

**Guest Artists Space (G.A.S.) Foundation and Yinka Shonibare Foundation (Y.S.F.)
Announce the Final Year of the Re:assemblages Programme**

*Rehearsing Horizontality: Reimagining Collaboration across African and Afro-Diasporic Art
and Literary Archives*



AAL Lab Convening, Ecotonal Readings Convening - Library, Landscape, and Sustainable Futures. 2026. Courtesy of 32° East, G.A.S. Foundation and Yinka Shonibare Foundation.

Guest Artists Space (G.A.S.) Foundation and the Yinka Shonibare Foundation (Y.S.F.) are pleased to announce the final year of *Re:assemblages*, a three-year programme examining how archives of art and literature from Africa and its global diaspora can be preserved, interpreted, shared, and activated in the present.

In 2026, *Re:assemblages* is shaped by **Rehearsing Horizontality**, a curatorial statement and invitation that asks: what does it mean to sustain a programme not through a single centre, but across a constellation of collaborating actors. To rehearse horizontality is to resist the pull of hierarchy in how we convene, commission, and collaborate. It is to consider: how do we convene with, rather than for, others? The proposition is put into practice through **four convenings, new publishing, and network meetings** hosted by the Foundations in collaboration with the AAL Lab Members and Affiliates Network.

Four Themes

In 2026, the programme cycle's four themes — *Ecotones*, *Annotations*, *The Living Archive* and *The Short Century* — find new articulations in new contexts:

- Ecotones — spaces where different ways of living, knowing, and relating to nature and culture meet and reshape one another; under *Rehearsing Horizontality*, Ecotones continues to locate these threshold spaces across ecological knowledge, cultural practice, and lived experience.
- The Living Archive — archives as dynamic, embodied, and iterative, shaped through encounter, memory work, and communal practice; in 2026 it hosts new dialogues between the archives of artists and communities.
- Annotations — the small, the absent, and the unfinished: marginalia, footnotes, and fragments within archives; in 2026 it continues to explore writing practices within and against the archive.
- The Short Century — how African liberation and independence movements shaped transnational art and publishing between 1945 and 1994; in 2026 it expands to trace overlooked genealogies and transnational connections.

Programme Highlights — 2026

AAL Lab Convenings in 2026

The AAL Lab Convening series, Contemporary Art and Archive Practices (CAAP), an international series of public convenings led by Guest Artists Space (G.A.S.) Foundation and Yinka Shonibare Foundation (Y.S.F.). Focused on the borders of contemporary art and archival practice, CAAP unfolds as part of the 2025–26 edition of *Re:assemblages*.

Kampala | 7 August 2026

Ecotonal Readings: Library, Landscape, and Sustainable Futures Convening

Partners: 32° East

Shaped by Ecotonal Readings explores the library as an ecological threshold: a meeting point where human, architectural, and environmental archives interact. Drawing on 'ecotones', a term that describes a transitional zone between distinct ecosystems, Ecotonal Readings illustrates how the 32° East Library and the organisation's sustainably built campus act as active 'edges' where knowledge, materials, and communities intersect. Dr. Anna Adima will lead a presentation on the history of sustainable art practices in the region based on research done in the 32° East library, after which artist and printmaker Kajebe Jacob Joshua will lead a workshop on sustainable print making practice.

London | 18 September 2026

Ilẹ̀ Mọ̀ Wa: The Land Knows Us Convening

Partners: Y.S.F. × UCL East, in partnership with The Bartlett School of Architecture (The BSA)

Opens with the workshop Ecotone as Meeting Ground: West African Healing and Dalit Tapestry, exploring the ecotone as a meeting ground between West African healing practices and Dalit temporal tapestry-making hosted by Jonn Gale and Abhaya Rajani. This is followed by an in-conversation between Dr Janine François and Ama Josephine Budge, moderated by Naima Hassan, framed around Black Sacred Ecologies. The convening is accompanied by a pamphlet of the same title, edited by Funmi Ogunshina and bringing together perspectives from four women residents of the G.A.S. Farm House, past and present, alongside the Farm's matriarch, Alhaja.

New York City | 24 September 2026

Planetary Afterimages: After The Short Century Convening

Takes the afterimage as its conceptual node, asking how the images, films, and archival traces of The Short Century continue to circulate and insist on being signified. The convening opens with drop-in session led by Yusuf Hassan (BlackMass Publishing) reflecting on the zine produced for the convening. The screening will open with contextual remarks situating the *After Okwui* series, the exhibition *The Short Century*, and John Akomfrah's *Testament* (1988), originally presented as part of *The Short Century* at MoMA PS1 in 2002, followed by a conversation with Yusuf Hassan and Keli Safia Maksud, chaired by Re:assemblages programme advisor Serubiri Moses.

Virtual | December 2026

Re:assemblages Reflections Convening | Commemorating a 3-Year Cyle

Following the 2025 Re:assemblages Symposium, the Re:assemblages Reflections Convening bringing together network members, fellows, contributors, and partners to reflect on three years of collective experimentation. The virtual convening launches the *Archive Futures Repository* hosted on [G.A.S. Publish](https://gas.biblio-graph.org/publish) and marks the formal transition of Re:assemblages into the African Arts Libraries Lab (AAL Lab) & Affiliates Network.

G.A.S. Publish (gas.biblio-graph.org/publish) is an open-source, hybrid publishing ecosystem. Built with Biblio-Graph, Publish is a tool for making books in the browser, enabling collaborative editing, design and publishing, developed by experimental research and design studio Archival Consciousness.

The full schedule, contributors and tickets will be announced in September 2026.

New Publishing

Digital

Archive Futures Repository

A digital toolkit and publication hosted on [G.A.S. Publish](#), ensuring the programme's outcomes are archived for future engagement.

Archive Futures Essays Series

Hosted on [G.A.S. Publish](#) the digital series commissions ten essays across two strands in 2026:

- Notes on Convenings – a reflection published after each convening; part document, part argument, sitting with the archives, ideas, and unresolved questions each convening presents.
- Artists as Libraries – pairs senior artists with early-career writers around themes the artist defines, responding to the relative absence of public archives on contemporary African and Afro-diasporic artistic practice.

Print

- Ilẹ̀ Mọ̀ Wa: The Land Knows Us – print zine launch, 18 September 2026, accompanying the London convening. Printer: We Make It, Berlin. Concept, text and design: Funmi Ogunshina, Catherine Bardi, Samantha Russell, and Naima Hassan.
- Planetary Afterimages: After The Short Century – print zine launch, 24 September 2026, accompanying the NYC convening. Concept, text and design: BlackMassPublishing (Yusuf Hassan)
- Annotations in Four Acts – print publication launching November 2026, developed in parallel with Annotations, the first chapter of the Re:assemblages programme at the Guest Artists Space (G.A.S.) Foundation in 2024. The inaugural publication of the foundation, examines major pan-African cultural festivals, exploring their dual role as both historical events and sites of postcolonial pan-African exchange.

Co-publishers

Two Queens, Guest Artists Space (G.A.S.) Foundation and Yinka Shonibare Foundation (Y.S.F.)

Edited by

Naima Hassan, Maryam Kazeem and Billy Fowo

Book Design

Rose Nordin

Contributors

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Hassan, Theophilus Imani, Maryam Kazeem, Liz Kobusinge, Missla Libsekal, Ufuoma Ogbemudje, Justin Randolph Thompson, Ryan Tenney and Dr Uhuru Phalafala.

Distribution

Available through the co-publishers and selected distribution partners.

Re:assemblages 2025–26 is generously supported by the Terra Foundation for American Art. The programme is curated by Naima Hassan with thematic contributions from Maryam Kazeem, Ann Marie Peña, and Jonn Gale. The programme advisory committee comprises Dr. Bea Gassman de Sousa, Natasha Ginwala, Dr. Rangoato Hlasane, Serubiri Moses, and Dr. Oluwatoyin Zainab Sogbesan.

- END -

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Further background & programme concept note:

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[Re:assemblages 2025–26 Programme Concept Note](#)

About Y.S.F. and G.A.S.

Yinka Shonibare Foundation (UK) and Guest Artists Space Foundation (Nigeria) 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.

Guest Artists Space (G.A.S.) Foundation is a Nigeria-based non-profit that delivers residencies, public programmes, and research initiatives that support artistic production, critical inquiry, and interdisciplinary exchange. across two sites: in Lagos and Ikise, Ogun

State. It has supported over 100 residents from more than 20 countries over three years, working both locally and internationally to foster dialogue, collaboration, and new forms of cultural exchange.

NOTES TO EDITORS

Title: Re:assemblages 2026 – Rehearsing Horizontality

Dates: August–December 2026

Locations: Kampala (32° East) · London (UCL East The Bartlett School of Architecture - The BSA) · New York City (e-flux Screening Room) · Virtual

Presented by G.A.S. Foundation & Yinka Shonibare Foundation., in collaboration with the AAL Lab & Affiliates Network

About the 2026 Planning Committee

Moni Aisida is the Executive Director of G.A.S. Foundation. With a background in fintech, health, and the arts, including roles at SMO Contemporary, Art X Lagos, and Affinity Gallery, she is known for advancing emerging art practices and institutions.

Catherine Bardi is the Communications and Events Coordinator at G.A.S. Foundation. She has previously worked as the Communications Manager at Wunika Mukan Gallery in Lagos and as a contributing writer at Art Network Africa (formerly Art News Africa). Catherine holds a B.A. in Theatre Arts from the University of Benin, which provided the foundation for her career in communications.

Naima Hassan's background lies in the development of archive collections, curatorial strategies and international cultural partnerships. Between 2022–24, she led the development of the Picton Archive housed at Guest Artists Space (G.A.S.) Foundation. She is the Project Lead for the African Arts Libraries Lab (AAL Lab) Network and the Re:assemblages programme.

Belinda Holden leads on programme, partnerships, fundraising, and governance for both Y.S.F. and G.A.S. In 2020, she launched Guest Projects Digital and, in 2022, established the G.A.S. residency programme in Lagos alongside Yinka Shonibare CBE RA.

Samantha Russell is a London-based researcher, artist, and educator whose work explores African and Caribbean history, material culture, and the legacies of decolonisation. She holds an MA in Global Black Studies, Decolonisation and Social Justice (Distinction) from the University of West London. Samantha has experience in archival research, project coordination, and public engagement across institutions, including Yinka Shonibare Studio, The Design Museum, and The Barbican.

About the Advisory Committee

Dr. Bea Gassmann de Sousa is a British Academy Postdoctoral Fellow at the UCL School of European Languages, Society and Culture in London. She is a collaborative advisor for Tate Modern's exhibition *Nigerian Modernism*, and the academic editor/advisor for a digital East African art history platform. Her specialist focus is on the importance of continental African archives and scholarship contributions to global modernity. She is an active member of the Black Europe research group at SELCS and a founder-member of the Multiple Artistic Mobilities scholarly network of Germanophone and continental African universities (2020–).

Natasha Ginwala is a curator, researcher, and writer. She is co-curator of Sharjah Biennial 16 (2023–25) and Artistic Director of Colomboscope, Sri Lanka. Former roles include Associate Curator at Large at Gropius Bau, Berlin, and Artistic Director of the 13th Gwangju Biennale. Her curatorial practice spans major international platforms including documenta 14, Berlin Biennale, and Venice Biennale.

Dr. Rangoato Hlasane is an artist and researcher whose work intersects cultural practice and socio-spatial justice. He is co-founder of Keleketla! Library in Johannesburg and has presented work at documenta fifteen, Haus der Kulturen der Welt, and the Berlin Biennale. He holds a PhD in African Literature and currently serves as Assistant Professor at the Academy of Media Arts, Cologne.

Serubiri Moses is a Ugandan curator, editor, and writer based in New York. His work explores African art theory and exhibition histories, with a focus on collective teaching and listening as epistemic practice. He teaches part-time at Hunter College (CUNY) and is visiting faculty at Bard College's Centre for Curatorial Studies. He has held academic positions at institutions including NYU, the New Centre for Research and Practice, and Dark Study, and has lectured internationally. His curatorial projects include exhibitions at MoMA PS1 (2021), the Hessel Museum (2019), and KW Institute, Berlin (2018). A former research fellow at the University of Bayreuth, he holds an MA from Bard College and is an alumnus of the Àsikò International Art Programme. He is a contributing editor at e-flux journal and his forthcoming book, *Judith Namala: A Novella*, will be published by CARA.

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.

About the Terra Foundation for American Art

Founded in 1978, the Terra Foundation for American Art supports organisations and individuals locally and globally. With offices in Chicago and Paris, it advances intercultural

dialogue and transformative practices that expand narratives of American art through its grants, collection, and initiatives.

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