

PEJU LAYIWOLA'S *DIALOGUING SARAHS*

MULTIPLE AND HYPERLINKED (POST)COLONIAL
NARRATIVES

BY
PATRICK OLOKO

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

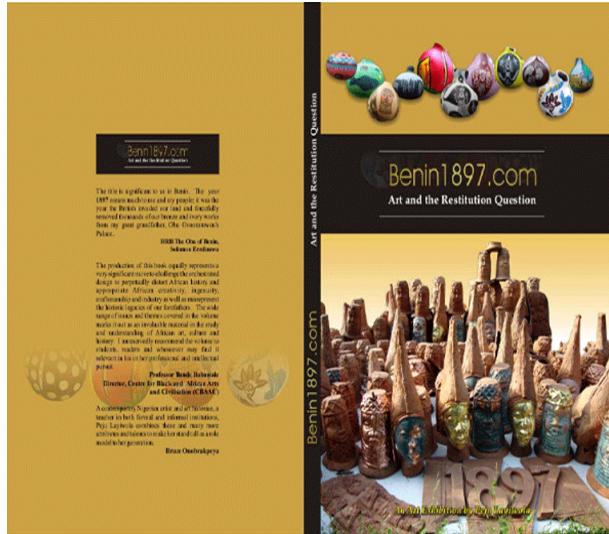
Grahamstown and Gendered Heroism



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).