



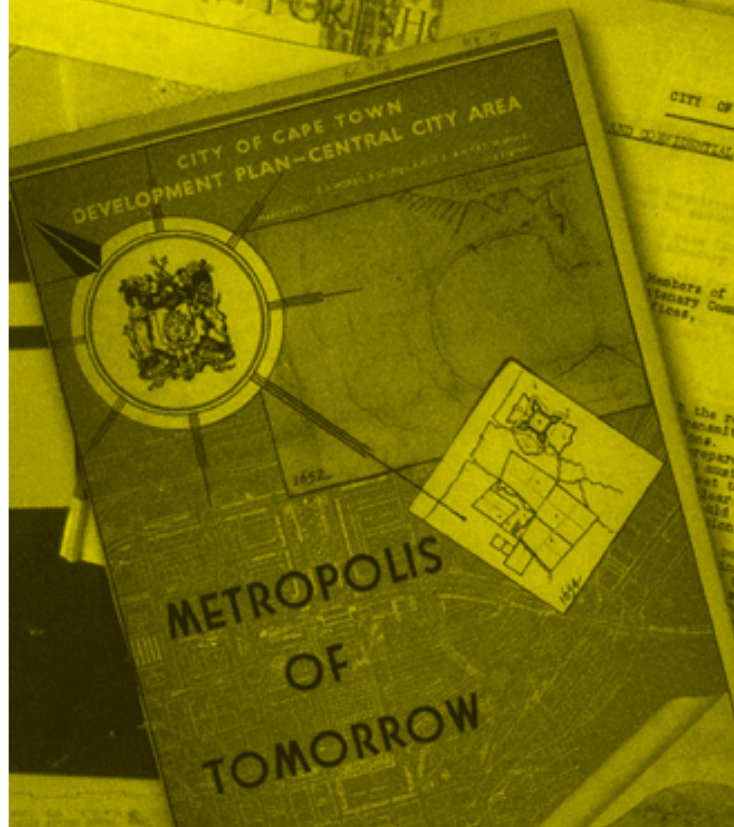
HONOURS CURATORSHIP 2013

The Centre for Curating the Archive
at the Michaelis School of Fine Art in
collaboration with Iziko Museums of
South Africa



UNIVERSITY OF CAPE TOWN
IYUNIVESITHI YASEKAPA • UNIVERSITEIT VAN KAAPSTAD





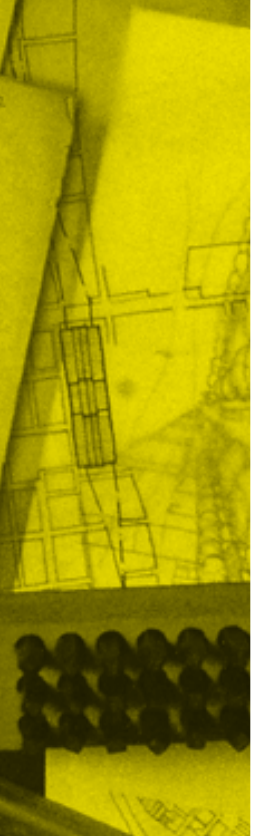
CITY OF CAPE TOWN
MEMORANDUM

City Engineer's Department,
City Hall,
Cape Town.

19th January, 1951.

Members of the
City Council,
Cape Town.

the request made to me yesterday
submitting herewith a report on
prepared in great haste, and
not to be further investigated,
clear that the report reflects
and in no way be construed
about the Foreshore Board
consideration, in addition
to the proposals occu-
pied it completely
the Authorities.



HONOURS CURATORSHIP 2013

The Centre for Curating the Archive
at the Michaelis School of Fine Art in
collaboration with Iziko Museums of
South Africa

04 **Programme description**

05 **Courses offered by the Michaelis
School of Fine Art**

07 **Courses offered by Iziko Museums**

10 **Admissions**

10 **Postgraduate bursaries**

13 **The Centre for Curating the Archive**

15 **Iziko Museums**

18 **Contact details**



Honours in curatorship

PROGRAMME DESCRIPTION

The Honours programme in Curatorship is offered by the Michaelis School of Fine Art's Centre for Curating the Archive, in close collaboration with Iziko Museums.

The programme will offer courses in the theory and practice of curatorship, developing in students a sophisticated awareness of the practicalities, politics and poetics of working with collections of many kinds. Students will be encouraged to bring the disciplinary insights of their undergraduate major (whether this be in the creative arts, the humanities or the sciences) to the curating of both material and virtual collections, and will be offered opportunities to work on exhibitions in real spaces and in the digital realm. A major aim of this programme is to introduce students, through seminars, fieldwork and workshops, to the central skills of a curator: to understand objects and how to research them, to work with collections, and to articulate them in exhibitions. Students registered for the full programme will be able to apply for internships, conservation workshops and travel bursaries to local and overseas museums and collections.

The course will prepare students for both further postgraduate study and for work as art curators, museum educators, collection managers, critics, dealers and for positions that require the use, display and manipulation of collections more broadly.

PROGRAMME STRUCTURE

COMPULSORY COMPONENTS

Critical thinking in curatorship
Research project

ELECTIVE COURSES (three required)

Virtual display
Curating colonial connections
Local issues in curatorship
Conservation for curators
Practical communication as part of exhibition practice
Working with museum collections

OTHER POSSIBLE ELECTIVES

(to replace one of the above with permission from the convener)

Visual and Art History electives

The politics and ethics of collecting
Critical issues in contemporary art criticism
Studies in the historiography of art

Centre for African Studies electives

Public cultures in Africa
Haiti: art, history, archive and the curator

Centre for Curating the Archive

Re-presenting photography

WORKSHOPS (one required)

Conservation
Curatorship



Course descriptions:

COURSES OFFERED BY THE MICHAELIS SCHOOL OF FINE ART

CRITICAL THINKING IN CURATORSHIP

Convened by: Professor Pippa Skotnes and Fabian Saptouw

Duration: 1 double seminar per week x 10 (first semester)

The first part of this course will introduce students to the history and practice of curatorship, and interrogate the meaning of the term curatorship in different spaces and contexts with a focus on art collections and installations. Students will be exposed to curatorial practices and to the practicalities of mounting exhibitions and displays. Topics will include a history of art galleries and museums, with a focus on the 20th and 21st centuries, as well as the role of the catalogue in translating the visual content of the displays. The course will also examine the responsibilities of the curator to the public with a strong focus on South African issues and communities. In the second part of this course, students will deepen their critical understanding of the various intellectual frameworks that inform curatorship practices. Special attention will be given to the history of 20th and 21st century artists who have engaged with museums, as well as critical texts on these works. Creative and imaginative approaches to the museum and strategies of display will be explored and specific case studies, both local and foreign, will be examined. This course will include a workshop. Times to be agreed.

LOCAL ISSUES IN CURATORSHIP

Convened by: Professor Pippa Skotnes and Andrew Lamprecht

Duration: 1 double seminar per week x 10 (second semester)

In this course, students will focus on developing their engagement with local and contemporary issues around curatorship. Students will refer to existing collections at the University of Cape Town and Iziko, in the Michaelis Collection, as well as to current events and developments in a local context. With this



focus on local issues, students will be required to conceptualise the specific relationship between the museum and its public in a way that is sensitive to the South African and African context. Field trips will be organised with on-site discussions about current exhibitions and displays.

VIRTUAL DISPLAY

Convened by: Fabian Saptouw and Professor Pippa Skotnes

Duration: 1 double seminar per week x 10 (second semester)

In this course, students will be required to curate (or recurate) a space in the Iziko institution in the virtual domain. They will need to take into account not only the context of the space but also the practical needs of the display and the objects/art works to be displayed, as well as various possible approaches to interpretation. This course will also include conservation and model making workshops and will introduce students to both ethical and practical issues of conservation. Students will be supported by a digital and web specialist, Niek de Greef, who will facilitate their online exhibition.

CURATING COLONIAL CONNECTIONS

Convened by: Carine Zaayman

Duration: 1 double seminar per week x 10 (first semester)

In this course, students will read and think about the various colonial collections to which the Cape is connected, particularly Dutch and English collections. This includes the TANAP collections of the VOC, housed at The Hague, Jakarta and Cape Town. Contemporary perspectives on the Enlightenment, scientific thought and exploration, as well as Imperialism will inform the approach to these collections. Thinking around the postcolonial connections between the Cape and various colonies, such as Australia, New Zealand, Namibia, Madagascar and India will be developed. Students will be encouraged to engage with specific collections within either the University or Iziko, and use these as part of their assignments.

PRACTICAL COMMUNICATION AS PART OF EXHIBITION PRACTICE

Convened by: Hayden Proud and Fabian Saptouw

Duration: 1 double seminar per week x 10 (first semester)

With its multi-lingual communities, South African art museums face enormous challenges in communicating with the public and attracting new audiences. This course will look at ideas and issues raised by the need to communicate effectively with visitors to an art museum in the form of essays, catalogues, brochures and a variety of exhibition texts. Students will be asked critically to examine a variety of precedents and will be set specific writing projects as a part of this course. Students will also be involved in a curatorial project undertaken during the semester.

WORKING WITH MUSEUM COLLECTIONS

Convened by: Dr Patricia Davison and Professor Pippa Skotnes

Duration: 1 double seminar per week x 10 (first semester)

This course will introduce students to museum collections as resources for research, interpretation and visual communication. Iziko's art and social history collections will be used as a basis for elucidating multiple approaches to the understanding and interpretation of collections. The outcomes of this course will include: ability to apply research methodology in interpreting museum objects, tracing provenance and significance of collections; understanding of the relationship between the tangible and intangible aspects of collections, and hands-on experience of working with museum collections.



Guide



Admissions

ACADEMIC CRITERIA

Applications are invited from students who have completed an undergraduate degree in the creative arts or cognate fields, including such disciplines as art history, archaeology, visual studies, history and anthropology, as well as any of the sciences who are interested in the work of a curator and curatorship, museology and working with collections. The course could develop the skills of the artist, or lead to further study or work as an art curator, collection manager, educator, critic, dealer, art teacher, writer and gallery or museum worker.

Applicants are required to submit the following:

- 01 a detailed, narrative curriculum vitae;
- 02 a letter of no more than two pages detailing your background and reasons for wishing to study curatorship, as well as your special areas of interest relevant to the programme;
- 03 academic transcripts; and
- 04 the names and contact details of two academic referees.

Applications must be directed to:
 Professor Pippa Skotnes, Michaelis School of Fine Art, University of Cape Town
 Enquiries: nina.liebenberg@uct.ac.za
 Telephone: 021 480 7151

POSTGRADUATE BURSARIES

STUDY BURSARIES

Applications are invited from excellent students who would not be able to undertake the programme without some financial support.

Conditions

The successful applicants will be required to: (a) register for full-time study for the full curatorship programme at the Centre for Curating the Archive at the Michaelis School of Fine Art; and (b) comply with the university's approved general rules and policies for the postgraduate sector.

Value of bursary

A limited number of bursaries are available upon application (R20 000 minimum and R40 000 maximum).

Selection process

Bursaries will be awarded on the basis of both merit and need and will be judged by members of the Michaelis Higher Degrees committee, including the Director of the Centre for Curating the Archive, and will be chaired by the Director of the school.

Tenure and conditions

This is a one-year programme and the bursaries will not be renewable.

TRAVEL BURSARIES

Ten bursaries are available for students registered for the programme. A call for applications will be made in the first semester - and students will be awarded these bursaries on merit.





The Centre for Curating the Archive

The Centre for Curating the Archive was founded in the late 1990s as both a creative and scholarly initiative dedicated to the imaginative working with collections. It is a centre which actively engages with many different kinds of text-based, image and object collections, developing the visual and curatorship as active sites of knowledge. Projects, publications and courses aim, through practice, to open up novel combinations of the historically separated domains of the creative arts and the truth-claiming discourses of history and the social and natural sciences.

PIPPA SKOTNES

Director of the CCA, Professor of Fine Art and co-curator of the Katrine Harries Print Cabinet, Pippa Skotnes was born in Johannesburg and attended high school at Parktown Convent: the Order of the Holy Family. This experience provided a well-spring of ideas, some of which materialised in her continuing artwork, *Lamb of God* and the *Book of iterations* (2001-2012), which has been exhibited in South Africa, Europe and the USA.

She was educated at the University of Cape Town where she received Master of Fine Art and Doctor of Literature degrees. After she was sued by the South African Library for a copy of her artist's book about Lucy Lloyd and the Ixam, *Sound from the thinking strings*, she became deeply interested in the nature of the book, producing several volumes inscribed on the bones of horses, leopards and blue cranes. She has also published a number of other books, more recently *Claim to the country* (Jacana 2007), *Unconquerable spirit* (Jacana 2008) and *Book of iterations* (Axeage Press 2009) and exhibited artwork widely.

ANDREW LAMPRECHT

Andrew Lamprecht teaches at the Michaelis School of Fine Art. He is active as a writer and critic and is known for curating exhibitions that sometimes challenge convention and expectations, such as *Flip* at the Iziko Michaelis Collection in 2004. He has served as an International Board Member of AICA (The International Association of Art Critics) and is currently a commissioner for Freedom of Expression for that organisation. He is well-known as a public speaker and populariser of contemporary South African art. He recently completed his MFA in Curatorship at Rhodes University.

CARINE ZAAYMAN

Carine Zaayman is a lecturer at the Michaelis School of Fine Art, specialising in teaching across various digital platforms and in the area of curatorship. She is currently completing her PhD in Fine Art, which deals with the lives of Krotoa and Lady Anne Barnard. A crucial concept in her research concerns the notion of anarchiving, which is explored in various ways in both her writing and her work.



FABIAN SAPTOUW

Fabian Saptouw completed his BAFA and MFA at the University of Cape Town. He is currently a lecturer at the Michaelis School of Fine Art and teaches the Foundation Course, Printmaking and New Media. His research interests include process-based production, Process Art, materiality, bookmaking, text-image studies and the history of the printed word. Exhibitions include: the solo show *Unraveled and rewoven canvas* at the Michael Stevenson Side Gallery, Cape Town (2007), the group show *Open books* at Brundyn & Gonsalves (2011), *May exhibition* at the Parking Gallery, Johannesburg and he recently curated *Context* at the Michaelis Gallery (2012).

IZIKO MUSEUMS

Iziko Museums (Iziko) operates eleven national museums, a planetarium, the Social History Centre (resource archive) and three collection-specific libraries in Cape Town. Iziko's museums were amalgamated by the Cultural Institutions Act in 1998 to drive development and transformation imperatives. Eleven years on, Iziko has emerged as a leading player in the heritage sector in Africa and is acknowledged as a benchmark for South African museums. Iziko art collections are housed in South Africa's premier art museum, the Iziko South African National Gallery, as well as the Michaelis Collection at the Iziko Old Town House, comprising outstanding collections of traditional, modern, contemporary South African and African art as well as the work of British, French, Dutch and Flemish artists. The collection consists of approximately 9330 works of art (a continuously-increasing number) and is divided into six different sections: historical paintings and sculpture, traditional African art, modern art, prints and drawings, photography & new media, and contemporary art, with curators in charge of each individual collection.

HAYDEN PROUD

Hayden Proud has a BA (Fine Art), and HDE (P/G Sec) from the University of Cape Town, an honours degree from UNISA, and a MA from the Courtauld Institute of Art, London. He is currently Curator of Historical Collections of Painting and Sculpture, Iziko Museums.

He has previously lectured in Art History at both the Michaelis School of Fine Art and the former UCT Department of History of Art. His postgraduate studies have encompassed Italian

Renaissance art of the 16th century and Medieval art. In the Iziko Art Collections Department he has primary responsibility for the Michaelis Collection of Dutch and Flemish paintings at the Iziko Old Town House and other historical South African and European (primarily British) collections. Working on a broad front across Iziko's historical and contemporary collections, he has extensive curatorial experience and has published a number of catalogues, books, reviews and essays. Titles include: *The advancement of art: the SA Society of Artists and its exhibitors* (2002); *Revisions: expanding the narrative of South African art* (2006)(as editor and author), and *Scratches on the face: antiquity and contemporaneity in South African art* (2007). He also recently contributed chapters on South African formalism and performance art to *The visual century: South African art in context, 1907-2007* (2011).

PATRICIA DAVISON

Patricia Davison is an anthropologist with a particular interest in material culture and museum practice. She holds a doctorate from the University of Cape Town and had a long career at the South African Museum (now part of Iziko Museums) where she was head of the African Studies and Anthropology Department and, from 2002, Director of the Social History Collections Division at Iziko. From 2005 to 2010 she held the position of Executive Director at Iziko Museums with responsibility for collections, research, education and exhibitions. She is currently an Honorary Research Associate of both Iziko Museums and the Michaelis School of Fine Art at the University of Cape Town.





HONOURS CURATORSHIP 2013

Contact Details:

APPLICATIONS MUST BE DIRECTED TO:

Professor Pippa Skotnes, Michaelis School of
Fine Art, University of Cape Town

ENQUIRIES:

nina.liebenberg@uct.ac.za

TELEPHONE:

+27 (0)21 4807151

WEBSITE:

www.cca.uct.ac.za

