

14 - 18 SEPT 2020

**THE RADICAL
SOLIDARITY SUMMIT**



THE RADICAL SOLIDARITY SUMMIT

14 – 18 September 2020

The Radical Solidarity Summit is a week-long online gathering to address urgent issues of our time, explore alternative futures, and discuss the possibilities that can be forged in the cultural field through acts of radical solidarity.

It is an opportunity to connect with other organisations and individuals, artists, curators, activists, writers and educators who are passionate about learning, supporting and collaborating in a spirit of generosity and who are committed to the continued fostering of the arts from Africa and its diaspora.

Alongside the programme of talks, the event will feature film screenings, performance, readings and an Instagram take-over.

FULL PROGRAMME

Location: Zoom

Time: 4:00 - 8:30 pm SAST (GMT+2)

Daily Instagram take-over by **blaxTARLINES KUMASI**

14 September 2020

Solidarity: Historic Contexts of Pan-Africanism and the Transnational Struggle

A historical mapping of Pan-Africanism as a political formation and radical solidarity in times of crisis. This will include insight into its inception in the Black Nationalist Movement in the United States of America, stretching into the anti-colonial movements in Africa and its diaspora, and to its present-day manifestations. Pan-Africanism as a school of thought comprises various intellectual traditions, such as the doctrine of Negritude that emerged in the 1920s and other black radical movements of the 20th and 21st century. The teachings of Pan-Africanism are foundational to much of the political self-organisation and mobilisation that occurred in the struggle for independence in Africa during the 20th century. Due to Pan-Africanism's influence, different mechanisms emerged which united African countries against colonialism and assisted in the establishment of inter-regional social, political, economic and cultural ties. These connections created possibilities for underground networks, coalitions and strategies to materialise. This will involve a critical analysis of Pan-Africanism's intellectual legacy, its shortcomings and its intersections with race, class, and gender.

4:00 – 4:10 pm: Introduction by Koyo Kouoh, Chief Curator and Executive Director, Zeitz MOCAA

4:10 – 6:00 pm: Conversation between Achille Mbembe and Albie Sachs, moderated by Koyo Kouoh

6:00 – 6:30 pm: Intermission

6:30 – 8:00 pm: Performance by Haroon Gunn-Salie

8:00 – 8:10 pm: Intermission

8:10 – 8:30 pm: Reading by Sakhisizwe Gcina, *The Battle of Rewritten Histories* from *Infinite Riches* by Ben Okri

15 September 2020

Printed Matter, Text, Language, Transmission of Knowledge

Knowledge systems from Africa have been preserved and passed on through generations. They exist and manifest today through cultural forms and critical artistic practices. Language and literature, both spoken and in print, has played a pivotal role in the transmission of information for solidarity against suppressive cultural domination. This will be an examination of the different kinds of knowledge production and dissemination systems rooted in Africa. Furthermore, today, the accessibility of the internet is providing a space for the amplification of marginalised cultures and peoples to connect with one another. The internet has contributed immensely to democratising the channels through which knowledge from the continent and narratives of blackness are celebrated.

4:00 – 5:30 pm: Panel discussion with Bukola Oyebo, Nontsikelelo Mutiti, Rémy Ngamije, Awa Konaté, moderated by Sakhisizwe Gcina

5:30 – 6:30 pm: Film Screening, *Seismography of Struggles: Towards A Global History of Critical and Cultural Journals* by Zahia Rahmani

6:30 – 8:00 pm: Panel discussion with Nadia Davids, Frieda Ekotto, Françoise Vergès, moderated by Tandazani Dhlakama

8:10 – 8:30 pm: Reading by Tandazani Dhlakama, *Who Invented Truth and How to Be an African* by Binyavanga Wainaina

16 September 2020

On Collectivity and Collaboration as Radical Practice

An examination of emancipatory collectivism and collaboration in artistic and cultural production. There will be engagement with cross-cultural and transnational collaboration which defy the North-South dichotomy and disrupt global centres of power. The recognition of ongoing activism in Africa, Asia and South America from a Non-Western paradigm and model will be discussed. The existence of contemporary student protest movements such as anti-KKN (Indonesia), #YoSoy132 (Mexico) and #RhodesMustFall (South Africa) challenged institutional exclusionary practices. Other independent youth-led movements such as the Arab Spring (Libya, Egypt, Tunisia) and Y'en a Marre (Senegal) overthrew repressive socio-political systems. Much of this organisation, mobilisation and solidarity occurs in digital online spaces as resistance to hierarchical structures. These types of movements have had an impact on the artistic community with the formation of artist collectives and independent contemporary art spaces which strive for democratic, inclusive and egalitarian access and representation. This includes collaboration between community art centres, academies and museums. Collaborative practices have the potential to transform and decentralise our understanding of power central to community building.

4:00 – 5:30 pm: Roundtable with ruangrupa, Bonaventure Soh Bejeng Ndikung, Marie H  l  ne Pereira, Diana Campbell Betancourt, moderated by Tammy Langtry

5:30 – 6:00 pm: Intermission

6:00 – 7:30 pm: Film Screening, *Mother, I Am Suffocating. This Is My Last Film About You* (2019) by Lemohang Jeremiah Mosese, introduced and interviewed by Phokeng Setai

7:30 – 8:00 pm: Intermission

8:00 – 8:20 pm: Reading by Tammy Langtry, *Stream of Consciousness: A Concatenation of Dividuals* by Bonaventure Soh Bejeng Ndikung

17 September 2020

Urban Imaginaries, Mobilities and Why So Many Borders

Our contemporary world is heavily marked by borders, walls and other barriers that limit freedom of movement. These physical and symbolic constructs can also restrain human imagination. Their implementation interrupts cross-border cultural processes and networks through which knowledge is transmitted. This will be an exploration of different interventions that seek to open spaces of resistance and critical imagination. It is an examination of the places where immutable and essentialist representation of borders and limitations on our spatial imaginaries are challenged. The digital realm as a space which transcends physical borders for transnational solidarity will also be considered. We will look at the discourse around the redefinition of urban architecture, urban spatial design and cross-border migration. Opportunities and challenges of mobility in shaping our worldviews and as sites of resistance will be examined. Also included will be ideas related to the informal economy and the future of smart cities.

4:00 – 5:30 pm: Panel discussion with Edgar Pieterse, Mpho Matsipa, Tau Tavengwa, Emeka Okereke, moderated by Storm Janse van Rensburg

5:30 – 6:00 pm: Intermission

6:00 – 7:30 pm: Listening Session with a mixtape by Chimurenga, *FESTAC '77*, introduced by Phokeng Setai

7:30 – 8:00 pm: Intermission

8:00 – 8:10 pm: Reading by Storm Janse van Rensburg, *The Exploded View* by Ivan Vladislavi  

18 September 2020

Radical Practices/Radical Solidarity

Both the historical legacies of resistance movements and ongoing struggle for black liberation have taken on different forms throughout the centuries and to date. Regardless of the form, such movements can point to the Black Radical Tradition. This often involves a collection of intellectual activists whose contributions have aided disrupting social, political, economic and cultural norms originating in anti-colonial and anti-slavery efforts. However, this has also been supported by allies from non-aligned regions of the world. As we see activists taking to the streets with renewed vigour to fight racism, inequality and capitalism, today's protest movements point to a much broader revolutionary genealogy. There will be an interrogation of hegemonic cultural traditions, beliefs and values. This will include ideas around self-determination and the formation of their radical ideologies.

4:00 – 5:30 pm: Panel discussion with Tu  n Andrew Nguy  n and Rasha Salti, moderated by Koyo Kouoh

5:30 – 6:00 pm: Intermission

6:00 – 7:30 pm: Film screening, *The Specter of Ancestors Becoming...* (2019) by Tu  n Andrew Nguy  n

7:30 – 8:00 pm: Intermission

8:00 – 8:20 pm: Reading by Phokeng Setai, *Return to my Native Land* by Amie C  saire

PARTICIPANT BIOGRAPHIES: DAY 1



Koyo Kouoh

Koyo Kouoh is the Executive Director and Chief Curator at Zeitz Museum of Contemporary Art Africa (Zeitz MOCAA) since May 2019. Prior to this appointment, Kouoh was the founding Artistic Director of RAW Material Company, a centre for art, knowledge and society in Dakar since 2008. A centre for critical education, an art exhibition space, and home to a creative residency programme, it supports the work of African and international artists and curators in all contemporary art media.

In her independent curatorial practice, she has organised meaningful and timely exhibitions such as *Body Talk: Feminism, Sexuality and the Body in the Works of Six African Women Artists*, first shown at Wiels in Brussels in 2015. She curated *Still (the) Barbarians*, 37th EVA International, the Irish Biennial in Limerick in 2016, and more recently she participated in the 57th Carnegie International in Pittsburgh with the deeply researched *Dig Where You Stand*, 2018, a show within a show drawn from the collections of the Carnegie Museums of Art and Natural History.

She was the initiator of the research project *Saving Bruce Lee: African and Arab Cinema in the era of Soviet Cultural Diplomacy*, co-curated with Rasha Salti at Garage Museum of Contemporary Art in Moscow and Haus der Kulturen der Welt in Berlin, 2015-2018.

Active in the critical field of the arts community in a Pan-African and international scope, Kouoh has a remarkable list of publications under her name, including the upcoming "RAW Académie: A Matter of Knowledge," "Word!Word?Word! Issa Samb and The Undecipherable Form" (2013) and "Condition Report on Building Art Institutions in Africa", (2012) to name a few.

She has served as Curator of the Educational and Artistic Programme of 1:54 Contemporary African Art Fair for eight consecutive editions in London and New York, as well as on the curatorial teams for Documenta 12 and 13.

Instagram: @madamekoyo



Albie Sachs

Albie Sachs is a South African activist and a former judge of the Constitutional Court of South Africa (1994 – 2009). Sachs went into exile in England, where he completed a PhD from Sussex University.

When he returned to South Africa from exile, he served as a member of the Constitutional Committee and the National Executive of the African National Congress. Sachs played a pivotal role in the 1990 democratic negotiations and was appointed to the Constitutional Court in 1994 by former President Nelson Mandela.

He was also central to the formation of the 1996 post-apartheid Constitution. Sachs is the author of a number of books, including *Stephanie on Trial* (1968), *The Jail Diary of Albie Sachs* (1996), *Soft Vengeance of a Freedom Fighter* (1990), *The Strange Alchemy of Life and Law* (2009) and *We, the People: Insights Of An Activist Judge* (2016). In addition, Sachs has received numerous accolades over the years for his writing.

He received the Alan Paton Award for both *Soft Vengeance* (1991) and *The Strange Alchemy of Life and Law* (2010). *The Jail Diary of Albie Sachs* (1978) was dramatized by David Edgar for the Royal Shakespeare Company and televised by the BBC.



Achille Mbembe

Achille Mbembe obtained his doctoral degree at the Université Paris 1 (Panthéon-Sorbonne) in 1989 and subsequently obtained a D.E.A. in Political Science at the Institut d'études politiques, Paris.

Mbembe is a Research Professor of History and Politics at the Wits Institute for Social and Economic Research in Johannesburg, South Africa.

He has also held appointments at Columbia University, the University of Pennsylvania, Duke University, Yale University, and the University of California at Irvine.



Haroon Gunn-Salie

Haroon Gunn-Salie's multidisciplinary practice draws focus to forms of collaboration in contemporary art based on dialogue and exchange.

Gunn-Salie's work has been included in significant exhibitions: New Museum Triennial - Songs for Sabotage (2018), Frieze Sculpture, Regents Park (2018) You & I, A4 Arts Foundation (2017), What Remains is Tomorrow, South African Pavilion at La Biennale di Venezia (2015); and 19° Festival de Arte Contemporânea Sesc Videobrasil (2015).

Solo exhibitions include: Three Years running in collaboration with Aline Xavier (2019), Skissernas Museum, Sweden; On The Line (2016), Mendes Wood DM, Agridoce (2016), Galpão Videobrasil and Museu de Congonhas in Brazil; History after apartheid (2015) at Goodman Gallery in South Africa.

At the 19° Festival de Arte Contemporânea Sesc Videobrasil in 2015 was awarded the SP-Arte/Videobrasil prize in 2018 awarded the FNB Art Prize.

Gunn-Salie completed a BA Hons in sculpture at the University of Cape Town's Michaelis School of Fine Art in 2012.

Instagram: @gunn_salie

PARTICIPANT BIOGRAPHIES: DAY 2



Sakhisizwe Gcina

Sakhisizwe Gcina was born and raised in Queenstown, South Africa. Currently, he is a Project Content Coordinator at Zeitz Museum of Contemporary Art Africa (Cape Town, South Africa). Gcina works within the context of a multidisciplinary space for experimental curatorial practice and research which explores under-represented topics and social issues within a contemporary art museum. He has curated Zanele Muholi Faces and Phases and Somnyama Ngonyama/Hail the Dark Lioness; LGBTQI+ Banele Khoza; and Owanto: One Thousand Voices among other projects at the museum.

Gcina obtained a Bachelor of Arts (BA) in Film and Media Production at the University of Cape Town (UCT) along with majors in English Literature and Philosophy. He studied for a Bachelor of Arts (Honours) Degree in Curatorship through the Mellon Foundation scholarship at the Centre for Curating the Archive at the UCT Michaelis School of Fine Art. While a student he was part of the South African Arts Critics Association mentorship programme and the Highway Africa Future Journalist's programme contributing to various publications.

Instagram: @skinz_and_bonez



Bukola Oyebo

Bukola Oyebo is an art writer, editor and publisher.

She is the founder and editor-in-chief of the art magazine The Sole Adventurer (TSA). She has worked in the media, particularly broadcasting, since 2011 in different positions. As a writer, she has made contributions to online and print magazines and exhibition publications. She has covered the major biennales including Dak'Art (Senegal), Venice Biennale (Italy) and Jogja Biennale (Indonesia).

She regularly speaks about digital publishing and the position of women in the arts. In 2017, she was a guest editor for the Intense Art Magazine publication on women artists. In the same year, she was listed as one of the women shaping the Nigerian visual arts.

Photo credit: Godson Ukaegbu

Instagram: @bukolaoyebodeprojects



Nontsikelelo Mutiti

Nontsikelelo Mutiti is a Zimbabwean born visual artist and educator. She is invested in elevating the work and practices of Black peoples past, present and future through a conceptual approach to design, experimental publishing and archiving practices and peer to peer collaborations.

Mutiti holds a diploma in multimedia art from the Zimbabwe Institute of Digital Arts, and an MFA from the Yale School of Art, with a concentration in graphic design. Mutiti is currently Assistant Professor in Graphic Design at Virginia Commonwealth University.

She is also artistic director for Black Chalk & Co. a platform for archiving and publishing practices that curates cultural events and fosters collaborative projects with peers located in Harare, Johannesburg, New York, Richmond and other international centres.

Instagram: @nontsimutiti



Rémy Ngamije

Rémy Ngamije is a Rwandan-born Namibian writer and photographer. His debut novel 'The Eternal Audience Of One' is forthcoming from Scout Press (S&S).

He is the co-founder and editor-in-chief of 'Doek!', Namibia's first literary magazine.

His work has appeared in 'Litro Magazine', 'AFREADA', 'The Johannesburg Review of Books', Brainwavez, 'The Amistad', 'The Kalahari Review', 'American Chordata', 'Doek!', Azure, Sultan's Seal, 'Santa Ana River Review', 'Columbia Journal', 'New Contrast', 'Necessary Fiction', 'Silver Pinion', and 'Lolwe'.

He was shortlisted for the AKO Caine Prize for African Writing in 2020. He was also longlisted for the 2020 Afritondo Short Story Prize. In 2019 he was shortlisted for Best Original Fiction by Stack Magazines.

Photo credit: Abantu Book Festival

Instagram: @remythequill



Awa Konaté

Awa Konaté is a London and Copenhagen based Danish-Ivorian writer, researcher and curator.

She is the founder of the interdisciplinary research platform Culture Art Society (CAS) that intersects critical studies and art theory to research the cultural economy of African archives and advocates for African cultural activism as well as arts education.

Her research is committed to a philosophy of accessibility that circumvents hierarchies of cultural canons and their distribution, drawing on a critical curatorial practice called "memory work" which pursues the ways in which the archive affects and (re)informs liberatory practices. Awa has been published in 'Third Text', 'Paletten art Journal', 'Widewalls Magazine', 'The Nordic Africa Institute', 'Funambulist Magazine' and more.

Instagram: @cultureartsociety



Zahia Rahmani

The Algerian-born academic and author Zahia Rahmani is one of France's leading art historians and writers of fiction, memoirs, and cultural criticism. She is the author of a literary trilogy published by Sabine Wespieser Editions, dedicated to contemporary figures of so-called banished people: *Moze* (2003); *"Musulman" roman* (2005); *France, récit d'une enfance* (2006). In the US, *France, Story of Childhood* was published by Yale University Press in 2016, and *"Muslim" A Novel* will be published by Deep Vellum Publishing in 2019.

The French Ministry of Culture named Rahmani Chevalier of Arts and Letters and as a member of the College of the Diversity. As an art historian, Rahmani is Director of the Research Program on Art and Globalization at the French National Institute of the History of Art (INHA, Paris), an interdisciplinary program that focuses on contemporary art practices in a globalized world and it links many networks in France and abroad.

She curated *Made in Algeria: Genealogy of a Territory*, a large exhibition of colonial cartography, high and popular visual culture, and contemporary art at the Museum of European and Mediterranean Civilisations (MuCEM), Marseille in 2016. She founded at INHA, *Global Art Prospective*, a collective of young researchers and actors within the artistic scene who are specialists in non-European territorial and cultural spaces. In the fall 2016, she an NYU Gallatin's Global Faculty-in-Residence.

Previously exhibited at the Dhaka Art Summit (2020) and the NYU Gallatin Gallery, *Seismography of Struggle: Towards a Global History of Critical and Cultural Journals* (INHA, Paris, 2017; RAW Material Company, Dakar; Kulte Gallery, Rabat; FID/la compagnie, Marseille, 2018), is an international traveling display resulting of GAP/INHA programs curated by Rahmani.



Tandazani Dhlakama

Tandazani Dhlakama, is an assistant curator at Zeitz MOCAA. Prior to joining Zeitz MOCAA, she worked at the National Gallery of Zimbabwe (NGZ) in Harare where she held various roles between 2011 and 2017. In 2017 she was the conference coordinator for the 2nd International Conference on African Cultures (ICAC 2017) which took place in Harare.

In 2016 Dhlakama was curator at Tsoko Gallery, an independent art space in Harare, where she curated their inaugural exhibition *Beyond the Body* (2016) and was involved in the establishment of the space. She has contributed essays and articles to publications such as *Something We Africans Got*, *Africanah*, *The Herald Newspaper*, *Panorama*, *Jewel*, *Stitch* and *Artlife* magazines. Dhlakama is a Beit Scholar. She holds an MA in Art Gallery and Museum Studies from the University of Leeds, UK (2015) and a BA in Fine Art and Political Science, Magna Cum Laude from St. Lawrence University, USA (2011).

Instagram: @tandazani



Nadia Davids

Nadia is a South African writer, theatre-maker and scholar whose focus on performances of memory, District Six and Cape Town's post-apartheid archives informs her critical and creative work.

Her multiple-award-winning plays 'At Her Feet', 'Cissie' and 'What Remains' have been staged locally and internationally and her debut novel *An 'Imperfect Blessing'* was shortlisted for the 2014 UJ Prize and the Pan-African Etisalat Prize for Literature, and long-listed for the 2014 Sunday Times Fiction Award.

Nadia holds a PhD in Drama from the University of Cape Town and as an A.W. Mellon Fellow has been a visiting scholar/artist at the University of California Berkeley and at New York University.

Between 2009-2016 she lectured at Queen Mary University of London where she was awarded the Philip Leverhulme Award for her research.

In 2018 she joined the English Department at the University of Cape Town as an Associate Professor.

She has been the President of PEN South Africa since 2017.



Frieda Ekotto

Lorna Goodison Collegiate Professor of Afroamerican and African Studies, Comparative Literature and Francophone Studies at the University of Michigan.

Her early work involves an interdisciplinary exploration of the interactions among philosophy, law, literature and African cinema.

She is the author of eleven books, and numerous book chapters as well as articles in prestigious literary journals. She is currently working on LGBTQ+ issues, with an emphasis on West African cultures within Africa as well as in Europe and the Americas.

She received the Nicolàs Guillèn Prize for Philosophical Literature in 2014 and in 2015 she was awarded the Benezet Award for excellence in her field.

In 2016, she was awarded the John H. D'Arms Faculty for Distinguished Graduate Mentoring in the Humanities at the University of Michigan, Ann Arbor. In 2018, she was awarded an Honorary Degree at Colorado College.

Instagram: @friedaekotto



Françoise Vergès

Françoise Vergès is a political theorist, an antiracist and decolonial feminist, an activist and a public educator.

She has written on the memories of slavery, South-South solidarities, decolonizing the museum, Aimé Césaire, Frantz Fanon, decolonial feminism, the circulation of textiles ideas and tastes, neoliberalism and the economy of predation.

A cofounder of the non-profit Decolonize the Arts (Paris), she moderates its monthly seminar. Recent publications: 'Resolutely Black. Conversations with Aimé Césaire' (2019), 'The Wombs of Women. Race, Capital, Feminism' (2020) and 'Un féminisme décolonial' (2019, in Brazilian 2020, forthcoming in English (2021).

Image credit: Cyrille Choupas

PARTICIPANT BIOGRAPHIES: DAY 3



Tammy Langtry

Tammy Langtry, South African born, is currently working as an Assistant Curator at Zeitz MOCAA, Cape Town.

Her practice moves across curatorial work, artistic research and writing. She holds an Honours degree (Art History, 2010) from the University of the Witwatersrand (Johannesburg, South Africa) and has since worked on curatorial projects engaged in post-colonial urban African identities.

Some of the projects she has worked on include; 'Reflections of the Cape' (2014), '21BF' (2014), 'Art award SA Taxi Art Award' (2014- 2016), 'Spatial Relations' (2016), 'States of Grace' (2017), 'FreeSpace' (2018), 'Why Should I Hesitate: Putting Drawings to Work' (2019), 'Laying Bare' (2019-2020).

Langtry's curatorial interest in diversity, hybridity and artistic practice is shaped by personal experience and the politics of identity.

She is interested in curatorial practice as cultural synthesis and the links between artistic practices and contemporary necessities.

Image credit: Jodi Windvogel

Instagram: @tammytamati



ruangrupa

ruangrupa is a Jakarta-based collective established in 2000. It is a non-profit organization that strives to support the idea of art within urban and cultural context by involving artists and other disciplines such as social sciences, politics, technology, media, etc, to give critical observation and views towards Indonesian urban contemporary issues.

ruangrupa also produce collaborative works in the form of art projects such as exhibition, festival, art lab, workshop, research, as well as book, magazine and online-journal publication.

As an artists' collective, ruangrupa has been involved in many collaborative and exchange projects, including participating in big exhibitions such as Gwangju Biennale (2002 & 2018), Istanbul Biennial (2005), Asia Pacific Triennial of Contemporary Art (Brisbane, 2012), Singapore Biennale (2011), São Paulo Biennial (2014), Aichi Triennale (Nagoya, 2016) and Cosmopolis at Centre Pompidou (Paris, 2017).

In 2016, ruangrupa curated TRANSaction: Sonsbeek 2016 in Arnhem, NL, and currently serving as the collective Artistic Director for the upcoming documenta fifteen (Kassel, 2022).

Instagram: @ruangrupa



Dr. Bonaventure Soh Bejeng Ndikung

Dr. Bonaventure Soh Bejeng Ndikung (born in 1977 in Yaoundé, Cameroon), is an independent curator, author and biotechnologist. He is founder and artistic director of SAVVY Contemporary in Berlin and the artistic director of sonsbeek20–24, a quadrennial contemporary art exhibition in Arnhem, the Netherlands.

Ndikung was the curator-at-large for Adam Szymczyk's Documenta 14 in Athens, Greece and Kassel, Germany in 2017; a guest curator of the Dak'Art biennale in Dakar, Senegal, in 2018; and the artistic director of the 12th Bamako Encounters photography biennial in Mali last year. Together with the Miracle Workers Collective, he curated the Finland Pavilion at the Venice Biennale in 2019 and was a guest professor in curatorial studies and sound art at the Städelschule in Frankfurt.

He is currently a professor in the Spatial Strategies MA program at the Weissensee Academy of Art in Berlin and is also a recipient of the first OCAD University International Curators Residency fellowship in Toronto in 2020.

Photo credit: © Alexander Steffens

Instagram: @bonaventurendikung



Marie Hélène Pereira

Marie Hélène Pereira graduated in Management and International Business Law. After a few years of work within the business world, she shifted her professional interest to arts and culture. She is Director of Programmes at RAW Material Company where she has organized exhibitions and related discursive programs including the participation of RAW Material Company to "We face forward: Art from West Africa Today" Whitworth Art Gallery, Manchester; ICI Curatorial Hub at TEMP, New York; The 9th Shanghai Biennial, Shanghai; MARKER Art Dubai (2013).

She co-curated Scattered Seeds in Cali-Colombia (2015-2017) and curated Battling to normalize freedom at Clarkhouse Initiative in Mumbai, India (2017). Pereira was a co-curator of 'Canine Wisdom for the Barking Dog - The Dog Done Gone Deaf. Exploring The Sonic Cosmologies of Halim El-Dabh' with Dr Bonaventure Ndikung at the 13th edition of Dakar Biennale of Contemporary African art (2018).

She has a strong interest in politics of identity and histories of migration.

Instagram: @neneperei



Diana Campbell Betancourt

Diana Campbell Betancourt is the Founding Artistic Director of the Samdani Art Foundation and Chief Curator of the Dhaka Art Summit, the foremost research and exhibition platform for art in South Asia and the world's highest daily visited contemporary art exhibition.

She has been building the Samdani collection and developing Srihatta, an art centre and sculpture park that will soon be the foundation's permanent home, commissioning site-specific installations while developing the foundation's education and public programmes.

She was curator of Frieze Projects in London (2018-2019) and the Founding Artistic Director of Bellas Artes Projects in the Philippines (2016-2018). Educated at Princeton, she has been living and working across Asia since 2010 and splits her time between Brussels and Dhaka.

Photo credit: Pablo Bartholomew

Instagram: @dhakadiana



Lemohang Jeremiah Mosese

Lemohang Jeremiah Mosese is a filmmaker and visual artist hailing from Lesotho.

His two short films have travelled extensively, winning awards on the festival circuit. In 2018 his feature-length visual essay film 'Mother, I am Suffocating. This is My Last Film About You', was selected for Final Cut in Venice, where it won six awards.

It went on to premiere at the Berlinale Forum in 2019 and continues to be shown in film festivals and exhibitions, including MoMA and BOZAR Brussels. Mosese was one of three filmmakers selected for Biennale College Cinema with his second narrative feature film 'This Is Not A Burial, It's A Resurrection.'

The film screened at Venice International Film Festival 2019, at Sundance Film Festival 2020 (winning Special Jury Award for Visionary Filmmaking), at Rotterdam Film Festival 2020, at Portland International Film Festival 2020 (winning the Jury Prize) at Taipei Film Festival 2020 (winning the Grand Prize), at Santiago film festival (Winning best director) and at Hong Kong International Film Festival (Fipresci Prize and Firebird Award).

Mosese has also shown a series of still photographs from his films and video art installation works at various galleries. Mosese served as a juror for several film festivals including Berlinale International Short Films, Berlinale Short Form Station and The Films After Tomorrow - Locarno Film Festival.



Phokeng Setai

Phokeng Setai is a scholar, curator, and cultural producer living and working in Cape Town, South Africa.

He is a fellow at the Centre for Humanities Research, Flagship Critical Thought in African Humanities Research (CHR), and a Ph.D. in the Department of Anthropology at the University of Western Cape (UWC). Setai currently holds a part-time position as a research assistant in the curatorial department at Zeitz MOCAA.

He grounds his curatorial practice in sustained research and methodological inquiry. In his doctoral thesis, Setai is investigating the consequences of curatorial practice as an independent field of cultural production on the African continent.

Instagram: [@mongakobo_e_bohale](https://www.instagram.com/mongakobo_e_bohale)

PARTICIPANT BIOGRAPHIES: DAY 4



Storm Janse van Rensburg

Storm Janse van Rensburg (b.1972, South Africa) is a curator of contemporary art who has worked in a South African and international context for the past 25 years.

He currently serves as Senior Curator at Zeitz MOCAA, Cape Town, South Africa. He started his career at the Market Theatre Galleries, Johannesburg (1995 - 1999) and served as curator of the Kwazulu Natal Society of the Arts in Durban (2000 - 2006). He was a founding member of the Visual Arts Network of South Africa (VANSA) and senior curator at Goodman Gallery Cape Town (2007 - 2012).

He lived and worked in Berlin, Germany (2012 - 2015) as an independent curator and researcher. He was a fellow of the Academy for Advanced African Studies, University of Bayreuth, Germany (2013 - 2015).

He served as head curator of exhibitions at the Savannah College of Art and Design Museum of Art, Savannah, U.S.A. (2015 - 2019), where he oversaw a robust exhibitions program of international exhibitions and programming.

He has edited and written for a number of exhibition catalogues and contributed to *African Arts Journal*, *Art South Africa*, *Metropolis M*, *Canvas* and *Contemporary And* magazines amongst others, and was editor of the monograph *Jacob Lawrence: Lines of Influence* (2020).

Instagram: @stormjvr



Mpho Matsipa

Mpho Matsipa is a researcher WiSER, curator and lecturer. She has written critical essays on art and architecture and curated several exhibitions and discursive platforms, including *African Mobilities* at the Architecture Museum, Pinakothek Moderne, Munich, and the online version (2018-2020); *Studio-X* Johannesburg, and the 11th International Architecture Exhibition, Venice Biennale.

She teaches at the School of Architecture and Planning in South Africa and has taught at Columbia University (GSAPP) and Cooper Union, New York.

She holds a PhD in Architecture from the University of California, Berkeley, during which time she was a Fulbright Scholar.

Website: africanmobilities.org

Instagram: @AfricanMobilities



Edgar Pieterse

Prof. Pieterse's research and teaching gravitates around urban development politics, everyday culture, publics, radical social economies, responsive design and adaptive governance systems.

He is consulting editor for *Cityscapes*—an international biannual magazine on urbanism in the global South.

Edgar is co-author with Abdou Maliq Simone of 'New Urban Worlds: Inhabiting Dissonant Times' (2017) and recently co-edited books including: 'Integration Syndicate: Shifting Cape Town's Socio-Spatial Debate' (2019), 'African Cities Reader III: Land, Property & Value' (2015), 'Africa's Urban Revolution' (2014) and 'Rogue Urbanism: Emergent African Cities' (2013).

He serves on the Advisory Boards of the Indian Institute for Human Settlements (Bangalore), LSE Cities (London), the Gauteng City-region Observatory (Joburg), among others.

His current research is focused on flagship public projects signaling a turn-around of fortunes in Addis Ababa, Johannesburg, Kigali, Lagos, Luanda and Nairobi.



Emeka Okereke

Emeka Okereke is a Nigerian visual artist, writer, filmmaker and DJ who lives and works between Lagos and Berlin, moving from one to the other on a frequent basis.

A past member of the renowned Nigerian photography collective Depth of Field (DOF), he holds a bachelor's/-master's degree from the Ecole Nationale supérieure des Beaux Arts de Paris and has exhibited in biennales and art festivals in cities across the world, notably Lagos, Bamako, Cape Town, London, Berlin, Bayreuth, Frankfurt, Nuremberg, Brussels, Johannesburg, New York, Washington, Barcelona, Seville, Madrid and Paris.

In 2015, his work was exhibited at the 56th Venice Biennale, in the context of an installation titled *A Trans-African Worldspace*.

Okereke is the founder and artistic director of *Invisible Borders Trans-African Project*. He is also the founder and host of the *Nkata Podcast Station*.

Okereke has served as guest/visiting lecturer in several art platforms and learning institutions – notably Hartford University's MFA program in photography and Summer Academy of Fine Arts, Salzburg Austria and Sandberg Institut Amsterdam.

In 2018, Emeka Okereke was conferred France's prestigious insignia of *Chevalier dans l'ordre des Arts et Lettres* (Knight in the Order of Arts and Letters) by the Ministry of Culture of France as recognition of his contribution to the discourse on art in Africa, France, and the world at large.

Instagram: @emekaokereke



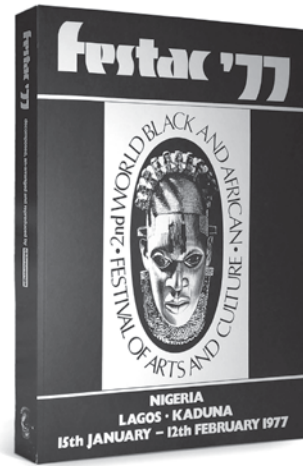
Tau Tavengwa

Zimbabwean born Tau Tavengwa is the cofounder, curator and editor of Cityscapes Magazine, a hybrid journal/magazine print title focused on cities and urban life across Africa; Latin America and South Asia. Each issue of the magazine presents nuanced stories and analysis focused on cities and urbanism across the South and the people working, thinking, and fighting to make them more liveable and equitable.

Tau has a background in architecture and museum design; art & architecture publishing. His work in the last 10 years has been focused exclusively on urban issues in the global south as part of the African Centre for Cities at the University of Cape Town where he is still a member of the Urban Humanities cluster.

Tau is currently a Visiting Fellow (2019-2021) at LSE Cities, London School of Economics and a Research Fellow (2019-2021) at Max Planck Institute for Religious and Diversity Studies.

Tau is a board member of Terreform's UR Books and is a member of the Sir Geoffrey Jellicoe Awards Nominations Committee of the International Federation of Landscape Architects.



FESTAC '77 - A MIXTAPE BY CHIMURENGA

Early in 1977, thousands of artists, writers, musicians, activists and scholars from Africa and the black diaspora assembled in Lagos for FESTAC '77, the 2nd World Black and African Festival of Arts and Culture. With a radically ambitious agenda underwritten by Nigeria's newfound oil wealth, FESTAC '77 would unfold as a complex, glorious and excessive culmination of a half-century of pan African cultural-political gatherings.

In this mix, we decompose, an-arrange and reproduce the sound-world of FESTAC '77 to address the planetary scale of event, alongside the personal and artistic encounters it made possible.

And to ask: Can a past that the present has not yet caught up with be summoned to haunt the present as an alternative?

Instagram: @chimurenga_sa

PARTICIPANT BIOGRAPHIES: DAY 5



Rasha Salti

Rasha Salti is a curator, writer, and researcher. Her curated projects include: 'Past Disquiet' (co-curated with Kristine Khouri) Museu d'Art Contemporani de Barcelona (2015), Haus der Kulturen der Welt, Berlin (2016), Museo de la Solidaridad Salvador Allende, Santiago (2018), Sursock Museum, Beirut (2018); 'How to Tell the Rebels Have Won', Beit Beirut (2017); 'Mapping Subjectivity: Experimentation in Arab Cinema from the 1960s until Now' (co-curated with Jytte Jensen), for the Museum of Modern Art, New York, 2010–2012; 10th Sharjah Biennial (co-curated with Suzanne Cotter), Sharjah, 2011; and the retrospective of Syrian cinema 'The Road to Damascus' (co-curated with Richard Peña), for the Film Society at Lincoln Center, 2006.

Her essays have appeared in publications such as 'Afterall, The London Review of Books', and 'Naqd'. She collaborated with Ziad Antar on the publication 'Beirut Bereft, Architecture of the Forsaken and Map of the Derelict' (2009) and edited the book 'Insights into Syrian Cinema: Essays and Conversations with Filmmakers' (2006).

Salti lives and works in Berlin.

Instagram: @rashasalti



Tuấn Andrew Nguyễn

Born 1976, Sai Gon, Viet Nam and Lives and works Ho Chi Minh City, Viet Nam. Tuấn Andrew Nguyễn's practice explores strategies of political resistance enacted through counter-memory and post-memory.

Extracting and re-working narratives via history and supernaturalisms is an essential part of Nguyễn's video works and sculptures where fact and fiction are both held accountable.

Nguyễn received a BFA from the University of California, Irvine in 1999 and an MFA from The California Institute of the Arts in 2004. Nguyễn has received several awards in both film and visual arts, including an Art Matters grant in 2010 and best feature film at VietFilmFest in 2018 for his film, The Island.

His work has been included in several international exhibitions including the Asia Pacific Triennial 2006, the Whitney Biennial 2017, and the Sharjah Biennial 2019. Nguyễn founded The Propeller Group in 2006, a platform for collectivity that situates itself between an art collective and an advertising company.

Instagram: @tuan.andrew.nguyen

INSTAGRAM TAKEOVER



blaxTARLINES KUMASI

blaxTARLINES KUMASI is an experimental incubator of contemporary art and a sharing community. It has a lineage of radical art and community projects dating back to the 1990s. It is responsible for demystifying art from classical and pre-1960s European modernist predeterminations in Ghana's foremost art college in KNUST, Kumasi. Formalized in 2015, blaxTARLINE functions as a trans-generational and trans-cultural community operating on a generative model and affirmative politics. These operations are tactical responses to crisis points such as the general lack of public funding for contemporary art practice in the region.

blaxTARLINES has implemented a broad set of initiatives toward the growth and sustenance of criticality in art practice in Ghana and beyond by building hard and soft infrastructure including co-developing cultural platforms, curriculums, residencies, social networks, studios, and public access art spaces. Through parenting and mentoring of start-up art incubators, the coalition builds upon and opens up avenues for artistic and critical exploration, while probing and deepening modes and bases of knowledge hinged on the universalist principle of preemptive equality. The community's projects explore the interfaces between the non-human, inhuman, human, and post-human.

Image caption: The Gown Must Go to Town (2015), exhibition view, organized by blaxTARLINES KUMASI at the Museum of Science and Technology in Accra, Ghana. Photo courtesy of blaxTARLINES KUMASI.

Instagram: @blaxtarlines