Glimpses of Africa
July 1, October 31, 2010
in the Church of San Lorenzo - San Vito al Tagliamento
The **Glimpses of Africa** exhibition to be presented in *San Vito al Tagliamento in summer 2010 (from July, 1 to October, 31 in the Church of Saint Lorenzo)*, aims at singling out both the socio-anthropological and historical reading expressed – since the origins of photography – by the West through its different cultures of visual representation towards this huge continent, yet pointing out the landscape and the extraordinary existing fauna.

*Slovenski Etnografski Muzej, Lubiana;*  
*Pitt Rivers Museum, Oxford;*  
*Musée dell'Elisée, Losanna;*  
*Museo Nazionale Preistorico ed Etnografico L. Pigorini, Roma;*  
*Archivio Capitolino, Roma;*  
*Archivio Fotografico Toscano, Prato;*  
*Musei Civici, Reggio Emilia;*  
*Biblioteca Livio Paladin del Consiglio Regionale del Friuli Venezia Giulia, Trieste;*  
*Agenzia Contrasto, Roma-Milano;*  
*Atlas Gallery, Londra;*  
*PaciArte contemporary, Brescia;*  
*National Army Museum, Londra;*  
*Collezione Vittorio, Pordenone;*  
*Archivio Maurizio Frullani, Gorizia;*  
*Archivio Borghesan, Spilimbergo.*
Many distinguished institutions such as the National Army Museum of London, with photos taken by the Royal Engineers, picturing battlefields in Isandlwana, Rokesdrifts, Ulundi and the place where Napoleon the III’s son was murdered the day before by the Zulus, participated in the part of the exhibition related to the nineteenth-century photography.

The Archivio Capitolino of Rome will present a wide group of original, even unpublished photographs, taken in Congo during the expeditions of Pietro Savorgnan di Brazzà in 1875, 1880 and 1887 (original diaries and letters will be displayed beside the photographs too).

On display original photographs preserved in the CRAF’s archives, through which the portrays by David Livingstone from the London Stereoscopic and Photographic Co. and by Henry Morton Stanley of G.E. Bruton. Besides, the recent acquisition of a group of precious unpublished albumen photographs dating back to 1879 about Ethiopia (probably by Leopoldo Raffaele Traversi). These albumen photographs portray the “tucul” of Alfred Ilg, the “house of Appenzeller” as defined by Gustavo Bianchi in his work Alla terra dei Galla, 1885: “...au debut d’avril 1879...Alfred Ilg il était accompagné de Zimmermann et Appenzeller “mechanical workers”...” In the same book at page 241 a drawing portrayed the house of the engineer Ilg in Antotto, where Menelik lived “...on the top of the third summit, opposite to the house of the engineer Ilg, the ghebi of the Emperor Menelik is built...”.

Other original photographs of the CRAF Archives were taken by the Zangaki Brothers (Egypt and Nubia) and Pascal Sebah. These, together with other vintage photographs belonging to a private collection of Pordenone (works by Antonio Beato) will complete the representation of Egypt and the historical-political and ethnographical setting.

Thus, the exhibition will convey on the one hand the European colonial invasion from the North to the South sailing up the Nile as far as Sudan and Ethiopia, from the South to the North from South Africa to the Zululand and the present Zimbabwe and into the earth of central Africa sailing up the Congo river.

For the first part of the twentieth century, the L. Pigorini National Museum of Prehistory and Ethnography of Rome will present a series of photographs of the beginning of the century regarding the Italian presence in Congo where over 3500 Italian former soldiers had been recruited by Leopold from Belgium.

These photographs will be completed by original objects too.

From the Archivio Fotografico Toscano, Prato, will be presented Photographies taked in 1927 by Italian antropolologist Lidio Cipriani in Zululand.
The exhibition will also present the glance of the great European travellers/anthropologists: the Pitts River Museum will lend some works by Charles Kinsley Meek (photographs of 1928 of the Shilluk and Nuer tribes from South Sudan), Godfrey Lienhardt, Wilfred Patrick Thesiger (he photographed the Dinka, the Shilluk and the Nuer from Sudan in 1938 and 1939, and Kenya and Tanzania in the eighties), Charles William Hobley (he photographed the Luo in Kenya in the thirties) and Jean Buxton.

The Musée de l’Elisée of Lausanne will participate in the exhibition by lending some works by Lehnert & Landrock (photographs of Algeria and Tunisia of the years 1904–1914).

The Slovenski Etnografski Muzej of Ljubljana will present some photographs taken by Anton Codelli and Leon Poljanec taken from the album *Togo* of the 1911–1914 which includes scene images of the first film shot in 1913 in Africa (*The White Goddess of the Wangora*). It will also lend 28 precious original objects (masks, headdresses, etc.) of the end of the nineteenth century and the beginning of the twentieth coming from different parts of Africa.

The Civic Museum of Reggio Emilia will offer a series of precious photographs by the baron Raimondo Franchetti of the Nilotics Shilluk and the Merus and Kikuyu from Kenya, taken during his travels in 1913-1914 in Eastern Africa.

Even the Civic Museum of Reggio Emilia kindly lent African objects for the exhibition.

CRAF will present other photographs of the first part of the twentieth century, related to this specific historical period: Tebessa by Charles Albert, the Italians in Misurata by Studio G. Pucci, the vintage photographs taken from the original albums of the thirties about Libya, the photographs about Somalia “tipi Somali” by Pedrini, images of Ethiopia (from the Library of the Regional Council of Friuli Venezia Giulia) and a view of Adua taken from the album of the Italian Governor in Eritrea in 1939, the images of the Studio Maltese about the arrival of the Italian forces in Massawa in 1936, the album of 1939 by the Istituto Luce dedicated to the viceroy Amedeo d’Aosta and the portray of Hailé Selassië and King Farouk of Egypt by John Phillips.

From these years, the portraits taked in Kenia to Ernest Hemingway by Peter Buckley and, in the 50 ties and 60ties analogous importance have the photographs taked by the brothers Issa and Abdallah Ommidvar who in the beginning of the 50ties crossed in motorcycle the African continent, and to their will be dedicated a Museum in Tehran.
The post-war period, up to the 1970s and 1980s witnessed both photo-journalists engaged in documentation of political and military events directly connected to the progressive independence of all nations of the continent, and photographers dealing with the documentation of great works and of the image of a country, as in the case of Giuliano Borghesan who worked for the Ministry of Tourism in Morocco and Ilo Battigelli in Zimbabwe.

The lent works of this section of the exhibition come from the archives Giuliano Borghesan with unpublished images of the *moussem* of Tan Tan in Moroccan Sahara, while the great part of the other works comes from the archives of the CRAF, such as Erling Mandelmann (Algeria at the time of independence), the Dogon by Carlo Leidi and Gianenrico Vendramin, the Indian cultural presence in Malindi by Giulia Pirelli, the reports of the independence wars in Biafra, Guinea Bissau, Angola by the photo-journalists Romano Cagnoni, Uliano Lucas, Augusta Conchiglia and then Thomas Hopker, who portrayed the president of Kenya Yomo Kenyatta, Alan Nogues who documented famine in Ethiopia during the eighties and Chris Steele Perkins who documented thirst in Lesotho, Maurizio Frullani the Eritrea and Fabiano Avancini the Angola.

On display also one of the photographs printed by Mario Giacomelli, from a series made by an unknown missionary, a friend of the great Italian photographer, about the famine in Ethiopia.

The last part of the exhibition shows the contemporaneity through the works of great authors: the dramatic photographs by Sebastiao Salgado from the agency *Contrasto*, works by Phil Borges from the *PaciArte contemporary Gallery* of Brescia made in Kenya and Ethiopia and photographs from the prestigious Atlas Gallery of London by Nick Brandt, who is internationally well-known for his images of free animals in the big African plains. Finally, from the *Contrasto Agency* photographs by Riccardo Venturi about contemporary South-Africa and by Shoba about habits in Senegal: an Africa which reached its own identity, free from the European glance will then shine.
The exhibition will be made up of 144 original photographs, also through the use of some glass showcases, while the original objects coming from the SEM, the Civic Museum of Reggio Emilia, the L. Pigorini National Museum of Prehistory and Ethnography, Rome and from the Archivio Capitolino, Rome.

The catalogue, besides the introduction made by the curator of the CRAF Walter Liva will also include short texts by Elisabetta Mori, of the Archivio Capitolino of Rome, Mario Mineo, of the L. Pigorini National Museum of Prehistory and Ethnography of Rome; Marko Frelih, about the collection of African objects of the Fund Anton Codelli of the Slovenski Etnografski Muzej of Lubiana; Chris Morton, of the Pitts River Museum, Oxford; Oriana Goti, Archivio Fotografico Toscano, Roma; Anna Bertolini, Civic Museum of Reggio Emilia.

Partner institutions of the project are Slovenski Etnografski Muzej, Ljubljana; Pitts River Museum, Oxford; National Army Museum, London; Musée de l'Elisée, Lausanne; L. Pigorini National Museum of Prehistory and Ethnography, Rome; Archivio Capitolino, Rome; Civic Museum, Reggio Emilia; Biblioteca Livio Paladin del Consiglio Regionale del Friuli Venezia Giulia, Trieste, Archivio Fotografico Toscano, Prato; Atlas Gallery, London; Paci Arte Gallery, Brescia; Contrasto Agency, Rome - Milan and C.R.A.F.

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