

**Contemporary African
Photography Prize 2024**

&

**African Irish Artist
Residency Award 2024-25**

Educational Resource

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Gallery 1:

Contemporary African Photography Prize 2024

Photo Museum Ireland is delighted to present the Contemporary African Photography Prize 2024 in Gallery 1. The CAP Prize is the international award for contemporary African photography given annually since 2012 to five photographers whose works were created on the African continent, or which engage with the African diaspora. The exhibition at Photo Museum Ireland showcases the work of the five winning artists alongside the work of 25 artists shortlisted for this prestigious award.

Winning artists:

Lina Geoushy,
Ahmed Khirelsid,
Tshepiso Moropa,
Kriss Munsya,
Farren Van Wyk

Open to artists of any age and descent, the CAP Prize aims to raise the profile of African photography within the arts and to encourage a rethinking of the image of Africa. Each year five winners are selected by an international panel of judges, enabling the promotion of African photography worldwide, raising the winners' international exposure and building a high-level network for future projects. The five winning entries are showcased in a series of exhibitions in collaboration with significant photography events and institutions in Africa and the rest of the world.

Shortlisted artists:

Ammar Abdallah, Massow Ka, Adedolapo Boluwatife, Florence Cuschieri, Rehab Eldalil, Arnold Fokam, Lina Geoushy, Jonathan Jasberg, Ahmed Khirelsid, Skander Khlif, Christopher Littlewood, Thero Makepe, Tshepiso Moropa, Kriss Munsya, Dan Nelken, Xoliswa Ngwenya, Kalenga Nkonge, Neec Nonso, Cletus Nelson Nwadike, Edward Prah, Dione Roach, D.M. Terblanche, Coenraad Torlage, Farren Van Wyk, Khanya Zibaya

Since its inauguration by Benjamin Füglistner in 2012 the number of artists' submissions has grown to over 1000 annually, coming from up to 88 countries worldwide. The core team of the CAP Prize consists of artistic director Benjamin Füglistner and development director Paul Geraghty, a former Chair of the board of Photo Museum Ireland. The team works closely with local partners and networks in Africa and internationally to promote the prize.

LINA GEOUSHY

Trailblazers: An Inquiry Into Egypt's Feminist History,
2024

Trailblazers is an inquiry into Egypt's fragmented and dismissed feminist history using socially engaged self-portraiture, performance, and the public archive to reclaim and inscribe a counter-history. Growing up, I was deeply impacted by Egyptian films that were made from the 1940s to the 1960s, a period known as the golden age of cinema in Egypt-in which women played influential leading roles and a pivotal period in Egyptian history in which monarchy was abolished, British occupation over Egypt ended. Women finally earned the right to vote.

These film portrayals were in stark contrast to the conservative reality that I witnessed the women around me navigate from the 90s onwards. Responding to this dissonance, I built a new reference and an archive informed by the public archive and driven by a feminist impulse. Through performance, influenced by studio portraiture in mid-twentieth century Egypt, particularly by Armenian Egyptian photographer Van Leo, I embody narratives of trailblazing women overlooked by mainstream records and present multiple readings of female liberation to monumentalise these overlooked Egyptian feminists.

Born in 1990 in Cairo, lives in Gize, Egypt



Installation shot © Photo Museum Ireland

TSHEPISO MOROPA

Dineelwane, 2024

“Dineelwane,” a Setswana word for fairy tales, is a body of work inspired by Setswana folktales and folklore. Through this artistic practice, the artist strives to bring these traditional narratives to life, bridging the gap between the past and the present and preserving the cultural heritage of the Setswana people. Central to this body of work is a deep respect and fascination for Setswana folklore, captivated by the stories’ timeless wisdom, moral lessons, and magical elements. Each folktale holds a unique blend of history, cultural values, and the human experience, serving as a wellspring of inspiration for these artistic creations.

Beyond the aesthetic and storytelling aspects, “Dineelwane” is driven by a deep desire to preserve Setswana folklore and celebrate the cultural heritage of the Setswana people. Through this art, the artist aims to introduce these captivating tales to new audiences, fostering appreciation and understanding of Setswana culture’s rich traditions and oral history. Engaging with these folklores in a contemporary context, the work hopes to create a dialogue between the past and the present, encouraging conversations about identity, heritage, and the importance of cultural preservation.

Born in 1995 in Pretoria, lives in Johannesburg , South Africa



Installation shot © Photo Museum Ireland



Installation shot © Photo Museum Ireland

Genetic Bomb, 2023

“GENETIC BOMB” is a story that stems from a never-ending question about the past confronting the future. When part of a marginalized group, one tends to imagine better outcomes for their community. The story of “GENETIC BOMB,” instead of focusing on the future, interrogates the roots of any potential future. Its premise is that every time anyone positively impacts the world around them, it changes their nature on a genetic level. This implies that the more people fight for change, the more they create generations capable of making their dreams of freedom a reality because it becomes embedded in their DNA. Conversely, when someone defends the status quo, their DNA remains unchanged. This sets the stage for an eventual social confrontation between the two groups, which will dictate the future of our species.

The artist’s previous work discussed reinventing a boy’s future from the Congolese diaspora in Belgium. For “GENETIC BOMB,” they decided to travel to Congo for the second time and stay there for five months. This journey was a powerful way for the artist to make peace with themselves, their father, and their culture.

Born in 1986 in Kinshasa, Congo, lives in Vancouver, Canada

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FARREN VAN WYK

Mixedness is my Mythology, 2024

“Mixedness is My Mythology” explores the historical relationship between South Africa and the Netherlands, focusing on the connections and contradictions of migration, ethnicity, colonialism, and apartheid. The artist was born in South Africa in 1993, the official last year of the apartheid era, which classified them as Coloured. Growing up in the Netherlands created a point of intersectionality, connecting the African diaspora and European culture. Identity is personal and multifaceted, inspiring the artist to create work with their family.

The conscious choice of black-and-white analogue photography references the historical, anthropological, and inhumane images of people of colour in Africa that supported ideas on race and legalized oppression. Being neither black nor white, a person of colour is a shade of grey in which everything is possible. In this grey area, the artist uses photography to reclaim and redefine what being a person of colour means. This body of work shows a reconciliation and acceptance of their mixed identity. By forging their iconography, they are creating their family's mythology. It is an ode to being Coloured.

Born in 1993 in Gqeberha, South Africa, lives in Putten, Netherlands.



From the series: *Mixedness is my Mythology* ©Farren Van Wyk

Under Control, 2024

On April 15, they woke up to the noise of their family in distress and many missed calls on their phone. War had broken out in Khartoum. Within hours, they heard the sounds of artillery, realizing they were stuck in the middle of a battlefield. They had to leave. Death, violence, political and economic instability, upheaval, and doubt have become inherent to the Sudanese people in the last five years, from the revolution to the pandemic to the military coup in 2021. "Under Control" is a personal project that documents their experience of being forced to leave their family home and their attempts to adapt to this new situation. Through this work, they try to explore and understand the psychological and emotional trauma received as a result of this war, as well as those around them. It is both a commentary on the mental state they are going through during this challenging time and also indirectly a political commentary on the news and propaganda. They fled to a village called Al-Hasaya, where their uncle offered them an abandoned house. They don't know what the next step is. It is a time of waiting and uncertainty.

Born in 2001 in Sudan, lives in Port Sudan, Sudan



Installation shot © Photo Museum Ireland



From the series: *Under Control* ©Ahmed Khirelsid



From the series: *Under Control* ©Ahmed Khirelsid

Gallery 1:

Photo Museum Ireland

African Irish Artist Residency Award

2024-2025



From the series: *Trips Back Home* ©Tolu Ogunware

This exhibition features the work of the 3 artists selected by an international panel of experts in African photography for Photo Museum Ireland's African-Irish Artist Residency Award: Ishmael Claxton, Sabrina Faria and Tolu Ogunware.

The African-Irish Artist Residency Award is a prestigious initiative established by Photo Museum Ireland to support and amplify the voices of African-Irish artists and those with African heritage living on the island of Ireland. This exhibition marks the start of a 12-month Artists' Development Residency, created as part of our wider Artists' Diversity Support Programmes, established in 2022 to build diversity and support the development of exciting photographic talents on the island of Ireland. The wider shortlist is presented on the screen at the entry to this Gallery. This workplace residency award seeks to foster creativity, artistic exchange and professional growth by providing artists with essential resources and opportunities to support the development of their artistic practices.

Each award-winning artists will receive: mentoring by leading African and Irish Curators, creative writing workshops, professional development, production support and exhibition opportunities. Designed to highlight and showcase these artists' unique perspectives, this award provides a platform to develop and present their work in our new showcase Photo Museum Ireland x Talents show in 2024.

Ishmael Claxton

Migration/ INtegration

The series draws heavily from my personal experience as a person of colour (POC) after arriving in Ireland in 2015. Initially, I chose to photograph mostly men in response to the common discourse on male migrants in Europe.

The photographs create individual narratives that outline each individual's transformation in their new country while also showing connections to their home country. Each was photographed in different locations using various light sources, such as natural and studio light, or a mix, as a visual strategy to demonstrate the multifaceted ways in which people integrate and make cross-cultural connections in their new homes.

Ishmael Claxton is a visual artist whose work address issues of identity in an every changing world. He is also a cofounder of the ÍOVA Club, a photographer-led club that gives voice to image makers who work to build the photography community in Ireland through exhibitions and events. Claxton has exhibited widely in solo and group exhibitons in Ireland and internationally, most recently: Outset Gallery, 126 Galway and Rua Red Gallery, Carlow Visual, Ulster Museum. His portrait of artist Sean Hillen was selected for the Lens Culture Portrait Choice Awards 2023.



From the series: *Migration/ INtegration* ©Ishamel Claxton

Sabrina Faria

The Unapologetic Project

The Unapologetic Project is an ongoing endeavour where I use photography and poetry to voice reflections on the notions of otherness experienced by myself and other Black and Brown migrant women in Ireland. This project aims to reveal and transform traumatic experiences through different episodes of racism. I created portraits of women with whom I share spaces of subjectivity. The conversation process and their narratives about being Black and migrant in Ireland helped me to form my response as an African artist born in the diaspora to the racist and anti-migrant discourse permeating Europe.

Racism's sophistication lies in its brutal dehumanizing effects. This project advocates for visibility through sisterhood, linking art to the fundamental concept of intersectionality. Created by the U.S. leading scholar of critical race theory Kimberlé Crenshaw, this concept addresses the intersection between gender and race acts of violence, which was crucial in shaping this work and reflecting my lived experiences under both thin and thick layers of oppression.

I name it Unapologetic as a call to action, a collective response to the humiliation, subjugation, and scapegoating of Black people and ethnic minorities for the country's socio-economic issues. I invite the community to share in an unapologetic yet peaceful statement of presence.

Sabrina Faria Sabrina Faria is an artist and advocate for social justice. She holds a degree in Contemporary Dance and a postgraduate degree in Gender and Sexuality from the State University of Rio de Janeiro (UERJ). Faria uses photography, movement and poetry to address gender and race issues to mitigate the impact of the patriarchal Western society on Afro-Diasporic individuals. Since 2022, her Unapologetic Project intricately blends personal reflections with theories on migration, racism and belonging for Black and Brown women in Ireland.



Installation shot © Photo Museum Ireland

Tolu Ogunware

Trips Back Home

Having lived in Northern Ireland since I was 10, lockdown made me reconsider what “home” means to me. Is it simply the most common roof over my head, where my parents are, or where I was confined during lockdown? Can home be a place you miss rather than where you are?

In February 2022, I returned to Nigeria to photograph my family and surroundings. Photos were also made at my grandmother’s school, a place she created for local children to learn and grow. Returning to Nigeria was important, not just because my grandparents are ageing, but because I am too. I needed to reconnect with my roots to understand who I am and who I have been. My Nigerian identity is integral, as are the colours, tastes, and smells of Nigeria. This trip helped bridge the distance between my past and present, grounding me in my true self.



From the series: *Trips Back Home* ©Tolu Ogunware

Tolu Ogunware Tolu is an Ireland based film director and photographer. Born in London, he spent his childhood in Nigeria, arriving in Belfast as a pre-teen. His photographic practice focuses on themes of race relations, strength and belonging. His work has featured in publications in Ireland and internationally including British Journal of Photography's acclaimed Portrait of Humanity series 2023. His first documentary, Black, Northern Irish and Proud was screened on BBC One in September 2022. He lives and works primarily in Northern Ireland.



From the series: *Trips Back Home* ©Tolu Ogunware



From the series: *Trips Back Home* ©Tolu Ogunware

**Photo Museum Ireland would like to thank
the international Jury & Mentors:**

Ala Kheir, photographer, Khartoum, Sudan

Ala Kheir is a photographer based in Khartoum, Sudan. Through photography, Kheir actively engages with the city of Khartoum, creating personal perspectives and narratives about his immediate space. His work has been showcased in various African and worldwide spaces. Kheir runs The Other Vision (TOV), a photography platform that focuses on photography education and training in Sudan. Through this, he assists young photographers and connects Sudanese artists to the rest of the continent. Through TOV, Kheir engages with the public in an attempt to address social issues and change in Sudan.

Anne Nwakalor, editor, Manchester, England

Anne Nwakalor is the Founding Editor of No! Wahala Magazine, one of Africa's first contemporary photography magazines dedicated to showcasing authentic visual stories by African creatives. She is also a Photo Editor and presently works as a Communication Officer at the Arts Council England.

**John Fleetwood, curator,
Johannesburg, South Africa**

John Fleetwood is a photography curator, educator, and director of Photo; a multi-operation platform for the development and promotion of socially engaged photography work, projects, photographers, and critical visual culture. He recently curated Five Photographers: A tribute to David Goldblatt exhibited in various cities including Johannesburg, Maputo, and Bamako (2018-2019). In 2017, he was guest editor for Aperture's Platform Africa Edition. From 2002-2015 Fleetwood was the director of the Market Photo Workshop. He lives and works in Johannesburg.

Terms

African Diaspora:

The worldwide communities descended from native Africans, dispersed due to historical events like the transatlantic slave trade.

Postcolonialism

The academic study focused on the impact of colonialism on cultures and societies.

Decolonisation

The process of deconstructing colonial ideologies and structures in societies and cultures.

Afrofuturism

A cultural aesthetic combining African diaspora culture with technology and science fiction themes..

Black Aesthetics

Artistic expressions that emerge from the Black experience, emphasizing beauty, identity, and resistance.

Historical Context

The background information regarding the time period and circumstances in which an artwork was created.

Representation

The depiction or portrayal of subjects in art, crucial for understanding visibility and voice.

Diasporic Communities

Groups of people living outside their ancestral homelands while maintaining cultural connections.

Terms

Photography

Photography refers to the process or practice of creating a photograph – an image produced by the action of light on a light-sensitive material

Documentary Photography

Documentary photography is a style of photography that provides a straightforward story or representation of people, places, objects and events.

Photojournalism

Photojournalism is a form of photography that captures images of real-life events, people, and places to tell a news story.

Straight Photography

Straight photography is concerned with the inherent qualities of photography and rejects any form of manipulation or distortion of the image for painterly effects as associated with pictorialism.

Social documentary

Social documentary refers to photography by artists who use the camera as a tool for social change, using it to shed light on injustice, inequality and the sidelined aspects of society.

Subjective Documentary

Subjective photography is a creative or artistic process that aims to make a personal interpretation of a particular subject. It often invokes or describes a mood or conveys a particular atmosphere or emotions.

Books & Resources

Books:

"Deborah Willis: Posing Beauty: African American Images from the 1890s to the Present" by Deborah Willis, New York: W. W. Norton & Company, 2009.

"Through the African American Lens: Double Exposure" by National Museum of African American History and Culture, Smithsonian Institution, Washington, D.C., 2015.

"Zanele Muholi: Somnyama Ngonyama, Hail the Dark Lioness" by Zanele Muholi, Aperture, 2018.

"Shining Lights: Black Women Photographers in 1980s–90s Britain" edited by Joy Gregory, Co-published by Aperture with MACK, 2024.

"Black & Irish: Legends, Trailblazers and Everyday Heroes" by Leon Diop & Briana Fitzsimons, Little Island Books, 2023.

Key organisations:

[Autograph ABP \(Association of Black Photographers\) Archives](#)

[The Black Cultural Archives](#)

www.BlackandIrish.com

Exhibition Worksheet

Describe the photographs:

What are the images of? Can you describe what you see?

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Where and when were the photographs made?

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What if anything do you know about this subject or issue raised?

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How does this affect your reading of the image?

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Exhibition Worksheet

How has history affected the representation of heritage and identity?

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Many of the photographers are influenced by painting and past representations? Can you spot any?

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Many of the photographers are influenced by painting and past representations? Can you spot any?

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What do you think about the artists' idea for this work?
What does it make you think about, how does it make you feel?

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Exhibition Worksheet

Can you describe the light in the image? Is it natural or artificial?
What kind of feeling, atmosphere or mood does it create?

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Think about the position of the photographer the framing of the
photograph. Are they formal or informal?

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How is the work presented? Does this affect what you think of the
work? What if it was bigger or smaller?

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What is the artist trying to say? Is the work titled? Does the title affect
the meaning of the work? Are they addressing a subject or issue?
Have they succeeded in communicating their idea?

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Do you like the work? Why? Do you dislike the work? Why?

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