NOTES ON CONTRIBUTORS

second appearance in Contributions. Associate professor of Political Science at Arizona State University, Michael Mitchell is author of "Blacks and the Abertura Democrática," in Pierre-Michel Fontaine, ed., Race, Class, and Power in Brazil (Los Angeles: Center for Afro-American Studies, University of California, 1985). His forthcoming book from SUNY Press is tentatively titled The Racial Consciousness and Politics of Brazil. Author of Creole Features in the Works of Three West Indian Writers, V. Reid, R. Mais and D. Walcott: A Functional Approach (Ottawa: National Library of Canada, 1988), Sada Niang is assistant professor of African and Caribbean Literature at the University of Victoria. He is also co-editor of African Continuities/L'Héritage africain (Toronto: Terebi, 1989). Gloria Nne Onyeoriri is a Killam Post-Doctoral Fellow at Dalhousie University. David R. Proper has been Librarian of the Memorial Libraries, Deerfield, Mass., since 1970. He holds graduate degrees from Middlebury and Simmons Colleges, and in May 1991 received a Master's degree in history from the University of Massachusetts/Amherst. He has contributed articles to journals, prepared portions of community histories, and writes weekly newspaper features on local history topics. Marika Sherwood is the author of Many Struggles: West Indian Workers and Service Personnel in Britain, (1939-45) (London: Karia Press, 1984, 1985). Acting assistant professor in the McIntire Department of Art at the University of Virginia, Judith Wilson teaches the history of contemporary art, 19th and 20th-century African American art, and African art. Her most recent publications include an article on the pioneer conceptual artist, Adrian Piper (Third Text, 16/17) and an essay on Romare Bearden’s nudes (Dia Art Foundation/ Discussions in Contemporary Culture, Bay Press, forthcoming).
Coming in


The Dialectics of Form and Content
in the works of
OUSMANE SEMBENE

Proceedings of a conference held at the University of Massachusetts at Amherst on April 14, 1990

edited by
Thomas Cassirer, University of Massachusetts at Amherst
Ralph Faulkingham, University of Massachusetts at Amherst
Samba Gadjigo, Mount Holyoke College
&
Reinhard Sander, Amherst College

PART ONE: CRITICAL PERSPECTIVES ON THE WORKS OF OUSMANE SEMBENE
• Frederick Ivor Case, “Aesthetics, Ideology and Social Commitment in the Prose Fiction of Ousmane Sembene”
• Françoise Pfaff, “The Uniqueness of Ousmane Sembene’s Cinema”
• Claire Andrade-Watkins, “Film Production in Francophone Africa 1961 to 1977: Ousmane Sembene—An Exception”
• Ousmane Sembene Responds to Questions from the Audience

PART TWO: WRITERS’ FORUM
• Presentations by Toni Cade Bambara, Earl Lovelace, Ngugi wa Thiong’o, John Wideman, and Ousmane Sembene
• Questions from the Audience to the Writers

PART THREE: OUSMANE SEMBENE’S REMARKS AFTER THE SHOWING OF “CAMP THIAROYE”

APPENDIX
• Sembene’s Written Works
• Films Written and Directed by Ousmane Sembene

Price: $4.00/$6.00 institutional

Contributions in Black Studies
310 New Africa House
University of Massachusetts
Amherst, MA 01003
(413) 545-0980

Published by ScholarWorks@UMass Amherst, 1992