

Editions Neoarts

3&  
L'ART GALLERIA

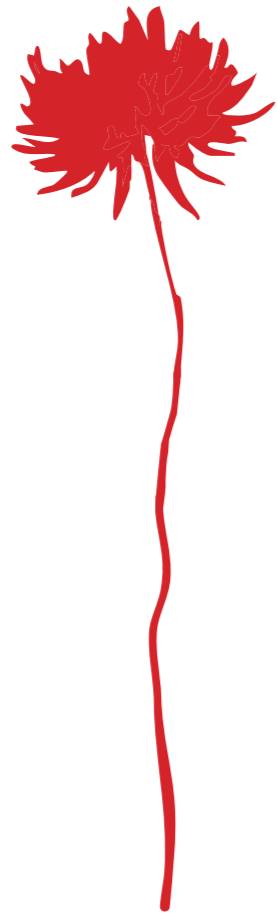
# A REAL FICTION

AIDA MULUNEH

2026







**Aïda Muluneh**



## Une fiction réelle

Aida Muluneh a commencé sa carrière comme photographe documentariste. Mais cela ne veut rien dire. Elle avait dans ses bagages, des études de cinéma. Ce qui signifie que son intérêt premier était d'abord l'image, qu'elle soit fixe ou mouvante. La photographie documentaire, la vraie, se pratique nécessairement en noir et blanc. Il existe, paradoxalement, une vérité, une immédiateté dans le noir et blanc qui apporte à la narration un drame maîtrisé, une recherche de l'angle, du cadrage qui, en un seul cliché, va révéler une polysémie ouverte. Le photographe n'accomplit qu'une part du chemin et laisse au spectateur le soin de remplir ce qui est laissé en pointillés. Le noir et blanc est l'art du silence et de la suggestion. Celui de la précision également. Il est le règne du *punctum* plutôt que celui du *studium*, même si l'une et l'autre forme peuvent se retrouver et se confondre, Muluneh, dans l'exercice de révélation des choses que l'on ne voit pas nécessairement, opérait de manière à éclairer le détail qui, dans sa fixation, permet le dévoilement d'une scène a priori banale dans sa quotidienneté. Le *studium*, comme le décrit Roland Barthes, est une forme théâtrale de représentation, avec décors, mines, gestes, actions ; Barthes parle même de témoignages politiques « bons tableaux historiques<sup>1</sup> ». Il s'agit clairement de la pratique traditionnelle du photojournalisme dont le rôle est de témoigner d'une réalité objective et édifiante : nous parlons ici d'informations, au sens premier du terme.

La photographie documentaire ne se déploie pas dans le temps court qui caractérise le *newsreel* (littéralement l'information réelle). Là où l'un opère dans une certaine immédiateté, une évidence qui doit permettre à celui qui regarde de recevoir les faits qui lui sont rapportés, le documentaire opère sur un mode mineur, préfère le détail aux grands tableaux, prend le temps de saisir une situation qui ne participe pas du sensationnel, mais du quotidien. Il s'agit d'une forme de portraiture qui ne prend pas nécessairement pour sujet un être seul, mais qui néanmoins s'attache à nous le rendre proche, familier. Là où la photographie de presse a une tendance, inhérente à sa fonction, à réifier les êtres (il existe bien entendu de nombreuses exceptions à cette règle mais c'est le principe de la règle), le documentaire, au contraire, tend à humaniser. Le temps, qui est une dimension incontournable joue à plein son rôle. La compréhension que l'on a de son sujet contient une inévitable empathie.

Aida Muluneh a donc commencé sa carrière comme documentariste, avec un objectif clairement identifié : rendre justice. Sans aller jusqu'à l'inscrire dans la même lutte que les *freedom fighters* sud-africains dont les images nous ont permis de toucher du doigt l'iniquité du régime de l'apartheid, c'est bien un combat qu'elle engage d'emblée avec ses images. Un combat politique, au sens le plus noble du terme, qui revient à donner un visage aux damnés de la terre, aux femmes et aux hommes laissés-pour-compte par des sociétés capitalistes et racistes. Il s'agit ici d'un racisme ordinaire, un racisme social qui, bien souvent, s'attache à certaines catégories ethniques des sociétés occidentales. Née

en Éthiopie, Aida Muluneh quitte son pays à l'âge de cinq ans pour l'Europe, le Yémen, le Canada où elle va se passionner de photographie pendant ses années de lycée, à Calgary. Elle sera diplômée de l'université Howard en 2001 (L'université Howard est une université américaine située à Washington, surnommée la Harvard noire).

Le noir donc. Non pas nécessairement comme couleur, mais comme identité ou manifeste. La fameuse *color line* de W.E.B Dubois est une réalité que, dès ses premières images, la jeune photographe doit affronter dans son travail de freelance pour le *Washington Post*. Elle fonde également une ONG pour la formation artistique en Afrique, DESTA (Developing and Educating Societies Through the Arts). Les termes de cet engagement politique qui passe par l'éducation et la représentation sont illustrés par DESTA et par le festival que Muluneh, crée dès son retour au pays natal : Addis Foto Fest. La photographie est considérée non pas seulement comme un facteur d'émancipation, mais également comme un langage indispensable au développement d'un esprit critique. Ce même esprit qu'elle appliquait elle-même dans sa manière de dire le monde. Ses images en noir et blanc nous révèlent une noblesse et une dignité qui ne sont pas toujours associées au sujet qu'elle choisit d'immortaliser, dans une économie et une sobriété au sein desquelles aucun bruit (ce grand tapage un peu voyeur que dénonçait Barthes) n'est produit. L'objectif de la photographe nous contraint, au-delà du contexte, à rechercher le *punctum*, le point d'intérêt et de résolution.

« Ce second élément qui vient déranger le *studium*, je l'appellerai donc *punctum* ; car ce *punctum*, c'est aussi : piqûre, petit trou, petite tâche, petite coupure – et aussi coup de dés. Le *punctum* d'une photo, c'est ce hasard qui, en elle, me point (mais aussi me meurtrit, me poigne.)<sup>2</sup> » Cette meurtrissure évoquée par Barthes ne concerne pas uniquement, dans le cas de Muluneh, celui qui regarde mais atteint également celui qui produit. On pourrait même avancer que cette meurtrissure (provoquée par l'empathie de la photographe envers son sujet) est à l'origine de tout le travail de l'Éthiopienne jusqu'au moment où elle retrouve sa terre natale et où son regard, nécessairement, évolue. Les circonstances représentent souvent un élément déterminant dans notre perception du monde. Il y a, affirme Maurice Merleau-Ponty, au cœur du temps, un regard<sup>3</sup>. C'est ce regard qui soudain est pris dans le tourbillon de ce que Danny Laferrière a nommé « l'énigme du retour<sup>4</sup> ». Étrangère aux États-Unis, Muluneh l'est également dans un pays qu'elle a quitté quand elle avait cinq ans. Mais ce pays est le sien, celui de ses racines, et ce retour entraîne un changement ontologique dans sa quête. La création de DESTA en est un. L'irruption de la couleur également. Après avoir été l'avocate des damnés de la terre, elle devient historienne de sa propre mémoire en allant à la quête d'une culture et de lieux symboliques. La couleur n'existe que comme un élément diffus de contextualisation, jusqu'à ce qu'elle devienne le sujet lui-même.

1. BARTHES Roland, *La Chambre claire : Note sur la photographie*, Cahiers du cinéma, Éditions de l'Étoile, Gallimard, Seuil, 1980, p. 48.

2. *Op.cit.* BARTHES Roland, *La Chambre claire : Note sur la photographie*, p. 49.

3. MERLEAU-PONTY Maurice, *Phénoménologie de la perception*, Éditions Gallimard, 1945, p. 483.

4. LAFERRIÈRE Dany, *L'Énigme du retour*, Éditions Grasset, Paris, 2009.

Muluneh entre dans un processus de transformation qui n'est pas sans rappeler le cœur du processus alchimique ; elle entame un long processus de transsubstantiation : c'est son œuvre au noir : « La formule « L'Œuvre au noir », donnée comme titre au présent livre, désigne dans les traités alchimiques la phase de séparation et de dissolution de la substance qui était, dit-on, la part la plus difficile du Grand Œuvre. On discute encore si cette expression s'appliquait à d'audacieuses expériences sur la matière elle-même ou s'entendait symboliquement des épreuves de l'esprit se libérant des routines et des préjugés. Sans doute a-t-elle signifié tour à tour ou à la fois l'un et l'autre.<sup>5</sup> » (Marguerite Yourcenar) Le paradoxe de cette œuvre au noir appliquée à Muluneh est qu'elle va s'exprimer dans la couleur. Trois pour être précis (le noir, le blanc, le rouge), autour desquelles viendront s'ajouter des couleurs secondaires ou, dirons-nous plutôt, complémentaires. Au cœur de cette nouvelle épiphanie, nous retrouvons donc le Nigredo, l'Albedo et le Rubedo, c'est-à-dire les trois phases de la transformation alchimique qui conduisent au Grand Œuvre.

Le nigredo, ou l'œuvre au Noir, nous dit Yourcenar, représente l'étape où « s'entendait symboliquement des épreuves de l'esprit se libérant des routines et des préjugés ». Quels sont donc, à ce moment de son évolution, les routines et les préjugés qui menacent Muluneh ? Sans doute la politique de la race, au sens où l'entendait Aimé Césaire lorsque, dans son cahier d'un retour, il évoque cette foule : « Et dans cette ville inerte, cette foule criarde si étonnamment passée à côté de son cri comme cette ville à côté de son mouvement, de son sens, sans inquiétude, à côté de son vrai cri, le seul qu'on eût voulu l'entendre crier parce qu'on le sent sien lui seul...<sup>6</sup> » *Le temps de faire résonner ce cri inaudible est révolu. En s'emparant de la couleur, Muluneh pénètre dans un autre monde. Elle quitte la réparation, le soin, les souillures de l'histoire pour aborder au temps de la régénération et de la reconstruction de ce qui n'est plus. Les ruines d'une histoire du monde à sens unique peuvent achever leur travail de déchéance et de caducité. Il faut inventer de nouveaux outils, de nouvelles paroles, de nouvelles histoires. Sortir du noir et de sa symbolique sociale, morale, idéologique, historique ou raciale, pour le réintégrer dans tout son mystère et sa force d'évocation. Revenir à l'état initial de la matière primordiale qui, elle, contient toutes les couleurs.*

Muluneh réinvente une cosmogonie qui élargit le champ des possibles en accouchant d'icônes profanes qui, tout en conservant un pied dans une histoire symbolique de la représentation, franchissent le gouffre qui sépare l'Afrique de son avenir. D'ailleurs, nous avons quitté la photographie pour pénétrer dans l'univers de la peinture, car ce sont désormais des tableaux que l'on pourrait presque dire vivants, que compose l'Ethiopienne. Dans ce panthéon résolument féminin, l'artiste (nous avons dépassé le stade, je l'ai dit, de la photographie) nous ouvre à un monde situé entre rêve et matérialité, entre magie, spiritualité et *réalité* (quel que soit le sens que l'on donnera à ce mot). C'est une fiction

réelle qui est activée avec une générosité qui nous autorise à nous réapproprier ces saynètes et les faire voyager dans nos imaginaires. La démonstration et la dénonciation d'une histoire tronquée et manipulée ont disparu. Seule demeure l'évidence d'un ailleurs éclairé de symboles libres de toute idéologie : une œuvre ouverte.

Simon Njami

5. YOURCENAR Marguerite, *L'Œuvre au noir*, Éditions Gallimard, Paris, 1968, p. 324.

6. CÉSAIRE Aimé, *Cahier d'un retour au pays natal*, Éditions Présence Africaine poésie, 1983, p. 9.

## A real fiction

Aida Muluneh started her career as a documentary photographer. But that means nothing. She had film studies in her bags as well. Which means that her prime interest was the image, be it still or moving. Documentary photography – the real kind – is necessarily conducted in black and white. Paradoxically, black and white holds a truth and an immediacy that brings the narrative a controlled drama, a quest for an angle and a frame that will reveal an open polysemy in one shot. The photographer travels just part of the way, leaving the spectator to fill in the dots. Black and white is the art of silence and suggestion; of precision as well. It is the reign of the punctum rather than the studium, though these two forms can meet and merge. In revealing things that we do not necessarily see, Muluneh worked to bring out the detail which, when frozen in a picture, enables the revelation of an apparently banal everyday scene. Studium, as Roland Barthes has described, is a theatrical form of representation, with decors, expressions, gestures and actions; Barthes even refers to political testimonies as “good historical scenes”.<sup>1</sup> This is clearly the traditional practice of photojournalism, whose role is to render an account of an objective and edifying reality, i.e., information.

Documentary photography does not unfold in the short time span of a newsreel (which literally covers real information). The news operates in a certain immediacy, an obviousness that must allow the spectator to receive the facts being related, whereas the documentary operates in a minor mode, preferring details to big scenes and taking the time to capture a situation that is not about the sensational, it is about the everyday. It is a form of portraiture that does not necessarily take one person as its subject, but nonetheless seeks to make that person close and familiar. Where press photography inherently tends to reify people (there are numerous exceptions to this rule, of course, but that is the principle of the rule), documentary photography tends to humanise. Time, an unavoidable dimension, plays its part fully. The photographer’s understanding of the subject holds an inevitable empathy.

Aida Muluneh therefore started out as a documentary photographer with a clearly identified goal: to do justice. Without going so far as to compare her fight to that of the South African freedom fighters in pictures that brought home the iniquity of Apartheid, it is indeed a fight that she engages in from the outset with her images. A political fight, in the noblest sense of the word, that shows the faces of the wretched of the earth, the women and men neglected by capitalist, racist societies. This is ordinary racism, a social racism that often sticks to certain ethnic categories in Western societies. Born in Ethiopia, Aida Muluneh left her country at the age of five to live in Europe, Yemen and Canada, where she developed a fascination for photography while at school in Calgary. She graduated from Howard University in 2001 (Howard is an American university in Washington, known as the Black Harvard).

Black, then. Not necessarily as a colour, but as an identity, a manifesto. W.E.B. Dubois’ famous “color line” is a reality which the young photographer had to confront from her very first images as a freelancer for the Washington Post. She also founded DESTA (Developing and Educating Societies Through the Arts), an NGO for arts training in Africa. DESTA and the festival she created as soon as she returned to her homeland, Addis Foto Fest, illustrate the terms of this political engagement tied to education and representation. Photography is considered not only as a factor of emancipation, but as a language that is indispensable for the development of a critical mind – the one Muluneh uses in her way of recounting the world. Her black-and-white images reveal a nobility and a dignity that are not always associated with the subject that she chooses to immortalise, in a sparsity and a sobriety in which no noise (the rather voyeuristic din that Barthes denounced) is produced. The photographer’s lens forces us to seek out the punctum beyond the context, the point of interest and resolution.

“This second element which will disturb the studium I shall therefore call punctum; for punctum is also: sting, speck, cut, little hole – and also a cast of the dice. A photograph’s punctum is that accident which pricks me (but also bruises me, is poignant to me).”<sup>2</sup> In Muluneh’s case, the bruising Barthes evokes applies not only to the spectator, but also to the producer. One could even posit that this bruising (provoked by the photographer’s empathy for their subject) was at the origin of all the Ethiopian photographer’s work until she returned to her homeland, where her gaze necessarily evolved. Circumstances often represent a decisive element in our perception of the world. “There is at the core of time a gaze,” as Merleau Ponty states.<sup>3</sup> It is this gaze that is suddenly caught in the whirlwind of what Danny Lafférière calls “the enigma of the return”.<sup>4</sup> Aida Muluneh is a foreigner in the United States and a foreigner in a country that she left when she was five. But that land is hers, it is the land of her roots, and this return led to an ontological change in her quest. The creation of DESTA was one change. The irruption of colour another. After championing the wretched of the earth, she became the historian of her own memory by seeking out a culture and symbolic places. Colour only exists as a diffuse element of contextualisation, until it becomes the subject itself.

Muluneh engages in a process of transformation that recalls the heart of the alchemical process; she commences a lengthy process of transubstantiation, her Nigredo, or *Œuvre au noir*: “in alchemical treatises, the formula *l’Œuvre au noir*, given as the French title to this book, designates what is said to be the most difficult phase of the alchemist’s process, the separation and dissolution of substance. It is still not clear whether the term applied to daring experiments on matter itself, or whether it was understood to symbolize trials of the mind in discarding all forms of routine and prejudice. Doubtless it signified one or other

1. Roland Barthes, *Camera Lucida: Reflections on Photography*, trans. Richard Howard (London: Vintage, 2000) p. 26

2. Ibid., p.27

3. Maurice Merleau Ponty, *The Phenomenology of Perception*, trans. Colin Smith (London: Routledge Classics, 2002; first published by Routledge and Kegan Paul, London, 1962), p. 490

4. Danny Lafférière, *The Enigma of the Return* (London: MacLehose Press, 2018)

meaning alternately, or perhaps both at the same time.<sup>5</sup> The paradox of this Nigredo in Muluneh's case is that it will be expressed in colour. Three colours, to be precise (black, white, red), around which secondary colours – or shall we say complementary ones, rather – will be added. In the heart of this new epiphany, we find Nigredo, Albedo and Rubedo, i.e., the three phases in the alchemical transformation that lead to the Magnum Opus.

Yourcenar tells us that Nigredo, known in French as *l'œuvre au noir*, represents the stage “understood to symbolize trials of the mind in discarding all forms of routine and prejudice.” So what are the forms of routine and prejudice that threaten Muluneh at this stage in her evolution? The politics of race, no doubt, in the sense given by Aimé Césaire when he evoked this throng in his notebook of a return: “And in this inert town, this squalling throng so astonishingly detoured from its cry like this town from its movement, from its meaning, not even worried, detoured from its true cry, the only cry you would have wanted to hear because you feel it alone belongs to this town . . .”<sup>6</sup> The time to shout out this inaudible is over. By adopting colour, Muluneh enters another world. She leaves behind the reparations, cares and stains of history to tackle the time of regeneration and reconstruction of what is no more. The ruins of a one-way history of the world can finish their work of decline and nullity. We must invent new tools, words and histories. We must leave behind black's social, moral, ideological, historical and racial symbolism and reintegrate it, in all its mystery and evocation. We must return to the initial state of the primordial matter, the one that contains every colour.

Muluneh reinvents a cosmogony that broadens the field of possibilities by giving birth to profane icons which, while keeping one foot firmly in a symbolic history of representation, bridge the chasm between Africa and its future. Besides, we have left photography to enter the realm of painting, for the Ethiopian artist – we have indeed gone beyond the stage of photography – now composes scenes that seem almost like *tableaux vivants*. In this resolutely female pantheon, she opens up a world that stands between dreams and materiality, between magic, spirituality and reality (whichever meaning this word is given). It is a real fiction that is activated, with a generosity that lets us reappropriate these scenes and leave them to travel in our imaginations. The demonstration and denunciation of a truncated and manipulated history have gone. What remains is the obviousness of an elsewhere illuminated with symbols that are utterly free of any ideology: an open oeuvre.

Simon Njami

5. Marguerite Yourcenar, *The Abyss (L'Œuvre au noir)* trans. Grace Frick (New York: Farrar, Strauss, Giroux, 1976), p.367

6. Aimé Césaire, *Notebook of a Return to the Native Land*, trans. A. James Arnold and Clayton Eshleman (Middletown: Wesleyan University Press, 2013)





Addis Neger  
Mirror of the Soul Series, 2017  
Archival digital photograph  
80 x 80 cm  
Edition 5/7



Distant Echoes of Dreams  
Water Life Series, 2018  
Archival digital photograph  
80 x 80 cm  
Edition 6/7  
Commissioned by Water Aid and Supported by H&M Foundation

The Other Woman  
The Distant Gaze Series, 2017  
Archival digital photograph  
80 x 80 cm  
Edition 7/7



At the Crossroad of Faith and Reason  
The Crimson Echo Series, 2021  
Archival digital photograph  
80 x 80 cm  
Edition 2/7  
Commissioned by the END Fund and supported by the Reaching the Last Mile Fund



To Pursue the Ceaseless Way  
This Is Where I Am Series, 2022  
Archival digital photograph  
80 x 116 cm  
Edition 1/3  
Commissioned by Public Art Fund



In Which We Remain  
The Road of Glory Series, 2020  
Archival digital photograph  
80 x 80 cm  
Edition 4/7  
Commissioned by the Nobel Peace Center



For Those Who Ride the Wind  
The World is 9 Series, 2016  
Archival digital photograph  
80 x 80 cm  
Edition 5/7



The Meter  
Water Life Series, 2018  
Archival digital photograph  
80 x 80 cm  
Edition 1/7  
Commissioned by Water Aid and Supported by H&M Foundation



The Laws of Motion  
Mirror of the Soul Series, 2017  
Archival digital photograph  
80 x 80 cm  
Edition 4/7

Putting it Together  
The World is 9 Series, 2016  
Archival digital photograph  
80 x 80 cm  
Edition 5/7



The Diversity Visa  
Memories in Development Series, 2017  
Archival digital photograph  
80 x 80 cm  
Edition 7/7





Lest We Remember  
Memories in Development Series, 2017  
Archival digital photograph  
80 x 80 cm  
Edition 7/7

The Resilience of Beauty  
The Distant Gaze Series, 2017  
Archival digital photograph  
80 x 80 cm  
Edition 7/7





Red Hour  
Memories in Development Series, 2017  
Archival digital photograph  
80 x 80 cm  
Edition 5/7



Seeing Through the Shadow  
The Necessity of Seeing Series, 2024  
Archival digital photograph  
90 x 67,5 cm  
Edition 1/8  
Commissioned by Bradford 2025, UK City of Culture



Resilience of Strength  
The Necessity of Seeing Series, 2024  
Archival digital photograph  
90 x 67.5 cm  
Edition 1/8  
Commissioned by Bradford 2025, UK City of Culture



The Dew at Dawn  
The Necessity of Seeing Series, 2024  
Archival digital photograph  
90 x 67.5 cm  
Edition 1/8  
Commissioned by Bradford 2025, UK City of Culture

The Silent Distance  
The Necessity of Seeing Series, 2024  
Archival digital photograph  
90 x 67.5 cm  
Edition 1/8  
Commissioned by Bradford 2025, UK City of Culture



The Handmaid of Hunger  
The Necessity of Seeing Series, 2024  
Archival digital photograph  
90 x 67.5 cm  
Edition 1/8  
Commissioned by Bradford 2025, UK City of Culture





Solidarity Forever  
The Necessity of Seeing Series, 2024  
Archival digital photograph  
90 x 67.5 cm  
Edition 1/8  
Commissioned by Bradford 2025, UK City of Culture



Windows Between Dreams  
The Necessity of Seeing Series, 2024  
Archival digital photograph  
90 x 67.5 cm  
Edition 1/8  
Commissioned by Bradford 2025, UK City of Culture



The Edge of Tomorrow's Memory  
The Necessity of Seeing Series, 2024  
Archival digital photograph  
90 x 67.5 cm  
Edition 1/8  
Commissioned by Bradford 2025, UK City of Culture



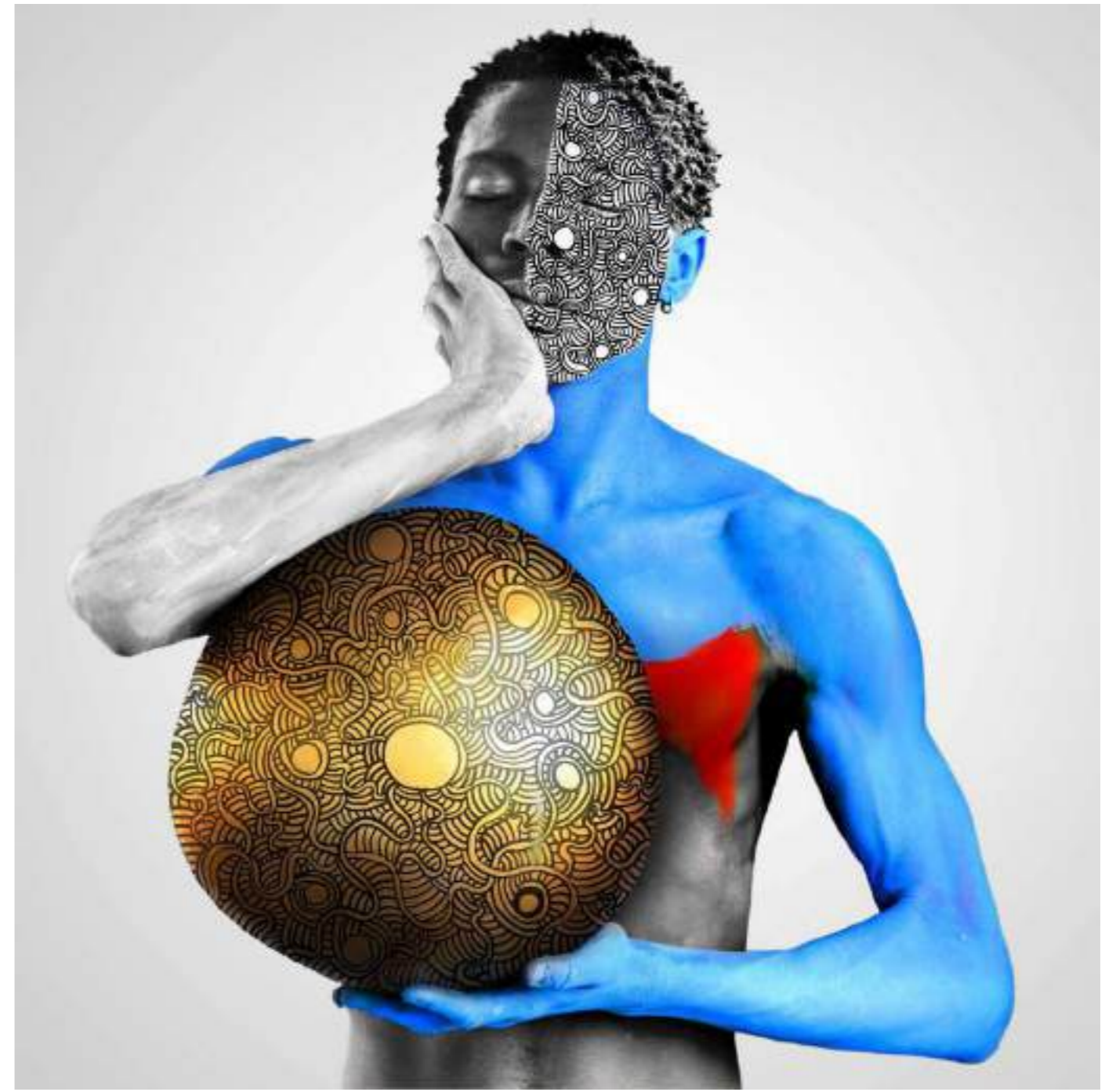
Reflections of the Seeker  
The Necessity of Seeing Series, 2024  
Archival digital photograph  
90 x 67.5 cm  
Edition 1/8  
Commissioned by Bradford 2025, UK City of Culture



The Sacrifice  
The Wolf You Feed Series, 2014  
Archival digital photograph  
100 x 100 cm  
Edition 2/3



Song of David  
The Wolf You Feed Series, 2014  
Archival digital photograph  
80 x 80 cm  
Edition 2/5



Sloth  
The Wolf You Feed Series, 2014  
Archival digital photograph  
100 x 100 cm  
Edition 1/3



Steps  
Water Life Series, 2018  
Archival digital photograph  
80 x 80 cm  
Edition 6/7  
Commissioned by Water Aid and Supported by H&M Foundation

Liberté / Freedom  
The Wolf You Feed Series, 2014  
Archival digital photograph  
100 x 100 cm  
Edition 3/3





99 Series Part 5  
The 99 Series, 2012  
Archival digital photograph  
100 x 100 cm  
Edition 1/3



The Mirage of Hope  
The Memory of Hope Series, 2017  
Archival digital photograph  
80 x 80 cm  
Edition 2/7



Inside the Silence of Dreams  
The Distant Gaze Series, 2017  
Archival digital photograph  
80 x 80 cm  
Edition 6/7



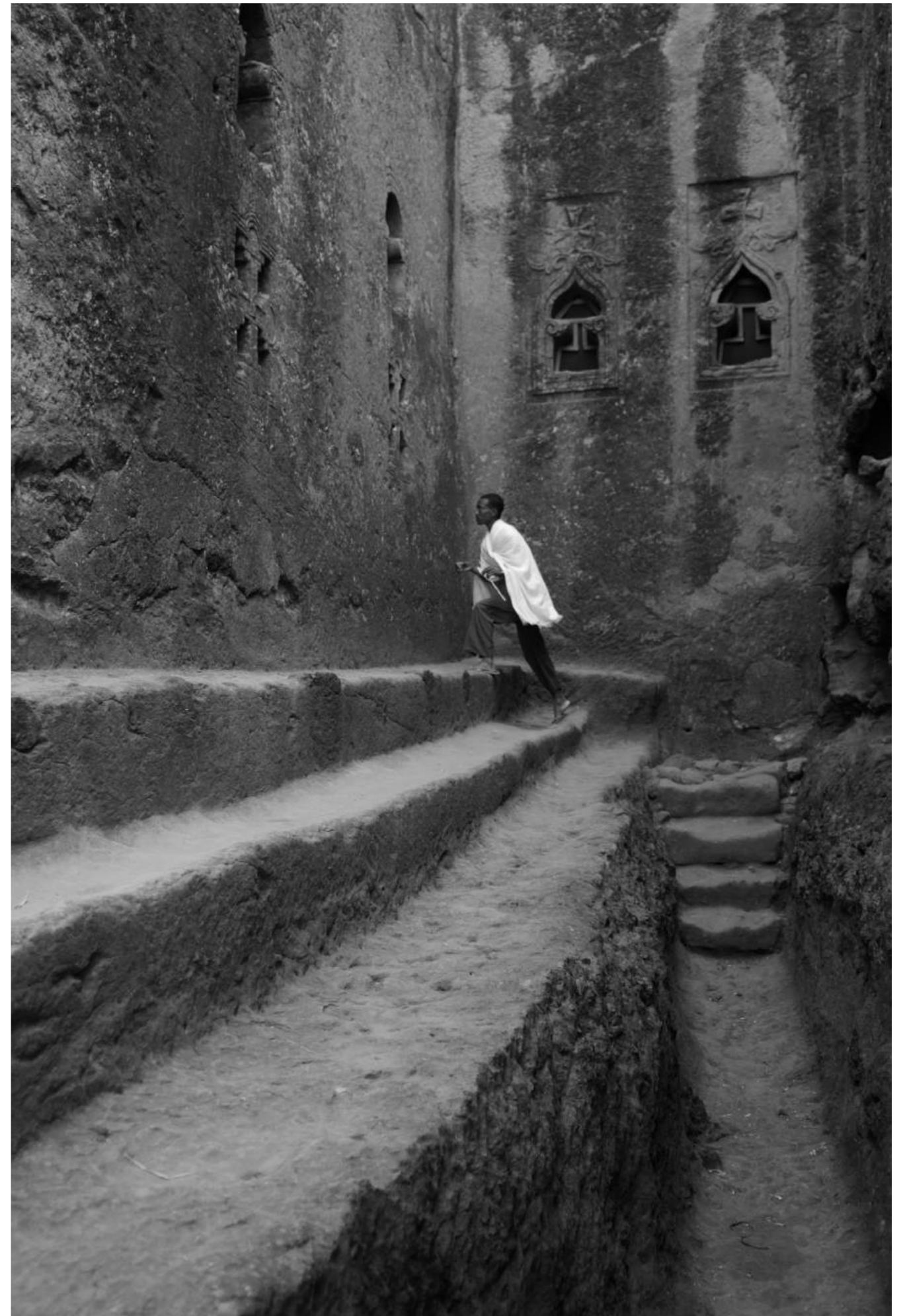
Man on Ancient Mosque Wall, Argoba, Ethiopia, 2011  
Photographic Print  
Edition 1/ 20  
Size: 60 x 40cm



Girl and Bob Marley Poster, Dese, Welo, Ethiopia – 2008  
Photographic Print  
Edition 1/ 20  
Size: 90 x 60cm



Woman in a doorway, Dese, Welo, Ethiopia 2008  
Photographic Print  
Edition 1/ 20  
Size: 90 x 60cm



Man Praying at St. George's Church, Lalibela, Ethiopia, 2008  
Photographic Print  
Edition 1/ 20  
Size: 40 x 60cm

Crowd Watching the 2010 FIFA World Cup on Screen, Addis Ababa, Ethiopia, 2013  
Photographic Print  
Edition 1/ 20  
Size: 90 x 60cm



A Woman Making a Juice , Dese, Welo, Ethiopia – 2008  
Photographic Print  
Edition of 20  
Size: 60 x 40cm



Shy Girls in Quran School, Dese, Wello, Ethiopia – 2008  
Photographic Print  
Edition of 20  
Size: 40 x 60 cm



# Biographie

Née à Addis-Abeba en 1974, Aida Muluneh est diplômée de l'Université Howard à Washington, D.C., où elle a obtenu un diplôme en communication avec une spécialisation en cinéma. Ses photographies ont été largement publiées et figurent dans les collections permanentes d'institutions prestigieuses telles que le Museum of Modern Art (MoMA), le National Museum of African Art de la Smithsonian Institution, le Hood Museum, le RISD Museum of Art et le Museum of Biblical Art aux États-Unis. Muluneh a reçu le Prix de l'Union européenne aux Rencontres Africaines de la Photographie à Bamako (Mali) en 2007, le CRAF International Award of Photography à Spilimbergo (Italie) en 2010, et a été nommée CatchLight Fellow à San Francisco (États-Unis) en 2018. En 2020, elle a été distinguée par le Royal Photographic Society Award dans la catégorie du commissariat d'exposition.

En 2019, Muluneh est devenue la première femme noire à co-assurer le commissariat de l'exposition du Prix Nobel de la paix, elle y est revenue l'année suivante en tant qu'artiste invitée pour une commande officielle liée au prix. Ses projets de commande mobilisent la créativité comme outil de sensibilisation et de plaidoyer sur des questions liées à l'environnement et à la santé. Son œuvre a été exposée dans le monde entier et publiée dans des revues majeures à l'échelle internationale. Figure de premier plan dans son domaine, elle est reconnue comme une actrice du changement en Afrique, contribuant à transformer les perceptions du continent.

Ambassadrice de marque pour Canon, Muluneh s'engage activement en faveur du développement de la photographie en Afrique à travers des programmes éducatifs menés sur l'ensemble du continent. Elle est la fondatrice de l'Addis Foto Fest (AFF), premier festival international de photographie d'Afrique de l'Est, organisé depuis 2010 à Addis-Abeba, ainsi que de l'Africa Foto Fair, créé en 2022 en Côte d'Ivoire. L'Africa Foto Fair constitue à la fois une exposition et une publication virtuelle destinée à faire dialoguer talents émergents et artistes confirmés avec la communauté photographique mondiale. Par ailleurs, elle a fondé l'Africa Print House, qui propose des services de tirage photographique d'art depuis son studio à Abidjan, un espace créatif offrant aux photographes africains des solutions complètes, de la production à la diffusion. En tant qu'éducatrice et entrepreneure culturelle, elle poursuit le développement de projets en collaboration avec des institutions locales et internationales, notamment en Éthiopie et en Côte d'Ivoire.

*Born in Addis Ababa in 1974, Aida Muluneh graduated from Howard University in Washington, D.C., with a degree in Communications, majoring in Film. Her photography has been widely published and is included in the permanent collections of prestigious institutions such as the Museum of Modern Art (MoMA), the Smithsonian's National Museum of African Art, the Hood Museum, the RISD Museum of Art, and the Museum of Biblical Art in the United States. Muluneh received the European Union Prize at the Rencontres Africaines de la Photographie in Bamako, Mali, in 2007, the CRAF International Award of Photography in Spilimbergo, Italy, in 2010, and was a CatchLight Fellow in San Francisco, USA, in 2018. In 2020, she was honored with the Royal Photographic Society Award in Curatorship.*

*In 2019, Muluneh became the first black woman to co-curate the Nobel Peace Prize exhibition and returned the following year as a commissioned artist for the prize. Her commissioned projects use creativity to educate and advocate on topics related to the environment and health. Her work has been exhibited globally and published in key publications worldwide. As a leader in her field, she has been recognized as a change-maker in Africa, shifting perceptions of the continent.*

*As a prominent Canon brand ambassador, Muluneh is deeply committed to advocating for the development of photography in Africa through her educational programs across the continent. She is the founder of Addis Foto Fest (AFF), the first international photography festival in East Africa, held since 2010 in Addis Ababa, and the Africa Foto Fair, established in 2022 in Côte d'Ivoire. The Africa Foto Fair is both an exhibition and a virtual publication that brings emerging and established talents to the global photography community. Additionally, she established the Africa Print House, which offers fine art photography printing through her studio in Abidjan—a creative space that provides end-to-end solutions for photographers in Africa. As an educator and cultural entrepreneur, she continues to develop projects with local and international institutions in Ethiopia and Côte d'Ivoire.*

## MUSEUM COLLECTIONS

- Museum of Modern Art (MoMA) — New York City, New York, USA
- Smithsonian National Museum of African Art — Washington, D.C., USA
- Currier Museum of Art — Manchester, New Hampshire, USA
- Hood Museum, Dartmouth College — Hanover, New Hampshire, USA
- Michaelis Art Collection, University of Cape Town — Cape Town, South Africa
- Museum of Contemporary Photography (MoCP), Columbia College Chicago — Chicago, Illinois, USA
- National Gallery of Victoria (NGV) — Melbourne, Victoria, Australia
- RISD Museum, Rhode Island School of Design — Providence, Rhode Island, USA
- Schomburg Center for Research on Black Culture, New York Public Library — New York, New York, USA
- Toledo Museum of Art — Toledo, Ohio, USA
- University of South Africa (UNISA) — Pretoria, South Africa
- Art Gallery of Alberta — Edmonton, Alberta, Canada
- Peabody Essex Museum — Salem, Massachusetts, USA
- Fitchburg Art Museum — Fitchburg, Massachusetts, USA
- Seattle Art Museum — Seattle, Washington, USA
- The Dubai Collection — United Arab Emirates

## SELECTED ARTFAIRS

- The Photography Show (AIPAD) — New York, NY, USA
- 1:54 Contemporary African Art Fair — New York, NY, USA
- 1:54 Contemporary African Art Fair — London, UK
- Joburg Art Fair — Johannesburg, South Africa
- Cape Town Art Fair — Cape Town, South Africa
- Turbine Art Fair — Johannesburg, South Africa
- AKAAs Contemporary Art Fair — Paris, France
- Al Bastakiya Art Fair — Dubai, UAE
- ART SG (Singapore Art Fair) — Singapore
- Art Basel — Basel, Switzerland
- Art Basel Miami Beach — Miami, FL, USA
- Frieze New York — New York, NY, USA
- Frieze Los Angeles — Los Angeles, CA, USA

- Frieze Masters — London, UK
- Paris Photo — Paris, France
- EXPO Chicago — Chicago, IL, USA
- UNTITLED — Miami Beach, FL, USA
- UNTITLED — San Francisco, CA, USA
- FOG Design + Art — San Francisco, CA, USA
- The Armory Show — New York, NY, USA
- VOLTA — New York, NY, USA
- Seattle Art Fair — Seattle, WA, USA
- Art Brussels — Brussels, Belgium

## SELECTED AUCTIONS

- Christie's — London, UK
- Sotheby's — London, UK
- Larsen Art Auction — Johannesburg, South Africa
- Aspire Art Auctions — Johannesburg, South Africa
- Invaluable — Online Platforms
- Artsy — Online Platform

## AWARDS

- National Geographic Society Explorer Award — 2025
- The 100 Most Influential Africans, New African Magazine — 2023
- FORBES AFRIQUE N°71 — Top 50 des Africaines les Plus Influentes — 2023
- Royal Photographic Society Curatorship Award — 2020
- Canon Ambassador — 2018–Present
- CatchLight Fellowship Grant — 2018
- CRAF International Photography Award, Spilimbergo, Italy — 2010
- European Union Prize, 7th Rencontres Africaines de la Photographie — Bamako, Mali — 2007

## JURY & AWARDS

- Hamdan Bin Mohammed Bin Rashid Al Maktoum International Photography Award

(HIPA) — Jury Member, 2025

- Foam Paul Huf Award — Jury Member, 2025
- Daniele Tamagni Grant — Chair of Jury, 2024
- PhotoVogue Global Open Call — Jury, 2024 & 2023
- Daniele Tamagni Grant — Jury, 2021
- Canon Female Photojournalist Grant — Jury, 2021 & 2020
- CatchLight Fellowship — Jury, 2021
- Estação Imagem, Coimbra, Portugal — Jury, 2021
- LensCulture Exposure Award — Jury, 2018
- PhMuseum Women Photographers Grant — Jury, 2018
- Sony Photography Award — Jury, 2017
- World Press Photo Award — Jury, 2017
- Urban Photo Award — Jury, 2017

## SELECTED SOLO EXHIBITIONS

2026

“This Bloom I Borrow” — Efie Gallery / Dubai, UAE

2025

“The Homeless Wanderer” — Galleria Giampaolo Abbondio / Milan, Italy

“On the Edge of Past Future” — Jakopič Gallery / Ljubljana, Slovenia

2024

“This Is Where I Am” — Louisimone Guirandou Gallery / Abidjan, Côte d’Ivoire

“On the Edge of Past Future” — Fotografie Forum Frankfurt / Frankfurt, Germany

2023

“The Art of Advocacy” — Efie Gallery / Dubai, UAE

“This Is Where I Am” — Public Art Fund at JCDecaux bus shelters / New York City, Boston, Chicago, USA, and Abidjan, Côte d’Ivoire

2021

“Wings That Soar” — David Krut Projects / New York City, USA

2020

“Road to Glory” — Nobel Peace Prize Exhibition, Nobel Peace Center / Oslo, Norway

“Still I Rise: 〇〇〇〇 〇〇〇〇〇〇” — Fondation Donwahi / Abidjan, Côte d’Ivoire

“Homebound: A Journey in Photography” — Sharjah Art Museum / Sharjah, UAE

2019

“Water Life” — David Krut Projects / New York City, USA

“Water Life” — Somerset House / London, UK

2018

“The World Is 9” Series (selected works) — David Krut Projects / New York City, USA

“The Memory of Hope” — Purdue University Fountain Gallery / Indiana, USA

“Reflections of Hope” — Aga Khan Museum / Toronto, Canada

2017

“The Memory of Hope” — Gulf Plus Photo / Dubai, UAE

“The World Is 9” & “99 Series” (selected works) — Viviane Art / Calgary, Canada

2016

“The World Is 9” — David Krut Projects / New York City, USA

## SELECTED GROUP EXHIBITIONS

2025

• “Nationhood: Memory and Hope” — Street Level Photoworks / Glasgow, UK

• “What Shadow Owes to Light” — Alliance Ethio-Française / Addis Ababa, Ethiopia

• “GOOD HEALTH AND WELL-BEING” — emlyon business school / Lyon, France

• “Seeing and Being Seen” — Art Gallery of Alberta / Edmonton, Canada

• “Crisis. Art. Church. Continents. – Visions of Laudato si” — Diocesan Museum of Bamberg / Bamberg, Germany

• “Nationhood: Memory and Hope” — Ffotogallery / Cardiff, UK

• Art Basel — Jenkins Johnson Gallery / Basel, Switzerland

• “Time Heals, Just Not Quick Enough...” — Efie Gallery / Dubai, UAE

• “Reframing Neglect”: Africa Tour — Modern Art Museum – Gebr. Kristos Desta Center / Addis Ababa, Ethiopia

• “Nationhood: Memory and Hope” — Belfast Exposed / Belfast, UK

• “Rhythm in Time” — Jenkins Johnson Gallery / San Francisco, USA

• ART SG 2025 — Giampaolo Abbondio Gallery / Marina Bay Sands Expo, Singapore

• “A World in Common: Contemporary African Photography” — C/O Berlin Foundation / Berlin, Germany

• “Nationhood: Memory and Hope” — Impressions Gallery / Bradford, UK

2024

• “Second Nature: Photography in the Age of the Anthropocene” — Nasher Museum of

Art at Duke University / Durham, NC, USA

- “Ethiopia at the Crossroads” — Peabody Essex Museum / Salem, MA, USA
- “Bamako Dreams 30” — National Museum of Photography / Rabat, Morocco
- “Aïda Muluneh and Meryl McMaster: Ebb and Flow” — Art Gallery of Alberta / Edmonton, Canada
- “Bamako Dreams 30” — Xposure International Photography Festival / Sharjah, UAE
- “A World in Common: Contemporary African Photography” — Wereldmuseum / Rotterdam, Netherlands
- “Ethiopia at the Crossroads” — Walters Art Museum / Baltimore, MD, USA
- “AD Middle East” — Ayam Gallery with Efié Gallery / Jubail Island, Abu Dhabi

2023

- “Fair Water?” — Oxford University Museum of Natural History / Oxford, UK
- “A World in Common: Contemporary African Photography” — Tate Modern / London, UK
- “Resonating Tides” — Expo City Dubai Women’s Pavilion, Efié Gallery / Dubai, UAE
- Paris Photo — Jenkins Johnson Gallery / Paris, France
- 1:54 Contemporary Art Fair — Efié Gallery / London, UK
- SDG Pavilion 2023 — UN General Assembly / New York City, USA
- “The Reframing Neglect” — Cromwell Place / London, UK
- “The Reframing Neglect” — The Africa Center / New York City, USA
- “The Reframing Neglect” — NYC DOT / New York City, USA
- OVERRIDE | A Billboard Project — EXPO Chicago / Chicago, USA
- EXPO Chicago — Jenkins Johnson Gallery / Chicago, USA
- The Photography Show AIPAD — Jenkins Johnson Gallery / New York City, USA
- UAE Africa Connect — FBMI Diplomacy Lab, Efié Gallery / Dubai, UAE
- Art Dubai — Efié Gallery / Dubai, UAE
- Sikka Art and Design Festival — Efié Gallery / Dubai, UAE
- “The Reframing Neglect” — World NTD Day, UN Headquarters / New York City, USA

2022

- “Re-framing the End” — Vogue Photo Festival / Milan, Italy
- “A Gateway to Possible Worlds: Art & Science Fiction” — Centre Pompidou-Metz / Metz, France
- “Behold! New Acquisitions to the AGA Collection” — Art Gallery of Alberta / Edmonton, Canada
- “Water Life” — Maison des Arts de Créteil / Créteil, France
- “Radical Imagination: Seven International Women Photographers” — The

Photographer Gallery / King’s Cross, London, UK

- “Water Life” — Textile Museum of Canada / Toronto, Canada

2021

- “Water Life” — Biennale Photoclimat / Paris, France
- “The World Is 9” — Ballarat International Biennale Foto Festival / Ballarat, Australia
- “Editions” — Viviane Art / Calgary, Canada

2019

- “Untitled” — Jenkins Johnson Gallery / Miami Beach, Florida, USA
- Paris Photo — Jenkins Johnson Gallery / Grand Palais, Paris, France
- Art Toronto — Nicholas Metivier Gallery / Toronto, Canada

2018

- FNB Joburg Art Fair — David Krut Projects / Johannesburg, South Africa
- The Photography Show AIPAD — Jenkins Johnson Gallery / New York City, USA
- Festival La Gacilly – Baden Photo — Baden, Austria
- “Being: New Photography” — MoMA / New York City, USA
- “Black Atlantic” — Afropolitan Festival, BOZAR / Brussels, Belgium
- “Untitled” — Jenkins Johnson Gallery / San Francisco, USA

2017

- AKAA Art and Design Fair — Fondation Donwahi / Paris, France
- “Icons & Avatars” — David Krut Projects / New York City, USA
- Festival Photo La Gacilly — La Gacilly, France
- 1:54 Contemporary Art Fair — David Krut Projects / New York City, USA
- “Islamic Treasures of Africa: From Timbuktu to Zanzibar” — Institut du Monde Arabe / Paris, France
- AIPAD Photography Show — Jenkins Johnson Gallery / New York City, USA
- “Afriques Capitales” — La Villette Site / Paris, France
- “Humanity Today” — Jenkins Johnson Gallery / San Francisco, USA

2016

- “Launchpad” — Viviane Art / Calgary, Canada
- “African Portraits” — Hackelbury Gallery / London, UK
- “ArtView Ethiopia Today” — Kunststation Kleinsassen / Kleinsassen, Germany
- “For Freedom Exhibition” — Jack Shainman / New York City, USA
- “Portraiture” — Jenkins Johnson Gallery / San Francisco, USA

- 1:54 Contemporary Art Fair — David Krut Projects / New York City, USA
- “The City in the Blue Daylight” — Dak’Art Biennale / Dakar, Senegal
- Cape Town Art Fair — David Krut Projects / Cape Town, South Africa
- “Lucy’s Iris: Women African Artists” — Musée d’art contemporain de la Haute-Vienne / Rochechouart, France
- “Insider/Outsider Perspectives” — David Krut Projects / Johannesburg, South Africa

2015

- “Guess Who’s Coming to Dinner?” — Richard Taittinger / New York City, USA
- “Ikauru” — University of South Africa (UNISA) / Pretoria, South Africa
- “Fantastic” — Michaelis Art Gallery, University of Cape Town / Cape Town, South Africa
- Johannesburg Art Fair — David Krut Projects / Johannesburg, South Africa
- Turbine Art Fair — David Krut Projects / Johannesburg, South Africa
- “Heaven, Hell, Purgatory Revisited by Contemporary African Artists” — Smithsonian National Museum of African Art / Washington, D.C., USA

2014

- “Heaven, Hell, Purgatory Revisited by Contemporary African Artists” — Savannah College of Art and Design / Savannah, Georgia, USA

2013

- “Heaven, Hell, Purgatory Revisited by Contemporary African Artists” — MMK Museum für Moderne Kunst / Frankfurt, Germany
- “Ethiopia, The Land of Wonders” — Eretz Israel Museum / Tel Aviv, Israel

2007

- “Angels of Light: Ethiopian Art from Walters Art Museum” — Museum of Biblical Art / New York City, USA
- “Body of Evidence” — Smithsonian National Museum of African Art / Washington, D.C., USA
- 7th Rencontres Africaines de la Photographie — Bamako Biennale, National Museum of Mali / Bamako, Mali

2003

- “Ethiopian Passages: Dialogues in the Diaspora” — National Museum of African Art, Smithsonian / Washington, D.C., USA

## COMMISSIONS

- Bradford 2025 UK City of Culture Commission: The Necessity of Seeing / in partnership with Impressions Gallery, Belfast Exposed, Ffotogallery, and Street Level Photoworks / UK / 2025
- Public Art Fund Commission: This Is Where I Am / 2023
- END Fund Commission: The Crimson Echo / supported by the Reaching the Last Mile Fund / 2021
- Nobel Peace Center Commission: The Road to Glory / 2020 — Nobel Peace Prize Commissioned Artist
- WaterAid Commission: Water Life / supported by the H&M Foundation / 2018
- Moleskine Foundation Commission: The Past, The Present And The Future / artist edition notebook / 2022
- TIME Magazine commission: “Optimists issue” — 2019

## SELECTED PUBLICATIONS

- The Women Who Changed Photography: And How to Master Their Techniques — 2024
- Style Is Life: Daniele Tamagni — 2024
- A World in Common: Contemporary African Photography — 2024
- Women And Photography In Africa — 2021
- Temsalte: Phenomenon Ethiopian Women — 2015
- Ethiopia: The Land of Wonders — 2013
- Ethiopia: Past/Forward by Aïda Muluneh, Africalia — 2009
- Ethiopian Passages: Contemporary Art from the Diaspora — 2003

## CURATIONS

- Daniele Tamagni: Style Is Life, presented at the Théodore Monod Museum of African Art – IFAN and the Italian Cultural Institute of Dakar, Senegal – 2025
- Reframing Neglect, Africa Tour – Modern Art Museum: Gebre Kristos Desta Center / Addis Ababa, Ethiopia – 2025
- Unveiling the Shadows of the Past: The Hidden Icon of Photography in Africa J.K. Bruce-Vanderpuije / Efie Gallery, Dubai, UAE — 2024
- Daniele Tamagni: Style Is Life, Palazzo Morando | Costume Moda Immagine, Milan, Italy – 2024

- Africa Foto Fair, Abidjan, Côte d'Ivoire – 2022 - 2024
- Addis Foto Fest: Nine Years Survey, Sharjah Art Museum, Sharjah, UAE – 2020
- Curatorial Advisory Committee for the 11th edition of Bamako Encounters, Bamako, Mali – 2017
- Addis Foto Fest, Addis Ababa, Ethiopia – 2010 - 2018
- Make Peace Happen: DRC and Mali Conflict through Images, Oxfam & African Union, Addis Ababa, Ethiopia – 2013
- Prêt-à-Partager, Ethio-Française Alliance, Addis Ababa, Ethiopia – 2012
- Contemporary and Traditional Japanese Pottery Exhibition, Modern Art Museum, Addis Ababa, Ethiopia – 2011
- Celebrating the Art and Life of Gebre Kristos Desta through His Students, Modern Art Museum, Addis Ababa, Ethiopia – 2010
- ILO 90th Anniversary Pan-African Photography Exhibition, Greek Club, Addis Ababa, Ethiopia – 2009

## SELECTED FILM & PRODUCTIONS

- Suspended Time — Directed by Aïda Muluneh — 2021
- NTERINI — Music Video for Fatoumata Diawara, directed by Aïda Muluneh — 2018 Selected Talks, Keynotes & Panels
- Visual Communication for Change (Keynote) — IPFO / Olten, Switzerland — 2025
- Photography in the Age of AI — Panel, Hamdan Bin Mohammed Bin Rashid Al Maktoum International Photography Award (HIPA) / Dubai, UAE — 2025
- The Art of Advocacy: Canon Keynote — Hamburg Portfolio Review (HPR23) / Hamburg, Germany — 2023
- I'm an Entrepreneur Too: Giving Creatives Their Due (Keynote) — Sharjah Entrepreneurship Festival / Sharjah, UAE — 2021
- Encounters: Artists' Initiatives in Africa — Fondation Louis Vuitton / Paris, France — 2021
- Sam Presser Lecture — World Press Photo Festival / Amsterdam, The Netherlands — 2019
- Crossroads of Afrofuturism in Fine Art — Purdue University / West Lafayette, IN, USA — 2018
- Cultural Producers Africa — Art Basel / Basel, Switzerland — 2015
- Past/Forward: Photography in Ethiopia — Photography and Migration Conference, Colby College / Waterville, Maine, USA — 2014
- Africa Reimagined Creative Hub — African Union / Addis Ababa, Ethiopia — 2013

## SELECTED PRESS & MEDIA

- Nationhood: Memory and Hope — Bradford UK 2025, 2025  
<https://www.youtube.com/watch?v=iOnWAREByQ0>
- Photographers in Focus: Aïda Muluneh — Nowness / WaterAid, directed by Adeyemi Michael — 2019  
<https://www.nowness.com/series/photographers-in-focus/aida-muluneh-adeyemi-michael>
- “CNN Africa Voices: How Two Renowned Photographers Are Defying African Stereotypes” — Hosted by Larry Madowo / CNN Africa, 2024 <https://edition.cnn.com/videos/tv/2024/03/11/african-voices-ethiopia-aida-muluneh-south-africa-trevor-stuurman-photography-spc.cnn>
- “We’re Contemporary, We’re Traditional, We’re Unique: The African Photographers Rewriting the Rules” — The Guardian, 2023  
<https://www.theguardian.com/artanddesign/2023/jul/04/african-photography-world-in-common-tate-modern-exhibition>
- “A Photographer Focuses on Her African Roots — and the Continent’s Future” — The New York Times, 2023  
<https://www.nytimes.com/2023/03/07/arts/design/aida-muluneh-photographer-africa.html>
- “Artist Aïda Muluneh: ‘We Were at the Mercy of Foreign Photographers’” — Financial Times, 2023  
<https://www.ft.com/content/ed2389fd-08b3-4e08-88be-740f39353c73>
- “How Aïda Muluneh is Reframing Ethiopia” — BBC Culture, 2021  
<https://www.facebook.com/watch/?v=4250899428262484&rdid=Fc17v7XuTrct7z10>
- “Women from Nobel Peace Prize 2020: Aïda Muluneh’s Commitment” — ELLE, 2021  
<https://www.elle.com/it/magazine/arte/a34864939/aida-muluneh-premio-nobel-per-la-pace-2020/>
- “Ethiopian Photographer Spotlights Impact of Water Scarcity on Women” — VOA News, 2023  
[https://www.voanews.com/a/africa\\_ethiopian-photographer-spotlights-impact-water-scarcity-women/6176416.html](https://www.voanews.com/a/africa_ethiopian-photographer-spotlights-impact-water-scarcity-women/6176416.html)

- “Women’s Voices Ring a Resounding Roar in New Show” — Smithsonian Magazine, 2020  
<https://www.smithsonianmag.com/smithsonian-institution/womens-voices-ring-resounding-roar-new-show-180972652/>
- “A Hunger Crisis Is Rarely an Accident” — Nobel Peace Center, 2021  
<https://www.nobelpeacecenter.org/en/news/a-political-famine>
- “Photographer Aïda Muluneh and Her Quest to Deliver Magic Moments, Frame by Frame, in Dubai” — The National News, 2023  
<https://www.thenationalnews.com/arts-culture/art-design/2023/01/21/photographer-aida-muluneh-and-her-quest-to-deliver-magic-moments-frame-by-frame-in-dubai/>
- “Visual Communication for Change: Using Creativity to Address Neglected Tropical Diseases in Africa” — Vogue, 2022  
<https://www.vogue.com/article/visual-communication-for-change-using-creativity-to-address-neglected-tropical-diseases-in-africa>
- “Aïda Muluneh: The World Is 9” — The Atlantic, 2019  
<https://www.theatlantic.com/magazine/archive/2019/06/aida-muluneh-the-world-is-9/588061/>
- “The Artist Shining a Light on Water Poverty in Ethiopia, in Pictures” — The Guardian, 2022  
<https://www.theguardian.com/artanddesign/gallery/2022/jun/25/the-artist-shining-a-light-on-water-poverty-in-ethiopia-in-pictures>
- “Aïda Muluneh: The story behind this surreal portrait of Ethiopian identity” — CNN Style, 2019  
<https://edition.cnn.com/style/article/aida-muluneh-snap>
- “The artistic paradox of Ethiopia’s water woes” — BBC News, 2019  
<https://www.bbc.com/news/world-africa-49742700>
- “With Paint and a Camera, She’s Forging a New Artistic Vision of Africa” — NPR, 2018  
<https://www.npr.org/sections/goatsandsoda/2018/04/22/603174243/with-paint-and-a-camera-shes-forging-a-new-artistic-vision-of-africa>
- “How This Ethiopian Photographer Is Giving Storytellers a New Platform” — TIME,

2019

<https://time.com/5520956/ethiopian-photographer-aida-muluneh/>

- “Aïda Muluneh Interview: The Art of Advocacy” — Wallpaper, 2023  
<https://www.wallpaper.com/art/photography/aida-muluneh-interview-the-art-of-advocacy-efie-gallery-dubai>
- “Aïda Muluneh ‘s Solo Exhibition in Dubai is a Celebration of African Women” — Vogue Arabia, 2026  
<https://www.voguearabia.com/article/aida-muluneh-efie-gallery>
- “Photographer Aïda Muluneh: Necessity of Seeing, Bradford City of Culture” — The Guardian, 2025  
<https://www.theguardian.com/artanddesign/2025/may/29/photographer-aida-muluneh-necessity-of-seeing-bradford-city-culture>
- “Aïda Muluneh Looks into the Cost of Carrying History in Her Latest Exhibition This Bloom I Borrow” — AD Middle East, 2026  
<https://www.admiddleeast.com/story/aida-munuleh-looks-into-the-cost-of-carrying-history-in-her-latest-exhibition-this-bloom-i-borrow>

**Graphiste : Khaoula El Mesbahi**  
**Auteur : Simon Njami**  
**Traductrice : Gail de Courcy-Ireland**  
**Photographies œuvres : Aïda Muluneh**  
**Impression des photographies : Aïda Muluneh Studio**  
**Photographie de l'artiste : Mario Epanya**  
**Coordination : Canelle Hamon Gillet**  
**Impression : Imprimerie Direct Print, Casablanca, Maroc**

**La Galerie 38 – NEOARTS**  
**38,boulevard Abdlhadi Boutaleb (ex Route d'Azemmour) - Ain Diab Casablanca, Maroc**

**www.lagalerie38.com**  
**Mail : lagalerie38@gmail.com**  
**Tél : +212(0)5 22 94 39 75 / +212(0)5 22 94 39 96**  
**Dépôt Légal : 2026MO2841**  
**ISBN : 978-9954-570-50-0**

**Couverture : The Dew at Dawn**  
**The Necessity of Seeing Series, 2024**  
**Archival digital photograph**  
**90 x 67.5 cm**  
**Edition 1/8**  
**Commissioned by Bradford 2025, UK City of Culture**



