

CLPA NEWS 2017 #02

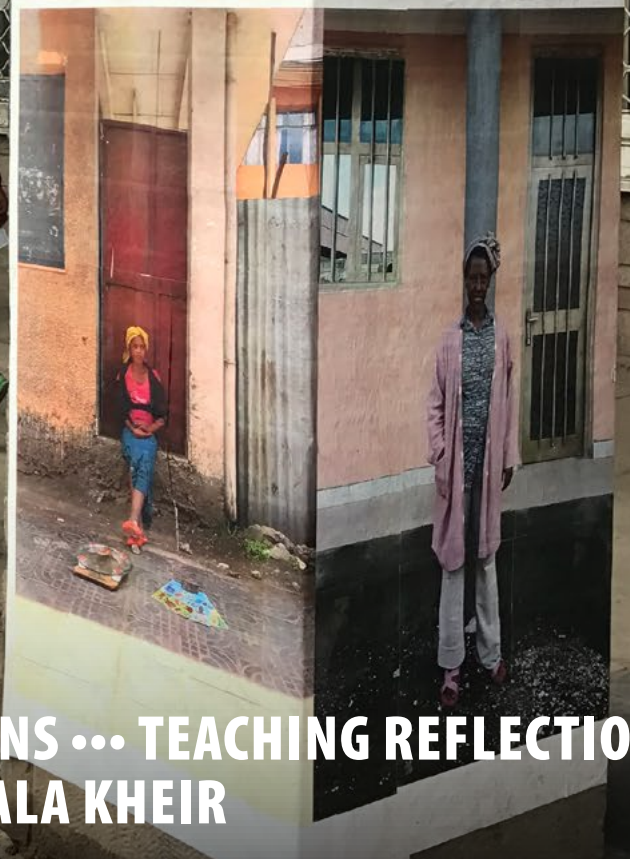
CENTRES OF LEARNING
FOR PHOTOGRAPHY
IN AFRICA



CENTRES DE FORMATION
EN PHOTOGRAPHIE
EN AFRIQUE

*A network of independent
and self-sustainable training
initiatives across Africa.*

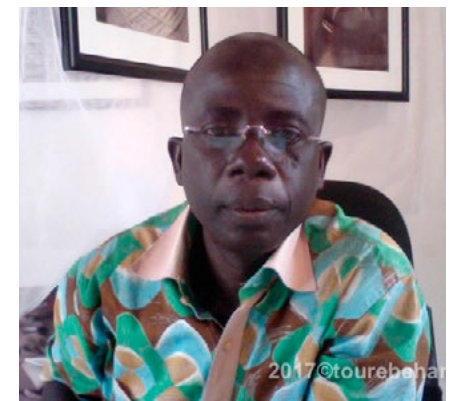
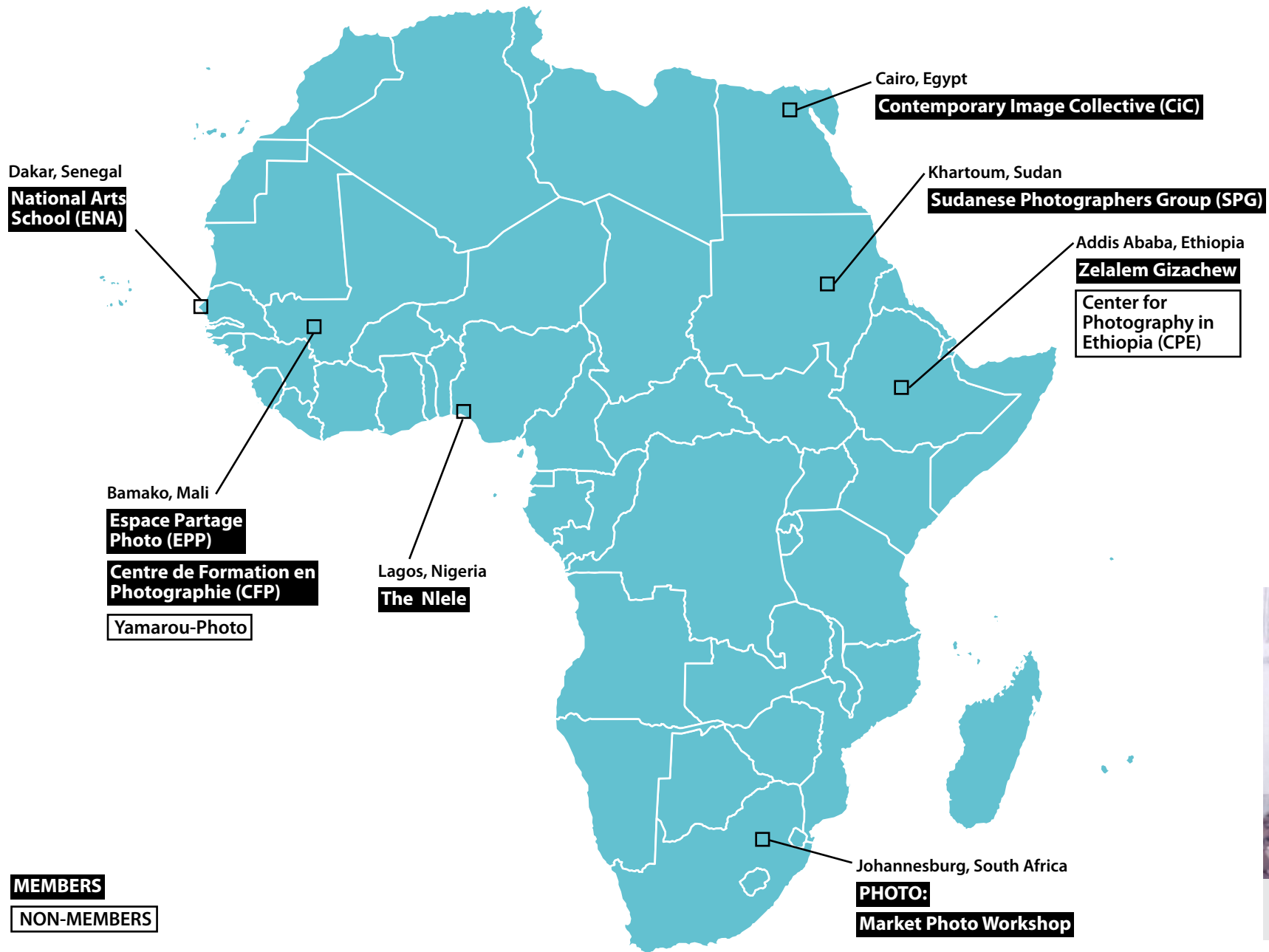
*Un réseau des initiatives de
formation indépendantes et
viabiles à travers l'Afrique*



IN THIS ISSUE MEMBERS CONTRIBUTIONS ... TEACHING REFLECTIONS
... FEATURED MEMBER: ALA KHEIR

Centre for Photography in Ethiopia workshop #2: an installation of participants' works on the columns of the Ethiopian National Theatre, Addis Ababa.

CLPA NEWS 2017#02 CONTRIBUTORS



Guest Editor Mamadou Behan Touré

LEARNING AND TEACHING ACTIVITIES

Yamarou-Photo

Most recent activities



↑ Yamarou-Photo is a new photography training organisation that Seydou Camara started in 2017. After many years, the CFPB Centre de Formation en Photographie did not receive the financial support needed and as a result its photography training activities have been suspended. Subsequently, Seydou started Yamarou-Photo to serve as a forum for meeting and exchange for the photography community of Malian photographers but also training for young people in photography. For now, Yamarou-Photo uses the Medina Gallery as a training and research space that focuses on newcomers and those with little experience.

Planned activities

Yamarou-Photo will do 3 workshops sessions with 2 foreign artists before and after the Bamako Encounters.

National School of Arts (ENA)

Most recent activities

Multimedia room →

In March 2017, ENA launched a new multimedia room. This room, with the support of South Korea, will allow students in the photography course to understand editing and post-production and allow students to create conceptual work that engages with these techniques. Moreover, it will help to improve the methodology on how to teach photography courses.



The nude in photography

This course, aimed at trainers and cultural leaders (one of the branches of the school), encouraged students to investigate various aspects relating to nude photography. The course took place in April 2017.

The Nlele

Future activities

Dark Room Project @ Nlele

Nlele is seeking to set up a dark room section for the purpose of developing young Nigerian photographers and to give them the requisite experience in the area of analogue photography. With the advent and evolution of digital media and photography (especially in Nigeria), this medium has been sidelined. Nlele has sent out an appeal and request for donation of equipment.

Learning & Teaching Activities continues >>

LEARNING AND TEACHING ACTIVITIES CONTINUED

Market Photo Workshop

Most recent activities



↑ Community Media Photography Training

The Market Photo Workshop established the Community Media Photography Training Project, a training programme for 10 participants from the media community across Gauteng (the province where Johannesburg is situated within and economic heartland of South Africa). The Community Media Photography Training Project was a pilot project that started in September 2016 and ended in April 2017, with the support of the Open Society Foundation.

The participant publications were identified through a collaboration with “the Association of Independent Publishers” and included publications from Soweto to Hammanskraal. The project aimed to train participants in the technical aspects of photography, including post-production, visual literacy and investigative photo essays, with an emphasis on the needs of community-based media. The training took place monthly as week-long sessions throughout the programme.

Mentorship Exhibitions

2015 GISÈLE WULFSOHN MENTORSHIP: PHUMZILE KHANYILE, *PLASTIC CROWNS*

A work on gender/sexuality, stigmas, stereotypes and taboos.

2016 TIERNEY FELLOW: CELIMPILO MAZIBUKO, *IN JUS’THIS*

A photography documentary project that confronts historic land injustice by examining human settlement in South African townships.

Photo Incubator: Edition Two

The Market Photo Workshop hosted the Photo Incubator: Edition Two programme with nine emerging photographers, with the support of the “Department of Arts and Culture” of South Africa. This programme was developed as an opportunity for practicing photographers, who require assistance in launching their professional careers, to refine and expand their practice. The main objectives of the programme are to develop local content and local artistic economies primarily in townships by creating opportunities for access to industry knowledge and skills based resources for enterprise development.

The Photography Incubator Programme provides the participants with practical experience and exposure to relevant and critical aspects of the photography industry in South Africa and the region. The various programme activities are envisaged as a transfer of skills, experience, knowledge and professional practice that could shift talented photographers into a more advanced phase professionally. The programme activities include masterclasses, mentorships and critique sessions with renowned South African photographers and including one of a kind entrepreneurship sessions.

The accompanying exhibition of the Photo Incubator: Edition Two were curated by Michelle Loukidis and Musa N. Nxumalo.

Tierney Bamako Award at the Market Photo Workshop

The Tierney Bamako Award recipient Moussa Kalapo (Mali) visited the Photo Workshop for the month of June on a residency that saw him attend workshops, work on his Tierney-Bamako project, visit key institutions in Johannesburg and expand his network within the local photography scene.

Planned activities

2017 DAC Photography Incubator Programme

Market Photo Workshop is sending out a call for photography enterprises and entrepreneurship proposals, with the support of the Department of Arts and Culture of South Africa. The Photography Incubator Programme will use hands-on on job experience, combined with technical and theoretical support and incubation, with the aim of enhancing and elevating photographers’ business ventures and artistic practice. The Programme will begin in June 2017 and end in February 2018.

The Programme provides practical experience and exposure to fully understand major aspects of the enterprise of photography. This includes photography entrepreneurship and business management, gallery practice, curatorial production, editing, training and participatory projects and will explore photography through artistic, commercial, and media practice.

Learning & Teaching Activities continues >>

LEARNING AND TEACHING ACTIVITIES CONTINUED

Sudanese Photography Group

Most recent activities



The Sudanese Photographers' Group organized the following activities:

- *Beyond Beautiful Photographs* Workshop, presented by Ala Kheir and Mohamed Salah on 8 April 2017 at Abanos Studios in Khartoum. The workshop emphasized the importance of critical thinking in photography.
- A presentation by Ala Jaffar and Eithar Jubara and a discussion about their photographic practice, 23 March 2017
- Screening of the third film of "The genius of photography" by BBC. 20 Feb 2017 at the Japanese Sudanese Friendship centre.

Planned activities

The Sudanese Photographers' Group will present the following workshops in September 2017:

- A two-week workshop on Building Photographic Narratives
- Two photo lectures on "time and content are not set"

The groups end of the year Exhibition is planned for December 2017. This exhibition aims to educate the public by presenting new views of Khartoum in 2017. The participants are photographers who have been attending the previously mentioned workshops.

Espace Partage Photo

Most recent activities



↑ Ten high school scholars were taught the basics of photography in a month-long course, organised by the German-Malian cultural centre in October 2016. The training course resulted in an exhibition themed "the dynamics of Bamako as a city". The aim of the training course was to encourage young photographers to prepare for the upcoming Bamako Encounters in December 2017.

Planned activities

For the Bamako Encounters, JAWMALI-EPP will organize a photo competition and a masterclass. This will be presented as a street-exhibition close to EPP as part of the Off-programme.

Learning & Teaching Activities continues >>

LEARNING AND TEACHING ACTIVITIES CONTINUED

Photo:

Teaching and Learning activities since February 2017 till now



↑ Catchupa Factory, AEJO

John Fleetwood led an international Artist Residency in Mindelo, Cabo Verde, 3-17 May 2017. Better known as the Catchupa Factory, the initiative is dedicated to emerging photographers and artists from the PALOP (Portuguese-speaking African countries), interested in developing their artistic practice in photography. The workshop hosted 12 photographers from Cabo Verde, Angola, São Tomé and Príncipe and Mozambique.

The workshop theme was "Provision Conclusions", a conceptual approach that allowed a wide take on thinking about photography's fluid roles. At the same time the workshop introduced a specific take on photography history and contemporary photography positions in and on Africa. Photographers worked on projects that they could continue on their return to their respective countries.

Planned Teaching & Learning activities till Dec 2017

New Awards for Southern African Photographers

Photo: will launch a new awards platform at the Joburg Art Fair in Sep 2017.

The new award platform aims to develop contemporary photography stories and content from the Southern African region that deals with social, political and identity issues. It wants to create a space to acknowledge photographers and photography's multiple and complex roles in relation to the world. It also wants to challenge conventions in the photography modes and approaches. Photographers from Southern Africa, including Angola, DRC, Tanzania and Madagascar can enter the awards.

Each year, up to three photographers will be granted a fund to develop an existing but unpublished story. The photographer will work with a curator or mentor to develop the story, supported further with critique panels for feedback. The outcome of an award will be published on a website that will be developed to showcase new work. A selection panel will adjudicate entries and nominations.

Nairobi Photographers' Masterclass

The annual Goethe Photographers' Masterclass, that has been running since 2008, is planning to gather in Nairobi end September 2017. 5 curators including Simon Njami, Akinbode Akinbiyi and John Fleetwood are the curators and mentors who will meet 12 photographers from the continent.

10:10

The next 10:10, a format for emerging and practicing photographers to test new ideas, is planned for Sep/Oct 2017.

Learning & Teaching Activities continues >>

LEARNING AND TEACHING ACTIVITIES CONTINUED

Zelalem Gizachew

Most recent activities



↑ CPE Workshop #1 April – May 2017

The first CPE Workshop #1 was designed to link photographers with experts to provide support at the beginning stages of starting a photography project.

It started with the historical and contemporary view on photography in Africa and continued to Project idea development and execution where 9 photographers were given a 3 weeks' independent time to work on their photo stories. It ended with a review and public presentation of their works.

As an output, all 9 photographers had brought their own photo stories of which 4 of them completed interviews with 2 established Ethiopian photographers. Additionally, one photographer produced a short documentary film on an established Ethiopian photographer. The workshop was led by Katrin Peters-Klaphake and Mulugeta Ayene.

CPE Workshop #2 May – June 2017

The second CPE Workshop #2: The Photography Archival and Community Project took place at the Ethiopian Institute of Architecture, Building and Construction (EiABC) in collaboration with the school mainly focusing on the idea of History, Architecture and Archive. The participants were introduced to different critical photography works produced mainly within the continent and were also able to search through their own family photo albums in the context of architecture and archives. Additionally, they were able to grasp important terms and develop critical understandings helping them to produce their own photographs by using the archives as a reference point.

A total of 11 people participated, some of them being students of the architecture school and others photographers and enthusiasts. The photographs that were produced during the workshop period along with some of the archives were installed at three different locations in Addis Ababa namely the EiABC compound, the National Theatre building columns and Goethe-Institut. Educating and informing the public was given more emphasis and photographs were printed on standard paper and glued to the walls at these locations as part of blending the idea of architecture/texture with photography and buildings. The workshop was led by John Fleetwood.

CPE Workshop #3 July, 2017

The third workshop was held at EiABC with a request from the school itself asking for half day training for a group of students enrolled in summer internship programs. There were a total of 11 participants, of which 3 of them were previous CPE workshop participants invited to join the training.

The participants were given basic photography/camera adjustment training and introduced to different approaches of storytelling with reference to different photographer's works. The training was led by Maheder Haileselassie.

Photo Quech Quech May – June 2017

CPE was invited by the Goethe-Institut to take part in the 'Tebeb be Adebaby' project. As part of the Project, 5 photographers stood at 4 different street locations that is arranged in a format of a mini studio in Addis Ababa to photograph people's portraits for free. Additionally, photographers gave tips to the public on how to take better images with a phone camera. Hundreds of people were photographed and the portraits were exhibited in the Goethe-Institut hall. Prints were also made & distributed for those who attended the closing event. The main purpose was to train the people's eye to street photographers and photography in general. The program was led by Maheder Haileselassie and Zelalem Gizachew.

Update from CIC



↑ Imagined Life In A Museum Vitrine

Imagined Life In A Museum Vitrine is the fourth and final chapter of the long term project *If Not For That Wall* that has been taking place at CiC over the past two years. The chapter traces notions of desire and defeat inherent to the histories of national liberation movements in Egypt and the region. Similar to previous chapters, *Imagined Life In A Museum Vitrine* consists of an exhibition, alongside a program of discussions, artist talks, screenings, a workshop, and a selection of related books available in CiC's library. *Imagined Life In A Museum Vitrine* also considers the entanglement of "exhibiting" and "exhibition making" in established forms of narrating ideology and the writing of history.

Update from Photo:

Aperture Magazine Johannesburg Launch →

John Fleetwood was a guest editor for Aperture Magazine's edition "Platform Africa" that was issued in June 2017. Bisi Silva, curator of the 10th edition of the Bamako Biennale in 2015 and Aïcha Diallo, Associate Editor of Contemporary And, are fellow guest editors. Fleetwood's contribution is mainly on foregrounding questions about photography training and training institutions on the continent, especially the Market Photo Workshop, Sudanese Photographers Group and Goethe-Institut Photographers' Masterclass and students that emanate from these institutions.

On 22 June 2017, Photo: launched "Platform Africa" at Stevenson's Gallery, Johannesburg. As part of the launch programme, Photo: presented a public discussion: *Dedications and Dilutions: Questions about contemporary photography positions in and on Africa*. Moderated by Mika Conradie the discussion included photographer Musa Nxumalo and John Fleetwood, guest editor of "Platform Africa" and director of Photo:.



TEACHING REFLECTIONS QUESTIONS AND ANSWERS FROM MEMBERS

Q: What is the biggest challenge for training that your organisation has encountered and how do you address these issues?

A: **Lekgetho Makola**

The biggest challenge we are now facing in training is keeping up with the external factors of the fast changing/evolving visual practice in urban and semi-urban industries.

We are addressing this area by increasing the number of public programmes we host or collaborate on. We would include seminars, inviting both local and international emerging creative innovative entrepreneurs to join in class rooms, introducing trans-disciplinary artistic practices to entice imagination in the traditional photography training space and partnering with like-minded institutions in higher learning student exchanges.

Zelalem Gizachew

Participants had other jobs/commitments forcing some of them to quit a course after finishing the first section. To resolve this, we had to rethink the schedule and extend the independent time because participants needed more time. Nevertheless, time discipline has remained an issue.

Mamadou Behan Toure

The problems of training at the ENA, Dakar are not only logistical (i.e. the establishment of a functional laboratory and teaching materials), but also the level of the education. As there is no photography degree, it would be at least more realistic to start the photography training during the students' first year, instead of the third year. This would make it possible to close the gap in terms of the hours of learning, and thus, the knowledge acquired. Moreover, it would enable the exploration of the many genres of photography such as conceptual photography, documentary, still life, etc. Extended training in photography would allow the students to learn to master composition, light, etc.

Seydou Camara

Yamarou-Photo's training course is in itself a reaction to one of the biggest challenges in Mali, which is the quality of photography training for young people. In order to overcome this problem we decided to create a structure, which serves as a forum for exchange and encounters as well as photography training for young people in order to support their journey to become professional photographers.

There are major challenges for a new structure. We need adequate infrastructure for our courses, which are currently taking place at the Medina Gallery, where the internet connection is used for research. In addition, there is a shortage of training materials (cameras, computers, etc.). At the moment, my personal materials and documentation are used as training tools. At last, we will need more trainers especially as we register more and more applications for training but unfortunately our capacities are currently limited.

John Fleetwood

Photography does not happen in a vacuum. It is part of our everyday life, entangled with everyday challenges and as such, it is the social-political elements of everyday life that confines and inhibits young photographers away from learning.

Oftentimes young photographers lack exposure to new practices and on the other hand lack the courage to trust their own exploration within the medium. By engaging with these exposures and identity issues, the classroom can become a space to find knowledge and confidence thus creating a space for people to experiment and try new things, guiding them to gain confidence in their own practice and understanding.

FEATURED MEMBER INTERVIEW BY BEHAN TOURÉ



Ala Kheir, Sudanese Photographers' Group

Ala Kheir was born in Nyala (Darfur), western Sudan on 1 April 1985. He started practicing photography as a hobby while finishing a degree in mechanical engineering in 2005. After returning to Sudan in 2009, Kheir and his colleagues created the Sudanese Photographers' Group with the aim to develop and promote photography in Sudan.

BT: Can you tell us about your photographic practice in Sudan? Is there a country-specific, cultural or political specificity that influences the general photographic practice in this region?

AK: I started photography while I was studying abroad. When I moved back to Sudan, it was different in the sense that I moved around familiar surroundings, spaces that are linked to my memories. This influences everything. At the same time, Sudan is also very complex socially and politically, which makes it a very interesting environment for me to investigate, re-investigate, and photograph.

BT: How do you assess the practice and level of photography on the continent? What is or should be the place for "African photography" in contrast to its' current "ghettoization"?

AK: In terms of practice, the number of photographers is rapidly increasing, many platforms on the content promote photography and this encourages many young people to take photography on as a hobby. At the same time, the lack of proper photography education on the continent feeds into existing stereotypes. Many photographers tend to create photographs that are "expected" by the foreign viewer instead of debunking the misrepresentation and incorrect conceptions.



Featured Member Interview continues >>

FEATURED MEMBER INTERVIEW CONTINUED

BT: What role can local authorities play in the development and popularization of photography, if not visual arts in general? What are the challenges?

AK: Governments fear the usage of photographs that could expose things that they prefer to hide. In the case of Sudan, photographs carry evidence of failures that officials try to deny. This results in additional difficulty to the photographer who is already facing difficulties in accessing funds, platforms to show their works, and even difficulty to make a living as a photographer.

Governments should use photography because it is an additional voice from artists who with their photos represent their communities. It is important to support this art form and invest in photography education.

BT: In terms of promising prospects for the future of photography on the continent, what is your position? What new strategies should we consider?

AK: The continent has been a favorite subject for many photographers, but our voice as African photographers is not as loud. No one can express how we see, feel our immediate environment better than us and it is important to get this voice out there. Most importantly we can use photography to educate ourselves, raise awareness, and connect Africa to Africa.

BT: A dream?

AK: A photography centre in Sudan that gives access to proper photography education.

