Decolonizing the Camera: Photography in Racial Time

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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 Anti-Slavery International, London.

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
Page 32 Atrocities Feature
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 By Margaret Bourke-White
Fig. 11

Cover *Life* magazine May 7, 1945
The German People
Photograph By William Vandivert
Fig. 13 Life Magazine Vol. 18, No 19 May 7, 1945
Feature Title, San Francisco Security Conference Starts
Page 40
Photographer Ralph Crane
MOLTOV HOLDS FIRST PRESS CONFERENCE

T he doors to the San Francisco Conference were
all the way from the San Francisco Hall itself. Though
in the old, Russian style, but the usual majesty.

We were welcomed by Molotov, the
President of the Foreign Affairs Committee,

Photographer Peter Stockpole
Better make it a Special breakfast!

There's a good time for that snack you cash. Increase bottom line sales with our new "Special Breakfast" range!

Chef's menu: 3-4 items, each under 10c. Dine, Talk, Take profit and don't lose a single customer!

Wipe away the breakfast blues, your customers won't avoid your establishment. Your menu will win them back!

TOASTMASTER Toasters

San Francisco Conference

It never quite came to this...

and it may never come to this, but...

STATLER HOTELS

Tobacco by Trump in the USA.

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 tens layered a spell 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 arena, 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, rocking a longhobbyhorse 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 shorthair jaywalk, 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.

Acknowledgements
'Without Sanctuary: Lynching Photography in America' was organised by the National Underground Railroad Freedom Center, Cincinnati, Ohio through the ownership of the National Center for Civil and Human Rights, Atlanta, Georgia. This exhibition would not have been possible without their generous support.

All images courtesy of the National Center for Civil and Human Rights.
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 No6
Nurse Jilla
Imperial War Museum
Fig. 21
Poster Royal West African Frontier Force.
Imperial War Museum
United We Win
America War Posters
1943 the Office of War Information
USA issued the poster “United We Win,”
‘Together’ Vertical and Horizontal versions of the poster

War Poster at recruiting centre in Accra...

Imperial War Museum
Africa Speaks in Manchester

Delegate 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 one great coloured nation of Force to gain their sense.

The Abyssinian Delegate

Joint Secretary, and for an Office of Parliament making discrimination by race or colour a criminal offence.

The Nigerian Trade Unionist

Chief G. R. U. Ode, representing workers with a membership of half a million members. He demanded full franchise for the negro worker.

The Liverpool Welfare Worker

Mr. F. E. O. Onue, responsible for hostels and homes for young men, "Negroes are afraid to write to Bournemouth, to London.

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Africa Speaks in Manchester.
Chapter 4: Decolonial Frames
Fig. 26
Photographs Robert Lebeck
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
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.
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
Fig. 33
Wayne Miller
Japan September 1945

Out Door Hair Cut Near Tokyo.
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.
Fig. 37
Wayne Miller
USA, Illinois, Chicago, 1947.
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
"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.