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**Authors**

Lieber, Talia

Wolff, Rebecca

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## “ONWARD AND INWARD”

### In Honor of Prof. Allen F. Roberts’ Retirement

As we prepare to publish this issue of *Ufahamu*, we have been reflecting on our time as co-Editors-in-Chief. We are concluding our leadership role for the journal as we embark on new chapters of our academic careers. This past year, Talia advanced to doctoral candidacy and began fieldwork for her dissertation on the art of Rwanda. Rebecca filed her dissertation “Experience and Memory: The Nigerian Civil War (1967–1970) and Nigerian Contemporary Art” and is now teaching as an Assistant Professor of Art History at Christopher Newport University in Newport News, Virginia. Although we will miss working together as a dynamic duo and with the rest of the *Ufahamu* team of editors, contributors, readers, and supporters, we look forward to incorporating all that we have learned from our experience with the journal in these exciting endeavors.

We are dedicating this special issue to Dr. Allen F. Roberts, Distinguished Professor Emeritus in the Department of World Arts and Cultures/Dance at UCLA, in honor of his recent retirement. The issue’s first section contains brief essays, statements, poems, and tributes written by a few of AI’s former and current students to honor his research, teaching, mentorship, and generosity. AI and his wife, Polly, to whom *Ufahamu*’s 2018 *In Memoriam* issue was dedicated, have been critical figures in UCLA’s Africanist community, making sure to connect students to others with similar interests in the classroom and through their leadership at the African Studies Center and the Fowler Museum. Their scholarship drew us to UCLA to pursue our graduate careers in African art and continues to shape our own writing and teaching. AI, especially, has been one of the most ardent supporters of *Ufahamu* by publishing his research on its pages and encouraging emerging scholars to submit their work for publication. We titled the issue *Onward and Inward* after a saying of AI’s that holds meaning for us as we reflect on this moment of transition for AI and for the journal. We wish AI all the best for his well-earned retirement and look forward to celebrating his many accomplishments alongside our peers and professors in the coming months.

Next, we are thrilled to publish two papers presented virtually at our inaugural symposium in October 2020. Temitope Fagunwa's "Reflections on a Common Purpose in Expanding the Frontiers of Global African Scholarship" argues for the field of African Studies to expand its frontiers into disciplines in the sciences in order to establish Pan-African Emancipatory Scholarship (PES), an endeavor that relies on a shift in the methodological approaches within African scholarship from the foreign to the local. Turner Adornetto's "Energy Trajectories and Solar Energy Imaginaries of the Maasai" builds on this important charge through an analysis of how Maasai communities repurpose solar energy technologies grounded in herding and livestock practices as tools of negotiation with national government and foreign solar company initiatives. His research responds to a growing body of work by scholars designing methods and perspectives for interrogating the study of science, technology, and innovation in and from Africa. We would like to thank both scholars not only for submitting their work for publication, but also for discussing their findings on our panel moderated by members of our editorial team with questions from our larger *Ufahamu* community.

In addition, this issue also includes a paper co-authored by Yohannes Tesfaye Getachew and Buruk Wolde-Michael Jima that examines how Mareko people opposed the Italian colonial regime's divide and rule tactics in Mareko *woreda* (district) between 1935 and 1941. Their work points to the many forms of resistance to Fascist rule, as well as to the sacrifices that the people of Mareko endured for Ethiopia's independence.

Ayowole S. Elugbaju examines the role of the Oòni of Ife in rituals and festivals in the Nigerian cite of Ilé-Ifè. Through extensive primary and secondary research, Elugbaju posits a new understanding of the Oòni's somewhat limited involvement in Ife's numerous rituals and festivals. Instead of having a religious purpose, as had been previously supposed, the Oòni's role is mainly confined to political reenactment.

Benson Kanyingi, John Mwaruvie, and Joshia Otieno Osamba's co-authored article analyzes how marginalization has shaped understandings of the Mbeere people's role in the Mau Mau movement in Kenya. Through oral testimonies and archival research, they explore how the contested history of the Mbeere's involvement has

had lasting negative effects and how memorialization and official recognition can serve as potential avenues for reconciliation.

Kabir Ahmed examines postcolonial literature through the lens of transnational migration. Through a discussion of transnationalism, identity, and postcolonial nationalism, Ahmed points to the increasing influence Europe and the United States have on postcolonial identity, and questions the impact that African writers living outside the continent can have on their homelands.

With these new horizons in mind, we are also thrilled to continue our Translation section “France Through Race: Beyond Colorblindness.” The second iteration of this section continues to spotlight authors writing in French who interrogate France’s dominant attitudes towards race and postcolonialism. Organized and translated by ethnomusicologist Samuel Lamontagne, this section introduces our readers to the online writings of Amandine Gay, Joao Gabriel, and Olivier Marboeuf. Each author tackles the problematics of race that underlie three important public events in French culture and recent history: Gay questions what it means when people of color suddenly begin to receive awards at France’s César’s ceremony; Gabriel examines the reactions that occurred when Alicia Aylies from French Guiana was named Miss France in 2017; and Marboeuf looks critically at French president Emmanuel Macron’s treatment of the French national football team after it won the 2018 World Cup.

Our Arts Section this issue focuses on contemporary issues facing artists and museum staff on and off the African continent. Erica P. Jones and Carlee S. Forbes of the Fowler Museum at UCLA discuss their collaborative research on objects in the Wellcome Trust, a collection that the Fowler acquired in 1965. By combining conservation, archival, and curatorial research methods, they unravel the intricate histories of artworks collected during the colonial era. Through an examination of three case study objects in the Wellcome Trust, Jones and Forbes demonstrate that their collaborative and interdisciplinary method can be a path forward as museums continue to grapple with the colonial histories of their collections. Lilian M. Nabulime’s *Keeping Safe From COVID-19* features a series of terracotta sculptures adorned in face masks and comments on the wide-ranging responses to the pandemic in terms of self-protection and rule enforcement. Tobenna Okwuosa provides an overview of his painting series

“From Historical Facts to Poetic Truths,” which engages with literature, historical research, and family memory to explore the traumatic history of the Nigerian Civil War (also called the Biafra War, 1967–1970) and its aftermath.

The final section of this issue features Patrick Chukwudike Okpalaeke’s review of Msia Kobena Clark’s *Hip-Hop in Africa: Prophets of the City and Dustyfoot Philosophers* (2018). Okpalaeke demonstrates how the book demystifies the influence of the Hip-Hop genre in post-colonial African settings. In particular, Okpalaeke emphasizes Clark’s examination of the dilemmas that women emcees face on the African continent through their efforts to promote gender equality.

As you read and consider these wide-ranging contributions that both document and call for change, we hope that you, our readers, are also looking toward the future with a renewed sense of hope and optimism.

### **On Editorial Transition**

To end, we, Talia Lieber and Rebecca Wolff, are stepping down as Editors-in-Chief (EIC) after an approximate three-year tenure. We have both dedicated many hours to the pages of this journal throughout the many milestones of our graduate studies. In our first year as EICs, we built a strong team of Africanists on campus to analyze submissions and work directly with authors to edit articles. As art historians, we also prioritized cultivating a robust Arts Section that featured the creative endeavors of African artists and authors to complement the academic articles. As the EICs during *Ufahamu’s* fiftieth anniversary year, we were thrilled to be able to organize a virtual symposium celebrating this important milestone. In October 2020, we were honored to have the participation of leading voices in African Studies, emerging scholars, former editors, and an audience that truly spanned the globe. Bringing this international community together has been one of the most rewarding experiences of our time at *Ufahamu*.

The former Graduate Students Association (GSA) Publications Director David Pederson provided much-needed support and institutional knowledge to navigate the publication process. One of our very own editors, Amira Hassnaoui, came on board as the new Publications Director in the last year, enabling us to

publish remotely. Adrienne Lynett has been a consistent resource for our copy editing needs. We thank you, Adrienne, for the always illuminating edits that you have made to the journal’s content, including to our editorials. We extend immense gratitude to William Morosi, who works closely with us for each issue to design its layout. The first time we see the front cover that he creates for each issue is perhaps the most exciting moment of the publication process. Bill, thank you for everything you have done for this journal over the years. It has been a true pleasure to learn from you!

We would also like to thank Prof. Andrew Apter, whose encouragement and enthusiasm about the history and continuation of *Ufahamu* keeps us on track to pursue our mission as a UCLA publication. We would also like to thank Erica Anjum, Sheila Breeding, and Eva Howard for continually supporting the journal and for their help organizing the journal’s first virtual symposium.

Last, but definitely not least, we are grateful to those who have served on our editorial board during our tenure and also to those who served before us. We are amazed by the dedication they have shown to *Ufahamu* and its goals, all while maintaining rigorous academic commitments. We could not have done this without them.

We are especially excited that one of *Ufahamu*’s Book Reviews editors, Desmond Fonseca, and editor Brisa Smith Flores, stepped forward to take the lead as co-Editors-in-Chief. They are committed to making this transition as seamless as possible and to learn the steps of the publication process. Articles published throughout *Ufahamu*’s history have been relevant to their research interests in Pan-Africanism and decolonization of Africa and African Diasporas. We are happy that they will build upon this history to bring *Ufahamu* into its future with new ideas and collaborations. We sincerely thank Desmond and Brisa for believing in this journal and taking the reins. Desmond and Brisa, we have seen how committed you are to *Ufahamu*, and we wish you every success!

Talia Lieber and Rebecca Wolff  
Co-Editors-in-Chief

