

Recto: two black figures with arms outstretched and touching each other within a graphic background as an illustration to a Sierra Leonean proverb; first of six posters advertising the American Red Cross HIV/AIDS program. Colour lithograph by Damballah Dolphus Smith 1992.

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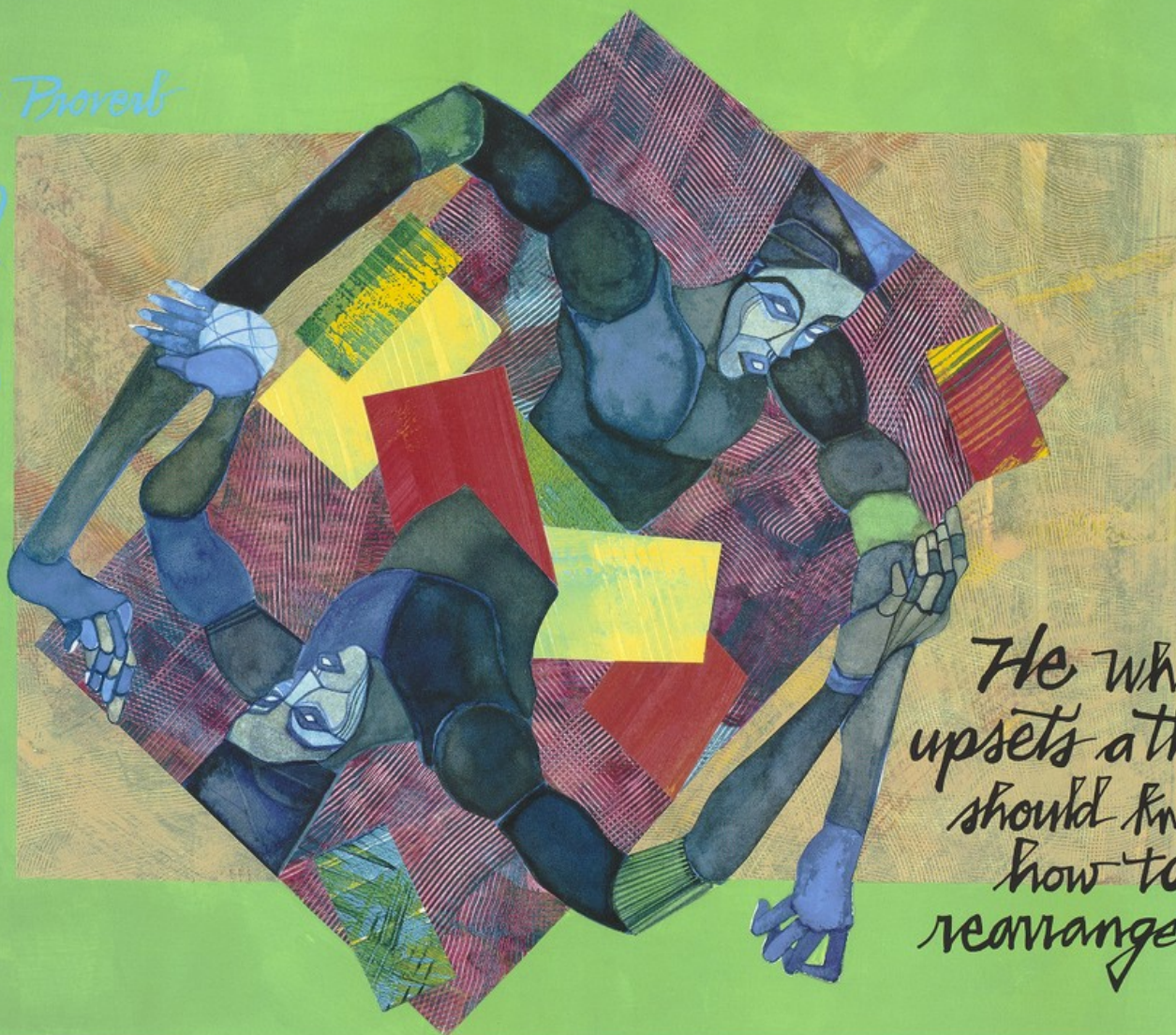
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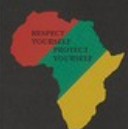
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Sierra Leonean Proverb



*He who
upsets a thing
should know
how to
rearrange it.*

American Red Cross



HIV/AIDS PROGRAM

 **American
Red Cross**

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He who upsets a thing should know how to rearrange it.

Sierra Leonean Proverb

What We Need To Know

- ◆ Having sex with someone who is infected with HIV puts a person at risk of HIV infection.
- ◆ Sharing needles or syringes with someone who is infected also puts a person at risk of HIV infection.
- ◆ Drinking alcohol or using drugs clouds judgment. We are more likely to do things that put us at risk.

Sierra Leone

Capital Freetown
Population 4,168,000
Languages English (official),
tribal languages
Size 27,925 square miles
(slightly smaller than
South Carolina)



Religions Animist, Moslem, Christian
Government Republic, one party
Ethnic Groups Temne, Mende
Economy Industries: mining, tourism
Chief crops: cocoa, coffee, palm kernels,
rice, ginger

About the Artist

Damballah Dolphus Smith, born in 1945 and educated in Philadelphia (Philadelphia College of Art) is a Washington, D.C.-based visual artist. His work has been presented in numerous solo and group exhibits, including the National Exhibition of Contemporary African American Art (as part of the National Black Arts Festival held every two years in Atlanta) and appears in the collections of the Afro-American Museum of History and Culture (Philadelphia), the U.S. Information Agency, The African American Scholars Council, and in numerous private collections. His works have been published in *Black Artists on Art* (Lewis/Waddy), *Art Papers* (Atlanta Art Papers, Inc.), and *Selected Essays: Art and Artists from the Harlem Renaissance to the 1980s* (National Black Arts Festival, Inc.).



The images which have evolved from my life force have always been spiritual/cultural. The infinity of ancestral spirits has been a central recurring theme in my work. Through the line, color, and textures which give shape to these images, I have sought to evoke the subtlety and Polyrhythmic intensity of African music which conducts our spirit throughout the 'Diaspora'."

