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CRITICAL PERSPECTIVES ON CONTEMPORARY ART & CULTURE

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Rui Assubuji worked as a cameraman for national television in Mozambique from 1985, and started freelancing as photographer and cameraman in 1992. With the Mozambican Association of Photography he has been involved in the organization of exhibitions (national and international), workshops, and curates Photofesta, an International, biennial photo festival that started in Maputo, 2002. He is presently researching the territory of Mozambique in colonial archives for a Ph.D. in visual history at the University of the Western Cape.

Alda Costa was born in Pemba, Mozambique. She has an academic background in History (MA, 1976), Museology and Art History (PhD, 2005) and has extensive professional experience as an educationalist and museologist. Costa is currently Director for Culture at Universidade Eduardo Mondlane/UEM, Maputo (since 2010) and the coordinator of various cultural projects. She researches, writes and publishes on museums, museology, history, art and art history. Her publications include Arte em Moçambique: entre a construção da nação e o mundo sem fronteiras (Verbo, 2013)

Danielle Becker is currently completing her doctoral research at the University of Cape Town. Her study examines the nature of South African art historical discourse, its manifestation in tertiary curricula and the possibility of decolonisation. Becker has been lecturing at the University of Cape Town and Stellenbosch University since 2010 and was previously the head of visual studies at the Stellenbosch Academy of Design and Photography. Recent publications include a book chapter on Instagram in Africa’s Media Image in the Twenty-First Century: From the Heart of Darkness to Africa Rising (Routledge 2016)

Rayda Becker is an independent art curator, consultant and researcher with a doctorate in Southern African art from the University of the Witwatersrand which dealt with the relationship between Tsonga speakers, headrests and collecting. Before working independently she worked for academic institutions (UNISA and Wits) and later for Parliament. She has curated over 50 exhibitions and produced a number of research papers and is currently curator of the Groote Schuur House Museum.

Ute Fendler holds the chair of Romance and Comparative Cultural Studies (since 2006), University of Bayreuth, Germany. Her current research projects are ‘Revolution 3.0: “Iconographies of social utopia in Africa and its diasporas” (2012-2018), and “Narrativas do Oceano Índico no Espaço Lusófono” (2016-2019). Together with the National Institute of Cinema in Maputo, she initiated a project for the digitization of films from the archive Film Classics: Mueda, Memoria e Massacre; Tempo dos Leopoldos; Canta, meu irmão; and Kuxa Kanema (subtitled in German and in English, with booklet), 2012-3.

Simon Gush is an artist, filmmaker and researcher based in Johannesburg. Gush has exhibited extensively both locally and internationally. His work has been included in the biennales of Dakar, Senegal; Bamako, Mali; and Montevideo, Uruguay. Gush’s films have been shown in museums and festivals including Institute of Contemporary Arts, London; Vision du Réel, Lyon; International Short Film Festival, Oberhausen; Tate Modern, London; and International Film Festival, Rotterdam. Gush is currently pursuing a Masters in Sociology at the University of the Witwatersrand.

Marianne Hultman is a curator and director of Oslo Kunstforening (OK) in Norway. Previously she was a curator and the head of exhibitions at Norköping Museum of Art in Sweden. Hultman has edited and been a contributor to exhibition catalogues, books and magazines. She teaches at art academies and for curatorial studies programmes in Norway and Sweden. Upcoming exhibitions for 2018 include: “Beirut, Beyrut, Beyrouth, Beyrout”, and solo exhibitions from artists Anawana Haloba and Bouchra Khalili. Hultman is one of five guest curators for the 2018 Dak’Art Biennale.

Rafael Bordalo Mouzinho studied at the National School of Visual Arts, and the Higher Institute of Arts and Culture in Maputo. He has participated in several exhibitions, including Maputo: a tale of one city (Oslo, Harare and Maputo 2009-11) and Processes: The work challenging the artist (Galeria Kulunguana, 2014). His publications include texts for catalogues of Gemuce, Felix Mula, and Angela Ferreira. Mouzinho curated Maputo: Black and white and colors (Franco-Mozambican Cultural Centre, Maputo, 2017). He is currently Assistant Curator at the Art Gallery of Eduardo Mondlane University.
Uno Pereira currently lives in Cape Town working as an architect. His relationship with photography started at a young age and although self-taught, his father’s work has always been a strong influence. Uno has lived in Maputo for 15 years and did his honours in Architecture and Physical Planning at Eduardo Mondlane University. During this time a keen interest in photography was developed in parallel with his studies in architecture and urbanism. Since then photography has remained a fundamental dimension of his professional and personal life.

Mario Pissarra is the founding director of the Africa South Art Initiative (ASAI). Pissarra was the chief editor of Visual Century: South African art in context, 1907 – 2007 (Wits University Press, 2011) and edited Awakenings: the art of Lionel Davis (ASAI, 2017). He has published extensively and co/curated several exhibitions including Against the Grain (SA National Gallery and Sanlam Art Gallery, 2013-14) and Beyond Binaries (Durban International Convention Centre, Durban Art Gallery, and KZNSA Gallery, 2016-7). He is registered for a PhD at UCT.

Daniella van Dijk-Wennberg worked as a curator at the Intercultural Museum, now part of the Oslo Museum from 2001-16. She was the curator for Agder Art Centre, Kristiansand 1997-9, following two years as manager of Sørlandsutstillingen, an annual art exhibition of three southernmost counties in Norway. Van Dijk-Wennberg has also worked for Arendal Kunstforening. She contributed to numerous periodicals and exhibition catalogues, as well as books on art history. She now is the head of culture at Fet municipality.

Bisi Silva is an independent curator and director of the Centre for Contemporary Art, Lagos. She is the curator of Asiko (2010-) the pan-African art school. She was Artistic Director of the 10th Bamako Encounters; Co-Curator of the 2nd Thessaloniki Biennale and 7th Dak’Art Biennale. She co-curated The Progress of Love (a collaboration between CCA Lagos, and USA-based Menil Collection and Pulitzer Foundation for the Arts); and J.D. ‘Okhai Ojeikere (Kiasma, Museum of Contemporary Art, Helsinki). Silva is also active as a writer, editor and public speaker.