

## **Curatorship Bootcamp 2019**

The Goethe-Institut Namibia in partnership with the National Art Gallery of Namibia (NAGN) present **Curatorship Bootcamp 2019**. The project, aimed at skills development within the visual arts community in Namibia, is a first of its kind for the two institutions and will cover the fields of conceptualisation, exhibition design and art conservation within curatorship.

### **The Programme:**

Through its interdisciplinary approach, the Curatorship Bootcamp aims to provide and align theory with practical hands-on training within gallery settings. The goal is to deepen and increase participants' knowledge of curation; develop and widen the visibility of the Visual Arts sector in Namibia; and contribute to the development of arts in Africa. The intense five-day programme will be facilitated by local and international professionals and scholars. Among them are NAGN Curatorial Coordinator, Ndeenda Shivute; Curator at the Namibian Arts Association, Elize van huyssteen; Founder and Director of the Lagos Biennial, Folakunle Oshun; Cofounder of the MADEYOULOOK inter-disciplinary artist collaborative and former Director of Visual Arts Network of South Africa (VANSA), Molemo Moiloa and Lead Curator of the first Nigerian pavilion at the 57th Venice Biennale in 2017, Anderele Sonariwo.

The Curatorship Bootcamp includes site visits, tours of exhibition spaces, handling of collection objects/items and an introduction to the art of critical text reading and writing. Participants have the opportunity to possibly curate an exhibition at either Goethe-Institut Namibia or National Art Gallery of Namibia in 2019/2020.

## **The Facilitators:**

Folakunle Oshun



Folakunle Oshun, artist curator based in Lagos, Nigeria, holds a Bachelor's degree in Visual Arts (2007) and Master's degree in Art History (2012) from the University of Lagos. He balances his curatorial and artistic practices to create unprecedented collaborative and interactive possibilities. His vision as a curator is to stage artistic interventions in unorthodox spaces – acting as a mediator between various parties in society. In his practice as an artist, he investigates the ramifications of politics and history on contemporary life.

In 2017, he founded the Lagos Biennial and served as artistic director for the first edition. The same year, he was selected as the first recipient of the Potsdam City Council's Curator in Residence grant award 2017/2018 in Brandenburg Germany. Folakunle was recently appointed to the Advisory Committee of the "Season Africa 2020".

Adenrele Sonariwo



Adenrele Sonariwo is an award-winning curator and founder of Rele Art Gallery and Rele Art Foundation. She holds a Masters of Fine Art - Academy of Art University San Francisco, CA; a Curating Contemporary Art Certificate - University of the Arts, London; and a B.A. Business Administration/Accounting (Honors) Howard University, Washington, DC.

She has curated and overseen several commercially and critically successful high profile art exhibitions that challenge the boundaries of art and engage innovative subjects and techniques. She has also led the movement to break art out of ivory tower, with Rele Gallery exploring and partnering with fields of technology, community social causes & health.

She was the first person to curate an art exhibition at Nigeria's seat of power, The Presidency (Abuja), and has been featured in global publications such as the Financial Times, The Art Review, Forbes Africa, and Vogue. In 2016, she won the Future Awards Africa Prize for Arts and Culture. In 2017, she curated the first ever Nigerian Pavilion at the Venice Biennale. In 2018, she was selected as a member of the jury for the 13th edition of the Dakar Biennale.

## Molemo Moiloa

Molemo Moiloa lives and works in Johannesburg, and has worked in various capacities at the intersection of creative practice and community organizing. Molemo's academic work has focused on the political subjectivities of South African youth. She is also one half of the artist collaborative MADEYOULOOK, who explore everyday popular imaginaries and their modalities for knowledge production. Up until recently, she was Director of the Visual Arts Network of South Africa (VANSA).

She also works within the Market Photo Workshop, the School of Arts and Social Anthropology department at the University of the Witwatersrand, and with TML Creative Consultancy among others. Molemo has both a BA Fine Arts (cum laude) and MA Social Anthropology (cum laude) degree from WITS. MADEYOULOOK was nominated for the Vera List Center Prize for Art and Politics 2016/17 at the New School, New York. Molemo was also a Chevening Clore Fellow 2016/17, and winner of a Vita Basadi Award for 2017.

Elize van Huyssteen



Born in Bloemfontein, South Africa, Elize van Huyssteen is the curator at the Namibian Arts Association. In her role as curator, she has curated and coordinated numerous exhibitions and art projects in the past ten years. Most recently she conceptualized and coordinated the Season of Muafangejo, an interactive show with multi-disciplinary art practitioners. Since 2012 Elize van Huyssteen has taken part in a number of conference and training workshops related to contemporary art practices and museum management. In 2017 and 2018 she was invited to international art exhibitions: Documenta 14 in Germany & Greece and, the Arles Photo Festival in France.

As curator of the Namibian Arts Association, Elize is responsible for the keeping of a large heritage art collection comprising 1440 artworks. She is tasked with collection management, research and grant proposal writing, besides managing and monitoring the projects and programmes of the organization. Educated at the University of North West in South Africa, Elize holds an honours degree in Library Studies. She is currently studying towards a Bachelor of Arts in Art History at the University of South Africa.

## Ndeenda Shivute



Ndeenda is a Cultural practitioner who works as a curator and artist. She is currently the Curatorial Coordinator at the National Art Gallery of Namibia (NAGN) where she has curated and assisted with a number of exhibitions including, AVAMP Re-Presenting photography in Namibia 2015 and Textiles and Textures(2017/18). She was also the coordinated The 2017 Bank Windhoek Triennial the largest art competition and the 2017 Tulipamwe International Artist workshop.

Ndeenda has represented the NAGN as a member of the UNICEF NATCOM sub-committee for culture, working to promote Art and Culture in Namibia.

As an artist she has exhibited her work at the Cape Town Arts fair as part of the Nje collective (2019), Goethe-Institut Namibia (2018), Absolut Gallery - Stellenbosch (2018). Her works forms part of the Government of the Republic of Namibia collection and the Tulipamwe Collection.

Educated at the University of Cape Town Ndeenda holds a Bachelor of Arts in Fine Arts and recently completed her BA Honors in Curatorship and is currently working towards a Master in heritage and Museum studies.

## Curatorship Bootcamp Outline

Day 1:

### **Conceptualisation (Sonariwo)**

- 1.1 Research (Critical reading, filling gaps, current exhibitions/relevance)
- 1.2 Art/artist research (Interviews: artists, blogs, catalogues, collectors, curators, newspaper reviews.
- 1.3 “Concept note” (curatorial statement)-
  - 1.3.1 Share info with possible partners, fundraising
- 1.4 Critical Writing (statement, labels and artist statements)
- 1.5 Timeline (timeframe, deadlines, task assignments)

Day 2:

### **Exhibition Design (Oshun)**

- 1.6 Identify target group
  - 1.6.1 Accessibility(physical)
  - 1.6.2 Language (register etc., translations)
- 1.7 Communicating content (grouping info/artworks, creating narratives etc., layout)

Day 3:

### **Art Conservation ( van Huyssteen & Shivute)**

- 1.8 Art handling\* (equipment/kits)
- 1.9 Documentation
  - 1.9.1 condition reports (transit of artworks, packaging)
  - 1.9.2 Photography
- 1.10 Safe environment (climate, placement and support- framing\*, plinths etc.)

Day 4:

### **Cultural/artistic Events Management and Organisation (Moiloo)**

- 1.11 Public programmes
  - 1.11.1 Relevance to exhibition/ public (public lectures, walkabouts, social events, interactive programmes)
- 1.12 Educational programmes ( collaboration with schools to make activities relevant, art awareness within education programme,)

Day 5:

## **Marketing (Sonawiro)**

- 1.13 Access modes (social media, media release, press conference, etc.)
- 1.14 Activation (public awareness )