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Photograph by Picasa user
Nathan Dorairajan

The Photograph and The Album is a perceptive and stimulating guide to understanding that most pervasive photographic format, the photo album. Becoming "increasingly unruly", it has survived for over 150 years, from the first experimental albums of the 1850s to today's interactive, mobile applications.

With contributions from twenty respected international authors – academics, curators, photographers, collectors, researchers and writers – *The Photograph and The Album* examines the topic in both visual and written form, spanning historic practice, present-day creation and future trends.

"A welcome addition to the growing trend in seriously exploring the cultural context of the album form."

Angela Kelly, Associate Professor, Rochester Institute of Technology, New York.

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ISBN 978-1-907697-91-3
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ISBN 978-1-907697-91-3
£49.95 | \$79.95

The Photograph and The Album Histories, Practices, Futures

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The Photograph and The Album
Histories, Practices, Futures

Edited by Jonathan Carson,
Rosie Miller & Theresa Wilkie

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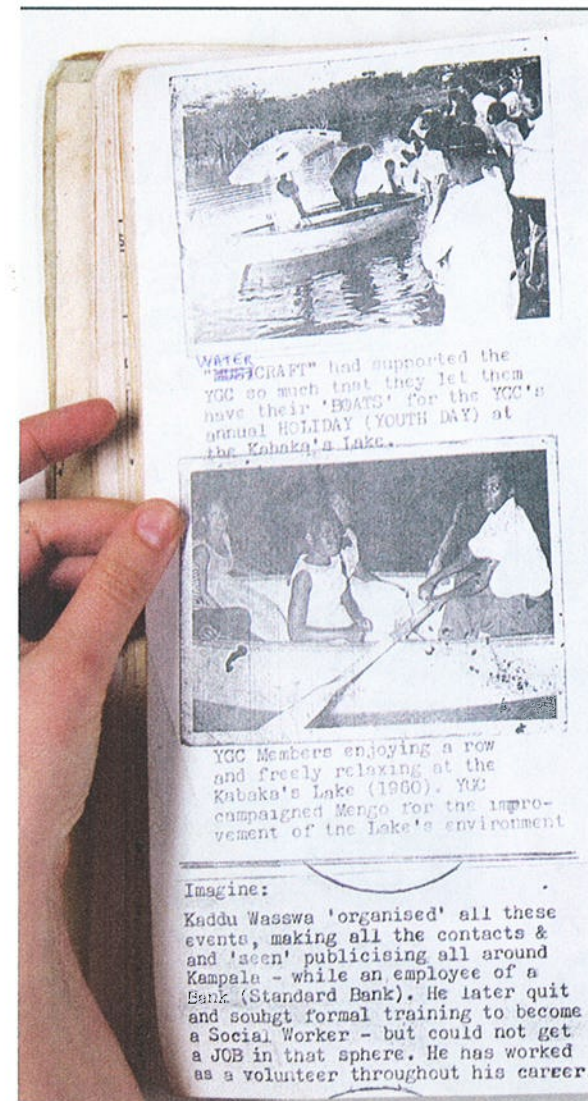
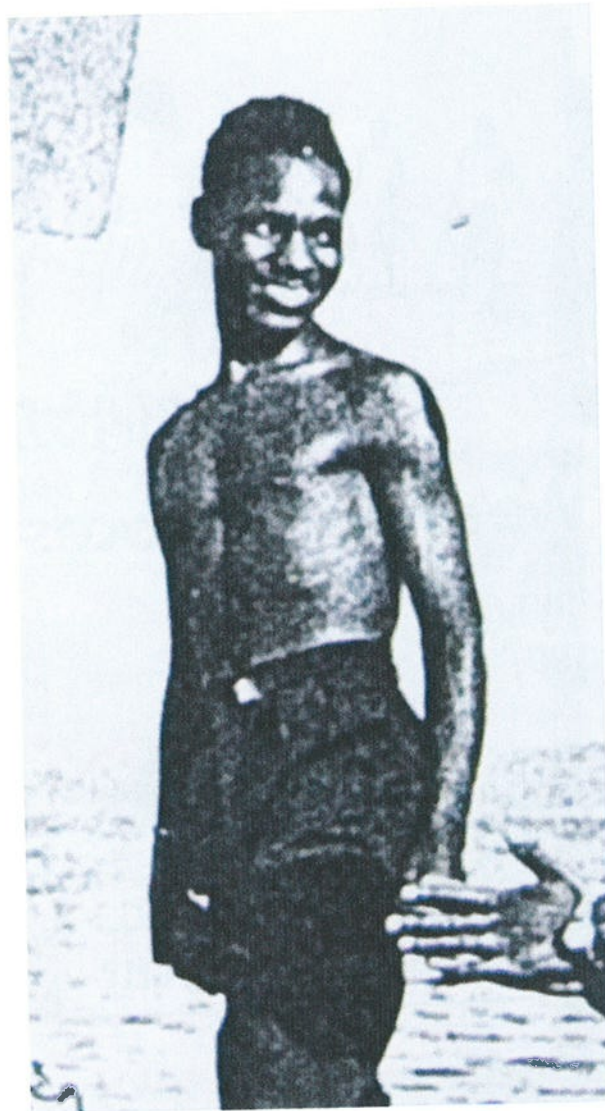
CHAPTER THREE

ADDING VOICES
AND
RESTRUCTURING
A PERSONAL
ALBUM:
THE
KADDU WASSWA
ARCHIVE

Andrea Stultiens
Leiden University/Royal Academy of Art







WATER
"MUSCRAFT" had supported the
YCC so much that they let them
have their 'BOATS' for the YCC's
annual HOLIDAY (YOUTH DAY) at
the Kabaka's Lake.

YCC Members enjoying a row
and freely relaxing at the
Kabaka's Lake (1960). YCC
campaigns Mengo for the improve-
ment of the Lake's environment

Imagine:
Kaddu Wasswa 'organised' all these
events, making all the contacts &
and 'seen' publicising all around
Kampala - while an employee of a
Bank (Standard Bank). He later quit
and sought formal training to become
a Social Worker - but could not get
a JOB in that sphere. He has worked
as a volunteer throughout his career.

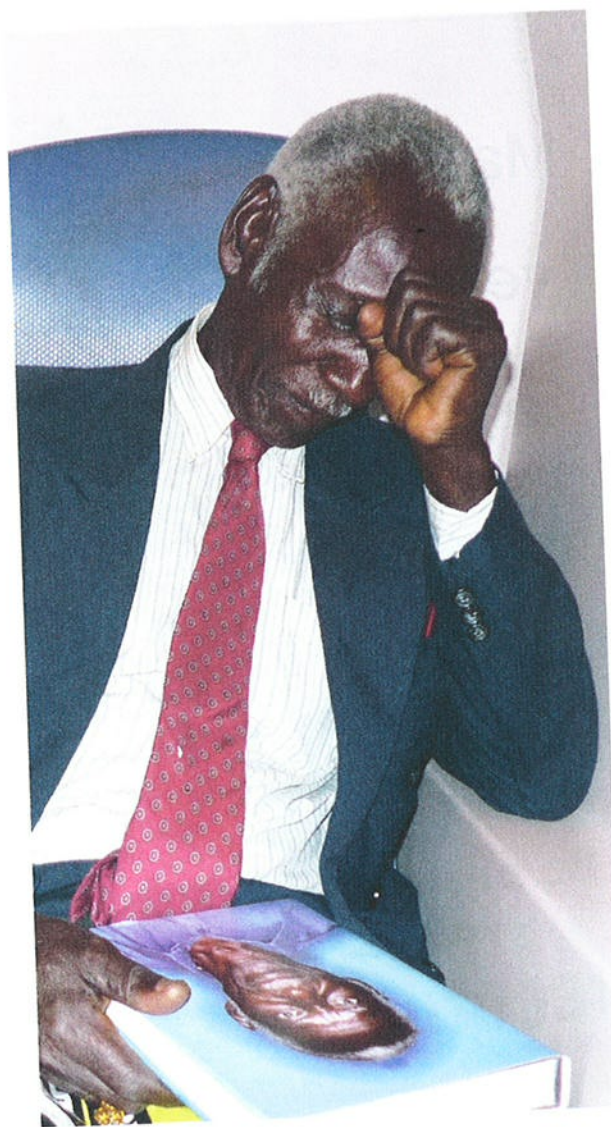


Mayirikiti
 bwe
yerabira
e
Ttabo
 Lirijuki-
 ranga
SO,
 Be proud of
 your
records
 Future will value them.

Anaka Kudu Wansan
 e Ananaga - Damager
 Era y'oyo akeno

Ku Kkonzi Ye Kkonzi Ma
 Dupa Dupa
 Taberona n
 Deryasa Loy
 Akko nuba, Olujant
 Olujantari Kebungo O
 Oluvo: Kereke/Innjo.

Ku Kkonzi Ye Kkonzi Anni
 maku Tanta on
 ronolo omren
 Hugiye Romaye
 Infirbiran Ye
 tubi e Boyler
 mukolowalle



Some of the pages of *The Kaddu Wasswa Archive*¹ were once part of an album that I photographed when I first visited Kaddu Wasswa. The album was dismantled because people kept picking photographs from it. The most significant photographs that are still there are glued to other papers, with typed as well as visual commentary. They are no longer just part of the documentation of Kaddu's life but have a life of their own; their meaning has grown over time and is made visible and shareable by the man whose life they prove.

The Kaddu Wasswa Archive is a book and a traveling exhibition showing documentation of a life in progress, including responses to that documentation by Kaddu's grandson and myself. These responses put the material from the archive into a contemporary perspective in different ways: by re-photographing places, by adding context while reproducing documents, and by simply documenting our moments together.

Kaddu was born in 1933. His father died when he was young. His mother left him with relatives; he thought he was an orphan until his mother showed up, years later, with the only photograph of his father. He says he then understood how important records were. While Kaddu himself stresses that, to him, the

importance of a photograph is only in what it shows,² we gave the images a story and a life by reworking them into a public album: an object, which has – as well as a material form – its own story to tell.

NOTES

- 1 Andrea Stultiens (with Kaddu Wasswa John and Arthur C. Kisitu), *The Kaddu Wasswa Archive, a visual biography*, Post Editions, Rotterdam, 2010.
- 2 Kaddu Wasswa in *Unfixed, Photography and Postcolonial Perspectives in Contemporary Art*, p.215, Jap Sam Books, Rotterdam, 2012

“The photographs are no longer just part of the documentation of Kaddu’s life but have a life of their own.”

– ANDREA STULTIENS