

**The History of Contemporary Art
in Maputo in 4 weeks.**
Àsìkò: 5th International Art Programme
June 22nd – July 18th, 2015

Project conceived and developed by
Centre for Contemporary Art, Lagos

Project Curator: Bisi Silva

About the Programme

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 individual research and production of participants.

Using the format of part art laboratory, part residency and part informal art academy, over the course of 28 intensive days “The History of Contemporary Art in Maputo in 4 weeks” will focus partially on technique and primarily on methodology, critical thinking, and the implementation of conceptual ideas. The programme will be of benefit to art and cultural producers interested in thinking through the conception and execution of their practice, 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. It will focus principally on artistic production from Africa and the African Diaspora.

Curatorial Segment of the Programme

The programme will include the 4th curatorial segment begun in 2012 responding to an urgent and continuing need for more curators on the continent. Over the past three years 7 participants have taken advantage of this course to develop their skills and their knowledge. During the 28 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.

2015 Programme in Maputo, Mozambique

After two very successful programmes in Lagos, *On Independence and The Ambivalence of Promise* (2010) and *History/Materiality* in 2012. for the first time the initiative took on an itinerant characteristic by moving to another West African country Accra, Ghana in 2013 and Dakar, Senegal in 2014 as a way of its continuous engagement with the rest of the continent. In 2015, the programme continues its itinerary by moving across the continent for the first time to engage with southern Africa and with the history and culture of a Lusophone country, Mozambique.

“A History of Contemporary Art in Maputo in 4 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.” This examination continued in 2014 in Dakar, challenging received ideas and opening the parameters for alternative as well as individual perspectives.

For the 5th edition of **Àsikò**, we intend to move away from a definitive theme towards a more open discursive model that allows individual perspectives and research interests of both the participants and the faculty to be highlighted. We will continue to focus on and explore African and African Diaspora cultural production, examining its shifts and developments in recent years and its place within a global cultural context. Within the curatorial segment we continue a discussion begun in Dakar on the need to excavate exhibition histories in Africa in order to complete what Art History exists today . The programme attempts to take into consideration the various aesthetic and contextual strategies deployed by artists working across a multiplicity of forms and to engage with art historians and curators on the critical and cultural theory that complements it.

Workshop Rationale

The visual art sector in most countries in Africa is predominantly conservative with many artists working in the traditional media of painting and sculpture —with little or no knowledge of or interest in artistic practices that use new media or digital technology or that are experimental in nature or even research based. 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 Asiko is rooted in the convergence of different artistic processes—be it painting, sculpture, performance, installation, photography, video, internet, etc.—while striving to provide an alternative to the traditional residency format.

Workshop Benefits Include:

- Access to experienced local and international artists and curators.
- One-to-one individual portfolio reviews and feedback about your work.
- Extended critique session.
- 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.
- Networking opportunities.

Structure of the Workshop

The workshop will be divided into 3 segments, each lasting approximately 10 days. There will be one or two lead artist instructors facilitating each segment, each with his/her own style, working methods, and opinions. Each segment will be complemented by 1-3 visiting guest speakers; 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, each of whom will stay in Maputo for 4-7 days and will be available to discuss projects and ideas. 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.

Who Can Apply?

- Visual Artists can be working in any media - painting, sculpture, textile, ceramics, photography, video, film and performance art,
- Applications are open to artists (including self taught artists) who have been professionally active for at least 3 years.
- Emerging curators from across Africa with at least 18months experienced and who would benefit from the close interaction with artists as well as other professionals.
- Artists and curators who have participated **more** than once are not eligible to apply.

Women artists and curators are strongly encouraged to apply.

Conditions of acceptance:

All Participants **must** be available for the full 30 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. A Skype interview will be held.

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

Workshop Timeline: 22nd June – 18th July 2015

- The workshop will be an intensive 28-day (4 week) programme facilitated by experienced local and international artists, critics, and curators.
- Workshop sessions will commence daily at 9.00am and end at 6.00pm Monday to Saturday.
- The group (artists+curators) will work towards the production and presentation of a collaborative art project to be shown publicly in the final week of the programme

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.

Non-resident participants are expected to bear their travel costs to and from Maputo as well as their living cost for the duration of the programme.

Where possible CCA, Lagos will endeavour to subsidise all of the double-occupancy accommodation costs. A single room can be requested but comes at an additional cost to the participant. Participants who do not pay their participation fee before or on arrival will not receive subsidies towards accommodation. **All fees must be fully paid by 18th June 2015 in order to be accepted on the programme**

Participants are **encouraged to apply for funding** from their home countries or other sources to support their fees, travel and living costs. Several possible resources for funding for African applicants are as follows:

- Art Moves Africa (AMA): www.artmovesafrica.org
- The African Arts Trust (TAAT), based in Kenya, eligible to artists from East Africa:<http://www.theafricanartstrust.org/>
- ProHelvetia in Johannesburg and Cairo:
<http://www.prohelvetia.ch/Johannesburg.3011.0.html?&L=4> ;
<http://www.prohelvetia.ch/Cairo.3016.0.html?&L=4>

- Prince Claus Fund: www.princeclausfund.org
- Goethe Institutes in your respective countries
- British Council in your respective countries

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 deadlines.

How Do I Apply?

Application Deadline: Monday April 19th, 2015

Selection Notification: Monday Monday 27th April 2015

1. Complete and sign the information form
2. Current resume/CV: 3 pages maximum.
3. A short **possible** project proposal that takes a book, a film 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.**
4. Documentation of your work. You can either submit images OR video documentation, NOT both. 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 200kb. **Heavy 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.
7. **IMPORTANT:** we only accept images in jpegs or pdfs. Do not submit: Powerpoint presentations, TIFF, Gif or PSD files.
8. For additional information, or to submit your application, contact: Erin Rice at office.ccalagos@gmail.com

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

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