

# CLPA NEWS 2019 #01

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.*

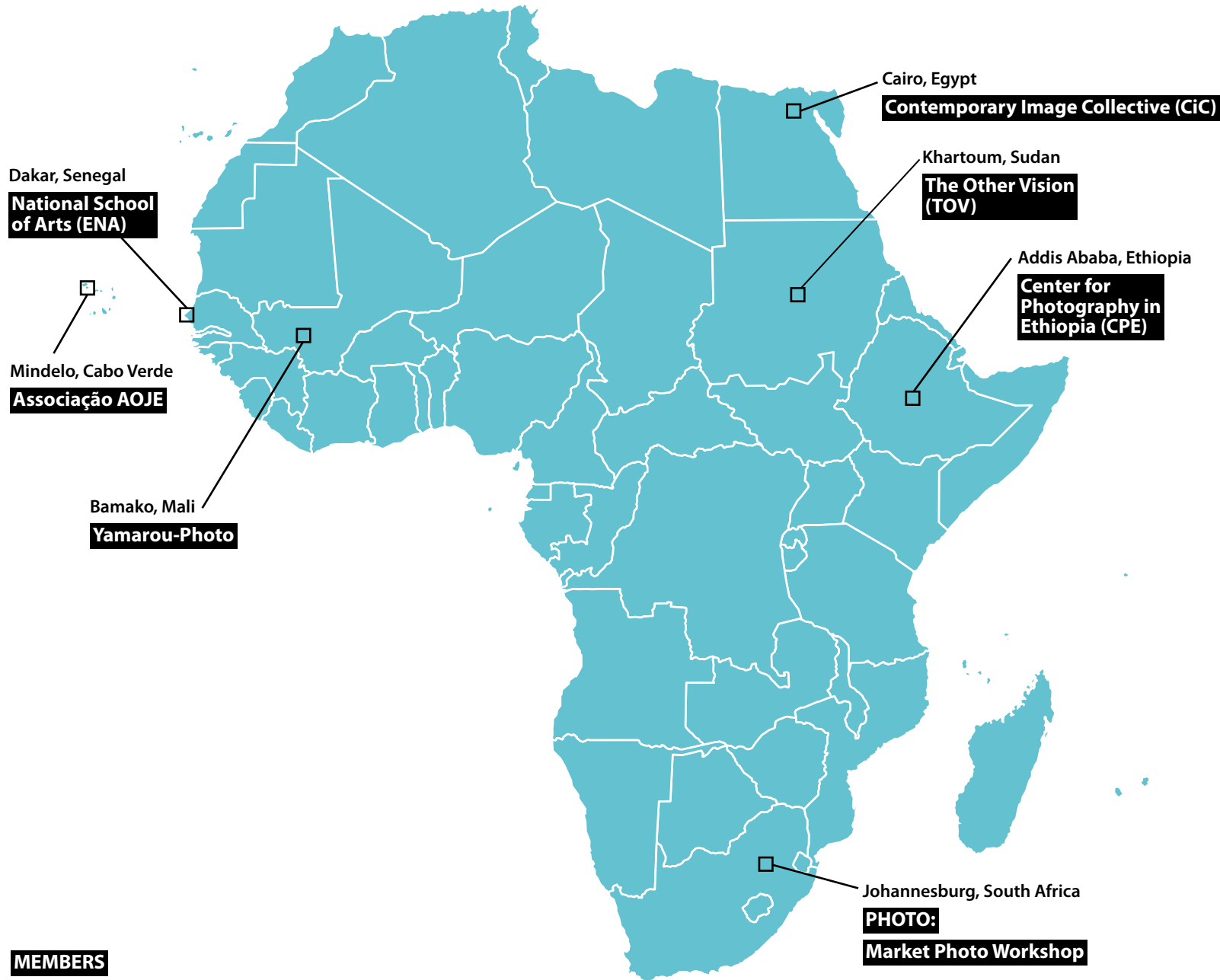


## IN THIS ISSUE

**FEATURE: GENDER ... REFLECTIONS ON THE ARCHIVE  
... INTERVIEW: SEYDOU CAMARA**

© Joëlle Lubeme

# CLPA NEWS 2019#01 CONTRIBUTORS



## MEMBERS

Cover image: The photographer, Joëlle, was one of two women participants in the Photography Masterclass in Kinshasa in March 2019. The image is a documentation of her classmates.



Guest Editor Maheder Haileselassie

# She also needs a history

Is visibility what African women in photography need today? Of course— contemporary concerns for representation across, the gender spectrum matters. How many African women enjoy careers as photographers? How many are present in photography classrooms as both teachers and students? How many lead photographic organizations compared to how many serve in their administrations? How many are represented as directors in the CLPA network? The answer? Too few. Not enough. But this we know.

I am asking: what is there about gender and photography that do we not know? Can the question of gender and photography in Africa extend beyond biology, or perhaps, even beyond the photographic image itself?

As an African woman, I started my life in photography as a photojournalism student in 2003. After graduation, I spent six rewarding years working as a photographer in the non-profit sector but almost lost my enthusiasm for the medium. I became uneasy about representing the African need for a social justice mission that also betrayed (in photographic terms) those for whom we advocate for. I left there certain that we needed more African photographers as grant-makers, board members, and marketing managers to help address the image of Africa in the NGO-industry.

Yet, photography education tends to pigeonhole the idea of what it means to be a photographer who often is figured as a journalist or an artist, not a social entrepreneur. What should African photographers be learning? In 2011, I went back to school, intent on answering this question for myself. I had the privilege to pursue graduate study in the United States a year later, where I discovered the history of African photography. I was ashamed to learn about where I came from in photographs on the other side

*Four Generations*, a picture of the photographer's grandmother with the hands of his mother, sister and her child. From the Photography Masterclass in Kinshasa, 2019. ©Gloire Ndoko Swana.



The Archive continues >>

of the world, and it made me angry. Why are local archives not activated in photography education and activism on the continent? What role do African photographers have to play in keeping archives where they belong? To help preserve the work of historic photographers on the continent, many of whom are women we are yet to (re) discover.

These women lie in the wait. Some waited for me as a pair of throwaway words in a 1942 letter by a photographer who ran a studio in the KwaZulu-Natal region in South Africa. A wealthy patron had inquired about the late delivery of her photographic prints and this letter served as an apology for the delay. One of the photographer's "darkroom girls" had been away, apparently due to an illness. Since reading about them, I keep wondering, 'who were these women?' 'Why do they haunt me?' 'Where do I begin to feel for their presence in the darkness of where they stand in the history of African photography?'

As two ambiguous words, "darkroom girls", African women would appear to insist on being remembered has having been there, behind the camera, before independence, or apartheid. These "darkroom girls" get overlooked, not just because of patriarchy, but also because the idea of photography tends to fixate on "the photographer" or "the subject of the image". The trace of them figures two sides of the camera as only part of the picture.

If you were to ask me, what do African women need in photography today? I would say, she needs more than just contemporary visibility. She also needs a history.

*Candice Jansen is a scholar of African photography as a PhD fellow in Art History at the Wits Institute for Social and Economic Research and a predoctoral fellow in the Critical Theory in the Global South Project at Northwestern University. Her dissertation studies South African photographers Cedric Nunn and Ernest Cole.*

### National School of Arts (ENA)

#### **Is there a photographic archive (part of larger archive) in your country / city? How do they affect collective memory, identity and narratives?**

The existence of photography archives in Senegal is very varied in form because there are different survived archives kept between different levels of the University, the archives of the Ministry of Communication, the Presidency, etc. There are also archives privately owned by families, for example.

From the perspective of ethnographic importance, there is a wealth of information contained in these archives regarding customs, hairstyles and historical objects. It is clear that they will necessarily affect the collective memory, identity and stories presently.

#### **What role do you think archives play in education and training in photography?**

To sustain and provide an understanding of the value of the archive contents as a heritage of great importance that requires safeguarding. Archives provide important information which allows us to cross time and to refresh our collective memory, which are fundamental axles in photography education and training.

#### **Have you already worked with archives in the training / training that you offer? Why not?**

I have actually used archives for their educational value and often reference the work of photographers of the time and also to account for the materials and photography support.

#### **What prevents people from going to see archives that already exist in their cities?**

The difficulty of access for those that exist, and which are well preserved and also a lack of cultural awareness of the importance of archives.

#### **How are the works of the present moment archived and how will this affect us in many years?**

The focus of the problem remains understanding the importance of archives over time. However, today, the fact of being able to have access to more flexible backup modes through digital software often allows skipping the step of scanning. The existence of publishing software, the fast downloading of digital photos, as well as the increase of the storage capacities are also factors of good archiving and increase their accessibility.

### Associação AOJE

#### **Do photography archives (those part of larger archives included) exist in your country/city? How do they affect the collective memory, identity and narratives?**

One of the most famous photography studios in São Vicente island, Cabo Verde, is said to have photographed everyone on the island. It was established in 1890 (closed in 1992) and was the only studio operating until the 1950s. Its photographs are a large part of the island's imaginary and collective memory. Most households today still hold an old photograph taken in the studio (mostly individual and family portraits) and many reproductions of landscapes or cultural and sports events are available on the Internet and elsewhere.

#### **What do you think is the role of archives in photography education and training?**

Archives have the power of placing things into perspective, allowing students to critically engage with the meaning of photographs and question the medium. They are also an opportunity to expand artistic practice and explore the boundaries of photography.

Reflections on the Archive continues >>>

## REFLECTIONS ON THE ARCHIVE CONTINUED

### **Have you worked with archives in the past in the trainings/education you provide? Why/why not?**

I haven't included archival material in previous trainings/education because of the difficulty in accessing good quality prints or digital files and the lack of contextual information about the photography collections, but I have used historical content.

### **What hinders people from going and seeing archives that already exist within their cities?**

As far as I know, there are no publicly available photography archives in Cabo Verde. Globally, when dealing with historical photography, handling of prints or negatives are only permissible to professionals or are under very restrictive regulation. In this sense, the only way for democratic usage for the general public is to access digital copies, when they are available. I also believe that the general lack of visual culture prevents people from researching archives.

### **How are works from the present moment being archived and how will that affect us many years from now?**

There are at least two main concerns in relation to this, one is of conservation and the other of accessibility. While social media and the Internet, in general, has become this huge archive of digital images today, their safe archival is very limited and we could argue that we won't have a record of our present lives in many years from now. While this is not altogether true, that has always been the case with amateur and vernacular photography. Because of the way professional photography is perceived, and thus preserved, it has always been handled with more care and stored more accurately, when compared to the precarious living of amateur photography. In the end, there will always be those images that will stand the test of time and those that won't, regardless of their materiality or purpose. In this regard, I don't think much has changed since the invention of photography.

In terms of access, the increasing tendency to digitize photography collections in favour of physical preservation will allow for an increasing availability and accessibility of images and archives, perhaps at risk of losing material heritage.

## Center for Photography in Ethiopia (CPE)

### **Do photography archives (those part of larger archives included) exist in your country/city? How do they affect the collective memory, identity and narratives?**

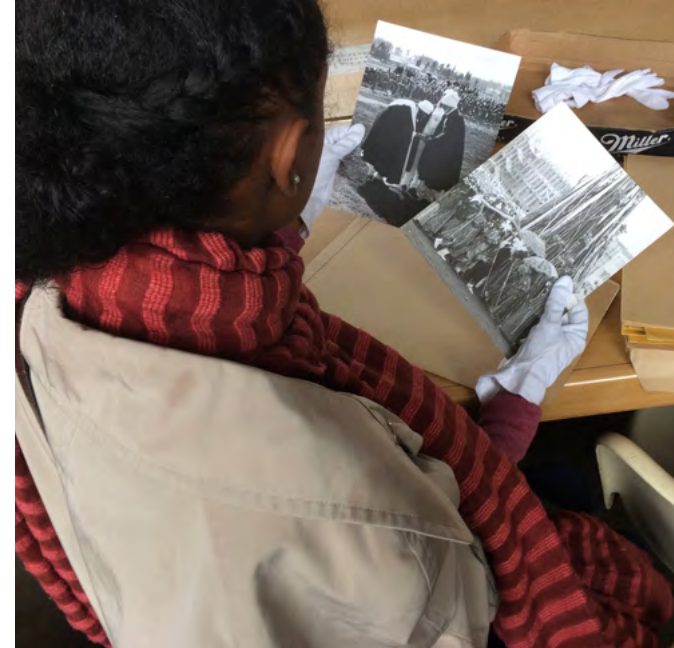
Family albums exist in many households for sure. But in organized terms, there are archives in governmental institutions in Addis Ababa like the Institution of Ethiopian studies, ARCCH and National Archives Agency. These archives involve different traveling photo records and photographs as part of ethnographic archives. Access is not easy for Ethiopians, but the few that are accessible to the public through different events are of Emperors and nobilities living in a void amongst the existence and narrative of the larger population.

### **What do you think is the role of archives in photography education and training?**

Archives are powerful records and using them in education means making photographers aware of past and present situations and helping them think critically. I believe that it's important for African photographers and photographers of African descent to look into themselves, their history and where they come from so that they maintain their place in today's world better and rise to the level of redefining, rewriting and introducing their versions. And photography is just the right tool to do that.

### **Have you worked with archives in the past in the trainings/education you provide? Why/why not?**

Yes, CPE Workshop #2: The Photography Archival and Community Project held in 2017 was mainly about photography and family archives. Participants brought photos from their family albums and used that as a reference to produce their own photographs to the present time.



### **What hinders people from going and seeing archives that already exist within their cities?**

As far as Addis Ababa is concerned, access and awareness are two major issues. People don't know the existence of these archives because nobody has made a considerable amount of effort to inform us. And even if we are aware, access would be an issue. Not many of these institutions allow you to do research or view the archives without one having another institution's support (they usually require a permission letter). This makes it difficult for freelancers or people who do not necessarily work with the right organizations to access the files.

### **How are works from the present moment being archived and how will that affect us many years from now?**

From my experience, I would say the present is barely being archived here in Ethiopia or even if it is, the chances of it being fair and accurate are low. Perhaps we don't have the capacity to do this yet or maybe we have just taken it all for granted. For whatever reason that is, it's evident that we're leaving a void in history and the future generation might be left with either none or too much of a vague archive with an improper structure.

Reflections on the Archive continues >>

# Market Photo Workshop (MPW)

**Do photography archives (those part of larger archives included) exist in your country/city? How do they affect the collective memory, identity and narratives?**

Photography archives in South Africa do exist and are held in various spaces like museums, galleries, agencies and family albums. The collective memory of a photography archive has always had a historical reference. For a long time communities in South Africa have used archives as a resource for memory and identity. The archive narratives and the different formats we identify with need to be further engaged to assimilate their visual relevancy. With the use and existence of social media and digital platforms, the accessibility of photography archives has increased immensely.

**What do you think is the role of archives in photography education and training?**

We use archives as a resource to understand and question the history of photography. But most importantly, archives have informed and shifted the practice of photography and have allowed our society to understand the culture and role of expression in visual images.

**Have you worked with archives in the past in the trainings/education you provide? Why/why not?**

Our photography training practice is not only limited to classroom engagement. It extends into communities through our public programming and exhibitions. We have worked in important archive projects – produced an exhibition from the archives of veteran township photographers from the early 1980s, we were entrusted with the State of Emergency Archive by the Nelson Mandela Foundation and various community training projects like the Makweteng Heritage Project. In 2012, we conducted a project which focused on the heritage and living conditions in this historical township located in the North West Province of South Africa. Makweteng reflects on the complex history of South

Africa through its “pre-colonial period”, from the development of Afrikaner nationalism right through to being the first site of forced removals and its current cultural differentiation with many foreign nationals inhabiting it. It also represents the transitions and movements of the country in smaller towns, where cultures are often exaggerated and polarised

**What hinders people from going and seeing archives that already exist within their cities?**

The preservation and access policy of archives in the various art institutions and spaces needs to be reviewed and better transformed. These spaces only provide access to simply view the form and format of photographic archives, yet they should strive to allow the audience to understand the effect, influence and urgency of the information these resources hold.

**How are works from the present moment being archived and how will that affect us many years from now?**

We are currently in the process of developing an archival space and access system that will facilitate the storage of both images file, exhibitions prints and publications. This development will provide access to visual materials that would support image practitioners, students, training, researchers.

# Contemporary Image Collective (CiC)

**Do photography archives (those part of larger archives included) exist in your country/city? How do they affect the collective memory, identity and narratives?**

There are archives that come out of private initiatives like Photo Misr or individuals that started initiatives somewhere between private collections and archives dedicated to popular photography or sets photography for example. There are also institutions that keep photographic archives and are dedicated to safeguard photographic heritage, namely the private American

University. Most of these archives focus on early photography, studio photography or images from the colonial period. There are archives related to religious institutions too. For example the College de la Sainte Famille Archive located at the public Helwan University, images from which were recently exhibited in Cairo.

**What do you think is the role of archives in photography education and training?**

Education and training activities are ways for archives to create connections to the material they contain. An archive by itself is not that relevant if it doesn't keep asking how people relate to the images it contains.

**Have you worked with archives in the past in the trainings/education you provide? Why/why not?**

We do work with archives in our educational programmes and images from archives do feature in talks and sometimes in art works at CiC. Due to our interest in alternative histories, most of the archives we work with are personal archives, usually kept by family members of the people who photographed them or by small initiatives. These collections are important as they allow us to think through history and memory politics.

**What hinders people from going and seeing archives that already exist within their cities?**

Many archives are not easily accessible because they require permissions or access that is not easy to get. For example, the archives of the American University are not easily accessible to people who are not students, staff or recognized as researchers. Also, the simple fact that they are within the compound of an expensive private university is intimidating in itself. Sometimes it is also the case that there are archives but hardly anyone knows about their existence.

**How are works from the present moment being archived and how will that affect us many years from now?**

Contemporary works are mostly archived by the photographers themselves or by people who are close to them and to some degree by independent cultural institutions or galleries.

Reflections on the Archive continues >>

## REFLECTIONS ON THE ARCHIVE CONTINUED

### Photo:

**Do photography archives (those part of larger archives included) exist in your country/city? How do they affect collective memory, identity and narratives?**

There are a number of physical photo archives in Johannesburg, but few are accessible online. Many are private collections, held by corporates, universities, news agencies or the local and national government. Most of these archives struggle due to bureaucracy, lack of funding for equipment and operations as well as lack of skilled and support staff. Photography in South Africa reveals the history of Apartheid, and public and historical images can be seen in many spaces such as the Apartheid Museum. However, the absence of narrative and private, more nuanced, vernacular has become increasingly important. As researchers we're able to understand who holds power in and through archives.

**What do you think is the role of archives in photography education and training?**

Photo archives can play an important role in developing an understanding of how the role and nature of photography influence our understanding of these materials - we can see how visual language and conventions are influenced by the context of the era the photograph was created.

**Have you worked with archives in the past in the trainings/ education you provide? Why/why not?**

In several of our training programmes we have worked with personal and researched family photo albums as a way to unfold questions of the archive.

**What hinders people from going and seeing archives that already exist within their cities?**

Due to the nature of conservation, few archives are open to the public. But the concern is mainly to develop interesting and contemporary projects that can apply archival materials in order to consider current concerns. Archives "come alive" through interaction, personal and academic interests.

**How are works from the present moment being archived and how will that affect us many years from now?**

With the proliferation of images, the first concern has become a question of which images to preserve and how they can speak to knowledge and contemporary culture. Digital images are fragile as they can vanish into the sea of images without metadata. Whereas photographers today might consider the notion of the photographing public (which has grown larger than it's ever been) as a tool to use photographs more and more daily as statements of the present. It is then up to the algorithms of ever-growing social media networks to keep our history. We need to consider the power relationships of this.

## LEARNING AND TEACHING ACTIVITIES

### Yamarou-Photo

#### RECENT ACTIVITIES



As part of their learning programme, students visited the Malick Sidibé studio to know more about his studio and archives.

The first edition of the inter-biennial Phot'art Mali held in Dec 2018 in Bamako served as a testing ground for the students of Yamarou-Photo: three students received prizes including the first prize, which was awarded to Kanni Sissoko.

Over the past six months, Yamarou -Photo has invited 5 international photographers to exchange with students including Cyril Zannettacci and Françoise Huiguiet from France, Annie Risemberg from the US, and Belgian photographer Jean-Michel Clajot.

#### UPCOMING ACTIVITIES

In the coming months Yamarou will continue with a project of training school children, and a workshop with another international photographer, Philippe Guionie.

Learning & Teaching Activities continues >>

# LEARNING AND TEACHING ACTIVITIES CONTINUED

Associação AOJE

## UPCOMING ACTIVITIES



### ↑ Catchupa Factory – New Photographers 2019

The 4th edition of the artist residency Catchupa Factory – New Photographers will take place between 30 May and 20 Jun 2019 in Cape Verde. Initiated in 2016, the Catchupa Factory residency has brought together emerging artists and photographers from the PALOP countries in the island of São Vicente, Cape Verde. The main goals are to acknowledge and foster the visibility of the participants and their work, both regionally and internationally.

Catchupa Factory provides an attractive environment for artistic creation, combining theoretical and critical sessions around contemporary African photography and artistic practices with parallel activities such as film screenings, hikes around the island or bicycle tours in the city which enable the participants to get in touch with different social realities. The cultural exchange between peers is very intense and is one of the key elements for the success of this initiative.

Participants are trained in project development, mentored by educators Michelle Loukidis (South Africa) and Diogo Bento (Cape Verde) and guest curators John Fleetwood (South Africa) and Paula Nascimento (Angola). A final exhibition will showcase the participants' work.

Contemporary Image Collective (CiC)

## RECENT ACTIVITIES



Image from the *Submerged - on rivers and their interrupted flow* exhibition with part of the work by Ala Younis and Alia Mossallam, 9 Oct - 23 Dec 2018.

### Submerged – on rivers and their interrupted flow

Submerged was a programme of screenings, discussions, a publication and an exhibition that ran over three months, 9 Oct - 23 Dec 2018. Through different artistic practices that appropriate satellite images and archival material, audio histories and engaging with the materiality of water, the works in the exhibition underline the difference between an everyday relationship of a river and nature vs the macro plans made through viewing maps and territory from above. From stories of dispossession and alternative ecologies to the different forms of agency a river carries throughout history, the works in this project give their attention to the informal gestures and practices that the larger narratives of progress, economic growth and social engineering tend to submerge.

Learning & Teaching Activities continues >>



## LEARNING AND TEACHING ACTIVITIES CONTINUED

### Re-opening of CiC Photolabs

CiC reopened the darkroom and digital printing and scanning facilities in Sept 2018 after relocating. The new space provided room for a larger darkroom that can accommodate workshop groups and allows for larger printing. Similarly, the digital facilities are set up and running again. Over the coming months, CiC aims to begin extending the workrooms and to add further digital and analogue image making techniques and workshops.

#### UPCOMING ACTIVITIES

### Visualising Alternatives, long-term educational format

Visualising Alternatives (working title) is an educational format for collective practices in self-publishing, graphic design and critical visual culture set to launch within the next 6 months. The programme intends to exchange and deepen knowledge in these fields of practice and to engage with participatory ways of learning and knowledge exchange. The different parts of the programme will focus on the introduction to and the use of different printing / printmaking and book binding techniques, research methodologies, editing and alternative ways of distributing content. In addition, to discuss and place into effect collective and self-organised forms of working together and earn an income in the extended field of self-publishing. Visualising Alternatives also includes the organization of a resource library with materials on the local histories of self-publishing, design practices and printmaking workshops.

**Photo:**

#### RECENT ACTIVITIES

### Photography Masterclass ABA, Kinshasa

John Fleetwood led a masterclass on photography at the Académie des Beaux-Arts (ABA), in Kinshasa, DRC, 6-13 Mar 2019. Initiated in 2018, the 8 week-long photography training workshop expanded over a 2-year period under the leadership of professionals with different backgrounds who taught modular classes to equip 12 students of ABA interested in photography. The course, a collaboration of EUNIC-RDC and ABA served as a basis to develop a permanent learning centre of photography at the ABA, Kinshasa. "Connected" an exhibition as a result of the workshops was shown 21 Mar – 19 Apr 2019.

### Mentorship Programme

Photo: continues with its mentorship programme: an informal mentorship working with ten emerging photographers from the Africa region including Eric Gyamfi (Ghana), the recipient of the Foam Paul Huf 2019 award. Most of the sessions are one-to-one sessions or skype sessions.



### ↑ democraSEE

In Nov 2018, Photo: conducted two critique sessions in Johannesburg for recipients Georges Senga (DRC) and Jody Brand (South Africa). The respondents included John Fleetwood, Ilan Godfrey, Mikhael Subotzky, Katarina Hedrén, Antawan Byrd, Donna Kukama, Kabelo Malatsie and Candice Jansen among others. In Feb 2019, the critique session for the third recipient, Mauro Vombe was conducted in Maputo, Mozambique. Joined by respondents Mauro Pinto and Brenda Goldblatt.

Learning & Teaching Activities continues >>

## LEARNING AND TEACHING ACTIVITIES CONTINUED

### Market Photo Workshop (MPW)

#### RECENT ACTIVITIES



### ↑ Ntethelelo Image and Self photography training

MPW conducted a 6-month outreach photography training programme with young woman and girls in Sitjwetla, an informal settlement outside Alexandra, Johannesburg 06 Oct 2018 to 21 Mar 2019. The programme was designed to enhance critical thinking and resilience skills with the aim for students to best present their lived experiences and hopes through visual narratives.

### SADC Regional Scholarship in Photography

MPW activated a Regional Scholarship that prioritizes SADC photographers to live in Johannesburg and study for 4 months at the Photo Workshop. The inaugural recipient, Pamela Tulizo is from Goma, DRC. Tulizo joined the Intermediate Course that began 6 Feb and concludes 17 May 2019.

### Off-market/off to market

The off-market/off to market project was produced in the fourth Photography Incubator Programme as means to probe and explore mini attended 'markets' and spaces where ideas within/ of photography may be shared or traded led from 22 Oct 2018 to 30 Mar 2019. The incubates used this opportunity to question the proliferation of a contemporary image in our daily setting, whilst investigating the lack of archiving and historicizing images that are created for personal use and expression too.

#### UPCOMING ACTIVITIES

### Lupane State University Photography Programme

In May 2019, MPW will collaborate with the Lupane State University of Zimbabwe to conduct a two-week programme of workshops and masterclasses in Bulawayo. The programme aims to support and prepare participants for the professional demands of photography practice and convey critical thought to photography and society at large. The workshops and masterclasses will lead to the establishment of a 1-year bursary Diploma at this University starting in 2019/2020.

### Kwepie public programme

The MPW Advance Programme students will from May to Jul 2019, work on a visual research public project that translates the Queer bodies focused exhibition in partnership with GALA (Gay And Lesbian Archives) at the University of Witwatersrand, titled *Kwepie: Daughter of District Six*. The students will conceptualise and produce collaborative photographic work as a reflection for this archive as a research and visual narrative production exercise. Attached to this exhibition are public workshops and a series of panel discussions.

### 2019 World Press Photo Awards exhibition masterclass

Market Photo Workshop is working on hosting the 2019 World Press Photo Awards open air - exhibition in Newtown, Johannesburg in Sept 2019. Attached to this exhibition will be multiple public engagement programmes that host discussion areas such as the current and future relevance of the World Press Photo to the regional photographic practices, masterclasses on photojournalism practice, photojournalism and curriculum development, and the significance of photojournalistic archives.

Learning & Teaching Activities continues >>

# LEARNING AND TEACHING ACTIVITIES CONTINUED

## The Other Vision (TOV)

### RECENT ACTIVITIES



## ↑ Photography Book Club

To address the lack of proper photography books and materials in Sudan, TOV organized a photography book club in Khartoum on 20 Mar 2019. The idea of the club was not only to share and exchange books, but more about studying and presenting thoughts and discussion about particular books, publications, catalogues. The book club is a monthly meeting open to all.

## Presentation

On 20 Apr 2019, a presentation and discussion led by Ala Kheir took place. The presentation; "Stephen Shore & his photographs of America", aimed to open conversations about visual literacy and how the photographer's intention is critical.

## What's going on

On 27 Mar 2019, the first session of "What's going on" photography project took place. It is a collective project in which participants co-learn to develop narratives over 4 months.

Participants will develop concepts and frameworks for their work during the regular meetings, each with a different learning objective. Later during the project, critique sessions are planned, during which more established photographers from the country will be invited to attend including more experienced artists, also through online communication, to assist and engage with the students.

On 1 May 2019, TOV hosted a one-day session on "Concept Generation". The project participants will be Ala Kheir, Alaa Jaffar and Mohamed Salah. In this workshop, each participant presented a concept for a body of work that included research and methodology on how they plan to photograph this subject. The group provided input and feedback to develop this concept further. On 17 May 2019, the critique session and feedback on participants concepts and images will be hosted with five external photographers/artists to evaluate and give feedback on the participants' projects.

### UPCOMING ACTIVITIES

## What's going on

On the 1 Jun 2019, the hands-on workshop on editing will be conducted. This workshop aims to address the complex part of editing. It will be the final step of the "What's going on" project where participants will work with a trainer focusing on sequencing and presentation of photographic narratives.

Learning & Teaching Activities continues >>

## LEARNING AND TEACHING ACTIVITIES <sup>CONTINUED</sup>

### Center for Photography in Ethiopia (CPE)

#### RECENT ACTIVITIES



### ↑ CPE Workshop #4: Mentorship Programme

Through a year-long CPE mentorship program, eight photographers were supported with an individual, group and peer-to-peer meetings. With the help of discussions, presentations, and critiques sessions, they explored the theme of identity, urban spaces and change through different documentary and conceptual approaches involving self-portraits, street scene, interiors, cityscapes etc. The aim was to support photographers to develop their own project ideas and work on stories that matter to them. Works of these photographers were presented in May 2018 at Ray 2018, an International Photography Triennale in Frankfurt, Germany and as an exhibition called 'Against Gravity' in Nov 2018 in Addis Ababa. The exhibition showcased a collection of images presented through installations, video and frames, discussing and questioning the past, the present and the future of the city and the country in general.

### CPE Workshop #5: Momentography of a failure

*Momentography of a failure* was a week-long collaborative photography and research workshop that involved 11 participants of different backgrounds including photographers, architects, urban planners etc. The workshop explored the urbanity of a specific area, Bole Arabsa - Its problematic and potential areas - through research, which is combined with lectures, presentations and film screenings to help participants explore and reflect on the area.

#### UPCOMING ACTIVITIES

### Tibeb Be Adebabay

CPE will take on the annual event of the Goethe-Institut Addis Ababa for the third time. Through the collaborative work of seven Ethiopian photographers, the aim is to discuss urban challenges, urban culture and urban life and bring critical issues/debates to the front through a series of personal, private or public engaging photography works. These will be exhibited in the streets of Addis Ababa in May 2019.

[Featured member interview >>](#)

# Seydou Camara

**Congratulations on your appointment as an advisor at the Rencontres de Bamako. What does this position mean to you? Are there any key issues in the Biennale that you would like to address as an advisor?**

First of all, thank you very much. This position means a lot to me for several reasons.

My first priority in this position is to get artists involved in the event. At the same time, it allows me to bring my outside perspective into the Rencontres de Bamako, I've been closely following the event for a few years and I am aware of its strengths and weaknesses.

I want to address the participation of the local community. I hope that the Rencontres de Bamako will become a popular event which the community can relate to and find belonging. The exhibitions will not only represent professionals and experts –there will be many exhibitions in the streets, the boulevards, in schools and even in family homes. And why not expand into the provinces instead of it only occupying the capital city?

Additionally, the school component that we are doing at Yamarou-Photo such as student training in photography, needs to be further developed. I hope that it will really become an Encounter meant for all of Africa and that the leaders will take it as a great opportunity for the entire continent. I also want the printing and framing to be done within Bamako to promote local expertise. And lastly, I hope for the exhibition to take place in several different African countries too.

## What is Yamarou-Photo?

It is a framework for training through exchanges, reflection, meetings, listening, practices and the development of new strategies for the development of photography. A framework that brings together young people (girls and boys) and at the same time photography professionals in a dynamic of reflection, training and creation. It gives a new drive to photography professionals and artists.

"See the world through the lens of our cameras."

The origin of the word Yamarou, was taken from the story of Prince Mandé Bukari: Mandé Bukari is Sogolon Jata's youngest brother. He was the same Mandé Bukari who had followed his brother into exile in Méma, a young man of great ingenuity and who knew how to do things that no one had taught him. Mandé sang a song like this:

*Oh Yamaru the entertainer doesn't prevent seriousness*

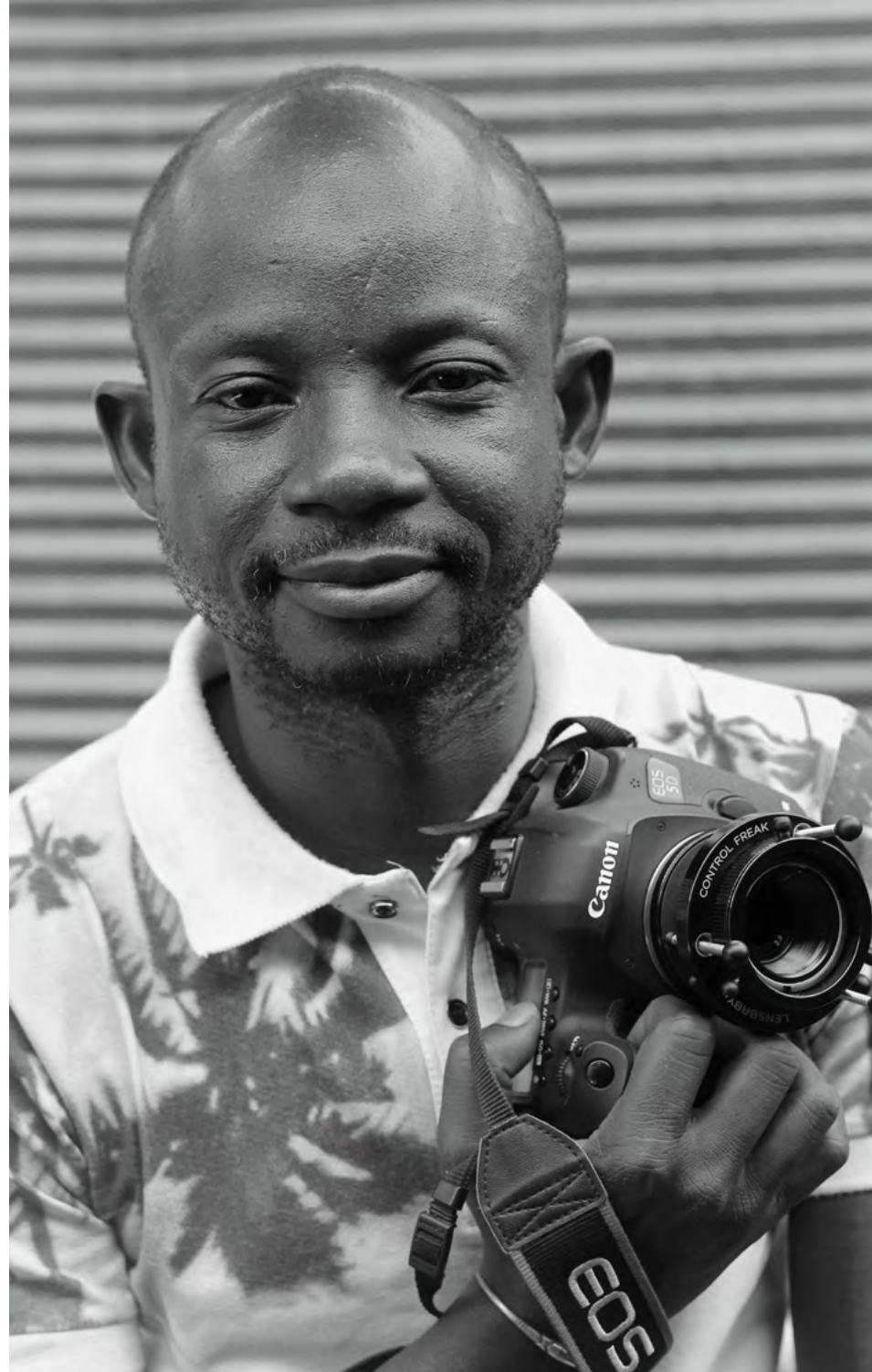
*Yes, that's his motto:*

*Oh Yamaru, the entertainer doesn't prevent seriousness*

*That's what Mandé Bukari says...*

*Mandé Bukari was really an ingenious man. That's why they call him Yamaru. In Manding, 'yamaru' refers to someone who is creative, who invents new things, who renews knowledge and know-how*

Excerpt from the book Kouyaté la force de la parole, by Malian writer Drissa Diakité



## FEATURED MEMBER INTERVIEW CONTINUED

### **In Mali, where one of the biggest photography events on the continent is taking place? What do you think is the relevance of teaching and training in photography and institutions like Yamarou-Photo for the Biennale?**

Not only is it the largest photographic event taking place in Bamako, Bamako is also considered the capital of African photography.

But it is a shame that there is not a great school worthy of the name to meet all the needs of photographers even if there are great multimedia schools such as Conservatory Arts And Crafts Multimédia Balla Fasseké Kouyaté (Conservatoire Balla Fasseké Kouyaté) and the National Institute of Arts (l'Institut National des arts - INA), and some training centres that do not really operate due to lack of financial resources.

That's why we created Yamarou-Photo, despite our small means to meet the needs of photographers... Today, Yamarou-Photo has become a place for exchanges and meetings for young people. Thanks to Yamarou, many young people are able to apply to the Rencontres de Bamako and other competitions. During the inter-Biennale we organized in 2018, about ten young students from Yamarou applied for the Bamako Rencontres 12th edition. Among the applicants, many Yamarou students were acknowledged and the winner was even a member of Yamarou.

At Yamarou, we create an exhibition space during the Bamako Encounters for Yamarists (member of Yamarou) as well as another space for exchanges between Yamarists and other artists who will during the Bamako Encounters.

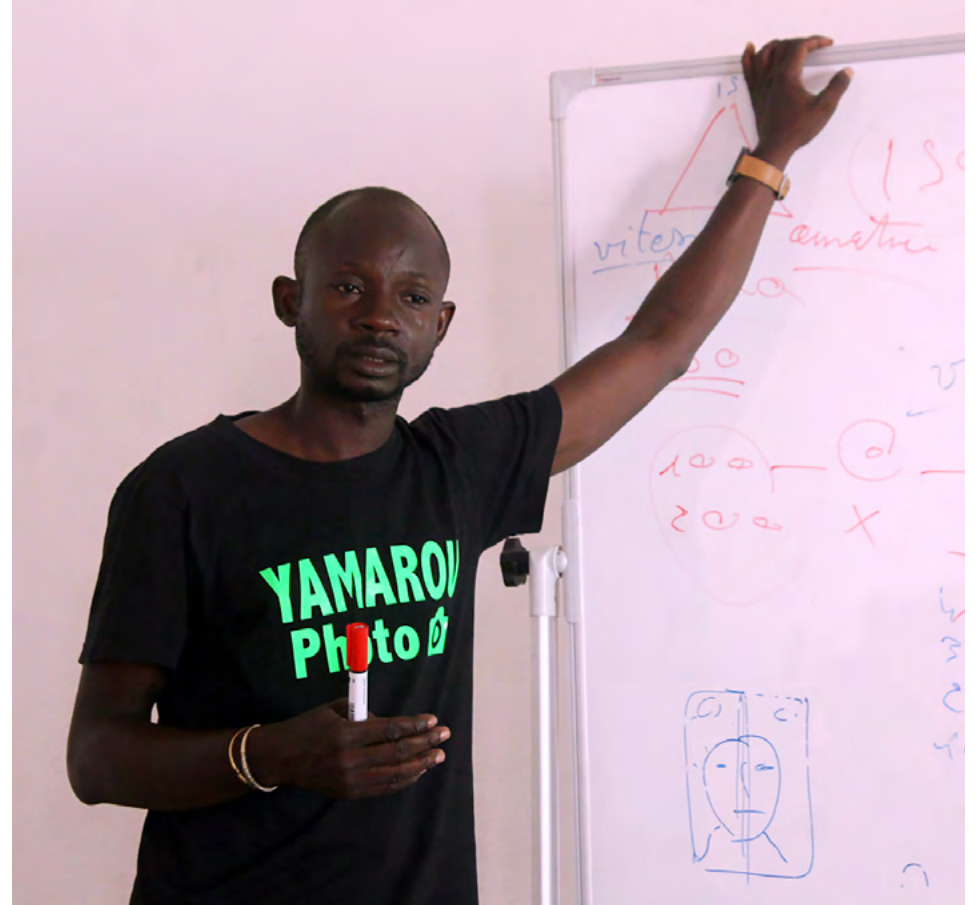
### **What are the challenges of photography and its education in Mali?**

The challenges in the area of photography are enormous, especially given that we are in a world of globalization, with a kind of "bulimia" of images through social networks and new technologies, which constitutes a challenge for photography.

According to me, Malians and our leaders need more education and awareness around photography so that people learn about other ways to utilize photography. For example, there are people who can afford to import paintings from elsewhere to decorate their living room, but regarding photographs, they only hang their portraits. As for the education of photography, it becomes an obligation if we want to make progress in the field, which is becoming more and more demanding.

### **Your personal works seem to speak of what is generally neglected or unrecognized. Have you always been attracted to this kind of story? Why?**

Yes, in my photographic work I generally deal with that what is usually neglected, such as the Timbuktu manuscripts, the bridal chamber, etc. For me, being a photographer means that you have to be observant, very attentive, to see things that others neglect or do not see. I stem from a griot (storyteller and keeper of history) family where, at the time in history, society entrusted us "to be the mouth of the "Mandé" people, his eyes and his spirit", as I do not know how to speak the language, I nevertheless remain the eyes of my environment and its spirit.



“The challenges in the area of photography are enormous, especially given that we are in a world of globalization, with a kind of “bulimia” of images through social networks and new technologies, which constitutes a challenge for photography.”