

CLPA NEWS 2021 #01

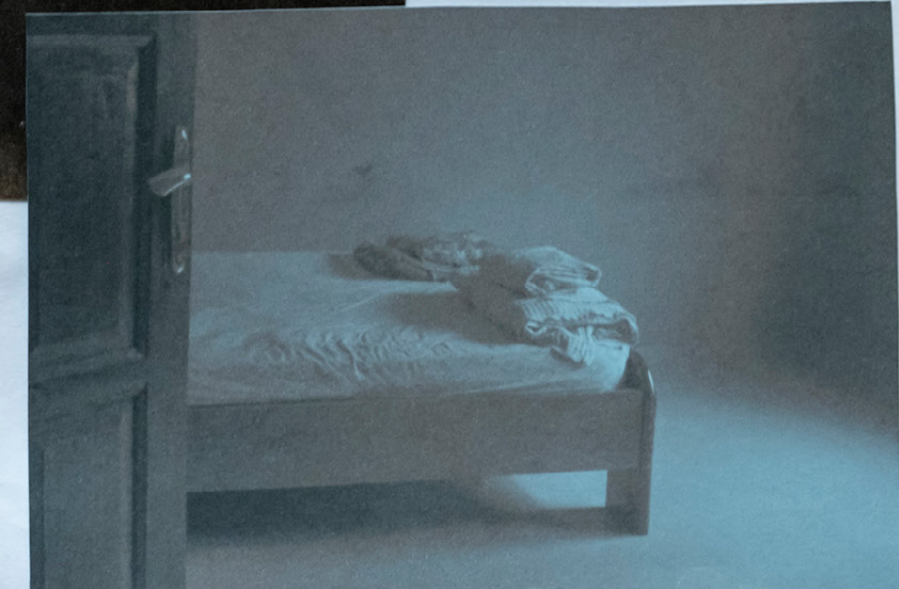
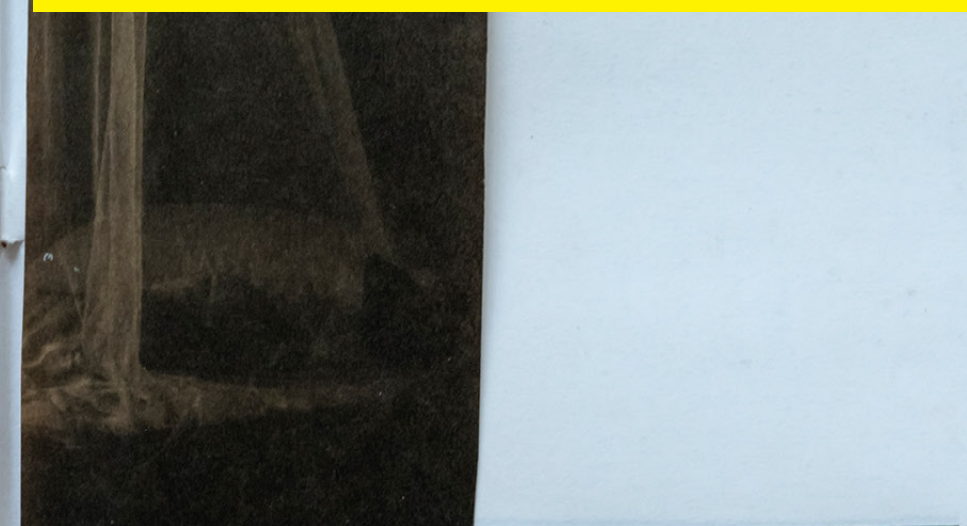
CENTRES OF LEARNING
FOR PHOTOGRAPHY
IN AFRICA



CENTRES DE FORMATION
EN PHOTOGRAPHIE
EN AFRIQUE

*A network of independent
and self-sustainable training
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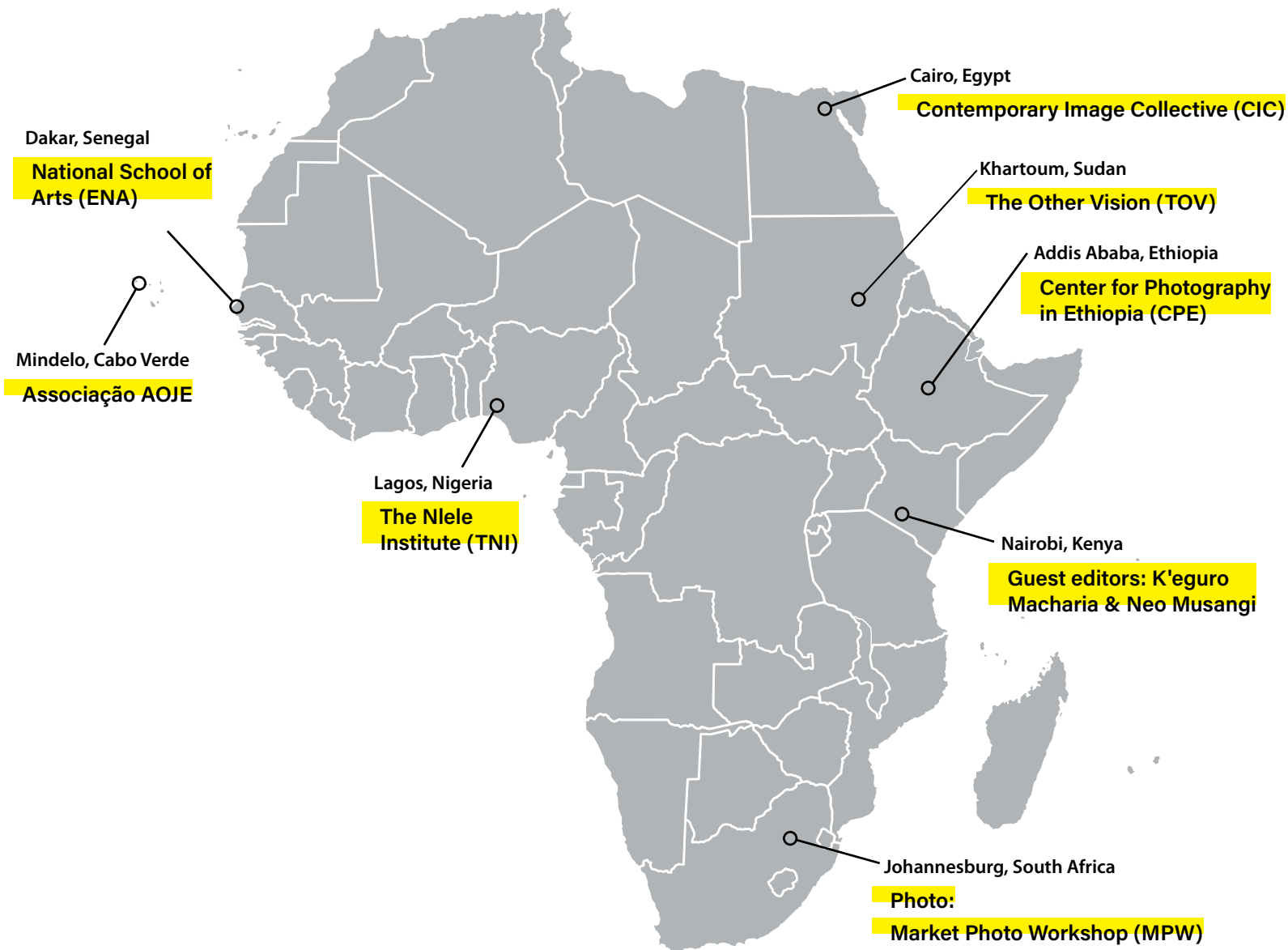
INTIMATE DISTANCES

Feature guest editors:

K'eguro Macharia & Neo Musangi

Member interviews: Ala Kheir, Andrea Thal,
Maheder Haileselasie & Uche Okpa-Iroha

CONTRIBUTORS



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PHOTO

OPEN SOCIETY
FOUNDATIONS



CLPA News is a newsletter made up from contributions of the CLPA members. The Editors hold no responsibility or liability for the accuracy of the provided content.

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From Bedroom to Bedroom

K'eguro Macharia

Photographs are part of our intimate lives and practices. They hold memories and feelings, intentions and frustrations.

My father kept his camera in his closet. On special occasions—during a party or when treasured friends we saw rarely visited—he'd send me to get it and, if I was lucky, I would be allowed to snap a few pictures. Perhaps we'd get through a roll of film and then the film would be replaced. You had to open the camera carefully not to expose the film and destroy the images that had been captured. The film would be placed in a small black canister and delivered to one of the few places that developed amateur film. It was rare that we had spare film cartridges at home. Most often, pictures would be snapped—24 or 36 exposures, I believe—until the roll of film was done. And we'd have to wait until the next film cartridge was bought. More often, the snaps would be budgeted over several occasions: 5 for a birthday party, 8 for special guests. I am guessing at these numbers, but I do remember some film cartridges lasted for months, and it was always a treat when they were finally developed, and we saw what had been saved and, perhaps, captured.

For months at a time, the images captured by the camera were a mystery. Until they were printed, we could not tell if they were

blurry or overexposed, if heads had been cut off or particular people left out of group images. When we finally received the images, we'd treasure them, even when they were unclear. I do not recall us ever discarding any because the framing was wrong or the light off. Each image was treasured, no matter how blurry or unfocused. These were treasured ways to flavor memories, to remember times when we gathered with those we loved, even if the love later turned sour, and those relations unbearable.

Photographs would be placed in special albums, sandwiched between a hard, sticky back, and a clear film. Forgive me, I don't know the technical names. Some albums were dedicated: the Wedding Album, the Funeral album. Others were generally chronological: When we were younger. When guests visited, I would be sent to my father's closet to bring the albums and guests would flip through, laughing when they saw images of themselves. Treasured memories were shared and savored, the good feeling from those moments recaptured and recirculated.

*



©Eric Gyamfi, from *A certain bed*, 2018

As with photography, discussions about intimate practices need time and trust.

Photographs are part of our intimate lives and practices. They hold memories and feelings, intentions and frustrations. We place pictures of loved ones close to us and might burn—or delete—images of those who have hurt us. The process of holding a camera is intimate: eyes rest on the camera, fingers adjust lenses, other fingers click the shutter; bodies bend and stretch and tense and relax and cramp. If writers develop tense shoulders and back pain and knee pain and carpal tunnel and strained eyes from hours hunched over reading and writing, photographers, no doubt, develop aches and pains from their practice. Photography enters bodies. It shapes bodies.

*

When Neo Musangi and I were approached to muse about intimacies—both of us queer scholars, both of us queer writers, Neo a visual and performance artist—we wondered how to approach the topic. We agreed that we would not ask the photographers and curators we interviewed about their personal intimate lives. And this hunch was justified. In all the interviews we conducted—with Maheder Haileselasie, Ala Kheir, Uche Okpa-Iroha, and Andrea Thal—interviewees insisted that building trust over time—through extended interactions and conversations with photographic participants, both subjects and viewers—was foundational to their practice. As with photography, discussions about intimate practices need time and trust.

As Neo and I have both thought and written about the problem of the intrusive gaze that views gender non-conforming people, queer people, trans* people, sex workers, and women as spectacles, we also decided we would not ask if interview participants had engaged with or photographed people from these groups. We wanted to navigate the relation between spectacle and vulnerability, with an especial attention to care and ethics. And so we shaped our conversation around these

words and practices: spectacle, vulnerability, care, ethics. These terms came up over and over, and we were delighted by how Maheder, Ala, Uche, and Andrea mapped their relations to these terms and how they build and incorporate practices attentive to situation and participants. To offer only two examples, Uche told us that after he's completed a project in a particular place, his practice includes returning to that place to show those who participated the resulting images; Andrea told us that after staging exhibitions around difficult and sensitive topics, the gallery space will provide space for reflection—perhaps a small dinner or some kind of reception—so that viewers can process what they encountered in a caring space.

In our conversations, intimacy also emerged as an effect of living with extended projects. Our interviewees spoke about projects that ran anywhere from three months to four years to ten years. Living with such projects transforms the relation between photographer and subject, photographer and object. Repeatedly, we were told that the objective photographer who lives outside the scene of the photograph and merely documents is an impossible position to occupy. Photographers enter the frame, whether literally—as when Uche Okpa-Iroha inserted himself into stills from *The Godfather in the Plantation Boy* project—or emotionally—as when Ala Kheir photographed images of the Sudanese revolution. Photographers and curators—the latter a contested term—enter the photographic situation as they engage other people. Andrea Thal described holding workshops before, during, and after projects, creating safe spaces for thinking and experimenting.

Intimacy also emerged as a way of granting photographic participants privacy and dignity. Maheder Haileselasie spoke about her careful practice around documenting faces and emotions, especially in fraught situations. She discussed the

importance of creating historical records while also respecting those in the present. Photographers and curators are not unaffected by devastation—horrifying events happen in our neighbourhoods and countries, to people we love and places that nurture us. And it requires intimacy with a place to capture the small detail that tells a compelling narrative, to insist that an apparently small thing—a fallen leaf or a shattered window or a discarded slipper or a colorful scarf—matters.

*

Let me return to my father's closet. I am unable to get away from the idea that now we carry our parents' closets with us. Images fill the devices we carry. We are surrounded by people who make images in public and private spaces. We are overdocumented. Yet, beyond the threat of surveillance that accompanies such overdocumentation, we are also invited into each others' intimate spaces, whether we appear as unwitting backgrounds to other people's selfies or whether we sit next to strangers who are sharing images with each other on their phones. We enter each other's bedrooms with our phones and computers, with our imaginations and fantasies. We are drawn in by images, invited by them, disturbed by them, nurtured by them, transformed by them. We are intimate with them and they are intimate with us. I invite you to join this intimacy in this issue. 🌐



K'eguro Macharia lives in and writes from Nairobi, Kenya.

He blogs at gukira.wordpress.com and is on Twitter as @keguro_.

Take One And Two In Five Mistakes

Neo Sinxolo Musangi

I.

- Daguerreotype:**
1. a single reversed image
 2. made as a direct positive onto a silvered copper plate
 3. prone to damage

In what might have been a moment of subjugation rage or a case of temporary kleptomania, I stole a picture from a museum in New York. Two figures sit side by side. It is not clear what they are sitting on. Might have been short stools with no back rests. The background is blank and grey. The photo shows only up to their knees. Based on their clothes, my imagination of the kind of shoes they might have had on at the time this photograph was taken, changes every time I see someone in “comfortable” ugly shoes—Hush Puppies and all that. The man wears a suit jacket and a scarf-tie and the woman a Victorian button-up dress and a fedora I find too big for her rather small head. The woman’s arms, one over the other, rest on her lap. There is minimal contact between the two except for what might have been a brief touch of elbows. Only one arm is clearly visible on the man’s part. The man is either awkwardly sitting or has a disability on his left hand. The woman wears a ring. Perhaps a wedding band.

Looking at this photograph now, I speculate: a couple perhaps.

The man’s assumed disability could be a deformation of either figure or photograph. I realize also that people noticing this photograph in my house often ask, “Who are these?” as though the photograph, or at least the people in it, would be of some significant importance to me. The two are expected to be family, or friends or perhaps people known to me or my family in some way. When I say that I do not know who these people are, the photograph momentarily loses meaning until I mention that I stole it. I stole a small photograph that perhaps only has meaning in its context and in my house is only another object. I stole it for a reason though. A reason so petty I should be ashamed (I am not!). The woman’s face carried an emotion I can only describe as unhappiness. A deep discomfort. She is not relaxed or smiling or excited. She is pissed off and in the moment that I pulled this picture from the small leather casing in which the museum preserved it, I felt humiliated for her, so I removed her from the space. I am not sure if this was about care. I suspect not. I did it anyway. I took a small, badly cut and slightly damaged photograph out of its context.

Two things are important truths that need stating: the people in this image are white and the photograph is valuable to me only as a product of 19th century photography more than it is about aesthetics of art or intimate relationships.

“Hii sio picha”

How does a good photograph of a bad thing look like? Is it possible to have a bad picture of a good thing?

II.

Wazungu
Natives
Explorers
Aşewo
Hunters
Homosexuals
Amagqirha

To photograph people is to participate in typology.

III.

Through Susan Sontag (1990), I arrive at a place I want to call 'in the absence of people'. If Sontag's concern is war imagery, there is perhaps something about war's architectural aftermath that is interesting to photography and its concerns.

Sontag:

To photograph is to confer importance [&] To be sure, a cityscape is not made of flesh. Still, sheared-off buildings are almost as eloquent as bodies in the street.

IV.

Chernobyl, 2017.

Drew Scanlon —known as the "Blinking white guy" in the world of memes— ends day one of two in his exploration of Chernobyl's exclusion zone with this tongue-in-cheek commentary: "[...] the most fun part I think about being in a hotel in Chernobyl is that everything you do in Chernobyl you do in Chernobyl." As opposed to what Drew? As opposed to what? He continues:

So,
I just took a shower in Chernobyl
Tying my shoe laces in Chernobyl
Checking the Wi-Fi in Chernobyl
(Also, Chernobyl has Wi-Fi)
Charging all my devices in Chernobyl
Playing Final Fantasy 6 in Chernobyl.

Mundane everyday things feel different, at least for Scanlon, simply—and only— because he is in Chernobyl: a place that continues to garner attention in not only mainstream media and gaming worlds but one of the best candidates for ruin photography.

Scanlon: [...] because in its own way, Chernobyl is beautiful.

I continue to be fascinated by ruin photography: an exploration of an aesthetic emanating from damage, waste, remains, decay, loss and danger. There is an obsession with modernist wastelands and for good reason. Ruins can be seen as beautiful. No, a good photograph of decay and deterioration is aesthetically stimulating. Looking at patterns and absences in an old industrial building reveals not only a photographer's anxieties around anthropological endurance but could also be seen as something more personal and affective for some. This affect, Kate Brown calls, "rustalgia" and Drew Scanlon captures differently as the remnants of life and living: kitchen appliances, unfinished homework, wallpapers, and the fact that "somebody actually lived in apartment 70".

Perhaps the last thing that Drew asks at the end of day one is what I want to say, in this disjointed way in relation to photography. Once one has experienced waste and ruins and even documented the remains of lives once lived in these places, there is something else. Again, Drew: "And when that reality hits you, you can't help but wonder, is an apocalyptic outcome so fantastical?" I will return to this. This beauty and its documentation.

V.

Wednesday 10, 2021.

I have to stand at a specific spot on the deck to answer my friend Keguro's phone call. I am facing the hill that is not a hill—an optical illusion across the river below. "Yay, there is a rhino". Excitedly.

Keguro: Take a picture.

Take a picture. I am rambling about why I choose to not take a picture. Sometimes life should be experienced without the anxieties of keeping a record, I say and we laugh. I lie.

I cannot take the picture that Keguro wants me to. I refuse to take this picture because the result would be shameful. I have a DSLR camera and some of my work is lens-based. However, I know that to take this picture from where I am standing might require a zoom lens. I could use my phone but that will only produce a pixelated mess. Rhinos deserve better than that. They are precious beautiful animals— in the way wildlife photographers show them not in that way that Kenya and South Africa's pseudo-conservation whiteys like to spoil it for them.

I am still thinking of ephemerality. Perhaps as pleasure. As a pleasurable, intimate experience at the moment of witnessing and being. If you don't have documentation from WWII you can't tell the story, Uche Okpa-Iroha offers as an example. If you don't have photos from apartheid and if all these things were ephemeral you can't tell the story, he continues. I am curious about this articulation—which Uche further into the interview ties into larger identity questions— that demands 'receipts'. There is a privileging of the visual as evidence, here. Uche calls this substantiating. To photograph or to document therefore becomes proof of something one might call a claim to life rather than life as experienced and unwitnessed.

From the stolen photograph, to my refusal to photograph Keguro's rhino and to Chernobyl through Sontag and typology, I have wondered about photography's dwelling on good and bad. Perhaps this is a question for all artforms and their concerns with aesthetics. How does a good photograph of a bad thing look like? Is it possible to have a bad picture of a good thing? Where then lies the beauty? I am not sure.

Still, I like the word ephemeral. Fleeting. Temporary. Temporal. Transitory. 🌀



Neo Sinxolo Musangi reads and writes in Kajiado, Kenya.

Ala Kheir

The Other Vision, Khartoum

Interviewed by K'eguro Macharia



©Silasse Salamone, from untitled series, 2020, produced for the democraSEE MAPUTO workshop.

How would you describe your photographic practice?

At first, I always wanted to get the good image, in terms of technicalities, and so on. And now looking at it, I think it's most important for me that my message, gets across. When that happens, that's when I get the satisfaction. But as I always say, it's important to engage. The first time that my photographs really achieved what I wanted to do, that's a feeling that I will not forget.

How has your photographic practice been affected by the pandemic?

If we ignore the part of the restrictions and the economic disasters going on during the pandemic, I think we needed time just to slow down so we could think. We live in a very quickly

moving lifestyle, and we miss so many small details. During the pandemic, I never felt constrained, because mobility was not restricted in Khartoum. Practically, the pandemic allowed me to spend much more time with my family. Photographically, I did not feel stuck. I still can find things even in this very simple, relatively small environment.

You have written on Instagram that photography is a very personal practice. But it is also important that images are consumed. What makes photography personal?

I think photography is a crop from reality. You're saying, "Look at this, or focus on this, or this is what I am looking at." At the same time, photography is a perspective. And this is what makes it very personal. You're not just documenting—you are focusing

on things that are important to you. And that is what makes it unique too, because you use reality, but at the same time, you're creating a perspective.

You have many images from the recent Sudanese revolution on Instagram. What was the experience of photographing at that period?

Photographing during change, everything will look and feel different. And I think it will quickly alter the way you look at things around you, or the people around you and the country, you know. During the revolution, people went out to protest for the first time in their lives. And they all talk about the crazy feeling that they got when they were there. As a photographer, I was very privileged to be present during those times, to photograph and document change, and my presence there. 🌐



Andrea Thal

Contemporary Image Collective, Cairo

Interviewed by Neo Sinxolo Musangi & K'eguro Macharia

KM: Your practice draws something out of people through what Christina Sharpe calls sitting with the thing. How do you prepare the gallery space for people to engage with difficult topics?

I really like what you say about sitting with the thing. It's beautiful. The first thing I want to say is that I am never alone doing these things. We are quite a big group of people and we really insist that we never just do a representational format. So, if we hold an exhibition, we gather afterwards to talk about it, sometimes during an informal meal. Maybe we say a few words about the works, maybe some of the artists are here, they can say a few words. We spend time together, and we don't even have to talk about the exhibition. I feel it's really important to close that heavy situation that was opened in a social and collective way.

NM: If we are going to think of the gallery space as one way of containing art, do you make work that dictates how it's going to be shown or do you let spaces determine how you're going to show?

I think what you're asking is a question about form at the end of the day and a question about how the context shapes what we can see. I truly believe that any desire to think how we can live in this world differently is also a question of form. And it starts with how we sit together in a room and talk to each other. But it also takes us to what does a film look like? What does a photograph look like? How is the text written? And this is delicate and difficult terrain.

NM: As part of a collective project, do you think of collaboration as political work?

Of course. I think about how we can collaborate so that the people involved in doing the work have a voice, but are still aware of hierarchies. It would be untrue to say it's all flat hierarchy and we're all the same. We all have very specific backgrounds, years of experience, speaking positions. So thinking through hierarchies is central to our practice within the space, and it's highly political. And we extend this practice when we invite external people to be in the space with us. 🌐

Maheder Haileselasie

Centre for Photography in Ethiopia, Addis Ababa

Interviewed by K'eguro Macharia

How have the restrictions of the pandemic affected your photographic practice?

I've been traveling for most of my adulthood. After March, when covid was found in Ethiopia, I was at home for 6 months. Part of what happened is I lost interest in photographing people on the streets, people I didn't know. I used to photograph people a lot on the streets. Now, my interest is in more of what represents them, the interior, the domestic.

You work in photojournalism and in art photography. How do you understand your relationship to both?

Photojournalism gives me access to historical events and important stories. At the same time, it grounds me in reality because it helps me see people and their situations.

But photojournalism can also be difficult. I have photographed a plane crash, for instance, and I tried to focus on the bigger story, and how it would be understood by the world. I also think about the actual people I'm photographing in the moment. I think I even broke down while photographing the plane crash. I knew this was an important story for the families and the airline and the country. I was basically a medium. In the art part it's very difficult when you are dealing with extreme emotions.

How do you think about the ethics of the relation between image and text, especially on your Instagram, which has very thoughtful captions?

I worry about my intentions and ethics and my positionality whenever I travel or photograph, regardless of the permission

I get from the authorities or the NGO I'm photographing or even a parent—even if I get permission from a parent, photographing a child has always been difficult for me. I have always found it challenging to navigate between what I'm photographing and how people want to be represented.

You have photographed some very devastating situations, and you manage to do so without exploiting the pain people might be experiencing. How do you navigate between devastation and care?

I am trying to work artistically and in photojournalism, so I think a lot about representation in Africa. I think about how images I take now will be received in 10 or 20 years, and what I want to be seen. I am responsible to that future, and that guides my decisions and practices. 🌍



©Ola Alsheikh, from the series *The Imprisoned Butterfly*, 2021, produced for the 2020 CLPA Mentorship



©Uche Okpa-Iroha, from the series *Plantation Boy*, 2012

Uche Okpa-Iroha

The Nlele Institute, Lagos

Interviewed by Neo Sinxolo Musangi & K'eguro Macharia

NM: What do you think about the historical violence of the camera, even in the language of the camera, say, point and shoot? How do you navigate these histories in your work?

As a photographer it's as though you are holding a gun and pointing at people. So there must be an agreement between you and people. Wherever I go, I ask people if I can photograph them. I never photograph without seeking permission. Sometimes I spend months blending in with a place, even changing my mode of dressing, simply to blend in. I am an embedded sensibility because I live here, unlike photographers who fly in for short projects. They are fleeting sensibilities. I teach my students that you can't steal. We are not on a safari. I encourage my students to get close to the subject, to risk intimacy.

NM: Why does documenting matter? Why does posterity matter? What if work is ephemeral?

Part of what we're doing in The Nlele Institute involves archiving and collection. We're trying to get negatives from the past, trying to source them from where they are, because most of them are damaged. We're trying to acquire them, to clean them up, and archive them. If you don't have images, you can't tell the story. If you don't have images from World War II, for instance, how do you tell the story? Images help us substantiate identity. If we don't document the space, how will you tell a story about a people? We need to teach history. We need to bring all history together.

NM: Do you ever consider your work as performance and what does that mean for a photographer who photographs themselves?

Yes. I'm interested in performance in photography. In photography, the triangle consists of the sitter, the photographer, and the audience. I'm trying to break up that conventional triangle by being all three. When you're photographing other people, you're photographing performance. Photography is all about performance. When I did *Plantation Boy*, I knew I was acting.

KM: How do you engage with people who ask about your public art practice?

Lagosians will ask questions! I carry around a book that features my photographs, and when I'm asked what I'm doing during public art projects, I pull out the book, explain that I'm a photographer, and educate people about photography as artistic practice. 🌐

Inaugural CLPA Mentorship Programme 2020

The Centres of Learning for Photography in Africa, through the Open Society Foundation and the Market Photo Workshop initiated the inaugural CLPA Mentorship Project for photographers in 2020.

The project looked at developing mentorships with photographers and was aligned with the vision and shared mission of the CLPA network of institutions. The project commenced in Nov 2020. Participating member organisations selected 1-2 photographers that were mentored to either develop existing work or create new work under the broad theme '2020'.

This project aims to reflect various perspectives from the continent, experienced over the unprecedented global COVID-19 pandemic. In addition to the large-scale devastation of this global health crisis and its impact on economic activity across the globe, African countries continue to contend with political, social and economic issues at home.



©Nuno Pina, 2020, produced for the 2020 CLPA Mentorship



©Nuno Pina, 2020, produced for the 2020 CLPA Mentorship

CLPA MENTORSHIPS




©Ebunoluwa Akinbo, from the series *Archives of Semblance for Remembrance*, 2021, produced for the 2020 CLPA Mentorship

Through this programme, 10 photographers were mentored by their affiliated organisations to see their projects to completion.

Participating organisations and photographers are:

- Associação AOJE, Cape Verde (Grace Ribeiro and Nuno de Pina)
- Centre for Photography in Ethiopia, Ethiopia (Abdi Bekele and Tsion Haileselesie)
- Market Photo Workshop, South Africa (Mandisa Mchiza)
- Nlele Institute, Nigeria (Egun Akin and Obasola Bamigbola)
- Photo:, South Africa (Jansen van Staden and Nizar Saleh)
- The Other Vision, Sudan (Ola Alsheikh)

The bodies of work produced and furthered over the mentorship period will be shown on the CLPA website (clpa.photography). 



©Nizar Saleh, from the series *Ink-shasa*, 2020



©Abdi Bekele, 2020, produced for the 2020 CLPA Mentorship

ASSOCIAÇÃO AOJE

RECENT ACTIVITIES

Online Portfolio Review

In preparation for the 2021 Catchupa Factory artist residency, an online portfolio review was held in Sep 2020 with the selected participants, mentor Akinbode Akinbiyi and curator and coordinator Diogo Bento. Over two days, each participant received feedback about their work and got a sense of their colleagues' photographic practices. AOJE hopes that this initiative will increase the group's interaction and collaboration even before the actual residency takes place.

'Family Matters' fundraiser

In response to the pandemic and the social and economic consequences of cancellations and postponement of exhibitions, residency programs, workshops and commissioned work, AOJE launched the *Family Matters* fundraiser: an online print sale intended to reinforce visibility, highlight talent and provide immediate support for Catchupa Family members (alumni of the Catchupa Factory artist residency).

'Dissident Planets' online exhibition

The online exhibition *Dissident Planets* (22 Oct 2020 - 22 Jan 2021 at www.dissidentplanets.space) attempted to expand discourse around Afrocentric perspectives of the world and decoloniality, focusing on the diasporic experience. Though a curatorial process favouring a collaborative approach, the exhibition delves into aspects of Afrofuturism and Black identity. Curated by Diogo Bento.

FUTURE ACTIVITIES

Catchupa Factory - New Photographers 2021

Despite these uncertain times, AOJE looks forward to making this year's Catchupa Factory artist residency a reality. Once again, AOJE will welcome 12 young and emerging artists and photographers from Angola, Mozambique, Guinea-Bissau and Cape Verde for a celebration of photography and contemporary artistic practices. Photographer and mentor Akinbode Akinbiyi will be joining the residency as lead educator.

ÉCOLE NATIONALE DES ARTS (ENA)

RECENT ACTIVITIES



©tourebehan, 2021

LITTORAL, an exhibition of work by young Senegalese photographers, including 2 students from ENA, about the Dakar coastline was visited by 3rd year ENA students. It was held at the Place du Souvenir Africain (11 Dec 2020 - 10 Jan 2021). Production of the documentary content for this exhibition was taught over a series of workshops by trainers from the Belgian MAPS agency and Mamadou Touré dit Béhan (ENA) in 2019. Forming part of the 2017-19 work programme between the Republic of Senegal and Wallonia-Brussels, workshops were held at Sup'imax.

MARKET PHOTO WORKSHOP

RECENT ACTIVITIES

Pan-African Visual Journalism and its Positions:

Presented by the Market Photo Workshop, World Press Photo Foundation and The Windybrow Arts Centre, this was an exhibition and public programming initiative staging the work of the 2020 World Press Photo Contest winners with a focus on content produced in Africa. The public programmes (in partnership with organisations across the continent) focused on critical conversations around the current realities and future of visual storytelling within journalism in Africa and a number of workshops for emerging photojournalists.

Re-Imagining Riverlea



▲ Participants of the *Re-Imagining Riverlea* workshop, organised by Market Photo Workshop

The Market Photo Workshop and the Market Theatre Laboratory in collaboration with Raw Multimedia conducted *Re-Imagining Riverlea: A Participatory Arts Project* from Sept to Nov 2020. The aim of the project was to facilitate 25 youth from Riverlea, a township in the south of Johannesburg, to find, explore and present their stories. Stories explored the challenges faced by the participants, their imagined futures and their reflections on how the past has informed the present. The outcome of the programme was an outdoor exhibition and performance showcase in Riverlea.

FUTURE ACTIVITIES

2020 Tierney Fellow at the Market Photo Workshop

The Market Photo Workshop in partnership with the Tierney Family Foundation announced Lusanda Ndita as the 13th recipient of the Tierney Fellowship. The Fellowship provides a platform for an emerging photographer to successfully conceptualize, develop and produce a body of photography work. It provides the successful applicant with the financial support necessary for research and production, in consultation with appointed mentors of the recipient's preference over a year. Ndita will be mentored by Mary Sibande and Refilwe Nkomo. The Fellowship will run through 2021.

JUSTPHOTO Photography and Writing Fellowships

The JUSTPHOTO Fellowships seek to promote new photography work in social responsibility and activism by African photographers practicing in Africa. The Photography Fellow will work with a mentor providing support towards a visual outcome. The Writing Fellowship seeks to draw attention to the potential for meaningful collaboration between photography and writing to play a significant role in social justice.

Similarly, the Writing Fellow will be mentored to produce a text that speaks about photography and the concerns of JUSTPHOTO. The Photography Fellowship will run from 01 Feb - 02 Jul 2021. The Writing Fellowship will commence on 01 Mar, concluding in Sep 2021.

THE OTHER VISION

RECENT ACTIVITIES

The Other Vision kicked off its projects in 2020 with a survey to allow better design for programming. The survey commenced in Jan 2020 and is ongoing, focusing on areas like language, professionalism, platforms where photographers share their work and potential photography audiences.

FUTURE ACTIVITIES

TOV 2020 mentorship project:

The Other Vision will launch a call for its 2020 mentorship project under the theme 'Change' in Feb 2021. The call is timed to coincide with the World Press Photo Exhibition 2020, being held at the Sudan National Museum in Khartoum. This program will see 15 photographers selected to undergo a five-month project where they will be mentored by established artists to develop a body of work. The mentorship includes presentations, critique sessions, and an exhibition.

PHOTO:

RECENT ACTIVITIES

democraSEE MAPUTO Workshops

In partnership between Photo:, the Goethe Institut Johannesburg and CCMA Maputo, John Fleetwood conducted a photography workshop in Maputo, Mozambique, from 23 Nov - 4 Dec 2020, with Mozambican photographer Mauro Vombe. The workshop brought together 9 photographers concerned with issues impacting human and social rights and questioned how photography can respond to these issues. This culminated in an exhibition of work developed over the workshop titled '?', which opened at the CCMA on 4 Dec 2020.

Photobook Week Aarhus



▲ Video still from *Intimacy and Resistance* featuring Brenda Goldblatt and Jabulani Dhlamini

John Fleetwood curated the exhibition *Intimacy and Resistance* for the 2020 Photobook Week Aarhus festival in Denmark, which ran from 1 - 4 Nov 2020. A series of videos featuring artists and curators was developed for this exhibition. These videos are important teaching tools and feature photobooks including *House of Bondage* (Ernest Cole), *In Boksburg* (David Goldblatt), *The Black Photo Album* (Santu Mofokeng) and others.

Blurring the Lines Conference

The 2nd International 'Blurring the Lines' Photography Conference theme was 'Photography and Education: Formal, Non-Formal, and Informal.' The inter-academic conference aimed at recently

graduated photography students and lecturers in photography and was held virtually from Venice 27/28 Nov 2020. John Fleetwood is a member of the Blurring the Lines team and was a co-moderator of this conference. Participants from the democraSEE MAPUTO workshop participated as listeners of the proceedings as a supplement to their own programme.

FUTURE ACTIVITIES

10:Inter/face

10:Inter/face is a month-long mentorship programme focusing on photographic and photography-based practice interested in gender and sexuality and will include workshops that share discussions on digital culture and image-making. This peer and professional mentoring workshop is focused on supporting the development of current bodies of work of the participating photographers through mentorship, and by providing the resources and expertise for participating photographers to design and develop a website. The workshops will be facilitated by photography practitioners, writers and artists in Feb-Mar 2020.

THE NLELE INSTITUTE

RECENT ACTIVITIES

The Nlele Institute together with World Press Photo and the Market Photo Workshop organized a four-day masterclass: *Intrepid Voices and The Reflections from Murky Rivers* in Lagos (23-26 Nov 2020.) The masterclass critically analyzed the events that occurred during the Oct 2020 #EndSARS protests by Nigerians demanding justice, good governance and police reform, looking at photographs of seven participants on the frontlines during the two-week crisis. The masterclass was facilitated by Uche Okpa-Iroha (Nlele Institute) and Charles Okereke (The Alexander Academy)

FUTURE ACTIVITIES

TNI provides quarterly workshops to aid artist development. Technical workshops provide participants with new concepts, techniques and insights in the development and production of their works. Workshops have included visiting lecturers from overseas. Workshops also teach writing and portfolio presentation. TNI has developed several educational mentorships and artist promotion programs, giving visibility to emerging photographers in Nigeria. These programs are used as platforms to provide training opportunities in photography.

FORTHCOMING WORKSHOPS

- *History of Photography in West Africa: A Focus on Nigeria* (22 – 26 Mar)
- *Photography in The Public Space and The Artist's Reflection on the Environment* (26 – 30 Apr)
- *The Image and The Text: Masterclass* (17 – 21 May)
- *Perspective, Photography and The Photographer* (26 – 30 Jul)
- *The Strategy of The Portfolio: The Artist's Position* (23 – 27 Aug)
- *Subject and Subjectivity: A Fundamental Visual Representation Question* (1 – 5 Nov)
- *Portfolio Review: Preparing for The Exposure* (6 – 10 Dec) 🌐