

Exhibition Title – Take what they can get

Introduction

This Exhibition contains photographs from different photographers which all aim to show the postcolonial condition through its effects, history and victims.

The post-colonial condition refers to the lasting impacts that direct colonial rule had on former colonies and their inhabitants. The importance of visualizing it and displaying those photographs and artworks in an exhibition is to show that the effects caused by colonialism, which includes, economic stress, political duress, cultural separation and social disruption, is still perpetuated in modern day society and has not gone away. The main theme for this exhibition is the ongoing effects that colonialism has on the people that lived and still live in these former colonies. I will be showing the works of photographers and artists such as James Barnor, a photojournalist who documented life in Ghana pre- and post-independence, Mario Cravo Neto, a portrait photographer who's work honour's the mixes of religions in Brazil, informed by the colonial and diasporic legacy spanning over centuries, then finally Delio Jasse, an experimental photographer who works with analogue techniques and found photos to draw links between cultures and generations, visualizing memories of post-colonialism.

Context & Artists and Artworks

The exhibition will be organized and split, based on artists, photographic style and the aspect of post-colonialism that the works are focussing on. I have chosen to curate the works like this so that not only will the works be admired without any obstruction, but the artists themselves will be acknowledged too.

The exhibition will feature works from James Barnor, Mario Cravo Neto and Delio Jasse in an attempt to offer a diverse and inclusive set of works which each have their own ways of visualizing aspects of post-colonialism through medium and theme.

James Barnor is well renowned Ghanaian Photographer who is most well known for his work in photographing the streets of Ghana & London in the 1950s and 1960s as Ghana was heading towards independence. Barnors works are displayed in the back left room of the space, printed at a large scale and spaced out evenly on either wall with a large print in-front of the doorway. This is a mix of his works from the 50s in Ghana and the 60s in London. Both visually documenting black fashion but thematically documenting the changes in Ghana as it was becoming independent and the African & Caribbean diaspora. Moving to London in 1966 was not an easy task, Barnor faced numerous difficulties, including the lack of independent Black-owned studios and the nepotism throughout the freelance photography market. His biggest challenges were racism and discrimination from clients and studio owners, which were rife (Barnes, 2021, p21). But even with that, he had created Black fashion images that inspired a new generation of

artists (Barnes, 2021, p18). This is important context for the works as to show the acknowledgement and effect that Barnors works had moving into the 20th Century.



Date: 1966~1980

Medium: Baryta Paper

Dimensions: 24.4 x 33.1 inch (59.4 x 84.1 cm)

Delio Jasses work is a mix of appropriated archival images of anonymous people which were taken in a flea market in Lisbon, and photographs that he took himself of the *unrecognizable Luanda that he “mis encountered” twelve years after the diaspora* (Oliveira, 2019, p. 241). These photographs are then juxtaposed with stamps that would usually be used on passports and visas, some of these stamps are specifically referring to departures from Angola and Portugal in 1961 – that is, to the movements of those trying to escape the “colonial” war and conscription –, while others, issued by the Immigration and Borders Service in Portugal, and the Migration and Foreigners Service in Angola, display much more recent dates (Oliveira, p. 241). By doing this Jasse is bringing attention to structural racism in relation to laws that restrict citizenship in Portugal and to mobility, migration and xenophobia spread around the borders of Africa which was inherited by colonialism. I feel that having Jasses works in this

exhibition is imperative to be able to fully display how colonialism has affected not only the past but the modern world as we know it. I have displayed these photographs and analogical works in a diagonal pattern on the right hand wall of the right room, then 2 larger photos directly in front of the doorway and then another 2 larger prints to the left of the doorway, I have done this to give the larger more arresting pieces a bigger space to be looked at, and the smaller pieces a more intimate and personal space to be looked at. In an interview between Paula Nascimento and Jasse, Nascimento suggests that Jasses work is an exploration of themes of memory and identity within a context that is postcolonial by default. By interweaving disparate sources, you draw links between photography, memory, and place (Nascimento, 2018). Jesse agrees with this and iterates that the archives are used to explore the connection between photography and memory, he goes on to add that the issue of memory is also linked to photography as an expressive medium. Having an artist that uses modern techniques to juxtapose

appropriated photos in this way is very important to this exhibition, as it brings notice to the reality that there is still a continuation of colonialism in the modern day.



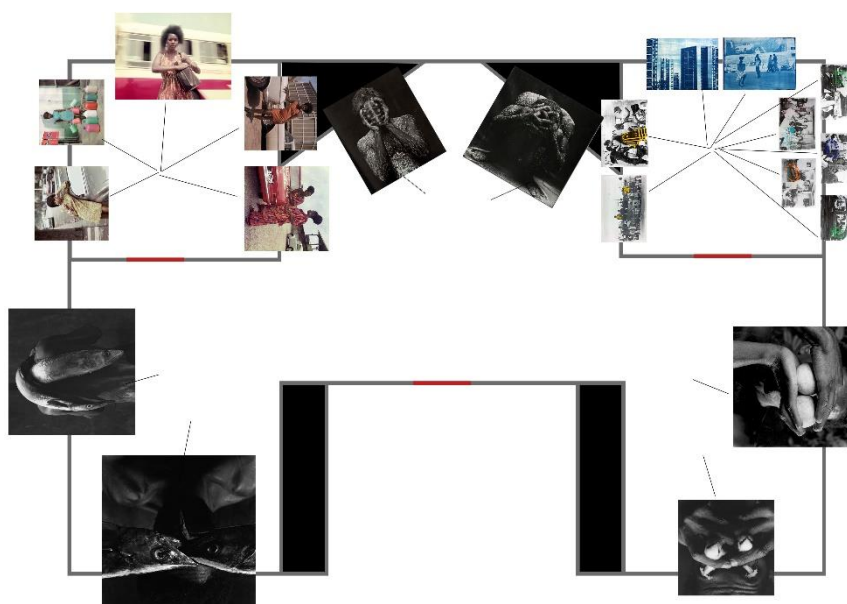
Mario Cravo Neto is a well-known photographer in Brazil and is mostly known for his photographs that were taken in his native state of Bahia, which is situated on the east-coast of Brazil, a place rich with African heritage. The works of Cravo Neto that I will be showing in this exhibition represent rituals that appear ersatz as well as eternal, creations of the artist's imagination endowed with a deeply affecting, almost primordial power (Autograph ABP London, 2016, p. 6). These works are hung in the main room of the exhibition, printed large and spread around the centre of the room, as you walk in you see *Head of God* (1998) and *Voodoo Figure* (1998) placed opposite the main entrance and placed facing each other on angled walls, the way I have curated all of Cravon Netos work is to portray process, the same way the you would do in prayer, it's a process. You then move to the left of the exhibition where you see *The Man with Two Fish* (1992) and *Mask with Two Fish* (1992), two related images also placed in process and facing each other, the way that I have designed this room is for each set of photos to be in section but still in connection with each other, connected by process. And then to the right you see the last set of 2 photos which is *Man with Bird Tears* (1992) and *Mask 10* (1992). Autograph ABP notes that (2016, p. 6) Cravo Neto's aesthetic comes from the deeply textured tradition of Candomblé, a tradition which was brought to the new world accompanied by slaves who were stolen from their homes in West Africa and brought to Brazil. This is where indigenous, and Christian traditions began to mix. These roots are shown through photographs such as *the Man with two fish* (1992), a photograph depicting a black man facing away from the camera and crossing two dead fish over his back, in my opinion, a depiction or symbolic image of slavery and the journey across the sea, taken by the slaves during the early 1900s. Another point of interest for me when talking of Cravo Neto is his birthplace, Bahia, a place which would end up being used as

a point of entry for millions of African slaves throughout the 19th century, another thing that gives Cravo Neto more insight into the post-colonialist gaze.



This exhibition serves as a chance for people to see the works of people that have not only created excellent works of art and photography about colonialism and its effects, but also to appreciate the artists and photographers that experienced it firsthand. This exhibition also shows a range of different styles to show not only the diversity in post-colonialism, but the diversity in art and photography, and I feel that I have achieved success at showing this through the curation of the artists/photographers and the works chosen to be displayed.

Custom Imaginary Layout for Exhibition



The lines protruding from the pieces show the way that the pieces are facing and which room they are in, the lighting in each room is to be flat and in no way influencing the work, this is to allow the work to show its message unobstructed. I have left the large empty space

in the middle of the exhibition to allow for space to move around and view the works from different angles, to allow patrons to perceive the message in their own way and to have a clear view no matter where they are. The inner doorways in the exhibition will not have doors, they are just archways so to not create any direct barriers between works.

Bibliography

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