

Recto: a graphic black figure with two faces incorporating a head as a chest pointing to a board displaying symbols; an illustration to a Cameroonian proverb; second of six posters advertising the American Red Cross HIV/AIDS program. Colour lithograph by Damballah Dolphus Smith, 1992.

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*Knowledge is
better than riches.*



Cameroonian Proverb

American Red Cross



HIV/AIDS PROGRAM

 **American
Red Cross**

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Knowledge is better than riches

Cameroonian Proverb

What We Need To Know

- ◆ Knowledge is powerful.
- ◆ It's not who we are, but what we do, that determines our risk of HIV infection.
- ◆ When we know the ways we can get HIV, we can protect ourselves.
- ◆ Sharing information with those we love is one way of caring.

Cameroon

Capital Yaounde
Population 11,900,000
Languages English, French (both official), numerous African languages
Size 179,714 square miles (somewhat larger than California)



Religions Animist, Moslem, Christian
Government Republic, one party
Ethnic Groups 200 tribes, including Bamileke and Fulani
Economy Industries: aluminum processing, oil production, palm products
 Chief crops: cocoa, coffee, cotton

About the Artist

Damballah Dolphus Smith, born in 1943 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* (Milanta 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 time, color, and textures which give shape to these images, I have sought to evoke the subtlety and Polyhythmic intensity of African music which conducts our spirit throughout the 'Diaspora'.

Encounter 1 USA, 1994



American Red Cross

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2 of 8