



PASSPORTS



PASSPORTS

GRAND OPENING. 27th OCT

OPENING WEEK. 28th OCT- 3rd NOV

In the digital world, globalization appears egalitarian and desirable, however once being a cosmopolitan becomes physical, the inequity of possessing a privileged or non-privileged passport becomes evident. Traveling the world freely, without being a subject of scrutiny or suspicion is still – and maybe more than ever – impossible for a large percentage of the world population, because the "the value" of a passport is measured by calculating its "visa-free score" (VFS). Though globally, we often anticipate the same values, fashions, religions and encounter comparable challenges, irrespective of regions and climate zones, we still live in a narrow and immobile world that prevents fluctuating lifestyles and existences outside of the digital space.

A passport entitles the holder to enter and leave a territory. The most important element, the data page, formally claims to certify our identity based on standardized categories of nationality, gender and looks. Yet the options available automatically foster stereotypes in terms of sex, race and credibility. Passports is the theme of the 10th edition of LagosPhoto Festival and it intends to delve into the constraints and prospects of the most important official document a human being owns/holds. This year's edition aims to bring alive, an alternative global environment in which artists of different nationalities are invited to explore options of creating a fluid and permeable world, where nationality, gender and historical imbalances are secondary. Through the course of a decade, the festival has proven to be a space where artists can meet on neutral ground to share ideas, innovation and capacities. Thus, the jubilee edition especially concentrates on the reciprocal energies the festival has experienced in past years and will open the discussion of how we can create a flexible and more egalitarian world within the existing global restrictions.

What are the options of living freely in a world that will be determined by borders? LagosPhoto invites artists to consider the festival platform as a laboratory for ideas and a safe place for experimenting with open forms of identity, creating new



categories of an international passport that allows for diversity. What kind of passport could certify and authorize these overarching values? The 10th edition of LagosPhoto will present artists who are able to find answers or sustainable alternatives and who believe in a versatile world that is not based on utopias but routed in the way we already live.

The Curatorial Team

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"The domains of earth, air and water shape increasingly intertwined, but often incoherent or incompatible dynamics. The land I allude to is first and foremost the place where we are born, it is the soil that transfers its political identity to us and that destines us to the territorial boundaries of the nation to which we belong. The words nascence and nation have for this the same linguistic root and do not easily separate even in facts. Those who decide to emigrate may perhaps succeed in abandoning their own nation, but abandoning their nationality is an almost impossible undertaking. Even those who manage to cross a border carry their origins with them, in a certain sense they remain on their side of the border, since it is from this that they will continue to draw identity and status. Normally, citizens of Western countries do not perceive what unity of nation and birth entails. On the contrary, those who have had the misfortune of being born in poor countries or counties disliked by the powers that dominate the planet, soon discover the paradox that holds them hostage: far from allowing them to pass from one country to another, to "pass the port ", the passport, is often the first obstacle to the possibility of traveling." "The earth has a different weight and texture for each: for some it is light and smooth, for others it is heavy and wrinkled. High up on the global social scale, cosmopolitan elites cross the globe without knowing bans, protected by the trans-modal circuits of international mobility; at the bottom, where instead all those who live attached to the earth are found, distances themselves are an insurmountable impediment."

"According to what established by the UN in the Treaty on Principles Governing the Activities of States in the Exploration and Use of Outer Space, including the Moon and Other Celestial Bodies (better known, for the sake of brevity, with the

name of Outer Space Treaty, 1967), the space and all the planets can be freely explored and exploited, but, as the common good of humanity, no national sovereignty is susceptible of appropriation by way of annexation, occupation or other methods. It follows that war is banned in the sky, as is the construction of military bases or fortifications. Hence on the extraterrestrial planets there are not “illegal migrants”, because the origin is the same for everyone, if everyone arrives from the same Earth. In the cosmos cosmopolitanism is the norm, not the exception. It may be objected that law and reality are different things, often divergent, sometimes irreconcilable. And that it would be naive to pretend that things are not like that. And yet that law was invented by humanity for itself and legally ratified. We are not talking about an abstract value (such as universal peace, brotherhood, equality) but a real international standard that the UN is obliged to enforce. This being the case, it is therefore inevitable to ask whether it is reasonable, and even admissible, that the law of cosmopolitanism holds true everywhere in the infinite space around us, except on our planet.”

“There is a paradigm in the sky that combines justice with the law. The question is: will there ever be someone willing to appeal to this extraterrestrial paradigm to assert itself also on planet Earth? Will there be terrestrials ready to object to it, even though they have freely chosen it as the most just and the most human, to defend the exceptional status of our planet? Will one day, perhaps not too far away, a “war of the worlds”, like the one imagined by the genius of Wells, start in the name of law?”

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*Extract from the text written for LagosPhoto by Matteo Vegetti
Author of the Book “L’Invenzione del Globo”*



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EXHIBITING ARTISTS

Aadesokan (Nigeria)	Chibueze Hermes Iyele (Nigeria)
Halima Abubakar (Nigeria)	Mahmood Hojeij (Lebanon)
Toluade Adekuoroye (Nigeria)	Benedicte Kurzen (French)
Isabella Agbaje (Nigeria)	Mous Lamrabet (Morocco)
Margaret Agbaje (Nigeria)	Rubén Martín de Lucas (Spain)
Taibat Ajiboye (Nigeria)	Johnny Miller (South Africa)
Jenevieve Aken (Nigeria)	William Moore (Nigeria)
AnAka (Nigeria)	Nengi Nelson (Nigeria)
Nelly Ating (Nigeria)	Somi Nwando (Nigeria)
Olayinka Babalola (Nigeria)	Chukwuka Nwobi (Nigeria)
David Baptiste (Haitia)	Joseph Obanubi (Nigeria)
Magda Biernat (Poland)	Daniel Obasi (Nigeria)
Joana Choumali (Cote D'Ivoire)	Anthony Obayomi (Nigeria)
Flavio Cardoso (Angola)	Eniola Odunuga (Nigeria)
Ella Eduozor (Nigeria)	Ife Ofulue (Nigeria)
Vanessa Endeley (Nigeria)	Adeolu Osibodu (Nigeria)
Phillip Fagbeyiro (Nigeria)	Gaelen Pinnock (South Africa)
Alexia Fiasco (France)	Tabita Rezaire (France)
Rahima Gambo (Nigeria)	Stephen Tayo (Nigeria)
Maimouna Guerresi (Italy)	Dustin Thierry (Curaçao)
Kelvin Haizel (Ghana)	Maya-Ines Touam (France/Algeria)
Dan Halter (Zimbabwe)	Sanne de Wilde (Belgium)
	Nguher Zaki (Nigeria)

All the images and information on the artists and on the projects are available on the website

www.lagosphotofestival.com

Something to Declare

Parks are fenced off. Public space is surveyed and policed. Streets are monitored by civilian patrol groups. Public schools are replaced with private ones. Affordable cafés are replaced with hip bars. Spaces under bridges are turned into skate parks. What remains is pseudo public spaces in which one's right of admission is reserved. If you don't have money to participate, you are not welcome.



Joana Choumali

Alba'hian

The artist is working on a mixed media art piece, part of her latest series Alba'hian, that she will especially produce for the jubilee edition of LagosPhoto festival.

Multiple layers of delicate and dreamy fabrics, intertwined and embroidered together with portions of images, collages of photographs. The real world fuses with the feelings and the impressions of the inner world, resulting in an evocative and complex image enriched by invisible meanings. One that would not be possible without the introspective examination the artist has been going through.

Albahian: the first light of the morning, celebrates the powerful energy that comes with the beginning of a new day, the new light that makes everything visible and illuminates the world the same way we are born again the moment we embrace our inner self and accept our real nature.



Kelvin Haizel

Babysitting a Shark in a Coldroom

We have come a long way to accepting what we throw about easily as fundamental human rights. Which is offered both by being a human being and belonging to a legal land or political community. Nonetheless we must reckon that we have an even longer journey to resolving the conditions that produces the ever growing population of non-citizens. Many have to go through perilous journeys to seek asylum in other lands. The prefix 'non' does not make such excluded masses disappear, it makes them invisible, moving like shadows at the dark of night, existing at best as statistics and at worst dispensable entities



Johnny Miller

Unequal Scenes

Inequalities in our social fabric are oftentimes hidden, and hard to see from ground level. Visual barriers, including the structures themselves, prevent us from seeing the incredible contrasts that exist side by side in our cities.

Unequal Scenes uses a drone to illustrate the inscribed history of our world in a new way. The scars within our urban fabric, so apparent from above, can provoke a sense of surprise, but also reveal our complicity in systematic disenfranchisement. By placing a non-human photographic actor – in this case, a remote-controlled drone – above these liminal spaces, a new vantage point is reached, previously reserved for the government and the very rich. The drone distances the photographer and the viewer of the photograph, both physically and mentally, and provokes an analysis of the distant gaze. It forces us to confront the ethics of representation, and the limitations (and freedom) of using technology in image-making.



Sanne De Wilde & Benedicte Kurzen

Land of Ibeji

‘Land of Ibeji’ is a collaborative photographic project discovering the mythology of twinhood in Nigeria. In West Africa and specifically Yoruba-land (Nigeria’s South West) the rate of twin births in West Africa is about four times higher than in the rest of the world. ‘Ibeji’ meaning ‘double birth’ and ‘the inseparable two’ in Yoruba stands for the ultimate harmony between two people. Through a visual narrative and an aesthetic language that is meant to reflect and empower the Yoruba culture that celebrates twins, the two photographers extend their gaze beyond appearance -with symmetry and resemblance as tools- to open the eyes to the twin as a mythological figure and a powerful metaphor for the duality within a human being and the duality we experience in the world that surrounds us.



Rubén Martín De Lucas (Spanish)

Iceberg Nation & Minimal Republic & Bureaucracies

From the series Stupid Borders.

Stupid Borders is a set of conceptual projects that explores the liquid nature of the concept nation, as well as the ephemeral nature of borders and the inability of man to live without them.

Through very simple actions at the landscape, as one people living during one day in a closed area of 100m² after claiming it as a new country (Minimal Republics), or planting a flag in an iceberg to claim it as a new nation property of the artist (Iceberg Nations), or having a group of people waiting for authorization to cross a line in the middle of the countryside (Bureaucracies) the artist invites the public to reflect on concepts as nation, nationalism and frontiers.



Rahima Gambo

A Walk

“A Walk” is a psycho-geographical survey that visually maps an interior cartography from the external environment that I traverse. “A Walk” is a narrative mechanism that is mobile and open-ended, with no beginning, middle or end, that yields stills, moving images and an assemblage of found objects I sculpt together from objects I pick up on my “path”. Found things could be sound, it could be video, it could be torn photographs, discarded material, a stick or a leaf.



Magda Biernat (Polish)

The edge of knowing

The Edge of Knowing is the culmination of a year-long journey from Antarctica to the Arctic. A collection of photographs and essays that tried to redefine the American conceit of an idealistic, utopian dream as a pan-American vision that is shared across the furthest extremes of the continents. The results are an exploration of places both foreign and familiar. All share the unique physical characteristics that shape the landscape of the Americas, and the rich indigenous imprint of the pre-Columbian world.



Tabita Rezaire

Premium Collect

Premium Connect envisions a study of information and communication technologies exploring African divination systems, the fungi underworld, ancestors communication and quantum physics to (re)think our information conduits. Overcoming the organism-spirit-device divide, this work explores spiritual connections as communication networks and the possibilities of decolonial technologies. Premium Connect investigates the cybernetic spaces where the organic, technological and spiritual worlds connect. Contrary to the Eurocentric-biased thinking, our information super highway might find its roots in African spirituality. As modern science just recently discovered the role of underground fungi networks used by plants to communicate and transfer information, ancient tradition have long known how to communicate with nature and download its knowledge.



Maïmouna Guerresi (Italian)

Beyond the Border

Passing or crossing borders sometimes created only by ourselves: those are the concepts that I developed in the photographic project entitled *Beyond the Border*. The twisted branches present in almost all the photographic images, represent the metaphor of the passage, the energy that flows and that goes beyond the geographical boundaries and those of themselves. The botanical elements like trees, branches, the roots that I often use in my works are for me the symbols of a continuous research towards a cosmic union.

The intense green of the wall painted by myself as a backdrop to the photographs and the choice of the green and red fabrics worn by the female characters in the diptychs, are part of the scenography of a unique, dreamlike and metaphysical act that takes place at the moment of the photo shoot.



Mous Lamrabat

Mousganistan

The work of Mous Lamrabat is a cultural clash, his being both Moroccan and Belgian, gives him the possibility to look at African world and the Western world with different eyes, as if he was both participant and external to these realities.

His artistic research stays in the middle between two cultures that in his photos collide, creating a new space. In this space, there is no self and other, but just a big, single culture that is his primal source of inspiration.

His photos mix local element with pop symbols, and with this combination draws a world full of glitch where big companies logos stay next to traditional dress, where high fashion match with local food, and Hollywood icons with old costumes.

This approach is the perfect sign of what is the culture in the contemporary world, in the social media era. Without borders a person has the possibility to move from a country to another one with a click and contamination has become the mark of this generation, without a true national identity but always more connected, and linked to people from all around the world.



Maya-Inès Touam (French/Algerian)

Ready Made

Drawing inspiration from the Flemish aesthetics of the seventeenth century, the artist creates contemporary compositions, accumulating disparate artifacts gleaned in Morocco: everyday, traditional, ordinary or precious objects. By reinterpreting the genre of the still-life, the artist plays with generational codes in order to experiment plastically the semantics of a pan-African heritage, far from postcolonial considerations. Bearers of the memory of an era, these contemporary vanities act as committed figures of a plural society at the crossroads of civilizations. Like dreamlike allegories, Maya-Inès Touam's surrealist-themed still lifes bear witness to a certain everyday poetry and contribute to the construction of a new feminine mythology, far from cleavages.



Dan Halter

Space Invaders

The bags are cheap Chinese-made plastic-weave bags that have become synonymous with migrants all over the world. Called 编织袋 or bianzhidai in China, these bags have taken on different monikers around the world reflecting the immigrant demographics in different regions. In 1978, Tomohiro Nishikado developed basic 8-bit characters designed to represent aliens for his game Space Invaders. I have appropriated these simple icons as metaphors for immigrants or aliens.



David Baptiste

Haiti to Hood

David examines the social dynamics within the Haitian American home by constructing sets of intimate living spaces and positioning both black and Haitian Americans in these re-imagined realities. These sets are built by collecting and rearranging material elements that construct the visual Aesthetic of the Haitian identity.

The common home is composed of a series of objects and surfaces within their own state of being at times symbolizing financial status, choice, and personality. The way they are placed, positioned, styled, aged, and lived on, exemplifies the identity of both the object as well as the individual or family within that home. Within these built environments the artist tries to bridge the realm of design and photography by studying materials and their development within the home and how these materials shape the Haitian American Identity.



Joseph Obanubi,

The Nigerian Collective

*curated by Princess Ayoola, Marco Bianchessi,
Ugochukwu Emebiriado & Arinola Olowokporoku*

The Nigerian Collective features artists from all over the country, between the ages of 18 and 28. Each of them has a distinct visual style and perspective that addresses issues of identity in an array of methods that span gender expression, afro-futurism, surrealism and documentary photography. They not only seek, but achieve the task of representation as an aspect of self creation.

Aadesokan | Klein | Daniel Obasi | Stephen Tayo | Chukwuka Nwobi | Uzoma Orji | Isabella Agbaje | Magaret Agbaje | Somi Nwando | Adeolu Osibodu
| Joseph Obanubi | Obayomi Anthony | Ife Ofulue | Phillip Fagbeyiro



Somi Nwandu

Synchronicity Afloat: A Paradoxical Universe

Synchronicities are patterns that repeat in time. Our brains are remarkable pattern recognition machines. When these occasional intersection of patterns take place, the brain boosts the information, because the two occurrences make up the beginnings of a sequence. Now more than ever, synchronicities are people, things, places or experiences. In this case, the synchronistic matters of two places, Makoko and Venice, are toured.

Placed on two different continents, Makoko and Venice share a number of similar patterns. First the obvious, areas largely situated on water/lagoons. One called the 'floating city,' the other a 'floating slum.' Both are built on the foundation of wood; supported by wooden stakes driven into the ground underwater. Makoko and Venice are not car-oriented; they are boat oriented. They both have their own language separate from the larger population encompassing them; in Venice it's Venetian, in Makoko it's Egun. Both places began as a true blend of various surrounding nations and cities.



Alexia Fiasco

The Denial

"The Denial I - Family Portrait" is a dreamlike timeless docu-fiction series based on Alexia Fiasco's mysterious family story. As a young black daughter of immigrants, she grew up in denial of her roots in pursuit of integration and with very little knowledge of her family history.

Her father abandoned The Cabo Verde Islands at the young age of 13 and never returned. Alexia would discover the country for the first time by herself in 2017. She traveled to the islands in search of her father's past to find answers. She returned from her trip only with more questions and pictures from a family album she never founds.

All the images and informations on the artists and on the projects are available at the press link [HERE](#)



AFFILIATED EXHIBITIONS

PHOTOVOGUE FESTIVAL EXHIBITION

The relationship between PhotoVogue and LagosPhoto has been a deep one since the beginning, based on the shared commitment to find and discover new talent, offer support and guidance in developing one's individual vision and path and, last but not least, give artists visibility and acknowledgment through our platforms. On the basis of those shared goals, and on the occasion of such significant anniversary for LagosPhoto, this year LagosPhoto and PhotoVogue will collaborate on the production of a joint exhibition that will start in Lagos in October ending in Milan in November, showcasing the best production of African and international talents on the chosen themes.

THE NIGERIAN COLLECTIVE

This exhibition is Nigerian based group show curated by four young curators; Princess Ayoola (Nigerian), Ugochukwu Emebirido (Nigerian), Marco Bianchessi (Italian) and Arinola Olowokporoku (Nigerian).

WOMEN THROUGH THE LENS INITIATIVE

Women Through The Lens (WTL) is a mentorship program that was conceived to educate women from diverse communities all over Nigeria, through the medium of photography. We will be exhibiting the works developed by the 10 initial female participants, putting their creative practices on a pedestal that will connect them to a wider network of opportunities in the global field of photography. Project coordinated by Benson Ibeabuchi

WELLCOME PHOTO PRIZE WINNIG IMAGES, AND ARTISTS TALK

The Wellcome Photography Prize ('the prize') is a competition run by Wellcome Trust ('Welcome'), a charity organisation registered in England and Wales. The Wellcome Photography Prize tells compelling visual stories at the front line of health, medicine and science. This selection from the 2019 shortlist showcases the work of the talented finalists giving their distinctive views on health challenges in Africa. These selection of work will be showcased during LagosPhoto 2019 as a part of its affiliated programs.



PORTRAIT OF HUMANITY

Portrait of humanity is a new global initiative by 1854 Media, publisher of British Journal of Photography. Portrait of humanity serves as a timely reminder that despite our many differences, we are able to unite as a global community through the power of photography to create one of the greatest photography exhibitions in history. The 50 winning selection of thought and emotion provoking works from this year will be exhibited at LagosPhoto 2019.

SLIDELUCK EDITORIAL

Although the canonical place for love to be practiced would be the family and the so-called "maternal love", society has gone through multiple transformations over time. These changes have implications on the way love is expressed, but haven't changed the need for love, on a basic, essential level. By assuming the importance of love in our lives, we'd like also, on the other side of the spectrum, reflect on the ramifications of the deprivation of this fundamental human need and the consequences of it in many areas of our lives, privately and collectively. The meaning of 'tender' in this call, refers in general to the condition of being vulnerable. So, if love really drives many decisions and affects deeply our lives, either from a personal or a social and collective standpoint, ours would like to be an invite to take care of the unprotected and fragile, physically or emotionally, which need protection, attention and affection, as a way to generate circular love.

FAST FORWARD: WOMEN IN PHOTOGRAPHY

Fast Forward is a research project concerned with women in photography based at University for the Creative Arts. Started in 2014 with a panel discussion at Tate Modern, the project has established a significance within the world of photography for highlighting the work of women photographers and for questioning the way that the established canons have been formed.

Fast Forward is designed to promote and engage with women in photography across the globe, provoking new debates and ensuring that we are in the news and in the history books. The mentorship programme in West Africa will focused on emerging women photographers from Nigeria, Ghana, Cameroon, Senegal, Sierre Leone and the UK. Their final works from this 12 month mentorship programme will be exhibited at LagosPhoto 2019.



FESTIVAL PROGRAMS

PANELDISCUSSIONS

Identity and Its Conflict

Borders, Migration and Creating New Categories of Permeable World

Language and Its' Effects on Cultural Identity

How Habits Form Identity

LagosPhoto x University Colleges of London(Topics TBC)

SAOS, ARTOP Nigeria, Unilag (Topics TBC)

LAGOSPHOTO PORTFOLIO REVIEW AWARD

This year LagosPhoto festival aims to utilize its platform of attending professional to the advantage of local photographers. A selection of professionals will be giving a fair appraisal, useful advice and healthy criticism of works of local photographers. This will be a great opportunity for these photographers to receive useful insights from professionals in the field. The winner will have a chance to have a solo exhibition at African Artists' Foundation in 2020, and also a chance to work with the organisations curators and creative team to create new work.

WORKSHOPS

Canon Storytelling Masterclass Workshop

Canon Filmmaking Workshop

Canon Street Photography Workshop

Exhibiting Artists Workshops (Dates TBA)



OTHER MEDIUMS

MUSIC BY EMEKA OGBOH

Emeka Ogboh is a Nigerian sound and installation artist best known for his soundscapes of life in Lagos. Trained as an artist, he began working with sounds that characterise cities following an Egyptian multimedia art program. Emeka will bring his unmatched sound to the stage of LagosPhoto events this year.

PERFORMANCE BY HERMES IYELE

Path is a journey in movement of/to self-discovery, reinventing what is from what was. Questioning history, religion, believes in reference to acceptance with focus on vulnerability. Deconstructing the old to form a new. the piece will address the war within, the world on the outside, the subconscious pain of denial, the grace of acceptance, and the peace of completion. This beautiful dance will be showcased at LagosPhoto 2019.

POET BY THE BOTTLE: A MONOLOGUE

The play titled Poet By the Bottle follows the thoughts of a drunk poet as he tries to get to sleep but is constantly interrupted by Nigerian and existential problems. The play tries to cover some issues like politics, religion, parental expectation, colonisation and other such issues. Much like the works of Simon Beckett, this play is mostly theme focused, experimental, and loose on plot, though not at all void of narrative structure. This play will be showcased at LagosPhoto 2019



CURATORIAL TEAM



AZU NWAGBOGU (Head Curator)

Azu Nwagbogu is the Founder and Director of African Artists' Foundation (AAF), a non-profit organisation based in Lagos, Nigeria. Nwagbogu was elected as the Director/ Chief Curator of the Zeitz Museum of Contemporary Art in South Africa from June 2018 to August 2019. Nwagbogu also serves as Founder and Director of LagosPhoto Festival, an annual international arts festival of photography held in Lagos.

He is the creator of Art Base Africa, a virtual space to discover and learn about contemporary African Art. Nwagbogu served as a juror for the Dutch Doc, POPCAP Photography Awards, the World press Photo, Prisma Photography Award (2015), Greenpeace Photo Award (2016), New York Times Portfolio Review (2017-18), W. Eugene Smith Award (2018), Photo Espana (2018) and is a regular juror for organisations such as Lensculture and Magnum



MARIA PIA BERNARDONI (Curator)

Maria Pia Bernardoni is a photography curator with a special connection with Africa and particular interest in managing intercultural art projects that offer a different perspective of gender and migration issues, and help create positive change.

Since 2015 she is the curator of international exhibitions for the African Artists' Foundation and LagosPhoto festival. In this capacity, she has co-curated the exhibition "Day your Lane" at Bozar Museum in Bruxelles and "Tear my Bra" at Les Rencontres d'Arles in 2016. She also curated the exhibition "AfricAfrica" at Palazzo Litta in Milan in 2018. She was part of the curatorial team for the 6th edition of LagosPhoto Festival, in Nigeria in 2017. In parallel, Maria Pia has been developing projects around migration and hosting issues in Europe. She recently collaborated to Patrick Willocq's project "My Story is a Story of Hope", and directed the short film "If I Left My Country", both shown at Les Rencontres d'Arles 2018.

She is also a certified lawyer.



DR. CHARLOTTE LANGHORST (Curator)

Charlotte Langhorst, PhD, is Assistant Director of the African Artists' Foundation in Lagos/Nigeria, a non-profit organisation that promotes contemporary artists in Africa and also serves as an academic hub within the region. She is one of the curators at large of LagosPhoto Festival 2018. Whilst being based in West

Africa for more than six years, she held the position of a research assistant at the University of Ghana, worked as a visiting lecturer at the Heliopolis University for Sustainable Development in Cairo, Egypt and as an affiliated researcher at the University of Lagos, Nigeria.

Curatorial Assistants

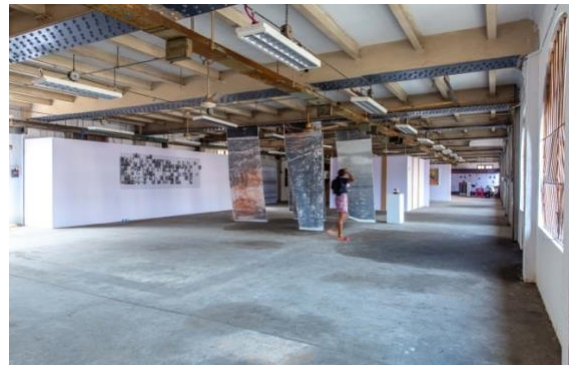
Princess AYOOLA

Marco BIANCHESI

Ugochuckwu EMEBIRIODO



PAST EXHIBITIONS - LagosPhoto 2010 to 2018





PARTNERSHIPS

CANON CENTRAL AND NORTH AFRICA

The LagosPhoto Workshop Program in partnership with Canon (Central and North Africa) provides opportunities for emerging photographers to further their education in different facets of photography taught by leading photographers. It is part of our commitment to further the education of emerging artists, whilst also advocating for photography as a financially viable profession. Past workshops have included beginning courses on camera operation, advanced lighting courses and digital post production courses to mention a few.

TECNO

In September, Techno introduced and launched a new product 'Canon 12' and to this effect photographers were invited from all over the country to explore the powerful features of the lens based product. The winners will be announced at a press conference at the African Artists' Foundation. The LagosPhoto x Techno exhibition organised by the techno LP team is a strong

CULTURE AT WORK AFRICA

'Culture at Work Africa: Promoting the Public Value of Intercultural Dialogue for Social Cohesion in Urban Africa' A consortium of eight African, European and international partners joins forces with the European Union to create new opportunities and mobilise stakeholders to promote intercultural dialogue and cultural diversity in urban and peri-urban areas in Africa as drivers. This Culture at work has support AAF to conceive the initiative 'Women Through The Lens' to train female photographers from underrepresented communities.

WELLCOME TRUST

The Wellcome Trust is a research charity based in London, United Kingdom. It was established in 1936 with legacies from the pharmaceutical magnate Sir Henry Wellcome to fund research to improve human and animal health. The Wellcome Photography Prize ('the prize') is a competition run by the Wellcome Trust



(‘Wellcome’), the winning images of this year’s competition will be shown at LagosPhoto 2019.

UNSEEN FOUNDATION

Unseen is an international platform dedicated to contemporary photography practices. Focusing on what’s new in the international art scene, Unseen discovers and presents artworks of upcoming artists and helps them to develop their practice, as well as presenting the latest work of established artists. Unseen creates a unique space for exchanging ideas and knowledge, hearing different voices, raising awareness of the burning issues of today and expanding the international community. Unseen partnered with LagosPhoto this year to curate panel discussions to be held at Amsterdam Unseen 2019.

BRITISH JOURNAL OF PHOTOGRAPHY

The British Journal of Photography is a magazine about photography, publishing in-depth articles, profiles of photographers, analyses, and technological reviews. Portrait of humanity is a new global initiative by 1854 Media, publisher of British Journal of Photography. The 50 winning selection of thought and emotion provoking works from this year will be exhibited at LagosPhoto 2019.

LINKE LAB

LINKE is the official printing partner of LagosPhoto Festival. Based in Milan it is a reference point for the production, printing and diffusion of photography. Housed in a former Alfa Romeo workshop, LINKE. includes a large production area, exhibition space, a photographic studio, a reading area and work stations for rent. As a multidisciplinary space, LINKE. is continuously developing and handles post-production and fine art digital printing, analogue scanning, editing on IT supports, frames



Main Venue

African Artists' Foundation, Victoria Island

Satellite Venues

Federal Printing Press, Lagos Island

Mike Adenuga Centre, Ikoyi

Omenka Gallery, Ikoyi

