

HISTORY/ MATTER

International Art Programme

2nd - 28th May 2012

Project conceived and developed by
Centre for Contemporary Art, Lagos
Project Curator: Bisi Silva
Project Co-ordinator:
Taiye Idahor and Kemi Aderinto

cca lagos

CENTRE FOR CONTEMPORARY ART, LAGOS

Centre for Contemporary Art, Lagos
9 McEwen Street, Sabo, Yaba, Lagos, Nigeria
T:+234 (0)702 836 7106

E: info@ccalagos.org
W: www.ccalagos.org

About Centre for Contemporary Art, Lagos

Centre for Contemporary Art, Lagos is an independent Visual Art organisation founded in 2007, to provide a platform for the development, presentation and discussion of Nigerian contemporary visual art and culture. It seeks to create a new audience, and prioritise media such as photography, animation, film, video, performance and installation art, which have been under-presented in Nigeria. It supports the intellectual and critical development of different art and culture practitioners through talks, workshops, seminars and exhibitions. In addition, they promote the professionalization of production and curatorship in Nigeria and West Africa collaborating with artists, curators, writers, theorists and national and international organizations.

CCA,Lagos has set up one of the fastest growing independent libraries in West Africa specialising in the visual arts and the creative sector in general. The library contains over 3000 books, catalogues, brochures, journals and art videos with a strong focus on Nigeria and the African continent. The centre is being developed as an important resource and artists archive and specialised educational facility.



On Independence and The Ambivalence of Promise, Participants and Facilitators, 2010. Photo Folarin Shasanya

About The Programme

In fulfilment of its objectives, Centre for Contemporary Art, Lagos, has over the past four years presented an innovative programme of exhibitions, talks, seminars, workshops and events reaching out to local and international audiences. CCA, Lagos is an independent organisation that receives no government support and has no institutional affiliations. Our programmes come out of the need to build local support structures for art production, critical thought and to provide a supportive framework that encourages and advances the individual research and production of participants. We do not offer degrees or certificates.

In 2010 CCA, Lagos began an innovative programme with the aims of filling a gap in the educational system in Nigeria and many African countries, which tend to ignore the critical methodologies and histories that underpin artistic practice. Using the format of part art workshop, part residency and part art academy, over the course of 30 days **History/Matter** will focus partially on technique and primarily on methodology, critical thinking, and the implementation of conceptual ideas. The programme will be of benefit to people interested in thinking through the conception and execution of work, artists who are curious and interested in experimenting with modes of practice and thought outside of the traditional modes of working but not to its total exclusion.

Artists participating in **History/Matter** will be encouraged to consider the discursive nature of 'history', not simply in terms of past events, narratives and occurrences but also, and primarily, as it relates to the present. What does 'History' mean to us? Why does 'History' matter? What place does 'History' have in contemporary visual arts/curatorial practice? Participating artists will pursue projects that engage the complexities of the present through a historical lens.

Instead of focusing on a specific medium, as was the case with photography in the first programme last year, **History/Matter** will build on some of the ideas explored during CCA Lagos' recent Global Critic Clinic, specifically those related to materiality. In addition to emphasising strategies for engaging the past and present, the programme will also stress the critical role that materials play in the execution of ideas, exploring questions such as: How do we effectively use materials to convey our ideas within art making practices? What knowledge is inherent to a specific material and what knowledge is imbedded through cultural, geographical and personal relationships over time? How does choice of media inform one's use of materials? Participating artists will be encouraged to rigorously question their use of materials and media in relation to the ideas they plan to explore.

Workshop Rationale

The Nigerian visual art sector is predominantly conservative with most artists working in the somewhat traditional media of painting and sculpture—with little or no knowledge of or interest in artistic practices that use new media or digital technology. With an eye toward encouraging and supporting artists interested in exploring different conceptual

and material possibilities especially in the area of lens-based media and other experimental modes of working, the structure of **History/Matter** is rooted in the convergence of different artistic processes—be it painting, sculpture, performance, installation, photography, video, internet, etc.

Who Can Participate?

- > **Artists** can be working in any media - painting, sculpture, textile, ceramics, photography, video and new media, performance art, writing, theatre and dance.
 - > Applications are open to artists in Nigeria and from across Africa as well as other countries from South America, Asia and the Caribbean who have been professionally active for at least 3 years and with a visible commitment to their professional artistic practice and media.
 - > Having studied art is NOT a requirement, we accept applications from self-taught professional artists with at least 3 years constant working experience.
- This year we are also interested in inviting **emerging curators** who can benefit from the close interaction with artists as well as others who are interested in developing interdisciplinary methods of working. There is the possibility to use the residency as well as the themes and issues as the starting point to conceive of a final project (your CV should reflect professional curatorial and writing experience since 2010).

Onye William-West , Headless Knight in the Rugged Armour, 2010



Workshop Timeline

- > The workshop will be an intensive 30-day programme facilitated by experienced local and international artists, critics, and curators.
- > **From 2nd - 28th May 2012**
- > Workshop sessions will commence daily at 9.00am and end at 6.00pm.
- > Participants must be available for the full 30 days. Absence for more than 3 days will result in the loss of participation and non-refundable fee.

Workshop Costs

Workshop Fee - N100,000 / One Hundred and Fifty Thousand Naira –or USD 750 (N150 = \$1 USD).

The workshop fee goes towards running the programme, a modest production budget and a final presentation of the results. The payment schedule has been structured in a manner that allows considerable flexibility:

- > 30% Within 14 days of acceptance to confirm your place is due by **30th January 2012** = N30,000
- > 50% Due by **12 March, 2012** = N50,000
- > 20% Balance Due by **16th April 2012** = N20,000

International participants will bear their travel costs to and from Lagos as well as their living cost for the duration of the programme. Where possible CCA,Lagos will endeavour to subsidise part of the international participant cost subject to receiving funding.

Participants are encouraged to apply for funding from their home countries or other sources to support their travel and living costs. One possible resource for travel for African applicants is **Art Moves Africa** (www.artmovesafrica.org). The next application **deadline is 1st January 2012**. **NOTE: We advise you to apply whether or not your participation in the programme has been confirmed so as to not miss the application deadline.**

How Do I Apply For The Workshop?

Application Deadline: January 9th, 2012

Selection Notification: Monday 23rd January 2012

1. Please indicate your type of work with up to 3 definitions of the following: PNT (painting); PHO (photography); SCL (sculpture); DRW (drawing); INS (installation); SS (site specific installation); VD (video); PRF (performance); MM (multi media); NM (new media); WEB (web based); INT (interactive). If your type of work is not on this list, please state it.
2. Current resume/CV: 3 pages maximum.
3. A short project proposal showing how your work relates to the theme of History/Matter of minimum 300 and maximum 500 words. This is compulsory. Your application will not be considered without this part.
4. Documentation of your work. You can either submit images OR video documentation, NOT both. Please note that if you submit both, your application will be disqualified.
5. We review video documentation **ONLY** for artists whose work is time-based, interactive, web-based, kinetic, film, video and performance. If you work with installation, site-specific, painting, sculpture and/or drawing, you **MUST** submit images.
6. IMAGES: Ten (10) jpeg images, at **180 DPI** resolution minimum, maximum total file size **250kb**. Images must be titled with your last name, first name, number with no spacing: e.g.: jonesmary1.jpg, jonesmary2.jpg.
7. **IMPORTANT: we only accept jpegs. Do not submit: Powerpoint presentations, PDF, TIFF, Gif or PSD files.**
8. **For additional information please contact Project Co-ordinator, ccalagos.workshop@gmail.com**

Workshop Benefits Include:

- > Access to a number of experienced local and international artists and curators.
- > One-to-one individual critique sessions/portfolio reviews and feedback about your work.
- > Encouraging and developing new contemporary practices on the African continent.
- > Sharing knowledge through curatorial lectures, artists' presentations and critical debate.
- > Developing new ways of creative thinking by integrating new elements such as performance, installation and sound projects into your work.
- > A full year-long membership to the CCA, Lagos library. Networking opportunities.

Folarin Shasanya, Affiliation with History, 2010



Structure Of The Workshop

The workshop will be divided into 3 segments, each lasting approximately 7-10 days. There will be one or two instructors facilitating the each segment, each with his/her own style, working methods, and opinions. Each segment will be complemented by 2-3 visiting guest speakers – curators, artists and/or writers. This gives participants a

broad range of thoughts and opinions to consider for their own development, offering stimulating opportunities for discussion, thought, and reflection. Each segment introduces various non-traditional art-making approaches with the goal of helping participants realize and achieve their unique visions.

Workshop Facilitators

Lectures, seminars, critiques and workshops will be offered by distinguished visiting faculty of artists and curators from around the world, each of whom will stay in Lagos for a week or more and will be available to discuss projects and ideas. Participating artists will also be en-

couraged to present their work to colleagues through readings, talks, and presentations held over the course of the program. Some of the participants confirmed and to be confirmed include.



Ndidi Dike, Lagos, Adeniji Adele Market, 2010

- > Phillippe Pirotte, Curator (Belgium)
- > Kader Attia, Artist, (Algeria/Germany)
- > Eddie Chambers, Curator (United Kingdom)
- > Otobong Nkanga, Artist (Nigeria/Belgium)
- > Valerie Cassel, Curator (USA)
- > Gabriela Salgado, Curator (Argentina/UK)
- > Okhai Ojeikere, Artist (Nigeria)
- > Jide Adeniyi Jones, Artist (Nigeria)
- > Senam Okudzeto, Artist (Ghana)
- > Aura Seikkula, curator (Finland)
- > Amilcar Packer, Artist (Brazil)
- > Sven Augustijnen, Artist (Belgium)
- > Raphael Chikukwa, curator (Zimbabwe) tbc
- > Gabi Ngcobo, curator (South Africa) (tbc)
- > Natasha Becker, Writer (South Africa/US)
- > Sean O'Toole, art critic (South Africa)