Photographic References – List of Images as they appear in text.

Decolonising the Camera: Photography in Racial Time

By Mark Sealy
Chapter 1: *The Congo Atrocities, A Lecture To Accompany a Series of 60 Photographic Slides for the Optical Lantern.* By W.R. (Revised by Mr E.D. Morel and Rev. J.H. Harris.) Price 6d.
Fig. 1
Alice Seeley Harris with a large group of Congolese children. Alice Seeley Harris and her husband John Harris were missionaries in the Belgian Congo at the turn of the century. Photo held as part of the Congo Reform Association Campaigns in the Archives of Anti-Slavery International, London.

Date c1905
Fig. 2
Lantern slide Image of H. M. Stanley.
Photo held as part of the Congo Reform
Association Campaigns in the Archives of

No Caption. Circa late 1890s
Fig. 3
Original Lantern slide Photo held as part of the Congo Reform Association Campaigns in the Archives of Anti-Slavery International, London. Slide shows two dead baby elephants in the Congo Circa 1904
Fig. 4
Photo held as part of the Congo Reform Association Campaigns in the Archives of Anti-Slavery International, London. Caption Reads ‘Woman with amputated foot, mutilated by sentries from a rubber concession.’ 1905
Fig. 5
Photo held as part of the Congo Reform Association Campaigns in the Archives of Anti-Slavery International, London.
Caption Reads
‘Lokonal, Three head sentries of the ABIR with a prisoner. 1905’
Fig. 6
Photo held as part of the Congo Reform Association Campaigns in the Archives of Anti-Slavery International, London. Caption Reads ‘MR.E.D.Morel’ ‘No date’ Circa 1904
Fig. 7
Photo held as part of the Congo Reform Association Campaigns in the Archives of Anti-Slavery International, London.
Caption Reads
‘Nsongo District Nsala of Wala with severed hand and foot of his five year old daughter murdered by BAIR militia. This was all that remained of a cannibal feast following the murder of his wife, son and daughter. 1904’
Chapter 2: Race, Denial and Imaging Atrocity
Fig. 8 Life Magazine Vol. 18, No 19 May 7, 1945
Life Magazine. Left Hand Page Photograph By George Rodger
Page 33
Right Hand Page Top Left Photo By George Rodger Right Hand Page Top Right Page George Rodger
Right Hand Page Bottom Right Page Photo By Margaret Bourke-White Bottom Right Hand Page Photo By Margaret Bourke-White
Fig. 9 *Life* Magazine Vol. 18, No 19 May 7, 1945
Page 34-35 Atrocities Feature
All Photographs by William Vandivert
Fig. 10 *Life* Magazine Vol. 18, No 19 May 7, 1945
Page 36 Photographer Johnny Florea
Page 37 Photographer George Rodger
Fig. 11

Cover *Life* magazine May 7, 1945
The German People
Photograph By William Vandivert
THE RUSSIANS

A LIFE either ends they lost on the wrong foot because they didn't understand Americans.
MOLOTOV HOLDS FIRST PRESS CONFERENCE

TASS

Located in the San Francisco Fairmont near Alamo Square, the conference is being attended by the top Russian delegation, giving it a special atmosphere. The Russian delegation is being led by the Soviet Minister of Foreign Affairs, Molotov, who is seen here addressing the press. The conference is part of the larger San Francisco Security Conference, which was held to discuss post-war cooperation and security measures.

Photographer: Peter Stockpole

Page 43
Fig. 15 Life Magazine Vol. 18, No 19 May 7, 1945
Feature Title,
San Francisco Security Conference Starts
Page 44
Photographer Ralph C
Chapter 3: Violence of the Image
Christmas photograph of staff at the African Oil Nuts Company And Miller Brothers. Three rows of bare chested African workers pose for the camera, each man’s chest painted with a letter to spell out “1923, Badagry, Merry Xmas”. Four Europeans dressed in white sit on a makeshift bench up front beside three African children, possibly domestic servants. Badagry, Nigeria, circa 1923, Badagry, Lagos, Nigeria, Western Africa, Africa.”
In America, everything is for sale, even a national shame. Till I came upon a postcard of a lynching, postcards seemed trivial to me, the way secondhand, misshapen Rubbermaid products might seem now. Ironically, the pursuit of these images has brought to me a great sense of purpose and personal satisfaction.

Studying these photos has engendered in me a caution of whites, of the majority, of the young, of religion, of the accepted. Perhaps a certain circumspection concerning these things was already in me, but surely not as actively as after the first sight of a brittle postcard of Leo Frank dead in an oak tree. It wasn’t the corpse that bewildered me as much as the canine-thin faces of the pack, lingering in the woods, circling after the kill. Hundreds of flea markets later, a trader pulled me aside and in conspiratorial tones offered me a second card, this one of Laura Nelson, caught so pitiful and tattered and beyond retrieving—like a child’s paper kite snagged on a utility wire. The sight of Laura layered a pall of grief over all my fears.

I believe the photographer was more than a perceptive spectator at lynchings. The photographic art played as significant a role in the ritual as torture or souvenir grabbing—a sort of two-dimensional biblical swine, a receptacle for a collective sinful self. Lust propelled their commercial reproduction and distribution, facilitating the endless replay of anguish. Even dead, the victims were without sanctuary.

These photos provoke a strong sense of denial in me, and a desire to freeze my emotions. In time, I realize that my fear of the other is fear of myself. Then these portraits, torn from other family albums, become the portraits of my own family and of myself. And the faces of the living and the faces of the dead recur in me and in my daily life. I’ve seen John Richards on a remote county road, riding along in a hobbyhorse strides, head low, eyes to the ground, spotting coins or rocks or roots. And I’ve encountered Laura Nelson in a small, sturdy woman that answered my knock on a back porch door. In her deep-set eyes I watched a silent crowd parade across a shiny steel bridge, looking down. And on Christmas Lane, just blocks from our home, another Leo, a small-framed boy with his shirttail out and skullcap off center, makes his way to Sabbath prayers. With each encounter, I can’t help but think of these photos, and the march of time, and of the cold steel trigger in the human heart.

**Without Sanctuary**
Lynching Photography in America

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The lynching of Thomas Shipp and Abram Smith, August 7, 1930, Marion, Indiana. Collected locks of the victims’ hair burned under the glass.

Written on a label: “Turn 11 Jr–Men in Colo. Died by Lynching. The Point is his Leg”.

The lynching of L.W. Nelson, May 25, 1911, Okemah, Oklahoma.

The lynching of Laura Nelson, May 25, 1911, Okemah, Oklahoma.


Fig. 18
Images from Without Sanctuary
Collection
James Allen
Fig. 19
Empire War Workers in Britain

A Tank Worker from Nigeria

Imperial War Museum
Fig. 20
On War Work in Britain No 6
Nurse Jilla
Imperial War Museum
Fig. 21
Poster Royal West African Frontier Force.
Imperial War Museum
Fig. 22
United We Win
America War Posters
1943 the Office of War Information
USA issued the poster “United We Win,”
Fig. 23
‘Together’ Vertical and Horizontal versions of the poster
War Poster at recruiting centre in Accra...
Imperial War Museum
AFRICA SPEAKS IN MANCHESTER

Delegates from many parts of Africa and the United States to the first Pan-African Conference talk for a week—of freedom, from the White Man, of the colour bar, of a great coloured nation, of force to gain their ends.

The Ethiopian Delegation

Join forces stand for an Act of Parliament making discrimination by race or colour a criminal offense.

The Nigerian Trade Unionist

Chief A. D. O. Okere, representative speaker with a membership of 40,000, who exclaimed, "I demand full recognition for my race worldwide."

The Liverpool Welfare Worker

Mr. E. J. Du Plessis, responsible for health and welfare for negro workers. "My people are always ready to work."

A MARRIED MARRIAGE THAT IS A SUCCESS

Mrs. John Tush Brown, with her white wife, Mrs. Mary Brown, in their Manchester home. He was the negro manverse the example of the white man to work full citizenship."

The Wheel Barrow Bar

Down Colour Bar
Africa Speaks in Manchester
All Photographs By John Deakin
Chapter 4: Decolonial Frames
LEOPOLDVILLE 30. JUNI 1960

Images from Lebeck’s publication titled Robert Lebeck Leopoldville.

Pages 86-87
Fig. 27
Photographs Robert Lebeck

Images from Lebeck's publication titled Robert Lebeck Leopoldville.

Pages 88-89
Fig. 28
Photographs Robert Lebeck
Images from Lebeck's publication titled Robert Lebeck Leopoldville.
Pages 90-91
Fig. 29
Photographs Robert Lebeck

Images from Lebeck's publication titled Robert Lebeck Leopoldville.

Left to Right Pages
92 - 93
94 - 95
Bottom Right
Pages 96-97
Chapter 5: Wayne Miller- Black Metropolis
Victims of the atomic blast are treated in primitive conditions at the fly-infested Kangyo Ginko bank. Many suffered from radiation burns and shock.
Fig. 31
Wayne Miller
JAPAN. Hiroshima. September 8, 1945. Discharged Japanese soldiers crowd around trains as they take advantage of free transportation to their homes after the end of WWII. Hiroshima railroad station.

Fig. 32
Wayne Miller
Wayne Miller
Japan September 1945

Out Door Hair Cut Near Tokyo.
Wayne Miller

USA, Illinois, Chicago. 1946. A tenement on South Indiana Avenue, the type of housing for half of the city's black children.
USA. Illinois. Chicago. 1948. An alley between overcrowded tenements, with garbage thrown over the railings of the back porches. Most of the area’s tenants were transient.
Wayne Miller
Black safety inspector, the supervisor of his white co-worker at International Harvester.
Wayne Miller

Wayne Miller
Chapter 6: Rights and Recognition
Fig. 40
Photographs By
Armet Francis

Funeral
Kensal Rise Cemetery London
1974
Fig. 41
Photograph By
Armet Francis
Notting Hill Carnival,
London 1979
Fig. 42
Vanley Burke
No Title
Birmingham
No Title Circa 1970’s
Fig. 43
Photograph by
Vanley Burke
Birmingham

No Title
"Austin Road Pentecostal Church. The two ladies kiss each other as a sign of peace after they had washed each other's feet." Two black women kissing each other, more black women in the background.

1970's
Fig. 44
Photograph by
Vanley Burke
Boy with Flag, Wilfred in Handsworth
Birmingham
Boy with flag, Handsworth Park.
A black boy standing in the middle of the road, 1968
Fig. 45
Photographs by Joy Gregory
Autoportrait 1989-1990
Fig. 46
Photographs by Joy Gregory
Autoportrait 1989-1990
Fig. 47
Photograph By
Rotimi Fani-Kayode

Golden Phallus circa 1988-89
Fig. 48
Africa Explores
Exhibition
Publication
20th Century African Art 1991

Portrait of a Couple
1950's, Unknown
Portrait of Two Men
1955, Unknown

Cat. 58  **PORTRAIT OF A COUPLE**, 1950s, unknown photographer (Bamako, Mali), silver print, 1974, from original negative, 17 x 13 cm. Private collection.

Cat. 59  **PORTRAIT OF A MAN**, 1955, unknown photographer (Bamako, Mali), silver print, 1974, from original negative, 19 x 13 cm. Private collection.

Cat. 60  **PORTRAIT OF TWO MEN**, 1955, unknown photographer (Bamako, Mali), silver print, 1974, from original negative, 18 x 13 cm. Private collection.