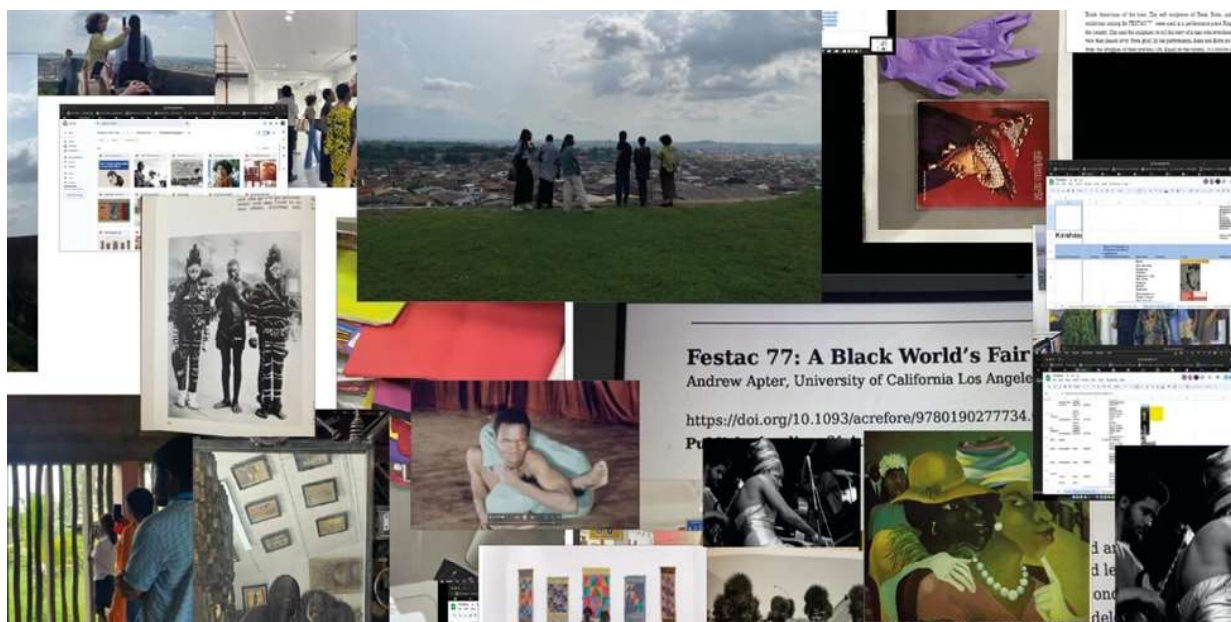


Into the Timeline: A Research Collage of Pan-African Festivals

An Open Research Room hosted by G.A.S. Foundation's Annotations Research Programme

25/07/2024 | 5:00 PM - 8:00 PM



Collage made by Ufuoma Ogbemudje

The Open Research Room is the second and final public activation of G.A.S. Foundation's Annotations Programme curated by Adeyosola Adeniran, Osayame Emokpae-Ozoro, Neil Grasty, Amaya Loubeau, Ufuoma Ogbemudje, and Robyn Simpson with Annotations Co-Curators Naima Hassan and Maryam Kazeem.

The evening invites the public to view the outcomes of the research associates' research programme in a live format. The Associates will present aspects of their Timeline: *Dakar '66, Algiers '69, Kinshasa '74, and Lagos '77*. The presentations will feature insights formed around developing an inventory born from archival encounters in physical and digital landscapes.

Visitors are invited to explore the methodology of annotations by participating in the Open Research Room, which opens a public forum for the multiple ways the archives of four major Pan-African Festivals can be mobilized as pedagogical tools.

Into the Timeline: A Research Collage of Pan-African Festivals displays annotations, objects, materials, and ephemera collected during the programme.

TIMELINE (DAKAR 66', ALGIERS 69', KINSHASA 74, LAGOS 77')

Aiming to pilot a pedagogical economy around twentieth century Pan-African festivals, *Timeline: Dakar '66, Algiers '69; Kinshasa '74 and Lagos '77* does not intend to create a survey of the festivals; indeed, much work has taken place to excavate their archives. Instead, it collects, traces, and reassembles visual, material and sonic traces of the festivals dispersed within global library and archive collections. The timeline serves as an open-source digital document visualizing the echoes and reverberations of festival programmes, performances, and artworks and accounts by festival organisers, artists and witnesses reflected in African literature, print media and archives. Illustrating forms of solidarity and the illusions of utopianism that marked the era of African decolonization, the timeline aims to connect geographies siloed in the present and introduces new possibilities for African and Afro-diasporic institutional collaborations.

The Timeline uses the *International Inventories Programme* (IIP) model and *Archival Consciousness'* data model as a foundation. A print edition of the Timeline will feature in forthcoming publication *Annotations in Four Acts* authored by Naima Hassan, Maryam Kazeem, Billy Fowo and designed by Rose Nordin.

Event Schedule

5:30pm-5:40pm

- Welcome/Opening remarks by Tomiwa and Maryam Kazeem
- Overview of Annotations Research Associate Programme

5:40pm-6:30pm

- Overview of four twentieth century Pan-African festivals (Dakar '66, Algiers '69, Zaire '74, and Lagos '77)
- Research associates present their individual research

6:30pm-7:30pm

- Overview of Research Walls
- Attendees freely interact with Research Walls

7:30pm-8pm

- Panel and Q&A moderated by Maryam Kazeem
- Closing remarks

Annotations Programme

Annotations is a project that explores major Pan-African cultural festivals and their dual nature as historic events and repositories of postcolonial pan-African encounters. Led by co-curators Naima Hassan and Maryam Kazeem, Annotations engages the complex histories of FESMAN, PANAF, Zaire '74, and FESTAC '77 through the Annotations Research Programme, residencies and publication.

Annotations conceptual methodology offered by Maryam Kazeem is underpinned by speculative archival practices which Sameer Farooq refers to as “archiving against the archive”. It investigates the relationship between the archives of pan-African festivals as source and as subject, and how contemporary activations of these events underscore a dynamic between history and collective memory, in which the act of collective memory keeping creates a path towards reckoning with archival absence.

How do we grapple with archival gaps as we explore the archives of the twentieth century pan-African festivals? How do we interpret the logic of these archives? Theorist Saidiya Hartman refers to critical fabulation as “playing with and rearranging the basic elements of the story” and using speculative arguments, to both tell “an impossible story and amplify the impossibility of its telling.” Can we use the annotative form as a tool of critical fabulation? Can the annotation provide a path towards a counter-archive of the festivals?

Through the practice of creating multifarious marginalia to the pan-African festivals archives, *Annotations* contemplates these alternative taxonomies and record keeping practices among pan-African library networks within the continent and the diaspora. With a beginning in Lagos, the programme will create an opening for satellite residency programmes in other African cities which house the archives of major twentieth century festivals (Dakar, Algiers, Kinshasa).

Annotations is the first chapter of G.A.S. Foundation’s multi-year programme, *Re:assemblages* which explores the G.A.S. Library and Picton Archive as a site of rhizomatic exchange.

Additional information: www.guestartistsspace.com/Reassemblages

Annotations Research Associates

Adeyosola Adeniran is an art curator based in Lagos. As a curator, she is interested in unveiling personal narratives and tackling the liminalities of the self. Her literary background underscores the lens through which she engages art. She has worked on projects such as the Lagos Photo Festival and Table of Hope. She recently concluded a residency with RMB Latitudes CuratorLab.

Osayame Emokpae-Ozoro is an archivist living and working in Lagos, Nigeria. She is one half of the Emokpae Archive, a project she started with Ese Osamede in 2020, to preserve the legacy of Chief Erhabor Ogevia Emokpae (OON). Her archival practice is influenced and motivated by an ongoing discourse on cultural heritage

management practices that would adequately cater to the uniqueness of African heritage resources.

Neil Grasty is a 2024 Magna Cum Laude and Phi Beta Kappa graduate of Morehouse College. At Morehouse he majored in Art History with a minor in French. From 2022 to 2024, he served as an UNCF/Mellon Mays Undergraduate Fellow. His UNCF/Mellon Mays research and senior thesis entitled *Living with Empire: Africa and Art Deco* traces the connections between French Art Deco and Africa. In addition to this fellowship, from 2022 till 2024 he has served as a curatorial intern within the High Museum of Art's Decorative Arts and Design Department. He has held previous internship positions at the Metropolitan Museum of Art (2023), Getty Research Institute (2021), and the Association of Research Institutes in Art History (2020).

Amaya Loubeau is a rising Junior Art History major and a Documentary Filmmaking and Theater and Performance double minor attending Spelman College. She is an Ethel Gillbi Waddell Honors Program Scholar and an Alpha Lambda Delta Honors Society member. Engaged in civic leadership, she serves as a Bonner Scholar, committed to public service within her community. Amaya is an aspiring visual artist, creating and curating an exhibit of her works that focuses on Black Female Empowerment and bringing awareness to issues within the Black community. Last summer, she interned with the Children's Defense Fund at the historic Alex Haley Farm. Here, she collaborated with lead appraisers to evaluate a significant collection of African art housed within the Estate of acclaimed African American writer Alex Haley, known for his seminal work, *Roots*.

Ufuoma Ogbemudje is a video artist and curator based in Lagos Nigeria (with Urhobo and Ijaw roots) and holds a BA in Film/Video from the University of Toledo with a minor in Art History. His curatorial practice consists of exhibitions with the Souls Grown Deep Foundation, the Toledo Museum of Art, and SMO Contemporary Art which have been focused on Southern African American artists and Nigerian artists. His video art practice emphasizes experimentation through performance-based uses of limited space and cameras from mobile devices.

Robyn Simpson is a third-year student at Spelman College, pursuing an undergraduate degree in Art History with a minor in Curatorial studies. She is an Education Fellow at the Museum of African Diaspora and a recipient of the Alice L. Walton Foundation Art History Scholarship. At Spelman, Robyn is a member of the AUC Art History + Curatorial Studies Collective, where she has had the opportunity to visit cities such as New York, Chicago, San Francisco, and Venice, Italy, to meet with industry professionals, attend conferences, and immerse herself within the different art ecosystems.