

National Archives of Tanzania, Mohamed Kouaci Archives (Algeria), National Museum of Syria, Sami Moubayed Archive (Syria), National Archives of Malaysia, Teen Murti Archives (India), Ghana Ministry of Information, Kenya Ministry of Information, Rift Valley Railways Archive (Kenya), Radio-diffusion Télévision Nationale Congolaise (DR Congo), Personal collection (Sudan), Mozambique National School of Photography, National Archives of Indonesia, Kuwait National Oil Company, Cosme Dossa Archive (Benin), National Library of The Philippines, Rizal Library at Ateneo de Manila University, Andre Zoungrana Archive (Burkina Faso), Presidential Archives Republic of Tunisia, National Library of Jordan, Royal Court Library of Jordan, Senegal Ministry of Communication, Photo-ANTA (Madagascar), National Archives of Sri Lanka, Lake House Archives (Sri Lanka), Fraternite Matin Archives (Ivory Coast), Morocco Ministry of Communication, Agence Burundaise de Presse (Burundi), Anonymous.

THE DAY AFTER

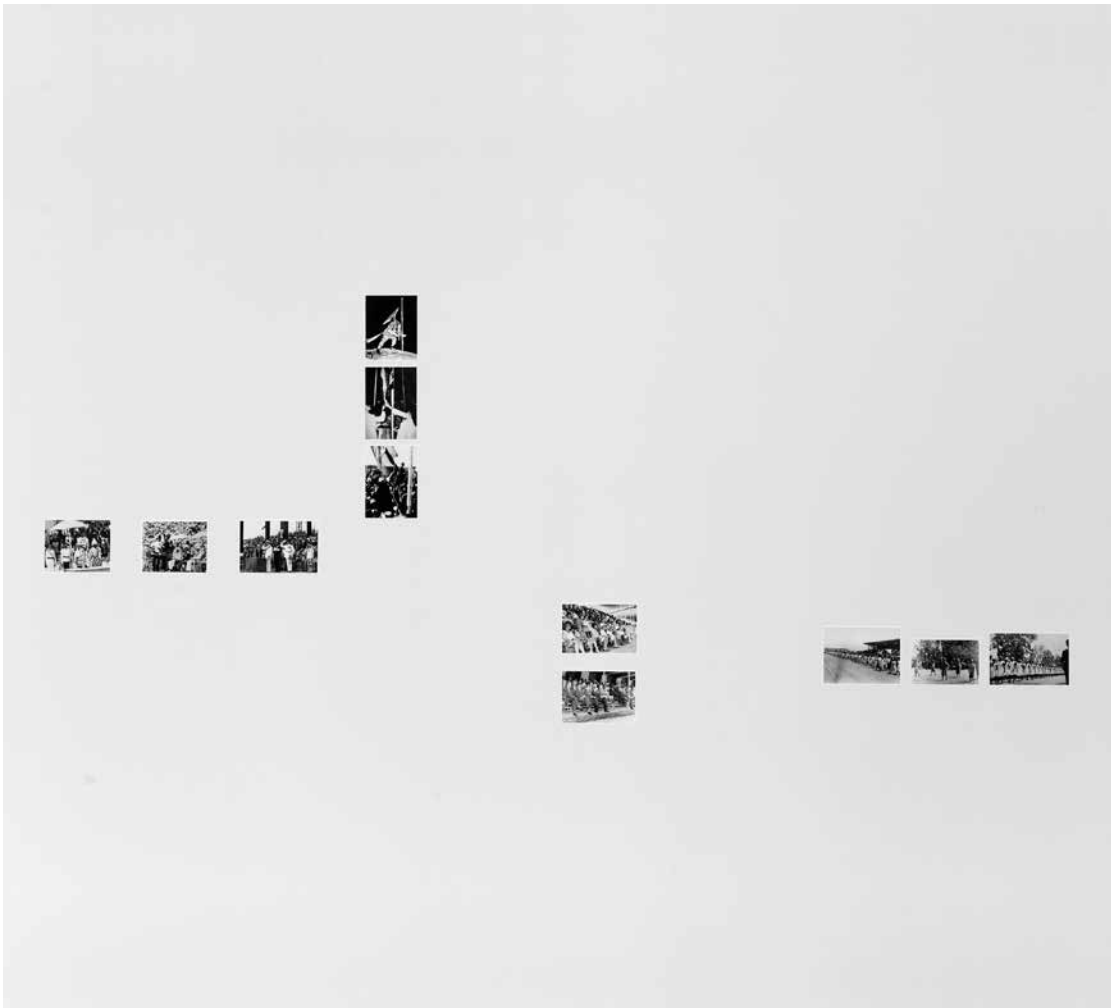
An exhibition by Maryam Jafri

With contributions by Jean Genet, Kapwani Kiwanga, Dominique Malaquais, Saadat Hasan Manto, Erika Nimis, Franck Ogou, Helihanta Rajaonarison, S.N.S. Sastry, and Jürg Schneider; as well as by students, faculty, and researchers from the University of Toronto.

January 13 – March 6, 2016

Curated by Mélanie Bouteloup and Virginie Bobin, with artistic assistance from Hadrien Gérento

The Day After is conceived by Bétonsalon - Centre for art and research, Paris, France, co-produced by Tabakalera, San Sebastian, Spain, and presented by the **Blackwood Gallery**, University of Toronto Mississauga.



Installation View, *Independence Day 1934-1975* (2009-present), Maryam Jafri. Bétonsalon, 2015. Photo: Aurelien Mole

The Day After takes root in Maryam Jafri's ongoing project *Independence Day 1934-1975* (2009-present), an installation composed of photographs taken on the first independence day in former European colonies across Asia and Africa between 1934 and 1975. The photos are sourced from the countries themselves (in order to highlight, in the artist's words, "how post-colonial states in Asia and Africa preserve the founding images of their inception as independent nations") and display striking similarities despite disparate geographical and temporal origins, revealing a political model exported from Europe and in the process of being cloned throughout the world. The installation gathers images collected from 29 Asian and African archives, juxtaposed according to a specific grid around categories of events. In her arrangement, Jafri emphasizes the generic character of the rituals and ceremonies held during the 24-hour twilight period when a territory transforms into a nation-state. The grid—reminiscent of both photo-conceptualism and the storyboard medium—is broken, disturbing the ideological order at play in the images and suggesting non-linear readings.

The Day After takes this rare "second order archive"—or "collection of collections," as Maryam Jafri calls it—as a starting point to question various artistic, historical, and political issues arising from these images and their historical and institutional background. What do we see when we look at the photographic depiction of an event? How is history framed by its representations? How are images and their significations affected by their context of circulation? How do visual symmetries and comparisons transform our understanding of the narratives arising from the days of independence and, by extension, the days after? And, backstage, what do conditions of access and preservation reveal about the stakes projected onto these photographs?



Raising the New Flag. Detail from the series *Independence Day 1934-1975* (2009-ongoing), Maryam Jafri.

To give a voice to stories in the margins of history's official images and to the myriad relationships surrounding them, Bétonsalon proposed to Maryam Jafri the idea of bringing together a network of journalists, archivists, artists and researchers who helped her gather these images or whose work resonates with the issues raised above. *The Day After* seeks to focus on the peripheral context of the images gathered by the artist, so as to encourage varied perspectives and generate multiple histories. Conceived as a space of encounters and debates, the exhibition serve as a terrain of investigation to expand on some of the issues that emerged from Bétonsalon's conversations with Maryam Jafri.

Thus a variety of materials (magazines, photographs, films, texts, as well as artworks) together form a companion to *Independence Day 1934-1975*. The contributions, emerging from the work of participants in the artist's research over

the last few years or invited by Bétonsalon and the Blackwood Gallery, seek to trigger a re-examination not only of the photographs themselves—the context in which they were produced and the historical narratives attached to them, as in the study by Madagasy historian Helihan-ta Rajaonarison who collected personal stories from inhabitants of Antananarivo at the moment of its independence and in doing so brought out other readings of official photographs; but also of their current status and the problems of conservation, such as those featured in the contributions of historian Erika Nimis (a specialist on Mali photography) and Franck Ogou (a lecturer at the School of African Heritage in Benin), highlighting property and international issues, as well as the subject of authorship and copyright, as addressed in another of Maryam Jafri's works, *Getty vs Ghana* (2012); and finally

of the geopolitical and cultural upheaval caused by the events they depict—debts imposed by European powers on their former colonies, the petrol crisis, the spread of Pan-African movements and the Non-Aligned movement (the Bandung conference was held in 1955), and the development of projects of identity and culture as discussed namely in magazines and film productions (the films of S.N.S. Sastry in India, for example) in the fifties and sixties.

Arranged throughout the exhibition like sculptures, the materials together trace a nonchronological journey, fragmented because subjective, and open to rearrangement and reassembly. They will thus be activated and recharged by the various interventions of researchers, students, and artists invited to interact with the exhibition during a series of



Detail, *Independence Day 1934-1975* (2009-present), Maryam Jafri. Bétonsalon, 2015. Photo: Aurelien Mole

events (seminars, screenings, workshops, and visits) held in the Blackwood Gallery's e|gallery and at the University of Toronto Mississauga, or in collaboration with partner organizations in Toronto. This presents an opportunity to generate diverse new viewpoints, making the exhibition a constant "work in progress." With *The Day After*, we aim to catalyze the many studies linked to issues raised by the exhibition in Canada and abroad, and provide a visible space for them to intermingle, thus uniting and strengthening positions while eliciting unexpected dialogue.

"Not only is it impossible to reduce photography to its role as producer of pictures," theorist Ariella Azoulay reminds us, "but [...] its broad dissemination over the second half of the 19th century has created a space of political relations that are not mediated exclusively by the ruling power of the state and are not completely subject to the national logic that still overshadows the political arena. This civil political space [...] is one that the people using photography—photographers, spectators, and photographed people—imagine every day." (1) It is to this political exercise of an imaginative gaze that *The Day After* invites us.



1 Ariella Azoulay, *The Civil Contract of Photography* (New York: Zone Books, 2008), 12.

Sri Lanka – Ghana – Botswana 1948-1966. From the photo series "Independence Day 1934-1975" (2009-present), Maryam Jafri.

THE DAY AFTER: FRAGMENTED STORIES

Saadat Hasan Manto, *Toba Tek Singh*, 1955.

One independence may hide another... A funny yet bitter tale, *Toba Tek Singh* was the last short story written by Pakistani writer Saadat Hasan Manto, who was born in British India in 1912 and died in Pakistan in 1955. Toba Tek Singh's eponymous hero is a crazed old man at a Lahore asylum from which a group of patients must be transferred to India following the country's partition from Pakistan in 1947, the year of former British India's independence. A thinly veiled criticism of the violence provoked by the Partition, the story depicts the traumatic experience of a man whose identity and homeland are redefined against his will.

Kapwani Kiwanga, *Flowers for Africa*, Federation of Mali, 2012

Cut flowers, variable dimensions

"Our reunion, in the deliberation room of the Great Council, is an act of faith in the destiny of Africa, strengthened by the union of all its members, without any discrimination", said Lamine Guèye, Dakars's mayor-senator on January 14, 1959, on the founding day of the new Mali Federation gathering Senegal and the then French Sudan. While the Federation was then still under the authority of the French 5th Republic, it became independent on June 20, 1960. It collapsed two months later to give birth to the states of Senegal and the Republic of Mali.

The bouquet presented by Kapwani Kiwanga, from her *Flowers for Africa* series, was reconstituted from a photograph of the ceremony of independence of the Federation in June, displaying a choir of young singers holding flowers in their hand. *Flowers for Africa* comprises several floral compositions linked to independence ceremonies in former European colonies in Africa. Recreated by Kapwani Kiwanga from photographs, these bouquets evoke - by metonymy - the way transfers of powers were staged during independence days. They also enact an anachronistic and performative relationship to the absent documents that inspired them.



Division of a library at the
Detail, *Independence Day 1934-*

Helihanta Rajaonarison, photographs, *Basy Vava*, #816, 27 June 1960 (Loan from the l'Agence Nationale d'Information, ANTA, Madagascar)

Malagasy historian Helihanta Rajaonarison interviewed Malagasy citizens who lived through the events surrounding Madagascar's independence: the birth of the Autonomous Republic of Madagascar on October 14, 1958, the official declaration of independence on June 26, 1960, the return of pro-independence former members of parliament who had been condemned and exiled

newspaper *Basy Vava* mentioned nothing of the event, which had a mixed reception among the population (who regarded it as a project by Général de Gaulle and not as a victory).

Jean Genet, *The Screens* (1962), *The Balcony* (1956)

“One more thing,” states French writer, poet and playwright Jean Genet in *How to Stage The Balcony*. “This play is not to be staged as if it were a satire of this or that. It is—and will therefore be played as—the glorification of the Image and the Reflection. Its meaning, satirical or otherwise, will appear only in this case.” Along with *The Screens* (a delirious tragedy set in Algeria against the backdrop of the war of independence, which caused a scandal in France when it was staged in 1966), *The Balcony*, a bitter tale dealing with the artifice of power, provided fuel for Maryam Jafri’s research for *Independence Day 1934-75*.

Jürg Schneider, *La présence du passé. Une histoire de la photographie au Burundi, 1959-2005*, Bujumbura, 2008

(Copyright: African Photography Initiatives)

In his article on “The assassination of the Burundian Prime Minister Louis Rwagasore. Shocking archive documents on the involvement of Belgium” (*La Revue Toudi*, July 16, 2013), the Belgian writer and sociologist Ludo de Witt described the 50th anniversary of independence on July 1, 2012 in Burundi: “The Belgian ambassador organized a grand reception at the Hotel Tanganika (...). For the Burundians the sense of unease, though unexpressed, was palpable: the reception was held at the very place where, on October 13, 1961, the first Prime Minister of Burundi, the charismatic Prince Louis Rwagasore, was assassinated. And yet many Burundians were convinced that high-level Belgian officials were behind the assassination. An investigation using the archives from the period established this irrefutably. Burundians and certain Greeks were responsible for the death of Rwagasore, but behind the scenes the Belgian administration played a major role. (...) The vacuum created by the disappearance of Rwagasore, a nationalist leader who served to unite the Tutsi and Hutu in Burundi, unleashed tensions between the two groups that later escalated into massacres and ethnic cleansing.” The photograph presented in Jürg Schneider’s book, taken by Pamphile Kasuku, was taken right after Rwagasore’s assassination.



time of Partition 1947-1961.
1975 (2009-present), Maryam Jafri.

to France, on July 20, 1960, and the independence celebrations on July 29-31 of the same year. Their stories, far removed from the official image of the photographs, reveal the complex and varied way in which these events were perceived, brought back to life through the prism of the photographs. “As well as acting as message-bearer,” writes Rajanarison, “the photograph reveals that which is forgotten in witness accounts or goes unmentioned in written documents.” On the day after the official declaration of independence, the front page of the opposition



“Debt Issue Stalls Indonesia Parley,” *The New York Times*, October 12, 1949

“The Dutch–Indonesian Round Table Conference to negotiate the independence of Dutch East Indies from the Netherlands took place in The Hague from August 23 to November 2, 1949. A major point of conflict arose when the Dutch demanded that the new nation of Indonesia take over the former Dutch East Indies Government’s debt. The Dutch East Indies Government was heavily in debt due to the four year long Indonesian War of Independence. The Indonesian delegation viewed the debt as not only having to pay for independence but also having to pay for being bombed by the Dutch. However with the US taking the Dutch side on the issue of the debt, the conference ended with the Indonesians agreeing to pay back 4.3 billion Dutch Guilders to the Netherlands (equivalent to about €110 billion in today’s terms).” (Maryam Jafri)

“Oil-Rich Kuwait claimed by Iraq,” *The New York Times*, June 26, 1961

“In 1962 when Kuwait gained independence from the British, the Government of Iraq refused to recognize it, insisting that Kuwait was an integral part of Iraq and that in the case of Kuwait, independence marked the continuation, rather than the end, of Western colonialism. Iraq threatened to invade and British warships moved in to protect the new country, ostensibly at the request of the new Kuwaiti government.” (Maryam Jafri)

Angola vs Portugal

In the year 2010, the economic situation in Portugal led the country to call for help from its former colony, Angola, a country with a rich oil industry. This upsetting of the previous order of things was much debated in the international media.

List of articles: [“b.s. no 18”.]

Paulo M.Santos, “Angola - Main basse sur le Portugal,” *Courrier international*, 12 avril 2012.

Anne Khady Sé, “Angola - Portugal, la colonisation à l’enver,” *SlateAfrique*, 19 mars 2012.

Claire Gatinois, “Le Portugal, terre angolaise,” *Le Monde*, 09 mai 2014.

Claire Gatinois, “Portugal indebted to Angola after economic reversal of fortune,” *The Guardian*, 3 June 2014.



Burundi-Syria-Burkina Faso 1946-1962. From the photo series "Independence Day 1934-1975" (2009-present), Maryam Jafri.

David Smith, "Portuguese escape austerity and find a new El Dorado in Angola," *The Guardian*, 16 September 2012.

Ho Chi Minh, Declaration of Independence of Vietnam, 1945

To date, Maryam Jafri has not managed to locate a photographic archive of the independence ceremonies of the short-lived Republic of Vietnam (1955-1975), despite establishing several contacts in the country. On the other hand, the speech for the proclamation of the Independent Democratic Republic of Vietnam given by Ho Chi Minh on September 2, 1945 is widely available on the Internet. The first lines of the speech reproduce word for word the second paragraph of the US Declaration of Independence from 1776. The Declaration of the Rights of Man and of the Citizen (France, 1791) is also cited.

Disappeared photographs from Iraq's independence

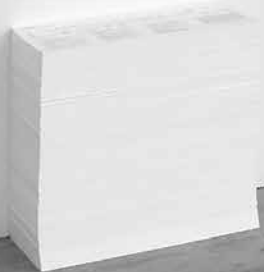
"All public archives in Iraq were presumed destroyed in the 2003 invasion. Iraq's official independence day is October 3, 1932 when it gained independence from Britain. An online search for Iraqi Independence Day yields almost no images. In 2012, an American company named Tehrkot Media claimed to have some images of Iraqi independence. The images show King Faisal I of Iraq, in his palace gardens, giving an independence speech to a group of British and Iraqi VIPs. The monarchy, criticized by Pan-Arabists as a tool of British imperialism, was overthrown in 1958 by an army coup. In 2014 Tehrkot Media went bankrupt. The site and its images have subsequently disappeared." (Maryam Jafri)

Franck Ogou: valorizing Benin's photographic heritage

Franck Komlan Ogou (archivist, cultural heritage expert, head of program and professor at the Ecole du Patrimoine Africain in Porto Novo, Benin) has spent years working on the preservation of photographic archival collections in Benin. He shares for this exhibition a visual testimony and a conservation project.

<http://syrianhistory.com/>

"In 2009 I was in touch with Syrian historian Sami Mou-bayed who generously shared with me independence day images from his vast personal archive. A historian by training, Sami had collected – as a private citizen –





historical Syrian photos and documents from at risk public and private collections and made them available online at <http://syrianhistory.com/>. In our email correspondences I always had to be careful as I was warned ahead of time by mutual acquaintances that his email was monitored by the Syrian government. In 2010, his site was a not-for-profit labor of love. Now it is a commercial site under the control of a Syrian media group. Sami is still listed as founder but since the unrest in Syria began I have not been able to reach him via email.” (Maryam Jafri)

Misattributed photographs taken by Maryam Jafri at the Jordan National Library and the Kuwait National Oil Company

“Different archives classify their independence day by different means. The most common system is by date. However in Jordan for example, the Royal Library, which holds the Independence Day photos, do not classify by date but by monarch. So in order to find images of Jordan’s 1946 independence from Britain, one must look under “King Abdullah”. Even then, they are not dated as Independence Day photos so I had to request the help of a historian who was able to conclusively identify which images were of independence. The Independence Day images of Kuwait are held by the Kuwait National Oil Company. The condition of the archive is excellent, easy to navigate, and with all images digitized at optimum resolution. Under the six images of Independence Day in their archives, I came across a seventh image, presented here. I was curious about it because even though it was listed under independence, both the quality of the photograph and the type of cars indicated that the image dated from much earlier than 1962. Indeed when asked, the people working at the archive admitted that it was an image of the first oil well in Kuwait from 1933. The image is still filed under Independence Day.” (Maryam Jafri)

Erika Nimis: Mali’s Photographic Memory

Photograph of Louis Archinard’s statue, Segou, 2010; *Notre Mali* 1960–2010, AMAP, Bamako, 2010; extracts from Erika Nimis, “Mali’s Photographic Memory: From Outsider Readings to National Reclaiming”, *Visual Anthropology*, 2014.



Getty vs. Ghana, 2012, Maryam Jafri.
Ghana Min. of Information

“During the colonial period,” writes photographer and historian Erika Nimis (an Associate Professor in the History department of UQAM, the University of Québec), “in most of the territories colonized by France, media censorship was rampant and access to photography was both limited and very biased. Has the situation changed in postcolonial Mali? Upon independence, colonial visual and sound archives were mostly moved to France. As a result the national archives of

African countries formerly colonized by France have large gaps pertaining to certain key events of the colonial period, even if, in honor of the Golden Jubilee of Independence, copies of these archives have finally been returned to some African nations, thanks to the miracle of digitization.”



Getty vs. Ghana, 2012, Maryam Jafri.
Getty Images

Maryam Jafri, *Getty vs. Ghana*, 2012

“Recently, while browsing the Getty Images website, I realized that I had already seen several historical photographs from Ghana that Getty Images had copyrighted at the archives of the Ghana Ministry of Information. The specific images claimed by both Ghana and Getty were not just any images but rather Ghana independence photographs from March 6th, 1957 – documents of the first in-

stance of liberation of sub-Saharan Africa from Western rule. Digging deeper, I uncovered a trail of errors (wrong dates, incorrect captions) and manipulation of original photographs, errors ranging from seemingly accidental to more deliberate. *Getty vs. Ghana* takes the overlapping images in both image banks and posits them not to speculate on the past but to tap into contemporary concerns about copyright, digitization, and the foreign ownership of national heritage.” (Maryam Jafri)

S.N.S. Sastry, *I am 20*, 1967, 20 minutes (Loan from Films Division of India)

S.N.S. Sastry worked as a cameraman for the Film Divisions, a governmental organization self-described as ‘the official information organ of India’. According to documentary filmmaker Paromita Vohra, Sastry “was perhaps the first film-maker in India who freely used the first person pronoun in his films. [He] is highly uncomfortable with both the forced patriotism of official films as well as with the ‘angry young rebel’ feel of films that counter the government agenda. [...] He uses the concept of ‘I’ to express this sense of ambivalence. [...] He is very concerned with art and form as embodying politics (as shown in) *I Am 20*, a film made to commemorate the twentieth year of Indian independence (1967), in which Sastry interviews a series of people born in 1947 about their relationship to the idea of India. [In his films], he complicates the sense of the ‘we’ that was unproblematically implied in films to mean, ‘we, the people of India’ (the opening line of the Indian Constitution), through the use of an ‘I.’ But Sastry’s ‘I’ is a fragmented one.” (Paromita Vohra, “Dotting the I: The politics of self-lessness in Indian documentary practice,” in *South Asian Popular Culture*, April 2011, Vol. 9 Issue 1, p. 43-53)

Previous spread: Installation View, *Independence Day 1934-1975* (2009-present), Maryam Jafri. Betonsalon, 2015. Photo: Aurelien Mole

***QALQALAH*, a Reader**

In 2015, Bétonsalon – Centre for art and research, and the Kadist Art Foundation Paris, launched the joint publication *Qalqalah*, a “reader” gathering contributions from artists and researchers on a variety of interlinked issues. The name *Qalqalah* is taken from a text by Cairo-based curator Sarah Rifky. In the text, the eponymous heroine, living in the near future, gradually loses her memory in a world where notions of language, art, and economy have quietly collapsed. In this world of reconstituted, fluid knowledge, which inspires a mixture of hope and fear, the meaning of the Arabic name Qalqalah—“a movement of language, a phonetic vibration, a rebound or echo”—suggests one way of moving forward.

The first issue of *Qalqalah* focuses on the reinterpretation of patrimonial objects and historical accounts through the prism of artistic research on the one hand, and collection practices on the other, from a

range of polyphonic perspectives. Conceived as an online, bilingual (French/English) publication, *Qalqalah* will provide an outlet for international voices that are not always heard in France, and vice versa. Rather than follow a purely event-based logic, *Qalqalah* will develop over time to form a space for interactions, overlaps, digressions, and interpretations, for the deepening of lines of research, the sharing of resources, and the development of critical thought decentered from Western points of reference.

The first issue was published in March 2015 with contributions from Marie-Laure Alain-Bonilla, Lotte Arndt, Em’kal Eyongakpa, Maryam Jafri, Saadat Hasan Manto, Julia Morandeira Arrizabalaga, Pedro Neves, Marian Nur Goni and Erika Nimis, Helihanta Rajaonarison, Sarah Rifky, and Emma Wolukau-Wanambwa.

Edited by: Virginie Bobin, Mélanie Boute-loup, Elodie Royez, and Emilie Villez.
Graphic design: Syndicat.



About Maryam Jafri

Maryam Jafri is an artist working in video, performance and photography, with a specific interest in questioning the cultural and visual representation of history, politics and economy. Over the last years, she notably investigated the connections between the production of goods and the production of desire (*Avalon*, 2011); the elaboration of historical narratives through a post-colonial perspective (*Siege of Khartoum, 1884*, 2006); the effects of globalization on working conditions (*Global Slum*, 2012) or the political stakes of food networks (*Mouthfeel*, 2014). Informed by a research based, interdisciplinary process, her artworks are often marked by a visual language posed between film and theatre and a series of narrative experiments oscillating between script and document, fragment and whole. *The Day After* is her first solo exhibition in Canada.

Previous solo exhibitions include Kunsthalle Basel, Bétonsalon (Paris), Gasworks

(London), Bielefelder Kunstverein (Bielefeld), Galerie Nova (Zagreb), Beirut (Cairo), the Neuer Berliner Kunstverein (Berlin), and Malmö Konst Museum (Malmö). Her work has also been featured extensively in international group exhibitions, including at Beirut Art Center, 21er Haus (Vienna), Institute for African Studies (Moscow) and Contemporary Image Collective (Cairo) in 2015; Camera Austria (Graz), Contemporary Art Gallery (Vancouver), CAFAM Biennial (Beijing), Museum of Contemporary Art North Miami (Miami) in 2014; Museum of Contemporary Art (Detroit), Mukha (Antwerp), and Blackwood Gallery (Mississauga) in 2013; Manifesta 9 (Genk), Shanghai Biennial and Taipei Biennial (Taipei) in 2012, among others. She was an artist-in-residence at the Delfina Foundation in London in 2014, as part of the program “The Politics of Food”. In 2015, she was a part of the Belgian Pavilion at the 56th Venice Biennial and the Göteborg Biennial. She lives and works between New York and Copenhagen.



India-Philippines-Tanzania 1947-1961. From the photo series “*Independence Day 1934-1975*” (2009-present), Maryam Jafri.

EVENTS / ROUNDTABLES / SCREENINGS / TALKS / TOURS / WORKSHOPS

WORKSHOP

Wednesday, January 13, 11am–1pm

Blackwood Gallery, Kaneff Centre, UTM
Maryam Jafri and students from Prof.
Kajri Jain's graduate seminar "The Aesthetics of Democracy" will discuss the relationship between art and politics in Jafri's practice and the exhibition's take on the aesthetics of the state.

OPENING RECEPTION

Wednesday, January 13, 5–8pm

Blackwood Gallery, Kaneff Centre, UTM
Artist will be in attendance.

A FREE shuttle bus will depart from Mercer Union (1286 Bloor Street W.) at 5:30pm and return for 8:30pm.

ARTIST TALK

Thursday, January 14, 12:30–2:00pm

John H. Daniels Faculty of Architecture,
Landscape, and Design

Room 103, 230 College Street, Toronto

Co-presented by the Master of Visual Studies Proseminar Series and the Blackwood Gallery.

Maryam Jafri will discuss *Independence Day 1934-1975*. While consulting the archives of countries such as Ghana, Kenya, Mozambique, Senegal, and Syria, Jafri discovered that stock photo agencies such as Getty Images and Corbis have copyrighted photos that actually belong to the ministries of information

of the pictured countries. This discovery motivated her to create works that pair each image from a state archive against its appropriated copy. Their titles—*Getty vs. Ghana, Corbis vs. Mozambique, Getty vs. Kenya vs. Corbis*—suggest that here the conflict of copyright in our digital, networked age is yet another form of colonialism. This project exemplifies the intellectual rigour of Jafri's operations, in which the careful framing, re-framing, titling, and juxtaposition of researched materials creates and reveals new meanings.

BUS TOURS

ARTbus: Exhibition tour to Mercer Union, the Blackwood Gallery, and Oakville Galleries

Sunday, January 17, 12–5pm

\$10 donation, pick up and drop off at Mercer Union (1286 Bloor Street West, Toronto)

For reservations, contact

artbus@oakvillegalleries.com or 905 844 4402 ext. 24 by Friday Jan 15 at 4pm.

FREE Contemporary Art Bus Tour

Sunday, March 6, 12–5pm

The tour starts at Koffler Centre of the Arts at Artscape Youngplace (180 Shaw Street, Toronto) at 12pm and then departs for Blackwood Gallery, Art Gallery of York University, and Doris McCarthy Gallery. To RSVP, email the Blackwood Gallery at blackwood.gallery@utoronto.ca or call 905 828 3789 by Friday, March 4 at 5pm.

FILM SCREENINGS

All film screenings are on Wednesday evenings, 7–9pm in the e|gallery, CCT Building, UTM

“WE MUST INVENT”: FILM AND THE UNFINISHED PROJECT OF DECOLONIZATION

Curated by African historian **Julie MacArthur** (Assistant Professor, Department of Historical Studies, University of Toronto Mississauga)

In the conclusion to his classic text *Wretched of the Earth*, psychiatrist, humanist, and revolutionary Frantz Fanon calls on the need for those in the colonized world not only to violently throw off the yoke of colonial rule but moreover to invent new ways of being. Across the decolonizing world, film has been a central medium through which to recover the past, liberate the present, and imagine a postcolonial future. In conjunction with Maryam Jafri’s exhibit “The Day After,” this film series brings into dialogue a diverse range of cinematic engagements with the question of decolonization from across the African continent. From experimental documentaries to magic realist reimaginings of the past, these films interrogate the power of the image and reclaim the cinematic gaze for the project of decolonization. While these films all reflect the need to “invent” new postcolonial realities, they also expose the continuities of violence and the deep ambiguities of the “moment” of independence.

SCREENING ONE

Wednesday, January 27

Introduced by Julie MacArthur

CONCERNING VIOLENCE (Sweden/USA, 2014) Dir. Göran Olsson (84min.)

No thinker has had as profound an impact on the conception, and practice, of decolonization as Frantz Fanon. In this found-footage documentary, set to the

text of Fanon’s revolutionary text *The Wretched of the Earth* (powerfully voiced by activist and artist Ms. Lauryn Hill), filmmaker Göran Olsson explores multiple episodes in the history of decolonization, from the everyday experiences of those fighting for independence to the views of white settlers in South Africa and Rhodesia to the lingering violences and injustices of the postcolonial world.

LA NOIRE DE... (Black Girl) (Senegal, 1965) Dir. Ousmane Sembene (60 min.)

A pioneering film from the “father” of African cinema, *LA NOIRE DE...* tells the story of Diouanna, a young Senegalese woman who moves to France with the white family for whom she has been working as a governess in Dakar in the early days of independence. Once in France, Diouanna is forced to confront the “myth” of decolonization, the continuing violence of colonialism, and what Frantz Fanon called the “fact of blackness.”

SCREENING TWO

Wednesday, February 3

Introduced by Julie MacArthur

SHORTS PROGRAMME:

IL ÉTAIT UNE FOIS L’INDÉPENDANCE

(A History of Independence) (Mali, 2009) Dir. Daouda Coulibaly (22min.)

Inspired by a parable by Malian master storyteller *Amadou Hampâté Bâ*, *IL ÉTAIT UNE FOIS L’INDÉPENDANCE* depicts the lost dreams of African independence and Pan-Africanism through the personal narrative of a newly married couple. Coulibaly weaves oral traditional storytelling with archival material to create a powerful film that tracks the intertwined histories of the aesthetic and the political in African cinema.

THE TUNNEL (Zimbabwe, 2009) Dir. Jenna Bass (25 min.)

Set during the massacres in Matabeleland, Zimbabwe in the early years of independen-

dence in the 1980s, *THE TUNNEL* follows “Rabbit”, a young girl with a talent for storytelling. When her father goes missing, Rabbit must tell the most important story of her life. Mixing fact and illusion, South African filmmaker Jenna Bass draws on local myths and the rich environment to creating this visually arresting journey. *THE TUNNEL* collapses time and space creating a sort of historical magical realism to interrogate the social impact of decolonization, urbanization, disappearance and, war.

YELLOW FEVER (Kenya, 2012) Dir. Ng’endo Mukoo (7 min.)

A product of her thesis project for the Royal College of Art in London, Ng’endo Mukoo’s *Yellow Fever* is a deeply personal exploration of race, history, beauty and the body. Mixing animation, dance and painterly imagery, *Yellow Fever* explores the subject of skin bleaching and the psychological impact of colonization through the eyes of Mukoo’s young niece.

TWAAGA (France/Burkina Faso, 2013) Dir. Cédric Ido (30 min.)

Filmmaker Cédric Ido begins *TWAAGA*, a short film produced in association with Focus Features’ Africa First program, by invoking the memory of the assassinated leader of Burkina Faso, Thomas Sankara, who came to power in 1983 as part of a revolutionary coup promising to rid the country of continuing “Western imperialism.” *TWAAGA* proceeds to tell the story of Manu, a young boy who imagines himself as a superhero, righting injustices and fighting for a people’s revolution in the image of Sankara. Combining the imagery of the graphic novel with archival radio broadcasts of Sankara’s anti-imperialist program, Ido embeds the imagination into the construction of historical agency and the everyday into the unfinished project of decolonization.

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LUMUMBA: LA MORT DU PROPHÈTE (Lumumba: Death of a Prophet) (France, 1992) Dir. Raoul Peck (69 min.)

In the critically acclaimed documentary *LUMUMBA: LA MORT DU PROPHÈTE*, Haitian filmmaker Raoul Peck explores the fractured and unfinished process of decolonization through the life and assassination of the first Prime Minister of the Congo, Patrice Lumumba. Although unable to shoot in the Congo in the early 1990s (still under the oppressive reign of President Mobutu), Peck reveals the sense of displacement and alienation brought on by the vestiges of colonial violence through the careful juxtaposition of modern-day Belgium, personal reflections, interviews, and archival images. In this way, *LUMUMBA: LA MORT DU PROPHÈTE* becomes as much about what is seen as what is not seen, what is remembered as what is forgotten.

SCREENING THREE

Wednesday, February 24

Introduced by ECASA (Erindale Campus African Students Association, UTM)

AFRICAN LENS: THE STORY OF PRIYA RAMRAKHA (Kenya, 2008) Dir. Shraavan Vidyarthi (55 min.)

AFRICAN LENS commemorates the life and work of Kenyan photojournalist Priya Ramrakha, whose career documented the end of colonial rule and the early days of independence in Africa. Producing some of the most enduring and humanist images of decolonization, Ramrakha was a pioneer of photojournalism in Africa whose life was tragically cut short when he was killed while on assignment for *Time-Life* magazine covering the war in Biafra, Nigeria, in 1968.

TESTAMENT (Ghana, 1988) Dir. John Akomfrah (76 min.)

Subtitled “war zone of memories,” world renown visual artist John Akomfrah’s debut feature film *TESTAMENT* explores themes of exile, memory, trauma, and

post-colonial identity. Through a fragmented, poetic style, TESTAMENT tells the story of an activist turned television reporter's return to his home country of Ghana for the first time since the 1966 coup that unseated Ghana's father of independence, Kwame Nkrumah.

ROUNDTABLES

All roundtables are on Wednesday evenings, 7–9pm in the e|gallery, CCT Building, UTM

DECOLONIZING THE ARCHIVE

Wednesday, February 10

Across the world, large numbers of negatives and photographs have been destroyed, or disposed of in ways that have led to their destruction. At the same time, letting them rot, decay, in the existing institutional contexts may be the supreme expression of sovereignty. But does preservation pose its own problems? "Archival loss" does not have the same meaning in all places. Nor should it. It remains an open question of what it will take to decolonize the archive. A roundtable discussion with, among others: **Jennifer Bajorek** (Assistant Professor of Comparative Literature, Hampshire College, Amherst, Massachusetts), **Sameer Farooq** (artist, Toronto), **John Greyson** (filmmaker, Associate Professor, York University), **Julie MacArthur** (Assistant Professor, Historical Studies, University of Toronto Mississauga), **Leila Pourtavaf** (writer, curator, and doctoral candidate in the Department of Historical Studies, University of Toronto).

IMAGES IN DEPENDENCES

Wednesday, March 2

How is history framed by its representations? How are images and their significations affected by their context of circulation? What role does photography play in political imagination in post-colonial and post-imperial spaces? This open

roundtable will look to photographs, magazines, and films as a trigger to explore the itineraries of images and the successive webs of meanings produced by historical narratives and representations, from postcolonial, non-aligned perspectives.

*For complimentary parking passes, shuttle tickets, or questions:
blackwood.gallery@utoronto.ca*

Blackwood Gallery

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Gallery Hours

Monday - Friday: 12 - 5pm
Wednesday: 12 - 9pm
Saturday - Sunday: 12 - 3pm

The gallery is closed on statutory holidays.
The gallery is wheelchair accessible.

FREE and open to the public.

Bétonsalon - Centre for art and research invited artist Maryam Jafri to develop a four-month experimental exhibition and public program in Paris, France in the spring/summer of 2015. Titled *The Day After*, it activated a broad local and international network of collaborators and participants. The Blackwood Gallery is pleased to present an augmented version of the project which will then travel to Tabakalera, a new Centre for the Creation of Contemporary Culture in San Sebastian, Spain in April 2016. The exhibition acts as a case study for a transversal research program on exhibitions, conceived with ar/ge kunst Galerie Museum in Bolzano (Italy), in the frame of PIANO - Prepared platform for contemporary art, France - Italy.

The Blackwood Gallery would like to thank Bétonsalon – Centre for art & research, Tabakalera, Films Division of India, The African Photography Initiative, and Kamel Lazaar Foundation, as well as all the researchers and contributors to the exhibition.

Bétonsalon – Center for art and research



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