

KAMPALA STREET FASHION

50 KVINDEPORTRÆTTER
FRA UGANDAS HOVEDSTAD

50 WOMEN'S PORTRAITS
FROM UGANDA'S CAPITAL



DA/ FORORD

I arbejdet med Kampala Street Fashion viser Marie Visti Hansen og den ugandiske fotograf Jjumba Martin spektakulære billede af hverdagsmode vist af og på kvinderne i Kampalas gader. Kvindernes evne til at kombinere importeret genbrugstøj og kreativt design fra byens små skrædderier skaber en overraskende "wow" effekt.

Og ligesom Marie i Kampala er besøgende i storbyer over hele Afrika fascineret af kvindernes eminente sans for at klæde sig. Ved at kombinere afrikansk og global inspiration på kreative måder gør kvinderne street fashion "hverdags eksklusiv" og viser samtidig en udalt glæde ved krop og klæder.

På trods af at mange af Afrikas storbyer er nedslidte og triste så formår hverdagens street fashion at live gadebilledet op, samtidig med at den både inspirerer og engagerer det voksende kreative segment.

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ENG/ PREFACE

In the work on Kampala Street Fashion, Marie Visti Hansen and the Ugandan photographer Jjumba Martin, offer stunning visuals of everyday fashion displayed on women's dressed bodies. Women's self-fashioning, drawing on imported secondhand clothing and the creative work of small-scale tailors, turns heads, producing a "wow" effect.

Like Marie in Kampala, visitors in other big cities across most of Africa today are fascinated by women's striking dress performance. Combining diverse African and global inspirations in creative ways, women's street fashions are "everyday exclusives," showcasing a widespread delight in displays of bodies and dress.

Even if many of Africa's built urban environments are run-down and drab, everyday street fashion enlivens the scene at the same time as it actively engages a growing creative segment of the economy.

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Da jeg i foråret 2016 boede og arbejdede i Ugandas hovedstad Kampala, var det seks år siden, jeg sidst havde besøgt landet.

Om
dagen når
jeg kørte
rundt fra
møde til
møde,

havde jeg i bogstavelig forstand lyst til at råbe: "Stop the car", for gaderne var fulde af kvinder, som var usædvanligt, kreativt og smukt klædt i forunderlige fusioner af afrikansk og europæisk, genbrug og nyt, og som samtidig havde en markant og selvbevist tilstedeværelse i gadebildet.

Kvinderne i Kampala repræsenterer Ugandas mere end 40 forskellige etniciteter – og de er meget forskellige – men fællers for dem er at de ikke blot klæder sig godt, de ser heller ikke ud til at lide af den "kropsforskrækkelse", vestlige kvinder tit har, hvor alle forsøger at leve op til ét bestemt kropsideal. I stedet udstråler kvinderne en hvilen i sig selv på en måde, som vestlige kvinder godt kan misunde dem.

Måske er noget af den høje økonomiske vækst, som Uganda havde fra 1993-2013, trods alt sivet ned ad i samfundet. Men det at klæde sig godt er ikke kun et spørgsmål om penge. Det er en færdighed, som er svær at lære, hvis man ikke har talent for den i forvejen. Måske har kvindernes beskedne andel i den økonomiske vækst vækket et latent kreativt talent til live, og hvis det hænger sådan sammen, findes der i høj grad en kreativ ressource, som det er værd at interessere sig for.

Jeg besluttede, at jeg ville tage tilbage og fotodokumentere fænomenet, som jeg kaldte "Kampala Street Fashion". Ved et tilfælde fik jeg kontakt til den unge,

talentfulde
ugandiske
fotograf
Jjumba
Martin,
som hel-
digvis var

med på ideen. Det var i sig selv ekstraordinært, for udover at dække de økonomiske omkostninger til optagelserne, havde jeg ingen penge til at betale løn.

I udviklingsdebatten taler man ofte om vigtigheden af overførsel af teknologi og knowhow fra Vesten til Afrika, og normalt er det den vestlige partner som har hele knowhow'en og alle pengene. Her var rollerne byttet om, knowhow'en var på den ugandiske side og penge var der ingen af.

Billederne er nu blevet til udstillingen "Kampala Street Fashion", og det er mit håb, at udstillingen ud over at inspirere ved at vise de ugandiske kvindernes fabelagtige sans for at klæde sig også vil være en påmindelse om, at selvom problemerne i Afrika syd for Sahara kan synes uoversigtelige, så findes der også enorme ressourcer af talent, kreativitet, og mod. Noget, som mødet med kvinderne i Kampala og samarbejdet med Jjumba Martin og hans venner viste med al tydelighed.

*Marie Visti Hansen
København, februar 2018*

When I returned to Uganda's capital Kampala to live and work in the spring of 2016, six years had passed since I had last visited the country.

As I was driven from meeting to meeting, I kept feeling a strong urge to call out, "Stop the car!" The streets were full of women dressed unusually, creatively and beautifully in wonderful fusions of African and European clothing, used and new, adding a remarkable and self-aware presence to the streetscape.

Women in Kampala represent Uganda's more than forty

different ethnicities, and they are very diverse. Unlike in the West, however, they do not seem to be trying to live up to a single ideal body type. Instead, in all their diversity, the women radiate a self-possession that seems very liberating. There is something to learn here.

Perhaps some of the rapid economic growth Uganda experienced from 1993 to 2013 did in fact trickle down and spread throughout society. But dressing well is not just a matter of money. It is a skill that is hard to learn if you don't already have a talent for it. Maybe the modest share of Uganda's economic growth that went to women awakened latent creative talents in them. If that is so, then Uganda enjoys a vital creative resource that is worth a closer look.

I decided to return and document this phenomenon, which I called 'Kampala Street Fashion', with photographs. By chance I made contact with the young, talented Ugandan photographer Jjumba Martin, and fortunately he supported the idea. This was extraordinary in itself, because apart from covering the costs of the photo shoot, I had no money with which to pay him wages.

In the 'development debate', one often talks about the importance of transferring technology and know-how from the West to Africa. Normally the Western partner has both all of

the know-how and all of the money. In this case, the roles were reversed: the know-how

was on the Ugandan side, and there was no money.

The resulting photographs have now become the exhibit "Kampala Street Fashion." It is my hope that, beyond inspiring onlookers by putting the fabulous fashion sense of Ugandan women on display, this exhibit will also serve to remind us that although the problems of sub-Saharan Africa may seem to be insurmountable, there are also enormous resources of talent, creativity, and daring there a truth that my encounters with the women of Kampala, and my collaboration with Jjumba Martin and his friends, have demonstrated very clearly.

*Marie Visti Hansen
Copenhagen, February 2018*



Foto: Jumia Martin







Photo: Imanba Maturi





Photo: Jijumba Martin







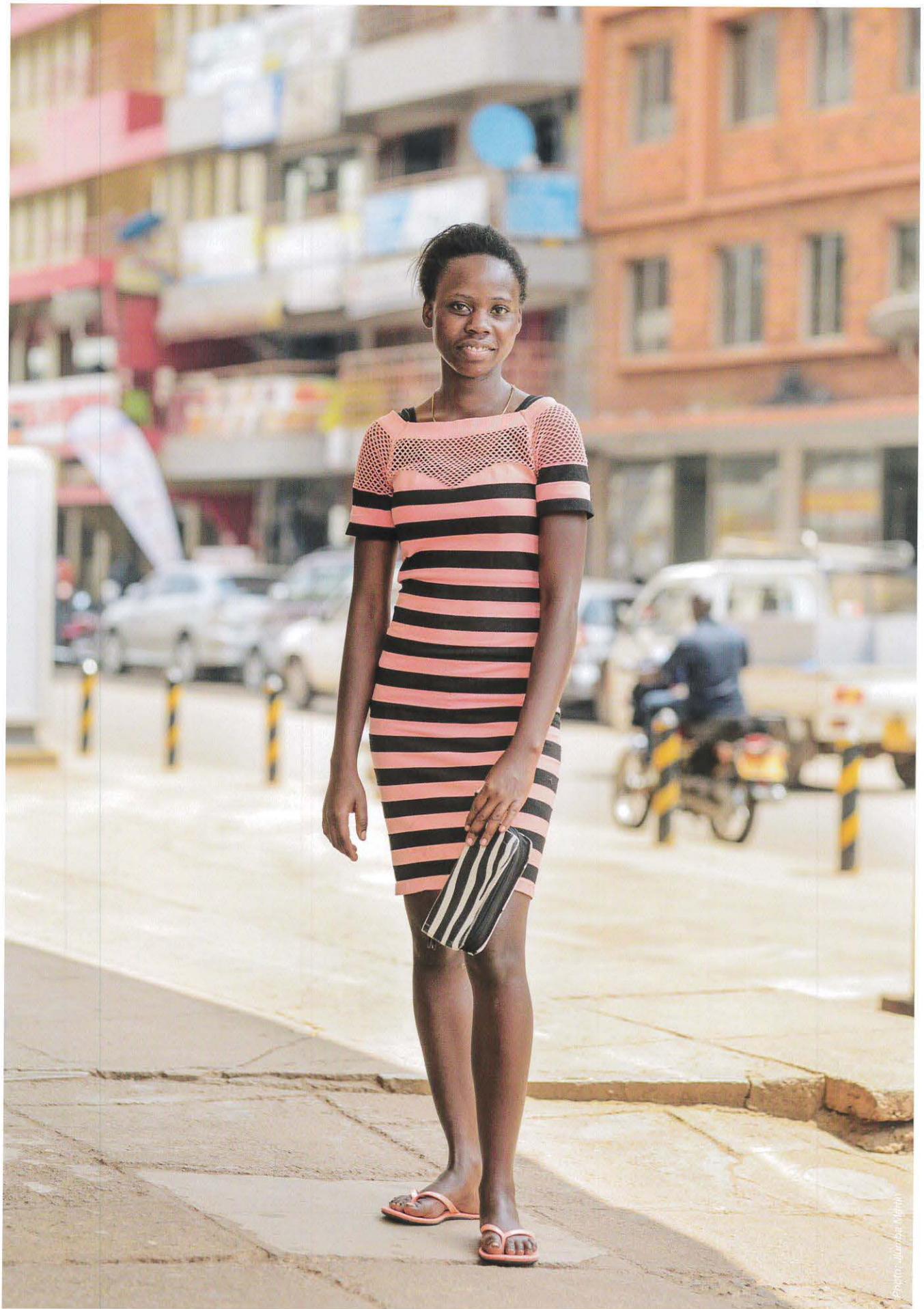


Photo: Mireille Mwambe





Photo: Júlia da Martin



Photo: Djumba Martin



Photo: Jumma Martin



Photo: Ujumba Martin

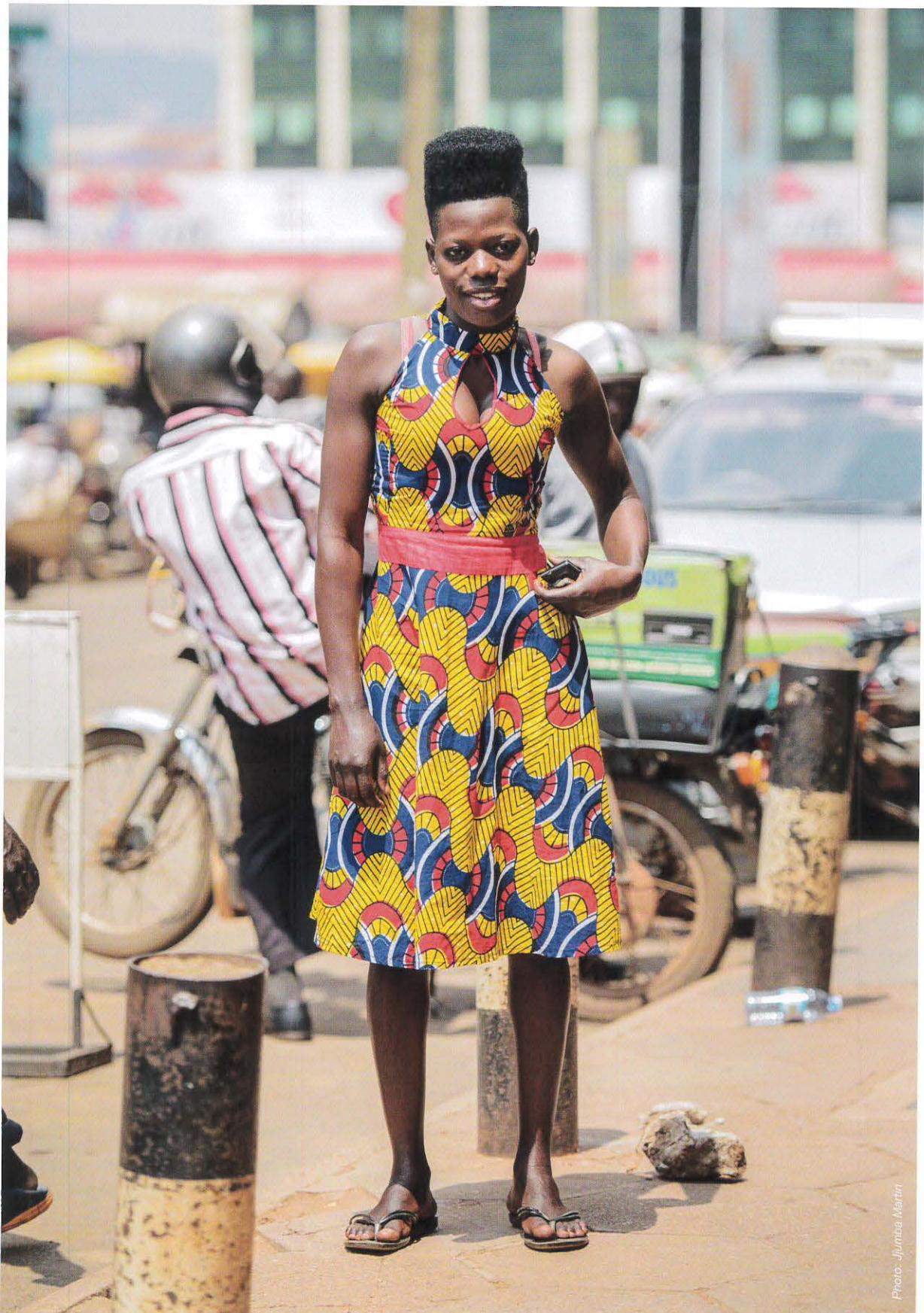


Photo: Juanita Martin





Photo: Jumia Martin

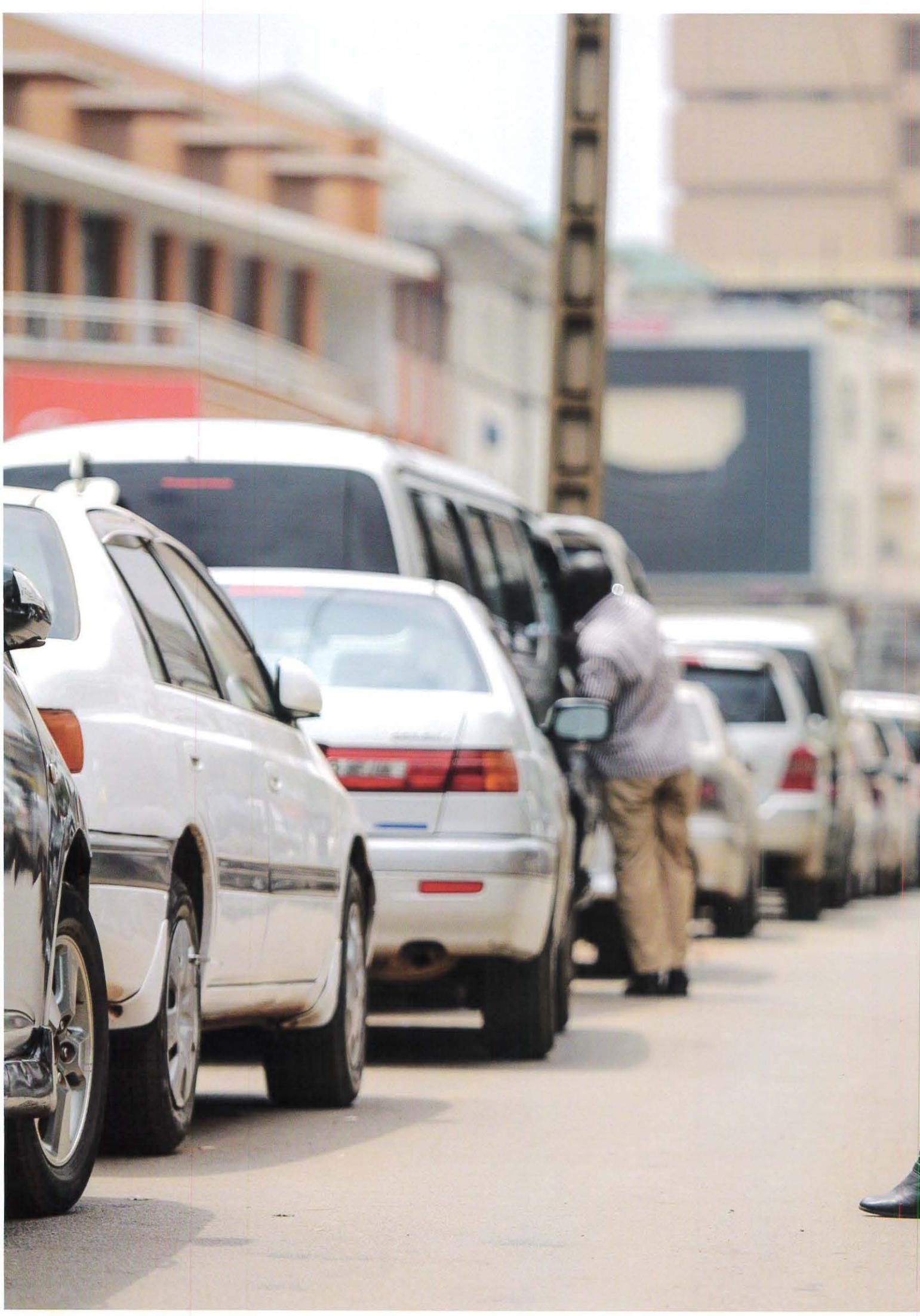






Photo: Jumka Martin







Photo: Juanita Martin

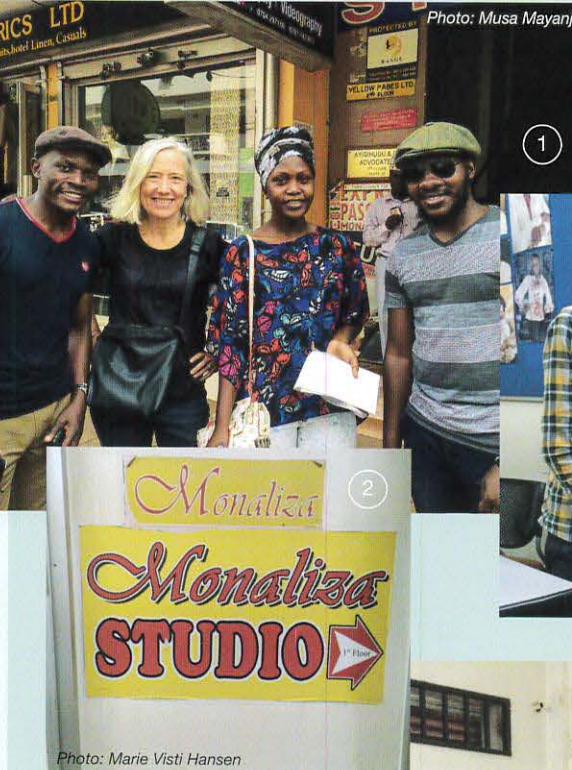


Photo: Marie Visti Hansen



Photo: Marie Visti Hansen



Photo: Marie Visti Hansen



Photo: Marie Visti Hansen



Photo: Nazil Mzungu

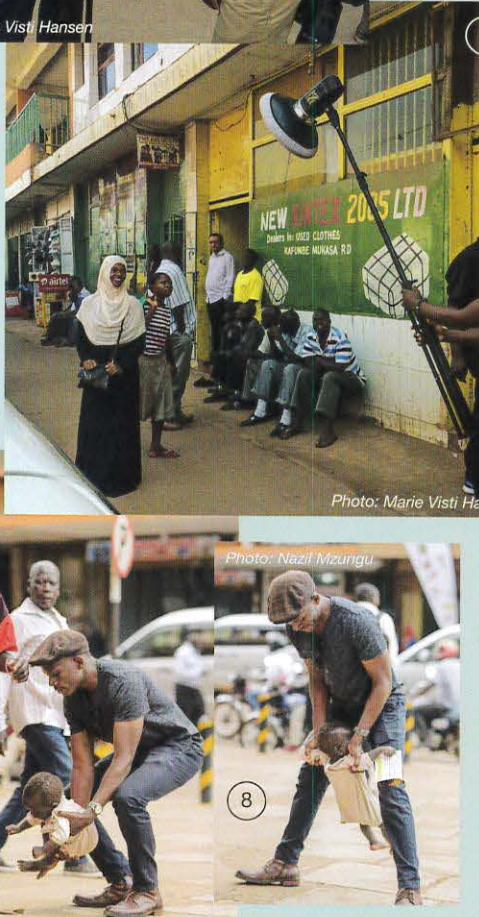


Photo: Nazil Mzungu

DA/

IN ACTION

Med base i vennen Musas fotoatalier 'Mona Lisa' i Luwum Street startede Jjumba Martin, hans ven og assistent Nazil Mzungu og Marie Visti Hansen juli 2017 optagelserne til Kampala Street Fashion i downtown Kampala. Downtown er den mest hektiske, overfyldte og forurenede del af byen; et sted, hvor de fleste vesterlændinge aldrig kommer, selvom de bor i byen i årevis.

Der var masser af kvinder at portrætttere, og når først kvinderne havde sagt ja, gik de 'all in' og poserede overraskende frejdigt og overbevisende.

Men man skal holde på hat og briller i downtown Kampala, og det var svært at manøvrere med et tungt fotoudstyr og samtidig kontakte nye kvinder og forklare dem ideen. Der dannede sig hurtigt en kødrand af tilskuerne og mange ville

gerne give gode råd både til kvinderne og fotografen. Efter fire timer var der kun taget otte portrætter. Det enkelte fotoshoot tog ganske enkelt for lang tid, og alle var fuldstændig udmattede.

Det var nødvendigt at ændre taktik, og de følgende dage blev optagelserne henlagt til gaderne som omkranser downtown, og som er knapt så overfyldte, noget af det tunge fotoudstyr blev droppet og Jjumba og Nazils veninde Rahmah Shooz kom med på holdet.

Så kom der gang i sagerne. Mens Rahmah og Marie tog kontakt til kvinderne, fotograferede Jjumba og Nazil. Nu stod kvinderne pludselig i kø for at være med. Den gode nytme fortsatte de kommende dage, og i løbet af relativt kort tid havde holdet fotograferet flere end de 50 kvinder, som var målet.



9
Foto: Jjumba Martin



11
Photo: Jjumba Martin



10
Foto: Jjumba Martin



12
Photo: Marie Visti Hansen



13
Photo: Marie Visti Hansen

1. Projektgruppen: Fotograf Jjumba Martin, projektleder Marie Visti Hansen, projektassistent Rahmah Shooz og Nazil Mzungu Jumbas assistent.

The project team: Photographer Jjumba Martin, project manager Marie Visti Hansen, project assistant Rahmah Shooz and Nazil Mzungu Jumba's assistant.

2. Mona Lisa Studio i Luwum Street hvor mange af de unge fotografer holder til, hvor Jjumba opbevarer sit fotoudstyr og projektnedlagt havde base.

Mona Lisa Studio in Luwum Street where many of the young photographers meet, Jjumba keeps his photo equipment and the project team had its base.

3. Jjumba og Nazils ven Musa Mayanja som ejer Mona Lisa Studio, sammen med sin forlovede og assistent Hajat.

Jjumba and Nazil's friend Musa Mayanja who owns Mona Lisa Studio with his fiancé and assistant Hajat.

4. Tre fotografer i Mona Lisa Studio: Jjumba Martin og Nazil Mzungu med vennen Jeffrey Semakula.

Three photographers in Mona Lisa Studio: Jjumba Martin, Nazil Mzungu and their friend Jeffrey Semakula.

5. Jjumba og Nazil in action downtown Kampala.

6. Den første kvinde fotograferes downtown Kampala.
The first woman is photographed downtown Kampala.

7. Jjumba leger med den lille dreng mens Marie taler med hans mor Agnes, som gerne vil være med i projektet.

Jjumba plays with the little boy while Marie talks with his mother Agnes who would like to join the project.

8. Jjumba leger med en lille dreng mens Marie taler med hans mor Agnes, som gerne vil være med i projektet.

Jjumba plays with a little boy while Marie talks with his mother Agnes who would like to join the project.

9. Rahmah og Marie.

Rahmah and Marie.

10. Rahmah forklarer en kvinde om projektet.

Rahmah explains a woman about the project.

11. Rahmah forklarer en kvinde om projektet.

Rahmah explains a woman about the project.

12. Jjumba in action.

13. Kvinden er ved at blive fotograferet, tilskuerne har masse af gode råd.

The woman is being photographed, the bystanders have plenty of advice.

ENG/

IN ACTION

From their base in their friend Musa's photography studio "Mona Lisa" on Luwum Street, Jjumba Martin, his friend and assistant Nazil Muzungu, and Marie Visti Hansen began shooting material for Kampala Street Fashion in downtown Kampala in July 2017. This is the most hectic, overpopulated, and polluted part of town, a place where Westerners hardly ever set foot, not even those who have lived in town for years.

There were many, many women to photograph. And once they agreed to participate, they were "all in," posing with surprising self-assurance and persuasiveness.

Still, downtown Kampala is a place where you must hold on to your hat. It was hard to maneuver with the heavy camera equipment, all while making contact with the women and explaining the concept to them. Soon a crowd of interested people formed, and the bystanders had plenty of good advice

for both the women and the photographer. After four hours had passed, only eight women had been photographed. Each photo shoot simply took too long, and the process was exhausting.

A change of strategy was necessary. During the next few days, shooting was moved to streets on the outskirts of downtown, which are much less crowded. Much of the heavy camera equipment was dropped, and Jjumba and Nazil's friend Rahmah Shooz joined the team.

Now things began in earnest. While Rahmah and Marie made contact with the women, Jjumba and Nazil photographed them. Now women were suddenly standing in line to be part of the project. This positive rhythm continued over the next few days, and in a relatively short time the team had photographed more than the 50 women, which was the goal.



Med støtte fra Udenrigsministeriets Oplysningspulje.

