

*Point.Shoot.See! – Zambian Orphans Picture a World Beyond AIDS
Photographic Exhibition Layout- and Printing Samples (Oct 2009)*

Point. Shoot. See!



***Zambian Orphans Picture
a World Beyond AIDS.***

Chishawasha Children's Photography Workshop
Photographic Exhibition Overview (Oct 2009)

Point.Shoot.See!

Zambian Orphans Picture a World Beyond AIDS



Purpose of this Exhibition – The exhibition attempts to broaden Chishawasha's exposure by bringing to the public an exceptional group of photographs taken by 12 children residing at the Chishawasha Children's Home of Zambia. As a home, school, clinic, home-based support and skills center for Zambian children orphaned by AIDS, Chishawasha can serve as the audience's entry point to a host of interconnected issues. As the AIDS pandemic continues to sweep through much of Africa, the young generation faces life without parents. The photography workshop's outward-looking aspect was to utilize photography as a medium to directly connect the life experiences of these children, *as they see it*, to the world at large. Exhibition visitors are welcome to empathize, but more importantly, they get to re-examine preconceived notions we all bring to important contemporary matters such as AIDS in Africa, effectiveness of foreign aid, the power of personal initiative, the role media-reinforced images play in our lives, if photography can still be a relevant force of change. But in the end it is all about the spirit of children: Our exhibition hopes to be a source of empowerment and inspiration to everyone who wants to grow and keep on living.

Main Exhibition Module



The Chishawasha Workshop Photographs - The main exhibition module is comprised by 12 - 36 museum quality prints featuring photographs taken by Chishawasha orphans in May 2007. Exhibited throughout the major gallery space of the venue, the chosen display method is 20x29 pigment prints mounted on Sintra board, displayed in simple elegance, frameless and floating. The total number of objects will be determined by the size of the venue. Sufficient spacing is a requisite, so these exquisitely beautiful prints can fully come to life.

Additional Exhibition Modules

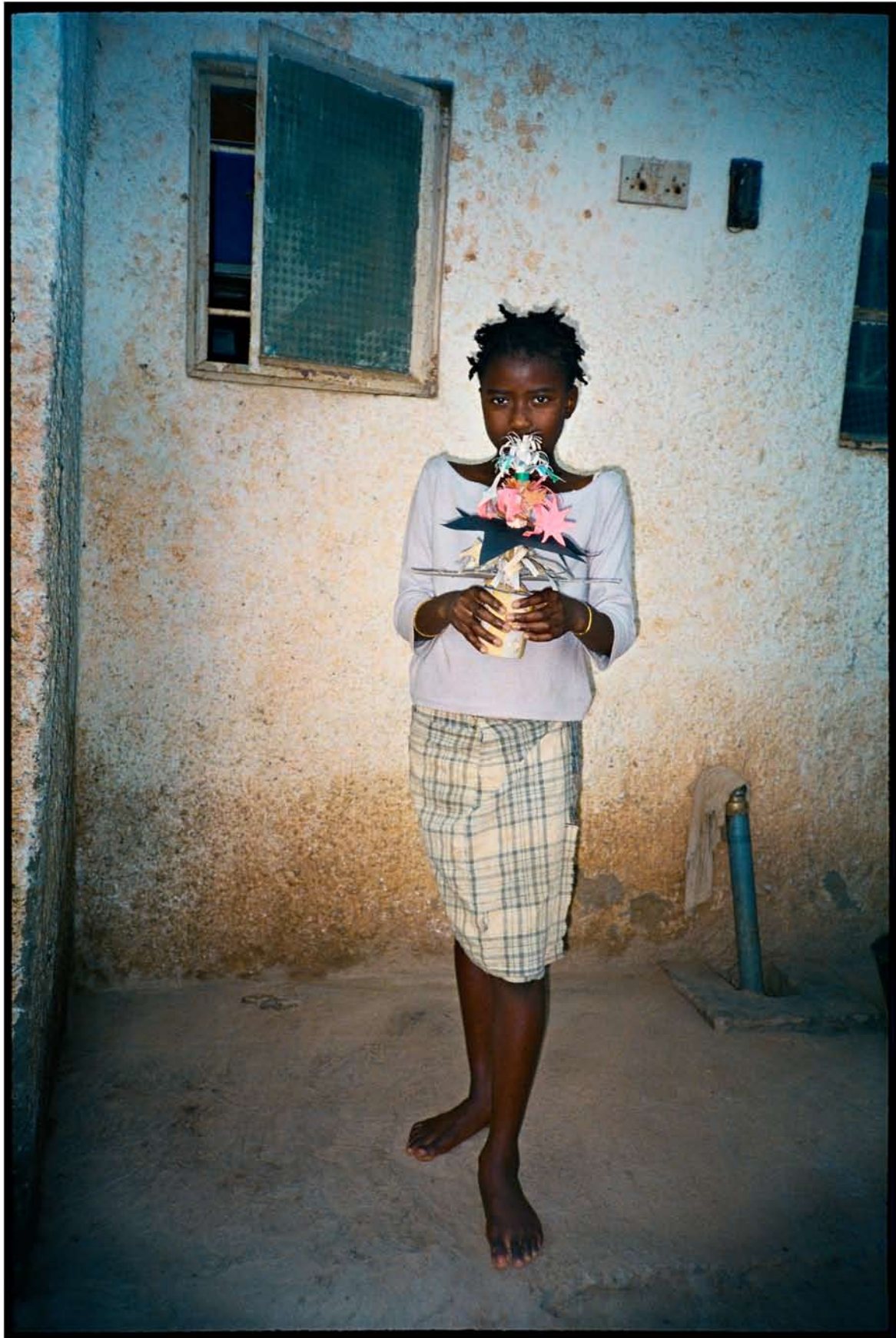
Presenting the Child Photographers - Scaled to compliment a variety of available wall space and exhibition layouts, these introductory panels combine a photographic portrait with a 'biography' -informal but descriptive vignettes that give background information to each of the twelve child photographers. The panels may either loosely accompany the photographer's workshop prints or they can be combined to form a grid of panels on a single-wall.

Objects and Stills - A contemporary looking photographic collage of objects and stills represents the students' personal and inanimate surroundings; it should occupy a single wall space. This display can be mixed and matched in a variety of sizes to fit a specific wall space available. As an optional module it is primarily suggested to larger venues.

Welcome to Chishawasha - Introducing the visitor to Chishawasha, to the twelve young photographers, their surroundings and the Photography Workshop experience. This module is available as a digital slide show projected or displayed - and alternatively available as a tight edit of Chromogenic prints. The module delivers an enriching context while remaining formally distinguished from the large pigment-on-paper workshop photographs.

Online Kiosk and Printed Companion Materials - An optional computer terminal in kiosk mode displays the Photography Workshop's website with complete background information, weblinks and the capability to order exhibition-identical prints online. Printed companion materials include laminated gallery copies of the Smithsonian Magazine feature and take-away materials: A visitors' info sheet, a postcard with online information and two different brochures describing the Zambian Children's Fund. A poster is available but venues are welcome to design their own.

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Public Education and Outreach



Public Education and Discussion Sessions – An administrator of the Chishawasha Orphanage and Photography Workshop Director Klaus Schoenwiese are likely to accompany the opening or closing of the exhibition and will make themselves available for educational presentations, panel discussions, gallery talks, mini-workshops if the venue's mission is to provide for educational and community outreach programs. With ample notice and budget support provided, one of Chishawasha's teen photographers may conceivably be invited to attend a prime venue showing.

As seen in *Smithsonian* magazine, November 2007 – Six page story illustrated with photographs by workshop students and Klaus Schoenwiese

Klaus Schoenwiese traveled down the road eight miles north of Lusaka, Zambia, through soft hills, still lush from the rainy season, and fields of maize that were beginning to dry. Charcoal sellers whizzed by on bikes. His Land Cruiser turned at a sign marked CCHZ. Along this rutted, dirt road were a few small farmhouses, open fields of tomatoes and a fluttering flock of blue finches. Another turn took him to the Chishawasha Children's Home of Zambia, an orphanage and school. In a yard shaded by low trees, Schoenwiese barely had time to step off his ride before the kids shouted. "Welcome Uncle Klaus!"

Schoenwiese, a 43-year-old native of Germany who lives in New York City, is a photographer specializing in travel and portrait work. He went to Chishawasha this past May with the backing of the New York City-based Kids with Cameras, which sponsors photography workshops for disadvantaged children. The organization was made famous by the Oscar-winning documentary "Born into Brothels," about its work with the children of Calcutta prostitutes.

The Chishawasha facility and its sister non-profit organization, the Zambian Children's Fund, were founded in 1999 by Kathe Padilla of Tucson, Arizona, to serve children orphaned by AIDS. Chishawasha's three new concrete and mud-brick residences – the name Chishawasha means "that which lives on" in the local Bemba language – currently house 40 children, ages 3 to 19; another 50 children attend the school, which goes through the sixth grade. Zambia is one of the world's poorest nations, with about two-thirds of its population of 11 million subsisting on less than a dollar a day. One out of every six adults is HIV positive or has AIDS. More than 700,000 children have lost one or both parents to the disease.

At Chishawasha, Schoenwiese gave the entire orphanage an introductory lesson in photography, but mainly he worked with a dozen students, ages 11 to 18. He said he chose the more introverted children, to "get them out of their shell." He provided them with 35-millimeter point-and-shoot cameras he bought on eBay, and developed and printed the film at a photo lab in Lusaka. Many of the kids had never used a camera, so there was some initial confusion about which side of the viewfinder to look through, and it was a while, he says, before most of the kids were able to "envision" a picture before creating it. Over three weeks, Schoenwiese gave the kids several assignments, asking them to document their surroundings and to take pictures of friends and family members. They also went on a mini safari at a resort hotel's game preserve, snapping away at elephants and zebras and then lingering by the hotel pool and laughing as they daintily pretended to drink tea out of china cups the waiters hadn't yet cleared away.

Point. Shoot. See!



In Zambia, a New York City photographer teaches kids orphaned by AIDS how to take pictures. They teach him a lesson about living

BY JESS BLUMBERG

The idea of the photography workshop, in part, was to help the kids look at their world afresh. Peter, 11, who shepherds goats and likes to build toy cars out of wire, said he loved learning something completely different. Mary, 15, now thinks she wants to be a journalist. "I like the way they inform the world on what is happening in other countries," she said. "And I also hear that journalists speak proper English." Charles, 18, who has a knack for electronic gadgets – he'd rigged up a CD player in his room from discarded old parts – said he would rather be behind the camera than in front of it. Annette, 14, said she hoped that

her photographs might someday appear in a magazine (see p. 101). Schoenwiese remembers an intense aesthetic debate with Amos, 13, who really liked a certain photograph he'd taken of a goat. Schoenwiese tried to convince the boy that a different photograph he'd taken of the goat was technically superior – sharper, with better contrast and exposure. Amos was unmoved. "One forgets that in our hyper-visual world these ideas are very subjective," Schoenwiese says.

In another assignment, a Chishawasha student would go to a family member's home, and another student would photograph him with his relatives. Schoenwiese placed those pictures in albums for the kids to keep, part of an effort to add to their meager stock of mementos. "As orphans, many of the students have an incomplete knowledge of or are not quite in possession of their own personal history," Schoenwiese says. "They were especially eager to see their own presence and immediate relationships reflected in photographs." The kids went through the album pages in awe, recalls Mary Hotvedt, Chishawasha's development director. "With all the loss and prevalence of death in Zambia," she says, "these photos showed the kids that they really matter, that they really exist."

At the end of the workshop, the school exhibited 250 of the kids' pictures in a large classroom. More than 100 people showed up to gaze at the mounted 4-by-6-inch prints, many pinned from clotheslines. "The kids had a new way of seeing their families," Hotvedt says. "You could see how proud they were to say 'these are my people.'"

Schoenwiese features the students' work in an online gallery (tribeofman.com/zambia). Prints are for sale to support future workshops and planned exhibitions. Schoenwiese hopes to raise public awareness on the issue of AIDS orphans. He's been a professional photographer for nearly two decades, but he says the youngsters – whose jubilant farewell party for him included dancing, singing, drumming and poetry – opened his eyes. "Despite their difficult past and their most certainly challenging future," he says, they "have an especially wonderful ability to live in the present. In that they have taught me plenty."

Specifications for the Main Module



Wall space ranging from 48 to 144 linear feet is required for a minimum of 12 and a maximum of 36 objects. Minimum linear footage per object is 3 linear feet. Object size is 20x29 inch, the medium is museum quality digital prints (pigment-on-silver) mounted on Sintra, floating framelessly, held by Velcro tabs to wooden elements that can be affixed to the wall by screw, by nail, by hook or by any wall- and ceiling-rail suspension system the venue provides. The lightweight and flexible Sintra-mount and Velcro-lock system allows for easy levelling, very economical shipping and makes it possible for objects to be hung back to back, at eye level across the center of a gallery, thereby creating virtual wall space without the need for free-standing walls.

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Specifications for Additional and Optional Modules



Presenting the Child Photographers - Wall space required can range from 24 additional linear feet to a single wall to ceiling segment of 4 x 6 feet, accommodating 12 objects. The object size is either 16x20 or 11x14 inch to accommodate a variety of venue sizes, the medium is either Chromogenic digital prints displayed in Format frames (single wall display) or pigment-on paper-prints mounted as above (alongside the main module objects, grouped by photographer).

Amos Chindalu has been at Chishawasha for less than a year. He was born to Veronica Tembo and Paul Chindalu. He can remember the time when his father became sick and died, but he doesn't know what was wrong with him. He had a sister who also died. After his mother's more recent death he stayed with his uncle's family for a brief period of time before coming to Chishawasha.

At age thirteen, Amos still enjoys being the cute little boy he is. He wears his heart on his sleeve and one can tell he's on his way to become a thoughtful and gentle teenager. But he's also quite aware of the advantages a junior position brings within Chishawasha's family-style groups of 'siblings' and their caretaker 'mommies'. He can pull a truly hilarious "I'm only a little boy" number whenever it might serve his needs. Amos doesn't like fighting, so it's only a good thing he knows how to fully employ his charms.

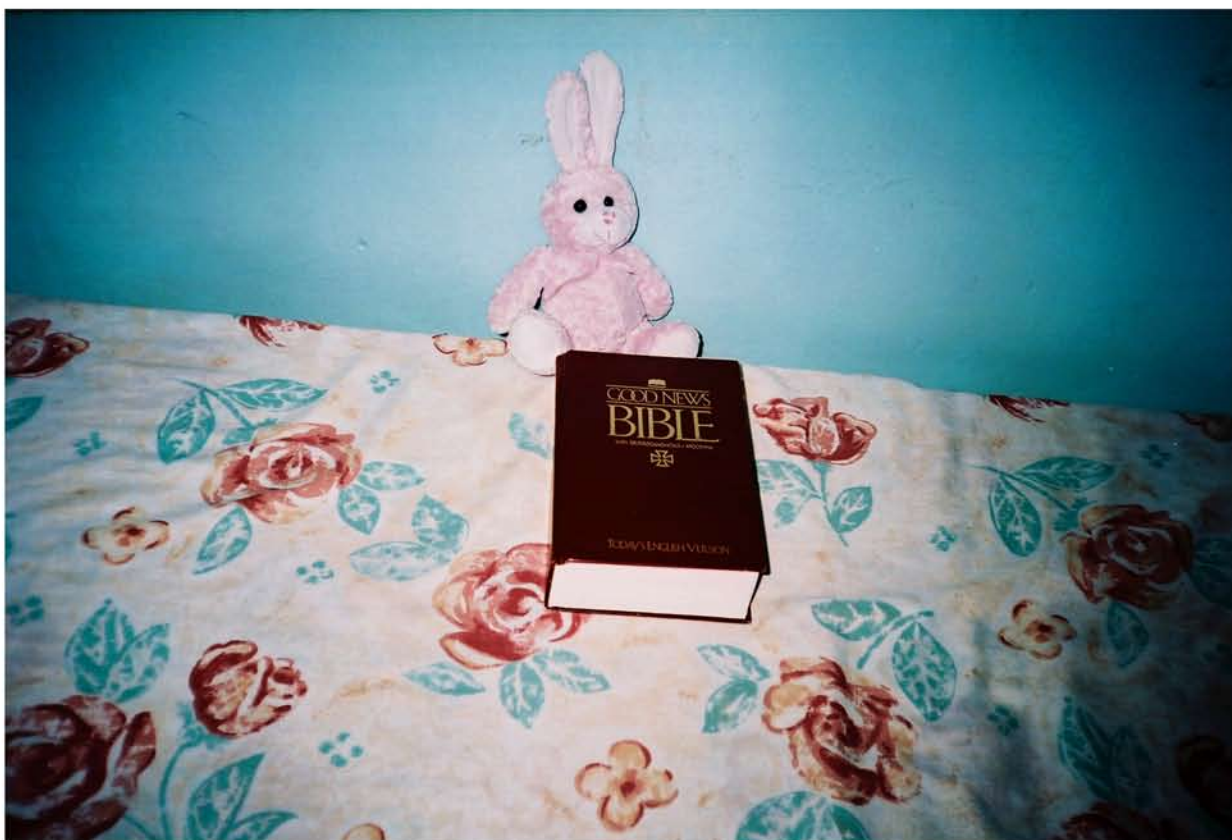
Amos' professional aspirations are diverse but not exclusive of each other. "I want to be an accountant and learn how to count money. I also want to learn how to fly a plane. I have also learned how exciting it is to work with cameras. It is very challenging. Glad to work along with you." Same here Amos - same here!



Monica Phiri's head may be in the clouds at times, but she's a sweetheart with her own sense of direction. Monica was born to Isaac Phiri and his wife Lontia. Both died of reasons unknown. She remembers them well. Monica used to study the Koran with her father; her grandfather, equally a Muslim, is a homebuilder by profession. His white beard and a white hand-knit skullcap make him a very handsome man. We visited Monica's grandparents' in Ng'ombe and were surprised by their mutually affectionate relationship. This was encouraging to see! When it comes to remaining family ties, many orphans carry heavy baggage stemming from painful experiences with less caring relatives. Four of Monica's cousins are being cared for by these elderly grandparents, but Monica is well adjusted and much liked at Chishawasha. Even so - she misses living with her family.

At only twelve years old during our photography workshop, Monica spreads around lots of sunshine. Like so many of Chishawasha's kids she's an amazing dancer. Whenever she dances she seems to become her own senior by at least three years. Monica hopes to work with orphans one day - or she may become a professional nurse helping the sick.





Objects and Stills Display - Wall space required is a single wall to ceiling segment ranging from 4 x 6 to 8 x 8 feet, for up to 36 objects depending on the size of the wall segment. The object size is up to 8x12 inch, the medium is Chromogenic digital prints displayed in Format frames.

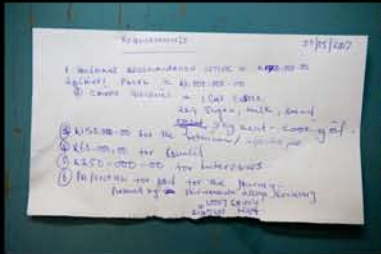
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‘Welcome to Chishawasha’ AV Projection or Video Display – A standard digital projection or computer and monitor set-up, a standard multimedia-sound set-up, or a large all-in-one (iMac) computer display. We can provide projection equipment for specific event days attended by one of our presenters, while the venue needs to provide optional set ups intended for the full duration. Please note: A low-resolution Demo DVD of this module is included in this presentation package. Alternatively, a photographic print edit is available to venues with additional wall-space for up to 48 objects; the available object size is at least 8x10 and at the most 16x20 inch, the medium is Chromogenic prints (samples included) displayed in Format frames.

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Point.Shoot.See! - Zambian Orphans Picture a World Beyond AIDS Technical Specs and Additional Design Specifications (Oct 2009)

www.tribeofman.com - klaus schoenwiese photography - in partnership with kids with cameras

Zambia Workshop - Chishawasha Children's Home, Lusaka



March 15-28, 2008: Exhibition at WCO in NYC - Please check the [Events Calendar](#) for all show and event details.

Welcome to Chishawasha's Photography Workshop... as featured in the November 2007 issue of Smithsonian Magazine and on Kids with Cameras website. Students' photographs are now available to you online as high quality art prints. Proceeds will ensure this project's future and benefit the Chishawasha Children's Home.

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Monica Phiri (12): At times her head may be in the clouds, but Monica is a sweetheart with her own sense of direction. She has a very affectionate relationship with her paternal grandparents, something very nice to see that didn't seem the rule when it comes to our kids who often carry quite a bit of baggage when it comes to their not always caring relatives. Monica has four younger cousins who were with her grandparents when we visited, and even though she seems well adjusted to Chishawasha, she misses living with family. She was born to Isaac Phiri and his wife Lontia. Both died of reasons unknown to her. She remembers them well and used to study the Koran with her dad. Her grandpa, equally a Muslim, is a homebuilder by profession. His white beard and white hand-nit skullcap make him very handsome and photogenic. Monica is an avid dancer.

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In Zambia, an NYC photographer teaches kids orphaned by AIDS how to take pictures. They teach him about living.

By Jess Blumberg
Smithsonian magazine, November 2007



Click image for more photos / To view Klaus Schoenwiese's

Klaus Schoenwiese traveled down the road eight miles north of Lusaka, Zambia, through soft hills, still lush from the rainy season, and fields of maize that were beginning to dry. Charcoal sellers whizzed by on bikes. His Land Cruiser turned at a sign marked CCHZ. Along this rutted, dirt road were a few small farmhouses, open fields of tomatoes and a fluttering flock of blue finches.

Another turn took him to the Chishawasha Children's Home of Zambia, an orphanage and school. In a yard shaded by low trees, Schoenwiese hardly had time to step outside of his SUV before he was bombarded with hugs. "Uncle Klaus!" the kids shouted.

Schoenwiese, a 43-year-old native of Germany who lives in New York City, is a photographer specializing in travel and portrait work. He went to Chishawasha this past May with the backing of the New York Times and the Smithsonian magazine.

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PHOTO GALLERY: Point. Shoot. See. Explore more photos from the story.

Africa: Beyond the Stereotypes

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Zambia Workshop to be featured in Smithsonian Magazine


Update on KWC from Co-Project

How Projects Operating

How Projects Operating

Update on the Kids of Zambia

Zambia Photography Workshop TO BE FEATURED IN NOVEMBER ISSUE OF SMITHSONIAN MAGAZINE



At the end of June 2007, NYC-based Photographer Klaus Schoenwiese returned from Zambia with 150 rolls of workshop student film after successfully leading an independent workshop at the Chishawasha Children's Home and School just outside of Zambia's capital Lusaka.

Today we're happy to report that his workshop will be featured in the November issue of Smithsonian Magazine. Please also visit the [tribeofman.com/zambia](#) Project Website and read about the students.

Chishawasha is an orphanage founded by American activist Kathie Padilla in 1999 after she witnessed firsthand how AIDS, malaria, drought and starvation have left over 2 million Zambian children to struggle on their own. Chishawasha began by providing food and shelter to orphans in a rented house in Lusaka.

Zambian Children's Fund

Home | Who We Are | What We Do | Our Stories | How to Help | Ambassadors | Resources/Links

In Zambia, more than two million children are orphans. The Zambian Children's Fund is working to feed, shelter and educate orphaned children through various projects. To learn more about what we do, click here... and how you can help.

African children eat because of Tuscon. Read this article in the Tucson Citizen. November Smithsonian Magazine Features Chishawasha Kids-with-Cameras Photo Workshop

Our Mission

Welcome to the Zambian Children's Fund's website. Founded in 1999, the Zambian Children's Fund (ZCF) in the United States and the Chishawasha Children's Home of Zambia (CCHZ) are sister non-profit organizations dedicated to helping orphaned Zambian children through creation of a sustainable, loving community. We provide care, shelter, food, medical attention and education to enable each child to grow up to be a healthy, productive member of Zambian society. Our goals are to:

- Provide each child with three nutritious meals each day.
- Provide a clean, safe environment for the children
- Attend to each child's physical and emotional needs

Zambian Children's Fund • P.O. Box 42996, Tucson, AZ 85713
Telephone: 520-323-2504 Email: zcf@zcf.org

Caring for the Children

Online Kiosk and Printed Companion Materials – Internet access (limited by kiosk-mode) and an all-in-one (iMac) computer setup needed – to be provided by the venue. Also appreciated are a few movable surfaces (Display-stands, cubes or columns) to position companion materials.

Lighting and Environmental Considerations:

All artwork is color-balanced for viewing in daylight as well as under incandescent lighting. It is resistant to direct indoor sunlight. The main module objects need to be carefully handled, always with gloves, carefully wiped clean of dust before repacking. Sintra has hard, pointed edges: Floor markings are required for free-hanging displays. Pigment-on-paper prints need to be protected from excessive humidity or excessively hot environments. They are not suitable for the outdoors.

Installation and Removal:

Professional photographer and Zambia Project Director Klaus Schoenwiese and trusted ZCF volunteers will be available at the venue to oversee or execute the physical installation of the exhibit. Should a venue wish to use their own technical staff, crates, boxes, packing materials, technical instructions and shipping documents will be at the ready, ensuring a streamlined process.

Exhibition Length, Calendar Requirements, Insurance, Shipping:

We're requesting two months from museum venues. Less can be agreed on as long as the show is well placed and well-promoted by a venue. While we appreciate at least three months of notice to fully prepare a showing, we're likely able and willing to fill in for cancellations at a shorter notice. We don't require the venue to purchase special insurance for the artwork as long as the venue has a basic liability. Shipping expenses and shipping insurance largely depend on the venue's proximity.

Exhibition Fees and Financing:

The actual costs for this exhibition can vary considerably, depending on the gallery size and the nature of your venue. We can utilize a combination of funding sources and in-kind service pledges; some are confirmed, some need to be allocated once a specific venue is confirmed. An exhibition fee in support of our effort is requested from venues with such budgetary ability. A detailed funding/expense budget will be made available upon request. Adjunct activities, such as mini-workshops and educational programs must be provided for, while gallery talks or presentations scheduled as part of opening events are included in a proposed exhibition fee.

Important Contacts:

Please direct all exhibition planning questions and requests to:

Klaus Schoenwiese, Photographer & Project Director New York City.

www.tribeofman.com/zambia Cell: 718 – 290 5247; home: 718-218-8090

Please direct all Chishawasha and ZCF related requests to:

Kathe B. Padilla, Director & Founder, Zambian Children's Fund, Tucson, AZ.

www.zambianchildrensfund.org ZCF Office: 520-323-2504

With best Regards,
Klaus Schoenwiese