LAGOS BIENNIAL 2026

The Museum of Things Unseen

Public Programme

Participants

Eko Atlantic, Lagos · 14 November–6 December 2026
Curator of Public Programmes: Sabo Kpade
Final · 13 November 2026

If You Do Not Exhibit, You Do Not Exist[1]

Notes on The Museum of Things Unseen

In 2001, at the Venice Biennale, Salah M. Hassan and Olu Oguibe wrote that "if you do not exhibit, you do not exist." Twenty-five years on, a biennial in Lagos does not need to argue that African art exists. The question has turned: what exists but is not shown? What is held in storage, in vaults, in national collections, out of public view? That is the museum of things unseen.

This year's programme moves from storage and vaults — Anne Dressen and Jacob Höfle — to national collections and the Ifẹ heads in The Permeable Museum, to What Do Our Art Institutions Produce? — Kent Onah and Ore Disu.

Storage and vaults bring out what is hidden. If it is unseen, no new knowledge is produced from it. Anne Dressen's Unpacking Storage and Jacob Höfle's Aura in the Vault work in this vein.

The Ifẹ heads run through the larger conversation about restitution. But what kind, what quality, of restitution is it? This is an artistic legacy that has lasted nearly a thousand years.

What do our art institutions produce? If little money goes to research, and most goes to exhibitions and administration, how does anything move forward? Put simply, how is new knowledge produced?

Why put a durational performance, a lecture-performance, a film screening and a concert next to panels? To activate the most interesting aspects of each format brought into the larger format of visual art.

Taiwan, Ukraine, Switzerland and Spain sit alongside Lagos, Auchi and Benin City. What happens when these histories share a stage? A new alchemy. But that is left to the individual, and left to time. To prescribe it is to limit its power. The rest remains to be seen on stage.



Sabo Kpade

Curator of Public Programmes, Lagos Biennial 2026

Sabo Kpade is a critic based in Lagos. His writing has appeared in Artforum, ArtReview, frieze and The Brooklyn Rail, and since August 2026 he has been Editor-in-Chief of Art Report Africa. He is Curator of Public Programmes for the 2026 Lagos Biennial.

[1] *Salah M. Hassan and Olu Oguibe, "Why Venice? Why exhibitions?", preface to Authentic / Ex-centric: Conceptualism in Contemporary African Art, June 2001.*

Schedule

All events in the Biennial tent, Eko Atlantic, Lagos, unless stated. All times WAT.

Opening hours

Sat 14 Nov: Opens 17:00
Sun 15 Nov: 16:00–21:00
Mon 16 Nov: 13:00–18:00
From Tue 17 Nov: 11:00–17:00 daily

Friday 13 November · Previews

12:00 Press preview

18:30 Private preview. By invitation.

Saturday 14 November · Opening Day · From 17:00

17:00 The exhibition opens

17:00–21:00 Atone, a durational performance by Felipe Vasquez. Art Bridge · OFFish. Runs until about 21:00; visitors may come and go throughout.

17:00 Performance: New Culture Studios. Location to be announced on site.

17:15–18:15 The Permeable Museum. A conversation accompanying Study for Reverberation (Floating Museum and Lagos Space Programme). Moderated by Jeremiah Hulsebos-Spofford, with Dr Christine Checinska, Wura-Natasha Ogunji, Adeju Thompson and Chinelo Janemaria Ilofulunwa.

18:15–19:00 Njikọ. A lecture-performance by Myles Igwebuike, followed by a conversation with Fisayo Bakare.

19:00 EU Pavilion reception. By invitation. The exhibition stays open, and Atone continues until about 21:00.

Sunday 15 November · 16:00–21:00

16:00 The exhibition opens

17:00–18:00 OFFish: Future Ancestries. In Conversation: Alice Nien-pu Ko, curator of Future Ancestries, and Oyindamola (Fakeye) Faithful, on memory, ancestry, Indigenous knowledge, ritual and the archive. Artists: Hsu Chia-Wei, Etan Pavavalung, Charwei Tsai. Future Ancestries is sponsored by the Ministry of Culture, Taiwan.

18:00–19:00 EU Pavilion: Home Beyond the Dawn. Three short presentations by the curators and artists of the EU Pavilion, followed by a conversation on home, memory and heritage under threat.

19:00–21:00 Cinema: The Lost Okoroshi. Screening followed by a conversation with the director, Abba T. Makama.

21:00 Close. Evening event by invitation.

Monday 16 November · 13:00–18:00

13:00–13:10 Welcome. With a reading from Bisi Silva.

13:10–13:55 The Construction of Fear: Muntadas. A lecture by Antoni Muntadas on how politics, the media, borders and surveillance produce fear, followed by his film Alphaville e outros (2011), set in a gated neighbourhood outside São Paulo, and a conversation.

13:55–14:45 Meet the Curators. Chinyere Obieze, Furen Dai and Sam Hopkins with students from the University of Lagos: how The Museum of Things Unseen was made, followed by questions.

14:45–15:15 Break and free viewing

15:15–16:15 Artist and Research Presentations. Anne Dressen, Unpacking Storage: Rethinking the Contested Museum; Dunja Herzog, A Personal Affair. Digging to Remember Forward. Twenty minutes each, followed by questions.

16:15–17:15 What Do Our Art Institutions Produce? Kent Onah (Auchi Polytechnic) and Ore Disu (MOWAA Institute), moderated by Sabo Kpade. Kent Onah opens with What an Art School Passes On: Lessons from Auchi Art School, and Ore Disu with the work of the MOWAA Institute, followed by a conversation and questions.

17:15 Close. The exhibition stays open until 18:00.

Evening An Intimate Evening with Praiz. Venue and time to be confirmed.

Closing Weekend · 4–6 December

Fri 4 Dec Curatorial Intensive with Adam Szymczyk. Dates to be announced.

Sat 5 Dec Closing Night. Details to be announced.

Sun 6 Dec Final day. Closing performance to be announced.

Contents

Part One: Speakers

Saturday 14 November, 17:00–21:00 · Atone · Art Bridge (OFFish)
Felipe Vasquez, Gabriel Moraes Aquino

Saturday 14 November, 17:15–18:15 · The Permeable Museum
Jeremiah Hulsebos-Spofford, Dr Christine Checinska, Wura-Natasha Ogunji, Adeju Thompson, Chinelo Janemaria Ilofulunwa

Saturday 14 November, 18:15–19:00 · Njikọ
Myles Igwebuike, Fisayo Bakare

Sunday 15 November, 17:00–18:00 · Future Ancestries (OFFish)
Alice Nien-pu Ko, Oyindamola (Fakeye) Faithful

Sunday 15 November, 18:00–19:00 · Home Beyond the Dawn (EU Pavilion)
Natalia Matsenko, Clemens Poole, Anastasiia Leliuk, Pavlo Hunko (Pavlo Sirko)

Sunday 15 November, 19:00–21:00 · Cinema: The Lost Okoroshi
Abba T. Makama

Monday 16 November, 13:10–13:55 · The Construction of Fear
Antoni Muntadas

Monday 16 November, 15:15–16:15 · Artist and Research Presentations
Anne Dressen, Dunja Herzog

Monday 16 November, 16:15–17:15 · What Do Our Art Institutions Produce?
Ore Disu, Kent Onah

Monday 16 November, evening · An Intimate Evening with Praiz (venue to be confirmed)
Praiz

Part Two: Curators

Monday 16 November, 13:55–14:45 · Meet the Curators
Chinyere Obieze, Furen Dai, Sam Hopkins

Part Three: Exhibiting Artists, Pavilions and OFFish

Exhibiting · Video installation
Jacob Höfle

Exhibiting · Film and sculpture
Olukemi Lijadu

Art Bridge · OFFish
Anthony Ogochukwu Agbapuonwu

Future Ancestries · OFFish (artists)
Charwei Tsai, Hsu Chia-Wei, Etan Pavavalung

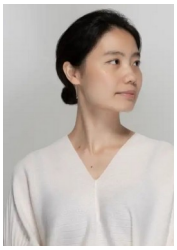
EU Pavilion
Yuri Yefanov, Stefano Fake

The Speakers at a Glance



Chinyere Obieze

Co-curator



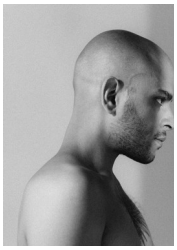
Furen Dai

Co-curator



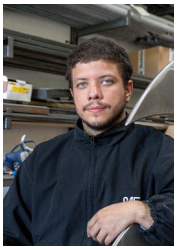
Sam Hopkins

Co-curator



Felipe Vasquez

Art Bridge · OFFish



Gabriel Moraes Aquino

Art Bridge · OFFish



Jeremiah Hulsebos-Spofford

The Permeable Museum



Dr Christine Checinska

The Permeable Museum



Wura-Natasha Ogunji

The Permeable Museum



Adeju Thompson

The Permeable Museum



Chinelo Janemaria Ilofulunwa

The Permeable Museum



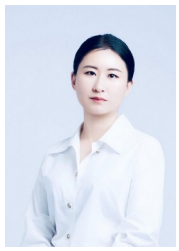
Myles Igwebuike

Njikọ



Fisayo Bakare

Njikọ



Alice Nien-pu Ko

Future Ancestries · OFFish



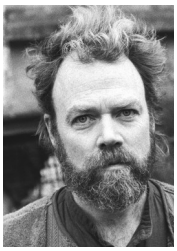
Oyindamola (Fakeye) Faithful

Future Ancestries · OFFish



Natalia Matsenko

Home Beyond the Dawn



Clemens Poole

Home Beyond the Dawn



Anastasiia Leliuk

Home Beyond the Dawn



Pavlo Hunko (Pavlo Sirko)

Home Beyond the Dawn



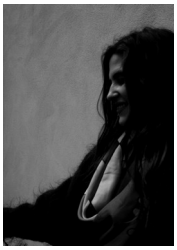
Abba T. Makama

The Lost Okoroshi: screening and conversation



Antoni Muntadas

The Construction of Fear



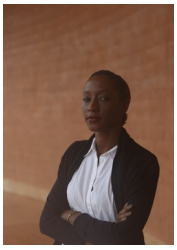
Anne Dressen

Artist and Research Presentations



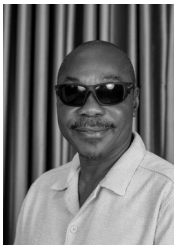
Dunja Herzog

Artist and Research Presentations



Ore Disu

What Do Our Art Institutions Produce?



Kent Onah

What Do Our Art Institutions Produce?



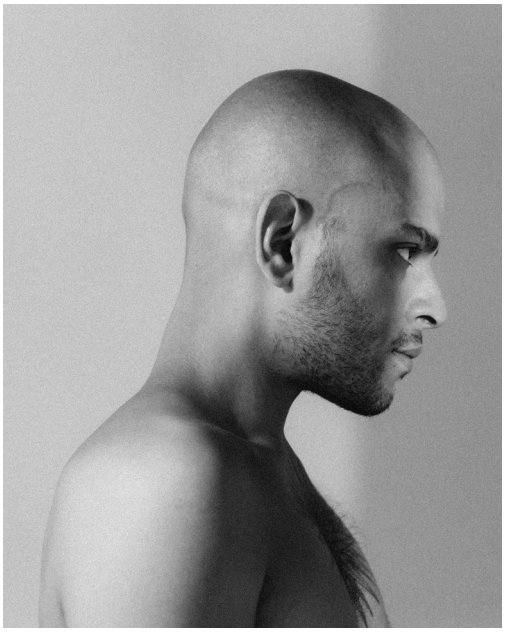
Praiz

An Intimate Evening with Praiz

PART ONE

Speakers

Everyone who addresses the public: talks, panels, presentations, screenings and performances.



Photograph: Raul Guillermo

ARTIST · ART BRIDGE · OFFISH

Felipe Vasquez

Saturday 14 November, 17:00–21:00

Atone

Research
Relations between humans, spirituality and the natural world, interspecies dynamics, ecological crisis and marginalisation.

In this session
A durational performance in which the artist slowly washes a mud mixture from his body with water, black soap and a sponge, leaving traces within the installation.

Biography
Felipe Vasquez is a Colombian interdisciplinary artist based in Paris, working across performance, photography, installation, sound, poetry, dance and food. His practice examines spirituality, relationships between humans and the natural world, interspecies dynamics and social marginalisation. He holds a BFA in Photography from the School of Visual Arts, New York, and an MFA from the Beaux-Arts de Paris, where he studied with Emmanuelle Huynh and Alvaro Urbano. A resident artist at POUSH in Aubervilliers, France, he has presented projects at institutions including the

Villa Medici, the Grand Palais and the Bourse de Commerce – Pinault Collection.



Photograph: Max Borderie

ARTIST · ART BRIDGE · OFFISH

Gabriel Moraes Aquino

Saturday 14 November, 17:00–21:00

Research
How people, objects and symbols move across cultures, reshaping ideas of origin, identity and belonging.

Biography
Gabriel Moraes Aquino (b. 1994, Rio de Janeiro, Brazil) is a multidisciplinary artist based in Paris whose practice encompasses sculpture, installation, painting, performance, film and photography. His work explores how people, objects and symbols move across cultures, reshaping ideas of origin, identity and belonging. A graduate of the Beaux-Arts de Paris and resident artist at POUSH, he has exhibited at institutions including the Bourse de Commerce – Pinault Collection, A4 Art Museum and FRAC Île-de-France. In 2026, he participates in the Lagos Biennial and the 15th Rencontres de Bamako with support from the Africa-Europe Partnerships for Culture Mobility Grant, implemented by the Goethe-Institut.



Photograph: Eric Perez

MODERATOR · THE PERMEABLE MUSEUM

Jeremiah Hulsebos-Spofford

Saturday 14 November, 17:15–18:15

Research

The museum as both an architectural structure and an unstable system; institutional authority, the politics of collecting and classification, and the permeable museum.

In this session

Introduces the collaborative premise of Study for Reverberation and opens questions of institutional authority and the permeable museum.

Biography

Jeremiah Hulsebos-Spofford is an interdisciplinary artist, Associate Professor of Visual Art at Indiana University Northwest and co-founder and co-director of Floating Museum, a Chicago-based collective. His work has been presented at the Art Institute of Chicago, the Museum of Contemporary Art Chicago, the Chicago Cultural Center and other institutions. A recipient of a Fulbright Fellowship and other awards, he recently served as an artistic director of the fifth Chicago Architecture Biennial. At the Lagos Biennial, he moderates The Permeable Museum, a

conversation accompanying Floating Museum and Lagos Space Programme's Study for Reverberation.



SPEAKER · THE PERMEABLE MUSEUM

Dr Christine Checinska

Saturday 14 November, 17:15–18:15

Research
African and diasporic textiles and fashion, and the museum as a site of research, knowledge production and public access.

In this session
Considers the museum beyond preservation, and how collections can be opened to artists, designers, researchers and communities.

Biography
Dr Christine Checinska is an artist, designer, curator and researcher, and the V&A's inaugural Senior Curator of Africa and Diaspora Textiles and Fashion. She was lead curator of Africa Fashion, the international touring exhibition, and holds a PhD in Cultural Studies from Goldsmiths, University of London. She was a Visiting Research Fellow at the Yale Center for British Art in 2025 and is a research associate at the University of Johannesburg's Visual Identities in Art and Design Research Centre. Before entering the museum sector, she worked for more than three decades as a womenswear designer in the British fashion industry.



Photograph: Manny Jefferson

SPEAKER · THE PERMEABLE MUSEUM

Wura-Natasha Ogunji

Saturday 14 November, 17:15–18:15

Research
Yoruba cosmology and Orí, and how artistic practice, including performance, offers other ways of engaging with cultural histories.

In this session
Speaks on Yoruba cosmology, Orí and her engagement with the Ifẹ̀ heads.

Biography
Wura-Natasha Ogunji is a visual artist and performer working across drawing, video and public performance. Her practice responds to everyday life in Lagos, with particular attention to women's presence in public space and questions of labour, leisure and freedom. Her work has appeared in exhibitions and performances at Tate Modern, the Biennale of Sydney, the São Paulo Bienal and the Lagos Biennial. She is a recipient of a Guggenheim Foundation Fellowship, and her work is held in collections including the Hirshhorn Museum and Sculpture Garden and the Louisiana Museum of Modern Art. She founded the experimental Lagos art space The Treehouse.



Photograph: Ifebusola Shotunde

SPEAKER · THE PERMEABLE MUSEUM

Adeju Thompson

Saturday 14 November, 17:15–18:15

Research

Post-Adire, reproduction and the transmission of Yoruba knowledge through textiles, sculpture, divination and oral traditions.

In this session

Introduces the research behind Study for Reverberation: Post-Adire, the Ifẹ̀ heads, and how objects remain distant even when held in Nigerian collections.

Biography

Adeju Thompson is a Nigerian designer and multidisciplinary artist working across fashion, textiles, film and research. They are the founder and creative director of Lagos Space Programme, a platform exploring African histories, gender and Indigenous knowledge systems through garments and objects. Their ongoing Post Adire project reinterprets Yoruba resist-dyeing traditions as a contemporary visual language, developed through research and collaboration with women dyers in southwestern Nigeria. Their practice also examines gender fluidity and sacred ambiguity within precolonial African cosmologies. Lagos Space Programme has received the

International Woolmark Prize and the Fashion Trust Arabia Emerge Prize, and its work is represented in the V&A and other museum collections.



SPEAKER · THE PERMEABLE MUSEUM

Chinelo Janemaria Ilofulunwa

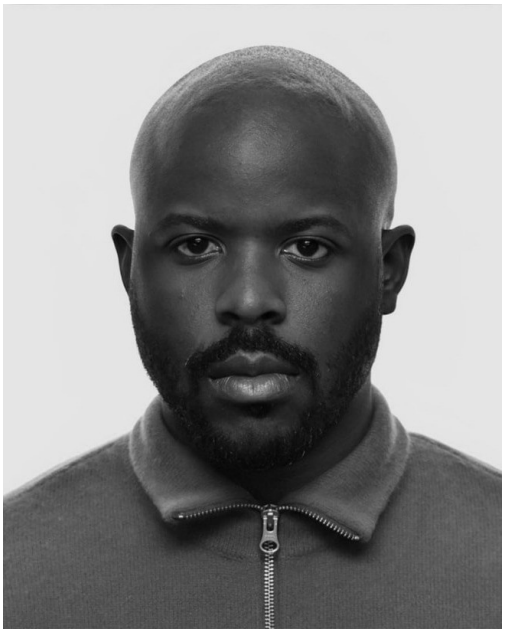
Saturday 14 November, 17:15–18:15

Research
Museum custodianship, national collections and public access to Nigeria's cultural heritage.

In this session
Brings the National Museum's perspective on the Ifẹ̀ heads in national collections, and on research, documentation and public access.

Biography
Chinelo Janemaria Ilofulunwa is Assistant Director and Museum Curator at the National Museum, Lagos. She has worked at the National Museums in Enugu and Lagos for more than two decades, specialising in collections management, documentation, preventive conservation, exhibition curation and public engagement. She holds a bachelor's degree in Mass Communication from Enugu State University of Science and Technology and an MSc in Sociology from the University of Lagos. Her work focuses on preserving and interpreting Nigeria's cultural heritage while developing more accessible and inclusive museums. She is particularly interested in

widening community participation and sustaining public institutions amid limited funding.



ARTIST AND CONVENER · NJIKỌ

Myles Igwebuike

Saturday 14 November, 18:15–19:00

Research

Postwar planning and design in southeastern Nigeria; southeastern Nigerian thought and design as living frameworks, and the archive as porous, carried in gesture, voice and relation.

In this session

A lecture-performance and conversation on Njikọ, reading Southeastern Nigerian thought and design practices as living frameworks, with work shown on screen.

Biography

Myles Igwebuike is a Nigerian-American artist and spatial practitioner. His research at the Yale School of Architecture examines the reconstruction of southeastern Nigeria after the civil war, asking how planning decisions reshaped communities and how residents responded. An alumnus of the Royal College of Art, he curated the Nigeria Pavilion at the London Design Biennale, where it received a Special Mention. He is the editor and convener of Njikọ, which brings southeastern Nigerian thought and design into conversation.



DESIGNER AND CURATOR, IN CONVERSATION · NJIKỌ

Fisayo Bakare

Saturday 14 November, 18:15–19:00

Research
The visual language of Lagos, including the yellow of its public transport; maker communities, product design and cultural preservation.

In this session
Joins Myles Igwebuike in conversation on Njikọ.

Biography
Olufisayo Bakare is a cultural entrepreneur with more than ten years of global experience in the art and design industries. Bringing the skills needed to give structure to Africa's growing cultural and creative economy, her portfolio demonstrates the multicultural potential of emerging products and activities, with a conscience for measurable impact on local, national and global economies. Established as a thought leader in the creative sector, she builds bridges between African maker communities and high-value international businesses. Through her design philosophy of "carving the phenomenal out of the familiar," she has established two international businesses, Interior Living and The Yellow of Lagos, in pursuit of her

mission to globalise Africa's cultural and creative economy. The designer-cum-curator connects audiences by centring unifying histories, collective symbology and cultural preservation through product design and art curation. In 2019 she authored The A–Z of Lagos, a first-of-its-kind compendium endorsed by Lagos State and the Lagos State Ministry of Tourism. She serves in an advisory capacity at several institutions and has been featured on CNN Africa, Google Arts & Culture and BusinessDay.



CURATOR · FUTURE ANCESTRIES · OFFISH

Alice Nien-pu Ko

Sunday 15 November, 17:00–18:00

Research
Modern and contemporary history, nation-states and colonialism in Asia, through alternative aesthetic forms.

In this session
Introduces Future Ancestries and the practices of Hsu Chia-Wei, Etan Pavavalung and Charwei Tsai.

Biography
Alice Nien-pu Ko is a curator and writer based between Taipei and New York. Her work addresses modern and contemporary history, nation-states and colonialism in Asia, with a focus on alternative aesthetic forms. At the Kaohsiung Museum of Fine Arts she curated Tomb of the Soul, Temple, Machine and the Self (2018), nominated for the Taishin Arts Award, and co-curated Tony Oursler: Black Box (2021). She was curator-in-residence at the International Studio & Curatorial Program, New York, in 2022.



IN CONVERSATION · FUTURE ANCESTRIES · OFFISH

Oyindamola (Fakeye) Faithful

Sunday 15 November, 17:00–18:00

Research
Learning, participation and the archive; video art and artist residencies.

In this session
Brings a Lagos perspective on learning, participation and the archive, in conversation with Alice Nien-pu Ko.

Biography
Oyindamola (Fakeye) Faithful is a Nigerian curator, cultural producer and arts educator. She is the Acting Managing Director of Res Artis, the international network of artists' residencies, and Education Director of Àsìkò Art School. Previously Executive and Artistic Director of the Centre for Contemporary Art, Lagos, she co-founded Video Art Network Lagos in 2009. Her curatorial projects include the second Lagos Biennial (2019), Passengers in Transit at the 60th Venice Biennale (2024), and the 14th Rencontres de Bamako (2024). Her practice focuses on collaborative and participatory approaches to contemporary art, cultural education and artistic exchange.



Photograph: Angelica Yefanova

CURATOR AND SPEAKER · HOME BEYOND THE DAWN

Natalia Matsenko

Sunday 15 November, 18:00–19:00

Research

Landscapes, human and non-human communities, new media and the preservation of cultural heritage; ecological and political action in art.

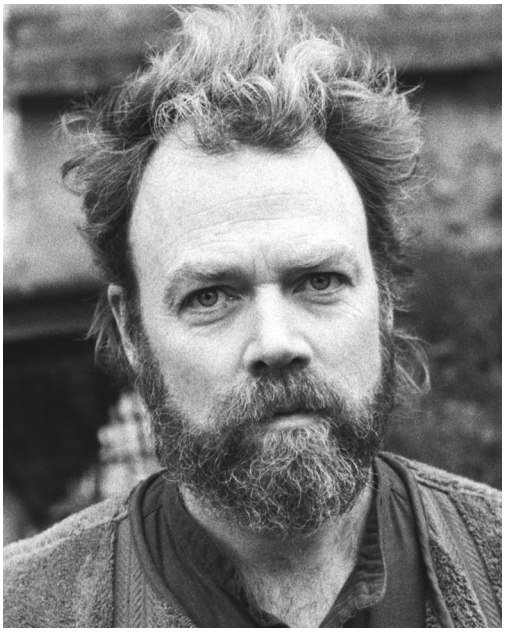
In this session

With Clemens Poole, presents the project as a whole: its background, and the challenges of showing exhibition content in an immersive video format.

Biography

Natalia Matsenko is an independent curator whose work explores landscapes, human and non-human communities, new media and cultural heritage preservation, and the relationship between ecological and political action and art, and their impact on socio-environmental systems. She holds a Master's degree in Art Theory and History from the Kharkiv Arts Academy. She has curated projects and held residencies in Ukraine, Germany, Denmark, France, Belgium, the Netherlands, Austria, Switzerland, Poland, Mexico and Japan, including at the Museum of Art & History Brussels, Expo 2025 Osaka, the Van Abbemuseum, Jam Factory Art Center,

Gaîté Lyrique, Urbane Künste Ruhr, Kunstmuseum Bochum, MUSA, Kunsthalle Exnergasse, POUSH and the Cité internationale des arts.



Photograph: Luca Basov

CURATOR AND SPEAKER · HOME BEYOND THE DAWN

Clemens Poole

Sunday 15 November, 18:00–19:00

Research
Contemporary Ukraine since 2014: its art and experimental music scenes, and immersive video as a form of exhibition.

In this session
With Natalia Matsenko, presents the project as a whole: its background, and the challenges of showing exhibition content in an immersive video format.

Biography
Clemens Poole is an American artist, curator and musician. His work has focused on contemporary Ukraine since 2014, and he has been based full-time in Kyiv since 2019, working within the arts community on both institutional and independent projects. In 2022 he co-founded Kyivpastrans Records, a DIY cassette label exploring Kyiv's growing noise and experimental music scene; its flagship project, Drones for Drones, was featured in the Ukrainian Pavilion at the 2025 Venice Architecture Biennale. He is also a co-founder of NYC Curatorial and co-author of the collective's immersive video project Home Beyond the Dawn.



Photograph: Bohdana Tkach

ARTIST AND SPEAKER · HOME BEYOND THE DAWN

Anastasiia Leliuk

Sunday 15 November, 18:00–19:00

Research

Memory at the intersection of personal experience and collective history, and how war shapes belonging and the perception of reality.

In this session

Speaks about her works in the video and the precarity of such works: an apartment exhibition in her home in Luhansk, inaccessible since the Russian occupation of the region.

Biography

Anastasiia Leliuk (b. 1997, Luhansk) is a multidisciplinary Ukrainian artist based in Kyiv. She works primarily within the site-specific genre, engaging with painting, sculpture and photography while incorporating other experimental elements. Her work explores memory as a space at the intersection of personal experience, collective history and diverse interpretations, unfolding at the boundary between collapsed utopias and new mythologies, where knowledge gives way to the unknown and absence becomes a form of presence. Engaging with the histories of specific places

and people, she examines how war shapes one's sense of belonging and perception of reality.



Photograph: courtesy the artist

TECHNICAL DIRECTOR AND SPEAKER · HOME BEYOND THE DAWN

Pavlo Hunko (Pavlo Sirko)

Sunday 15 November, 18:00–19:00

Research

Generative graphics, audiovisual performance and spatial media, translating human experience into tangible visual form.

In this session

On building the 3D immersive format of the Lagos installation, and working with artists to render their works faithfully in an unusual format.

Biography

Pavlo Hunko (Pavlo Sirko) is a Ukraine-based new media artist, CGI producer and member of the PHOTINUS STUDIO collective. His practice focuses on audiovisual performances and spatial media installations. Whether creating his own artworks or collaborating with independent theatres and musicians, he uses generative graphics to translate complex human experiences into physically tangible visual experiences.



FILMMAKER · THE LOST OKOROSHI: SCREENING AND CONVERSATION

Abba T. Makama

Sunday 15 November, 19:00–21:00

Research
Magical realism, satire and Igbo masquerade tradition; cinema that pushes Nigerian storytelling beyond formula (Surreal16).

In this session
Screens The Lost Okoroshi (2019), in which a security guard wakes to find himself transformed into a masquerade spirit, followed by a conversation.

Biography
Abba T. Makama is an award-winning Nigerian filmmaker, producer and visual artist based in Lagos. His work blends satire, magical realism and social commentary to explore identity, spirituality and contemporary Nigerian life. His films include Green White Green (2016), The Lost Okoroshi (2019) and Juju Stories (2021), which have screened at major international festivals including TIFF, Locarno, the BFI London Film Festival and Berlin Critics' Week, and have been distributed internationally on Netflix, Prime Video, Canal+ and the Criterion Channel. A Berlinale Talents alumnus and La Fabrique Cinéma participant at Cannes, Makama is

co-founder of the Surreal16 Collective and the S16 Film Festival. His practice extends across cinema and visual art, exploring the intersections of culture, mythology and the surreal.



Photograph: Kippelboy, CC BY-SA 3.0, via Wikimedia Commons

SPEAKER · THE CONSTRUCTION OF FEAR

Antoni Muntadas

Monday 16 November, 13:10–13:55

The Construction of Fear / Alphaville e outros

Research

Media, public and private space, and the institutions through which information and power circulate; translation as a cultural and political process.

In this session

A shortened version of his lecture The Construction of Fear, on how politics, the media, borders and surveillance produce fear, from US election advertising to the US–Mexico border. It is followed by his film Alphaville e outros (2011, 9 minutes), set in a gated neighbourhood outside São Paulo, and a conversation.

Biography

Antoni Muntadas (Barcelona, 1942) addresses social, political and communications issues in his work: the relationship between public and private space within social frameworks, and the channels of information and the ways they may be used to censor or to promulgate ideas. He works across photography, video, publications, the internet and multimedia installations. Since 1995 he has grouped a set of works and projects under

the title On Translation. Diverse in content, scale and material, they draw on his experience and artistic activity in many countries over four decades, and address communication, the culture of our times, and the role of the artist and art in contemporary society.



Photograph: Jeanne Graff

SPEAKER · ARTIST AND RESEARCH PRESENTATIONS

Anne Dressen

Monday 16 November, 15:15–16:15

Unpacking Storage: Rethinking the Contested Museum

Research

Museum storage as a "counter" art history: reserves as an image in negative of the museum, and as reservoirs for a more inclusive, reflexive history of art.

In this session

Most of every museum's collection is never on view. Dressen reads the reserve as a black box and an image in negative of the museum, and asks how its saturated stores might be reopened and put back into circulation, looking ahead to Le Musée en abyme / Exhibiting the Museum at the Musée d'Art Moderne de Paris in 2029.

Biography

Anne Dressen is a curator at ARC, the contemporary department of the Musée d'Art Moderne de Paris. Her exhibitions and writing investigate practices beyond traditional definitions of fine art, including sound and video, copy and reproduction, craft, decorative arts and museography. Drawing on cultural, postcolonial and gender studies, her work also explores feminist and reflexive practices. She recently completed a PhD at the École

normale supérieure on the history and potential of museum storage as a counter art history and a means of remediation.



Photograph: courtesy the artist

SPEAKER · ARTIST AND RESEARCH PRESENTATIONS

Dunja Herzog

Monday 16 November, 15:15–16:15

A Personal Affair. Digging to Remember Forward

Research

Rematriation, alternative epistemologies, and the entanglements of material culture between Switzerland and African contexts within global trade.

In this session

Taking the installation conceived for the first Lagos Biennial in 2017 as its point of departure, Herzog explores historical connections between Switzerland and Nigeria: the Basel Mission's transformation into the Union Trading Company (UTC) in 1921 and its commercial presence in Nigeria from 1932 to 2017, the artist's family watch business Oris and its distribution through UTC, and the activities of the Swiss Watch Federation in Nigeria.

Biography

Dunja Herzog's artistic practice is experience-based, research-oriented, collaborative and multimedia. She explores alternative epistemological connections and different forms of sense-making and production. Through resonance and strategies of rematriation, she challenges colonial and

modernist perspectives, opening up spaces for other forms of knowledge and perception. Drawing on the socio-political histories of material culture within global trade relations, her work examines historical and contemporary entanglements between Switzerland and various African contexts. Through installation-based settings, Herzog brings together objects, sculptural elements, photographs and sound to create layered, poetic spaces that evoke parallel and often non-linear realities.



Photograph: courtesy Ore Disu

SPEAKER · WHAT DO OUR ART INSTITUTIONS PRODUCE?

Ore Disu

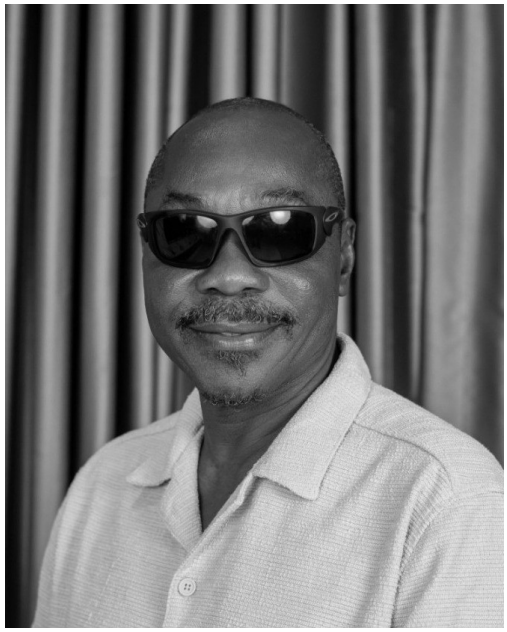
Monday 16 November, 16:15–17:15

Research
Archaeology, conservation, collections management and heritage practice, and the building of institutions and partnerships that sustain them.

In this session
Draws on the work institutions do away from public view (research, conservation, collections care and training) and on how partnerships can make it more visible.

Biography
Ore Disu is the founding Director of the MOWAA Institute in Benin City, Nigeria, the research, education and innovation arm of the Museum of West African Art (MOWAA), specialising in archaeology, conservation, collections management and heritage practice. She also serves on MOWAA's Board of Directors and advises cultural institutions on social responsibility. Disu brings over 14 years of experience in cultural programming, research, institutional development and international partnerships. Previously, she directed the Nsibidi Institute, a Lagos-based cultural think tank, and served as Senior Research Partnerships Manager for the UK's Department for

International Development in Nigeria. She is currently an Africa Oxford Visiting Fellow (University of Oxford) and was a Yale Directors Forum Africa Fellow at the Yale Institute for the Preservation of Cultural Heritage (2024–2025). She holds degrees from the University of Cambridge and University College London.



SPEAKER · WHAT DO OUR ART INSTITUTIONS PRODUCE?

Kent Onah

Monday 16 November, 16:15–17:15

Research
Colour and painting pedagogy at Auchi Polytechnic over three decades, and art as medicine for children living with disability.

In this session
Opens the conversation with What an Art School Passes On: Lessons from Auchi Art School. From more than three decades of teaching painting at Auchi Polytechnic, he describes how a colourist tradition is handed down: through studio discipline, a method built on colour value, and the retention of graduates as teachers.

Biography
Kent Onah is a Nigerian painter and multidisciplinary artist based in Auchi, Edo State. Working primarily with acrylic and oil on canvas, his colourist practice spans figurative, conceptual and abstract painting, as well as mixed media and the reuse of materials. He is a Principal Lecturer and former Head of the Painting Department at Auchi Polytechnic, where he has taught since 1991. Onah holds an MFA in Fine Art (Painting) and is the founder of several initiatives supporting emerging artists, including Children of the

World Art Project. His work has been exhibited internationally, and he is the author of Art as Medicine for Children with Disability in Nigeria.



PERFORMER · AN INTIMATE EVENING WITH PRAIZ

Praiz

Monday 16 November, evening

Research
R&B and soul; the voice as instrument, and songwriting about love, ambition and arrival.

In this session
An intimate evening performance closing the opening days. Venue and time to be announced.

Biography
Praiz (Praise Ugbede Adejo) is a Nigerian R&B and soul singer and songwriter. Born in Lagos and raised in Kaduna, he came to wide attention on the first season of Project Fame West Africa, where he finished third. His breakout single Rich and Famous (2012) led to the double album Rich & Famous (2014), followed by the EP 2 Minutes (2018). He has worked with Wizkid, Awilo Longomba, Cobhams Asuquo, M.I and Stonebwoy, and has twice won The Headies award for Best Vocal Performance, in 2013 and 2021.

PART TWO

Curators

The co-curators of The Museum of Things Unseen.



Photograph: Maurice Chapot

CO-CURATOR · LAGOS BIENNIAL 2026

Chinyere Obieze

Monday 16 November, 13:55–14:45

Research

How nature, culture and the economy shape what artists make and how knowledge circulates, with a particular interest in Africa’s changing presence in technology spaces.

Biography

Chinyere Obieze is a curator and cultural producer whose work examines how nature, culture and the economy shape what artists make and how knowledge circulates. Obieze works with artists to develop exhibitions and conversations, with a particular interest in Africa’s changing presence in technology spaces. Obieze designed and produced Butterfly Conversations for Parresia Publishers, Dreaming New Worlds, supported by the Goethe-Institut, and served as curatorial assistant for the 2024 Lagos Biennial, Refuge. Other projects include Kedu Lagos (2024), an exhibition at the Old Nigerian Printing Press, and Chord Notes (2026) at the Centre for Contemporary Art, Lagos.



Photograph: Jeff Weber

CO-CURATOR · LAGOS BIENNIAL 2026

Furen Dai

Monday 16 November, 13:55–14:45

Research

The origins of language and the social and political consequences of classification, explored through sculpture, film, publishing and fresco.

Biography

Furen Dai is an artist born in Changsha, China, and based in New York. Her work examines the origins of language and the social and political consequences of classification. Sculpture is central to her practice, which also spans film, publishing, drawing, fresco and photography. She co-founded the Institute of Contemporary Art New York, an artist-led organisation dedicated to publishing and artists' books. Dai holds an MFA from the School of the Museum of Fine Arts at Tufts University and a BA in Russian Language and Literature from Beijing Foreign Studies University.



CO-CURATOR · LAGOS BIENNIAL 2026

Sam Hopkins

Monday 16 November, 13:55–14:45

Research

Networks, infrastructures and forms of collective life: informal media networks, offline digital exchange, and collective forms of distribution and storage, between Nairobi and Cologne.

Biography

Sam Hopkins is an artist and researcher whose work explores networks, infrastructures and forms of collective life. He is particularly interested in the scale at which we imagine public life, and in how technologies, spaces and social relations shape the ways people gather, share and produce culture together. His practice combines long-term research, collaboration and artistic production, with a particular focus on Nairobi and Cologne. Recent projects investigate informal media networks, offline digital exchange and collective forms of distribution and storage. Since 2018, he has been Assistant Professor for Networks at the Academy of Media Arts Cologne (KHM).

PART THREE

Exhibiting Artists, Pavilions and OFFish

Artists and curators whose work is shown in the exhibition, its pavilions and parallel projects. They are not speaking in the programme; some will meet student groups informally.



Photograph: Sabo Kpade

ARTIST · IN THE EXHIBITION

Jacob Höfle

Research

How storage, freeports and restricted access shape the value of art.

In this session

Aura in the Vault, a four-channel video on Lagos's freeports and free zones, and on the vaults where art is stored as investment, out of public view.

Biography

Jacob Höfle's practice moves along the intersections of politics, philosophy, economics and technology. His works let narratives run off track, revealing fractures in systems of meaning, truth and power. He works with video installations, feature-length films and hybrids of the two, opening spaces of reflection and disorientation in equal measure. "Artificial intelligence", capital and contemporary subjectivity recur as materials and questions throughout his works. He has presented his work across a range of contexts, from experimental project spaces to academic settings. He studied Fine Arts in Kassel and Media Arts in Cologne, and lives and works in Cologne, Germany.



Photograph: Jay Izzard

ARTIST · EXHIBITING · CURATED BY CHINYERE OBIEZE

Olukemi Lijadu

Feedback, 2026. Dual-channel film (sound), 15:36 minutes; drum sculpture (leather, wood, metal)

Research

Audio feedback as a model for how rhythm, memory and cultural codes circulate across the African diaspora; the legacy of West African music in the electronic music of Chicago and Bristol; and the lost drum of Abraham Ajaka of Otta, given to the Church Missionary Society, recorded in an 1857 missionary account and since untraced.

In the exhibition

Feedback, a dual-channel film commissioned by Spike Island, Bristol, moves from Badagry to Chicago's music festivals and Bristol's African-Caribbean heritage, with the drum, from West African instruments to drum machines, beating the film's time. Drawing on Hans Richter's Rhythmus 21, it uses repetition and tempo to build a cross-Atlantic conversation. Beside it stands Lijadu's recreation of Abraham Ajaka's lost drum, with documents recording both the 1857 account and the failed attempts to trace the original in Western institutions.

Biography

Olukemi Lijadu is a Nigerian-British multidisciplinary artist and DJ who grew up in Lagos, working with a focus on moving image and sound. Her

work explores questions around music of the diaspora, heritage and the complexity of feeling, and her academic background grounds her research-based approach: in 2018 she graduated from Stanford University with a master's in Philosophy, focusing on African philosophical systems. She was a recipient of London's ICA Image Behaviour grant, which commissioned her film-performance Guardian Angel. Feedback, commissioned by Spike Island, Bristol, and shown there from 31 January to 10 May 2026, was her largest solo exhibition to date.

CURATOR · ART BRIDGE · OFFISH



Anthony Ogochukwu Agbapuonwu

Anthony Ogochukwu Agbapuonwu (b. 1995, Lagos, Nigeria) is a curator, writer and strategy consultant whose practice explores heritage, indigenous knowledge systems, urban studies and sociopolitical histories. He is the founder of Art Bridge Project, a community-based visual arts organisation dedicated to artistic exchange, research and public programmes. In 2025, he curated Anyanwu: The New Light at the National Museum, Lagos, an exhibition engaging Igbo cosmology and ancestral knowledge. He recently completed a residency at the Cité internationale des arts, Paris, through the RESONANCE programme, where his research examined alternative cultural infrastructures in Lagos and Paris.

Student encounters: availability to confirm.

ARTIST · FUTURE ANCESTRIES · OFFISH



Photograph: Marilyn Clark

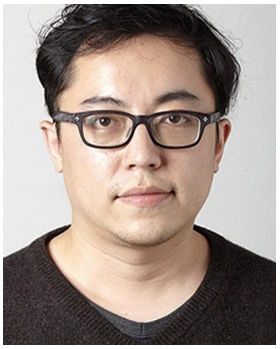
Charwei Tsai

Charwei Tsai is a Taiwanese artist whose practice brings writing, moving images and installation into dialogue with spiritual traditions. She has presented projects at the Centre Pompidou in Paris, the Mori Art Museum in Tokyo and the Biennale of Sydney. Publishing is another strand of her practice: since 2005 she has edited and designed Lovely Daze, a curatorial journal that gives artists space to develop ideas in print. In Lagos, her contribution to Future Ancestries is Waiting for Harvest.

Waiting for Harvest, with a free ceramic vessel workshop (8 November, Pottery by Ablesworth).

Student encounters: availability to confirm.

ARTIST · FUTURE ANCESTRIES · OFFISH



Hsu Chia-Wei

Born in Taichung, Taiwan, Hsu Chia-Wei works with film, documentary and video installation. A location often provides the starting point for a work: stories attached to a place shape what the camera records, complicating the distinction between historical account and legend. His films have been presented at the International Film Festival

Rotterdam. He was an artist in residence at the International Studio & Curatorial Program in New York with support from Taiwan's Ministry of Culture.

Student encounters: availability to confirm.

ARTIST · FUTURE ANCESTRIES · OFFISH



Etan Pavavalung

Etan Pavavalung is a Paiwan artist from Taiwan. He works across woodcarving, print and painting, drawing on the visual traditions and oral knowledge of his community. In his woodblock paintings, cuts reveal the grain beneath the coloured surface; plants, mountain forms and geometric signs can share a single field. His exhibition My Sacred Mountain at Asia Art Center in Taipei brought these techniques together in works reflecting on ancestral land, displacement and the meanings a landscape holds for those who know it.

Student encounters: availability to confirm.

CURATOR AND TECHNICAL DIRECTOR OF THE ORIGINAL WORK · HOME BEYOND THE DAWN · EU PAVILION



Photograph: Daniel Sadrowski

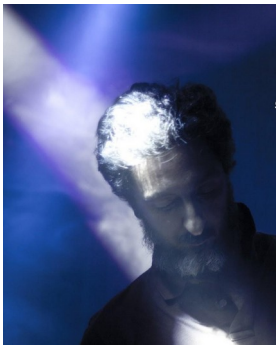
Yuri Yefanov

Yuri Yefanov is a Ukrainian artist and filmmaker who works with video and digital animation. In his 3D film We Will Definitely Talk About This After the Last Air Raid Alert Stops, produced by PinchukArtCentre, he imagines a future society while asking how an artist can make sense of a war still in progress. For Home Beyond the Dawn, he worked as a curator and as technical director of the original work; Pavlo Sirko directs the Lagos installation.

Credited for the original project; not presenting in Lagos.

Student encounters: availability to confirm.

ARTIST AND WORKSHOP LEADER · THE FUTURE IS SHARED · EU PAVILION



Stefano Fake

Stefano Fake is an Italian artist and video designer. In 2001 he founded The Fake Factory in Florence, a studio working across video art, projection and the design of immersive installations. His practice grew out of experiments with virtual scenery for theatre. Working with light, animation and sound, he treats the room itself as part of an

artwork. For his Lagos workshop, students make drawings, photographs, collages and digital images to be incorporated into a collective installation.

Leads the UNILAG workshop The Immersive Digital Space as a Living Organism.

Student encounters: availability to confirm.