

**Àsìkò: 4th CCA, Lagos International Art Programme  
A History of Contemporary Art  
in Dakar in 5 weeks.**

**May 5 – June 8, 2014**



Field Research trip to Elmina Castle by 2013 Participants. Photo Mimi Cheron Ng'ok. Courtesy CCA, Lagos

**Project conceived and developed by  
Centre for Contemporary Art, Lagos  
in collaboration with Synergie Contemporaine, Dakar**

**Project Curator: Bisi Silva**

**Project Co-ordinator, Lagos: Erin Rice**

**Dakar Project Advisor: Prof. Viyé Diba**

## Àsikò, CCA, Lagos International Art Programme: Introduction

In 2010 the Centre for Contemporary Art, 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. The programme comes out of the need to build local, regional and continental support structures for art production, critical thought and to provide a conducive framework that encourages and advances the individual research and production of participants.



Participants during a workshop with photographer Andrea Stultiens 2013. Photo Courtesy CCA, Lagos

Using the format of part art laboratory, part residency and part informal art academy, over the course of 35 intensive days “A History of Contemporary Art in Dakar in 5 weeks” will focus partially on technique and primarily on methodology, critical thinking, and the implementation of conceptual ideas. **Àsikò** will be of benefit to visual artists, art writers and curators interested in thinking through the conception and execution of their practice, as well as those who are curious and want to experiment with modes of practice and thought outside of the traditional modes of working but not to its total exclusion.

## 2014 Programme in Dakar, Senegal

After two very successful programmes in Lagos, *On Independence and The Ambivalence of Promise* in 2010 and *History/Materiality* in 2012, for the first time in 2012 **Àsikò** moved to another West African country Accra, Ghana taking on an

itinerant characteristic. In 2014 **Àsikò** moves to Dakar and intends to go to Mozambique in 2015 as a way of its continuous engagement with the rest of the continent.

In Senegal, CCA, Lagos will collaborate with Synergie Contemporary led by artist and professor Viyé Diba. A dynamic and varied programme will be initiated in collaboration with key organisations and institutions in Dakar including the University of Dakar, Dak'Art Biennale and the city of Dakar.

### **“A History of Contemporary Art in Dakar in 5 weeks”**

At the end of the programme held in Accra in 2013, the participants provocatively titled their final presentation, "A History of Contemporary Art in Ghana in the Last Five Weeks." Was this gesture an attempt to indicate that the complex history of contemporary art practice in Ghana could be broached within the temporal period allotted—five weeks? Certainly such an elaborate history condensed and absorbed in the space of 35 days, or 840 hours, is subject to questioning. Despite its inevitable sentiments of reductiveness, the title nonetheless provided a space of examination and reflexivity, a space in which to dwell on the effects of time and its potential in tune with the central theme of “The Archive.”

For the 4<sup>th</sup> edition of **Àsikò**, we intend to move away from a definitive theme towards a more open discursive model that allows the research interests of both the participants and the faculty to be highlighted. We will focus on and explore African and African Diaspora cultural production, examining its shifts and developments in recent years using the 11<sup>th</sup> Biennale of Dakar – namely its main international exhibition - as well as the over 150 Dak'Art OFF programmes as the point of departure. The programme will take into consideration the various aesthetic and contextual strategies and the professional techniques deployed by artists and scholars working across a multiplicity of forms including visual art, literature, cinema and dance and the critical and cultural theory that complements it.

Some of the questions we will investigate include: What are the themes and issues that have concerned African and African Diaspora artists over the last few decades? How can diverse formats such as film, literature, theatre, dance and the visual art be used to develop a discourse that emanates from the continent? In exploring the richness and the multiplicities of our art and culture, we will use our knowledge of the past and the present to engage the alternative realities and possible futures. This intent is couched in ideas such as those expressed by Cheikh Anta Diop: “Whatever its meaning in the past, it [art] must help us today to solve our current problems, to adapt to our new living conditions. On political and social fronts, it should, without ever relinquishing its aesthetic ideal, put the burning issues of the day on the table...” Such an outlook accords us close interrogation of the various context of

politics, culture, aesthetics, patronage, gender, and the impacts of colonialism, post-colonial thought and globalization on artistic practice in Africa.

### Curatorial Segment of the Programme

The programme will include the 3<sup>rd</sup> curatorial segment begun in 2012 responding to an urgent and continuing need for more curators on the continent. During the 35 day course, curatorial participants will be encouraged to develop their research methodologies, hone their proposal development as well as their critical writing skills, engage closely with artists from across the continent as well as with experienced professionals from around the world. The curators will be challenged to develop and engage new curatorial formats and strategies for the final programme under experienced curatorial supervision.

### The Global Crit Clinic

In 2011 the Global Crit Clinic, a pioneering project spearheaded by Kianga Ford and led with Shane Alsan Selzer, took place in Lagos. The Global Crit Clinics are 2-week intensive programmes rooted in the Fine Arts pedagogical studio critique, designed to serve international communities where emerging fine artists have limited access to rigorous, idea-based dialogue. In 2012 it took place in Accra and also served for the first time as a curriculum module for the CCA, Lagos international art programme. This was continued in 2013 in Accra as a module for “The Archive: Static, Embodied, Practiced”. Global Crit Clinic will continue in Dakar in 2014.

### Who Can Participate?

- Applications are open to artists (including self taught artists) and emerging curators from across Africa and the African Diaspora who have been professionally active for at least 3 years for artists.
- Artists can be working in any media - painting, sculpture, textile, ceramics, photography, video and new media, performance art, writing, theatre and dance.
- 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 2012).
- Artists who have already participated **more** than once are not eligible to apply. However we welcome applications from those applying to attend the programme the second time.

■ All Participants **must** be available for the full 35 days. Please **do not** apply if you can not attend the entire programme.

■ **Àsìkò** will be conducted principally in English. All Participants **must** have at least a conversational level of English language.

**For additional information please contact Erin Rice:  
office.ccalagos@gmail.com**

## Programme Costs

### **Participation fee is USD750.**

All participants **MUST** pay the participation fee which goes towards running the programme, a modest production budget and a final presentation of the results. This must be paid before arrival in Dakar and attendance of the programme.

Participants are responsible for their travel costs to and from Dakar as well as their accommodation and daily costs for the duration of the programme.

An approximate budget that should be considered – excluding flights is – accommodation 36 nights shared room 300 euros, single room 600 euros (this includes A/C, TV, fridge and own bathroom. No meals included. Budget approx. 75-100 euros a week for meals and other daily allowances. Fee \$750/550 euros.

Participants are **encouraged to apply for funding** from their home countries or other sources to support their participation fee, travel and living costs. One possible resource for travel for African applicants is Art Moves Africa ([www.artmovesafrica.org](http://www.artmovesafrica.org)). Also the Prince Claus Fund [www.princeclausfund.org](http://www.princeclausfund.org) Please check the appropriate deadlines.

NOTE: We advise you to apply for travel funding whether or not your participation in the programme has been confirmed so as to not miss the application deadline.

### **Financial Assistance**

CCA,Lagos is making applications towards the funding of the programme and waiting to hear of the outcome. Like all applications it will not be funded in its entirety and we believe that we must all make contributions so that this initiative remains sustainable.

We encourage you to apply for the programme and we hope to make bursaries available – covering the accommodation and/or fee - subject to receiving funding.

## How Do I Apply

Application Deadline: **Sunday 2<sup>nd</sup> March 2014 12.00pm GMT**

**Selection Notification: Monday 10<sup>th</sup> March 2014**

1. Current resume/CV: 3 pages maximum.
2. A short **possible** project proposal that takes a book, a film, or other cultural production showing how you use it as a starting point for a possible work, or curatorial project in a minimum of 300 and maximum 500 words. **This is compulsory. Your application will not be considered without this part.**
3. IMAGES: Ten (10) jpeg images, at 180 DPI resolution minimum, maximum total file size 200kb. **Large files will be deleted immediately.** Images must be titled with your last name, first name, number with no spacing: e.g.: jonesmary1.jpg, jonesmary2.jpg.

**IMPORTANT:** we only accept jpegs or pdf. Do not submit: Powerpoint presentations, TIFF, Gif or PSD files.

4. 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.

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Ghanaian artist, Fatric Bewong presenting her work. 2013 Photo Courtesy CCA, Lagos

### **Benefits of Àsìkò Include:**

- 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.
- One-to-one individual portfolio reviews and feedback about your work.
- Extended critique session as part of the Global Crit Clinic
- Access to experienced local and international artists and curators.
- Networking opportunities.

### **Structure of the Workshop**

The workshop will be divided into 3 segments, each lasting approximately 12 days. There will be one or two lead artist instructors facilitating each segment, each with his/her own style, working methods, and critical ideas. Each segment will be complemented by 1-3 visiting guest speakers practicing as curators, artists and writers. This gives participants a broad range of processes 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 realise and achieve their unique visions.

### **Workshop Facilitators**

Lectures, seminars, critiques and workshops will be offered by a distinguished visiting faculty of artists and curators from around the world. They will stay in Dakar for 3-5 days and will be available to discuss projects and ideas and your professional advancement. Participating artists will also be encouraged to present their work to colleagues through seminars, talks, presentations and one to one portfolio reviews held over the course of the programme.

## 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.

[www.ccalagos.org](http://www.ccalagos.org)

[info@ccalagos.org](mailto:info@ccalagos.org)