



Exhibition Catalogue

29-31 October 2025

9th Abuja Photo Festival

**Abuja
Photo
Festival**

Ties that Bind

In an increasingly interconnected world, the artists you will meet in the following pages shared evocative images that gave voice to this year’s theme – A WORLD CONNECTED – and delved into the myriad ways we are linked – socially, culturally, environmentally, technologically, and emotionally. Their photographs captured the essence of our shared humanity, the intricate webs of relationships that bind us, and the visible and invisible threads that connect diverse communities and experiences.

Images depicting relationships, community, family bonds, friendships, and shared experiences across cultures. Photographs illustrating the interconnectedness of economies, environments, and societies. Visual narratives exploring the impact of technology on communication and relationships. Images showcasing the blending and sharing of traditions, ideas, and art forms. Photographs highlighting the delicate balance and interconnectedness within ecosystems and the natural world. Stories of bridging gaps, fostering understanding, and building bridges between different groups.

We are glad to have been privileged to reimagine a better world through such diversely collected artistry, reminding everyone of the universality of the language of photography.

Osaze Efe

Curator/Founder

Abuja International Photo Festival



Nneoha Ann Aligwe
Nigeria

Artist Bio

Nneoha Ann Aligwe is a filmmaker, photographer, and writer based in Lagos, Nigeria. Her work is driven by self-discovery. Through her lens, she seeks to explore spaces around her, capturing the beauty and complexities of human experiences.

Artist Statement

Death and grief are perhaps the most unifying human experiences. No matter who we are, we all meet this inevitability. Yet when it happens, we are forced to halt and ask deeply what life truly means. In those moments, the fragility of our existence becomes clearer, and we are left to wonder whether we are living in ways that feel true to ourselves.





Muhammad Amdad Hossain
Bangladesh

Artist Bio

As a visual artist and photographer, I see photography as both a mirror and a bridge. My practice focuses on capturing the human condition in moments of both struggle and celebration. I am drawn to the resilience that surfaces in times of disaster, but equally to the laughter, traditions, and unity that sustain people in everyday life.

Artist Statement

On the shores of Inani Point in Cox’s Bazar, Bangladesh, a group of fishermen pull their boat ashore in unison. Their collective strength reflects the resilience of coastal communities whose survival depends on the sea. In this moment of struggle and solidarity, human connection becomes the anchor that keeps life moving forward.





Azeezah Oyeleke
Nigeria

Artist Bio

My work explores the complexities of people’s experiences through intriguing visual narratives. With a focus on self-portraits, fine art, fashion, documentaries, and portraiture, I use elements like symbolism, diversity, and inclusion to tell stories about different people, experiences and culture.



Artist Statement

Koroba is a popular traditional Yoruba hairstyle from Nigeria. It is an intricately woven braid that often resembles an inverted calabash or basket. Originating from the Yoruba people, it holds significant cultural meaning and has been worn for generations during special occasions like festivals and rites of passage. Today, Koroba is experiencing a resurgence in popularity as a symbol of cultural pride and identity.



David Olayide
Nigeria

Artist Bio

David Olayide is a Nigerian lens-based artist whose practice explores the intersections of cultural identity, and environmental sustainability. Through conceptual and documentary approaches, his work creates spaces for transformative dialogue between individuals, communities, and the world around them.

Artist Statement

The “No Desire For Dust” project is a visual exploration of humanity’s intricate relationship with waste and its impact on our environment, reimagined through an artistic lens rooted in Afrofuturism and traditional African culture. Through carefully crafted imagery, “No Desire For Dust” questions the destructive cycles of consumption and disposal while offering an alternative narrative of resilience and transformation within cultural and environmental frameworks in Africa.





Meshack Emmanuel Kazanshyi
Nigeria

Artist Bio

I am a passionate street and documentary photographer whose lens captures the raw essence of humanity in its most authentic and unfiltered form, with an intuitive eye for detail. I strive to create compelling imagery that illuminates the unseen stories that surrounds us all.

Artist Statement

In Little Humans, I explore the innocence, curiosity, and resilience of children as a universal thread that binds us. Their gestures, expressions, and play remind us that beyond borders, languages, and cultures, we are connected by the same beginnings of life.





Ayanava Sil
India

Artist Bio

I am a self-taught street and documentary photographer, passionate about capturing the beauty and stories of everyday life. During the weekdays, I work for a leading global e-commerce and tech corporation on but my weekends are devoted to expressing my creativity through photography.

Artist Statement

My photographs are stories of connection. They are born on the streets of Kolkata, where faith, love, and survival live side by side, and where every fleeting gesture has the power to echo across time. In each frame, I search for the invisible threads that bind us, threads of courage, compassion, resilience, and shared humanity.





Ayorinde Ogundele
Nigeria

Artist Bio

I am a multi-disciplinary photographer so that I could document essential parts of life most people tend to ignore, focusing on the intricacies that shape our society whether it be political, economic, or social.

Artist Statement

Humans and Clusters

With the increasing human population, there’s an ever need for settlements, and space for common interest. When humans congregate, a cluster is formed and when the cluster is organized, it births a pattern. The patterns are revealing when gotten from an aerial perspective, exposing the reason for the cluster as it serves the people who needed the space to thrive.





Samuel Okechukwu
Nigeria

Artist Bio

I create artistic images that explore cultural heritage, abstraction, and the poetry of visual art. I believe that media can be a transformative tool for building understanding and fostering a more inclusive city, country, continent, and world.

Artist Statement

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Aurelie Tiffy
Côte d'Ivoire

Artist Bio

I explore the invisible links that unite human beings across cultural and social boundaries. My approach blends the intimate and the collective, capturing fragments of life that resonate universally.

Artist Statement

In my series “Abissa”, I explore spaces of encounter, memory and shared emotion, affirming photography as a common language and a tool for dialogue between worlds. Abissa is a cultural concept that encompasses the music, dance and spiritual life of the N’Zima people of Grand-Bassam in Côte d'Ivoire. It is also a time of forgiveness and rebirth marked by a week of celebration.





Aga Luczakowska
Poland

Artist Bio

After a few years away from photography—due in part to caring for my mother living with dementia—I am now returning with a renewed sense of maturity and dedication to my work. I’m currently focused on editing material from my years in Romania and developing new, more personal projects shaped by my experiences of the past few years.

Artist Statement

Răsu’-plânsul / Ciudat
(Laughing through tears – human connections in a changing city)

This project explores the profound human connections formed in the face of disconnection and displacement. After Romania’s communist era, thousands of families were uprooted from rural communities and relocated into blocuri—vast apartment complexes designed for uniformity. These concrete structures were meant to erase individuality, yet people responded by reshaping and personalizing them, creating improvised gardens, painted facades, and shared spaces that rebuilt a sense of belonging.





Mayowa Adebote
Nigeria

Artist Bio

I am a documentary photographer, filmmaker and a climate advocate with a deep commitment to using visual storytelling as a tool for environmental justice. With a background in media and development, I use visual storytelling to spotlight underreported climate challenges and amplify community-led solutions across West Africa. His acclaimed works, including Black Oxygen and The Current, have catalysed conversations with policymakers and inspired tangible action in vulnerable communities.

Artist Statement

In Lagos, a city, where one side resists the other, this bridge becomes a lifeline — reminding us that no matter how divided we seem, we remain deeply and inevitably connected. Each pixel in this drone shot that presents Africa’s second-longest bridge goes beyond geography, it connects people across class divides, draw people closer to their aspirations, and reminds the viewer of the contrasting perceptions of privileges.





Rashidi Nadhir
Tanzania

Artist Bio

With a background rooted in Geography and Environmental Studies, Rashidi brings a sharp sensitivity to people and place. In 2022, he founded Kaa Kijanja Organization, a nonprofit that harnesses creativity, technology, and the arts to amplify youth voices and address pressing social issues across Tanzania. From Malikia wa Nguvu, which celebrates the economic strength of local women, Heritage on Fire explores the chaotic beauty and cultural resilience of urban life in Tanzania to Sumu Tamu Inayoangamiza Taratibu, a raw and unflinching artistic response to youth and alcohol abuse, beauty hidden in ordinary moments.

Artist Statement

In a world increasingly dominated by formal legal systems and digital frameworks, this photo series captures a deeply rooted alternative community-based justice, preserved and practiced by the Maasai in Arusha, Tanzania. In August 2025, a group of young men faced communal judgment after publicly embarrassing the nation’s president. But instead of prison cells or courtrooms, their fate unfolded through a cultural gathering steeped in tradition.





Aremu Olatunji
Nigeria

Artist Bio

Born and raised in a humble neighborhood, my work is deeply rooted in personal memory, African identity, and emotional transformation. My journey into photography began in as a way to find my voice and since then, the camera has become both a mirror and a bridge: a mirror reflecting my truth, and a bridge connecting stories that often go unseen.

Artist Statement

In a world where borders are drawn and redrawn by systems, emotions remain the deepest form of connection. Growing up in the heart of Lagos, I saw how people carried stories in their eyes, in their stillness, in their scars. What connects us as human beings isn't just language, geography, or even culture — it's the emotional and psychological weight we carry. That is the world I'm trying to make visible.





Giacomo Mancini
Brazil

Artist Bio

I am a journalist and photographer who began his career at RBSTV Pelotas, in Rio Grande do Sul, Brazil. He also worked for RBSTV Porto Alegre, Rede Globo, in Rio de Janeiro, as a cultural reporter, then as a business reporter; for TV Verdes Mares, a Globo affiliate in Fortaleza; and then for TV Bahia, also a Rede Globo affiliate. In 2009, he left journalism to become news director at TV Bahia. I retired from journalism in 2019 and returned to photography. Now, I take photos for interior design and participates in competitions to showcase my photographic art.

Lady of the Waters

The African diaspora is deeply rooted in Salvador de Bahia. The connection with the sea and the religious syncretism that unites the Orixás of Candomblé and the saints of the Catholic Church are all symbols that remain powerful. Tributes to Yemanjá, or Our Lady of the Navigators, are still held on February 2nd throughout most of Brazil.





Ohene Kwasi
Ghana

Artist Bio

I focus on capturing the quiet beauty in everyday moments, from the laughter on a street corner to the quiet dignity of a portrait. My work is driven by the belief that every face, place, and fleeting second holds a story worth preserving. I blend technical skill with an intuitive feel for light and emotion, creating images that feel honest and alive.

Artist Statement

Hands Across

A series of candid and posed images showing people from different backgrounds, neighborhoods playing, helping each other, and holding hands — symbolizing the pure, instinctive connections we form as humans before borders, biases, and differences set in.

“Hands Across” explores how humans instinctively connect through play, working, kindness, and shared joy, transcending cultural, social, and emotional boundaries. The simple gestures of unity that reflect the deeper ties that bind humanity. This series reminds us that connection is innate and universal





Sergey Yudin
Russia

Artist Bio

I am engaged in portrait photography for 4 years. I prefer dramatic black and white photography, artistic portrait photography, as well as aesthetic nude and fashion.

Artist Statement

A Touch

Despite the difference in skin color, these two hands merge in a single desire. They symbolize the power that transcends all differences. This photo is a reminder us that mutual understanding between people that is all that truly matters.





Kalada Briggs
Nigeria

Artist Bio

I am a visual storyteller, aerial photographer, and creative technologist based in Port Harcourt, Nigeria. Growing up in the Niger Delta shaped how I see the world. My work is rooted in the region’s environmental struggles, cultural identity, and untold stories. Through drone cinematography and photography, I capture the intersection of heritage, environment, and urban development.



Artist Statement

As an aerial photographer, I use the sky as my lens to reveal new ways of seeing Africa, from the hidden beauty of the Niger Delta waterways to the fast-changing skylines of Port Harcourt and other cities in Arica. From above, I can capture how environment, culture, and development are all connected. This view shows both strength and struggle: the marks left by oil spills in Ogoni land, the energy of cultural festivals, and the bold rise of new cities across West Africa.



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Sulaiman Abdullahi Danladi
Nigeria

Artist Bio

A Nigerian documentary photographer and visual storyteller whose work focuses on life in Northern Nigeria, especially among pastoralist and rural communities. Through my lens, I explore themes of identity, mobility, culture, and survival — often highlighting the strength and resilience found in overlooked spaces.

In documenting pastoral nomads, rural children, and daily survival in remote areas like Dawakin Tofa, I capture the global relevance of local lives. Through these stories, I aim to show how even in isolation, communities remain connected — by climate pressures, shared struggles, and collective hope. My work is a testament to the fact that our world, though unequal, is undeniably connected.





Iklima Babangida
Nigeria

Artist Bio

Drawing from my Hausa-Fulani heritage in northern Nigeria, I blend documentary and creative storytelling to capture human experiences through a cultural lens. Influenced by my late grandmother’s passion for photography, my work preserve cultural narratives while challenging stereotypes and fostering cross-cultural understanding.

Artist Statement

I invited my mother and her sisters to relive moments with my late grandmother by recreating photographs she left behind. These recreations are more than visual homage but a way for all of us to feel connected to her and each other. It was the one thing I could do for them knowing how much they miss her.





Johannes Christopher Gérard
The Netherlands

Artist Bio

Studied 1975-1977 at the School of Printmaking and Design, Cologne, Germany and 1977-1981 Dun Laoghaire School of Art and Design, (IADT) Dublin, Ireland. Works as a multimedia and interdisciplinary artist. Since 1981, worldwide participation in exhibitions, projects, art festivals. Photography plays a major role in his artistic concepts and works. The photographic work belongs to the categories of art, conceptual and urban street photography. During his artistic career he has lived and worked in different countries Europe, the Far East and South Asia, Australia, The Americas, and West Africa Currently lives and works in The Hague, The Netherlands.

Artist Statement

My work in urban photography aims to isolate, catalog, analyze, and examine in detail the perceptions, seemingly inconspicuous views, and everyday structures and patterns of human life. I want to delve deeper into the context in which they are situated, how they differ—or perhaps don't differ—from place to place, neighborhood to neighborhood, or community to community. Finally, I want to examine how they relate to and are connected to one another. Therefore, I pay particular attention to the obvious, subtle details of the environments we create or inhabit. My interpretations are ultimately embedded experiments through alternating observations and analyses of our visible and invisible environments and our human behavior.





Mary Crnkovic Pilas
Australia

Artist Bio

I am a street and documentary photographer who is most interested in black and white street and documentary photography and likes to document ordinary everyday people and scenes. Many people ask about the meaning behind “The Marvels of Daily Life”, the name of her website and Instagram page. It is based on a quote by one of her favourite photographers, Robert Doisneau, which perfectly sums up her philosophy on street photography – “The marvels of daily life are so exciting; no movie director can arrange the unexpected that you find in the street.

The Mothers Of Invention

Necessity is the mother of invention, the old saying goes. And I couldn't agree more, as the people in these photos can attest. This part of an ongoing project documents people using various items for a different purpose than originally intended.





Ana Caroline De Lima
Brazil

Artist Bio

Guided by a sensitive and attentive approach, I build trust and listen closely to the rhythms of the people and places she documents. While deeply rooted in social engagement, my practice is equally committed to visual form, treating aesthetics as essential to storytelling.

We Are One

At 4,191 meters above sea level, the Chaccu takes place each year, in an ancient Inca ritual where villagers guide wild vicuñas into a corral to be counted, shorn, and released. By the mid-20th century, vicuñas were nearly extinct, with fewer than 10,000 left. Reviving the Chaccu, communities like Picotani turned the Inca shearing method into a conservation practice. Today, the population has rebounded to around 400,000, showing how ancestral knowledge can protect both species and culture.





Cheikh Oumar Diallo
Senegal

Artist Bio

My work is dedicated to building imagery that faithfully reflects African socio-cultural realities, I explore notions of belonging, memory, and transmission through my work, capturing the invisible stories of communities, their know-how, and their relationships with the environment.

Artist Statement

“Lëkkale” (To connect)

“Lëkkale” which means to connect in Wolof is both an intimate and collective exploration, a quest for identity and openness. It is a call to reconnect with the invisible cords that root the African being in its heritage, while embracing the opportunities and transformations of the contemporary world. In a context where the speed of information and the immediacy of exchanges gradually erase memory, this project raises a vital question: to what, to whom, and to which values do we truly choose to connect? Here, connection is not merely digital or technological; it is also spiritual, cultural, and emotional.





Antonio Aragón Renuncio
Spain

Artist Bio

I am a spanish documentary photographer. Since the mid-90s I have always been involved with photography: Founded and Chairs “Nostromo” Photographers Association (Spain). Photography Professor (+17 years) in several universities. Publisher in Xplorer Magazine (Nicaragua). General Manager Xtreme PhotoWS (Burkina Faso). Freelance photographer for several International News Agencies. Organize/direct the Solidarity Photography Days (Spain). I write about photography and publishes reportages across digital and print international media

A World Connected

A connected world. Without barriers... _A place where we share our feelings, dreams and good intentions. A world full of joy, light and color... _A world without distinction of race, religion or social class. A world without disease, suffering or disability... _In this utopian dream that some of us are eager to build in the near future, we will all be equal, and of course, we will be able to photograph it.

It will be full of laughter and happy children. It will be full of vibrant colors and contrasting blacks and whites. A connected world full of photographs. Images, like these, in which children will always be children, regardless of their origin, social status or ability. That is the connected world I strive for... Smiles. Noisy joy. Pure happiness... _





Jennifer Reynolds
Republic of Ireland

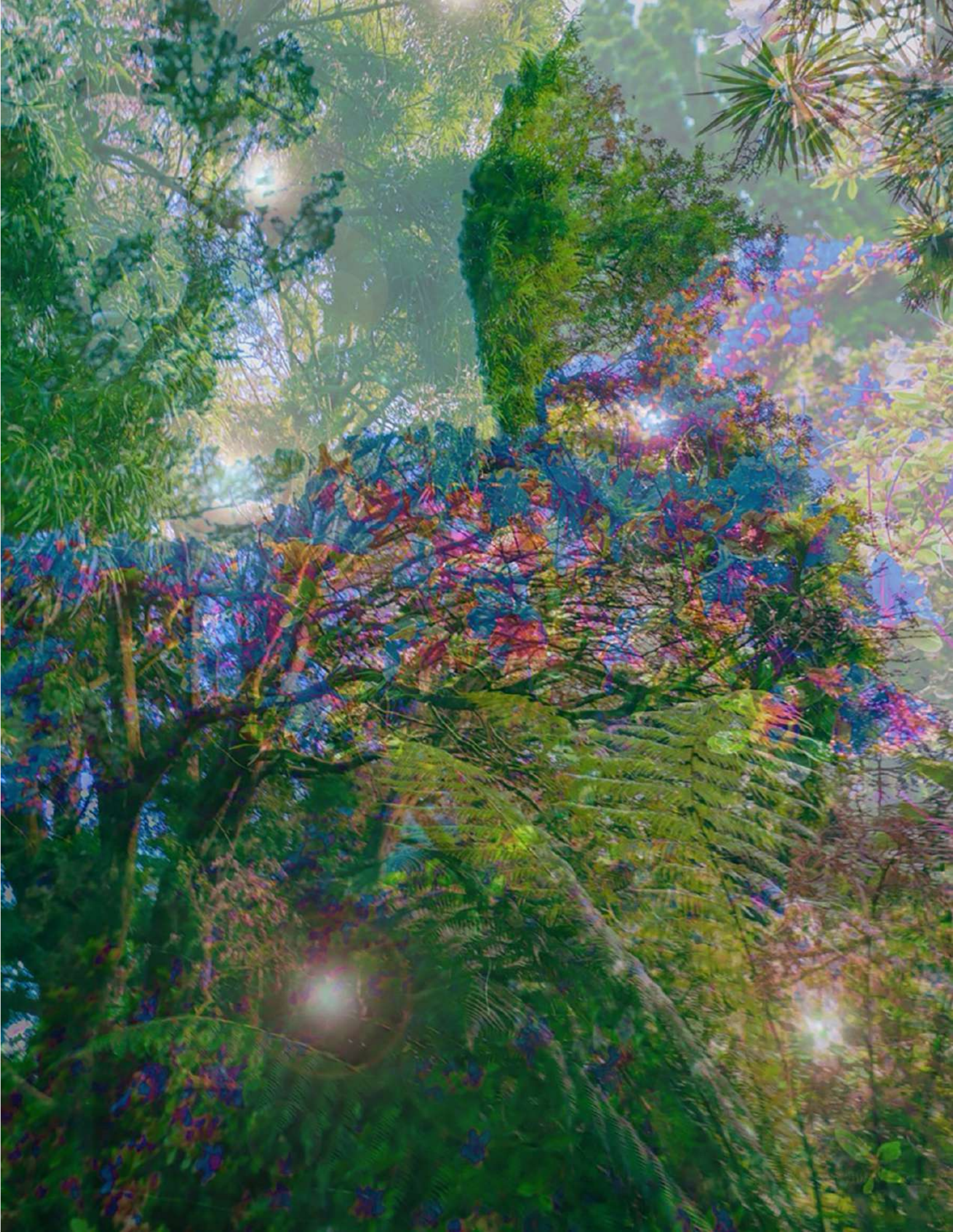
Artist Bio

Jennifer Reynolds is an Irish fine art photographer whose work explores the intersections of nature, memory, and spirituality. Drawing on vivid imagination and a synesthetic perception of the world, her images invite viewers into luminous, atmospheric spaces where the sacred and the earthly intertwine. Jennifer’s practice is deeply rooted in a spiritual connection to source energy and the living pulse of the natural world, seeking to evoke states of transformation, healing, and presence.

Artist Statement

Sleeping in a Forest

Sleeping in a Forest is an exploration of the profound connections that exist between humans and the natural world. Created over many months in forests across Ireland, the work is the result of returning again and again to the same locations, witnessing seasonal changes, shifts in light, and the slow, enduring rhythms of life within these ecosystems. In an era where global connections are often framed through technology or rapid exchange, this series focuses on another kind of network; the living, interdependent systems that sustain us. The forest is not only a collection of trees, but a web of relationships: between soil and root, wind and leaf, water and moss, bird and branch. These connections are mirrored in our own lives, even if we no longer see ourselves as part of them.





Johnpeters Anayawu
Nigeria

Artist Bio

As a documentary photographer, Johnpeters is captivated by storytelling and its ability to challenge stereotypes, reexamine history, and address socio-political issues. His work explores themes such as colonialism, urban development, climate change, child and human rights, migration, cultural change, religion, gender equality, and social justice.

Artist Statement

Mmanwu

This project is an immersive visual journey into Igbo Masquerades and spirituality. It explores cultural, spiritual and artistic elements of the Igbo masquerade of eastern Nigeria, as physical manifestation of ancestral spirits and a profound medium of storytelling, entertainment and reinforcement of social values.

Mmanwu delves into depth of Igbo age-long mystical traditions, unraveling the inseparable link between the living and the dead while interrogating the adaptability and resilience of the masquerade culture in the face of modernity.





Ed Kashi



Workers subcontracted by Shell Oil Company clean up an oil spill from an abandoned Shell Petroleum Development Company well in Oloibiri, Niger Delta, 2004.



Urohobo women bake “krokpo-garri,” or tapioca, in the heat of a gas flare in the Warri North district of the Niger Delta, 2004. Pollutants from the flare cause serious health problems for the locals, shortening their life spans.



Nigerian and expat oil workers board the Amenam Kpono oil platform off the Niger Delta in the Atlantic Ocean, 2006.



Scenes of community life around the Nigerian National Petroleum Company pipelines that run directly through Okrikia, Nigeria, 2006.



An oil well head that’s been leaking for weeks turns into a raging inferno in the Ogoniland village of Kpean, Nigeria, 2006. This is an environmental disaster for the local people as it pollutes their



King Nemi Tamunoiyala Oputibeya the Xth of Okrika Town, Nigeria, sits on his throne, 2004. He became king in 2002, a reflection of the evolving traditions of tribal communities in the oil-rich region.



Daily life scenes in Finima, a community of displaced people on Bonny Island, with the ExxonMobil Gas plant close behind, 2006. The community was relocated due to the rapid growth of the



A fourteen-year-old boy transports the carcass of a freshly killed goat, which has been roasted by the flames of burning tires at Trans Amadi Slaughter in Nigeria, 2006.



The Cherubim And Seraphim Mount Zion Finima church is an African-Christian church that has branches throughout the delta, 2006. It was founded by a Nigerian man in the early 20th century.



Ebia Amakady, 18, pictured with her two-year-old son asleep beside her in Oweiyaya, Nigeria, 2006. Despite fifty years of oil production in the region, the community has seen no benefits.



Patrick Oghogho, a 27-year-old laborer, lies in a hospital bed with third- and fourth-degree burns in Part Harcourt, Nigeria, 2006. He sustained these injuries after his neighborhood was attacked and burned down by the Nigerian military.

Armed militants with the Movement for the Emancipation of the Niger Delta (MEND) make a show of arms in support of their fallen comrades deep in the swamps of the Niger Delta, September 1, 2006.



Artists Bio

Matias Bercovich is a documentary photographer and National Geographic Explorer dedicated to investigating the intersection between issues of cultural survival, conflict, and environmental conservation. His work has been featured in globally renowned media outlets such as National Geographic, The Guardian, Al Jazeera, Clarín, PDN, and Frontier Myanmar. In 2020, he was nominated by the World Press Photo Foundation for the Joop Swart Masterclass and awarded by the National Geographic Society with a Storytelling Grant.

Debsuddha is an independent photographer from India, whose work revolves around social issues and human relationships. 'Belonging', his project about his aunts, won the Images Vevey Book Award 2023/2024

Light Oriye is a photographer and filmmaker from Nigeria. His work focuses on environmental advocacy and socioeconomic challenges faced by people in rural communities. He has a Bachelor Degree in Mechanical Engineering

Cynthia Matonhodze is an independent documentary photographer, currently based in Harare, Zimbabwe. Her work focuses on social issues, mostly in her native country, Zimbabwe. Her work has been published in The Wall Street Journal, The New York Times, Bloomberg, The Guardian UK and commissioned by various international NGOs.

Jannatul Mawa turned to professional photography after years of working as social and gender activist. She believes in the medium’s potential to combat discrimination.

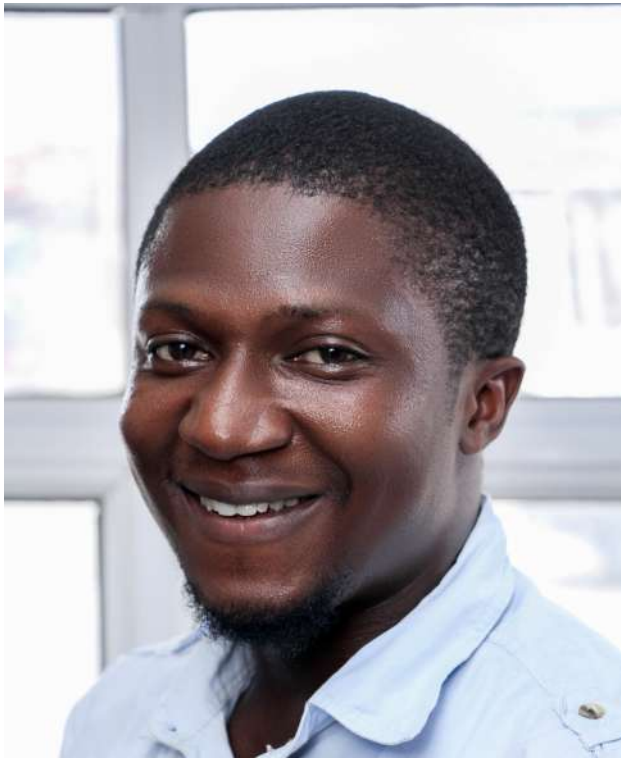
Artist Statement

Climate Elders is a portrait series featuring elders from communities around the world impacted by climate change. With older people disproportionately affected, it’s time their needs are prioritized in climate action. Each Climate Elder shares their thoughts on what world leaders can do to stop things from getting worse.

Caption

A river breach during Cyclone Rimmel reached Abdur Rahman Zwardar's yard. He stood there, watching helplessly. Photo by Jannatul Mawa.





Anikwenze Izuchukwu David
Nigeria

Artist Bio

David is a seasoned conceptual photographer with 6 years of practical experience. He started his photography journey at Ukay Photoshop Academy in Lagos for one year of photography training. He's worked for different clients and with different brands like Sammie Photomagic, 12th Iconic Studio, and many others. All his works have one distinct feel, which is "Timeless."

Fulfilled With Dignity

Standing tall, feeling fulfilled, and energized for his hard work paid off. This shows an era when young boys work hard to earn decent money and make an honest living out of whatever craft they engage in. When real hard work was appreciated





Jean-Louis N'cho
Côte d'Ivoire

Artist Bio

Jean-Louis N'cho is a photographer originally from Côte d'Ivoire, currently residing in France since February 2021. His photography journey began in 2016 to express his emotions and find personal fulfillment. Through his photographs, he aims to showcase the beauty of Africa, including its diverse cultures and the abundant natural resources that make this continent truly magnificent. Over time, he embraced this medium as a creative challenge. He firmly believes that creativity knows no bounds, and it is the most crucial aspect of the artistic process. He realized that while technology and tools may come at a price, creativity itself is free and stands as the cornerstone of artistic expression. Once he grasped this concept, he stopped worrying about the equipment and focused on harnessing his creativity. He sees this opportunity as a great platform to share his work with a wider audience and demonstrate that even with limited resources, remarkable and impactful art can be created.

Artist Statement

Les Abidjanais

Les Abidjanais is a photographic series I began in 2023, upon my return to Côte d'Ivoire after three years abroad. This return, motivated by my father's funeral, was both painful and profoundly moving. Despite the grief, I felt an instinctive joy in reconnecting with Abidjan, its warmth, its vibrant colors, and its overflowing energy. With neither the time nor the mindset to organize proper photo shoots, I started photographing the city spontaneously. The street became my living gallery, each scene telling its own story. Back in France, I reworked these images by integrating African masks, powerful symbols of

spirituality, memory, and identity. These masks, originating from different Ivorian ethnic groups such as the Sénoufos, Baoulés, and Yakoubas, embody mythical figures and play a central role in traditions. By placing them within Abidjan's urban landscape, I create a dialogue between past and present, between the sacred and the everyday, thus connecting our ancestral heritage with our contemporary lives. Through this series, I aim to remind us that our cultural heritage is not a frozen memory but a living force to be celebrated and passed on.





Paulo Monteiro
Portugal

Artist Bio

His work is defined by long-term projects that explore diverse yet interconnected themes, united by a documentary and poetic sensitivity: popular religiosity and profane festivities; landscape and nature; the world of labour and the ways in which it shapes communities. In each series, Monteiro seeks to create an almost organic connection with his subjects, revealing life’s textures, everyday gestures, and symbols that define identity.

Between Tradition And Modernity

Participants in the rituals are called “máscaros” or “caretos”, depending on the village where the ritual takes place. These pagan feasts have long been practiced in agrarian societies on the winter solstice, dating back to Celtic and Roman culture. Subsequently, with the advent of Christianity, the Catholic Church incorporated the festivities into the Christmas cycle, which were renamed

Festivities of the Singles or Saint Stephen Festivities. Saint Stephen was a young martyr of Christianity. The masks are built by local artisans, who use the most diverse materials such as wood, cork or brass in their manufacture. They represent animals of the local fauna, diabolical figures or human figures.



Gil Yenyehk Dachomo
Nigeria

Artist Bio

Gil Yenyehk Dachomo is a visual storyteller based in Nigeria, known for telling stories through his photography. He is a graduate of the University of Jos, where he studied Social Studies and Education, Gil discovered his passion for photography in 2020, post-pandemic, and has since dedicated himself to photography. His photographic journey began in 2020, evolving from a newfound passion into a professional pursuit. Additionally, he has volunteered with various organizations, contributing his skills to diverse creative projects. Gil is currently building his media outfit, Gil’s Haven, to further amplify his storytelling vision.

Artist Statement

Stuck Between Time

In my collection of images titled “Stuck Between Time”, it captures street photographs and how our world has evolved. Though sometimes this evolution might seem so slow, it makes me wonder how far we have come. This work explores how two worlds are connected, our past and

present, and how far we have come. No matter how much time passes, our past and present are connected. The streets, the people, the culture, and the memories link both worlds, reminding us that time itself connects us all.





Henry Okwubuasi
Nigeria

Artist Bio

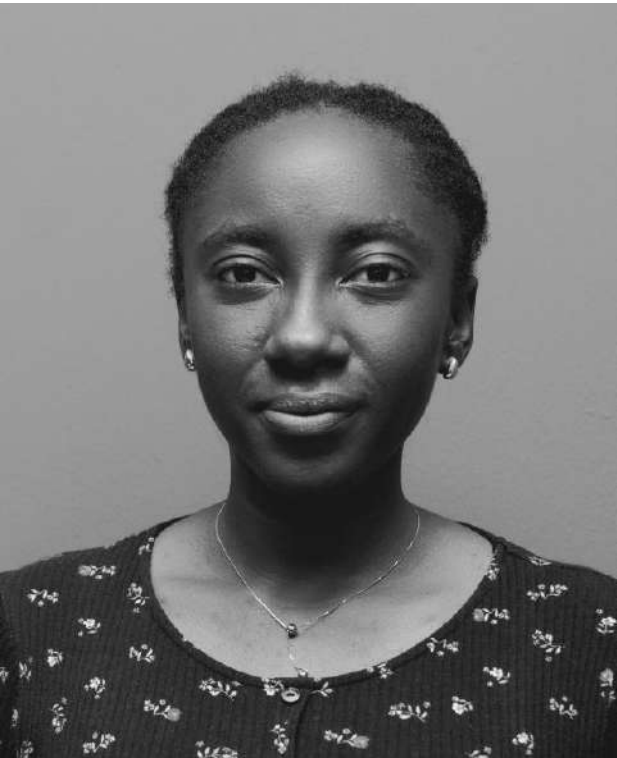
My name is Henry Okwubuasi, I was born 2nd of May 2001, My love for art started when i was a kid and then sparked up again as a hobby early 2020 and I’ve been deeply involved in both paintings and photography. I’m greatly influenced by my immediate environment and a touch of what i see outside to gather inspiration from

What the Kids Are Up To

‘What the Kids Are Up To’ is a photography project that explores how children navigate the complexities of growing up in a hyper-digital, distraction-heavy society. Through candid, documentary-style images, the project captures children engaging in physical play like running, climbing, laughing, and collaborating in public and community spaces. This work is

grounded in the belief that physical activity is one of the most natural and necessary forms of human interaction, especially for children. In an age where digital interfaces often replace real-world engagement, this series highlights how spontaneous play continues to be a vital space for connection, emotional development, and creativity.





Jessica Thomas
Nigeria

Artist Bio

Jessica Thomas is a documentary photographer based in Abuja, Nigeria. Her work centers on social change, identity, and dignity, using photography to portray people as perfect in their uniqueness, showing that struggles or backgrounds do not limit human value. Her lens often explores themes such as survival, displacement, and the everyday stories of ordinary people. She has documented cultural and social realities, including the Osun-Osogbo Festival, children hawking in markets, and everyday street life. Her photographs blend storytelling with advocacy, sparking conversations around inclusion, equality, and social justice

Grease and Grind

Her ongoing project, Grease and Grind, highlights the women who work in small-scale cassava processing, focusing on their resilience, labor, and contributions to community livelihood. In 2025, she also founded a photography

initiative aimed at empowering young women through visual storytelling, offering beginner-friendly training to inspire the next generation of female photographers.





Matilde Gattoni
France

Artist Bio

For over two decades, I have produced compelling visual narratives examining the socio-environmental challenges shaping our world. My work reveals the human cost of climate change, land exploitation, and conflict, often focusing on Indigenous and marginalized communities most impacted by environmental degradation. From East Africa to Southeast Asia and the Middle East, my images delve into the lives of those navigating extreme vulnerability, displacement, and ecological loss — often caused by forces beyond their control.

The Earth We Share

My images delve into the challenges and solutions experienced by Indigenous communities on the frontlines of climate emergencies, Indigenous practices of land, sea, and resource management, and the profound interconnection between the growing demands of the West and the stresses faced by the Global South.

While their stories and struggles serve as a testament to the scars inflicted by climate colonialism and environmental degradation, they also offer a window into the vital role Indigenous traditional knowledge plays in fostering resilience and cultivating a more harmonious relationship with our planet.





Gloria Oyarzabal

Spain

Artist Bio

Graduate in Fine Arts, she diversifies her activit between film, photography and teaching. Co-founder and programmer at the independent cinema “La Enana Marrón” in Madrid (1999-2009), dedicated to the diffusion of author, experimental and alternative cinema. Since 1996 working in the cinema world taking care of artistic direction and photography of experimental short films & documentaries.

Artist Statement

USUS FRUCTUS ABUSUS _ La Blanche Et La Noire

In Roman law, ownership was defined as the absolute, perpetual and exclusive full enjoyment over an object or corporeal entity. USUS was the right to make use of the object according to its destination or nature, FRUCTUS to receive the fruits, ABUSUS the right of disposition based on the power to modify, sell or destroy the object or given entity.

Museums originated as institutions more than 300 years ago, when certain royal collections were made accessible to the great public. They became instrumental for defining the identity of nations. Bearing in mind the outstanding colonialist origin of many of their collections, then

conflict with History narrative, the creation of knowledge and, consequently, collective and individual memory, becomes unavoidable. Passing in review the historicity and the historiography of the relation between anthropology and the museum collections assembled from a despoiling colonial past, it becomes relevant how these spaces have reinforced exotism and distinction, intrinsically related to supremacist discourses. Museums as creators of imaginaries, as institutions that aren’t and have never been neutral, have but benefited from the exhibited objects and artefacts. Is the museum concept universal?





Mohammad Shahriar Foisal
Bangladesh

Artist Bio

Mohammad Shahriar Foisal Jitu, a 34-year-old photographer and visual storyteller from Chittagong, Bangladesh. Starting with a mobile phone during his college days, photography quickly evolved from a personal hobby into a powerful form of expression and healing. Through his lens, he transforms everyday life into compelling narratives that highlight human resilience, emotion, and beauty.

Rooted in curiosity and compassion, his work focuses on street and documentary photography—capturing spontaneous moments and untold stories from the margins. As a freelancer, he explores diverse human experiences across Bangladesh and beyond, seeking to awaken empathy and inspire social change.

Shahriar's photographs have been featured in numerous international competitions and exhibitions such as ND awards, BIFA Awards, Chromatic Awards, TIFA Awards, Shutterhub Exhibition Yearbook, All About Photo Awards etc. He continues to use his camera as a bridge between lives, cultures, and shared humanity.





Marijn Fidder
The Netherlands

Artist Bio

A Dutch documentary photographer who focuses on current affairsand contemporary social issues. She uses photography to speak on behalf of the voiceless, and to advocate for the rights of all who are vulnerable. Her work has appeared in National Geographic Netherlands, CNN Style, NRC Handelsblad, Het Financieele Dagblad, Evangelische Omroep, GUP New Talent and ZEIT Magazin, among others.

Her work has received multiple awards, including from the Zilveren Camera, World Press Photo and the Global Peace Photo Award. Based in the Netherlands, Fidder has worked for many years in Uganda, researching disability rights in the country.

Artist Statement

Life can present many obstacles for people with disabilities. These challenges lead to social isolation, poverty and reduced quality of life. However, amid these obstacles, Uganda is gradually transforming to become more inclusive.

As of 2020, Uganda has one of the most progressive laws for people with disabilities in the world. This state, among other things, that discrimination against people with disabilities is prohibited. Children with disabilities have the right to education and adults have the right to a job. This is very important because 80% of all people with disabilities in the world live in developing countries, such as Uganda.

While there is still much work to be done, the progress made thus far is a glimmer of hope for people with disabilities.

Through my work, I aim to shed light on both the struggles and the resilience of people with disabilities, while also celebrating the progress that has been made. Although the journey toward full inclusion is far from over, the steps already taken offer a powerful glimmer of hope. My images seek to honor this hope, amplify these voices, and challenge viewers to see beyond disability.





Shekwoduza Jezhi
Nigeria

Artist Bio

Shekwoduza Jezhi also known as Duzman Digital Option
Photography Abuja Nigeria.
Am a portrait and documentary photographer with 28 yrs in
photography.

Artist Statement

Silhouette shot of two young Nigerian
Boys:
This is inspired by the perseverance,
ingenuity and resilience of these
young Boys who wakes up very early
in the morning and walked a long
distance to their farm to ensure food
availability.



**Abuja
Photo
Festival**