

# The Archive: Static, Embodied, Practiced.

**3<sup>rd</sup> International Art Programme**  
**6<sup>th</sup> May – 9<sup>th</sup> June 2013**

Project conceived and developed by  
Centre for Contemporary Art, Lagos and  
Foundation for Contemporary Art-Ghana, Accra

Project Curator: Bisi Silva [Nigeria]  
Project Associate Curators:  
Adwoa Amoah [Ghana] | Ato Annan [Ghana]

Observers:  
N'Gone Fall, Independent Curator,  
Dakar, Senegal/Paris, France

**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](mailto:info@ccalagos.org)  
W: [www.ccalagos.org](http://www.ccalagos.org)

 **Foundation for  
Contemporary  
Art - Ghana**

Foundation for Contemporary Art, Ghana  
W.E. Dubois Centre, 2<sup>nd</sup> Circular Road  
Cantonments, Accra, Ghana

W: [www.fcaghana.org](http://www.fcaghana.org)  
E: [projects@fcaghana.org](mailto:projects@fcaghana.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.

#### **About Foundation for Contemporary Art, Ghana**

Foundation for Contemporary Art, Ghana is an active network of artists created to offer an alternative platform for the presentation, development and promotion of contemporary art in Ghana. It was founded in 2004 and encourages dialogue, experimentation and explorations. Through these avenues, we aspire to develop and expand as we network and collaborate with artists and art organizations on local, regional and international levels. FCA organizes exhibitions, seminars, workshops and issue publications to raise awareness of and develop critical thinking about contemporary art and artists in Ghana.

## 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 support structures for art production, critical thought and to provide a conducive framework that encourages and advances the individual research and production of participants.

Using the format of part art laboratory, part residency and part informal art academy, over the course of 35 intensive days “The Archive: Static, Embodied, Practiced” 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.

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 will move to another West African country Ac-



Participants History/Matter 2012. Courtesy CCA, Lagos

cra, Ghana. The international art programme will take on an itinerant characteristic that intends to see it take place in Dakar in 2014 and in Mozambique in 2015 as a way of engaging the rest of the continent.

Foundation for Contemporary Art, Ghana in Accra will be the lead organisation in 2013 in collaboration with key Ghanaian cultural institutions including W. E. B. Dubois Memorial Centre for Pan- African Studies, Ghana National Museum, Nubuke Foundation, Public Records and Archives Administration Department of Ghana, the Goethe Institute, Ghana, Brazilian Embassy, Ghana as well as international institutions such as the New Parson School of Design, New York and The Clark Art Institute, Massachusetts.

## “The Archive: Static, Embodied, Practiced”

In the opening of Professor Nii Yantey’s famous contemporary Ghanaian dance piece ‘Musu: Saga of the Slaves’ Prof. Kofi Anyidoho makes a poignant declaration: “We are dancer and the dance...” Here, we note that dancer and the dance become one entity; and by extension, the audience, no longer performs the role of the distanced spectator but transforms into Boalian ‘spect-actors’. With these inter-relationships, Ghanaian society, as diverse as it is, attempts to construct a collective history, built largely upon verbal accounts, symbolic manifestations and a myriad of myths (ancient and contemporary). All people are repositories of tales, songs, as well as visual symbols. In effect, there is a way in which people themselves, as storehouses of knowledge and experience, become archives.

To consider the archive solely as a physical space where collections of documents are kept is to subscribe to a very narrow definition of the archive. What constitutes an archive? Who determines what materials are archival? What particular narratives do archives present, and how? What do archives reveal about the state, particular places or society generally?

## New Curatorial Segment of the Programme

In 2012, a pilot curatorial segment was added to the programme with the participation of an emerging curator. In 2013 in view of the urgent need for more curators on the continent, this will become an integral component of the programme. 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, in collaboration with experienced curators, develop and oversee the programme’s culminating project.

What is the role of archives and documents in contemporary visual art and curatorial practice today, and what can it be in the future? It is these questions, among others, that “The Archive:Static, Embodied Practiced” will encourage participating artists and curators to consider the possibilities for interacting with archives in their practice, be it indigenous or contemporary. The programme’s participants will also be expected to pursue projects that engage pertinent issues concerning the role of locality in processes of constructing and engaging the archive. Further, the programme will also consider the critical role that archives play as repositories of ‘official’ records through which a collective history is told, focusing on inquiries such as: Whose stories and what histories are missing from archives? How do we research other narratives that are not recorded, that have no voice or are not advocated? Throughout the programme participants will have access to physical spaces that house ‘important’ historical documents as well as historical sites and objects.

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, in collaboration with experienced curators, develop and oversee the programme’s culminating project.

## The Global Crit Clinic

In 2011 the Global Crit Clinic, co-founded by Kianga Ford and Shane Aslan Selzer ran its pilot program in Lagos. The Clinic was structured as a 10-day seminar intensive rooted in the Fine Arts model of studio critique and professional development. In 2012 The Global Crit Clinic drew on alumni from the pilot programme to co-facilitate The Clinic in Accra, and served for the

first time as a curriculum module for History Matter. In 2013 Global Crit Clinic will again take place in Accra, this year serving as a module for “The Archive: Static, Embodied, Practiced”. The Global Crit Clinic is a mobile platform designed to serve international communities where emerging fine artists have limited access to rigorous, idea-based dialogue.

## 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. With an eye toward encouraging and supporting artists interested in exploring different con-

ceptual and material possibilities especially in the area of lens-based media and other experimental modes of working, the structure of “The Archive: Static, Embodied, Practiced” 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 (including self taught artists) and emerging curators from across Africa who have been professionally active for at least 3 years for artists and 1 year for curators. 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 2011).

- > **Women artists and curators are strongly encouraged to apply.**

Having studied art formally is NOT a requirement, we accept applications from self-taught professional artists with at least 3 years constant working experience.

Artists who have participated more than once are not eligible to apply.

Live Construction.Time.Form.Daily 2012 Installation View. Courtesy CCA, Lagos



## Workshop Timeline

> The workshop will be an intensive 35-day (5 week) programme facilitated by experienced local and international artists, critics, and curators. There will be a one week study/research/writing session.

**From May 6<sup>th</sup> – June 9<sup>th</sup>, 2013  
(Research Week 20<sup>th</sup> – 25<sup>th</sup> May)**

> Workshop sessions will commence daily at 9.00am and end at 6.00pm Monday to Saturday.

> Participants must be available for the full 35 days.

## Programme Costs

**Participation fee is USD750.**

All participants are expected to pay the workshop fee which goes towards running the programme, a modest production budget and a final presentation of the results. The payment schedule can be structured in a manner that allows flexibility for the successful applicant.

Non-Ghanaian participants are expected to bear their travel costs to and from Accra as well as their living cost for the duration of the programme. Where possible CCA,Lagos/FCA-Ghana will endeavour to subsidise part of the international – participant costs – namely participant fee and accommodation - 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](http://www.artmovesafrica.org)). **The next application deadline is February 28, 2013.** 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.**

# How Do I Apply

**Application Deadline: Monday February 25<sup>th</sup> 2013**  
**Selection Notification: Wednesday 6<sup>th</sup> March 2013**

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 "The Archive: Static, Embodied, Practiced" 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. 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:  
Ato Annan or Adwoa Amoah  
**projects@fcaghana.org**  
**+233 264 527 432 / +233 244 771 190**

## 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 as part of the Global Crit Clinic
- > 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 and FCA, Ghana libraries.
- > 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 instructors facilitating each segment, each with his/her own style, working methods, and opinions. Each segment will be complemented by 3-5 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 Accra for a week or more 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.

Live Construction.Time.Form.Daily 2012 Installation View. Courtesy CCA, Lagos



**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

 **Foundation for Contemporary Art - Ghana**

Foundation for Contemporary Art, Ghana  
W.E. Dubois Centre, 2<sup>nd</sup> Circular Road  
Cantonments, Accra, Ghana

W: www.fcaghana.org  
E: projects@fcaghana.org