

# CLPA NEWS 2018 #03

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.*

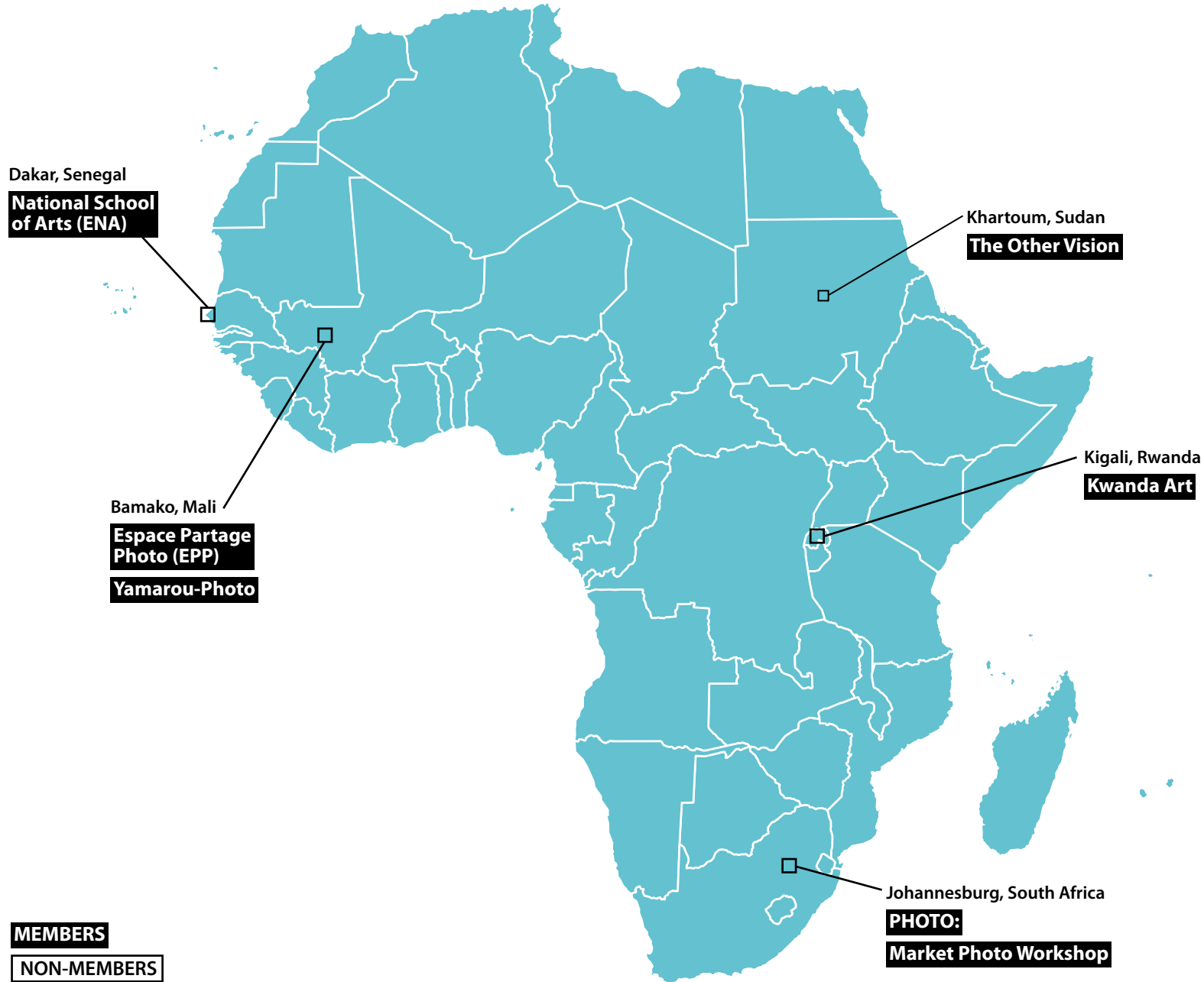
*Un réseau des initiatives de  
formation indépendantes et  
viabiles à travers l'Afrique*



## IN THIS ISSUE

**MEMBERS CONTRIBUTIONS ... ACCESSIBILITY  
... FEATURED MEMBER: LEKGETHO MAKOLA**

# CLPA NEWS 2018#03 CONTRIBUTORS



Guest Editor Behan Touré

# LEARNING AND TEACHING ACTIVITIES

Kwanda Art Foundation

## Recent activities



### ↑ Sounds Photo

On the 29 Sept, KCP (Kigali Center for Photography) launched its first edition of 'Sounds Photo'. The ongoing project engages with creators of sound including music producers, DJ's and sound engineers as well as photographers to create, learn, share and collaborate together for the purpose of celebrating the impact of sound and photography in spaces in Kigali.

The first two editions gathered visual artists, DJ's and photographers from Rwanda and Uganda in KCP's darkroom. The Dark Room edition presented semi-abstract figures of creatures, which are reflective of the day's theme. These white chalk drawn figures represented various music symbols, imaginary human forms and messages about music.



### ← Learning for Change

From Sept to mid-Oct 2018, the first quarter of 'Learning For Change' was conducted in Nyabihu, in the Northern Province of Rwanda. It is one of the most remote places in the country, a 3 hour's drive away from the capital, Kigali. A group of 35 young people were trained for 6 weeks and hosted their first home exhibitions on the 28 Oct 2018.

Providing photography training to young people in their communities is a way for these photographers to engage in the development of the country, create discussions in the communities about social issues and provide opportunities to those interested in visual story-telling.

### Planned activities

Kwanda Art is planning to host a Photography Workshop with Nima Taradji, an American-Iranian editorial and documentary photographer based in Chicago, Illinois-USA.

Learning & Teaching Activities continues >>

# LEARNING AND TEACHING ACTIVITIES CONTINUED

## Yamarou-Photo

### Recent activities



*New participants regularly join the Yamarou-Photo group for training in photography*

## ↑ Photography and other disciplines

On 27 Oct 2018, Yamarou Photo invited musician Victoir Diawara to share his artistic practice and experiences with their students to create a dialogue between photography and other disciplines. Many of the participants expressed their interest ideas that would help them to develop their own artistic approach. In addition, the students visited an exhibition of a young artist, Tandina who is a student at the Conservatoire de Arts et Metiers Multimédia Balla Fasséké Kouyaté (CAMM) and author of a thesis on writing and painting.

## The Inter-Biennale of Bamako

Yamarou-Photo students have been mobilising for possible participation in the Inter-Biennale of Bamako which will take place in Bamako from beginning Dec 2018 to 17 Jan 2019. New students who have applied to this national contest, are now awaiting the announcement of results.

## National School of Arts (ENA)

### Recent activities



## ↑ Photojournalism Workshop

Sup'Imax, Higher institute of Arts and Crafts, hosted a workshop on Photojournalism on the 19 May 2018. The workshop led by Behan Touré, was designed in line with the 13th Biennale of Contemporary African Art Dakar (Dak'Art).

The aim of the workshop was to enable an understanding of the history of photojournalism in Senegal, the expectations on skill set required for a photojournalist, citizen engagement, risks and the training needed to succeed. In addition, Touré presented his thoughts on the evolution of photojournalism in the digital age.

The audience comprised of students from the National School of Arts, students from other schools in Senegal and other young people professionals. The National School of Arts and Sup'Imax aim for the continuation of this partnership in the years to come.

Learning & Teaching Activities continues >>

# LEARNING AND TEACHING ACTIVITIES CONTINUED

## Market Photo Workshop

### Recent activities



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## ↑ 2018 Tierney Fellowship Group Critique Sessions

Market Photo Workshop hosted the Tierney Fellowship critique sessions with fellows Tshepiso Mabula (MPW), Garth Meyer (University of Cape Town) and Thandile Zwelibanzi, Wits University on 4 - 5 Oct 2018. The critiques facilitated interaction between the current Fellows, past Tierney Fellows and industry experts including Svea Josephy, Buyaphi Mdledle, Rory Bester, Rangoato Hlasane, Mikhael Subotzky, John Fleetwood, Lebogang Mashile and Karah Shaffer. The Tierney Fellowship is set out as a developmental mentorship; established to help launch the career of emerging photographers.

## 2018 Photography Incubator Programme at the Market Photo Workshop

MPW, with support from the Department of Arts and Culture, launched the 4th cycle of the Photography Incubator Programme in Sep 2018. The Programme will be a hands-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 end in Feb 2019.

## Alexandra Township Youth photography workshops

In collaboration with Ntethelelo Foundation, an 8-weekend photography workshop programme for young people between 11-22 years, was designed and hosted both at the MPW and in Alexandra, Johannesburg. The aim of this workshop is to support healing processes for young woman and girls dealing with trauma of violation through documenting and presenting their stories and experiences.

## Foundation & Intermediate Courses

Two short courses were hosted in this period, including a newly introduced 8-weekend long photography course designed for individuals who work full time and need part-time technical practical and visual literacy photography classes.

## Theatre and Photography

Over a two-week period, second year students from The Market Theatre Laboratory and the Advanced Programme in Photography at MPW came together for the first time to experiment with interdisciplinary collaborative work. Facilitated by multidisciplinary artists Lindiwe Matshikiza and Michelle Harris, the group has explored themes and forms that blur the boundaries between their theatre and photographic studies to create work that draws on their collective learnings, questions, desires and concerns.

### Planned activities

## F-Stop Club Zine Workshops

Market Photo Workshop is supporting and collaborating with its alumni through their initiative to create a learning and sharing platform for photographers to be hosted at the MPW quarterly. The F-Stop Club is a collective of visual artists who are interested in DIY self-publishing through the creation of Zine making. The Club believes that within the South African visual culture, it is important to have a platform where artists can produce their own work in order to sustain the practice.

## Regional scholarship

MPW will launch a regional photography scholarship for photographers in the SADC region. The aim is to provide a fully paid study opportunity that includes living expenses in Johannesburg for a duration of 5 months. The candidate will be enrolled in the Intermediate Course starting in Feb 2019.

Learning & Teaching Activities continues >>

Photo:

## Recent activities



©Doctor Moyo

### ↑ 10:Queer

10:Queer is an ongoing collaborative platform initiative developed by Photo: and the Photography Education Trust to facilitate critical discussion and meaningful content production on queer social practices in Southern Africa, now. Invited participants include 5 photographers and 5 professionals who currently operate within a field of queer social practice in Southern Africa.

Aiming to develop a collective language around queer social practices and photography through the workshop process by addressing relevant themes including representation, complicity, co-option, erasure, (im)possibilities within queer and the role and limits of the camera as enemy and ally. The workshop has involved presentations, discussions, reading groups, film screenings, studio visits to relevant South African photographers/ artistic practitioners amongst others in order to challenge existing formats of colloquiums and aspiring towards an informal network of queer social practices in Southern Africa to emerge. The workshop ran from 26 Oct to 17 Nov 2018.

### Landskrona Foto Festival: *Re:Think* Photography Educators Conference →

13-14 Sept 2018.. John Fleetwood was the keynote speaker at *Re:Think*, Photography Educators Conference at the Landskrona Foto Festival, Sweden, with Lotte Sprengers (Royal Academy of Art, The Hague, NL) and moderator, Rebecca Simons (Independent curator and educator, FI). The conference looked at the challenges facing photography educators because of shifts in technology, dissemination of images and the politics of representation. The conference was attended by 40 photography educators from mainly Scandinavian institutions. Fleetwood's presentation focused on themes of copying and appropriation as a way of creatively thinking about where photography is, currently, globally. He showed examples of South African and African photographers who use strategies of appropriation and re-appropriation in their work as a political-identity statement.



# LEARNING AND TEACHING ACTIVITIES CONTINUED

## The Other Vision

### Recent activities



### Understanding Photography workshop

A workshop in collaboration with OREM Art Club in Khartoum took place on 21 Sep 2018. Led by Ala Kheir, the workshop targeted amateur photographers focusing on the importance of critical thinking in photography.

### Group Discussion

On 11 Aug 2018, The Other Vision led a group discussion on training contents and methodology for photography in Sudan.

### Planned activities

### Public Presentation

In Jan 2019, as part of the Karma Festival, The Other Vision will host a public presentation on “The role of photography in today’s society”.

### In this city

“In this city”, a group project where The Other Vision invites photographers to participate in a photo project that documents the current difficult times faced in Sudan due to the collapsing of the economy, will be launched in the next six months. The project begins with workshops and includes presentations and discussions.

## Espace Partage Photo (EPP)

### Recent activities



### Dreams of Youth

April-Dec 2018. This 9-month workshop aims to allow the youth of Mali to visualise their dreams, allowing free rein to their imagination for a world in which they would like to live through photography. The photography works created from this workshop will feature as a public exhibition during the Photo’Art Mali Biennial. A diploma and trophy award ceremony will complete this workshop in Dec 2018.

### Inter-school Competition

Oct-Dec, 2018. In Oct 2018, JawMali-EPP launched the Inter-school competition that involves school children from a private school; Cathedral School of Bamako and a public school; Mamadou Konaté. The objective of the competition is to discover new talent and create support for potential photographers when they’ve completed school. In each school there are 50 students participating. The results of the competition will be announced during the opening of the JawMali-EPP OFF-exhibition at the Photo’Art Mali Biennial on 20 Dec 2018.

### Other

JAWMali-EPP continues to promote and liven the Malian photographic scene through its programmes: BSP (Bamako Saturday Photo) and BKO (Bamako Masterclass). BSP is a projection session presenting the works of photographers to the public as slide shows and portfolio readings that occurs on the last Saturday of the month. BSP has been running since 2014. BKO allows photographers the opportunity to work together in workshops and create connections in Bamako.

[Accessibility >>](#)



# ACCESSIBILITY QUESTIONS & ANSWERS FROM MEMBERS

## Yamarou-Photo

### **For whom are our activities and spaces open / accessible to? Background/ Age/ Education/ Experiences**

We created Yamarou-Photo in response to the lack of adequate infrastructure for photography. Thus, we have become the access and entry point to art in general and photography in particular. We aim to provide a space for exchange, meetings and training for all emerging photographers and students. We also run a programme for children aged 6 -17 years old to raise awareness about photography.

### **How important is intergenerational or mixed gender groups for photography training?**

One of the programmes at Yamarou-Photo focuses on the training of young women in photography because there are not enough women photographers in Mali.

### **How do different participants shape/change the activities you make?**

In Yamarou -Photo, we often invite a photographer, or practitioners from other artistic discipline, to share their experiences with the learners. We also often travel to visit older artists and facilitate an exchange with them in their spaces.

### **Does photography training in your spaces allow diversity and complexity of gender and sexual identity to be recognized/accepted?**

The training at Yamarou-Photo is founded on acceptance of diversity. We collaborate with musicians and dancers as sources of inspiration. Recently, we have noticed that many individuals find reasons to travel to Bamako that will allow them to learn and develop their photography skills at Yamarou -Photo.

## National School of Arts (ENA)

### **For whom are your activities and spaces open / accessible to? Background/ Age/ Education/ Experiences**

For me, regardless of who the learner or the audience is, it is important that there is, at the base, a "passion" for photography beyond just an interest.

### **How important is intergenerational or mixed gender groups for photography training?**

Development of intergenerational exchanges are very important. For example, the younger generation are able to help in guiding and understanding the latest technology in photography training, while the older generation have gained a deeper knowledge deriving from experience, research and conceptualization.

### **How do different participants shape/ change the activities you make?**

The increase of educational interventions among young people from the area and students, with the financial support of local authorities, could help raise interest for and introduce young people to photography and help to produce real professionals.

### **Does photography training in your spaces allow diversity and complexity of gender and sexual identity to be recognized/accepted?**

At the foundation of ENA, is acceptance of diversity and equality to all from the beginning. In addition, we encourage women to take an interest in photography as there is a gender imbalance within the visual arts at ENA.

Accessibility continues >>

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**Market Photo Workshop****For whom are our activities and spaces open / accessible to? Background/ Age/ Education/ Experiences**

The Market Photo Workshop is open to people of all ages, and focuses on providing access to those who come from under-resourced backgrounds. These are people who would ordinarily not have had access to photography and visual literacy training. Our public programmes often focus on specific communities, which can be geographic, historical or vocational based communities.

**How important is intergenerational or mixed gender groups for photography training?**

A good gender and intergenerational mix creates a group dynamic that fosters learning, as the life experiences of the students and/or participants play an important role when analysing stories and reading meaning into each other's photography projects. This is especially beneficial for the long courses, as students work on yearlong personal projects on subjects / issues of their choosing. Students are able to bring in their own insights based on their life experiences when critiquing each other's work.

**How do different participants shape/change the activities you make?**

The tone of the training is always determined by the group dynamic of each class or group of participants. An important part of the training is that students and participants work on stories that resonate with them individually, which means that discussions are based on the content of these individual stories. Core training on the technical aspects of photography stays the same, while the content of projects are constantly in flux influencing discussions within each group.

**Does photography training in your spaces allow diversity and complexity of gender and sexual identity to be recognized/accepted?**

The Market Photo Workshop positions itself as a space that foregrounds the experiences of people that have been marginalised by society, in an effort to give voice to a diversity of identities and experiences. As a result, the school has a disproportionate number of students and participants that come from marginalised groups across gender, sexual orientation and class, when compared to other institutions of higher learning in the country.

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**Espace Partage Photo (EPP)****For whom are our activities and spaces open / accessible to? Background/ Age/ Education/ Experiences**

Our organisation is a space for sharing and support sparked by the passion of photographers. It is open for all: male, female, young and old and, practically, its facilities remain accessible at any time, especially over the weekends.

**How important is intergenerational or mixed gender groups for photography training?**

Knowledge is shared in the frame of mutual respect. At JawMali-EPP, the most experienced photographers/trainers supervise the youngest and, men and women photographers of all ages find themselves learning about photography at EPP.

**Does photography training in your spaces allow diversity and complexity of gender and sexual identity to be recognized/accepted?**

The experiences we share with our members undoubtedly allows the photographers to be capable of recognizing their own talent. The artistic process, and the acceptance of diversity in the exchange of knowledge, allows for better understanding. Knowledge and opportunities are shared by all.

Accessibility continues >>

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**Photo:****For whom are our activities and spaces open / accessible to? Background/ Age/ Education/ Experiences**

Photo: is a multi-operation platform for socially-engaged photography work, projects and photographers. Photo: is deeply aware of historical imbalances of photography learning in South Africa, the region and on the continent and, as such, we encourage photographers, who come from previously excluded groups, to participate in our projects. Photo: is a project-based organisation, we therefore plan activities based on perceived lack/ needs within a Southern African photography context. We try to develop a range of activities, which benefit different groups of people across age, gender, sexual orientation and educational background.

**How important is intergenerational or mixed gender groups for photography training?**

Photo: tries to ensure that people from different generations can participate in shared activities and projects. Interaction across generations is important to the development of a project. Photo: is also aware of gender disparity in photography and we try to promote the work and involvement of women photographers in our activities. Photo: has recently completed 10:Queer, a collaborative platform initiative to facilitate critical discussion and meaningful content production on queer practices in Southern Africa, now. Participants of the workshop included gender-queer photographers and other professionals.

**How do different participants shape/change the activities you make?**

Photo: tries to cater to the needs of participants during planned activities; we are open to changes through the process if something in particular does not work for everyone. Photo: also works with specific photographers who have had an influence on Photo:'s programming, through the themes and political engagements of their own work.

**Does photography training in your spaces allow diversity and complexity of gender and sexual identity to be recognized/accepted?**

The complexities of gender diversity and sexual identity are topics that are close to the Photo: team, both personally and professionally. Photo: programmes specific projects which actively engage these topics, such as 10:Queer, which provided a platform for discussion on the representation and inclusion of queer bodies in photography practice in Southern Africa. We continue to develop projects and activities that are concerned with these topics.

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**The Other Vision****For whom are our activities and spaces open / accessible to? Background/ Age/ Education/ Experiences.**

The Other Vision is an institution for all.

**How important is intergenerational or mixed gender groups for photography training?**

It is very critical, it allows members to understand different groups' perceptions in life and helps them to further understand their own surroundings.

**How do different participants shape/ change the activities you make?**

It makes the exercises more interesting with very diverse answers and reactions, which creates access to a broader field of work.

**Does photography training in your spaces allow diversity and complexity of gender and sexual identity to be recognized/accepted?**

Yes it does and when work is divided in groups, we always try to mix participants.

Featured Member Interview >>

# FEATURED MEMBER INTERVIEW BY BEHAN TOURÉ

## Lekgetho Makola, Market Photo Workshop

Lekgetho Makola is concerned with the role of photographs as communicator for social change. His formal studies and exposure in multidisciplinary visual arts theories and practices allowed him to delve into the politics of visual arts programming and its powers, including traces in continually impacting how societies preserve, engage, confront, investigate and influence global cultural, political, social and economic developments and or suppressions.

### **Can you describe your journey that led up to becoming the Head of the Market Photo Workshop and what has been your contribution to the structure?**

LM: Lekgetho joined MPW after completing his 3-year Master of Fine Arts in Film studies at Howard University. The journey to Howard University was inspired by the 5 years he spent at Robben Island Museum working with important Apartheid South African photography archives and documentation of living memories. Joining MPW in 2013 as the manager of programmes and projects, came at an appropriate moment after being exposed to and inspired by decolonial content and practices of Howard University's pan African inspired visual culture discourse. MPW became a home where he could share this critical knowledge and experiences, including imparting his decade and well documented formal experience in the administration and management of arts spaces and programmes.



Featured Member Interview continues >>

# FEATURED MEMBER INTERVIEW CONTINUED



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## How do you now, appreciate the progression of MPW compared to when you first began?

LM: Market Photo Workshop is spreading its reach and influence on intergrading photography learning and teaching in new spaces within diverse communities, by forging sustainable relationships to ensure that new hubs of photography appreciation are supported. Its role within the continent and global photography community practices are becoming significant. Attracting transdisciplinary artistic practices that expose photographers to the value of collaborative practices beyond its immediate frame. Formalised platforms for alumnus support and collaboration is beginning to take shape with prospects of enhancing the establishment of a structured community of photographers.



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## Market Photo Workshop has recently been awarded with the prestigious 2018 Prince Claus Award, what does it mean for you and for MPW?

LM: This is the greatest acknowledgement by far that MPW has ever received due to the amazing and invaluable contributions from many creative practitioners that have interacted, supported, funded and worked with this space over the past 29 years. This includes acknowledgement of the important support that the South African Government through sustained funding from the Department of Arts and Culture, in essence the South African tax payers. This means that the MPW's participation in global photography and visual arts practice is emphasised. Opportunities to attract more national, continental and international collaborators and partners are expanding with the alumnus community and students are beneficiary of these expansions. The award grant will be invested back into the longer-term projects, such as the establishment of a photography archive & resource centre including curriculum support programmes that reaches out in to the region.