [of the court of appeals] are getting on my case, accusing me of taking money from you in exchange for information. The president says you are a spy. I don't want to lose my job, Natalie, so I cannot continue our conversations". During the entire two years of my research the president of the court of appeals had not changed his mind. In fact, both of us, Mamane and I were equally seen as spies. That is all the more troubling when Mamane, who is doing fieldwork in his hometown is asked, like myself, a foreign researcher, to pay money for information. We were both mistrusted and suspected of gathering information for resale. Indeed, wherever we researchers go, we are the same.

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## STUDYING GENDERED POWER RELATIONS THROUGH WOMEN'S GROUPING AMONG FULANI PASTORALISTS IN NORTHERN BENIN

■ GEORGES DJOHY

In 1999–2000, some Fulani pastoralist leaders in northern Benin framed the long-standing problems of exclusion in access to resources and socio-political marginalisation of pastoralists into an economic issue. Starting from some self-managed livestock markets, they set up professional associations to voice pastoralist issues and lobby decision-makers. These professional associations have become dressed windows



through which Fulani leaders show their constituencies their ability to represent them and defend their rights, and to mobilise resources from international donors and development agencies supporting self-initiated grassroots dynamics. To fully meet the strategic requirement of donors to see gender increasingly taken into account in interventions and support for grassroots rural actors, male Fulani leaders propelled women into women's groups, alongside those of men. Women's groups have thus become gender components of umbrella organisations that defend the professionalisation of pastoralists. But how do women manage to negotiate and achieve balance of power relations in such a predominantly male context?

### THEORETICAL UNDERPINNING AND RESEARCH METHODS

This is the main question of a postdoctoral research project supported by the Volkswagen Foundation (Germany). I wanted to take a different perspective and move away from the male-centred ideology that sees men as controllers of all spheres of society and perpetually subjecting women to their domination. In this, I was inspired by the processual approach to analysing gender relations in African pastoralist society, which challenges “the myth of patriarchy” and uncovers the agency of women in pastoralist communities. Women are seen by scholars as agents capable of negotiating and exercising power at various scales and in various contexts within their society. I therefore assumed that women in pastoralist women's groups set up under the impetus of men, who play major roles in their structure and functioning, could still use these same groups and contexts to enhance their social, economic, and political positions in order to improve their access to resources.

I used an ethnographic approach with intensive year-round fieldwork in three districts in northern Benin (Gogounou, Banikoara and Nikki) between 2017 and 2018, with

Fulani women selling cow's milk and traditional porridge (fourra) in the local market (picture: Georges Djohy 2017).

Member of a Fulani women's group exhibiting animal-source products at an agropastoral innovation fair in northern Benin (photo: Georges Djohy 2018)

some updates and additional work in the field in 2019. Next to this long-term participant observation, I conducted semi-structured interviews and focus group discussions with Fulani pastoralists and other key informants of both sexes and of various ages. In this interdisciplinary research, anthropological research methods were complemented with a natural science perspective, in particular the agro-food and nutrition sciences, which focused on potential differences in animal source food quantities and qualities consumed and sold by pastoralists as shaped by the emergence of women's professional groups.

### **FULANI WOMEN (RE)NEGOTIATING POWER STRUCTURES**

This study revealed that, far from being structures absolutely under the control and domination of men, professional groups of pastoralist women are entities renegotiated and remodelled by women to meet various issues related to their emancipation from men. There is a certain duality in men–women interactions, as women take advantage of men's social networks and fundraising capacities to improve their access to resources, while claiming independence in management and decision-making processes. To this end, women can, for example, change the names of their groups, modify the group composition as they see fit, or carry out various activities other than those assigned to the groups or recognised by the (male) umbrella organisation leaders. They may sometimes dissolve or reconstitute groups under various names to counter male-led interference and proxy governance.

All these strategies allow the women to increase their flexibility to make autonomous decisions and to strengthen self-benefitting cooperation with men, as men need active women's groups to take advantage of various support opportunities offered by



international donors. This interdependence enhances the position of women in a win-win situation. For example, an active, functional and dynamic women's group gives a generally positive configuration to an umbrella association, but in return the women members are also more likely to be selected to benefit from support offered by various external partners (credit, equipment, small ruminant transfer, financing for infrastructure, etc.).

### **FULANI WOMEN NAVIGATING CHANGES**

Professional groups are ways for women to improve their income individually and collectively. Women take advantage of the opportunities offered by the groups to diver-

sify their livelihoods, with the creation and combination of several new activities (cropping, food processing, livestock fattening, petty trading etc.). With the improvement of their incomes, many women take the lead or contribute more than before to various social expenditures, including food, health and schooling of children. Capacity building, travel and other support for women have contributed to the emergence of women leaders who hold leading positions in decision-making bodies of umbrella pastoralist organisations, and who are running for political-administrative positions of power at the local and regional levels. Several men recognise, accept and welcome this change in the local pastoral community, but others denounce the degradation of Pulaaku, Fulani behavioural norms, with the emergence of new stereotypes that associate women leaders and group members with women who are not submissive, have bad morals and promote anti-Fulani values. This could be seen as another power play on the part of men, in a context where gender interactions are increasingly being renegotiated by women in their favour, taking advantage of massive development interventions.

## CONCLUSION AND WAY FORWARD

These results show how pastoralist women take advantage of development interventions in a context of growing uncertainties and strong influence of men in controlling resources. The results could be useful for formulating or redefining gender policies and strengthening food security in pastoralist communities. They could also serve as a basis for more in-depth future research, including new trajectories of livelihood diversification by pastoralist women and how they shape pastoralism as a way of life, as well as their contributions to the global transformation of power relations for equitable and sustainable development.

**Georges Djohy** is a postdoctoral researcher at the University of Parakou (Benin), holding a PhD in Anthropology from the University of Göttingen (Germany). He recently published the book *Pastoralism and Socio-Technological Transformations in Northern Benin: Fulani Innovations in Pastoral Migration, Livelihood Diversification and Professional Association* with Göttingen University Press. His research focuses on pastoralism, climate change, livelihood and structural changes, gendered power relations and grassroots associations. Contact: [gdjohy@gmail.com](mailto:gdjohy@gmail.com).

## PUBLICATIONS • PUBLIKATIONEN • PUBLICATIONS

### COMPTE RENDU : BANDE DESSINÉ « CAPITÃO » (YANN KARLEN ET STEFANO BORONI) ET EXPOSITION « DERRIÈRE LES CASES DE LA MISSION » (LAUSANNE 30.08.–17.11.2019)

■ DIDIER PÉCLARD

La Suisse s'est longtemps pensée (et se pense largement encore) comme ayant été à l'abri ou étant demeurée en-dehors des dynamiques historiques du moment colonial. Depuis une vingtaine d'années pourtant, l'image d'Épinal d'une Suisse « petit pays neutre sans colonies » a été battue en brèche par plusieurs travaux de recherche. On citera, à titre d'exemple et sans prétention à l'exhaustivité, l'ouvrage de Thomas David, Bouda Etemad et Jannick Marina Schaufelbuehl sur la participation de la Suisse à la traite des esclaves<sup>1</sup>, le travail novateur de Patricia Purtschert sur la culture coloniale en Suisse<sup>2</sup> et ses prolongements postcoloniaux<sup>3</sup>, ou encore, dans un contexte certes bien différent, le projet du Fonds national de la recherche scientifique consacré aux relations entre la Suisse et l'Afrique du Sud au temps de l'apartheid (PNR 42+)<sup>4</sup>. Sans oublier bien sûr la contribution pionnière du regretté Patrick Harries, qui a été parmi les premiers à réfléchir non seulement à l'influence des missionnaires européens sur les sociétés africaines, mais également à la façon dont les représentations de l'Afrique et des Africains véhiculées par les missionnaires suisses romands dès la fin du 19<sup>e</sup> siècle ont durablement influencé le regard porté sur l'Afrique tout en contribuant à la formation des identités en Suisse<sup>5</sup>.

La bande dessinée *Capitão* et l'exposition qu'elle a inspirée, *Derrière les cases de la mission*, offrent une contribution originale et pertinente à ces débats. Elles portent en effet sur le rôle que la Suisse a joué dans l'entreprise missionnaire en Afrique australe, notamment au Mozambique. Ce faisant, elles invitent aussi à la réflexion sur les images que les missionnaires suisses romands ont véhiculées en Suisse aux 19<sup>e</sup> et 20<sup>e</sup> siècles à propos des territoires, des peuples, des langues et des cultures du continent

africain. Enfin, dans la lignée des travaux de Patrick Harries, elles permettent d'interroger l'impact que ce regard sur l'Autre a eu, par effet de miroir, sur les perceptions identitaires et culturelles en Suisse.



Dans *Capitão*, Yann Karlen (scénario) et Stefano Boroni (dessin) dressent le portrait d'un ancien missionnaire désillusionné, client régulier (et régulièrement aviné) d'un bar de Lourenço Marques (actuelle Maputo), dans lequel il noue une relation d'amitié avec un jeune serveur curieux et avide de connaître l'histoire de ce Mulungu (blanc) dont les bras sont marqués d'un tatouage zulu. La rencontre fortuite laisse la place au récit de l'aventure de celui que l'on surnomme le « capitaine », un jeune médecin-missionnaire suisse qui, dès son arrivée au Mozambique à la fin du 19<sup>e</sup> siècle, se retrouve à la cour de Ngungunhane, le dernier roi de Gaza.

Le jeune médecin est, bien malgré lui, pris dans ce qui conduira à la conquête du royaume de Gaza par les militaires portugais, puis à la capture et à la mort de Ngungunhane. Le Capitão y perdra l'amour et ses illusions de jeunesse, mais pas sa foi en l'avenir de la société mozambicaine, incarné par le jeune serveur.

Pour construire le personnage du Capitão, les auteurs se sont inspirés de trois figures de l'histoire de la Mission suisse au Mozambique : Georges-Louis Liengme, qui fut effectivement médecin personnel de Ngungunhane, Henri-Alexandre Junod, missionnaire, ethnographe et pionnier de l'anthropologie sociale en Afrique australe, et André

Planches 78 et 79 tirés de la bande dessinée *Capitão*.



Clerc, qui noua une relation très proche avec celui qui, dans la BD, devient le confident du *Capitão*, et qui n'est autre qu'Eduardo Mondlane, premier président du Front de libération du Mozambique (Frelimo), le mouvement qui mena la guerre de libération contre le pouvoir colonial portugais. Le mélange très habile des figures historiques et des personnages de fiction ainsi que le télescopage des époques permettent aux auteurs de prendre leurs distances par rapport à l'histoire pour mieux y réfléchir.

Le grand mérite de Yann Karlen et Stefano Boroni est en effet d'avoir gagné un pari a priori très risqué : celui de construire une fiction qui emporte le lecteur dès les premières planches tout en gardant suffisamment de vraisemblance historique pour contribuer aux débats sur le rôle des missions chrétiennes en Suisse et en Afrique australe mais, au-delà, sur la place de la Suisse dans le mouvement colonial. Alors qu'il aurait été très facile de tomber dans la caricature du missionnaire laquais du colonialisme ou, au contraire, dans l'hagiographie des grandes figures de la mission, *Capitão* impressionne par la subtilité du récit et par la capacité des auteurs à montrer toute l'ambivalence de l'entreprise missionnaire. Cet aspect de l'ouvrage est renforcé par une brève synthèse historique, rédigée par Eric Morier-Genoud et Yann Karlen, qui replace la fiction de la BD dans l'histoire de la mission suisse romande en Afrique australe aux 19<sup>e</sup> et 20<sup>e</sup> siècles. En filigrane, *Capitão* est également un hommage à l'œuvre de Patrick Harries, que le dessinateur Stefano Boroni connaît bien, lui qui a commencé une thèse de doctorat en anthropologie sur l'utilisation de l'image dans le travail de la mission suisse au Mozambique, avant de bifurquer vers l'illustration.

L'exposition *Derrière les cases de la mission*, qui a été présentée à L'Espace Arlaud à Lausanne du 30 août au 17 novembre 2019 et qui est à nouveau programmée au Musée d'ethnographie de Neuchâtel (MEN) entre le 15 mai 2020 et le 31 janvier 2021, permet de prolonger la réflexion. Prenant appui sur le travail de Karlen et Boroni, les commissaires de l'exposition, Lionel Pernet pour le MCAH et Grégoire Mayor pour le MEN, emportent le visiteur dans une grande fresque historique entre la Suisse et



Afrique australe, qui commence par les origines du mouvement missionnaire dans les églises libres de Suisse romande au milieu du 19<sup>e</sup> siècle et se termine, un siècle plus tard, sur l'articulation complexe entre mission suisse, (anti-)colonialisme et nationalisme.

L'exposition est construite autour d'objets, d'images et d'écrits. Des objets ramené en Suisse par les missionnaires et d'autres ayant servi à leur travail sur place témoignent de la rencontre – ou de la confrontation – entre deux mondes, comme dans la chambre d'hôpital où se font face instruments médicaux ayant appartenu à Liengme et remèdes et médicaments africains (voir page de couverture). L'utilisation de l'image y joue aussi un rôle très important, que ce soit dans les extraits de films destinés à soutenir les collectes de fonds en Suisse ou d'autres qui rappellent l'usage

Vue partielle de l'exposition à l'Espace Arlaud à Lausanne (image : Stefano Boroni 2019).

que Liengme faisait de la lanterne magique qu'il avait apportée avec lui à la cour de Ngununhane. Les écrits reproduits (récits, correspondances, rapports, ouvrages, revues...) informent quant à eux sur les techniques d'évangélisation des missionnaires, les difficultés rencontrées sur le terrain, et leurs représentations de l'Afrique et des Africains. Le tout est complété par des textes explicatifs dont il faut souligner la très grande qualité et qui, de façon à la fois synthétique et très nuancée, mettent en perspective historique et critique les relations qui se nouent dans l'espace missionnaire. Enfin, une installation de l'artiste vidéaste Laurence Favre et une salle consacrée à l'expérience que l'écrivain James Baldwin a vécue à Loèche-les-Bains dans les années 1950 avant de la relater dans son livre *L'étranger au village*, offrent deux contrepoints actuels à la réflexion historique et replacent l'exposition dans les débats sur l'héritage colonial et le postcolonialisme.

Une exposition d'une très grande richesse donc, visuellement très réussie et qui permet de se plonger dans toute la complexité et l'ambivalence d'une histoire très (trop) peu connue en Suisse. À noter que le journal de Georges-Louis Liengme, qui relate ses années au Mozambique, sera publié pour la première fois au printemps prochain à l'occasion de l'ouverture de l'exposition au MEN.

Parmi les limites de la BD et de l'exposition, on pourra regretter notamment que le travail des évangélistes africains, central dans la diffusion du message chrétien, ne soit pas vraiment présent. Mais cela n'enlève rien à l'intérêt de *Capitão* et de l'exposition qui nous permettent de jeter un regard « derrière les cases de la mission » afin de réfléchir aux liens historiques entre la Suisse et l'Afrique subsaharienne et à leurs prolongements actuels.

**Didier Péclard** est Maître d'enseignement et de recherches et Directeur du master en Études africaines au Global Studies Institute à l'Université de Genève. Contact : didier.peclard@unige.ch.

CAPITÃO. BANDE DESSINÉE DE YANN KARLEN (SCÉNARIO) ET STEFANO BORONI (DESSIN), AVEC UNE ANNEXE (SURVOL HISTORIQUE) D'ERIC MORIER-GENOUD ET YANN KARLEN. LAUSANNE 2019 (ÉDITIONS ANTIPODES).

« DERRIÈRE LES CASES DE LA MISSION », EXPOSITION CONJOINTE DU MUSÉE CANTONAL D'ARCHÉOLOGIE ET D'HISTOIRE (MCAH) DE LAUSANNE ET DU MUSÉE ETHNOGRAPHIQUE DE NEUCHÂTEL (MEN). LAUSANNE, ESPACE ARLAUD, (30.08.– 17.11.2019), ET NEUCHÂTEL, MEN (17.05.2020–31.01.2021).

## NOTES

- <sup>1</sup> T. David, B. Etemad, J. Schaufelbuehl : La Suisse et l'esclavage des Noirs. Lausanne 2005 (Antipodes).
- <sup>2</sup> P. Purtschert & H. Fischer-Tiné (dir.) : Colonial Switzerland. Rethinking Colonialism from the Margins. Basingstoke 2005 (Palgrave Macmillan).
- <sup>3</sup> P. Purtschert, B. Lüthi, F. Falk (dir.) : Postkoloniale Schweiz. Formen und Folgen eines Kolonialismus ohne Kolonien. Bielefeld, 2013 (Transcript) ; P. Purtschert : Kolonialität und Geschlecht im 20. Jahrhundert. Eine Geschichte der weissen Schweiz. Bielefeld 2019 (Transcript).
- <sup>4</sup> Voir la synthèse des 10 groupes de recherche. Georg Kreis : La Suisse et l'Afrique du Sud, 1948-1994. Lausanne 2007 (Editions Zoé).
- <sup>5</sup> Parmi une œuvre riche et abondante, voir P. Harries : Butterflies and Barbarians. Swiss missionaries and systems of knowledge in South-East Africa, Oxford 2007 (James Currey).

## HOW NEWSPAPERS REPRESENT TUAREG REBELLIONS IN MALI

■ CARMEN DELGADO LUCHNER



Djouroukoro Diallo was awarded the 2018 Prize for Young Researchers by the Society for Inter-cultural German Studies for his dissertation on the representation of the Malian Tuareg rebellions in German-speaking newspapers.

Diallo's dissertation is original on several levels, namely because of the author's positionality as a Malian German studies scholar who critically deconstructs how the German-speaking media look at his country of origin. In this process, the author balances endogenous and exogenous viewpoints by drawing on the scholarly works of Malian academics (e.g. Tamboura 2016; Konaté et al. 2013; Magassa 2012; Kéita 2012; Maiga 1997; Ag Mohamed, Coulibaly and Drabo 1995), whose analysis of the 'Tuareg rebellions' differs considerably from that of their European counterparts (e.g. Klute 2013; Klute/Lecocq 2013; Lecocq 2010; Boilly 1999; Claudot-Hawad 1996). The dissertation is thus in itself an interesting counter-discourse for German-speaking readers.

To make his case, the author provides the reader with ample historical context for his corpus analysis, linking contemporary Tuareg rebellions to wider phenomena such as the repeated droughts of the 1970s and 1980s with their devastating economic consequences, but also the fight against Général Moussa Traoré's military dictatorship that can be seen as part of a broader process of democratization across the African continent.

In the empirical part of the dissertation, Diallo presents a rich and contextualized study of the discourse found in German newspapers at two distinct periods, namely from 1990 to 1999 (in relation to the Tuareg rebellion between 1990 and 1996) and from 2000 to 2014 (with a focus on the MNLA rebellion between 2012 and 2014 and the events preceding it). This analysis shows the conceptual links established between Tuareg revolts and the challenges of ethnic or racial minorities in states whose borders were defined through European colonialism.

In particular, Diallo sheds light on the discursive strategies and conceptual shortcuts used by newspapers in describing a complex conflict, and an equally complex people in an essentializing and reductionist fashion. For instance, the texts often resort to establishing a simplistic dichotomy between 'black Africa' and 'white Africa' (Schwarzafrika / Weissafrika), i.e. the light-skinned, nomadic, marginalized and minoritized Tuareg and the dark-skinned, sedentary, dominant representatives of the 'Malian state'. This results in the 'Tuareg' being portrayed as a mythical and endangered group of desert people fighting for its survival, whose ethnonym evokes such positive associations among German-speaking readers that it was used by Volkswagen to name one of its cars launched in 2002.

The inner diversity of the 'non-Tuareg Malians' and Mali's identity as a deeply multi-ethnic, multicultural and multilingual nation does not receive commensurate attention in these newspaper articles, as it would not fit with the dualism that their authors invoke to explain the conflict to the European reader.

The examples presented by Diallo also illustrate a wider pattern of European discourses about African nations as irrevocably and lastingly shaped by European colonialism, rather than autonomous countries that are engaged in their own specific trajectory of state-building. However, it is in relation to this aspect that the reader is left somewhat hungry for more. While a rigorous and thorough analysis of a specific case is required



for a doctoral dissertation, the book published based on the dissertation (Diallo 2018) could have been rendered more broadly relevant and more compelling by engaging with a set of wider debates and current issues.

In particular, the often very 'presentist' dimension of newspaper texts and the consequences of this approach for readers' understanding of recurrent and protracted conflicts is only hinted at and could have been explored further. Similarly, embedding the case study within a more general pattern of reductionist Western discourses about Africa would have allowed the reader to more clearly understand that, in line with Mudimbe (1988), Diallo's work actually deals "with discourses on African societies,

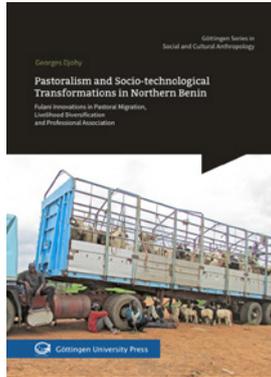
cultures, and peoples as signs of something else" and interrogates "their modalities, significance, or strategies as a means of understanding the type of knowledge which is being proposed" (p. ix).

As it stands, readers whose interest is not primarily in the Tuareg rebellions—but who investigate these broader discursive and narrative patterns in other contexts—might miss out on Diallo's book and not immediately recognize its relevance for their own work.

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DIALLO, DJOUROUKORO: DARSTELLUNG DER TUAREG-REBELLIONEN IN MALI IN DEUTSCHSPRACHIGEN MEDIEN: EINE TEXT- UND DISKURSLINGUISTISCHE MEDIENANALYSE ANHAND AUSGEWÄHLTER ZEITUNGSARTIKEL. FRANKFURT A. M.: 2018 (PETER LANG).

## FULANI INNOVATIONS



Pastoralists throughout Africa face increasing pressures. In Benin, governmental development policies and programmes in crop farming are changing power relations between herders and farmers to favour the latter. How are the Fulani pastoralists responding to these threats to their existence?

Georges Djohy explores the dynamics in local use of natural resources and in inter-ethnic relations resulting from development interventions. He combines the approaches of science and technology studies (looking at the co-construction of society and technology) and political ecology (looking at the power relations

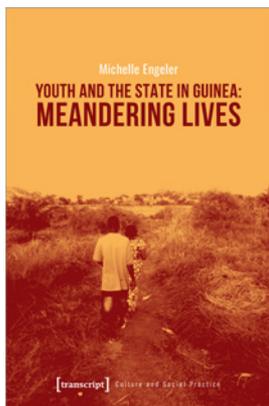
shaping the dynamics of economic, environmental and social change) so as to throw light on the forces of marginalisation, adaptation and innovation at work in northern Benin.

Having worked there for many years, Djohy has been able to uncover gradual processes of socio-technological change that are happening “behind the scenes” of agricultural development involving mechanisation, herbicide use, tree planting, land registration and natural resource conservation. He reveals how farmers are using these interventions as “weapons” in order to gain more rights over larger areas of land, in other words, to support indigenous land grabbing from herders who had been using

the land for decades for grazing. He documents how the Fulani are innovating to ensure their survival, e.g. by using new technologies for transport and communication, developing new strategies of livestock feeding and herd movement, and by developing complementary sources of household income. The Fulani are organising themselves from local to national level to provide technological and socio-cultural services, manage conflicts and gain a stronger political voice, e.g. to be able to achieve demarcation of corridors for moving livestock through cultivated areas. They even use non-functioning mini-dairies—another example of development intervention—to demonstrate their modernity and to open up other opportunities to transform their pastoral systems. This book provides insights into normally hidden technical and social dynamics that are unexpected outcomes of development interventions.

GEORGES DJOHY: PASTORALISM AND SOCIO-TECHNOLOGICAL TRANSFORMATIONS IN NORTHERN BENIN. FULANI INNOVATIONS IN PASTORAL MIGRATION, LIVELIHOOD DIVERSIFICATION AND PROFESSIONAL ASSOCIATION. GÖTTINGEN SERIES IN SOCIAL AND CULTURAL ANTHROPOLOGY, VOL. 10. GÖTTINGEN 2017 (GÖTTINGEN UNIVERSITY PRESS).

## YOUTH AND THE STATE IN GUINEA



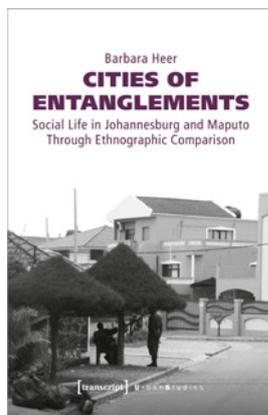
By combining an ethnographic study of youth with an analysis of the local state in the making, this research monograph introduces the perspective of *meandering lives* to grasp being young and growing up in the Guéckédou borderland, a remote space approximately 700 kilometers southeast of Conakry, Guinea's capital. This history-sensitive perspective represents a fruitful lens to not only depict youth but to also draw a nuanced picture of the functioning of the state in Guinea.

Michelle Engeler is a postdoctoral researcher, lecturer and coordinator of the project MIGCHOICE at the Institute of Social Anthropology, University of Basel. Her postdoc project is

concerned with the im/mobile life plans and career trajectories, social relations and identities of highly skilled people of West African origin. Case studies include Burkina Faso, Guinea and Switzerland.

MICHELLE ENGELER: YOUTH AND THE STATE IN GUINEA: MEANDERING LIVES. BIELEFELD 2019 (TRANSCRIPT).

## THE TALE OF TWO CITIES

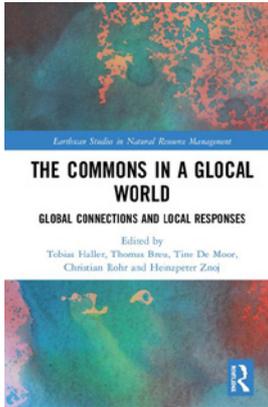


*Cities of Entanglements* offers an innovative comparative perspective on the rich and complex lived experiences of urban inequality in Johannesburg and Maputo. Built on rigorous and extensive fieldwork, Barbara Heer tracks entanglements that often remain unseen, invisible in our understanding of Johannesburg and Maputo as divided, segregated cities, fragmented between the bairro and cidade, the township and suburb. Through a close reading of the micro-geographies that bind together unequal, yet adjacent, neighborhoods in Maputo and Johannesburg, she shares encounters over land and housing, intimate and hard dependencies of work and labour, as well as social practices in churches and mosques, and shopping spaces.

In this rich array, the book shares encounters at work across differences of class, race, gender and place, building a nuanced and multi-layered assessment of the ways in which segregation persists and is reworked in the complexities of urban life and its transformations. In making entanglements visible, Heer offers a comparative method that helps us re-imagine how we understand divided cities as well as an ethos and commitment to work comparatively to engage the urban everyday. (Sophie Oldfield, University of Cape Town and University of Basel).

BARBARA HEER: CITIES OF ENTANGLEMENTS: SOCIAL LIFE IN JOHANNESBURG AND MAPUTO THROUGH ETHNOGRAPHIC COMPARISON. BIELEFELD 2019 (TRANSCRIPT).

## THE COMMONS IN A GLOCAL WORLD



This volume focuses on how, in Europe, the debate on the commons is discussed in regard to historical and contemporary dimensions, critically referencing the work of Elinor Ostrom. It also explores, from the perspective of new institutional political ecology (NIPE), how Europe directly and indirectly affected and affects the commons globally, especially in Africa with its colonial and post-colonial legacy.

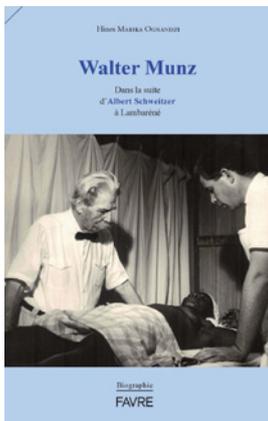
Most of the research on the management of commons pool resources is limited to dealing with one of two topics: either with the interaction between local participatory governance and development of institutions for commons management, or with a political-economy-ap-

proach that focuses on global change as it is related to the increasingly globalised expansion of capitalist modes of production, consumption and societal reproduction. This volume bridges the two, addressing how global players affect the commons worldwide and how they relate to responses emerging from within the commons in a global–local (glocal) world.

Authors from a range of academic disciplines present research findings on recent developments on the commons. These include historical insights, new innovations for participatory institution-building in Europe, or several types of commons grabbing (especially in Africa related to European investments), and restrictions on the management of commons at the international level. European case studies are included, providing interesting examples of local participation in commons resource management, while simultaneously showing Europe as a centre for globalized capitalism and its norms and values, affecting the rest of the world, particularly developing countries.

TOBIAS HALLER, THOMAS BREU, TINE DE MOOR, CHRISTIAN ROHR, AND HEINZPETER ZNOJ (EDS.): *THE COMMONS IN A GLOCAL WORLD: GLOBAL CONNECTIONS AND LOCAL REPNSES*. NEW YORK 2019 (ROUTLEDGE).

## DANS LA SUITE D'ALBERT SCHWEITZER



Walter Munz est le jeune médecin suisse de 32 ans qui succéda à Albert Schweitzer, décédé le 4 septembre 1965 à l'âge de 90 ans dans son célèbre hôpital de Lambaréné au cœur de la forêt équatoriale d'Afrique centrale. Dans un récit soigneusement documenté, Hines Mabika reconstitue cette belle aventure humaine, inscrivait non seulement le parcours professionnel de Munz, mais toute sa vie (et celle de nombreux jeunes Européens de sa génération) dans la grande œuvre humaniste du Dr Schweitzer considéré par Albert Einstein comme l'homme le plus important du 20<sup>e</sup> siècle.

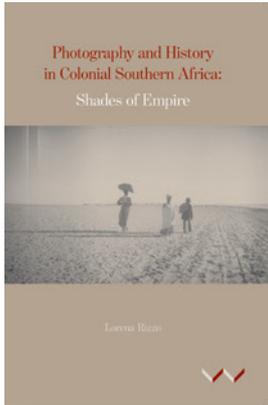
Le lecteur découvre le parcours d'un jeune homme épris de l'idéal du service, depuis ses études universitaires à Lausanne, Zurich, Hambourg et Rome jusqu'au poste de chirurgien à Lambaréné au Gabon, de mai 1961 à août 1963. Dès son retour en Suisse, le Dr Schweitzer lui écrit : « Quand tu es parti, j'étais attristé, car je savais que je ne pourrais pas te remplacer. Il y a en toi quelque chose de profondément humain. Tu possèdes en toi l'esprit de Lambaréné. Je comptais sur toi pour garder ici cet esprit d'humanité. » Munz repart à Lambaréné. Mais Schweitzer n'a plus que quelques mois à vivre. En bon compagnon, le médecin suisse reprend le flambeau. Peut-il maintenir allumée la flamme dans l'esprit du maître ? Plus d'un demi-siècle après, l'hôpital demeure opéra-

tionnel, dans la vision éthique du respect de la vie édictée par Schweitzer. Cet « esprit de Lambaréné » Walter Munz l'appliquera plus tard en Europe en ayant, en quelque sorte, son « Lambaréné en Suisse » à l'Institution médico-sociale d'accueil des toxicomanes et des malades du sida – le Sune-Egge – à Zurich où il est directeur médical de 1991 à 1998. Walter Munz confirme l'idée de l'apôtre Paul, dans Ephésiens 4.25, que nous sommes membres les uns des autres. Nos pensées et nos pratiques trouvent une force inépuisable dans le principe du respect de la vie. La vénération de la vie nous relie de façon vivante à toutes les créatures. Elle nous guide dans notre recherche de la paix. Cette idée du Dr Schweitzer a inspiré la vie du médecin suisse. Elle peut aider l'homme d'aujourd'hui et de demain dans sa quête de renaissance à l'humanité.

L'auteur, Hines Mabika, est historien de la médecine. Chercheur associé à l'Institut d'histoire de la médecine de Berne (Suisse), il travaille également au Département de la formation et de la recherche du Centre hospitalier universitaire vaudois CHUV à Lausanne. Il a enseigné l'histoire de la médecine aux universités de Berne, Indiana et Aix-Marseille. Ses recherches portent sur l'histoire des relations entre la Suisse et l'Afrique, la colonisation et le néocolonialisme français en Afrique. Il publie régulièrement sur la mission médicale du canton de Vaud au nord du Transvaal (Afrique du Sud), sur l'aide des Suisses à l'hôpital Albert Schweitzer de Lambaréné (Gabon) et plus généralement sur les réseaux internationaux et transnationaux en médecine et en religion.

HINES MABIKA OGNANDZI: WALTER MUNZ. DANS LA SUITE D'ALBERT SCHWEITZER À LAMBARÉNÉ. LAUSANNE 2019 (ÉDITIONS FAVRE).

## SHADES OF EMPIRE



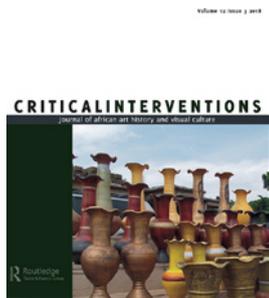
*Photography and History in Colonial Southern Africa* is a rich and in-depth study of the relationship between photography and colonial history at the turn of the 20<sup>th</sup> century. Lorena Rizzo highlights the ways in which photographic images cut across conventional institutional boundaries and complicates rigid distinctions between the private and the public, the political and the aesthetic, the colonial and the vernacular, and the subject and the object. Rizzo argues that rather than understanding photographs primarily as a means of preserving and recreating the past in the present, we can also value them for how they evoke at once the need for and the limits of historical reconstruction.

The work is rich in detail. Readers will encounter photographs that range from prison albums from late 19<sup>th</sup> century Cape Town; police photographs from German South-west Africa (Namibia) in the early 20<sup>th</sup> century; studio portraits commissioned by African women and men who applied for identity documents, travel permits and passports in the 1920s and 1930s; South African dompas photographs from the 1950s

and 1960s; to African women collections assembled in the locations of Windhoek and Usakos in central Namibia, and aerial photography in the Eastern Cape in the mid-20<sup>th</sup> century. It is an important contribution to the area of photography and history. It will enhance further study into constructions of whiteness and blackness and the different modes in which the imperial project operated across borders.

LORENA RIZZO: PHOTOGRAPHY AND HISTORY IN COLONIAL SOUTHERN AFRICA. SHADES OF EMPIRE. JOHANNESBURG (WITS UNIVERSITY PRESS) AND NEW YORK (ROUTLEDGE) 2019.

## THE DIALECTICS OF RURAL & URBAN IN AFRICAN ART



The special issue *Rethinking the Dialectics of Rural & Urban in African Art and Scholarship* of the journal *Critical Interventions* is dedicated to rethinking critically the dialectics of the rural and the urban in African art and scholarship and includes six essays and an introductory discussion of the topic by leading senior and junior scholars in African visual and performing arts. The issue is a result of two panels chaired by the editors at the 7<sup>th</sup> European Conference of African Studies (Basel, 28.06.–01.07.2017).

The contributions cover various regions of the continent and engage critically with the connections between the rural and the urban in the social and aesthetic practice of contemporary artists. They question, expand and go beyond binary rural-urban tropes, offering new and unexpected perspectives on the pertinence of cultural and artistic practices as agents between these and other spaces. A review of the ECAS7 Arts and Cultural Program completes this issue, adding a trans- and intercontinental perspective to these spatial reflections.

CRITICAL INTERVENTIONS VOL. 12 NO. 3 (2018). SPECIAL ISSUE CO-EDITED BY FIONA SIEGENTHALER, UGOCHUKWU-SMOOTH C. NZEWI AND NADINE SIEGERT.

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Due to space restrictions, one essay of this special issue will be published in *Critical Interventions* vol. 13 no. 1 (2019):

- *Between the Rural and the Urban: Contemporary Theater in Mali*  
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## LE TERRORISTE NOIR DE TIERNO MONÉNEMBO

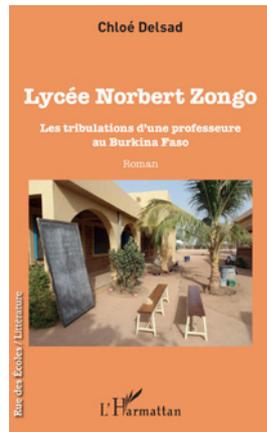


Paru en 2012 et couronné de quatre prix, *Le Terroriste noir* est un roman qui déjoue l'histoire en se focalisant sur un destin dont personne n'a la clé. Le tirailleur Addi Bâ endosse des rôles divers qui rendent caduques les identités figées et les appartenances. Grâce à la mémoire aléatoire de la vieille Germaine, unique voie d'accès aux trois années de vie partagée dans les Vosges durant la Seconde Guerre mondiale, le récit de Tierno Monénémbô questionne un siècle de relations coloniales et postcoloniales, mais aussi, et surtout, notre capacité à penser hors des clichés et des stéréotypes.

L'auteur, Christine Le Quellec Cottier, est professeure de littératures francophones à l'Université de Lausanne où elle coordonne le Pôle pour les études africaines de la Faculté des lettres (PEALL).

CHRISTINE LE QUELLEC COTTIER : LE TERRORISTE NOIR DE TIERNO MONÉNEMBO. GOLLIO 2019 (ÉDITIONS INFOLIO).

## LYCÉE NORBERT ZONGO, BURKINA FASO



Pauline, une jeune Française, part enseigner la littérature au Burkina Faso en 2016. Fascinée et dérouterée par la découverte d'un nouvel univers culturel et ses premières expériences d'enseignement au lycée de Nakambe, elle tente de s'adapter. Quand la violence éclate dans la capitale et que les dangers surviennent à l'école, ravivant les souvenirs de douloureux événements, ses repères vacillent. Des rencontres inoubliables lui feront néanmoins dépasser ses peurs et, à travers une quête initiatique, la mèneront jusqu'à l'affirmation de soi.

À travers la passion commune des personnages pour les mythes et les contes, *Lycée Norbert Zongo* célèbre l'art de la parole. Porteur de revendications féminines, le roman est aussi une formidable déclaration d'amour à la littérature d'expression française avec un imaginaire africain.

CHLOÉ DELSAD : LYCÉE NORBERT ZONGO. LES TRIBULATIONS D'UNE PROFESSEURE AU BURKINA FASO. PARIS 2019 (L'HARMATTAN).