

## CONTRIBUTOR BIOGRAPHIES

**Adeline Chum** is Assistant Director of the Center for Spatial Research (CSR) at Columbia University, where she leads multiple ongoing collaborative research projects ranging from mapping migration across African cities, the underfunding of poultry farms across the US, and the effects of liens and mortgages in the bail industry. She is also an Adjunct Assistant Professor at GSAPP, also at Columbia University, in the M.Arch programme. Prior to joining CSR, she worked in architecture firms in Toronto, New York, and London. In her current work, she is interested in exploring how data, spatial computational technologies, and their representation shape our understanding of land use productivity and critically examine sites of extraction and existing global infrastructures. She received her M.Arch from Columbia, GSAPP, where she received the GSAPP Visualization Award, William Kinne Fellows Travelling Prize for her proposal, “What it Takes to Grow Our Buildings: Consequences of Mass Timber Production on Forestry and Land Management in Sweden”, and the Avery 6 Award.

**Adlan Yousif** is a contemporary Sudanese sculptor and visual artist renowned for transforming recycled iron scrap into evocative, "timeless" figures. Originally from Darfur, his work reflects themes of human resilience and the scars of conflict. After seeking refuge in Nairobi, he became a key figure at HOF Gallery Kibera, where his exhibitions, such as "Mabaki", have drawn international acclaim for their raw emotional depth and mastery of discarded materials. He is a member of the Kibera Arts District.

**Afra Foli** is an urban geographer currently affiliated with the University of Amsterdam. Her doctoral project was on the everyday geographies of waste and drainage infrastructure in Accra. She has published on how infrastructure mediates political authority and the visceral politics of drainage.

**Alice Raymond** is an artist deeply committed to trans-disciplinary research. In an art residence in the Everglades, the UNESCO World Heritage site in South Florida in the US, she initiated a mapping practice in the mangroves, which she continued in South America and West Africa. In French Guiana, Alice creates hybrid cultural objects in collaboration with Indigenous communities as a member of the National Scientific Research Agency project. In Ghana, she translates climatic and ecological data into textile forms and traditional weaving with a local community. She is a member of a geographic and social justice project in France and contributes to research on African migration at the University of the Witwatersrand. Her work has been exhibited across Africa, Europe, and the Americas.

**Amy-Leigh Braaf** is a South African multidisciplinary artist who explores self-discovery and the complexities of love through her art, drawing from the nation's biodiversity. Through painting, ceramics and sewing, her work explores layered meanings and reflects her experience as a woman of mixed Cape Malay and Indonesian heritage. In 2023, exhibitions and residencies in Japan and Bali showcased her pieces on a global level. "Celestial Deities" redefines womanhood and heritage, while "Bye Bye Bokkie" explores intricate soul bonds and loss. Her solo exhibition at Brutal Gallery, "Echoes of Ancestral Threads", marked a pivotal moment, bringing her work back home as an ode to her ancestors.

**Anastasia Pather** says she has "yet to understand the formulaic act of an artist biography as anything other than proving that you should be liked because someone has previously liked you". That said, she was previously selected for residencies in Marrakesh and the Northern Cape. Her work has been included in several collections, including the Spier Arts Trust and South Africa's Art Bank. Pather has presented four solo exhibitions at 99 Loop Gallery in Cape Town and has participated in numerous group exhibitions, including Stevenson's "A Painting Today" in Cape Town and a show at the African American Museum (AAM) in Dallas, Texas, in the US.

**Angelina Kusi Hori** is an interdisciplinary artist and designer exploring material and conceptual transformation through an iterative methodology spanning digital and tactile methods. Drawing from her Japanese-Ghanaian heritage, she creates works that transform cultural signifiers into hybridised visual narratives. Her practice reexamines inherited narratives through cycles of transcription, abstraction and materialisation, creating opportunities to examine and reimagine vestiges through contemporary lenses.

**Austine Adika**, a visual artist based in Nairobi, Kenya, has spent over a decade creating sculptures and installations from everyday materials, telling diverse stories of the city.

**Barbara Bompani** is a reader in Africa and International Development at the Centre of African Studies (CAS) at the University of Edinburgh and a research associate at the African Centre for Migration and Society (ACMS) at the University of the Witwatersrand in Johannesburg. Her work focuses on the intersection between religion, politics, and development in Africa, with a particular interest in the dialectic relationship between religious organisations and their activities and socio-political action, and the production of knowledge around faith, development, and the relationship between civil society and politics. She co-authored "Christian Citizens and the Moral Regeneration of the African State" and "Development and Politics from Below".

**Billie McTernan** is an artist and writer whose work considers ways of spilling over the confines of what is generally considered to be writing, both as a process and as a discrete thing in and of itself. As a storyteller, she is interested in the possibilities presented by non-verbal and visual language systems. Her art practice includes writing, textile and paper work, audio and video. Her subjects of interest are wide-ranging — from the natural world and urban landscapes, to socio-economics and the supernatural. Billie explores how stories take shape through

movement, sound, literature, and visual arts. As such, her work is nestled in the nexus of literary and contemporary art.

**Boitumelo Motau** is a multidisciplinary artist who lives and works in Johannesburg. His practice incorporates installation, drawing, and photography as tools to navigate and explore interests in subjective histories and collective memory.

**Bongiwe Phakathi** is a South African image-maker working in photography, graphic design, and mixed media. Her work explores landscape, representation, and belonging, blending real and fictional worlds. Central to her work is the tension between presence and displacement of the body and gaze, often navigating liminal zones of identity, community, and erasure. Her methodology involves recomposition of dominant archetypes through nuanced, site-specific research into social, spatial, and digital constructions of community. By spotlighting subjects and spaces at risk of disappearance, she reframes them with an emphasis on resilience and beauty in the margins. Beyond her personal practice, she contributes to community art, publishing, and arts administration.

**Brett Pyper** is an Associate Professor at the Wits School of Arts. Since the early 1990s, he has combined critical arts practice with academic study at local, national, and international levels. He served as founding chairperson of the South African Society for Research in Music (SASRIM) in 2006, CEO of the Klein Karoo National Arts Festival (KKNK) from 2008 to 2013, and head of the Wits School of Arts from 2014 to 2021. Since 2020, he has worked with members of community-based jazz appreciation societies as co-curators of a series of public events presented by the Cosmopolitan Collective, and has served as a mentor for The Festival Academy, a non-profit that trains young festival managers worldwide. He holds an MA in Interdisciplinary Study from Emory University in Atlanta, Georgia, in the US and a PhD in Ethnomusicology and Popular Music Studies from New York University in the US.

**Brian Murahwa** is a Postdoctoral Fellow at the African Centre for Migration & Society at the University of the Witwatersrand. An interdisciplinary urban researcher, his interests lie at the intersection of theory and practice in the fields of urban planning and management; mobility and social cohesion; socio-spatial transformations; religious urbanism; and sustainable cities. He holds a PhD in Urban and Regional Planning and a Master's in Labour Policy and Globalisation, both from the University of Witwatersrand; an Honours degree in Industrial Sociology from the University of Pretoria; and a Bachelor of Arts in Sociology from the Great Zimbabwe University.

**Candice Kramer's** body of work references people, historic family photos, and antiquated maps within the Johannesburg inner city setting. She is intrigued by the transience of being while the buildings and cityscape last forever. Working with industrial materials and alchemical processes, Kramer manipulates metal surfaces to create natural textures like rust and corrosion. She shapes these materials, central to her hometown, into dynamic forms, using them to explore questions of place, space, and belonging.

**Carina Kanbi** is a spatial practitioner and researcher working at the intersection of urbanism, mobility, and creative practice, with a focus on West African cities. She is completing her PhD at the African Centre for Migration & Society at the University of the Witwatersrand in Johannesburg, where her research examines the lifeworlds of young professionals in the creative industries of Accra and Lagos, foregrounding questions of mobility, belonging, and translocal urban experience. Her academic work is supported by the ARUA Early-Career Research Fellowship, the Caribou AI Mastercard scholars programme, and the AFRIAK CODESRIA Fellowship. She is also an Associate Lecturer at Central Saint Martins and co-founder of Aya Editions, WATWOMXN, and founder of Eɗan, an experimental studio based in Accra focused on indigenous craft, creative infrastructure, and urban practice.

**Caroline Kihato** is a Visiting Fellow at the Oxford Department of International Development and a Research Associate at the African Centre for Migration & Society at the University of the Witwatersrand. She is also the founder and director of Frame45, a social enterprise that uses storytelling and organisational ecosystem strategy to bridge the gap between research and social justice. Her research and teaching interests focus on how marginalised populations access urban markets, and the ways planning and policy regimes support or frustrate these efforts. In 2011, she received a MacArthur grant on Migration and Development and spent a year as a Visiting Fellow at the Institute for the Study of International Migration (ISIM), Georgetown University, Washington, DC, in the US. In 2018 and 2019, she was Director of the Urban Policy Program at Women in the Informal Economy: Globalising and Organising (WIEGO). Between 2006 and 2013 she worked for Urban LandMark as its southern African Programme Coordinator. She has been a Policy Analyst at the Development Bank of Southern Africa and the Centre for Policy Studies, and a Senior Lecturer in the School of Architecture and Planning at the University of the Witwatersrand. Caroline has published widely on academic and popular platforms. She is the author of "Migrant Women of Johannesburg: Life in an in-between City" (Palgrave Macmillan & Wits University Press) and co-editor of "Urban Diversity: Space, Culture and Inclusive Pluralism in Cities Worldwide" (Johns Hopkins). Her collaborative installation, "You Will Find Your People Here", was featured at the 2023 Venice Biennale.

**Cianeh Kpukuyou**, also known as ASK, is an award-winning documentary photographer, filmmaker, and creative director whose work centres on everyday African life and its subtle transformations. With over seven years of experience across photography, film, and visual storytelling, her practice explores cultural evolution, migration, memory, and identity within ordinary spaces. Her work has been exhibited internationally in London, Paris, Ghana, and the Ivory Coast. She has collaborated with institutions and brands including Tate Modern, Paramount Studios, Vogue, WaterAid, and artist El Anatsui for the Hyundai Commission Series. Her work has been featured in The Guardian, It's Nice That, Photo Vogue, Condé Nast Traveler, Milk, Flickr, Ozy Magazine, Standart Magazine, and The Year Time Stopped.

**Clare Loveday** is one of South Africa's most active and internationally acclaimed new music composers. Striving to convey, through music, the complications of life in a post-colonial society, her works have been described by critics in turn as "obstinate and fierce, big-boned and raw", "subtle", and, "elusive".

**Clifford Bright-Abu** is a contemporary artist who lives and works in Accra, Ghana. His artistic practice of reimagined renditions of ancient African architectural wonders, buildings, and culture of yesteryears stems from his background in Building Technology, which equips him with the skills and knowledge to navigate the intricate world of local architecture and buildings.

**Danchen Xu** is a doctoral candidate at the Oxford Department of International Development. She develops the framework of Translocal Security to explain how people define security through spatiality, temporality, and everyday epistemology. She offers an analytical vocabulary for cities shaped by transient livelihoods and limited statutory security presence by showing that urban security emerges through fluidity, mobility, and uncertainty rather than being undermined by them, applying this approach through ethnographic research in informal settlements in Accra. She received her BA in International Relations and Political Science from Boston University in the US and her MA in Conflict Resolution with a Graduate Certificate in African Studies at Georgetown University in Washington, DC, in the US.

**Daniel Muchina** is a visual artist and the co-founder and artistic director of Art and Science Films Afrika (ASFA), a programme dedicated to investigating African ritual practices and the living knowledge systems that sustain them. Working across film, video art, photography, and text, he approaches art not as documentation but as activation. Through ASFA, he cultivates sensory and intellectual encounters that mirror the ambiguity, complexity, and transformative force of ritual traditions, positioning visual language as a site of embodied knowledge rather than representation. Muchina's practice disrupts syntax and linear narrative to expose and reconfigure the mechanisms of control embedded in language itself. His works operate through what he calls "dream logic", treating dreaming as a method of cosmogenesis — an active process of world-making — rather than an escape from reality.

**Dela Anyah's** practice investigates the social and material networks of the tyre industry through archival documentation, community intervention, and material transformation. Working within informal tyre repair shops, he creates sculptures from discarded objects found in these spaces, alongside photography, video, cartographic mapping, and participatory interventions that engage repair workers. His work has been exhibited at the Biennale Internationale de Sculpture de Ouagadougou, Mitchell-Innes & Nash, The Anzai Gallery, AKKA Project, and Gallery 1957. A finalist for the Ellipse Prize and second runner-up for the Kuenyehia Prize for Contemporary Art, his works are held in collections including the Celine Art Project, Fischer/Shull Collection of Contemporary Art, and the Sir David Adjaye Collection.

**Dare Brawley** is a designer and researcher based in New York, in the US. Her work focuses on the interactions of technology, urban governance, and spatial politics using methods from critical urban studies and geographic information systems. She is currently a Senior Associate at WXY architecture + urban design and teaches courses on mapping as a form of design practice at Columbia University in the US.

**Dorcas Omwenga** is a visionary artist who breathes life into her creations through a vibrant palette and storytelling. Inspired by the rich tapestry of African folklore, she infuses her work with the magic and wonder of AfriTales, transporting viewers to enchanting realms where myths and reality entwine. She invites audiences on a journey of discovery, where ancient wisdom meets contemporary interpretation. Through her art, she celebrates the beauty of diversity and the resilience of the human spirit, leaving an indelible mark on hearts and minds alike. Her commitment to preserving and reimagining AfriTales ensures that these timeless narratives continue to captivate and inspire generations to come.

**Dumisani Jere** is the founder of DEVOLUTIONERY and a part-time interactive designer at the African Fashion Research Institute. He has been featured at the South African State Theatre and recognised by numerous awards. He's a global top ten finalist in the Visual Art Awards for his short film "Syncopation" and a Fak'ugesi Festival top five finalist in the digital music category. He is an ACT Nyoloha t-shirt competition winner and was assistant curator for the group exhibition "Choice Assorted".

**Elizabeth Wellman** is an Assistant Professor of Comparative Politics in the Department of Political Science at the University of Memphis in the US. She also holds research affiliations with the African Centre for Migration & Society at the University of the Witwatersrand and the Oxford-Wits Mobility Governance Lab. Her research explores how international migration is reshaping electoral politics and citizenship practices, particularly within sub-Saharan Africa. Her work has been published in numerous journals, including the American Political Science Review, Comparative Political Studies, International Migration Review, Comparative Migration Studies, African Affairs, Afrique contemporaine, and Urban Forum.

**Heather Mason** is a writer, photographer, and blogger based in South Africa. She has spent more than 20 years working as a storyteller in both the nonprofit and travel sectors. Heather runs a successful travel blog, 2summers.net, focused on storytelling about South Africa, and works as a communications consultant for Khulisa Management Services. She has held two solo photo exhibitions and overseen the production of several more. Her writing and photography have been featured in publications, including British Airways High Life, Sawubona, Getaway Magazine, and Lonely Planet.

**Helidah Ogude-Chambert** is an interdisciplinary scholar working at the intersection of migration studies, decolonial feminist thought, discourse, visibility and affect studies, and race-critical theory. Drawing on decolonial feminist epistemologies and experimental methodologies, her scholarship examines how political elites manipulate emotions and public discourse in ways that justify state practices of cruelty and racialised expulsion. She is conceptualising a podcast and exhibition based on her research and teaching. She holds a PhD from The New School in New York in the US, and is a Departmental Lecturer at the University of Oxford.

**Huda Tayob** is an architect, architectural historian, and theorist. She has been a Mellon Fellow on the Canadian Centre for Architecture: Centring Africa project, a Graham Foundation Grantee holder, and a recipient of the Scott Opler Award for Emerging Scholars. Her research focuses

on minor, migrant, and subaltern architectures. She co-curates the open-access curriculum Race, Space and Architecture, and the digital exhibition, Archive of Forgetfulness.

**Jamey Ponte** is an American "artist" who has spent over 20 years dedicated to community-based art in East Africa. He is the founder of House of Friends Kenya and co-founder of the Kibera Arts District. Currently, Ponte is leading the Nairobi Arts Biennale 2026 as its Artistic Director, a movement focused on elevating local narratives and establishing Nairobi as a global destination for contemporary art.

**Jeffrey Paller** is an associate professor of politics at the University of San Francisco in the US, and a researcher in the Department of Government at Uppsala University in Sweden. His research examines civic engagement, democratic accountability, and sustainable development in African cities. He is the author of "Democracy in Ghana: Everyday Politics in Urban Africa" and curates the newsletter "This Week in Africa".

**Kibera Arts District (KAD)** combines unique styles and backgrounds, ranging from emerging to established careers, to create works using repurposed materials. At its core, KAD is an arts movement dedicated to bringing humanity to the forefront, sparking dialogue on societal change and the collective effort required to build a better world. Their work explores the impermanence of reality. While we all dream of where we want to be, the shifting of "home" is often unplanned, dictated by circumstances beyond our control, such as war, economic shifts, environmental changes, or the simple passage of life and death. Through this collection, the members share their stories and learn from others.

**Kabiri Bule** is a researcher at the African Centre for Migration & Society at the University of the Witwatersrand. Her research interests include spatial analysis and mapping, geospatial data science, and use these technologies and approaches to understand diverse African urban communities. She also focuses on the implications of rapid urbanisation for sub-Saharan Africa's urban future. She holds a PhD and a Master's in Migration and Displacement, as well as a Bachelor's (Hons) in Organisational Psychology and Sociology, from the University of the Witwatersrand.

**Kuukuwa Manful** is an architect and researcher who creates, studies, teaches, and documents the history, theories, and politics of architecture in Africa. She is an Assistant Professor at the Taubman College of Architecture and Urban Planning, University of Michigan, in the US. She curates adansisem, a Ghanaian architecture documentation collective. She also runs sociarchi, an architecture nonprofit, and is president of Docomomo Accra.

**Laura Kurgan** is a Professor of Architecture at the Graduate School of Architecture Planning and Preservation at Columbia University in the US, where she directs the Master's in Science in Computational Design Practices (MS\_CDP) at the Center for Spatial Research. She is the author of "Close Up at a Distance: Mapping, Technology, and Politics" and co-editor of "Ways of Knowing Cities". For her work as a designer, Kurgan most recently won the BEE Award for the

most original project at the Triennale di Milano; was named a Game Changer by Metropolis Magazine in 2012; and was awarded a US Artists Rockefeller Fellowship in 2009.

**Lebo Thoka** is a visual artist. She studied at the Open Window Institute in South Africa, where she graduated Cum Laude. Through the mediums of textile (burlap and wool) and photography, Thoka's visual work is mainly influenced by her curiosity surrounding feminist politics, African spirituality, the nature of existence, as well as the human experience in relation to the self and one's own environment.

**Loren B Landau** is Professor of Migration and Development at the University of Oxford and Research Professor at the University of the Witwatersrand's African Centre for Migration & Society. He has previously held visiting and faculty positions in the US, at Princeton University, Georgetown University, and the Fletcher School of Law and Diplomacy at Tufts University. His interdisciplinary scholarship explores mobility, multi-scale governance, and the transformation of socio-political community across the Global South. He frequently comments on migration issues to mainstream media, and has published widely in both academic and popular press, including the New York Times, Foreign Affairs and the Washington Post, among others. Publications include, "Forging African Communities: Mobility, Integration, and Belonging" (Palgrave); "I Want to Go Home Forever: Stories of Becoming and Belonging in South Africa's Great Metropolis" (Wits Press); "Contemporary Migration to South Africa" (World Bank); "The Humanitarian Hangover: Displacement, Aid, and Transformation in Western Tanzania" (Wits Press); and "Exorcising the Demons Within: Xenophobia, Violence and Statecraft in Contemporary South Africa" (UN University Press/Wits Press). He has consulted with the European Union, the World Bank, UNDP, UNHCR, UNECA, the Cities Alliance, and others. As chair of the Consortium for Refugees and Migrants in South Africa (2004-2012), he served on the South African Immigration Advisory Board. He is a member of the Academy of Science of South Africa, and holds an MSc in Development Studies (LSE) and a PhD in Political Science (Berkeley). Together with Jean Pierre Misago, he co-founded and co-directs the Wits-Oxford Mobility Governance Lab (MGL).

**Manjahi Njoroge** is an interdisciplinary artist from Kenya with a creative core forged in photography. His creations not only act as portals for self-discovery but also invite viewers to explore new perspectives and reflections alongside him.

**Mareli Stolp** holds music degrees from the University of Pretoria, where she received several awards. She later chaired the South African Society for Research in Music and completed an Artistic Research PhD at Stellenbosch University in South Africa.

**Margarida Waco** is an architect whose practice mobilises architecture, ecology, and politics. She is an associate lecturer and MA Studio Lead at the Royal College of Art and an editorial advisor to The Funambulist. Her work has been presented internationally, including at the 18th Venice Biennale of Architecture, Architekturmuseum der TUM, Palais de Tokyo, Malmö Konstmuseum, and Nyansapo Festival, amongst others. She is the co-author of "Informal Horizons: Urban Development in East Africa", co-editor of Issue 32, Pan-Africanism of The

Funambulist, and co-editor of "Homeplace – A Love Letter". Her research examines the dialectics between matter, space, and race through the workings of extractive capitalism.

**Martin Onyis Onyango** works primarily with ink drawings, sculptures, video, and mixed media paintings. He engages with migration, exploring the social and political issues such as human trafficking, gender, race, collective memory, and institutional corruption.

**Mbali Mthethwa** is an artist, researcher, and organiser, and the founder and creative director of The Herd, a studio which reimagines traditional beading techniques as a living language that speaks to identity, memory, and place. Through her interdisciplinary practice, she investigates how materiality and craft can reclaim cultural space and challenge inherited narratives. Her work reflects deeply on heritage, belonging, and the evolving contours of contemporary African identity. Her practice has been presented locally and internationally, including at the second Sharjah Architecture Triennial, the 18th Venice Biennale Architettura, Maison&Objet, the Brooklyn Museum, the Kunstmuseum Basel, and the Wereldmuseum Leiden.

**Mwangi Mwaura** is a student in the School of Geography and the Environment at the University of Oxford. His interests are in southern urbanism, decolonial knowledge, production, and urban infrastructures. He has published on various urban aspects, including the configuration of mobile telephony, survival as an urban way of life, and demolition colonialism in Nairobi, Kenya.

**Mwaura Mburu** is a recent graduate of the University of Edinburgh's MSc Africa and International Development Programme. Now based in Nairobi, Kenya, he is a budding researcher and community organiser. His interests are in African queer studies, queer geographies, and queer liveability.

**Nana Danso Awuah-Asante** is a self-taught visionary. His art is a captivating exploration of non-binary characters depicted in a faux naïve style, symbolising the spirits and unseen forces that shape our world. Inspired by his Ghanaian heritage and fueled by a desire to challenge conventional notions of identity, his work delves deep into the realm of imagination, inviting viewers to question their perceptions and embrace the rich tapestry of African storytelling.

**Neo Muyanga's** practice straddles the spheres of opera and music theatre, installation, studio recording, and scholarship. A common thread in his work is a keen interest in storytelling. He researches how voice, as a sonorous vector, continually shapes and ultimately serves to constitute social and political society. Born in Soweto, Muyanga's compositional style reflects his grounding in the South African choral tradition while also showcasing his ongoing investigations into other practices such as the Italian Madrigal, Ethiopian Mezmur, and the Shaabi music of Egypt. Muyanga is a PhD candidate affiliated with the Centre for Theatre, Dance and Performance Studies at the University of Cape Town in South Africa. He also holds the position of Impresario at The Centre for the Less Good Idea in Johannesburg, an interdisciplinary incubator space for the arts founded by William Kentridge and Bronwyn Lace.

**Nicole Stremblau** is head of the Programme in Comparative Media Law and Policy at the University of Oxford's Centre for Socio-Legal Studies and research professor in the School of Communications at the University of Johannesburg in South Africa. While she has written extensively about media, governance, and conflict, her recent work has focused on issues around information controls; the politics of AI policymaking in Africa, including the emerging fields of AI for social good and anticipatory action; and innovation and technology beyond the state, including the role of technology in transnational dispute resolution among migrant and marginalised diaspora communities in Africa. Much of her research is focused on the Horn of Africa.

**Olasumbo Olaniyi** is an architect who has spent over eight years in research and spatial practice. She is pursuing a PhD in Architecture with the Justice and Imagination in Global Displacement (JIGD) group at the University of Plymouth in the UK, where she is also a Visiting Specialist in the Department of Architecture. Her research explores placemaking in West Africa, adapting transdisciplinary tools that unlearn inherited categories of value, risk, and legitimacy, while foregrounding the quiet politics of who is seen, protected, and ignored. Before her doctoral studies, she worked as a researcher, project manager, citizen scientist, and an advisor with UrbanBetter, the African Futures Institute, Ruban Office, and the Slum Art Foundation, among others, challenging dominant narratives and making room for more accountable futures.

**Peterson Kamwathi** explores physical presence, modes of behaviour, embedded symbolisms and latent meanings that are present in, and can be deduced from, human groupings, social customs, and collective political and religious patterns. Kamwathi's work has been exhibited in numerous venues around the world and was part of the Kenya Pavilion at the 57th Venice Biennale. He has also participated in the Young Congo Biennale and the 8th Ake Arts and Book Festival. His work is included in the collections of Safaricom, the British Museum, Bates College of Art Museum, the East African Visual Arts Trust, the NCAI 254 collection, and the World Bank, among others.

**Ragi Bashonga** is a storytelling academic and lover of poetry, who is curious about the world. Her interests are in identities, migration, gender, and ways of knowing. She is a lecturer at the University of Johannesburg's Sociology Department and a PhD candidate at the University of Cape Town. Her PhD study looks into the experiences, identity and belonging of young Congolese immigrants in South Africa.

**Savior Omondi** is an emerging artist and mentor born and raised in Kibera, Kenya. He is recognised for his innovative use of discarded materials, such as beer cans and iron sheets, to create intricate works that capture the vibrancy of daily life in Nairobi's informal settlements. A cornerstone of the local creative scene, Savior is a dedicated teacher, mentoring the next generation of artists and providing them with the technical skills to turn "waste" into fine art, just as his mentors did for him. Savior is a member of the Kibera Arts District.

**Sean Kweifio-Okai**, also known as SEANOKKAI, is a Ghanaian-Australian street and documentary photographer whose dual heritage has fostered a sensitivity to translation across

cultural contexts, shaping his approach to image-making. His practice is grounded in Jamestown, Accra, where what began as a personal inquiry has developed into a long-term, research-based ethnographic engagement with the city and its social ecologies. At its core, his work explores how African diasporic and urban experiences rearticulate Indigenous knowledge systems within postcolonial urban life. He seeks to unsettle colonial and reductive visual frameworks through which African life has been historically represented, and to create space for more nuanced, situated modes of seeing and understanding.

**Sebawali Mwakai Sio** is an artist whose work flows between painting and sculpture. Her practice is rooted in water, as subject, metaphor, and medium of transformation. Through materials like resin, plaster, wood, and glass, she explores fluidity, resilience, and the feminine spirit, letting each form emerge through process and instinct. Her gestures mirror the rhythms of water, its adaptability, stillness, and quiet power to renew. Informed by her research in natural water purification and biomimicry, her work bridges art and ecology, revealing the intelligence of living systems. Organic patterns, ripples, roots, and branching flows become symbols of connection between body, environment, and spirit.

**Sedinam Awo Tsegah** is a contemporary artist whose practice mostly focuses on digital media and photography. She has a BA in communication design from Kwame Nkrumah University of Science and Technology in Kumasi, Kenya. Her work exposes layers and contrasts within the context of contemporary, post-colonial history and politics.

**Shongile Myeza** is a social researcher, writer, and Master's candidate in Social and Psychological Research at the University of the Witwatersrand. Her work explores how people negotiate identity, belonging and exclusion in "third spaces", from churches and sports teams to migrant neighbourhoods and city streets, in post-apartheid South Africa. She is particularly interested in how urban migration, race, gender, and faith intersect to create hybrid, often uneasy forms of selfhood, and how these are lived in everyday encounters. Shongile works as a research intern at the African Centre for Migration & Society at the University of the Witwatersrand, contributing to projects on xenophobic violence, urban wellbeing and African urban futures, where she helps turn complex data on mobility and city life into accessible stories and analysis.

**Stacy Hardy** is a writer, researcher, editor, and lecturer in Creative Writing at the University of the Witwatersrand. She is the author of "Because the Night" (Pocko, London, 2015) and "An Archaeology of Holes" (Rot-Bo-Krik, Paris, 2022; Bridge Books, Chicago, 2023), along with "The Breathers" (2024), a collaborative poetry collection with Daniel Borzutzky. Her plays and librettos have been performed internationally.

**Tau Tavengwa** founded Cityscapes, a periodic publication and platform for exhibition, convening, and experimentation developed in 2010 in collaboration with the African Centre for Cities at the University of Cape Town in South Africa. Cityscapes focuses on ideas, knowledge, and narratives about the future of cities and urban life, particularly in the Global South. He is also the co-founder of CS Studio, a discipline-agnostic design and research lab that works at

the intersection of design, research, and communication to explore the development of practical and creative tools and responses to urban challenges.

**Thorsten Deckler** is an architect and graphic artist who co-founded 26'10 south Architects with Anne Graupner in 2004. Their practice is centred on research and design projects, prioritising social transformation. Their work has been exhibited at the Sao Paulo Bienale (2003, 2005), the London Design Festival (2013), the New York Guggenheim (2013), and the Louisiana Museum of Modern Art (2015). In 2020, Thorsten took over the practice, relaunching it as Africa's first mindful design firm. He developed the Mindful Design Approach, which prioritises three aspects of human well-being: physical, mental, and financial health.

**Tracy Akinyi** is a rising young female artist and a standout member of the Sun Valley Art Collective in Kenya. Developing her craft, her work is characterised by its fresh perspective on the Kibera landscape and its people. As a mentee within the Kibera Arts District, she represents the new wave of creative voices emerging from the community, blending traditional local techniques with contemporary storytelling.

**Tracy Haggai** is a research specialist with the Mixed Migration Centres (MMC) in Eastern and Southern Africa, Egypt, and Yemen. She conducts qualitative research and implements projects on issues of child mortality, depression in deaf adults, the social dimensions of renewable energy, memory studies, queer studies, and migration studies. She also develops diverse research designs, steering data collection, and analysing qualitative data. She has published in the Journal of Environmental Research: Infrastructure and Sustainability on the social and economic impact of solar mini-grids in rural Africa. Before joining MMC, she was a consultant researcher for KU Leuven on their EU-funded TMSS project that focuses on tracing the trajectories of migrants from the Great Lakes region in Africa. She has a BA in Anthropology from the University of Nairobi in Kenya, and is currently pursuing an MA in Anthropology of Conservation there.

**Wallace Juma** is an artist whose work focuses on human values and the idea of people and communities caring for their environment and having control over their natural resources. He looks closely at the social and environmental challenges of our time. His art has been shown in Kenya, Nigeria, Germany, Belgium, the US, and Australia. Between 2024 and 2025, he completed the Sasa Nairobi Artist Fellowship at the Goethe-Institut Kenya. He received first prize at the Manjano Art Competition and second prize at Artist View Schramberg in Germany in 2015. In 2020, he received a creative residency grant from Africa Belgium. In 2021, he received a special mention from the Ensemble Art Award and a research grant from SOAS University of London and the London School of Economics (LSE).

**Wangui Kimari** is an urban anthropologist whose work draws on many local histories and interdisciplinary theoretical approaches, including oral narratives, assemblage theory, urban political ecology, and the black radical tradition in order to think through urban spatial management in Nairobi, Kenya. She is also an editorial board member of the online publication Africa Is a Country, and a co-organiser of the UTA-Do African Cities Workshop, an annual

critical urban studies summer school in Nairobi that encourages young scholars, predominantly from the region, to theorise and valorise the various praxes that emerge through and with dynamic African spaces.

**Wezile Harmans** is an artist and researcher whose practice is centred on reimagining how our communities' experiences are documented and archived. His international projects include a video performance with LEAD Project and LSE Firoz Lalji Institute for Africa; an M1/M2 highway billboard in South Africa featured by The Centre for the Less Good Idea in Johannesburg; a film by ARTIVISM and the University of York; and a commission from Art Rights Truth in the UK. His project "Umdiyadiya" received the Best Visual Art Award in the Creative Collection by the National Institute for the Humanities and Social Sciences. He is a recipient of the David Koloane Award and the Prince Claus Fund Building Beyond award. His performance work has been witnessed in South Africa at the Iziko South African National Gallery. Internationally, he has participated in several residencies, including SIRA residency (Madagascar), Griffin Art Projects 'Virtual Worldings' Residency (Canada), PACT Zollverein (Germany), Frankfurt Lab in Germany, IASPIS residency in Stockholm, Sweden and BLACKROCK Senegal.