

PEJU LAYIWOLA'S *DIALOGUING*  
*SARAHs*

MULTIPLE AND HYPERLINKED (POST)COLONIAL  
NARRATIVES

BY

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# Peju Layiwola

“...committed to a specific cause: to direct worldwide attention to injustices in Benin’s history that remain ignored outside of Nigeria” (Blackmun 2013: 395).



# EXPANDED FOCUS

- The new continental scope of that cause and her commitment
- Liminal positioning and Janus-like survey of historical and postcolonial Africa in order to make sense of issues and contested modernities

# Grahamstown and Gendered Heroism

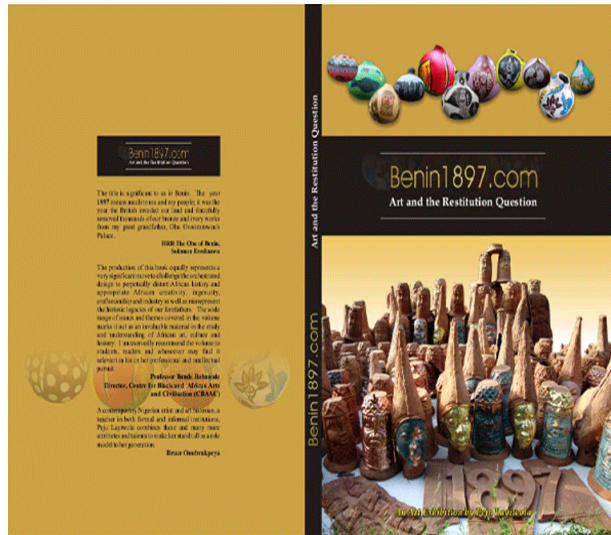




# Expropriated Bronze Heads of Benin Royalty



# Quadriennial Exhibitions: Lagos (2010), Benin (2014), Grahamstown (2018)





## *Dialouging Sarahs*





Baartman









# Virtual Exhibition or “Click Art”

“First, virtual exhibitions are online and exist as part of and within the global computer network called the internet. Second, they are Web-based, which means that they are designed, mounted, presented, and viewed on the World Wide Web, a networked system whose graphical interface makes possible the inclusion of various forms of media. ***Third, virtual exhibitions are hyper-textual, an aspect which collects and connects various, hyperlinked texts and can produce elements of non-linearity, de-centeredness, and intertextuality. Finally, they are dynamic, a feature which renders them more perpetual works-in-progress than static collections***”.

(Silver 1997: 829, Quoted in Blume, 2017 My emphasis).