



Programme LeidenASA Annual Meeting

12 December 2019, 14:30-17:00

Venue: Museum Volkenkunde, Steenstraat 1, Leiden

14:30-14:45 Prof. Jan-Bart Gewald *Word of welcome*

14:45-15:00 Dr Yves van Leynseele (UvA, Chair of the Jury for the Africa Thesis Award) presents the award to this year's winner Nsima Stanislaus Udo (University of Western Cape, South Africa), for his thesis *Visualising the body: photographic clues and the cultural fluidity of Mbopo institution, 1914 – 2014*

15:00-15:30 Africa Thesis Award winner Nsima Stanislaus Udo (University of Western Cape, South Africa) talks about his thesis *Visualising the body: photographic clues and the cultural fluidity of Mbopo institution, 1914 – 2014*

15:30-15:45 Questions for Nsima Stanislaus Udo

15:45-16:20 Key note Sean Jacobs (associate professor of international affairs at the Julien J. Studley Graduate Programs in International Affairs at The New School, and founder and editor of *Africa is a Country*) on: *A new political vocabulary: What kinds of futures come after nationalism for Africa?*

16:20-16:45 Questions for Sean Jacobs

16:45-17:00 LeidenASA chairs

17:00-18:00 Drinks

A new political vocabulary: What kinds of futures come after nationalism for Africa?

Speaker: Sean Jacobs

In the lecture, Jacobs will review the current state of African politics, dominated by national liberation or legacy political parties riddled with various forms of corruption and promoting narrow nationalism and nativism. He plans to tackle the question: what kinds of political alternatives are available? He plans to also speak to the role of African Studies scholars at this juncture.

Visualising the body: photographic clues and the cultural fluidity of Mbopo institution, 1914 – 2014

Speaker: Nsima Stanislaus Udo

This award winning thesis unpacks the history of *mbopo*, a form of female initiation in Southern Nigeria. It argues for the importance of studying popular representations of the ritual and shows the changes of the institution over time, analyzing its social meaning and how it has been aesthetically represented and valued differently over time. Through detailed analysis of documentary and visual sources, it shows how it emerges historically, is discredited in the 1990s as a form of female mutilation and is re-appreciated in recent reality TV shows. The jury commends his thesis for being very readable, its original use of visual analysis and how it links detailed insights into the ritual to wider societal transformations.