

# CLPA NEWS 2018 #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*

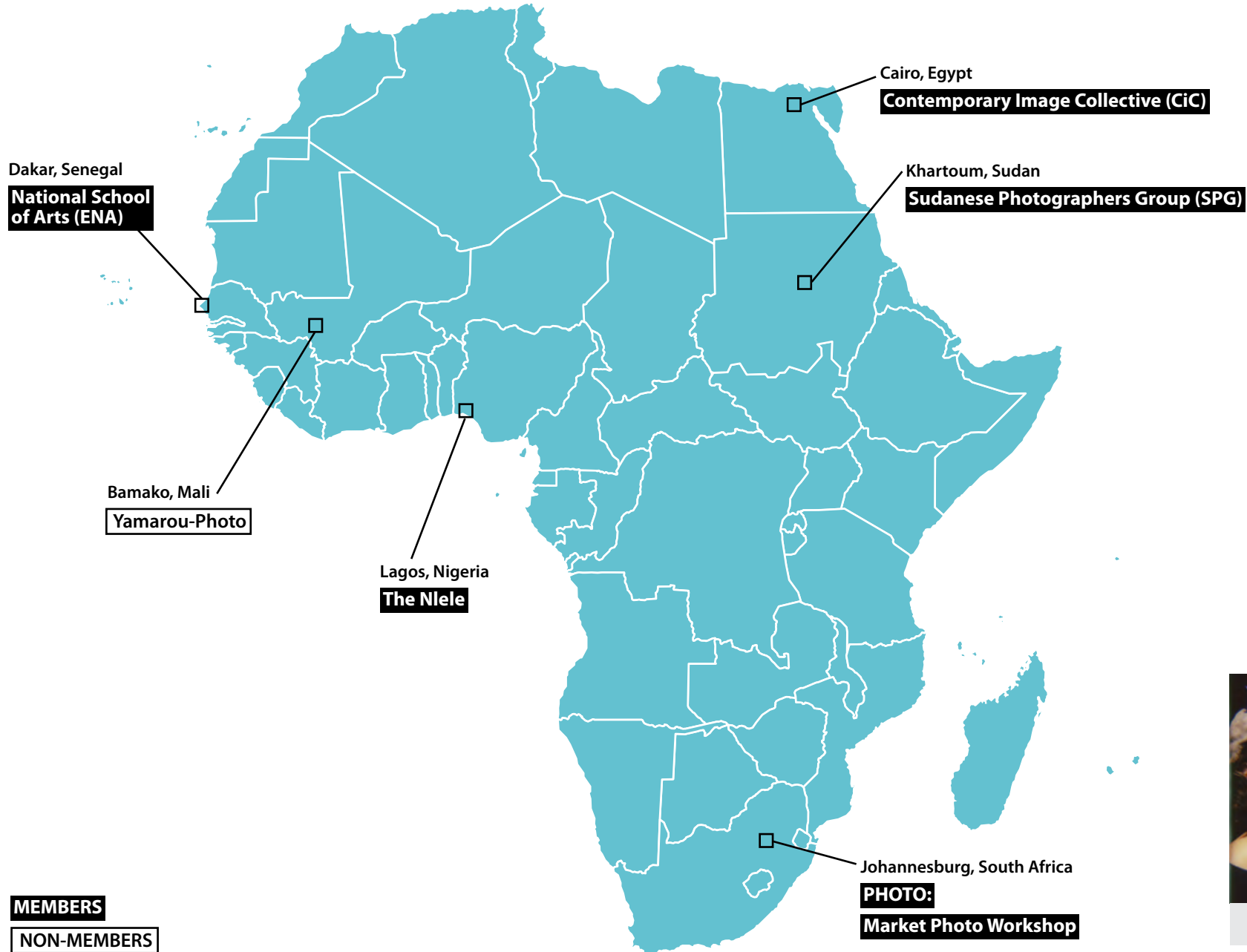
*Un réseau des initiatives de  
formation indépendantes et  
viabiles à travers l'Afrique*



## IN THIS ISSUE

MEMBERS CONTRIBUTIONS ... VISUAL LANGUAGE  
... FEATURED MEMBER: ANDREA THAL & OMNIA SABRY

# CLPA NEWS 2018#02 CONTRIBUTORS



Guest Editors Andrea Thal & Omnia Sabry,  
Contemporary Image Collective.



# LEARNING AND TEACHING ACTIVITIES

## Contemporary Image Collective (CiC)

### Recent activities



### ↑ 'Room for Maneuvering' workshop/panel discussion

'Room for Maneuvering' was an intensive workshop, discussions and public panels that took place 22-23 Jun 2018. Filmmakers, photographers, film producers, programmers and critics gathered to discuss alternative contexts of viewing films and moving image works in Egypt and the region. The workshop allowed participants, coming from different backgrounds, to expand the conversation beyond individual positions to think of the potential of solidarity, communities and collective thinking/planning/acting and the kinds of collaborations to explore and be part of in the future.

### Planned activities

## Translation of Darkroom Guides

Throughout the past three years, with George Awde and the 'Playing with Light' group, many artists, students and experimentalists have worked with different alternative photography techniques to explore different mediums for creating images in the darkroom. Due to the lack of Arabic references, CiC will translate a text on "The Gum Bichromate Process" in the upcoming months. It is necessary to have this material available in Arabic to reduce language barriers during learning processes for all native Arabic speakers.

## National School of Arts(ENA)

### Planned activities



### ↑ Visual Art students in workshops of restoration and documentation of artworks

3rd year students are currently within the Expression and Communication training section of their term and have respectively followed an introductory workshop in restoration of artworks and another introductory workshop to photographing artworks.

Béhan Touré (Photography), Serigne Tacko Diongue (Conservation - restoration), Christine Leduc-Gueye (Conservation - restoration) and Fanny Chauvet (Conservation - restoration) presented seminars.

These workshops were held from 23 - 28 Apr 2018, as part of the "Tribute to Emmanuel Cabrita" project, former director and sponsor of the arts at Cours Sainte Marie de Hann (International middle school in Dakar).

Learning & Teaching Activities continues >>>

# LEARNING AND TEACHING ACTIVITIES CONTINUED

## Market Photo Workshop

### Recent activities



### ↑ 'Welfare To Work' Photography Training Project

The Market Photo Workshop and Mkululi Productions are conducting the 'Welfare To Work' photography training project since 2 May 2018. The project is a 6-months photography course that will train 21 women participants in basic technical and visual literacy skills of digital photography. The project will be concluded by 31 Oct 2018.



### ↑ Yeoville Pan African Market – Research Project March 2018-May 2019

This project aims to use the concept, idea and practices of a market in African culture, as a forum of community multifaceted interaction, to explore the Yeoville Market as evidence and instrument of cultivating pan-African consciousness in African cities. This project is a yearlong collaboration between the Yeoville Market, the Market Photo Workshop's long course students of 2018, Dr Oluegun Morakinyo and Buyaphi Mdledle.

### Planned activities

### Lupane University Photography Masterclasses in Zimbabwe

The Lupane State University-Market Photo Workshop Photography Masterclass is a multi-focused photography training programme. The masterclass will take place in Lupane district over a period of 12 months with practicing photographers, most of who are self-taught, from Lupane and Bulawayo.

Learning & Teaching Activities continues >>



# LEARNING AND TEACHING ACTIVITIES CONTINUED

## The Nlele



### ↑ The Nlele Institute Mentorship Program

Since inception of the The Nlele Institute's 5-year mentorship program in Feb 2018, three classes have been held with 26 students per class. The program initiated to identify, train and promote a new crop of young photographers in Nigeria. A selection of the participants will be made to exhibit their projects at the 'For Freedom' exhibition during the Click! Photography Festival in Oct 2018.

## Yamarou-Photo

### Planned activities

### The Interim Biennale of Bamako

To strengthen photography activities during the period between the Rencontres de Bamako biennials, the associations, groups and collectives of Malian photographers will host the first edition of the interim biennale called 'Phot'Art Mali', in Nov 2018.

'Phot'Art Mali' intends to engage Malian photographers during the in-between time by offering them a space of work and exchanges between the photographers on one hand and between the students and the general public on the other, so as to create a connection between all players in the photography sector.

Seydou Camara has been designated by the representatives of the associations of photographers, collectives and groupings who met at the African House of Photography in Bamako in Jan 2018 to pilot this 1st edition Interim biennale. Thus, all Yamarou-Photo students will be involved in ongoing activity for the organization of this encounter. Students will work on a marketing campaign and at the same time interact, network and learn how to organize a biennale, as well as participate in it.

Learning & Teaching Activities continues >>

## PHOTO:

### Recent activities



## ↑ Catchupa Factory

The 2018 Catchupa Factory, an international Artist Residency dedicated to emerging photographers and artists from the PALOP (Portuguese-speaking African countries) took place from 20 Jun to 4 Jul 2018 in Mindelo, Cabo Verde. The residency, led by South African photographer and educator Michelle Loukidis, also included John Fleetwood and Paula Nascimento as selection and critique members. Catchupa Factory is organised by AOJE, an initiative to develop artistic practice in photography. The workshop hosted 11 photographers from Cabo Verde, Angola and Mozambique.

## Contemporary Image Collective (CiC)

### Moving to a new space

After 8 years in its current premises, CiC is moving to a new location in Downtown Cairo. Since 2004, the year CiC was founded, this is the second time that increased rent and various other factors forced the relocation. All public activities will be reduced during July and August due to moving and renovations. CiC is excited to welcome all to the new space in early September 2018.

## PHOTO:

### David Goldblatt

On 25 June 2018, world-renowned photographer David Goldblatt passed away. He was the founder of the Market Photo Workshop and played a significant role in developing it and sustaining it. He was a mentor for many photographers in South Africa. He was a founding member of the Photography Education Trust that plays a key role in democraSEE and other educational projects of Photo:.

### Planned activities

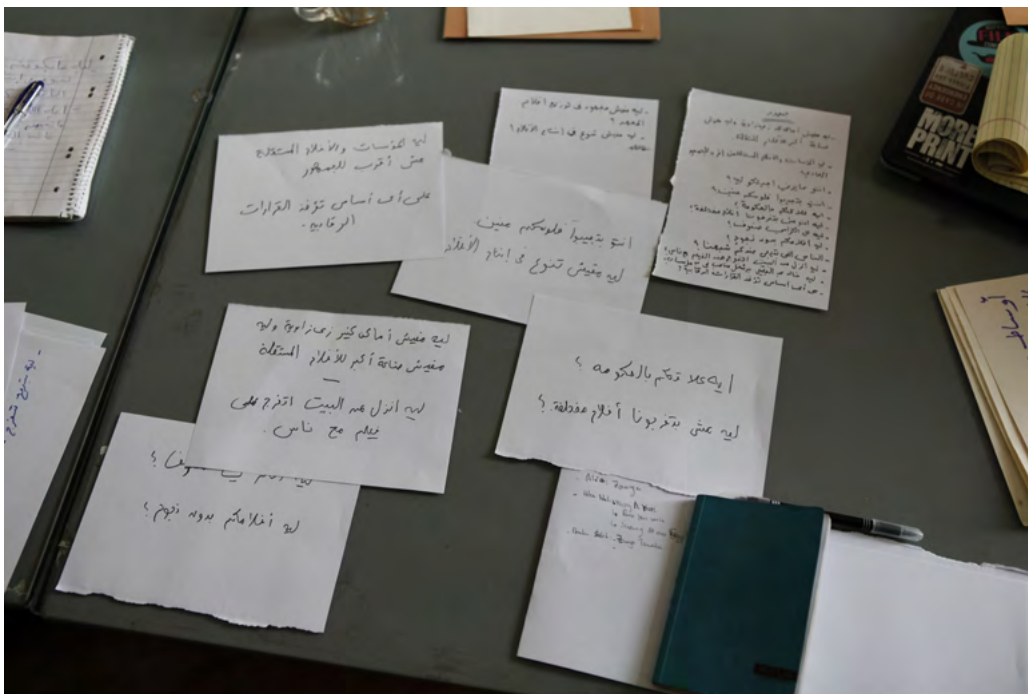
## Call for Photography Writers in Southern Africa

Photo: is compiling a database of writers from Southern Africa. Photography writers can play a critical role in helping to challenge and broaden photographers' understanding of their own work. Photo: will promote collaborative partnerships between democraSEE award recipients and writers.

## Johannesburg Photographers' Masterclass

The annual Goethe Photographers' Masterclass, that has been running since 2008, will convene in Johannesburg in Sep 2018. 5 curators and mentors including Akinbode Akinbiyi, Frédérique Chapuis, Katrin Peters-Klaphake, Simon Njami and John Fleetwood will meet with 12 photographers from the continent.

## Contemporary Image Collective (CiC)



'Room for Maneuvering' workshop / panel discussion.

### In your experience, how does the use of different languages affect learning and knowledge exchange?

We find it essential to speak Arabic in workshops, talks and discussions as many people will participate and engage more to what is being said.

### Do you find it necessary to work with different visual languages, and why?

For example; in exhibitions, we often mix contemporary and historical documentary, experimental or artistic visual languages and collections of related material. In our experience this allows for interesting connections between different forms of expression and their respective audiences. In parallel to this we find that there is a need to develop "alternative" images, images that question dominant modes of representations and "standards". The "Playing with light" working group, for example, experimented with 'do it yourself' image practices such as developing with household materials, mixing analogue and digital techniques, exposing paper in sunlight or printing images on different materials.

### How do you translate one language into another?

In educational settings, we find it works best to use consecutive translation to translate English or any other language into Arabic and to provide whisper interpretations from Arabic into English, if it is needed. In this sense we have concluded it is best we do not treat the two languages as the same. In addition, there is a necessity to leave room for translation to have the potential to affect the original, not to understand translation as a "secondary stage" after what is considered the original, but to allow it to feed back into the source text.

### What different languages do you work with in your educational activities?

We work in Arabic and English in our working practice and publish our announcements and publications either in Arabic or in both languages.

### What are the histories and forms of knowledge attached to the different languages you use?

English is present in the contemporary art context and in some media / photography contexts but is not a widely spoken language in Egypt. Education in English is expensive and only accessible to relatively a few people. Terminologies particularly in contemporary art but also in photography contexts are often derived from English including many relevant theoretical and critical texts. There is not only a need to translate much of this material but to publish writing on the same topics in Arabic too, and by doing so to question some of the established terminologies in English.

Visual Language continues >>

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**National School of Arts(ENA)****What different languages do you work with in your educational activities?**

As a French-speaking country, we teach mainly in French, although the main local language in Dakar is Wolof, one of many national languages.

**What are the histories and forms of knowledge attached to the different languages you use?**

All official activities related to general, intermediate and university education are conducted in French, although there is also a gradual introduction of national languages, for the literacy in communities as well as awareness-raising and communication.

Theatrical and television series as well as certain commercials are especially made in Wolof.

**In your experience, how does the use of different languages affect learning and knowledge exchange?**

I think if the local languages were used in a consistent way, it would help to better understand and assimilate knowledge. There is a lack of history related to the local "official" languages. Instead, imposed by colonization, English, French and Arabic are called the language of civilization and communication.

The mother tongue remains an essential factor in communication and would help with comprehension of knowledge. Of course, many scientific publications etc. are done in English and/or translated into French, which can be fundamental barriers to teaching and learning.

**Do you find it necessary to work with different visual languages, and why?**

Visual language has the particularity of becoming a universal communication medium as it is easy to absorb, to be read and interpreted. For years, photography or cinema has been understood everywhere in the world, even if the viewers did not understand the language. The viewers understood through the magic of the emotions produced, through the messages conveyed by all the visual elements. A good image, clear in its content can be worth many languages.

**How do you translate one language into another?**

With the availability of an extraordinary tool called 'internet', if we know how to use it intelligently.

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**Market Photo Workshop****What different languages do you work with in your educational activities?**

We work with English, Setswana, Sepedi and Zulu. But predominantly English.

**What are the histories and forms of knowledge attached to the different languages you use?**

English is mainly attached to sources for text referencing as all books, magazines, media and journals are in English. South Africa's main language for communication in institutions is English due to its colonial past. The region in which the Market Photo Workshop is situated has to accommodate South African languages generally spoken, and these are Sepedi, Setswana and Zulu

**In your experience, how does the use of different languages affect learning and knowledge exchange?**

It takes our students and educators out of their comfort zones and begins to interrogate other ways of interpretation which in turn enhances curiosity.

**Do you find it necessary to work with different visual languages, and why?**

Yes it is critical. It exposes all students and participants to more diverse ways of reading and construction of images.

**How do you translate one language into another?**

Generally, the majority of the students understand all these languages and we assist the rest who would find it challenging.



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**The Nlele****What different languages do you work with in your educational activities?**

We use English in all our activities. Sometimes we introduce a bit of Nigerian Pidgin English.

**What are the histories and forms of knowledge attached to the different languages you use?**

Nigeria was colonized by the British and as a result, English is the official language of communication in our country. Pidgin English is a hybrid of different Nigerian dialects mixed with English, it is informal and generally accepted as a language of communication even in some official matters and engagements.

**In your experience, how does the use of different languages affect learning and knowledge exchange?**

I think it's important to connect well with your audience/students/participants in the best way possible. Getting the class to understand what you're communicating depends on the skill of spoken words used, whether it is English or Pidgin English. All involved in the workshop should be comfortable with the language, which is key. But most of the time we use English because everyone speaks it

**Do you find it necessary to work with different visual languages, and why?**

In term of visual languages, we use materials that best communicate the ideas or themes we bring up during the workshops. Videos and photographs of other artists are projected on screen to aid the students/participants to learn key elements in photography like vision, voice and position etc. We always have to introduce additional materials like photography books for the students'/participants' to make use of to learn and understand how to read images. This method of training cannot be achieved by verbal communication.

**How do you translate one language into another?**

We do not have foreign students or participants to require us to translate.

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**PHOTO:****What different languages do you work with in your educational activities?**

Photo: operates in many contexts across Africa. English is most often used, in some cases with translators/ interpreters. Even though English is used as a spoken and written language, education facilitation can be best understood within the context of place, relationships, facial and body language, sharing and engaging on multiple-levels. Understanding language occurs as an accumulation of these exchanges.

**What are the histories and forms of knowledge attached to the different languages you use?**

Language is never stable and it reflects the political realities of the times. The history of language in Africa is one of subjugation. Consumer capitalism has extended this history.

The concern is to get photographers to engage with critical terms, especially terms located within a language. Language in many ways have fixed notions of gender for example. So are notions of authority, violence, colonialism. Even when we are able to speak English well, we also confirm passive political positions located in language. It is in the nuances of a language that we reveal our positions.

In photography, where we often struggle to articulate in words, there is also a history of our language of photography that we have to question. For instance; how does photography reveal notions of gender?

**In your experience, how does the use of different languages affect learning and knowledge exchange?**

Foregrounding ideas of the collective/community is critical to any learning experience. It moves those on the periphery to the centre. Diversity of language allows the diversity of subjectivities to present themselves – and that is a good classroom: participation, open discussion, sharing.

The internet speaks English. This also means that English has become the most important language in photography exchange. We need to find ways for photographers to be able to manage and engage with this reality.

**Do you find it necessary to work with different visual languages, and why?**

One of the central concerns for photography training is the fact that photography is not a stable singular language and, in fact, photography's role and place is determined by time and context. In these different contexts, photography becomes multiple and it is perhaps more productive to talk about photographies. Photographers need to understand how their work will be consumed and understood by different parts of society and the world – so it is essential for photography training to deal with different visual languages.

**How do you translate one language into another?**

Language must be translated within time and context.

Visual Language continues >>

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**Sudanese Photographers Group (SPG)****What different languages do you work with in your educational activities?**

Arabic and English

**What are the histories and forms of knowledge attached to the different languages you use?**

English is the one of the main mediums to access information and knowledge. For most sciences, it is easy to find translations or books written in Arabic, but when it comes to contemporary art, especially photography, it becomes difficult to find new information in Arabic. Thus translation is the only way to access current information, and this has its own set of issues.

**In your experience, how does the use of different languages affect learning and knowledge exchange?**

I think languages shape the way people think. The way a particular language describes one thing might mean another in a different language. This affects learning directly. Trainers will have to use alternative methods to make sure that learners understand the information correctly.

**Do you find it necessary to work with different visual languages, and why?**

It's important to use visual language, it is always a useful parallel way of sending information across and sometimes it can convey the message easier than text or speech.

**How do you translate one language into another?**

Most times I first try to understand and then re-write in words that I find suitable in the other language, it is a time-consuming process but effective "while translating from English to Arabic".

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**Yamarou-Photo****What different languages do you work with in your educational activities?**

During our training we usually work in two languages: Bambara (or Bamana) and French.

**What are the histories and forms of knowledge attached to the different languages you use?**

We use Bambara, or Bamana during our training: it is the most spoken language in Mali; 90% of the population speaks this language. The understanding of the courses is facilitated, everyone can express themselves and the exchanges are more numerous.

**In your experience, how does the use of different languages affect learning and knowledge exchange?**

A student told me during one of my courses in the Ségou region: "My teacher! Before you, we had eminent professors who came from outside, who trained us here and gave us certificates, but in fact we did not understand because the explanations were given in another language. With you we understand everything from the formation because you speak in Bambara."

**Do you find it necessary to work with different visual languages, and why?**

At Yamarou Photo, we work a lot with our national languages to ensure the understanding of exchanges and facilitate understanding. Each student draws on the richness of his or her history through their native language and can truly develop their own creative potential.

The importance of our national language has also encouraged us to name our photography exhibitions in Bambara. Thus, the exhibition of the 2017 Bamako Meeting Off was titled "Anw Ta" which means "Ours" in Bambara. Similarly, the exhibition we are currently working on with the Yamarou collective will be called "Guité" which means; "The Face" in Fulani and the upcoming exchange meeting titled "Karanga" means "The vestibule" in Dogon. We also use French, the official language of Mali. It is in French that we have learned photography and it is useful for us to understand the notices of the devices and to read our books of reference.

**How do you translate one language into another?**

Often, we use google translation, or an interpreter and most of us speak French and Bamabra so that does not pose enough problem to translate.



# FEATURED MEMBER INTERVIEW

## Andrea Thal & Omnia Sabry

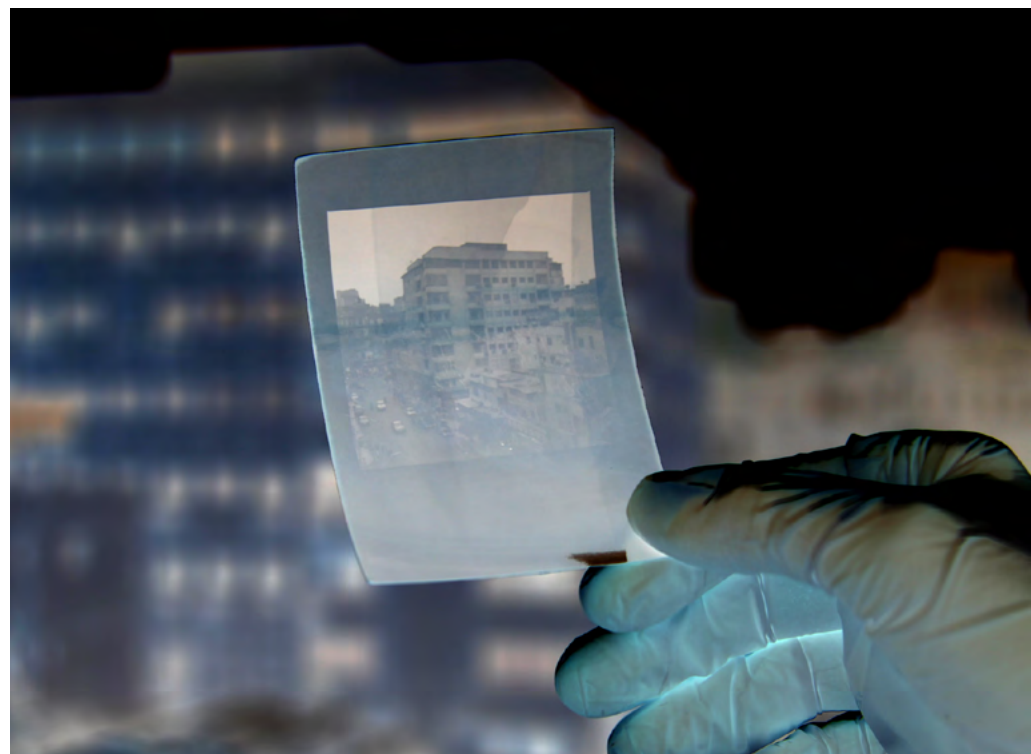
Contemporary Image Collective (CiC) is a space for collaborative thinking, image making, research and learning in the field of visual culture. The organisation was founded in 2004 by a group of documentary photographers, artists and filmmakers. The different pillars of the organisation include a public library, an exhibition space and an analogue and digital photography lab. CiC activities include long-term projects that relate to social and political topics of our time and place, and the idea of intertwining the formats of exhibitions, workshops, screenings, talks and research. Andrea Thal is the Artistic Director of the organisation since 2015. Omnia Sabry is an artist and works at CiC since 2014, initially as a library assistant and an archive coordinator and more recently in exhibition production, analogue projects and the development of a new website.

### **OS: What potential do you see in the current transitional phase of CiC and the move to a new location? What would you like to expand or do more of in the new space?**

AT: At the moment we mostly feel how much work it is to move but I am looking forward to settling into the new space and to start working from there. Over the past few years, there was always a cloud over us that we had to move, and now I am very glad it is resolved, and we can proceed to focus on other things. In terms of the space, the new location allows us to connect the different things we engage with more than before and I think this transition is something very valuable. I hope, going forward, we will be able to develop a longer-term educational programme on critical visual culture in the new space.

### **AT: CiC runs photography labs and facilities. Can you tell the readers a bit about that and about your role in it?**

OS: From selling and developing films to scanning and printing, CiC's labs provide image-makers in Cairo with services and materials for analogue and digital image-making. Because of our interest in different forms of image making and critical reflections on their histories and forms of circulation, CiC's labs host different educational activities that offer open spaces for discussion and experimentation with different image making practices. I am currently involved in passing on what I've learned in CiC's darkroom over the past three years and look forward to contributing to the development of further activities that we can provide to everyone interested after the upcoming opening of our new space!



*"Playing with Light: an experimental research group on alternative image making", 2016/2017*

### **OS: Do you find online exhibitions useful for educational/research purposes - and how do you think it should be addressed in CiC's online presence?**

AT: I think there is a lot of potential in having more material online, but it is only one of many ways to publish. The internet is not accessible to everyone in the same way and is also made use of by different people in different ways. Most people who can access online resources would most likely do so on mobile phones rather than laptops or computers, particularly if they're young. I like the idea of working with different formats for different things, sometimes it's a fanzine or a radio piece/podcast, sometimes it's a book, digital publishing or a website. The choice should come from the contents of the work and the forms of engagement and distribution we want to create. You are working a lot on our new website and our discussions around this are that the website should become a resource beyond the documentation of things that happened here at CiC. For something like this an online format is ideal as it would allow us to bring together different materials and to link research materials through tags.

**Featured Member Interview continues >>**

## FEATURED MEMBER INTERVIEW CONTINUED



*Chimurenga's Pan African Space Station (PASS) at the CiC library, Feb 2017*



*"From An Open Space Between the Text and the Image", Photography and writing workshop with Heba and Ghada Khalifa, 2016/2017*

### **AT: You just graduated from the Department of Cinematography, Photography and Television in Applied Arts Helwan University. How did you experience different context of learning photography and contemporary image practices?**

OS: Studying at a public/state university made me realize how a "professional" image should look and how to create it. The common aesthetics are those of consumerist cultures and the standards are set to create high-quality images regardless of what they say. Since my first year at university and due to my disappointment with the curriculum, I began searching for alternatives to learn, and this is how CiC and I met. To think critically and question what's outside and inside the frame, to criticize and try to find alternatives is what I would like to explore and do in the future.

### **OS: What is it that an art institution in Cairo can offer for the local young artists?**

AT: I'd really like to think of CiC as a space that is open to different audiences. Particularly for young artists it is often hard to connect to institutions. I recall feeling I could not understand why some works were selected or how to talk to people who worked there when I started out. At least once a year CiC collaborates with an initiative for young artists such as Roznama or Studio Khana for exhibition projects. For educational activities or our thematic group exhibitions, I personally believe it is most interesting to work with artists from different ages. I enjoy the idea of intergenerational groups coming together in workshops, for example. And as much as there is a need to work with young local artists we also need to recognise that there is not that many offers for people who are not considered young anymore.