

TWO-DAY WORKSHOP
JUNE 23 - 24, 2022

THE FUTURE

OF AFRICA-BASED CURATORIAL PRACTICE



HARVARD ART MUSEUMS
480 BROADWAY, CAMBRIDGE, MA 02138



HARVARD UNIVERSITY
CENTER FOR AFRICAN STUDIES

Harvard
Art Museum

H Ethelbert Cooper
Gallery of African &
African American Art
at the Hutchins Center

 Peabody Museum
of Archaeology & Ethnology at HARVARD UNIVERSITY

WELCOME MESSAGE

WE ARE DELIGHTED TO WELCOME YOU

to this two-day workshop on *The Future of Africa-Based Curatorial Practice*. This workshop has been two years in the making as we navigated a changing world.

There has been a flourishing of artistic expression and curatorial practice in Africa, and the last three decades or so have witnessed the establishment of several biennials, some of the most notable including the Biennale de Dakar (Dak'Art), Les Rencontres de Bamako (Bamako Encounters – African Photography Biennale), and the Bantu Biennale (Biennale de l'Art Bantu contemporain), based in Libreville, Gabon. The institutional model of curatorial practice continues in the form of the museum (public and private), and alternative models of curation have also emerged, pioneered by independent curators, artists, and activists.

This explosion in African creativity intersects with the current global dialogue about the restitution and repatriation of historic art removed from Africa during colonial conquest and the imposition of colonial rule. The repatriation debate has raised the question of the state of African museums and their capacity for preservation, conservation, and exhibition. But the very model of the museum itself, and its historical legacy in Africa, requires interrogation. What are the discourses that have emerged in the realms of African curatorial practice? These developments underscore the urgency of a workshop that explores the landscape of Africa-based curatorial practice and attends to an emergent system of knowledge production and

network of cultural brokers on the continent. As such, it is imperative to ask: what can Africa teach the outside world, and what can Africa learn from the outside world? Harvard University, with its distinguished programs in African studies and world-class museums, seeks to be a partner in this endeavor.

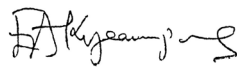
The goal of our two-day workshop is to present (through our keynotes and panels) and discuss (through our breakout working sessions) aspects of Africa-based curatorial practice, and how they frame the landscape of historic and contemporary art. What roles and potential collaborations exist for museums and art galleries, institutions of education and higher learning, and private financiers and multilateral financial institutions?

The breakout working sessions are just as important as the preceding keynotes and panel discussions, in that we want to invite a wide range of discussants to inform this topic and agenda with firm next steps that will positively influence the art scene on the continent.

Thank you for joining us in being part of the conversation on how to partner with African art curators: intellectually by incorporating them into the academic environment of the university and its teaching and research mission, and technically by working through Harvard Art Museums and the Peabody Museum to expand their curatorial capacity and professional networks. More importantly, Harvard seeks to be part of a brain trust for curatorial practice in Africa.

We look forward to engaging with you over the next two days.

Sincerely,



Emmanuel Akyeampong

HARVARD CENTER
FOR AFRICAN STUDIES



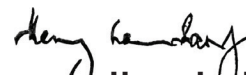
Martha Tedeschi

HARVARD ART MUSEUMS



Jane Pickering

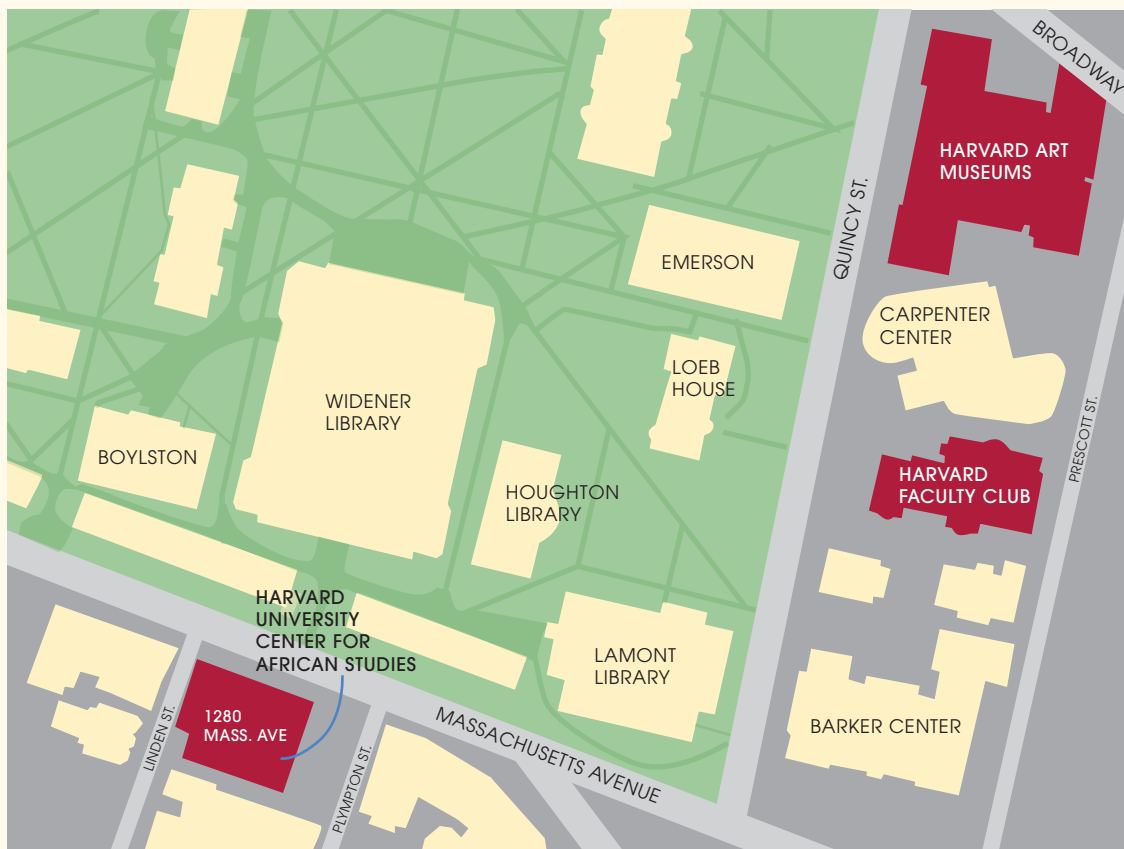
PEABODY MUSEUM OF
ARCHAEOLOGY & ETHNOLOGY



Henry Louis Gates Jr.

HUTCHINS CENTER FOR AFRICAN
& AFRICAN AMERICAN RESEARCH
THE ETHELBERG COOPER GALLERY OF
AFRICAN & AFRICAN AMERICAN ART

MAP AND PROGRAM AGENDA



Wednesday, June 22, 2022

7:00pm

Welcome Reception

Speaker: Stephen Tio Kauma
Director & Global Head, Human Resources and Co-convenor of the Afreximbank Art Working Group, African Export-Import Bank, Cairo
HYATT REGENCY CAMBRIDGE CHARLES VIEW BALLROOM

Thursday, June 23, 2022

8:00am

Registration and Breakfast

HARVARD ART MUSEUMS LOWER LEVEL

9:00am

Welcome remarks

by Martha Tedeschi
Elizabeth and John Moors Cabot Director of the Harvard Art Museums
DEKNATEL HALL

9:05am

Introductory remarks

by Emmanuel Akyeampong
Oppenheimer Faculty Director of the Harvard University Center for African Studies
DEKNATEL HALL

9:10am

**Public Keynote by Ciraj Rassool
Professor at University of the Western Cape**

Chair: Martha Tedeschi

Elizabeth and John Moors Cabot Director of the Harvard Art Museums

DEKNATEL HALL

10:00am

BREAK

10:15am

Panel: Models of African Curatorial Practice (I)

DEKNATEL HALL

Panelist 1 Raphael Chikukwa
Chief Curator, National Gallery of Zimbabwe, Harare

Panelist 2 Khanyisile Mbongwa
*Chief Curator, Stellenbosch Triennale Curator; Liverpool Biennial 2023;
PhD Candidate, University of Cape Town / Mellon Foundation Fellow*

Panelist 3 Meriem Berrada
*Artistic Director, The Museum of African Contemporary Art Al Maaden,
Marrakech*

Moderator Ugochukwu-Smooth Nzewi
*Steven and Lisa Tananbaum Curator in the Department of Painting and
Sculpture, Museum of Modern Art, New York City*

11:45am

LUNCH BREAK

1:15pm

Panel: New Ways of Thinking About Restitution and Repatriation

DEKNATEL HALL

Panelist 1 Sylvester Ogbechie
University of California - Santa Barbara

Panelist 2 Bambi Ceuppens
Royal Museum of Central Africa, Tervuren

Panelist 3 Silvie Memel-Kassi
*Director General of Culture/Lecturer at Alassane Ouattara University,
Côte d'Ivoire*

Moderator Kathryn Gunsch
Deputy Director, MIT Museum, Cambridge

2:45pm

BREAK

3:00pm

Breakout Working Session

NAUMBURG ROOM

4:30pm

Peabody Museum of Archaeology and Ethnology Collection Tour

6:30pm

Reception

HARVARD CENTER FOR AFRICAN STUDIES LOUNGE

Friday, June 24, 2022

8:00am

Registration and Breakfast

HARVARD ART MUSEUMS LOWER LEVEL

9:00am

Welcome remarks

by Emmanuel Akyeampong
*Oppenheimer Faculty Director of the Harvard University Center
for African Studies*
DEKNATEL HALL

9:05am

Introductory remarks

by Sarah Clunis
*Director of Academic Partnerships and Curator of African Collections, Peabody
Museum of Archaeology & Ethnology*
DEKNATEL HALL

9:10am

**Public Keynote by Koyo Kouoh
Executive Director and Chief Curator of Zeitz Museum of Contemporary Art
Africa, Cape Town**

Chair: Sarah Clunis
*Director of Academic Partnerships and Curator of African Collections, Peabody
Museum of Archaeology & Ethnology*
DEKNATEL HALL

10:00am

BREAK

10:15am

Panel: Models of African Curatorial Practice (II)

DEKNATEL HALL

- Panelist 1** Nana Oforiatta-Ayim
Cultural historian and Director, ANO, Accra
- Panelist 2** Ruth Simbao
Professor, Rhodes University, Makhanda
- Panelist 3** Princess Marilyn Douala-Bell
Director, Doual'art, Douala
- Moderator** Paula Nascimento
Architect and Curator, Luanda

11:45am

LUNCH BREAK

1:15pm

Panel: Traditional and Contemporary Art Together in Curation

DEKNATEL HALL

- Panelist 1** Kendell Geers
Artist, Brussels
- Panelist 2** Nii O. Quarcoopome
Co-Chief Curator, Detroit Institute of Art, Detroit
- Panelist 3** Kevin Dumouchelle
Curator, Smithsonian National Museum of African Art, Washington D.C.
- Moderator** Amanda Gilvin
*Sonja Novak Koerner '51 Senior Curator of Collections and Assistant
Director of Curatorial Affairs, Davis Museum, Wellesley College*

2:45pm

BREAK

3:00pm

Breakout Working Session

NAUMBURG ROOM

4:00pm

Harvard Art Museums - Self-guided Tour

7:00pm

Closing Dinner

Speaker: Sonia Lawson
Founding Director, Palais de Lomé, Togo
HARVARD ART MUSEUMS CALDERWOOD COURTYARD



CIRAJ RASSOOL

Senior Professor of History at University of the Western Cape

Title: Restitution and the Museum as Process: Histories, Disciplines, and Curatorial Education

Ciraj Rassool is Senior Professor of History at the University of the Western Cape (UWC), where he also directs the African Programme in Museum and Heritage Studies. Among his latest publications are “Unsettled History: Making South African Public Pasts” (Ann Arbor, 2017), written with Leslie Witz and Gary Minkley; and “Missing and Missed: Subject, Politics, Memorialisation” (published as *Kronos: Southern African Histories*, 44, 2018), co-edited with Nicky Rousseau and Riedwaan Moosage. At UWC, he directs the Remaking Societies, Remaking Persons Supranational Forum. He is one of the principal investigators of the international collaborative research projects, Action for Restitution to Africa and Re-connecting “Objects”: Epistemic Plurality and Transformative Practices in and Beyond Museums. He is a member of the new South African National Advisory Board for Restitution and Repatriation. He is also a member of the Scientific Advisory Board for the study of the Von Luschan Collection at the State Museums of Berlin and of the Advisory Board of the Alexander Ecker Collection at Albert Ludwig University, Freiburg, Germany. He served on the boards of the District Six Museum, Iziko Museums of South Africa, the South African Heritage Resources Agency, and the National Heritage Council. He previously chaired the Scientific Committee of the International Council of African Museums (AFRICOM) and was a member of the High Level Advisory Committee on Museums for UNESCO.



KOYO KOUOH

Executive Director and Chief Curator of Zeitz Museum of Contemporary Art Africa, Cape Town

Title: Institution Building as Curatorial Practice: How to Move from 100m2 to 5000m2

Koyo Kouoh has been the Executive Director and Chief Curator of Zeitz Museum of Contemporary Art Africa (Zeitz MOCAA) in Cape Town since May 2019. Prior to this appointment, she was the founding Artistic Director of RAW Material Company, a center for art, knowledge, and society in Dakar.

She has organized meaningful and timely exhibitions such as *Body Talk: Feminism, Sexuality, and the Body in the Works of Six African Women Artists*, first shown at Wiels in Brussels in 2015. She curated *Still (the) Barbarians*, 37th EVA International, the Ireland Biennial in Limerick in 2016, and participated to the 57th Carnegie International in Pittsburgh with the research exhibition project *Dig Where You Stand* in 2018, a show within a show drawn from the collections of the Carnegie Museums of Art and Natural History. She was the initiator of the research project *Saving Bruce Lee: African and Arab Cinema in the Era of Soviet Cultural Diplomacy*, co-curated with Rasha Salti at the Garage Museum of Contemporary Art in Moscow and *Haus der Kulturen der Welt* in Berlin, 2015-2018.

Active in the critical field of the arts community in a Pan-African and international scope, Kouoh has a remarkable list of publications under her name, including the forthcoming “Shooting Down Babylon” (2022), the first monograph on the work of South African artist Tracey Rose, “Breathing out School: RAW Académie” (2021), “Condition Report on Art History in Africa,” (2020), “Word! Word? Word! Issa Samb and The Undecipherable Form,” (2013) and “Condition Report on Building Art Institutions in Africa,” (2013). She has served as Curator of the Educational and Artistic Programme of 1:54 Contemporary African Art Fair in London and New York from 2013-2017 as well as on the curatorial teams for Documenta 12 (2007) and Documenta 13 (2012). Kouoh is the recipient of the Grand Prix Meret Oppenheim 2020, the Swiss Award for Art that honors achievements in the fields of art, architecture, critique, and curatorial practice.

At Zeitz MOCAA her curatorial work focuses on in-depth solo exhibitions by African and African descent artists. As such, she has organized exhibitions with Otobong Nkanga, Johannes Phokela, Senzeni Marasela, Abdoulaye Konate, and Tracey Rose. She lives and works alternatively in Cape Town, Dakar, and Basel.



EMMANUEL AKYEAMPONG

Oppenheimer Faculty Director of the Harvard University Center for African Studies

Emmanuel Akyeampong is Oppenheimer Faculty Director of the Harvard University Center for African Studies and Professor of History and of African and African American Studies at Harvard University. He was appointed Loeb Harvard College Professor in July 2005.

Akyeampong is a Fellow of the Ghana Academy of Arts and Sciences (FGA), and a Corresponding Fellow of the Royal Historical Society (UK). He serves as the President of the African Public Broadcasting Foundation (US), a partnership of academic researchers, African broadcasters, and African producers dedicated to the production of development-oriented programs for broadcast on television, radio, and the internet. He is a co-founder and director of the International Institute for the Advanced Study of Cultures, Institutions, and Economic Enterprise based in Accra, Ghana. He served as chair of the Committee on African Studies at Harvard from July 2002 to June 2006.

He is the author of several books and articles including “Drink, Power, and Cultural Change: A Social

History of Alcohol in Ghana, c.1800 to Recent Times” (1996); “Between the Sea and the Lagoon: An Eco-Social History of the Anlo of Southeastern Ghana, c.1850 to Recent Times” (2001); and editor of “Themes in West Africa’s History” (2006); and with Henry Louis Gates Jr., “The Dictionary of African Biography 6 Vols.” (2012). His research interests are social history, comparative slavery and the African diaspora, environmental history, the history of disease and medicine, and economic and business history. Akyeampong has been an editor of the Journal of African History (2006-2010), was founding co-editor of African Diaspora and has served on the editorial advisory boards of African Arguments, African Affairs, the International Journal of African Historical Studies, Journal of African History, Journal of the Social History of Medicine, Ghana Studies, the Transactions of the Historical Society of Ghana, and Research Review. He was a member of the board of directors for the African Studies Association in the United States, and a former council member of the International African Institute.



PRINCESS MARILYN DOUALA MANGA BELL

Director, Doual’art, Douala

Princess Marilyn Douala Manga Bell was born in Cameroon in 1957, into the royal family of the Bell lineage. She has a post-graduate degree in Development Economics obtained in Paris. She directs the contemporary art center, doual’art, founded in 1991 with the art historian Didier Schaub, whose concern is to accompany the new urban identities while participating in the construction of a contemporary citizenship through artistic action in urban social areas, for popular education, and collective memory. Doual’art is run as a research

laboratory, “Ars & Urbis”, on art and the urban. The main tool of doual’art is the international triennial of public art SUD - Salon Urbain de Douala - which, since the first edition in 2007, has offered more than 80 artworks and artistic events in the city of Douala. Each edition has a specific topic. The next edition, SUD2024, will aim to visit the notion of heritage and question the Western-style museum in Africa. Since 2014, she has been working on memorial projects concerning German colonial history in Cameroon.



MERIEM BERRADA

Artistic Director, The Museum of African Contemporary Art Al Maaden, Marrakech

As head of cultural projects at the Fondation Alliances, which supports cultural development in Morocco, Meriem Berrada played a key role in the 2016 opening of the Museum of African Contemporary Art Al Maaden (MACAAL). She is now the museum's artistic director and continues in her role at the foundation. As part of the museum's mission to develop structures for artists in Africa, last year Berrada launched the MACAAL Bootcamp, a training program for visual arts workers across the continent. Other programs Berrada has

pioneered through the foundation include La Chambre Claire, a competition for emerging African photographers, and Passerelles, which fosters local youth engagement with visual art.

Before joining the Fondation Alliances in 2012, Berrada worked for Marrakech Art Fair and the auction house Compagnie Marocaine des Oeuvres et Objets d'art. She continues to curate, lecture, and consult for a range of institutions and clients and is currently organizing a group exhibition for the Musée national de l'histoire de l'immigration in Paris.



BAMBI CEUPPENS

Senior Researcher and Curator, Royal Museum of Central Africa, Tervuren

Bambi Ceuppens holds a PhD in Social Anthropology from the University of St Andrews (Scotland). She works as a Senior Researcher and Curator at the Royal Museum for Central Africa and teaches at KASK (School of Arts, Ghent), Sint-Lucas (School of Art, Antwerp), and the American University in Brussels.

Her research focuses on Belgo-Congolese colonial history and its afterlives, Congolese arts and cultures, Congolese in Belgium, museum representations of Africa(ns), and autochthony.

She has curated the exhibition *Indépendance! Congolese*

Tell their Stories of Fifty Years of Independence (RMCA, 2010), Congo Art Works: Popular Painting (Fine Arts Centre, Brussels, 2016-2017 and Garage Museum of Contemporary Art, Moscow, 2017) with Sammy Baloji, and Congo Stars (Kunsthhaus Graz, Austria, 2018 and Kunsthalle Tübingen, Germany, 2019) with Sammy Baloji, Fiston Mwanza Mujila, Günther Holler-Schuster, and Barbara Steiner. She has curated the gallery Afropea, the Corner Representations, and the Module on Postcolonial History in the permanent exhibition of the RMCA.



RAPHAEL CHIKUKWA

Executive Director, National Gallery of Zimbabwe, Harare

Raphael Chikukwa is the Executive Director of the National Gallery of Zimbabwe. From 2010 to 2020, he served the National Gallery of Zimbabwe as Chief Curator and Deputy Director. Chikukwa has since taken the helm in transition from acting executive directorial capacities, a period that has been mired by the COVID-19 pandemic, transforming the Gallery into a digitally connected hub of activity in the new order.

Chikukwa is a Chevening Scholar who holds an MA in Curating Contemporary Design from Kingston University London. He received a postgraduate diploma from Wits Business School, South Africa in 1997 and a certificate in Fine Art from Harare Art Centre in 1987. With over 25 years in arts

and culture management, Chikukwa has become a globally lauded curator and arts professional, with groundbreaking exhibitions such as *African Voices (2017)*, *Kabbo ka Muwala (2016)*, an exhibition that traveled between Harare, Kampala, and Bremen, and *Visionary Africa — Art at Work*, co-curated with Simon Njami (2012). He also co-curated *The Basket Case II* with Christine Eyene.

Chikukwa has founded the Regional Curatorial Workshop and the National Gallery of Zimbabwe's Harare Conversations. He has served as Curator for the Harare International Festival of the Arts' (HIFA) Visual Art programs and exhibitions since 1999 and founded the reinitiated International Conferen

African Cultures with Doreen Sibanda. Chikukwa serves in mentorship capacities to the new crop of young African curators through Independent Curators International (ICI).

Chikukwa served as an independent curator prior to his initiation into the Gallery working on projects such as the 2nd Johannesburg Biennale, which was his induction on the global art scene under the guidance of the late super curator Okwui Enwezor. Through Puma's Creative African Network, he curated Visions of Zimbabwe at Manchester Art Museum, as well as the Commonwealth Exhibition entitled Lime Transmission at the same institution in 2002. He was Curator-in-Residence at the Kunsthau Centre d'Art Pasquart Switzerland in 2001. Chikukwa is the proponent of the Pavilion

of Zimbabwe at La Biennale di Venezia and has curated all five exhibitions at this grand stage.

Chikukwa has served as a juror for DAAD (The German Academic Exchange Service) Dakar Biennale, Heinriche Gross Award, Highline Plinth, and the Victor Pinchuk Foundation's Future Generation Award. He has been a panelist at Art Basel and Art Basel Miami, Parasite Hong Kong, and the former Johannesburg Art Fair.

Chikukwa has contributed to a number of publications such as Mawonero: Insights on Zimbabwean Art, SAVVY Contemporary, and Five Bhoobh: Painting at the End of an Era. He was the Secretary of the Arts Council of African Studies Association (ACASA).



SARAH CLUNIS

Director of Academic Partnerships and Curator of African Collections, Peabody Museum of Archaeology & Ethnology

Dr. Sarah Clunis is the Director of Academic Partnerships and Curator of African Collections at the Peabody Museum of Archaeology & Ethnology at Harvard University. Dr. Clunis is originally from Kingston, Jamaica and received her PhD in Art History in 2006 from the University of Iowa. She joins the Peabody Museum from Louisiana's Xavier University where she is Director of the Xavier University Art Gallery, Supervisor of the Art Collection team, and Assistant Professor of Art History. Dr. Clunis has taught art history for over 20

years at public universities and historically Black colleges and universities. Her research and classes have focused on the history of African art and the display of African objects in Western museum settings. She also studies the influence of African aesthetics and philosophy on the arts and religious rituals and cultural identities of the African diaspora. Her work examines gender, race, and migration in multiple contexts. She has published in both national and international magazines and journals.



KEVIN DUMOUCHELLE

Curator, Smithsonian National Museum of African Art, Washington D.C.

Kevin D. Dumouchelle joined the National Museum of African Art in October 2016. His latest exhibition, Heroes: Principles of African Greatness (2019), was recently awarded a Smithsonian Excellence in Exhibitions Award. Dumouchelle was the curatorial lead for Visionary: Viewpoints on Africa's Arts (2017), the museum's award-winning permanent galleries developed with team members Christine Mullen Kreamer and Karen Milbourne, which exhibit the full range of time, place, and media represented in the National Museum's collection. He additionally serves as Coordinating Curator for Caravans of Gold, Fragments in Time: Art, Culture, and Exchange in Medieval Saharan Africa (2020), as he did for World on

the Horizon: Swahili Arts Across the Indian Ocean (2018) and Good as Gold: Fashioning Senegalese Women (2018). Previously, Dumouchelle served a decade at the Brooklyn Museum as the Curator in Charge of the arts of both Africa and the Pacific Islands. He has written books and articles on a range of topics and curated exhibitions on both contemporary and historical African art. Dumouchelle holds a PhD, MPhil, and MA in Art History and Archaeology from Columbia University, New York. He is also the recipient of a first-class master's degree in History from Oxford University and a BS in Foreign Service from Georgetown University.



AMANDA GILVIN

Senior Curator of Collections, Assistant Director of Curatorial Affairs, Davis Museum, Wellesley College, Wellesley

Amanda Gilvin is the Sonja Novak Koerner '51 Senior Curator of Collections and Assistant Director of Curatorial Affairs at the Davis Museum at Wellesley College. Her past exhibitions include *Fatimah Tuggar: Home's Horizons* (Davis Museum at Wellesley College, 2019) and *El Anatsui: New Worlds* (Mount

Holyoke College Art Museum, 2014). She writes on textiles, contemporary art, and museums of Africa and the African Diaspora. Her articles have been published in *African Studies Review*, *Critical Interventions*, *African Arts*, and *Nka: Journal of Contemporary African Art*.



KENDELL GEERS

Artist, Brussels

Employing a wide range of references — from the realms of history of art, pornography, iconography and kitsch — Kendell Geers questions artistic value and mocks the notion of originality. His work reveals razor-sharp humor that plays with the viewer's repulsion and ridicules racial or religious stereotypes.

Kendell Geers was born in South Africa and now lives and works in Brussels. At the 1993 Venice Biennale he officially changed his date of birth to May 1968, a momentous year in world history for human liberation and equality. Geers creates work that aims to disrupt commonly accepted moral codes and principles. Laden with complex and deep political implications, it is challenging and confrontational. At the same time, Geers' minimalist aesthetics generate a subtle poetic undertone. His use of language, ready-mades, neon, glass, icons, film, chevron tape, and other objects confront the viewer head on. They often startle the eye and require a degree of interrogation from the spectator.

Geers' work is currently included in the 2021 Bruges Triennial and Kortrijk Triennial 2021 in Belgium. *Love, By Any Means Necessary*, the sixth solo exhibition for the artist at Stephen Friedman Gallery, opened in February 2020. Geers curated *IncarNations: African Art as Philosophy* in 2019 with Congolese collector Sindika Dokolo at Palais des Beaux-Arts (BOZAR), Brussels. A major retrospective of his work curated by Okwui Enwezor was held at Haus der Kunst, Munich in 2013. He participated in Documenta 14 in 2017 and Documenta 11 in 2002 in Kassel, Germany. Geers' work was included in the Venice Biennale in 1993, 2007, and 2019.

Geers' works are held in the permanent collections of public institutions including: Centre Pompidou, Paris; MAXXI, Rome; Magasin III Museum & Foundation for Contemporary Art, Stockholm; Johannesburg Art Gallery, Johannesburg; Iziko South African National Gallery, Cape Town; Art Institute of Chicago, Chicago; and ArtPace, Austin.



KATHRYN GUNSCH

Deputy Director, MIT Museum, Cambridge

Kathryn Wysocki Gunsch is currently the first Deputy Director at the MIT Museum. In her role, she focuses on financial administration and operations and is involved in all aspects of strategy, representing the museum to key stakeholders, including members of the Advisory Board, MIT's senior administration, and individual and corporate donors. She was previously the Director of Collections at the Museum of Fine Arts, Boston, where she was responsible for the institution's accessions strategy and process. Gunsch was also department head and Teel Curator for the Arts of Africa and Oceania, where she prepared the reinstallation of the African collection that features the MFA's outstanding collection of Nigerian art. At the MFA, she curated *Made Visible: Contemporary Fashion and Identity in*

South Africa, developed annual joint programming with Boston-area African Diaspora groups, and published *The Benin Bronze Plaques: A 16th Century Imperial Monument* (Routledge 2018) in addition to a highlights book on the collection.

Gunsch was the Associate Curator for African Art at the Baltimore Museum of Art, where she reinstalled the collection in new and expanded galleries. She earned her PhD at the Institute of Fine Arts, New York University in 2012, studying the art of the Benin kingdom in present-day Nigeria. Before graduate school, Gunsch headed the development department of Plan USA, a global children's non-profit organization, and supported journalists in Africa with Internews Network. Gunsch earned her BA at American University in 2001.



STEPHEN TIO KAUMA

Director & Global Head, Human Resources and Co-convenor of the Afreximbank Art Working Group, African Export-Import Bank, Cairo

Stephen Tio Kauma (50-year-old Ugandan national) is the Director & Global Head of Human Resources for the African Export Import bank, based in Cairo, Egypt. He holds a Bachelor of Arts degree and an MBA from Makerere University, Uganda, and is a Chartered Fellow of the Certified Institute of Personnel Development, UK (CIPD-2016). He is a Certified Balanced Scorecard champion (2015); alumni of the INSEAD Leadership Transition programme (2017) and a certified Brain Based Coach of the Neuroscience Institute of Leadership (UK-2020).

As a practicing Organisation Transformation Specialist,

he has expertise in the areas of HR, strategy, and financial advisory services. He has worked for African Export Import Bank for the last 12 years. Before that, he worked for LafargeHolcim, PricewaterhouseCoopers and KPMG. Tio is an avid golfer and an amateur photographer.

Tio is Convenor of the Afreximbank Art Programme, Afreximbank's vehicle for patronage of the arts in Africa. He is also a founding member and current Chairperson of the Contemporary Art Society of Uganda (CASU), which is a forum for Ugandan based art enthusiasts and collectors.



SONIA LAWSON

Founding Director, Palais de Lomé, Togo

Sonia Lawson is the Founding Director of the of the Palais de Lomé in Togo, an ambitious renovation, cultural, and environmental project, which opened its doors in November 2019. She was entrusted with the conception, management, design, and oversight of the transformation of the former Governor's Palace into a center for art and culture after it lay abandoned for more than 20 years. In 2017 and 2019

she curated exhibitions of design and crafts from Togo at Révelations Biennale des Métiers d'Art, the international fine craft and creation biennial at the Grand Palais in Paris. She previously worked in Europe in management consulting and international brand management at large multinational consumer goods corporations.



KHANYISILE MBONGWA

*Chief Curator, Stellenbosch Triennale Curator;
Liverpool Biennial 2023; PhD Candidate University of Cape Town /
Mellon Foundation Fellow, Cape Town*

Khanyisile Mbongwa is the Curator for the 25th Liverpool Biennial. She was previously the Chief Curator of the Stellenbosch Triennale 2020. She is a Cape Town-based independent curator, award-winning artist, and sociologist. She works with public space, interdisciplinary, and performative practices, unpacking the socio-political, socio-economic, socio-racial, gender-queer, and historical-contemporary complexities and nuances of the everyday. Khanyisile Mbongwa is a multi-disciplinary intellectual from Cape Town, South Africa. Her artistic and curatorial practices gained attention in the mid-2000s when she was part of the famous artist collective known as Gugulective.

In 2018, Mbongwa completed a master's degree in Interdisciplinary Arts, Public Art, and Public Sphere at the

Institute for Creative Arts, University of Cape Town (UCT). In 2019, she was appointed the Chief Curator and Artistic Director of the first Stellenbosch Triennale currently showing in public spaces in the famous wine lands of Stellenbosch in South Africa. Prior, she was the Adjunct Curator for performative practices at Norval Foundation, based in Cape Town. In 2018 she took up a curatorial research residency at CAT (Community Art Team), Cologne, Germany focusing on the public sphere, interventions, and public policies. As a result, she curated BLUEPRINT: When There is Nowhere to Go, Where is Home? Currently she works with the Norval Foundation as Adjunct Curator for Performative Practices and with Cape Town Carnival as Curatorial and Socio-Critical Development Advisor.



SILVIE MEMEL-KASSI

*Director General of Culture and Lecturer at
Alassane Ouattara University, Cote d' Ivoire*

Silvie Memel Kassi is the author of a doctoral thesis entitled *On Illicit Trafficking of Cultural Property: The Case of Museums in Côte d'Ivoire* (2018). She holds a PhD in Art, Culture, and Development from Université Alassane Ouattara, and is a lecturer and researcher in the same institution. Dr. Memel Kassi is also the General Director of Culture at the Ministry of Culture and Industry of Arts and Entertainment. She has spent more than 15 years managing the Museum of Civilizations of Côte d'Ivoire. She is a UNESCO expert on the 1970 Convention, and President of AFRIMUHERE (African Museum and Heritage Restitution/Musée Africain et Restitution du Patrimoine), a pan-African organization dedicated to the issue of restitution. She is

also an ECOWAS expert and resource person for the Regional Monitoring Committee of the 2019-2023 Action Plan on the return of cultural property to origin countries. Dr. Memel Kassi has authored several national and international exhibitions and scholarly publications.

Dr. Memel Kassi has more than 25 years of experience managing museums in Côte d'Ivoire and working in the field of heritage. For many years, she has taught and mentored hundreds of undergraduate and masters level students in the area of arts and culture. Dr. Memel Kassi is an Officer of the Order of Cultural Merit of Côte d'Ivoire. She is married and a mother of three children. She lives and works in Abidjan.



PAULA NASCIMENTO

Architect and Curator, Luanda

Paula Nascimento is an architect and curator with degrees from the Architectural Association School of Architecture and the LSB University in London. She collaborated with architecture studios in Oporto and London before founding with Stefano Pansera Beyond Entropy Africa in 2011 – a research-based collective network that operates in the fields of architecture-urbanism-visual arts and geopolitics. Nascimento has also been a consultant on various projects, including the Angola Pavilion for

Expo Milano 2015, and often collaborates with different artist institutions and collectives, both on the continent and abroad. Between 2012 and 2020 she was a founding and active member of Colectivo Pés Descalços, a Luanda based multi-disciplinary collective developing projects in the cultural field. Since 2019 Nascimento has curated the African Galleries at Arco Lisbon. Currently, she is the chair of the artistic committee at Nesr Art Foundation and an adviser at Hangar – Artistic Research Centre.



UGOCHUKWU-SMOOTH NZEWI

Steven and Lisa Tananbaum Curator in the Department of Painting and Sculpture, Museum of Modern Art, New York City

Ugochukwu-Smooth C. Nzewi is the first Steven and Lisa Tananbaum Curator in the Department of Painting and Sculpture at the Museum of Art, New York. He leads the Africa group in the Museum's Contemporary and Modern Art Perspectives (C-MAP), MoMA's internal research and exchange initiative devoted to art in a global context. His projects at MoMA include the exhibition Frédéric Bruly Bouabré: World Unbound (2022). Prior to joining MoMA, Nzewi was Curator of African Art at the Cleveland Museum of Art (2017–2019), where he organized *Second Careers: Two Tributaries in African Art* (2020) and co-organized *Ama: The Gathering Place* (2019). Before Cleveland, Nzewi was Curator of African Art at Dartmouth College's Hood Museum (2013–2017). There, his exhibitions included *Inventory: New Works and Conversations around African Art* (2016), and he spearheaded the acquisition of works by artists such as Kader Attia, Candice Brietz, Ibrahim El-Salahi, Julie Mehretu, and Obiora Udechukwu.

Nzewi has co-curated major international exhibitions including the Dak'Art Biennale in Dakar, Senegal, in 2014, the major platform for contemporary art in Africa. He also

served on the curatorial team of the 11th Shanghai Biennale in 2016–2017, and was a collaborator with the Fonds Régional d'Art Contemporain de la Région Centre (FRANC) Orlean, France, for its inaugural architecture biennale in October 2017.

In addition to his curatorial work, Nzewi has taught at the Institute of African Studies, University of Bayreuth, Dartmouth College, and Emory University. He has lectured widely and given talks at academic institutions and museums including the University of Cape Town, South Africa; Freie University, Berlin; Princeton University; Columbia University; Harvard University; University of Kentucky, Louisville; University of the Arts, Zurich; the de Young Museum of Art, San Francisco; and the Royal Ontario Museum, Toronto. His writing has appeared in important academic journals and art magazines including *African Arts*, *World Art*, *Critical Interventions*, *Nka*, and *Kunstforum*, as well as in edited volumes.

Nzewi holds a PhD in Art History from Emory University. As an artist, he has exhibited internationally and is represented in public and private collections including the Smithsonian National Museum of African Art, Washington, D.C., and Newark Museum, New Jersey.



NANA OFORIATTA AYIM

Cultural Historian and Director, ANO, Accra

Nana Oforiatta Ayim is an award-winning writer and filmmaker. She is the Founder and Director of the cultural research organization ANO in Ghana.

After writing extensively on contemporary African arts and creating numerous research and exhibition projects internationally, she established ANO as a permanent center in Ghana in 2012. In 2016 she created the online version of the pan-African Cultural Encyclopedia, “a large-scale documentation and archive project, dedicated to the re/ordering of knowledge, narratives, and representations from and about the African continent.”

She became a filmmaker after working with economist Thi Minh Ngo and filmmaker Chris Marker on a new translation of his 1954 film “Les Statues Meurent Aussi.” Her films, which often have cultural themes, are a cross of fiction, travel essay, and documentary.

She is the recipient of the 2015 Art & Technology Award from the Los Angeles County Museum of Art (LACMA) and of the 2016 AIR Award, which “seeks to honor and celebrate extraordinary African artists who are committed to producing

provocative, innovative, and socially-engaging work”.

She was named by The Africa Report as one of 50 African Trailblazers and by OkayAfrica as one of 12 African women making history.

She has sat on the juries of the Kuenyehia Prize for Arts and the TURN Award.

Oforiatta Ayim recently spoke at TEDx Talks in Euston. Her speech was titled We Deserve to be in This Place. The video of her speech was released on YouTube in February 2019.

Oforiatta Ayim curated the first pavilion from Ghana at Venice Biennale 2019. It was one of the most anticipated exhibitions at the Venice Biennale, Ghana Freedom, which showcases the work of six Ghanaian artists: Lynette Yiadom-Boakye, El Anatsui, Felicia Abba, Ghana’s first female photographer, Ibrahim Maham, Selasi Awusi Sosu, and filmmaker John Akomfian, who span three generations, in an exhibition display designed by architect Sir David Adjaye. The Ghana Pavilion comes at a time that Oforiatta Ayim describes as of particular importance to narrative building in relation to the country and to Africa as a continent.

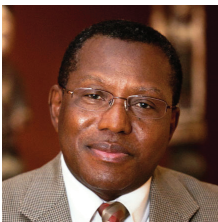


SYLVESTER OGBECHIE

Professor of African and African Diaspora Arts, University of California, Santa Barbara

Sylvester Okwunodu Ogbechie, Professor of African and African Diaspora Arts at the University of California Santa Barbara, is the author of “Ben Enwonwu: The Making of an African Modernist” (2008), and “Making History: African Collectors and the Canon of African Art Collection” (2011). Ogbechie is the Founder and Editor of Critical Interventions: Journal of African Art History and Visual Culture, Consortium

Professor of the Getty Research Institute, Daimler Fellow of the American Academy in Berlin, Senior Fellow of the Smithsonian Institution, and Fellow of the Rockefeller Foundation and the Institute for International Education. His research focuses on African and African Diaspora arts, modern and contemporary art, and African cultural patrimony.



NII O. QUARCOOPOME

Co-Chief Curator, Detroit Institute of Art, Detroit

Nii O. Quarcoopome is the Co-Chief Curator & Department Head of Africa, Oceania, and Indigenous Americas at the Detroit Institute of Arts.

Nii Quarcoopome holds a doctorate in Art History from the University of California, Los Angeles. Following an initial

career in teaching at the University of Michigan, Ann Arbor, and brief employment at the Newark Museum, he joined the Detroit Institute of Arts as Curator of African Art in 2002 and subsequently as department head for the Arts of Africa, Oceania, and Indigenous Americas. Since coming to Detroit,

he has worked closely with interpretive educators to reinstall the museum's African galleries and is currently involved in a similar project for the Asian galleries. His scholarly research provided the foundation for his 2010 groundbreaking exhibition *Through African Eyes: The European in African Art, 1500-Present*, which was not only funded by the National

Endowment of the Arts and National Endowment of the Humanities Grants but also earned the American Association of Museums' highest honor for overall excellence. His recently ended four-year stint as a shared curator at the Nelson Atkins Museum in Kansas City, Missouri was a first in the history of American museums.



RUTH SIMBAO

Professor, Rhodes University, Makhanda

Ruth Simbao is the DSI/NRF SARChI Chair in Geopolitics and the Arts of Africa and a Professor in the Fine Art Department at Rhodes University, South Africa. She runs the Arts of Africa and Global Souths research program, which comprises the South African Research Chairs Initiative (SARChI) Chair funded by the Department of Science and Innovation (DSI) and the National Research Foundation (NRF); PROSPA (Publishing and Research of the South: Positioning Africa) funded by the Andrew W. Mellon Foundation, and the Art POWA network. Simbao is a core researcher in the Africa Multiple Cluster of Excellence, which is a Rhodes collaboration with the University of Lagos (Nigeria), Moi University (Kenya), Joseph Ki-Zerbo University (Burkina Faso), and Bayreuth University (Germany).

Simbao received her PhD from the History of Art and

Architecture Department at Harvard University in 2008, and was an American Council of Learned Societies (ACLS) Postdoctoral Fellow as part of the Humanities in Africa program in 2010. In 2002 she received a Harvard University Teaching Award as a Teaching Fellow, and was the recipient of the Vice-Chancellor's Distinguished Research Award at Rhodes University in 2009.

Her recent research interests include contemporary art with a particular focus on Africa; the geopolitics of art and society; Africa-China and the arts; 'strategic southernness' and global souths; theories of 'place', contra-flow diasporas, cosmopolitanism, the power of small spaces, modest gestures, faux pas and failures; artists' responses to xenophobia; contemporary cultural festivals and globalization; performance theory and site-situational art; and a geopolitics of knowledge.



MARTHA TEDESCHI

Elizabeth and John Moors Cabot Director of the Harvard Art Museums

Martha Tedeschi assumed the directorship at the Harvard Art Museums in July 2016. Prior to her arrival at Harvard, she served as Deputy Director for Art and Research at the Art Institute of Chicago, where she also enjoyed a long tenure as Curator in the Department of Prints and Drawings.

A specialist in 19th-century British and American art, Tedeschi has written in particular depth about James McNeill Whistler, Winslow Homer, and John Marin and has frequently collaborated with conservators and conservation scientists. Her books include "The Lithographs of James McNeill Whistler" (general editor and co-author with Nesta Spink; 2 vols., The Art Institute of Chicago, 1998); "Watercolors by

Winslow Homer: The Color of Light" (with Kristi Dahm; The Art Institute of Chicago, 2008); and "John Marin's Watercolors: A Medium for Modernism" (with Kristi Dahm; The Art Institute of Chicago, 2011). She has published extensively and organized numerous exhibitions at the Art Institute of Chicago; her most recent exhibition was *Undressed: The Fashion of Privacy*. Tedeschi is a member of the Association of Art Museum Directors. She was a 2012 Fellow at the Center for Curatorial Leadership and has served as President of the Print Council of America (2009–2013) and on the board of the Association of Art Museum Curators (2015–2016).

A SPECIAL THANK YOU

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