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.

The Photograph and The Album
Histories, Practices, Futures

Edited by Jonathan Carson,
Rosie Miller & Theresa Wilkie

MuseumsEtc
CHAPTER THREE

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

Andrea Stultiens
Leiden University/Royal Academy of Art
THE PHOTOGRAPH AND THE ALBUM

we put first things first. Our children.

We're going places?

Why not you?

HELP

ANONICA STUDIES | 331
Adding voices and reconstructing a Personal album.

Mayirikiti bwe yerabira e Ttabo
Lirijuki-ranga
Be proud of your records
Some of the pages of The Kaddu Wasswa Archive 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, 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.

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

— ANDREA STULTIENS

NOTES
