

Venue
Alliance Française de Lagos
9 Osborne Road, Ikoyi, Lagos, Nigeria

The Re:assemblages Symposium will be hosted at Alliance Française de Lagos. Our programme will take place across its facilities, including the auditorium, dance studio, library, classrooms, and amphitheatre, which regularly host lectures, concerts, screenings, and other large-scale gatherings.

Located within Alliance Française de Lagos, Eric Kayser is a French-style boulangerie and café offering freshly baked breads, pastries, and a selection of meals and beverages. With both indoor and outdoor seating, it provides a convenient option for meals and breaks during the symposium without leaving the venue.

Accessibility
Alliance Française de Lagos is partially wheelchair accessible. Ramps lead to the restaurant and main auditorium; however, some areas, such as the amphitheatre, dance studio, and classrooms, are only accessible via stairs.

We advise guests with accessibility needs to plan ahead and reach out to us at info@guestartistspace.com so we can provide guidance and support where possible.

Acknowledgments
Yinka Shonibare Foundation and Guest Artists Space Foundation (were established in 2019 by the eminent British-Nigerian Artist Yinka Shonibare CBE RA.

Yinka Shonibare Foundation (Y.S.F.) is a UK-registered charity (charity no: 1183321) that fundraises, develops international partnerships and programmes, and offers strategic support and oversight to Guest Artists Space Foundation (Nigeria). Guest Artists Space (G.A.S.) Foundation is a non-profit that delivers residencies and public programmes across two sites; one in the heart of the dynamic city of Lagos and the second on a rural working farm in Ijebu in Ogun State.

Re:assemblages is curated by Naima Hassan, and coordinated by Samantha Russell with thematic contributions from Maryam Kazeem, Ann Marie Peña, and Jonn Gale. The programme planning committee includes Belinda Holden, Moni Aisida, Samantha Russell, Catherine Bardi, Naima Hassan, Maryam Kazeem, Ann Marie Peña and Jonn Gale. Its esteemed advisory committee comprises Dr. Beatrix Gassman de Sousa, Natasha Ginwala, Dr. Rangoato Hlasane, Serubiri Moses, and Dr. Oluwatoyin Zainab Sogbesan.

Re:assemblages 2025–26 is generously supported by the Terra Foundation for American Art, Afreximbank under the auspices of the Afreximbank Art Program, Bank of America and The Osahon Okunbo Foundation (TOOF) . The symposium booklet is generously printed by Bookcraft Africa.

Concept note
[Re:assemblages](#)

Visual Identity
Seyi Olusanya

G. A.
S.

GUEST, ARTISTS,
SPACE,
FOUNDATION

Y. S.
F.

YINKA
SHONIBARE
FOUNDATION

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American Art



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Re:assemblages
Symposium

Lagos

4–5
Nov. 2025

Re:assemblages Symposium 4–5 Nov 2025

Alliance Française
de Lagos,
Lagos, Nigeria

Organised by
Guest Artists
Space Foundation
& Yinka Shonibare
Foundation

The Re:assemblages Symposium is jointly presented by Guest Artists Space (G.A.S.) Foundation and Yinka Shonibare Foundation (Y.S.F.) within the framework of the second edition of the Re:assemblages programme, which unfolds across 2025-26 through a convening series, a research intensive, collaborative publishing experiments and symposia. Over two days, the symposium convenes the African Arts Libraries (AAL) Lab and Affiliates Network, archivists, curators, scholars, artists, and members of the public. Together, participants will explore and shape new vocabularies, methods, and practices for engaging contemporary archives and collections across Africa, its diasporas, and beyond.

The symposium's central provocation asks: What does it mean to think of African and Afro-diasporic art archives as living, contested, and future-shaping spaces? This is explored through four themes: *Ecotones*, explores spaces where different ways of living, knowing, and relating to nature and culture converge and influence one another. *The Short Century* invites a reappraisal of the role of African liberation and independence movements in shaping transnational art and publishing between 1945 and 1994. *Annotations* draws on experimental literary strategies to investigate alternative approaches to reading history. Finally, *The Living Archive* emphasises embodied, artist-led archival methods that prioritise community, memory, and ongoing transformation.

Speakers and Chairs

The symposium is chaired by Belinda Holden, Moni Aisida, Ann Marie Peña, Bimpe Nkontchou, Naima Hassan, Maryam Kazeem, Serubiri Moses, Dr. Oluwatoyin Zainab Sogbesan and Dr. Cheryl Finley.

Ecotones

Adjoa Armah, Keren Lasme, Missla Libsekal, Banji Chona, Dr. Eve Oishi, Dr. Janine Francois and Jadesola Olaniyan (Ala Praxis).

The Living Archive

Dr. Amanda Maples, Ore Disu, Samba Yonga, Michelle Jacques, Dr. Jago Cooper, Azu Nwagbogu, Sylvia Arthur, Hon. Aisha Adamu Augie, Dr. Jareh Das, Amal Alhaag, Selene Wendt, Femi Akinsanya, Osahon H. Okunbo, Kayode Adegbola, Quinsy Gario, Joey Aresoa, Dr. Kanyin Ajayi, Josie Roland Hodson and Jamilah Malika Abu-Bakare.

Annotations

E.N. Mirembe, Dr. Nadine Siegert, Mistura Allison, Olukemi Lijadu, Temitayo Ogunbiyi, Achille Tenkiang, Ufuoma Ogbemudje, and Robyn Simpson.

The Short Century

Miatta Kawinzi, Najha Zigbi-Johnson, Pujan Karambeigi, sadé powell, Cosmo Whyte, Timnet Gedar, Oyindamola Faithful, Tumelo Mosaka and Kemi Ilesanmi.

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Schedule
Nov 4
08:30 – 09:00 Arrival, Registration, Coffee Amphitheatre and Eric Kayser
09:00 – 09:30 Performance: untitled [for Badagry: after the head of the sand, an uncountable duration, and or a profusion] Amphitheatre
09:30 – 09:50 Welcome Addresses Amphitheatre
10:00 – 11:30 Keynote Roundtable: How will we share this earth? Situating Afro-Ecotones along the Atlantic, Indian and Pacific Oceans Auditorium
12:00 – 13:15 Keynote Panel: Destabilizing the Archive: Towards Ecosystems of Repair and Revival Auditorium
14:00 – 15:15 Parallel Sessions
Discussion: Sustaining the Otherwise: The Unruly Archive Auditorium
Participatory Film Workshop: Healing The Damned Classroom
Workshop: Participatory Lecture Performance: The Library as a Divination Site: Reimagining Libraries and Library Curation through La Bibliothèque Des Possibles Dance Room
15:25 – 16:40 Parallel Sessions
Panel: The Living Archive: Propositions for collections into the future Auditorium
Workshop: Artifice and Authenticity: Theatre after Negritude Dance Room
Archive Encounter: Black Feminist Archival Practices and Fugitive Art HistoriePossibles Classroom
16:45 – 17:45 Keynote Panel: Rematriating the Archive Auditorium
17:45 – 18:00 Plenary: Thank Yous & Remarks Auditorium
20:00 – 22:00 Film Screening: Sister, Sister G.A.S. Foundation

Re:assemblages Symposium
Lagos, Nov 4-5, 2025

11:30 – 12:00
Coffee & Comfort Break
Eric Kayser

13:15 – 14:00
Lunch Break
Eric Kayser

15:15 – 15:25
Comfort Break
Eric Kayser

2

Schedule
Nov 5
08:30 – 09:00 Arrival, Registration, Coffee Amphitheatre and Eric Kayser
09:00 – 09:35 Welcome Address and Reading: Annotations in Four Acts Amphitheatre
09:45 – 10:45 Lecture Performance: The Archive is a Trembling Body: Annotating the Second Congress of Black Artists and Writers Through Gesture and Film in Flux Auditorium
11:00 – 12:00 Keynote Panel: Catalysing African Collecting Futures Auditorium
12:00 – 13:00 Keynote Discussion: Reading Ecologies: Transforming Publishing in Africa Auditorium
13:45 – 15:15 Parallel Sessions
Participatory Workshop: In ongoing reaching for freedom Dance Room
Workshop: Inside the Postcolonial Archive: Art and Independence Classroom and Amphitheatre
14:00-15:15 Lecture Performance: Rasta-Man and His Beloved: Afrotropes, Empire, and the Sonic Archive Auditorium
15:30 – 17:00 Parallel Sessions
Workshop: Mapping Malcolm and the Aesthetics of the Black Radical Tradition: A World-Building Exercise Dance Room
Participatory Performance Workshop: Unentitled [shortcenturybody]: a poethic rehearsal in living archive Classroom
15:30-16:30 Lecture Performance: Remember Black Mania(s): Notes Toward a Living Archive of Psychic Rupture Auditorium
16:45 – 18:00 Keynote Panel: Curatorial History and African Archives Auditorium
18:00 – 18:30 Plenary: Thank Yous & Remarks Auditorium

Re:assemblages Symposium
Lagos, Nov 4-5, 2025

10:45 – 11:00
Coffee & Comfort Break
Eric Kayser

13:00 – 14:00
Lunch Break
Eric Kayser

Parallel Sessions:
Delegates choose between sessions taking place at the same time.

Registration for these sessions will take place in advance of the symposium.

: **Day 1**

08:30–09:00
Amphitheatre and Eric Kayser
**Arrival,
Registration
& Coffee**

09:00–09:30
Amphitheatre
**Performance: untitled
[for Badagry: after the
head of the sand, an
uncountable duration,
and/or a profusion]**



Artist
Adjoa Armah is an artist, educator, and writer. Her practice meditates on memory and the layered realities we carry within our bodies. Drawing on personal and collective histories, she navigates the intersections of grief, cultural memory, and resilience, particularly as they emerge within diasporic and post-colonial contexts. She is the founder of saman archive, a gathering of photographic negatives encountered across Ghana.

Armah's work has been presented internationally, including at Auto Italia, Swiss Institute, fluent, Hauser & Wirth, Delfina Foundation, Espace Niemeyer, and Salone De Mobile. Armah is also currently a practice-led DPhil researcher in Fine Art at Ruskin School of Art at the University of Oxford. Through her doctoral research, she engages with concepts of unstable ground, considering sand, soil, sea, and various mutable landscapes as metaphors for identity: shifting, porous and constantly reshaped by external factors.

Image credit: Sel Kofiga

Opening the symposium, *Ecotones* is activated in the amphitheatre as a performance conjuring the textures and liminality of Badagry beach. Part of Armah's ongoing series *Atlantic Marginalia*, the work weaves scholarly, diaristic, and historical fragments, collected grains of sand from Badagry beach, exploring the Point of No Return, and the afterlives of freed enslaved people. Across 201 recursions, these grains are activated through recitation, sound, and movement, tracing symbolic notions of fullness and totality in Ifò. While most traces remain ephemeral, an accompanying booklet documents the work, creating a sensorial, liminal space to inaugurate the symposium's ecological tonalities.

09:30–09:50
Amphitheatre
Welcome
Addresses



Moni Aisida is an arts leader with a multidisciplinary background spanning fintech, healthcare, and visual arts. As the Executive Director of Guest Artists Space (G.A.S.) Foundation, she brings about ten years of cross-sector experience into her arts leadership practice, having previously contributed to the growth of leading cultural organisations such as SMO Contemporary Art, ART X Lagos, and Affinity Gallery. Her work across these institutions has consistently centred on strategic marketing, stakeholder engagement, and operational development.

At G.A.S. Foundation, Moni sets the strategic vision and oversees the foundation's activities across two sites in Nigeria, an urban residency space in Lagos and a 54-acre ecological site in Ikise, Ogun State. Since assuming leadership in 2024, she has significantly expanded the foundation's reach and programme impact, deepening local engagement while elevating its global presence.

Moni has led the design and implementation of strategic programmes such as the Ìmòrà Arts Intensive and The Story of Food Project, which centre educational and professional development for artists and cultural workers. She has also prioritised increasing the representation of local Nigerian artists in the foundation's residencies, resulting in greater community ownership and stronger regional ties.

Committed to building platforms for artistic growth and African-centred intellectual exchange, Moni continues to shape spaces that nurture creative experimentation and cultural dialogue across Nigeria and beyond.
Image credit: Sylvester Bayode



Belinda Holden is the founding CEO of the Yinka Shonibare Foundation (Y.S.F. UK) and Guest Artists Space Foundation (G.A.S. Nigeria), leading internationally recognised arts initiatives that champion cultural exchange, interdisciplinary residencies, and building inclusive creative infrastructure.

She has grown and guided Y.S.F. and G.A.S. from concept to a dynamic, internationally recognised cultural institution that champions global cultural exchange, interdisciplinary residencies, community engagement and building inclusive creative infrastructure from the ground up. Launching in 2022 two interdisciplinary residential research spaces in Lagos and on the farm nr Ijebu-Ode, Nigeria. The foundation annually hosts 35+ multidisciplinary residents, including artists, curators, academics, farmers, and ecologists.

With over 20 years experience, Belinda has delivered major arts and culture initiatives across the UK, Nigeria, and Australia. She co-founded the consultancy T Projects in Melbourne, served as the formative strategic consultant to the Melbourne Metro Tunnel Creative Programme, and held senior roles at Futurecity in London and Sydney, working with developers, governments, cultural institutions and artists, to deliver and commission impactful, cultural strategies, significant artworks and community-driven cultural programmes within placemaking and the built environment.
Image credit: Yinka Shonibare Foundation



Naima Hassan is a researcher, curator, and archivist based in Berlin. She is Associate Curator and Archivist at Guest Artists Space Foundation and Yinka Shonibare Foundation, where she leads *Re:assemblages*, a multi-year programme fostering collaboration and experimentation within African and Afro-diasporic art libraries and archives. In 2022, she founded the critical archives platform SITAAD.

Hassan serves on the Steering Board of TheMuseumsLab and is a member of the New Currents: Indian Ocean Futures Working Group (2024–25). She has held fellowships including the Liberal Arts Engagement Hub Fellowship at the University of Minnesota, and her work has been presented at Tate, Afterall, Africa Centre NYC, Recovery Plan Florence, Haus der Kulturen der Welt (HKW), University of Oxford, Internationales Theaterinstitut, Karlsruhe University of Arts and Design, Käte Hamburger Research Centre, University of Munich, and Soomaal House of Art.
Image credit: Alexander Steffans



Chair
Moni Aisida is an arts leader with a multidisciplinary background spanning fintech, healthcare, and visual arts. As the Executive Director of Guest Artists Space (G.A.S.) Foundation, she brings about ten years of cross-sector experience into her arts leadership practice, having previously contributed to the growth of leading cultural organisations such as SMO Contemporary Art, ART X Lagos, and Affinity Gallery. Her work across these institutions has consistently centred on strategic marketing, stakeholder engagement, and operational development.

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Image credit: Sylvester Bayode

10:00–11:30
Auditorium

Keynote Roundtable: How will we share this earth? Situating Afro-Ecotones along the Atlantic, Indian and Pacific Oceans

Beginning with the provocation: *How will we share this earth?* This roundtable examines Afro-Ecotones across the Atlantic, Caribbean, Indian, and Asia-Pacific Oceans, situating Lagos' lagoon as an ecotonal site. Missla Libsekal explores West Nigeria's port, mangroves, and urban ecologies through her curatorial work for ART X Lagos 2025, reflecting on entangled social and environmental histories and the artists of the forthcoming exhibition. Janine Francois considers the intersection between Ghana's and Jamaica's landscapes, botanical heritage, and the Sacred Black Ecologies framework, using plants, gardens, and embodied knowledge as counter-archives of memory, care, and resilience. Ala Praxis presents Echoes in Fragments, a multimedia project tracing West and East African coastal ecologies, sand mining, and human-environment interactions through sound, photography, and archival material. Eve Oishi introduces Suneil Sanzgiri's films, which trace anti-colonial struggles across the 1955 Bandung Conference, Goa, Portugal, and Lusophone Africa, layering archival fragments, interviews, and transformed footage to create transnational, sensorial narratives of resistance, disappearance, and migration. Together, the roundtable reflects on ecological care, diasporic memory, and the creative possibilities emerging at the thresholds of continents and oceans.

Discussants



Jadesola Olaniyan (Ala Praxis) is an artist, curator and anthropologist born and based in Lagos, Nigeria. She completed her BA (Hons.) in Anthropology and Archaeology at the University of British Columbia, Vancouver, focusing on museum studies and visual culture (2016-2021). She is also currently enrolled in the Applied Museum and Heritage Studies MA program at the Reinwardt Academy, Amsterdam. Jadesola Olaniyan's curatorial experience is eclectic and extends from working on collections-based research projects to working on curatorial projects with artists and communities. Her curatorial perspective is shaped by theories of place, memory, and material culture. Her curatorial focus deals with documenting and mobilizing knowledge beyond the gallery space and into the daily lives of artists and non-artists alike. This includes the use of traditional and accessible mediums that support experimental and collaborative approaches to art production.

Ala Praxis is a research-driven art collective committed to addressing urgent environmental and human challenges through pioneering experiments at the intersection of art, science, technology, and society. As an interdisciplinary group, we draw on the diverse expertise of anthropologists, architects, animators, design and visual artists, curators, writers, worldbuilders, sound artists, and experimental thinkers. Together, we investigate, ideate, and create imaginative responses to the pressing societal issues of our time, particularly those linked to the environment and cultural preservation. Our practice is rooted in research and experimental methodologies that deepen our understanding of the intricate connections between human existence and the systems that sustain it. Through this work, we aim to reconnect people with the complex web of life around us, proposing new ways of thinking about our shared futures and the role art can play in shaping more equitable, sustainable worlds.

Image credit: Ala Praxis



Missla Libsekal (b. Addis Abeba, Ethiopia) is an independent curator and writer whose practice deals with alterity and knowledge transmission. Her long-term interdisciplinary research focuses on historically marginalised ways of knowing, with the current chapter considering what stories of living in the land can offer better ways of being in relation with the places that we inhabit and occupy? Since 2023, Libsekal has curated exhibitions and talks for the annual ART X Lagos platform. She is based in Vancouver, Canada in the unceded, ancestral territories of the xʷməθkʷəy̓əm (Musqueam), Skw̓xwú7mesh (Squamish), and Selilwitulh (Tsleil-Waututh) Nations.

Image credit: Paul Mpwagi Sepuya



Eve Oishi (She/They) is Associate Professor of Cultural Studies at Claremont Graduate University. Their primary research interests include Asian American and Asian diasporic cultural studies, independent and experimental media art, transnational media, and gender and queer theory. They are the recipient of several postdoctoral fellowships, including a National Endowment for the Humanities Fellowship, the Marta Sutton Weeks External Faculty Fellowship at the Stanford Humanities Center, a Mellon Postdoctoral Fellowship and Fellow-in-Residence at the Humanities Research Institute at UC Irvine. Oishi's monograph *Partial Form: An Experimental History of Asian American Cinema* is forthcoming from Duke University Press. Oishi has published on numerous topics concerning gender studies and Asian American media in anthologies and journals including *Feminist Media Histories*, *Women's Studies Quarterly*, *Signs: Journal of Women in Culture and Society*, and *Quarterly Review of Film and Video*.

Image credit: Claremont Graduate University



Dr. Janine Francois is a Black British feminist scholar whose work explores climate justice through Black feminism, anti-colonial theory, and feminist ethics of care. She is Associate Professor and Director of Climate Justice at The Bartlett School of Architecture, UCL. Her interdisciplinary practice bridges academic research, curatorial inquiry, and public engagement.

Francois has held residencies at LCC Studios, Guest Projects Africa, and Hackney Museum, and is an Asiko Art School alumna. She has curated and contributed to programmes at Tate Britain, the V&A, INIVA, Autograph, the Barbican, National Portrait Gallery, and 198 Contemporary Arts and Learning, centring community-rooted approaches to knowledge and cultural memory.

Her writing appears in *The Independent*, *Architectural Review*, *VICE*, and the *Journal of Visual Culture*. She is completing her debut book, which repositions the Atlantic Ocean as a geography shaped by slavery, colonialism, and climate crisis.

Image credit: Dr Janine Francois



Day 1
11:30 – 12:00

Coffee and Comfort Break

Re:assemblages Symposium
Lagos, Nov 4-5, 2025

11:30–12:00
Eric Kayser
Coffee &
Comfort Break



Moderator
Dr. Oluwatoyin Zainab Sogbesan is an architect, cultural historian, and heritage specialist. She is the founder of Àsà Heritage Africa Foundation and has served as a curator, consultant, and lecturer across Nigeria, the US, and Europe. Her work focuses on heritage preservation, inclusive interpretation of culture, and intangible heritage in African contexts. She holds a PhD from City University London and numerous international fellowships.
Image credit: Foto Ojekere

12:00–13:15
Auditorium

Keynote Panel: Destabilising the Archive: Towards Ecosystems of Repair and Revival

How can the topic of “restitutions” be engaged with from the perspectives of living artists and archives, memory work, and social justice? Conceived as the first of a two-part series, this panel brings together representatives from three institutions to discuss “archives” beyond the framework of linear and object-based preservation narratives (that can render knowledge production past and present mute in a double-absencing), and towards processual and meaningful approaches driven by human interaction.

In this keynote panel, Ore Disu, and Samba Yonga, and Dr. Amanda Maples present cases where human and intangible experiences brought museum practices, in particular relating to restitutions, to life, lending new insights into future policies and procedures. Disu reflects on MOWAA’s commitment to centring precolonial African value systems and practices of care that exceed object-based preservation, while Yonga draws on feminist historiography and the museum as counter-archive to foreground oral histories, community knowledge, and African epistemologies.

Part one, convened here, stages the theoretical and epistemological stakes: how archives might be unsettled, re-scripted, and reactivated as living forms. Part two, held the following week at the newly opened MOWAA in Benin City, extends the conversation into praxis through an experimental roundtable on restitutions and museum futures.

Discussants



Dr. Amanda Maples is Françoise Billion Richardson Curator of African Art at the New Orleans Museum of Art. She has taught university courses in African arts and served in curatorial and scholarly capacities at the North Carolina Museum of Art, Stanford University’s Cantor Arts Center, the Yale University Art Gallery, the National Museum of African Art, Smithsonian Institution, the High Desert Museum, and UC Berkeley’s Hearst Museum of Anthropology. Maples has served as the Dialogues editor for the journal African Arts since 2020, and has curated a range of exhibitions on historical and contemporary African arts. Her scholarship explores urban and contemporary masquerade, decoloniality, jewelry and self-fashioning, museum policies, collecting practices, and restitutions. Maples holds a Ph.D. in Visual Studies from the University of California, Santa Cruz.
Image credit: Amanda M. Maples



Ore Disu has served as the inaugural Director of the Museum of West African Art (MOWAA) Institute, Nigeria, since January 2022. She also sits on MOWAA’s Board and advises several institutions on social responsibility practices. Under her leadership, the Institute advances MOWAA’s mission to reframe cultural value by foregrounding precolonial African perspectives, geographic frameworks, and contextually-relevant practices of care.

Before joining MOWAA, she was the founding Executive Director of the Nsibidi Institute, a Lagos-based cultural think-tank, and worked extensively as a development practitioner. With over a decade of experience in cultural programming, research, and stakeholder engagement, she is a strong advocate for people-centred design, new publics, and talent development across Africa.

Ore holds degrees in Architecture (University of Cambridge) and Urban Studies (University College London). She is an alumna of the Yale Directors Forum Africa Fellowship (2022–2024).
Image credit: Hadas Di



Samba Yonga is an award-winning journalist, cultural curator, and transnational communications expert based in Lusaka, Zambia. Her interdisciplinary practice spans decolonial research, cultural heritage preservation, strategic communication, and feminist historiography. She is the co-founder of the Women’s History Museum of Zambia (WHMZ) and founder of Ku-Atenga Media, a firm specialising in communications design for African contexts.

Her work interrogates knowledge asymmetries inherited from the colonial archive and activates museum collections, oral histories, and community knowledge to foreground African epistemologies—particularly those shaped by women and source communities. Her curatorial and research-led projects aim to reshape narratives, reframe institutional practice, and advance more equitable forms of global cultural cooperation.
Image credit: Samba Yonga



Day 1
13:15 – 14:00

Lunch Break

Re:assemblages Symposium
Lagos, Nov 4-5, 2025

13:15-14:00
Eric Kayser
Lunch Break

Parallel Sessions

Ecotones

But more than just a marker of separation or even a marker of connection (although importantly both of these things), an ecotone is also a zone of fecundity, creativity, transformation; of becoming, assembling, multiplying; of diverging, differentiating, relinquishing.

— Astrida Neimanis in
'Hydrofeminism: Or, On Becoming a Body of Water' (2012)

The Living Archive

...a 'living archive', whose construction must be seen as an on-going, never completed project [...] 'Living' means present, on-going, continuing, unfinished, open-ended. The new work which will come to constitute significant additions to the archive will not be the same as that which was produced earlier, but it will be related to that body of work, if only in terms of how it inflects or departs from it.

— Stuart Hall in *Constituting an Archive* (2001)

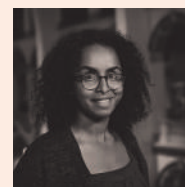
14:00–15:15

Auditorium

Roundtable: Sustaining the Otherwise: The Unruly Archive

As part of the collaboration between Sustaining the Otherwise and G.A.S. Foundation, The Unruly Archive is activated as a site for rehearsing restitution, self-determined knowledge, and regenerative artistic practice. Situating archives as living, performative ecologies, the session traces everyday memory work, counter-archives, and strategies that unsettle colonial and racial structures across African and diasporic contexts. Through collective rehearsal, conversation, and iterative engagement, the presenters investigate how knowledge, memory, and ethical imagination circulate when archives are danced, spoken, or rewritten in the body. The work foregrounds the active, unstable, and relational dimensions of archival practice, opening thresholds where gestures, voices, and encounters sustain archives as living forms, generating new political, epistemic, and imaginative possibilities. Together with Quinsy Gario, Selene Wendt, and Amal Alhaag will offer propositions, provocations and approaches to thinking about restitution, unruly knowledge, and the counter archive.

Discussants



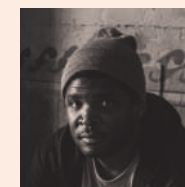
Amal Alhaag is an Amsterdam-based curator, researcher and co-initiator/facilitator of several initiatives, including Metro54, a platform for experimental sonic, dialogic and visual culture and the Side Room (2013-2016), a room for eccentric practices and people together with dear friend and artist Maria Guggenbichler. She develops ongoing experimental and collaborative research practice, public programs and projects on global spatial politics, archives, colonialism, counterculture, oral histories and popular culture. Her projects and collaborations with people, collectives, initiatives and institutions invite, stage, question and play with 'uncomfortable' issues that riddle, rewrite, remix, share and compose narratives in impermanent settings. Amal is currently part of the curatorial team of the quadrennial sonsbeek20→24 in Arnhem, Netherlands; senior research & public programmer at the Research Center for Material Culture, Netherlands and curatorial and research fellow at Mathaf, Arab Museum of Modern Art, Doha, Qatar.

Image credit: Namukolo Siyumbwa



Selene Wendt is an independent curator, writer and researcher whose ongoing curatorial focus is on decoloniality and socially engaged art practices, with emphasis on interdisciplinary projects situated at the intersection between contemporary art, music, and literature. She has curated exhibitions throughout the world and works regularly with prominent art institutions such as the Museum of Contemporary Art, Niterói, Brazil; The Smithsonian National Museum of African Art, Washington DC, and El Museo de Arte del Banco de la República, Bogota, Colombia, and the Havana Biennial, among others. She writes regularly for art publications and journals such as *NKA Journal of Contemporary African Art* (Duke University Press) and has written and edited numerous books and exhibition catalogues. Her book *Beyond the Door of No Return*, featuring contemporary artists whose works convey narratives of resistance against colonial rule, was co-published in 2021 by The Africa Institute and Skira. In 2022 she was appointed curator for Vanderbilt University's Engine for Art, Democracy and Justice two-year program *Artistic Activism and the Power of Collective Resistance* (2022-2023). For more detailed information about her work please see the website: <https://theglobalartproject.no>

Image credit: Selene Wendt



Quinsy Gario is a performance poet and artist from Curaçao and St. Maarten interested in decolonial remembering and instituting otherwise. His work *Zwarte Piet Is Racisme* (2011-2012) ushered in the second anti-racism wave in the Netherlands. Through successive collaborative works in the Baltics from 2020 until 2024 he has contributed to conversations in the region on its role in the pan-European colonial project. He has an academic background in media studies, gender studies and postcolonial studies and is a graduate of the Master Artistic Research program at the Royal Academy of Art the Hague. He received the Royal Academy Master Thesis Prize 2017, the Black Excellence Award 2016, the Amsterdam Fringe Festival Silver Award 2015, the Dutch Caribbean Pearls Community Pearl Award 2014, the Kerwin Award 2014 and the *Hollandse Nieuwe* 12 Theater makers Prize 2011. From 2012 until 2018 he was a recurring participant of the Black Europe Body Politics conference series. In 2017 he received a Humanity in Action Detroit Fellowship and in 2017/2018 he was a BAK Fellow.

Gario is a member of Family Connection which was co-founded by his mother Glenda Martinus. In 2021 the collective's work was collected for the Dutch National Art Collection. He is currently a PhD candidate at the Vrije Universiteit Amsterdam researching DutchAfro-Caribbean art, museum collections and refusal.

Image credit: Annemarija Gulbe



14:00–15:15
Classroom

Participatory Film Workshop: Healing The Damned

Facilitator
Banji Chona is a Scholar of Zambezian Earth whose practice explores relationality, ancestral continuities, and reclamation. Through storytelling, healing practices, and community-based engagements, she interrogates colonial inheritances while offering alternative ways of being. Central to her work is Radical Zambezian Reimagination, a methodology for rethinking spatial, cultural, and ecological imaginaries through the epistemologies of communities shaped by the Zambezi River. The river is both place and metaphor, linking rains, aquifers, wetlands, oceans, and clouds. Banji uses “Zambezia” as a term of futurity, a call to imagine belonging through “river thinking” that transcends borders and nurtures ecological and spiritual kinships.
Image credit: Caleb Latreille

The intervention begins with two films, Captive River (1960) and No Conquest of Time, Nature and The Cosmos (2024), followed by a participatory space for dialogue and reflection. Together, participants will ask: What does repair look like when the wound is a river? Healing the Damned is an inquiry by artist-researcher Banji Chona into the violent colonial fractures caused by the Kariba Hydroelectric Dam on the social, cultural, and ecological life of Zambezia. Built between 1955 and 1963 by the British-controlled Federation of Rhodesia and Nyasaland, the project created Lake Kariba at the expense of indigenous life. Between 57,000 and 110,000 baTonga people were displaced from ancestral lands into “Resettlement Areas,” rupturing ecological practices and ancestral rituals such as malende (rain shrines), often tied to specific landscapes. The Kariba Dam exemplifies how colonial infrastructures violently redefined land, knowledge, and belonging.



14:00–15:15
Dance Room

Participatory Lecture Performance: The Library as a Divination Site: Reimagining Libraries and Library Curation through La Bibliothèque Des Possibles

Facilitator
Keren Lasme is an artist, researcher and literary curator practicing inside the realms of knowledge transmission, engaged pedagogy and worldbuilding. Working at the intersection of still and moving image, lecture-performance, text, installation, ritual and participatory practice, she is interested in myth-making, ancestral knowledge activation, rememory, storytelling, oral histories and literature as devices that support and expand our collective capacity for inner transformation.

She is the founder and steward of KOKOBA: Meeting Our Griots / À la Rencontre de Nos Griots, an interdisciplinary project that serves as a sacred container for African literatures and literary arts.
Image credit: Nuits Balnéaires

La Bibliothèque Des Possibles (The Library of Possibilities) is a roving study space and library created by Keren Lasme, founder and steward of KOKOBA: Meeting Our Griots / À la Rencontre de Nos Griots, a literature project rooted in Abidjan, Côte d'Ivoire. Informed by over a decade of research and curatorial experimentation, the library was conceived as an altar and sanctuary dedicated to African literature and literary arts. At its core are 25 texts forming a pharmacopoeia of healing stories, curated and assembled according to an ancestral knowledge system developed by the Dagara people of West Africa. La Bibliothèque Des Possibles stands as a portal between the mundane and the sacred, the ordinary and the extraordinary. This multisensory, poetic, and participatory workshop is an invitation to imaginatively, ritually, and collectively step inside and witness the library through ceremony, speculative pedagogy, and collective dreaming. During this imaginal ecotone, the library is invoked and enacted through a video produced by Oiseau Studio and layered with archival footage of Dagara elders, still and moving images, readings, divination, embodied gestures, prompts, and conversations.

15:15–15:25
Eric Kayser
**Coffee &
Comfort Break**





Chair

Ann Marie Peña is a curator, cultural producer and policy advisor with a particular focus on social justice and community engaged artistic practices. She was Chair of the Curatorial Programme and a Founding Trustee of the Yinka Shonibare Foundation, and is currently Curator of Special Projects (at large) for the National Gallery of Canada, Ottawa. Formerly Director of Frith Street Gallery, London, and Lecturer in Visual Studies at University of the Arts London, she initiated the Artist-in-Residence programme at the Art Gallery of Ontario in Canada in 2011.

From 2019–24 Ann Marie was Strategic Head of Culture and Heritage for Barking and Dagenham Council in the East End of London where she led on key projects including the development of the *Women’s Museum and A House for Artists*.

Ann Marie is a Doctoral Researcher at Tate Gallery in the UK, where her work focuses on the development of innovative co-custodianship models for public collections.
Image credit: Anne Marie Peña

15:25–16:40
Auditorium

Panel: The Living Archive: Propositions for collections into the future

Chaired by Ann Marie Peña, this panel explores how care and development of collections can become activations for reconceiving them as living, iterative, and performative spaces. Peña frames discussions around community engagement, participatory custodianship, and innovative approaches to collection care, examining how public and local involvement can transform institutional systems into socially responsive and dynamic spaces. The panel offers the proposal that collections are living entities, inextricably part of our existing and future worlds, actively forming part of society and the diversity of lives within.

As part of this panel, Michelle Jacques explores ongoing collaborations with Black and Indigenous artists, compelling us to reframe memory through artistic practice. Jacques examines the production of narrative, intervention and living histories, considering how these are addressing gaps in Prairie historiography in Canada.

Azu Nwagbogu reflects on the Home Museum project, developed with Dr. Clémentine Deliss for the Lagos Photo Festival. This initiative shifts restitution debates from European capitals back to the African continent, re-centring citizens, families, and communities as curators of the museum of the future.

Dr. Jago Cooper reflects on the UK Sainsbury Centre for Visual Arts’ recent reimagining of its collections through a new framework of Living Art, alongside an increasingly collaborative and participative approach with contemporary artists. Through projects with Yinka Shonibare, Wangechi Mutu, amongst others, he considers how museums can cultivate new kinds of exhibitions and ways of working that are relevant, equitable, and culturally regenerative.

Discussants



Michelle Jacques is a curator whose work bridges art history and contemporary practice through critical engagements with race, feminism, and modernism. Currently the Director of Exhibitions & Collections/Chief Curator at Remai Modern, Saskatoon, she has previously held curatorial positions at the Art Gallery of Ontario (1995–2002; 2004–12), served as Director of Programming at the Centre for Art Tapes in Halifax (2002–04), and was Chief Curator at the Art Gallery of Greater Victoria (2012–21).

Her recent projects include *Dawit L. Petros: At the Edge of the Horizon I* (Remai Modern, 2025); *Land.Sea. Sugar.Salt.: Terrestrial and Aquatic Contemplations of the Caribbean* (co-curated with Sally Frater, Remai Modern, 2025); and *Denyse Thomasos: just beyond* (co-curated with Renée van der Avoird and Sally Frater, AGO/Remai Modern, 2022–23, traveling). Recent recognition includes a Hnatyshyn Foundation Award for Curatorial Excellence (2022) and a Governor General’s Award in Visual and Media Arts (2024).
Image credit: Carey Shaw



Azu Nwagbogu is an internationally acclaimed curator, interested in evolving new models of engagement with questions of decolonization, restitution, and repatriation. In his practice, the exhibition becomes an experimental site for reflection, civic engagement, ecology and repatriation – both tangible and symbolic. Nwagbogu is the Founder and Director of African Artists’ Foundation (AAF), a non-profit organisation based in Lagos, Nigeria. He also serves as Founder and Director of LagosPhoto Festival, an annual international arts festival of photography held in Lagos. He is the publisher of Art Base Africa, a virtual space to discover and learn about contemporary art from Africa and its diasporas.

In 2021, Nwagbogu was awarded “Curator of Year 2021” by the Royal Photographic Society, UK, and also listed amongst the hundred most influential people in the art world by ArtReview. In 2021, Nwagbogu launched the project “Dig Where You Stand (DWYS) - From Coast to Coast” which offers a new model for institutional building and engagement, with questions of decolonization, restitution and repatriation, the exhibition took place in Ibrahim’s Mahama’s culture hub SCCA in Tamale, Ghana. Most recently in 2023, Nwagbogu was appointed “Explorer at Large” by National Geographic Society to serve as an ambassador for the Organization and receive support to continue his storytelling work across Africa and globally, a title bestowed on a select few global change makers. Nwagbogu’s primary interest is in reinventing the idea of the museum and its role as a civic space for engagement for society at large.
Image credit: Anastasia Ermolenko



Dr. Jago Cooper is Director of the Sainsbury Centre for Visual Arts and Professor of Art and Archaeology at UEA. For more than twenty years Jago has worked for and with museums, cultural ministries, technology companies, and heritage organizations around the world to explore and communicate aspects of the great human story. His research has ranged broadly across universal questions facing global society including climate change, technological revolution, colonial encounters and social innovation. In addition to his academic publications and papers, Jago has always worked hard to engage a broader public audience with his research interests creating exhibitions, digital platforms and broadcast media including writing and presenting more than a dozen documentaries for the BBC.

After a decade working for the British Museum as the Head of the Americas, Jago joined the Sainsbury Centre for Visual Arts at UEA in 2021.
Image credit: Andy Hall



Facilitators
Dr. Kanyin Ajayi is a theatre practitioner, writer, and scholar with a PhD in Comparative Literature from Harvard University and a B.A. in English from the University of California, Los Angeles. She leads the Organic Theatre Workshop in collaboration with 16/16 and recently translated, directed, and produced Marie NDiaye's *Rien d'humain* for the stage in Lagos. She has also directed playlets and practised in theatre workshops at UCLA, the École normale supérieure and the L'Avant Moderne Parisien. She is a fiction assistant at *The Drift* and has published short fiction in *Angel Food*. Her scholarship is on postdramatic modes and critiques of representation and cultural authenticity in contemporary Francophone African theatre.
Image credit: Kanyin Ajayi

Joey Aresoa is a multidisciplinary artist based in Madagascar whose work explores the power of personal and collective narratives. She investigates the persistence and erasure of stories that shape our identities, with a particular focus on memory and oral transmission.

Her creative approach is rooted in reactivating myths and legends, crafting everyday heroines to strengthen their representation in response to dominant narratives. Joey's practice spans visual arts, poetry, and performance, often creating immersive and sensory installations that invite audiences to engage deeply with the themes of identity and history.

In her figurative work, she addresses iconographies inherited from colonization, creating a dialogue between past and present while questioning the meanings imposed by colonial history.
Image credit: Franco Clerc

15:25–16:40
Dance Room

Workshop: Artifice and Authenticity: A Workshop on Theatre after Negritude

Dr. Kanyin Ajayi and Joey Aresoa host a theatre workshop that restages and refigures post-Independence debates on Negritude, pan-Africanism, cultural authenticity, and the role of audience. Through pedagogy, performance, and archival engagement, the workshop will attend to a corpus of Francophone African playwrights from the 1990s to early 2000s who broke away from conventional African textuality, resisting the long-standing call to express a paradigmatic and authentic African soul, and instead created dramaturgies of abstraction and playful self-awareness.

The workshop unfolds in three interwoven dimensions: a brief presentation situating the playwrights' work within the context of pan-African festivals and critical polemics, aided by visual, textual, and sonic material on and of this theatre; a dramatic reading of Kossi Efoui's *La malaventure* in English translation, where attendees embody scenes and witness meaning emerge through performative interpretation; and a seminar-style discussion where discoveries and curiosities generated by the performance and presentation are shared. This intervention animates Francophone African theatre, a body of work often overlooked in broader discussions on African literature, transforming texts and performances into a living archive that traverses temporal, cultural, and spatial boundaries. Acting as an artist-interlocutor, G.A.S. Fellow Joey Aresoa contributes to the workshop and its dramatic reading, bringing a situated Francophone perspective from Madagascar. By drawing a parallel with the work of Jean Luc Raharimanana, she brings in how Malagasy dramaturgy engages with memory, colonial legacies, and oral traditions, bringing a distinctive echo to the conversations on post-Négritude theatre.



Facilitators
Josie Roland Hodson is a writer and PhD candidate in African American Studies and History of Art at Yale University. Her work considers evolutions in experimental Black aesthetics—new avenues in performance art, public installation, and collective practice—in New York City during periods of austerity. She is also a critic; her scholarly writing and criticism have appeared in *October*, *Art in America*, *Grove Dictionary of Art*, and *Texte Zur Kunst*.
Image credit: Josie Roland Hodson

Jamilah Malika Abu-Bakare is an artist, writer and educator focused on creative practices that move us all towards freedom. Her research blends Black Feminism, Sound Studies and Media Literacy. She produces works that tend towards listening (as opposed to looking) and reading (instead of watching.) Her art has exhibited from Sweden to Los Angeles and across Canada including Artspeak Gallery (Vancouver,) Artscape (Peterborough,) and Circuit Gallery (Toronto.)

Her writing has appeared in *LampBlack Lit*, *Canadian Art*, *CBC Arts* and is forthcoming in *Studio Magazine* as well as an anthology with the University of Regina Press entitled *The Arts of Black Activism*. She recently taught with the Department of Africana Studies at Rutgers University and has given lectures at York University and Emily Carr University of Art and Design. abu-bakare is a graduate of the School of the Art Institute of Chicago who will soon be based in Morocco.
Image credit: Isaac Jimenez

15:25–16:40
Classroom

Archive Encounter: Black Feminist Archival Practices and Fugitive Art Histories

Anchored in the specificity of Black life in North America, this discussion traces two distinct yet entangled approaches to archival practice: one grounded in domestic intimacy and kinship, the other in the aesthetics of fugitivity.

Josie Roland Hodson offers a reading of the Hatch-Billops Archives, founded in 1972 from the downtown Manhattan loft of Camille Billops and James V. Hatch. Over decades, this space became a gathering point for Black artists, filmmakers, and thinkers. The archive hosts over 13,000 slides of artwork by Black artists, 4,000 photographs documenting artistic sociality, a library of more than 10,000 publications, over a thousand recordings, and diverse ephemera. Further, she argues the Archives' location in SoHo and its weekly activation by artists was an incursion into ongoing displacement of Black artists from such sites, both in white historical memory-keeping practices and through the expropriative practices of New York real estate authority. Hodson positions the Hatch-Billops Archives as a model for living, socially engaged archives rooted in care, practices of friendship and kinship. Hodson connects this to Camille Billops' feminist films *Suzanne*, *Suzanne* (1982) and *Finding Christa* (1991), which examine kinship politics and critique hegemonic family structures.

Jamilah Malika Abu-Bakare turns to Glenn Ligon's *To Disembark* (1993), an exhibition inspired by Ligon's encounter with a 19th-century illustration of Henry "Box" Brown in public archives in New York City. Fugitives who freed themselves, like "Box" Brown, penned the first Afro-diasporic autobiographies recounting their escapes that circulated to promote the abolitionist cause. Ligon inserted a semi-autobiographical trickster figure throughout the museum through lithographs, etchings, wall paintings, and a sound installation that re-animated historical records such as runaway notices and title pages. Abu-Bakare traces Ligon's gestures through the lens of thinkers like Saidiya Hartman and Christina Sharpe, locating a commitment to what might now be called "wake work" by compelling gallery goers to stay with the afterlives of slavery in ways that are embodied, affective, and ongoing. Together, the facilitators invite participants to dwell in the textures of the archive, not only as a place of storage, but as a living, shifting space shaped by Black presence and futurities.



Facilitators
Dr. Cheryl Finley, Ph.D., is the Walton Endowed Professor and Director of the Atlanta University Center Art History + Curatorial Studies Collective in the Department of Art & Visual Culture at Spelman College. Committed to engaging strategic partners to transform the arts and culture industry, she leads an innovative undergraduate program at the world’s largest historically Black college and university consortium in preparing the next generation of African American museum and visual arts leaders.

A curator and contemporary art critic, Dr. Finley is also an award-winning author noted for *Committed to Memory: The Art of the Slave Ship Icon* (Princeton University Press, 2018), the first in-depth study of the most famous image associated with the memory of slavery—a schematic engraving of a packed slave ship hold—and the art, architecture, poetry, and film it has inspired since its creation in Britain in 1788. Her co-authored publications of note include *My Soul Has Grown Deep: Black Art from the American South* (Yale University Press, 2018), *Teenie Harris, Photographer: An American Story*(Carnegie Museum of Art, 2011), and *Diaspora, Memory, Place: David Hammons, Maria Magdalena Campos- Pons, Pamela Z* (Prestel, 2008). A frequent essayist, Dr. Finley’s writing has appeared in numerous academic and popular publications, including *Art Forum*, *Aperture*, *Nka: Journal of Contemporary African Art*, *American Quarterly*, and *Small Axe*. She serves on the Boards of Creative Capital, the Menil Foundation, Circuit Arts and Island Grown Initiative.

Dr. Finley’s current book project, *Black Art Futures*, is a social art history of the global Black arts ecosystem, focusing on the relationships among artists, patrons, curators, museums, galleries, art and activism. Her current exhibition, ‘Free as they want to be:’ Artists Committed to Memory, is co-curated with Dr. Deborah Willis and is currently on view at the Johnson Museum of Art at Cornell University, where she was on faculty for more than 20 years before retiring in 2024.

Image credit: Franco Clero

16:45–17:45
Auditorium

Keynote Panel: Rematriating the Archive

This keynote panel examines how the practice of rematriation, as conceptualized by Indigenous scholar Dr. Robin Gray, offers a framework for returning cultural property and knowledge to their rightful custodians. In contrast to the patriarchal framing of *repatriation*, *rematriation* centers on the idea of returning the sacred to the mother. The panel explores how the practice of rematriating archives cultivates approaches that resist colonial and patriarchal logics by foregrounding care, orality, embodiment, kinship, and collective memory. Within these spaces, rematriation becomes both a verb and a practice—one of listening, responding, and nurturing women’s presences in the archives.

Sylvia Arthur presents *A Women’s Oral History of West Africa*, a living counter-archive centred on women elders, where stories circulate through orality, performance, and embodied practice, creating cycles of memory that resist erasure and foreground women’s voices.

Hon. Aisha Adamu Augie reflects on the FESTAC ’77 archive at CBAAC, tracing women’s presences across photographs, recordings, and documents often overlooked in institutional memory. She considers the work of seeing and being seen in the archive, addressing historical gaps, and preserving women’s contributions as living, resonant presences shaping Black and African cultural memory.

Dr. Jareh Das traces the living legacy of Ladi Kwali, Nigeria’s master potter, whose gestures, kinship, and material practice transform vessels into archives in motion. Kwali’s craft, transmitted across generations, embodies a continuous dialogue between past, present, and future, illustrating how women’s embodied knowledge keeps archives alive.

Discussants



Sylvia Arthur is a storyteller, National Geographic Explorer, and creator of *A Women’s Oral History of West Africa*, a project that documents the lives of West African women over 60 and presents an alternative postcolonial history of the region from the perspective of its women through the creation of an extensive oral archive. She is the founder of the Library Of Africa and The African Diaspora (LOATAD), a library, archive, writing residency, and research institute in Accra, Ghana, dedicated to the work of African and Diaspora writers from the late 19th century to the present day. She is a 2024 Ford Global Fellow and the 2023 Brittle Paper Literary Person of the Year (2024).

Image credit: Rebecca Hale



Hon. Aisha Adamu Augie is a celebrated Creative Artist & Communications Strategist who currently serves as the Director-General of the Centre for Black and African Arts & Civilisation (CBAAC), a Pan-African agency domiciled at the Ministry of Arts, Culture & Creative Economy. The agency focuses on the values set by FESTAC77 to promote unity, peace and progress by preserving, propagating and promoting African Arts, History and Civilization.

Augie is multifaceted, with relevant experience as an entrepreneur and worked in multiple industries within the private sector before delving into public service. She is a bridge builder between these sectors, engaging in Policy Advisory and development initiatives to support youth & women empowerment across Africa.

Prior to her appointment, she served as Special Adviser to the Nigerian Minister of Finance, Budget & National Planning on Digital Communications Strategy. She was also Senior Special Assistant on New Media to the Governor of Kebbi State, where she coordinated state/ nationwide publicity and reputation management.

Augie is also the founder of The Centre For Art & Creative Talent (C-FACT), a non-profit organization working to bridge the gaps at the intersection of Talent, Financing & Intellectual Property Law in Nigeria since 2012.

Image credit: Hon. Aisha Adamu Augie



Dr. Jareh Das is an independent curator working between the UK and West Africa. Her work explores the intersections of modern and contemporary art, as well as performance.

Das holds a PhD in Curating Art and Science: New Methods and Sites of Production from Royal Holloway, University of London, where her research explored live art practices within the context of visual arts. Her curatorial and writing practices privilege embodied knowledge and move fluidly across exhibitions, performance, and critical texts. Between 2020 and 2024, she developed and led curatorial research projects with institutions across Europe and West Africa, including Camden Art Centre, Deptford X Festival, and Galerie Atiss Dakar. Her writing spans exhibition catalogues, academic journals, magazines, and artist monographs, engaging closely with the practices of living and overlooked artists, as well as experimental forms of criticism.

Das is currently working on her first book on Black women ceramicists and artists who work with clay.

Image credit: Nelta Karparian

17:45–18:00
Auditorium
Thank Yous
& Remarks

20:00–22:00
G.A.S. Foundation
Film Screening
and Discussion:
Sister, Sister



Moderator:
Temitayo Ogunbiyi's practice explores the relationship between the environment, line, and representation. Moving between drawing, painting, sculpture, and installation, her work responds to and forges dialogues between global current events, anthropological histories, and botanical cultures. Systems that capture, mediate, and direct the movement of people and matter are a recurring subject of investigation in her practice.

In 2018, she built her first functional playground, appropriating construction materials and conventional household items into a composition of non-prescriptive stimuli, and has made seventeen playgrounds to date. Her most recent playground was on view at the Noguchi Museum (New York, USA).

Ogunbiyi's other upcoming and recent exhibitions include projects at ART X Lagos, Arts Club of Chicago, Kunstverein Hannover (Hannover, Germany), 3rd Harewood Biennial, Middelheimemuseum (Antwerp, Belgium), De Singel (Antwerp, Germany), Bundeskunsthalle (Bonn, Germany), Museum Tinguely (Basel, Switzerland), the 4th Lagos Biennale and Centre for Contemporary Art, Lagos. She lives and works in Lagos, Nigeria, with her young family.

Image credit: Nuits Balnéaires

Closing the first day, the symposium drifts to G.A.S. Foundation for the screening of work-in-progress film *Sister, Sister*, with filmmaker Olukemi Lijadu. The film traces the life and legacy of her aunts, the Lijadu Sisters—twin pioneers of Afro-psychedelic funk whose fearless voices shaped 1970s and '80s Nigeria, weaving Afrobeat, funk, soul, reggae, and apala into a revolutionary soundscape. Filmed within the Harlem apartment where Kehinde and Taiwo once performed rituals as Ifá priestesses, the work reimagines the home as a living archive—an intimate threshold where Ibàdàn speaks to New York. Since Kehinde's passing in 2019, Yèyé Taiwo carries both her own life and her sister's presence, her body itself becoming an archive where memory is inscribed in flesh and voice. Rejecting definitive history, *Sister, Sister* moves toward “ecstatic truth”: grief as resonance, devotion as method, resilience as archive. The screening and discussion invite audiences into this intimate space.



Olukemi Lijadu is a Nigerian-British artist working in moving image and sound. Trained in philosophy at Stanford, she explores music as a living archive of Black Atlantic memory and connection. Her practice fuses filmmaking and DJ-ing, performing live scores for works like *Guardian Angel* (ICA London, 2022). She composed for Alvaro Barrington's *GRACE* at Tate Britain (2024) and was a 2024 Villa Albertine resident and 2025 Magnet resident in New York. Exhibitions and screenings include Tate Britain, Royal Academy, Frieze Cork Street, The Kitchen, and Metrograph. Her first institutional solo show opens at Spike Island, Bristol, with Haus der Kunst.

Image credit: Jay Izzard

: **Day 2**



Day 2
08:30 – 09:00

Arrival

Re:assemblages Symposium
Lagos, Nov 4-5, 2025

08:30–09:00
Amphitheatre and Eric Kayser
**Arrival, Registration
& Coffee**



Co-chairs
Maryam Kazeem is a writer and independent researcher. Her practice makes connections between archival research and the multidimensional nature of language. Through iranti press, a publishing experiment based in Lagos, Nigeria, which she founded in 2021, she explores publishing as social practice. She completed her MFA residency at the California Institute of the Arts as a Truman Capote Fellow where she also taught courses in Black cultural and performance studies as a Teaching Fellow for the School of Critical Studies. She has received awards and fellowships from The New York Foundation for the Arts, The Prince Claus Fund, Processing Foundation, and Goethe Institut amongst others.
Image credit: Maryam Kazeem

Naima Hassan is a researcher, curator, and archivist based in Berlin. She is Associate Curator and Archivist at Guest Artists Space Foundation and Yinka Shonibare Foundation, where she leads *Re:assemblages*, a multi-year programme fostering collaboration and experimentation within African and Afro-diasporic art libraries and archives. In 2022, she founded the critical archives platform SITAAD.

Hassan serves on the Steering Board of TheMuseumsLab and is a member of the New Currents: Indian Ocean Futures Working Group (2024–25). She has held fellowships including the Liberal Arts Engagement Hub Fellowship at the University of Minnesota, and her work has been presented at Tate, Afterall, Africa Centre NYC, Recovery Plan Florence, Haus der Kulturen der Welt (HKW), University of Oxford, Internationales Theaterinstitut, Karlsruhe University of Arts and Design, Käte Hamburger Research Centre, University of Munich, and Soomaal House of Art.
Image credit: Alexander Steffans

09:00–09:35
Amphitheatre
**Welcome Address
and Reading:
Annotations in
Four Acts**

Opening words from Naima Hassan and Maryam Kazeem open the second day of the symposium, followed by performative readings from the publication *Annotations in Four Acts*, which traces the archival afterlives of FESTAC '77 and twentieth-century pan-African cultural festivals. Hassan and Kazeem are joined by *Annotations Research Associates* Robyn Simpson and Ufuoma Ogbemudje, who read narrative passages, annotations, and layered textual fragments from the publication and their own research. Rooted in the symposium theme, *Annotations*, the reading takes as its point of departure the marginalia, footnotes, redactions, and fragments that accumulate in the margins of African independence movements and festivals of the twentieth century.

Readings



Robyn Simpson is a senior at Spelman College, pursuing a bachelor's degree in art history. Committed to uplifting Black stories in art as an emerging professional, Robyn has interned at the Museum of the African Diaspora, Guest Artist Space Foundation, and the Smithsonian American Art Museum. During her internships, she worked in areas such as education, archival research, and curation. Her research focuses on the Black women artists of the FESTAC'77 U.S. Delegation and their archival reverberations of the festival, and recently completed her undergraduate senior thesis, *Festac'77 and the Legacies of Black Women Artists*.
Image credit: Rebecca Hale



Ufuoma Ogbemudje is a Nigerian Video Artist and Curator based in Lagos Nigeria. His video art practice is focused on experimentation through limited spaces and technology as well as rhythm and movement across time and cultures. His curatorial practice has been centred on projects concerning Black and African art history, conservation, and heritage.

He holds a B.A. in Film and Video with a minor in Art History from the University Of Toledo and has worked on exhibitions and films with the The Souls Grown Deep Foundation, The Toledo Museum of Art, Guest Artist Space Foundation, ArtX, The Centre for Contemporary Art, and SMO Contemporary Art.



Speaker
Mistura Allison is a researcher, curator and art historian. She is the founder of ashiko, a visually driven research platform inspired by Africa and its Diaspora. Currently, she serves as Curator and Project Coordinator at Villa Romana in Florence, engaging in transnational artistic practices with a focus in contemporary art and advancing methodologies of decentralised exhibition-making. Her work focuses on research-based practices engaging with the plurality of contemporary Diasporic visual and oral productions. She is part of the curatorial collective at Archive Ensemble, where she co-curates the programme Publishing Practices.
Image credit: Ejatu Shaw

9:45–10:45
Auditorium

Lecture Performance: The Archive is a Trembling Body: Annotating the Second Congress of Black Artists and Writers Through Gesture and Film in Flux

Mistura Allison presents a lecture performance that animates the margins of the 1959 Second Congress of Black Artists and Writers in Rome, a gathering often reduced to formal speeches, posed photographs, and printed proceedings. Through the integration of film footage, still images, and live gesture, Allison re-reads the Congress as a dynamic, unfinished, and diasporic conversation in flux. Drawing on oríkì (Yoruba praise poetry) as a gestural mode of visual analysis, she treats gestures, postures, and archival remnants as expressive forms beyond text, annotating the archive through movement, pause, and embodied presence. This practice challenges reductive archival narratives, intensifies silences, and foregrounds the performative and multisensory dimensions of Afro-diasporic knowledge production, making the archive a living, trembling body.

10.45–11.00
Eric Kayser
Coffee &
Comfort Break



Chair
Bimpe Nkontchou is a lawyer and wealth adviser, with over 35 years' experience in (Nigeria and the U.K) with an established multi-family office (based in London), which is focused on African entrepreneurs and their families. She is ranked by Spears500 Directory as a 'Top Family Office Service' in the UK.

Bimpe is a keen enthusiast and 'activist collector' of African art. She views African art as an important legacy of the African continent, as well as being a valuable asset class. She contributes regularly to conversations and formal discourse on promoting and developing the creative industries on the continent and has advised corporates, families and established artists in different models of philanthropy and methods of measuring the impact and the implementation of the support received from donors.

Bimpe is a trustee of the Yinka Shonibare Foundation and G.A.S. Foundation (both founded by the celebrated Nigerian-British artist Yinka Shonibare CBE), with the objective to build and support an artists' residency in Lagos, Nigeria for artists of African heritage. She is also a founding member of the African Art Acquisitions Committee of les Amis du Centre Pompidou (in Paris, France). She is an advisor to the James Barnor Foundation (and jurist of the foundation's annual prize), as well as being adviser and board member of Fondation MAM (in Cameroon) and also supports the Whitechapel Gallery in London as a Director's Patron.

Bimpe has been invited as panelist and speaker at events such as The Art Business Conference, the Museum of Photography of St Louis, Senegal (MUPHOS) and has been interviewed on the renowned Art Tactic podcast, as well as contributing an article in the TEFAF Journal (May 2020), exploring the different models of philanthropy in the arts.
Image credit: Bimpe Nkontchou

11:00–12:00
Auditorium

Keynote Panel: Catalysing African Collecting Futures

Chaired by Bimpe Nkontchou, this panel foregrounds the practices of collectors whose commitments extend beyond acquisition into shaping and sustaining contemporary arts practice. It draws on the journeys of figures such as Femi Akinsanya, whose collection has become a vital reference point for modern and contemporary Nigerian art; Osahon H. Okunbo, whose approach reflects a deep engagement with emerging voices and narratives; and Kayode Adegbola, a lawyer, collector, and cultural entrepreneur whose Adegbola Art Projects platform has supported Nigerian artists, built curatorial and exhibition opportunities, and developed infrastructure for arts education and residencies.

The discussion explores how private collections mature into cultural legacies, functioning not only as personal archives but also as catalysts for scholarship, visibility, and exchange. Collecting here is framed as an active, generative practice, one that energises cultural ecosystems, enables sustained creative production, and underpins the institutional infrastructures that allow new African art institutions to thrive.

Discussants



Olufemi Akinsanya is an accomplished investment banker, chartered accountant, and art collector with over four decades of experience in Nigeria's financial sector. He began his career at Arthur Andersen & Co. before joining First City Merchant Bank, where he rose to become General Manager and Head of Corporate Finance. In 1993, he founded Hamilton Hammer & Co. Ltd., a boutique investment banking firm, and United Securities Ltd., both of which he successfully divested in 2008. A pioneer in Nigeria's capital market development, he played key roles in the demutualisation of the Nigerian Stock Exchange and the establishment of the NASD OTC market. Mr. Akinsanya currently chairs NGX Regulation Ltd and serves as Trustee to several cultural and educational institutions, including MUSON and the John Randle Centre for Yoruba Culture and History. He is also a passionate supporter of the arts and collector of African art.
Image credit: Olufemi Akinsanya



Osahon H. Okunbo is an entrepreneur, investor, and cultural patron with interests in infrastructure, technology, and the creative economy. He is the founder of Vetrinox Capital, an investment firm that supports projects across these sectors. He also established Live! Lounge, Lagos' first dedicated comedy and live performance club, and serves as Chairman of The Wells Carlton Hotel & Apartments in Abuja, a hospitality business known for its blend of comfort and ambition.

Osahon's focus extends beyond business leadership to creating platforms that support growth and opportunity. Through The Osahon Okunbo Foundation (TOOF), he provides mentorship, funding, and resources for emerging artists, designers, and cultural practitioners. The foundation has supported art fairs, training programs, and collaborations aimed at strengthening Africa's creative industries.

His career reflects a consistent interest in building sustainable ventures while advancing cultural development, combining strategic investment with initiatives that expand access and create long-term value.
Image credit: Adebayo Jolaoso



Kayode Adegbola is a Lagos-based lawyer and cultural entrepreneur. He is the founder of Adegbola Art Projects, a curatorial and advisory platform focused on Nigerian and African art across modern, contemporary, and traditional practices. His forthcoming Adegbola Gallery, opening in October 2025 with *Heroes Past*, will present an exhibition re-examining Nigerian independence through art and cultural history.

Through initiatives ranging from large-scale corporate commissions and public art installations to collector-focused programmes, Adegbola is committed to strengthening the infrastructure of Nigeria's art ecosystem.

His practice foregrounds the role of collectors and cultural institutions in shaping access, scholarship, and visibility for Nigerian and African art within global discourse.
Image credit: Jonathan Chambalin

12:00–13:00

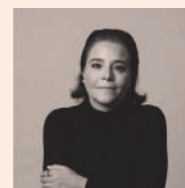
Auditorium

Keynote Discussion: Reading Ecologies: Transforming Publishing in Africa

Framing a discussion between Dr. Nadine Siegert and E.N. Mirembé is the publication *Reading Ecologies: Transforming Publishing in Africa*, which examines independent art publishing as an insurgent practice at the ecotonal edges of politics, economies, aesthetics, and epistemologies. Opening the discussion, E.N. Mirembé foregrounds Black literary cultures and publishing as a world-making practice, situating *Reading Ecologies* within longer trajectories of African and Afro-diasporic publishing, and the ways magazines and independent initiatives have historically shaped and unsettled knowledge production across the twentieth century. *The Crisis* (New York, 1910–), *Black Orpheus* (Ibadan, 1957–75), *Transition* (Kampala–Accra–Boston, 1961–), *Staffrider* (Johannesburg, 1978–93), and *Medu* (Gaborone, 1979–85), act as key points of departure in this unfinished literary tradition.

Transitioning to the present, and drawing from the four-year *We Make Books* project, initiated by Goethe-Institut Nigeria in collaboration with AFRIKADAA (Paris), *Mosaïques* (Yaoundé), and *Miss Read* (Berlin), Siegert frames the publication as both a product of sustained engagement, and reflects on its transcontinental encounters through panels, workshops, and co-publishing initiatives across Senegal, Cameroon, Nigeria, and Germany, revealing unresolved tensions in the field and foregrounding co-publishing as method and metaphor.

Discussants



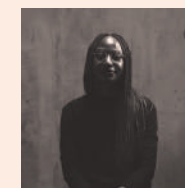
Dr. Nadine Siegert is a curator, researcher and editor with a focus on modern and contemporary arts and discourse of the Global South.

She has been the Director of the Goethe-Institut Nigeria since 2021. She had previously worked at the Goethe-Institut South Africa and was the Deputy Director of Iwalewahaus, University of Bayreuth.

In 2016, she published her PhD “(Re)mapping Luanda on nostalgic and utopian aesthetic strategies in contemporary art in Angola”. Since 2009, she curated several solo and group exhibitions and ran the project “Mashup the Archive” together with Sam Hopkins. Siegert was a Brooks International Fellow at Tate Modern / Delfina Foundation, Writer in Residence with the NRF/DST SARCHI research programme in Geopolitics and the Arts of Africa, Rhodes University and Curator in Residence at Vila Sul, Goethe-Institute Salvador de Bahia.

Together with Katharina Fink she runs iwalewabooks and also opened bookshop and artist print studio with 16/16 in Lagos.

Image credit: Morgan Otagburuagu



E.N. Mirembé is a cultural worker who works as a curator, writer and researcher. They are currently based at the Museum für Moderne Kunst (MMK) in Frankfurt. Their curatorial practice is founded on an interest in work by Black writers and artists as an experimental ground for conversation, critical fabulation, play, theory, and method.

They curated exhibitions including: *Forms of Fray* (The African Arts Trust, 2025), *The Geography of Fixed Things* (ARAK Collection, 2025), *Njabala: An Elegy* (Makerere Art Gallery, 2024), at the *limit of dream* (Brussels, 2023). Together with Rosie Olang’ Odhiambo they have co-curated *in transit under another sky*, an exhibition that has had iterations in Kampala, Nairobi, London, and at the 2025 Coventry Biennial.

Mirembé’s writing is published in *Artforum*, *Africa is a Country*, *African Arguments*, and others.

Image credit: Ange-Frédéric Koffi

13:00–14:00
Eric Kayser
Lunch



Parallel Sessions

Annotations

I find that although I try to straddle these threads, more often than not, I must sit with the shadow, or the unknown, as a strategy for navigating these archives. In one instance, I record the lapping of the Lagos Lagoon on paper as a repetition of words that the waves form in my mind. Echo, echo, echo. This record is a tonal reminder of the fluidity of memory and, therefore, the archive.

— Liz Kobusinge in *Annotations in Four Acts* (2025)

The Short Century

In 1994, Yinka Shonibare took part in the Triangle Network's Tenq workshop and residency in Dakar, Senegal. There, he met Senegalese artist El Hadji Sy, a member of Laboratoire Agit'Art, for the first time. Laboratoire Agit'Art was an art collective founded in Dakar, Senegal in 1973 by writer and performer Youssouf John with the goal of revitalising artistic production and critiquing frameworks such as the philosophy of Negritude, a central literary and political movement that emerged in the early 20th century.

— Based on *Guest Projects to Guest Artists Space (G.A.S.): An Anecdotal History, in Suspended States* (2024)



13:45–15:15

Dance Room

Participatory Workshop: *In ongoing reaching for freedom*

Facilitator
Miatta Kawinzi is a multi-disciplinary artist, experimental filmmaker, researcher, writer, and educator. Her practice explores cultural hybridity, personal and collective memory, home, belonging, and the poetics of freedom dreaming across African/Diasporic imaginaries, geographies, and temporalities. Of Liberian and Kenyan heritage, she is based in New York. She holds an MFA in Studio Art from Hunter College.

Her work has been presented at Smack Mellon, Knoxville Museum of Art, the Africa Center, Des Moines Art Center, PS122 Gallery, Pan African Film Festival with LACMA, ICA LA, CUE Art Foundation, New Orleans Film Festival, and the Studio Museum in Harlem.

She is the recipient of the 2024 Creative Capital Award, 2024 NYSCA/NYFA Fellowship in Interdisciplinary Work, and 2021-23 Jerome Hill Artist Fellowship. Select residencies include Àsikò Art School (CCA, Lagos & ARD; Cairo), Smack Mellon (NY), MacDowell (NH), Cité internationale des arts (Paris), and the Bag Factory (Johannesburg).
Image credit: Miatta Kawinzi

What is the shape and feel of freedom? Where does it live in our bodies? In ongoing reaching for freedom is a participatory workshop exploring affective and embodied landscapes of pan-African freedom dreaming, inspired by Liberia’s history of becoming the first independent modern African republic upon declaring independence from the American Colonisation Society in 1847, and its symbolic resonance across wider African and Afro-diasporic histories and liberation movements.

The session incorporates historical storytelling and embodiment exercises in sound, movement, and guided improvisation. Participants will think and move through prompts related to colonisation, liberation, and the ways in which structures of power and hierarchy can manifest both externally and internally. Drawing on Augusto Boal’s Theatre of the Oppressed methodology, movement activities will explore how both oppression and empowerment are enacted in, with, and through the body. Guiding questions include: What can we learn from the past to imagine more balanced futures? How might present actions reverberate across time? How can expanded modes of sensing and feeling reveal new possibilities for embodied wisdom? Participants will breathe, move, play, and reflect, collectively exploring liberation as a continuing, co-shaped process.

Workshop activities include sitting on the floor (with accessible seating provided) and engaging in movement. Prior experience is not necessary, and all are warmly welcomed to this exploratory space.



13:45–15:15

Classroom and Amphitheatre

Workshop: Inside the Postcolonial Archive: Art and Independence

Facilitator
Pujan Karambeigi is a PhD candidate in art history at Columbia University and the 2024–25 Mellon-Marron Research Consortium Fellow at the Museum of Modern Art (MoMA). His research focuses on institutional histories of art, with particular attention to how art became a tool for nation-building in the context of postwar decolonization. He is the editor of downtowncritic.net, a former contributing editor at Jacobin, and his writing has appeared in Art in America, Texte zur Kunst, ARTMargins, Mousse Magazine, Artforum, and other publications. He has curated exhibitions at ISLAA New York, the Wallach Art Gallery, and Felix Gaudlitz.
Image credit: Marcin J. Muchalski and Diamond Shot Studio.

This workshop proposes an interactive session centred on the postcolonial archive of visual art in Africa after political independence, structured to critically revisit and build upon the archival ambitions of The Short Century exhibition. While Okwui Enwezor’s curatorial framework sought to position African modernity within a dual narrative of political and aesthetic liberation, critics noted that its archival sections—while pioneering—often remained disconnected from its aesthetic claims. This workshop takes that tension as its point of departure, offering participants an opportunity to collectively explore how archives might more directly inform, complicate, or even contradict our understandings of cultural production in post-independence Africa. Participants will engage in small group work using curated thematic archival portfolios with materials that I prepare using collections in Africa, Europe, and the United States. These portfolios will focus on four thematic axes: the artist after independence; art education and training; exhibitions and curatorial frameworks; and the evolution of museums and galleries in the postcolonial context. An alternative approach may group materials geographically, drawing on countries that hosted key pan-African cultural festivals. Materials include photographs, institutional documents, press clippings, and correspondence.

Each group will be asked to consider a shared set of guiding questions: What narratives emerge from these materials? What do these archives make visible—and what do they obscure? What patterns or omissions stand out? What do they reveal about the local and transnational dynamics of cultural life after independence? After a group-internal discussion, each group will present a short analysis anchored in selected documents, allowing for a comparative conversation across different regions and themes. The workshop aims to offer a practical space for shared learning on how to work with archives—how to read them, how to navigate their gaps, and how to imagine their use beyond academic research. It is equally designed for artists, curators, and scholars, and encourages reflection on the distribution of postcolonial archives across both African institutions and Western metropolises, echoing the spatial legacies of the colonial archive. While not exhaustive, the exercise seeks to illuminate the ‘backstage’ of artistic production and presentation during this formative historical moment.



Speakers
Cosmo Whyte is an Assistant Professor in the Department of Art at the University of California, Los Angeles (UCLA). His interdisciplinary practice explores interstitial subjectivity through engagement with personal and public archives. He positions the archive as both a threshold and a site of disruption, interrogating its boundaries and challenging distinctions between what is preserved and what resists containment.

Whyte has received the Art Matters Award and the Louis Comfort Tiffany Foundation Award (both 2019), the Working Artist Award and The Drawing Center's Open Sessions Fellowship (2018), the Artadia Award (2016), and the Edge Award (2010).

His work is included in the collections of the High Museum, Pérez Art Museum Miami, Museum of Contemporary Art Chicago, Museum of Contemporary Art Georgia, National Gallery of Jamaica, International African American Museum, Picker Art Gallery (Colgate University), the 21c Collection, the Hallmark Art Collection, and the Speed Art Museum.
Image credit: Matthew Kroening

Timnet Gedar is a historian of modern Africa whose work connects museum studies, African intellectual histories, and the public humanities. Currently a Ph.D. candidate in History at the University of Michigan, her dissertation research focuses on political thought, violence, and the decolonization of the Horn of Africa. Timnet has collaborated with museums and archives in Eritrea, the U.S., and Europe, including the University of Michigan Museum of Art and the National Museum of Eritrea. She is also the co-creator of *Imprisoned Words*, a digital archive project that is recovering censored Eritrean newspapers.
Image credit: Timnet Gedar

14:00–15:15
Auditorium

Lecture Performance: Rasta-Man and His Beloved: Afrotropes, Empire, and the Sonic Archive

This lecture-performance and listening session, developed by Cosmo Whyte and Timnet Gedar, explores symbolic and sonic connections between post-independence Jamaica and the Horn of Africa. Drawing on Stuart Hall's "Constituting an Archive" and Krista Thompson's concept of afrotropes, it examines Ethiopia's role as a Pan-African symbol within Rastafarian cultural production. Through soundscapes, archival fragments, and live narration, the session presents the sonic archive as a site where liberation is neither fixed nor complete, but remains open, unresolved, and generative. Listeners are invited to engage with contradictions, rhythms, and speculative possibilities that reimagine Black cultural memory and futures.



Facilitator
Najha Zigbi-Johnson is a writer, educator, and cultural organizer. Her Harlem-based practice explores the intersections of contemporary Black art, the built environment, and social movements. She is the editor of *Mapping Malcolm*, a transdisciplinary publication that engages the legacy of Malcolm X in the built environment. Najha's work has been published by New York Magazine, Artforum, SEEN Journal, Essence, White Cube Gallery and more. Najha was raised in and currently resides in Harlem. Najha is a graduate of Guilford College and Harvard Divinity School, and was subsequently a Research Fellow at the Graduate School of Architecture Preservation and Planning at Columbia University.
Image credit: Dondre Stuetley

15:30–17:00
Dance Room

Workshop: Mapping Malcolm and the Aesthetics of the Black Radical Tradition: A World-Building Exercise

Mapping Malcolm is a participatory workshop exploring Malcolm X's legacy as a site of radical futurity and aesthetic insurgency. Zigbi-Johnson situates Harlem following Malcolm X's assassination as the epicentre of the Black Arts Movement, where Black institutional spaces, including the Studio Museum, National Black Theatre, and Black Studies as an academic discipline, emerged as platforms for world-making. Drawing connections to Lagos and post-independence Pan-Africanist ferment (FESTAC '77, Mbari Clubs, Soyinka, Senghor), the session introduces "diasporic syntax," structures of Black expression across language, visual culture, ritual, and space.

Participants engage in collaborative world-building: designing a shared aesthetic grammar through sound, image, gesture, or language. Small groups create entries, words, phrases, symbols, or images, capturing liberatory concepts related to memory, aesthetics, geography, or spirituality. Contributions are shared in a collective "diasporic syntax lexicon" and documented for future circulation. Archival images, maps, and sound clips supplement the workshop, inviting participants to explore how Black radical traditions function as both critique and creation, foregrounding the affective, living, and transnational dimensions of the Black Atlantic archive.



15:30–17:00
Classroom

Participatory Performance Workshop: Unentitled [shortcenturybody]: a poethic rehearsal in living archive

Facilitator
sadé powell is a concrete poet from New York City, exploring performative writing through experimental print and paper techniques. Inspired by her upbringing, she uses the sonic, kinesthetic, and linguistic elements of her 1930s royal typewriter to deploy dissemblance as black feminist poethics. she is a 2025 Jerome Fellow in Literature and holds an MA in Performance Studies from NYU Tisch School for the Arts. she is the author of *periodluv*(Belladonna* Collaborative), and her chapbook *wordtomydead* (Ugly Duckling Presse) received the 2025 Anna Rabinowitz Award. her debut poetry collection *dontbeabitterbtch* is out now with Selva Oscura Press.

Image credit: Chris Cuadrado

unentitled [shortcenturybody] is a participatory performance workshop that approaches The Short Century archive as a living, relational, and illegible body. Powell engages the archive as a compositional site, using a 1930s Royal typewriter to layer pan-african movement ephemera and political speeches that are typed, interrupted, blacked out, and re-lined as haptic, sonic, and grammatical residue. Participants actively co-compose the archive through the “blackout chorus,” contributing annotations, erasures, and new texts in response to prompts. Others engage at material-poetics stations, experimenting with DIY monoprinting and mark-making directly over archival fragments. Through these gestures, participants disrupt the historiography of the archive, producing a provisional communal document of relational memory, refusal, and improvisation. The workshop is accompanied by a soundscape of diasporan music and an audio recording that captures the collective texture of the room. No prior knowledge is required, only a willingness to dwell in uncertainty, improvise, and co-create with the archive. Powell’s practice, rooted in Black feminist poethics, typographic play, and dissemblance, continues her work in *wordtomydead* // a rehearsal in (∞ - ∞), and draws inspiration from Okwui Enwezor, Moses März, Denise Ferreira da Silva and Fred Moten.



15:30–16:30
Auditorium

Lecture Performance: Remember Black Mania(s): Notes Toward a Living Archive of Psychic Rupture

Speaker
Achille Tenkiang (b. 1995, Cameroon) is a cultural producer, writer, and strategist working at the intersection of storytelling, memory, and Black diasporic life. His interdisciplinary practice spans photography, criticism, poetry, and philanthropy, exploring how archives hold both rupture and repair. His current project, *Black Mania(s)*, is a photographic and theoretical inquiry into Black neurodivergence, speculative annotation, and the psychic cost of liberation. He is the founder of the Baldwin Institute, a nonprofit rooted in James Baldwin’s legacy and dedicated to nurturing creative futures for Black and Brown artists, thinkers, and organizers. His work has appeared in *Vogue*, *Rolling Stone*, and *BBC Culture*, and has been shared at the Schomburg Center and the U.S. Embassy in France. He currently lives in Brooklyn, where he moves across disciplines and diasporas—writing toward memory and curating cultural spaces grounded in kinship, care, and imagination.ng at Columbia University.

Image credit: Caitlyn Gaurano

Remember Black Mania(s) takes the form of a lecture-performance and annotated visual essay exploring Black life, memory, and the archives of psychic rupture. Tenkiang situates mania not as a disorder but as inheritance—a language of overstimulation, vision, and survival transmitted through ancestral bodies and shaped by migration, memory, and the aftershocks of struggle. Through photography, self-portraiture, and image-text annotations, the project constructs a speculative future archive where silence becomes evidence and mental health is reframed as a political terrain. Drawing on historical and literary figures, including André Blouin and Christopher Okigbo, and influenced by visual artists like Zanele Muholi and Samuel Fosso, Tenkiang examines how interior wreckages left by revolutions remain unpreserved in conventional archives. Moving fluidly between mediums, the work treats the body, images, and language as interconnected archival strategies, foregrounding what resists conventional preservation. Rooted in the symposium themes of Annotations and The Living Archive, Black Mania(s) interrogates how neurodivergent frameworks can reveal the hidden contradictions, excesses, and generative potentials of memory, insisting that the unruly, disordered, and excessive be preserved, studied, and honoured.



Chair
Serubiri Moses is a Ugandan curator, editor, and author based in New York City. His writing is primarily concerned with theories of African art and exhibition histories, and his exhibitions are rooted in methods of collective teaching and listening as an epistemic practice. He serves as part-time faculty in Art History at Hunter College, CUNY, and visiting faculty at the Center for Curatorial Studies, Bard College. He previously held teaching positions at New York University and the New Centre for Research and Practice, Germany/United States; Dark Study, United States; Digital Earth Fellowship, Netherlands; and delivered lectures at Williams College, Massachusetts; Yale University, Connecticut; University of Pittsburgh, Pennsylvania; The New School and basis voor aktuelle kunst, Netherlands; College of the Atlantic, Maine; and University of the Arts Helsinki. As a curator, he has organized exhibitions at museums including MoMA PS1, Long Island City (2021); the Hessel Museum, Bard College, NY (2019); and KW Institute for Contemporary Art, Berlin (2018). He previously held a research fellowship at the University of Bayreuth, received his MA in Curatorial Studies at Bard College, and is an alumnus of the Àsikò International Art Programme. He is Contributing Editor at *e-flux journal*, and his forthcoming book *Judith Namala: A Novella* is published by CARA.

Image credit: Alex Lyons

16:45–18:00
Auditorium

Keynote Panel: Curatorial History and African Archives

The keynote panel extends the question of African archives and the “short 20th century” to the topic of curation. The panel seeks to engage with the silences, gaps, and zones of the African archive in order to rethink curatorial history. With his monumental exhibition *The Short Century: Independence and Liberation Movements in Africa, 1945-1994* (2001), the late curator Okwui Enwezor aimed to create a ‘critical biography of Africa’. Yet this formative ecotonal space, a zone of encounters, is only in the making. Chaired by curator, editor, and author Serubiri Moses, the panel draws on the critical historiography of the African art exhibition through what he calls a “critical inter-exhibition discourse”. Looking towards the potent idea that “African Curators Matter”, curators Tumelo Mosaka and Kemi Ilesanmi use oral histories as a model for recovering and reinterpreting curatorial history. Building on the comprehensive library of the CCA, Lagos, with 7,000 titles on contemporary art, critical theory, and curatorial practice, CCA director Oyindamola Faithful argues for ways to close the gaps of the African archive.



Tumelo Mosaka is a Johannesburg-born and New York-based independent curator. He has worked within and outside museums exploring global transnational artistic practices, especially from Africa, the Caribbean, and North America. He has curated numerous exhibitions including *Between Distance and Desire: African Diasporic Perspectives* (2024), Soloviev Foundation Gallery, NYC, *Fragmented World / Coherent Lives*, (2023) Opa-locka, FL; *YAKHAL' INKOMO*, (2022-23) Javett-UP Art Center, University of Pretoria, South Africa; Usha Seejarim, (2020), Kunstinstituut Melly (Formerly known as Witte de With), Rotterdam; *Turning Tide*, (2017), Mémorial ACTe Museum, Guadeloupe, and *Poetics Relation*, (2015), Perez Art Museum, FL among many projects. Previous positions include Chief Curator for Investec Cape Town Art Fair, South Africa, curator at the Krannert Art Museum (KAM), Urbana-Champaign, Illinois and Associate Curator at the Brooklyn Museum, NY where he curated the landmark exhibition *Infinite Island: Contemporary Caribbean Art* (2007). Mosaka is currently the Mellon Arts Project Director with the Department of African American and African Diaspora Studies, Columbia University.

Image credit: Tumelo Mosaka



Kemi Ilesanmi is an arts strategist, institution builder, and diaspora weaver. As Founder and Principal of KGI Projects, she cultivates and supports Black and Brown arts leaders, institutions, and ecosystems in the United States and African diaspora. For over 25 years, she has served as nonprofit executive, foundation officer, museum curator, and now consultant, advisor, and connector. As founding executive director of The Laundromat Project, she grew a fledgling community arts initiative into an internationally-recognized institution, increasing its impact and budget tenfold. Prior to that, Kemi held key roles at Creative Capital and the Walker Art Center. Along with recognition from the New York Times, The Art World podcast, and Metropolitan Museum, she serves on several boards and advisory councils. A graduate of Smith College, NYU, and Coro Leadership NY, her life journey is deeply informed by her Nigerian and Black American roots.

Image credit: Yekaterina Gyadu



Oyindamola Faithful is the Executive & Artistic Director of the Centre for Contemporary Art, Lagos (CCA, Lagos) and Àsikò Art School, a roving Pan-African, place-based residency.

Oyindamola serves as the Board President for Res Artis, the worldwide professional body for artists' residencies and is the Associate Executive Director for the Global Arts in Medicine Fellowship, a virtual training program for art and healthcare practitioners. Oyindamola's practice often centers collaboration, access, inclusion, embodied experiences and new media technology.

Alongside Jude Anogwih and Emeka Ogboh she co-founded the Video Art Network Lagos (2009) and with Anogwih co-curated “Identity: An Imagined State” (2009) the first video art exhibition in Nigeria. She has worked on several biennial's, including co-curating the Lagos Biennial II (2019), “How to Build a Lagoon With Just a Bottle of Wine,” “Passengers in Transit” as part of the 60th edition of La Biennale de Venezia collateral projects (2024) and the 14th edition of the Recontres de Bamako “Kuma: La Parole” (2024). Oyindamola is a global voice contributing to conversations around cultural diplomacy, creative health, curators and artistic education.

Image credit: Oyindamola Faithful

18:00-18:30
Auditorium
Thank Yous
& Remarks

Registration for the reading room will take place in advance of the symposium. Opening 4th November through to May 2026



Re:assemblages Symposium
Reading Room

On the occasion of the Re:assemblages Symposium, the Reading Room invites encounters with publications that map connections across African and Afro-diasporic art and cultural ecologies. Its reference tables will feature contributions from the Re:assemblages programme’s growing ecosystem of contributors, alongside a digital intervention by Contemporary And (C&).

Digital Intervention

Contemporary And (C&) presents the C& Cyclopedia, a groundbreaking digital resource that makes around 11,000 texts in four languages accessible. More than an archive, it consolidates, preserves, and advances narratives around contemporary art from Africa and the Global Diaspora, actively documenting and shaping cultural discourses, inspiring new formats, and serving as a tool of foresight. Designed to stimulate discussion and reflection across multiple levels, the C& Cyclopedia prompts critical questions related to urgent issues at the intersection of art, technology, language, and inclusion. It serves as a vital resource expanding how contemporary art is accessed, navigated, and reimagined.

In the Reading Room, the C& Cyclopedia will be accessible on a computer, accompanied by usage guidelines. A feedback form will also be available, inviting users to share their reflections on the resource.

