

# RE-IMAGINING MUSEUMS & ARCHIVES: A SYMPOSIUM

## Amogelang Maledu

Amogelang Maledu graduated from the University of Pretoria in 2016, with a BA in Anthropology and Visual Culture Studies. Throughout this year, she has developed her critical theoretical background in visual and cultural studies by creating a specific link with art criticism and curatorship, channelled through her research interests. The latter includes (re)reading archives and colonial collections in contemporaneous ways. South African popular culture and its exploration of history, identity and creativity influences her thought significantly. She sees music and dance as important forms of articulating and reading the milieu.



## Georgia Stonehouse

Georgia studied at the University of Cape Town, where she majored in Art History and Literary Studies, while pursuing her interest in Historical Studies. She is intrigued by the stories that exist in the intersections between these disciplines. Her curatorial gaze lingers upon 'small' but resonant things, which speak to the connections between the natural world and that of the human, or those of personal stories which resound in larger narratives of the public. She, above all else, believes in the power of collaborative curatorial work, and the important role empathy should play in all aspects of life.



## Anelisa Mangcu

Anelisa Mangcu completed a BA in Creative Brand Communications, specialising in Copywriting, at Vega in Cape Town. Her artistic work explores the intersectionality of African women's identity. She addresses how this is constructed across a variety of discursive contexts, how it is made up of a multitude of factors, and how an individual is both subject to their circumstance and acts as an agent whom is able to influence which parts of themselves they present to the world. Within her deep interest in the business of fashion and art, she continues to spark conversation between the creator and supporter.



## Lemeeze Davids

Lemeeze Davids moved to the Western Cape, from Johannesburg, to study Fine Art at Stellenbosch University. She is an emergent curator, backed by experience in exhibiting, as an artist, and writing, as a published poet. She is interested in an abundance of issues and topics, but has dedicated the last two years to exploring food, recipes and culinary culture. She views the dynamics of meals to be a pathway into manifesting collaborative creative spaces that may be more inviting to the general public.



## Elizabeth Smith

Elizabeth Smith graduated from the University of Cape Town with a BA in Fine Art. She developed a keen interest in process-based work, which expanded into the realm of electronic objects and sound, and she undertook the course to broaden her understanding of object-based practice, and to develop a means of better translating this in text and installation. Her research repositioned a contemporary familiar object in the future, and in so doing indulged her curiosity in the human capacity to discard without consequence, whilst endeavoring to envelope a viewer in the entropic nature of this now-future object: the electric plug.



## Lilietta Njovana

Lilietta Njovana graduated from Midlands State University with a BA Honours in Archaeology, Cultural Heritage and Museum Studies, in 2015. Her interest in studying the curation of collections in museums and galleries is greatly influenced by her background in Museums and Heritage studies. This course helped her to understand the role of the curator as an intermediary between museum and gallery spaces, in the curation of historical objects, collections and sites. This year, she focused on researching and writing around the erasure of certain histories in public spaces.



## Lonwabo Kilani

Lonwabo Kilani studied Motion Pictures at AFDA, with a major in directing animation. He is a multidisciplinary artist whose work cuts across mixed-media painting, experimental video animations, and performative interactive installations. As a collaborator and initiator of alternative spaces he contributed to the founding of artist collective "Gugulective", a digital interactive organization "Gallery.exe", and the artist-run visual arts residency "Studio-147". To develop the next generation of artists, he runs animation workshops and he works with a team to develop a digital arts curriculum that will focus on both high school as well as post-high school.



## Luvuyo Nyawose

Luvuyo Nyawose graduated cum laude with a BA Honours in Motion Picture, from AFDA. They engage in a transdisciplinary practice which navigates between filmmaking, performance, curation and photography, to produce work that is a reflection of their own lived experience. The primary objective of their creative and academic work is to establish discourse and interventions of societal issues that plague our nation, with the hope that their work, in various mediums, will affect positive change. Through a curatorial approach rooted in decolonial knowledge and artistic production, they want to contribute to the contemporary imaging and archiving of black queer narratives.



## Matthew Nissen

Matthew Nissen has studied across a range of fields, and is most recently a graduate of The South African College of Applied Psychology, with a Bachelor of Applied Social Science. His childhood fascination with objects was triggered later in life, when he briefly worked as a field guide/ranger in the Eastern Cape. The location was peppered with traces of the past; from found objects to indentations on the landscape, which were left by wagons that the 1820 settlers drove through there. This has inspired his work this year, which looks at traces left over, and the meaning that creates.



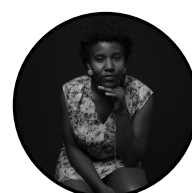
## Melissa Waters

Melissa completed her Bachelor of Science at the University of the Witwatersrand in 2017, majoring in Archaeology and Human Geography, with supplementary courses in Biology and Philosophy of Science. Her curatorial interests lie primarily with museums and museum objects, epistemology, knowledge production, and the politics therein. She is most interested in natural history, and its intersections and entanglement with the spheres of 'culture' and 'nature'. This framed the focus of her final exhibition and thesis, which examined the absence, stillness and silence in narratives of natural history collecting.



## Shomwatala Ndeenda Shivute

Shomwatala Ndeenda Shivute completed her BA in Fine Arts at the University of Cape Town, and returned to her home-city, Windhoek, where she is currently employed as the Curatorial Coordinator for the National Art Gallery of Namibia (NAGN). During her tenure at the NAGN, she has curated numerous exhibitions, including the 2017 Tulipamwe International Artists' Workshop, and the 2017 Bank Windhoek Triennial. She is interested in shared histories, colonial legacies, memory and memorialization, and the marginalisation of black bodies in public spaces.



## Thembakazi Matroshe

Thembakazi Matroshe completed her BA in English Literature, Art History and Media and Writing at the University of Cape Town. She wants to make a radical contribution towards black intellectual histories and archives, by creating a heightened awareness and consciousness amongst black youth within and outside of the academy, and effecting a kind of research that transcends the walls of the academic institution. She is also passionate about a contemporary imagination of black radical feminism, explored through queer black womxn's art. Through her approach to curatorship, she seeks to work towards the decolonisation of archives and spaces for knowledge production.

