

CURRICULUM VITAE

Nina Liebenberg



I am a researcher, artist-curator, and teacher, who use curation as methodology to explore various overlaps and connections between diverse university departments. I draw on disciplinary objects collections to curate shows and make artworks that highlight occluded histories and extend the meaning of how these materials are understood in their host departments.

[Link](#) to selected projects.

TERTIARY EDUCATION

- 2022 **PhD in Fine Art** at the Michaelis School of Fine Art, University of Cape Town
Title of dissertation: *The virus and the vaccine: curatorship and the disciplinary outsider*
- 2011 **Master of Fine Art**, with distinction. University of Cape Town
Title of dissertation: *Point Counter Point*
- 2003 **BA Fine Art (with English Literature)**. University of Stellenbosch

APPOINTMENTS

- 2023 - present
Postdoctoral researcher at the University of the Arts, Helsinki
- 2022
Research Fellow and **Curator** at the Centre for Curating the Archive (Department of Fine Art) and the Archive and Public Culture Initiative (Department of Historical Studies), University of Cape Town (Formulation of digital curations pertaining to the Bleek and Lloyd archive; supervision of MA in History students and digital curations & workshop facilitator)
- 2021
Research Fellow at the Centre for Curating the Archive, University of Cape Town
Project Management for the *Under Cover of Darkness* exhibition (Iziko Slave Lodge, Iziko Museums of South Africa) and **Curation** ([Uncovering: Women's Invisible Labour at the Cape symposium](#)). Link: <https://undercoverofdarkness.co.za/>
Course convener for Working with Museum Collections (Honours in Curatorship programme at the Centre for Curating the Archive, University of Cape Town)
- 2020
Research Fellow at the Centre for Curating the Archive, University of Cape Town

Course convener for Working with Museum Collections (Honours in Curatorship programme at the Centre for Curating the Archive, University of Cape Town)

2016 – 2019

Research Fellow at the Centre for Curating the Archive, University of Cape Town

Course convener for Local Issue in Curatorship (Honours in Curatorship programme at the Centre for Curating the Archive, University of Cape Town) Honours in Curatorship), University of Cape Town's Michaelis School of Fine Arts

Part-time lecturer in Foundation for Art History I, Drawing II, New Media III, Michaelis School of Fine Art, University of Cape Town

2013 – 2015

Full-time employment as **curator, course convener** (Theory of Art 4, Local Issues in Curatorship, Virtual Display) and **project manager** at the Centre for Curating the Archive, University of Cape Town's Michaelis School of Fine Arts

2012

Part-time **liaison officer** at the University of Cape Town's Michaelis School of Fine Arts

Creative consultant for the Pathology Learning Centre, The Faculty of Health Sciences at Groote Schuur Hospital, Cape Town

Part-time lecturer at Inscape College of Design (Visual Literacy, Life Drawing, Spatial Studies and Competitions), Cape Town

Part-time lecturer at the Cape Peninsula University of Technology (History of Design I)

2011

Creative consultant for the Pathology Learning Centre, The Faculty of Health Sciences at Groote Schuur Hospital, Cape Town

Part-time lecturer at Inscape College of Design (Visual Literacy, Life Drawing, Spatial Studies and Competitions), Cape Town

Tutor for Discourse of Art I at the University of Cape Town's Michaelis School of Fine Arts

Freelance writer for the educational magazine *HIP2B*²

2010

Part-time lecturer at Inscape College of Design (Exposure, Competitions and Spatial Studies), Cape Town

Tutor for Discourse of Art I at the University of Cape Town's Michaelis School of Fine Arts

Freelance writer for the educational magazine *HIP2B*²

2009

Part-time lecturer at Inscape College of Design (Exposure and Competitions), Cape Town

Research assistant for *Subtle Thresholds: The Representational Taxonomies of Disease*, an exhibition by Fritha Langerman at the Iziko South African Museum

Freelance writer for the educational magazine *HIP2B²*

2007 - 2008

Full-time employment at New Media Publishing as **online editor** for *HIP2B²* - an educational program initiated by Mark Shuttleworth to educate the youth about the benefits of science, math, and technology.

TEACHING

I have a wide range of teaching experience, having taught 1st year Discourse of Art and Foundation, Theory of Art 4, Core Drawing 2, and 1st and 3rd year New Media at the University of Cape Town (UCT); and design and design history at Cape Peninsula University of Technology and Inscape College of Design. As part of the Honours in Curatorship programme (UCT), I convened and taught on the Virtual Display, Local Issues in Curatorship and the Working with Museum modules, and conceptualised and facilitated the various workshop, internships, and fieldtrips that form part of this programme.

My style of teaching is collaborative and interdisciplinary, and I value group work for the manner it promotes diverse opinions, necessitates negotiation, and combats single view interpretations and teacher-student hierarchies. The format of exhibition-making and workshops encourage these processes, and I have used them as tools in my teaching curricula for many years. I have nine years' experience working with under-prepared students and disciplinary outsiders as part of the curatorial programme in which students are encouraged to bring the disciplinary insights of their undergraduate major (whether this be in the visual arts, the humanities or the sciences) to the practice of curating.

Postgraduate Supervisions:

- 2024 Kate Ruck, University of the Arts, Helsinki (MFA in Sculpture)
Ellenor Rose Nish, University of Helsinki (MFA in Printmaking)
- 2021 Lily van Rensburg, University of Cape Town (Distinction)
Angela Shaw, University of Cape Town (Co-supervision with Martin Wilson)
(First class pass)
Kayla Holloway, University of Cape Town (Co-supervision with Martin Wilson)
- 2020 Roxanne Jones, University of Cape Town (Co-supervision with Martin Wilson)
(First class pass)
Lucie Panis-Jones, University of Cape Town (Distinction)
- 2019 Geena Wilkinson, University of Cape Town (Co-supervision with Martin Wilson) (Distinction)
- 2018 Melissa Waters, University of Cape Town (Distinction)
Georgia Stonehouse, University of Cape Town (Co-supervision with Lyndall Cain) (First class pass)
- 2017 Caroline Fowler, University of Cape Town (Co-supervision with Dr Hamish Robertson) (Distinction)
Laura Jade Chittenden (Distinction)
- 2016 Heinrich Groenewald, University of Cape Town (First class pass)
Amohelang Mohajane, University of Cape Town (Co-supervision with Fabian Saptouw) (First class pass)
- 2015 Philiswa Lila, University of Cape Town (Co-supervision with Anna Tietze)

- Nala Xaba, University of Cape Town (Distinction)
- 2014 Jessica Basiak, University of Cape Town
Bianca Packham, University of Cape Town (Co-supervision with Carine Zaayman) (Distinction)
- 2013 Nompumezo Gubevu, University of Cape Town

AWARDS & FUNDING

I have been awarded several scholarships, awards and residencies as an artist-curator, and a researcher at the University of Cape Town.

Awards, Fellowships & Residencies

- 2023 Apexart Artist Fellowship, New York (Forthcoming)
- 2022 NRF UCT Postdoctoral Fellowship
- 2021 CCA Bleek Lloyd PG Departmental Scholarship Award, UCT
- 2019 MacIver Scholarship, UCT
- 2018 Foundation Contingency Award, UCT
MacIver Scholarship, UCT
A.W. Mellon PhD scholarship
- 2017 Humanities Faculty PhD Scholarship, UCT
University of Cape Town Merit award
Oppenheimer Memorial Trust Award
A.W. Mellon PhD scholarship
- 2016 Humanities Faculty PhD Scholarship, UCT
University of Cape Town Merit award
A.W. Mellon PhD scholarship
- 2015 Humanities Faculty PhD Scholarship, UCT
University of Cape Town Merit award
- 2013 CAMAC Artist Residency, Marnay-sur-Seine, France
- 2012 ABSA L'Atelier Merit Award Winner
AIR Artist Residency (Caravanserai in Istanbul, Turkey), The Africa Centre
Oppenheimer Memorial Trust Grant
Tenot Bursary, The Centre d'Art Marnay Art Centre, France (September 2013 Residency)
- 2011 Vuleka Art Competition Merit Award Winner
MacIver Scholarship
- 2010 MacIver Scholarship
Harry Crossly Post Graduate Scholar
- 2009 Jules Kramer Scholarship
MacIver Scholarship

Funding and grants

I was part of the team that developed an innovative cross-disciplinary curatorial programme and reported to funders for the following grants received:

- 2015– 18
Mellon grant for Curatorship Programme (\$634 000.00)
- 2014 Staging of *Suspicious Mind* exhibition as part of the NPO [Comacare's Brainstorm](#) the City World Design Capital Project (\$3400)

- 2012 Development of Conservation and Curatorship, an honours degree course, Andrew B Mellon Foundation (\$792 500.00)
Harry Crossly Post Graduate Scholar
- 2011 Development of Conservation and Curatorship, seed grant, Andrew B Mellon Foundation (\$100 000.00)

RESEARCH

My work realises research outputs through artmaking and curatorship – two modes I have found to be extremely effective for developing and disseminating knowledge and for convening the process and the insights gained through workshops and interdisciplinary engagements. Since the distribution of most research occurs through the publication of papers in academic journals or their presentation at conferences, their reach beyond the disciplinary silo is limited. Through mobilising scholarly research in the context of the affective, the material, and the visual, artmaking and curatorship enable dissemination beyond these boundaries, introducing it to new publics.

Exhibitions Curated

Liebenberg, N. 2025. *Pressing matters*. Viikki Plant Sciences Centre & Pathology Department & Geological Museum (University of Helsinki). Research Pavillion #6. University of the Arts, Helsinki. 1 Nov – 30 Nov 2025. (Upcoming).

Liebenberg, N. 2025. *Stranger than fiction*. An exhibition of portraits of fictional characters in literature by students, staff, researchers and alumni of Uniarts. University of the Arts, Helsinki. 26 May – 18 June 2025. (Upcoming).

Liebenberg, N. 2025. [*Kuvan Kevät*](#). An exhibition that showcases the works by 46 students completing their master's degree at the Academy of Fine Arts. Artists from all four subject areas participate in the exhibition: Painting, Sculpture, Printmaking and Time and Space Arts, University of the Arts, Helsinki. 16 May – 16 June 2025. (Upcoming).

Liebenberg, N. 2024. *Where the Wild Things Are: Curating the Academy*. An exhibition of objects and materials gathered from all the departments of the University of the Arts, Helsinki, curated under the theme of the more-than-human. University of the Arts, Helsinki. 12 – 16 September 2024.

Liebenberg, N.; Fatz, W.; Lopez Orteiz, J. & Sims-Huopaniemi, K. 2024. *Fascination of Plants*. An exhibition in the Viikki Arboretum that pairs 22 Viikki Plant Science research projects with artworks. Viikki Arboretum, Viikintie. 18 May – 18 June.

Liebenberg, N. & Halonen, H. 2024. *'Book Fair'*. An exhibition of artists' books that formed part of a mini symposium, titled *Open book: Exploring the artist's book, its different forms, and publishing*. University of the Arts, Helsinki. 16 April 2024.

Liebenberg, N. 2024. *Wayfinding*. A small display of wayfinding devices produced by Mika Elo, Maiju Loukola, Denise Ziegler, Elif Erdogan, Jueon Woo & Simona Rukuižaitė as part of the *Claws and Connections – All the World's Senses* exhibition. Kuva/Tila, Uniarts, Helsinki. 26 January – 25 February.

Liebenberg, N. 2024. *Planthology (Object studies)*. An exhibition (part of a Viikki PhD Society event) showcasing the research of Uniarts, Aalto, and Viikki students. The displays highlighted relationships between different disciplinary research materials through utilising curatorial strategies. Viikki Plant Sciences Centre, University of Helsinki. 19 January 2024.

Liebenberg, N. 2023. *Object studies*. An exhibition of objects sourced from various research environments in Helsinki and further afield, which formed the focus of the annual KuvA Research Days. 14 December 2023.

Liebenberg, N. 2023. *Planthology (The Anthropocene)*. An exhibition that brought together a range of research material from the Viikki plant scientist centre, with artworks produced by students and researcher from the University of the Arts, and Aalto University of Design. 17 November 2023.

Liebenberg, N., Nair, J. & Zaayman, C. 2022. *Assembling: exhibition making and women's labour*. An exhibition that honours the lived experiences of women of the Cape, from the colonial period to the present day. The Michaelis Upper Gallery, University of Cape Town. Curated and researched by Nina Liebenberg, Jade Nair & Carine Zaayman, in collaboration with womxn doctoral scholars from the University of the Western Cape. Website: <http://www.cca.uct.ac.za/news/assembling-exhibition-making-and-women%E2%80%99s-labour>

Liebenberg, N. 2022. *Diagnosing loss*. An exhibition about loss as it is studied, understood, and manifests in different disciplines. The Michaelis Upper Gallery, University of Cape Town. In collaboration with the University of Oxford (Ethox), the Wellcome Trust, University of Cape Town's Michaelis School of Fine and Department of Social Anthropology (Health Humanities and the Arts programme). Curated and researched by Nina Liebenberg. Link: <https://www.ethox.ox.ac.uk/blog/2018beyond-the-body2019-2018diagnosing-loss2019-a-conversation>

Liebenberg, N. 2018 – 2019. *Object ecologies*. An exhibition of object studies. Iziko South African Museum, Cape Town. Curated and researched by Professor Pippa Skotnes, Associate Professor Fritha Langerman and Nina Liebenberg. Website: <http://www.cca.uct.ac.za/news/object-ecologies-opening>

Liebenberg, N. & Saptouw, F. 2014. *Suspicious Minds: artists' exploration of mind and matter*, a second exhibition iteration (see 2013) in collaboration with local NPO [Comacare](#) to raise brain trauma injury awareness as part of their World Design Capital Project. Iziko National Gallery Annexe, Cape Town. Curated and researched by Nina Liebenberg and Fabian Saptouw. Website: <http://www.cca.uct.ac.za/cca/projects/suspicious-mind-artists-exploration-of-mind-and-matter/>

Liebenberg, N., Simons, B. & Zaayman, C. 2014. *Drawing from the ground*, an exhibition of drawings and pastels produced by learners from the Frank Joubert Art Centre. A workshop preceding the exhibition consisted of pastel-making and a drawing demonstration presented by artist, Jeannette Unite, in context of her research into Earth extracted material, and the Earth as archive of memory in deep time, as well as a talk on

archaeological methodology and knowledge production concerning the past by UCT's Nick Zachariou. The Ritchie Gallery, University of Cape Town. Curated, facilitated and researched by Carine Zaayman, Bridget Simon and Nina Liebenberg. Website: <http://www.cca.uct.ac.za/news/drawing-ground-exhibition-opening-bindery-michaelis-school-fine-art>

Liebenberg, N. 2014. *Playtone*. An exhibition following a workshop on taxonomy. The Bindery, University of Cape Town. Curated and researched by Nina Liebenberg (facilitator) and the Honours in Curatorship students. Website: <http://www.cca.uct.ac.za/cca/projects/playtone-an-exercise-in-taxonomy/>

Liebenberg, N., Inggs, S. & Higgins, J. 2014. *Index: A Stephen Inggs retrospective*. An exhibition presenting a survey of Inggs's work spanning 25 years – a nexus of an ever-expanding anthology of the overlooked, recording that which is inherently transient through the development of an 'archaeographical' method of unearthing, collecting and photographing found objects. Michaelis Main Gallery and Centre for African Studies. Researched and curated by Stephen Inggs, Josephine Higgins and Nina Liebenberg.

Liebenberg, N. 2014. *Appendix: A response to Index*. An exhibition in conversation with *Index* and in collaboration with UCT's Archaeology, Zoology and Botany departments, displaying pottery shards, soil samples, bones and rocks from the Fine Art campus and subjecting these to the scientific scrutiny of specialists from each department – to classify and combine with specimens from existing collections, using their own playful taxonomic devices. Michaelis Upper Gallery. Curated by Nina Liebenberg (with Honours in Curatorship interns). Website: <http://www.cca.uct.ac.za/cca/projects/appendix-a-response-to-index/>

Liebenberg, N. 2014. *Where the wild things are*. An exhibition exploring the political, social, and historical narratives embedded in the more-than-human world through investigation, observation, mapping, archival research and art making. The Michaelis Upper Gallery and Hiddingh Campus, University of Cape Town. Curated by Nina Liebenberg (with Honours in Curatorship interns). Website: <http://www.cca.uct.ac.za/cca/projects/where-the-wild-things-are/>

Liebenberg, N. & Saptouw, F. 2013. *Suspicious Minds: artists' exploration of mind and matter*. An exhibition staged for a major international neuropsychology conference held on Hiddingh campus which featured artworks by local artists, and materials gathered from different UCT departments and from further afield (also forming part of the Honours teaching programme). Michaelis Main Gallery. Curated and researched by Fabian Saptouw and Nina Liebenberg. Website: <http://www.cca.uct.ac.za/cca/projects/suspicious-mind-artists-exploration-of-mind-and-matter/>

Workshops and Symposiums Convened

2025

FACING TRACES – Discovering Imaginary Heritage. A line drawn on water – adventures & exchanges at the art-academia interface. Curated workshop and exhibition with Tuula Närhinen, as part of the TRACTS conference and

symposium. University of the Arts, Helsinki. 10 & 12 September 2025.
(Upcoming).

Kuvan Kevät#2: Exhibition-making workshop. Workshop with artists participating in the Masters exhibition. University of the Arts, Helsinki. 5 – 6 February.

2024

Kuvan Kevät#1: Exhibition-making workshop. Workshop with artists participating in the Masters exhibition. University of the Arts, Helsinki. 27 - 28 November.

Open book: Exploring the artist's book, its different forms, and publishing. Curated mini symposium with Henna-Rikka Halonen. University of the Arts, Helsinki. 16 April 2024.

Planthology (Workshop 3) Facilitated with Niko Johannsen. Postdoctoral research workshop with University of Helsinki (Viikki Plant Sciences researchers), Aalto University Design students, & Uniarts Masters students. Majakka, University of the Arts, Helsinki. 15 March.

Wayfinding (Workshop). Workshop with Uniarts students, and the general public. KuvA Tila. *Claws and Connections: All the World's Senses.* University of the Arts, Helsinki. 1 February 2024.

2023

Object Studies. Research Symposium. University of the Arts, Helsinki. 14 December. Link: <https://www.uniarts.fi/en/events/kuva-research-days-day-3/>

Planthology (Workshop 2) Facilitated with Vincent Roumagnac. Postdoctoral research workshop with University of Helsinki (Viikki Plant Sciences researchers), Aalto University Design students, & Uniarts Masters students. Majakka, University of the Arts, Helsinki. 14 December.

Planthology (Workshop 1). Postdoctoral research workshop with University of Helsinki (Viikki Plant Sciences) researchers, Aalto University Design students, & Uniarts Masters of Fine Art students. Majakka, University of the Arts, Helsinki. 17 November.

2021

[*Uncovering: Women's invisible labour at the Cape.*](#) A symposium tracing women's work across Cape histories and sites (as part of the *Under Cover of Darkness* exhibition). [Online]. Co-curated with Jade Nair, Dr Carine Zaayman & Josie Grindrod. 22 March 2021.

Digital matters: Objects, curation, and the virtual realm, Honours in Curatorship workshop, University of Cape Town

2020

Object lessons, Honours in Curatorship workshop, University of Cape Town

2019

- The biography of an object*, Honours in Curatorship workshop, University of Cape Town
- 2018 *Experibitions: Exercises in curation*, Honours in Curatorship workshop, University of Cape Town
- 2017 *Rules of engagement: Curating an audience*, Honours in Curatorship workshop, University of Cape Town
- 2016 *The object: A workshop on materiality*, Honours in Curatorship workshop, University of Cape Town
- 2015 *Searching the ashes: considering Krotoa in reframing the colonial past*, Workshop for Frank Joubert art school learners on memory (for Carine Zaayman's PhD Fieldworks Project)
- The visual university: An exploration into ways of seeing*, Honours in Curatorship workshop, University of Cape Town
- 2014 *The order of things: a taxonomy workshop*, UCT Honours in Curatorship programme, 14 – 18 July.
- 2013 *Where the wild things are: A taxidermy workshop* (UCT Honours in Curatorship programme) in collaboration with George Esau (Iziko Museums of South Africa)
- Suspicious Minds: Artists explore mind and matter*, Michaelis Main Gallery. Curated by Fabian Saptouw and Nina Liebenberg

Exhibitions (Artworks produced)

These are exhibitions for which I produced a wide range of artworks, drawing on the disciplinary strengths of individuals practicing in fields such as chemistry, medical imaging, physics, engineering, and botany. In many instances, these works represent intersections between the quantifiable and the affective.

Liebenberg, N. 2024. *city is sound, city is quicksand – voicing imaginaries and dissonances*. Hietsu Pavilion, Helsinki. May 21–23. Website: <https://cityasspaceofrulesanddreaming.net/>

Liebenberg, N & Roumagnac, V. 2024. *Tokonoma 2: Slow Blue Love*. Pengerkatu 7 – Työhuone. Helsinki. 16 – 19 May.

Liebenberg, N. 2023. *Peripheral perspectives*. A FilmEU Artistic Research Exhibition (ARE) that brings together a selection of international artistic research projects that make visible that which lies hidden in academic departments and enrich the debate on artistic research. Genk, Belgium. Website: <https://are.filmeu.eu/>

Liebenberg, N. 2023. *City is a thin line by the sea*. A selection of works, installations, or gestures to form specific relationships where sea and soil meets. Curated by Aino Hirvola, Maiju Loukola, Tanja Tiekso & Paul Tiensuu. Website: <https://cityasspaceofrulesanddreaming.net/>

Liebenberg, N. 2019. *Monochrome*. A group exhibition featuring painting, photography, drawing, video work and collage by selected artists. Barnard Gallery, Cape Town. Curated by Alastair Whitton. Collaboration with UCT's Astronomy Department. Website: <https://barnardgallery.com/exhibitions/11-monochrome-curated-group-exhibition/overview/>

Liebenberg, N. 2019. *Conversations*. An exhibition of work by the staff of the Michaelis School of Art. Michaelis Gallery, Cape Town. Curated by Virginia MacKenny. Collaboration with UCT's Astronomy Department. Website: <http://www.michaelis.uct.ac.za/news/conversations-michaelis-staff-exhibition>

Liebenberg, N. 2019. *Re-imagined realities*. An exhibition that engages with work where artists have taken reference from the existing and the natural. Open24Hours (The Harrington), Cape Town. Curated by Morne Visagie. Website: <https://open24hrs.co.za/re-imagined-realities>.

Liebenberg, N. 2018 – 2019. *Chest: a botanical enquiry*. An exhibition that formed part of my PhD research. Iziko South African Museum. Collaboration with the Special Collections Library, Department of Biological Sciences, Pharmacology, Dermatology, Pathology and the South African College of Music, UCT. Website: https://webcms.uct.ac.za/sites/default/files/image_tool/images/439/Chest_Botanical_Ecology.pdf

Liebenberg, N. 2018. *Age of innocence*. An exhibition that investigates this "age of innocence" from the era of the Anthropocene. Klein Karoo Arts Festival. Curated by Nadja Daehnke.

Liebenberg, N. 2018. *The Landis Museum*. A "museum of the encounter" – an institution-within-an-institution constructed to explore various forms of interfacing made visible by the objects exhibited within it. Glasgow International 2018 (20 Apr - 7 May); CCA, Derry-Londonderry (28 May - 31 Jul). Curated by Chapter Thirteen. Collaboration with the Special Collections Library, UCT. Website: <https://glasgowinternational.org/events/the-landis-museum/>

Liebenberg, N. 2017. *The confessional*. An exhibition about guilt and confession. Klein Karoo Arts Festival. Curated by Libby Battson. Collaboration with the Department of Biological Sciences (Botany), UCT. Website: <https://www.timeslive.co.za/sunday-times/lifestyle/2017-07-25-art-that-speaks-for-itself-exhibit-skillfully-pairs-artworks-with-audio/>

Liebenberg, N. 2016. *Bona fides*. An exhibition of work that uses the written word, Jan Royce Gallery, Cape Town. Curated by Michelle Aucamp. Collaboration with UCT's Astronomy Department. Website: <https://www.whatsonincapetown.com/post/review-bona-fides-jan-royce-gallery/>

Liebenberg, N. 2016. *About empty spaces*, Klein Karoo Arts Festival. Curated by The Dead Bunny Society.

Liebenberg, N. 2016. *Air: inspiration-expiration*. The fourth exhibition in a series based on

the four elements of water, fire, earth and air. Standard Bank Gallery, Johannesburg. Curated by Cyril Coetzee.

Liebenberg, N. 2015. *Death speaks*. An exhibition exploring notions and sensations of death in tactile, poetic, and metaphorical senses. Spin Street Gallery, Cape Town. Curated by Alice Toich, Suzanne Duncan and Dale Washkansky. Website: <https://www.dailymaverick.co.za/article/2015-10-15-death-speaks-a-curious-meditation-on-living/>

Liebenberg, N. 2014. *Scintilla: an alchemy show*. An exhibition of practice-led artists oriented towards intuitive connections that can reveal an encounter with the scintilla in whichever form or guise it may take. Commune.1, Cape Town. Curated by Leigh-Anne Niehaus. Collaboration with UCT's Astronomy Department. Catalogue: https://issuu.com/commune.1/docs/scintilla_catalogueforweb

Liebenberg, N. 2014. *Do it*. An exhibition of do-it-yourself descriptions or procedural instructions for art conceptualised by Christian Boltanski, Bertrand Lavier and Hans-Ulrich Obist. Michaelis Gallery. Curated by Josephine Higgins. 2014.

Liebenberg, N. 2014. *ABSA L'Atelier Art Finalists Exhibition*. An exhibition that showcases the finalists of one of Africa's most prestigious art competitions. ABSA Gallery, Johannesburg and Aardklop Festival, Potchefstroom. Curated by Dr Paul Bayliss and Stephan Erasmus. Collaboration with Department of Biological Sciences (Botany).

Liebenberg, N. 2014. *Post-Colonial Africa*. An exploration of the contemporary reading of the economic potential across the African continent. Klein Karoo Arts Festival. Curated by Dr Paul Bayliss. Collaboration with Department of Biological Sciences (Botany).

Liebenberg, N. 2014. *Language Games*. A shifting series of micro exhibitions formulated to spark visitor engagement and conversation. Cape Town Art Fair, Cape Town. Curated by Josh Ginsburg.

Liebenberg, N. 2013. *Absa L'Atelier Regional Exhibition*. An exhibition that showcases the finalists of one of Africa's most prestigious art competitions. Rust and Vrede Gallery, Durbanville. Collaboration with Department of Biological Sciences (Botany).

Liebenberg, N. 2013. *New Voices II*. Lizamore and Associates (former Artspace), Johannesburg. Curated by Ronel de Jager.

Liebenberg, N. 2013. *MUSE: Portrait. Landscape. Still Life*. An exhibition around the themes of landscape, portrait and still life. Casa Labia, Muizenberg. Curated by Margie Murgatroyd, Antonia Labia and Cate Wood Hunter.

Liebenberg, N. 2013. *Entre-Vues*. An artist residency and exhibition. Camac Art Centre, Marnay-sur-Seine, France.

Liebenberg, N. 2013. *Pentimenti and More*. Art.b Gallery, Bellville. Curated by Louie Jansen van Vuuren and Elizabeth Miller-Vermeulen.

Liebenberg, N. 2013. *The Seven Deadly Virtues*. An exhibition of artworks of contemporary interpretations of the seven deadly sins. Klein Karoo Arts Festival and Fried Contemporary Gallery, Pretoria. Curated by Dr Paul Bayliss.

Liebenberg, N. 2013. *ABSA L'Atelier Art Finalists Exhibition*. An exhibition that showcases the finalists of one of Africa's most prestigious art competitions. ABSA Gallery, Johannesburg and Aardklop Festival, Potchefstroom. Curated by Dr Paul Bayliss and Stephan Erasmus.

Liebenberg, N. 2013. *New Beginnings*. Art.b Gallery, Bellville. Curated by Elizabeth Miller-Vermeulen.

Conference Papers, Seminars, and Symposiums

Why is it important to promote multidisciplinary science and art cooperation in a "critical decade" – and what are the ways forward? Presentation. The event, which brought together 30+ participants from all over Finland, gathered researchers from the University of the Arts, the Helsinki University Sustainability Institute, Climate Research, Aalto University, the University of Jyväskylä, the BIOS Group, experts from the Compensation Foundation and the Science Front of the House of Science and Hope, as well as artists and activists from different fields. House of Science and Hope, Helsinki. 29 November 2024.

Sustainability in Interpretation. Visitor Interpretation and Studies South Africa (VISSA). Panel discussion with Helen Lockhart, Julia Kabat & James Dicks. 01 October 2024.

Curating disciplinary connections. Conference presentation. Helsinki Photomedia 2024 Conference. Aalto University School of Arts, Design and Architecture. 11 – 13 April 2024.

Breathing lessons: curatorship as a tool for communicating across disciplines. Conference presentation. SIBA Research Days. University of the Arts, Helsinki. 14 – 15 March 2024.

Healing objects: curatorship as an exercise of care. Performative conference presentation. Circle7 Winter Symposium: Transformative & Emancipatory Processes in Artistic Research. University of the Art, Helsinki. 22 - 25 February 2024.

Curating weeds. Research presentation. Uniarts Helsinki Researcher Lecture Series. University of the Arts, Helsinki. 7 February 2024.

Object Studies. Symposium. KuvA Research Days. University of the Arts, Helsinki (White Studio). 14 December 2023. Link: <https://www.uniarts.fi/en/kuva-research-days/>

Weeds in the greenhouse. Pecha Kucha presentation. Gestures and languages: Innovative approaches to artistic thinking and pedagogy - a conference on how notions of language and gesture shape and inform our pedagogical practices in the education of artists. University of the Arts, Helsinki. 16th November 2023.

Arabidopsis Thaliana vs Sir Isaac Newton: A homage to Danguolė Švegždienė. Performative presentation. Not quite king, not quite fish – a conference hosted by the Fine Art, Design and Architecture department of the Vilnius Academy of Arts, Lithuania. The focus is on durational and performative forms of presentation and/or public experimentation as research. 9-11 November 2023.

Curating a university: Object studies at the University of Cape Town. Presentation. The Collection Ecologies Research Collective (A team of international scholars and artists interested in collections and in re-assessing the value of scientific collections for multidisciplinary research in the light of environmental issues). Online. 25 May 2023.

Taking a line for a walk (after Klee). Performative presentation. City is a Thin Line by the Sea (aka city is no contour) symposium. Villa Lilla Kallvik, Helsinki. 18 - 19 May 2023.

Digital curation: Encouraging disciplinary digressions and diversions. Presentation of conference paper. Digital Humanities (DH) in Precarious Times Conference. North-West University. Johannesburg. 2 – 4 November 2022.

The Connected Digital Bleek and Lloyd. Presentation (with Professor Pippa Skotnes) for the African Digital Humanities programme. Wits Institute for Social and Economic Research. University of the Witwatersrand. 25 July 2022.

Diagnosing disciplines: curatorship and the outside perspective. Presentation of research paper. Archive and Public Culture Research Development Workshop. University of Cape Town. 23 - 25 March 2022.

The Medicine Chest: Using Omeka S as a tool for teaching and research. Presentation for Ibali Indaba Digital Collections webinars. UCT Digital Libraries. University of Cape Town. 16 March 2022.

Under Cover of Darkness: Gender, labour and race in the Cape, from the colonial period to the present. Presentation with co-curators, Dr Carine Zaayman and Jade Nair. Black Lives Past and Present series. Vrije University of Amsterdam Graduate School of Humanities and Research Institute CLUE+. 6 April 2021.

Outside the box: interpreting a Tabloid medicine chest. CHSTM Lunchtime Seminars. The Centre for the History of Science, Technology and Medicine, University of Manchester. 23 March 2021.

Diagnosing a medicine chest: exploring the potential of scientific object collections. Conference paper. British Society for the History of Science Postgraduate Conference. Department of History and Philosophy of Science, University of Cambridge. 10-12 April 2019.

Wine into water: from the immaterial to the material. Digital presentation. The Salon. School of Culture and Creative Arts, University of Glasgow. 30 April 2019.

A box with the sound of its own making: the interdisciplinary object. Seminar presentation at the Department of Archaeology, University of Cape Town. 7 May 2018.

Decolonisation through artmaking and curatorship. Seminar presentation at the University

of Glasgow for Curatorial Practice (Contemporary Art) MLitt students. 14 June 2017

Curatorship and empathy through objects. Conference paper. 31st Annual SAVAH conference. Faculty of Art, Design and Architecture, University of Johannesburg. 28-30 July 2016.

Selected Writing, Publications & Websites

Liebenberg, N. 2025. Denise Anne Darvall's heart. In D. Ziegler, L. Beloff, C. Blanchette & H. Vahvaselkä. *The Presence of Exchange – GIFT in Artistic Research and Beyond*. Art Theoretical Writings from the Academy of Fine Arts (Taideteoreettisia kirjoituksia Kuvataideakatemiasta) 22. Academy of Fine Arts, University of the Arts Helsinki. 95 – 106. (Upcoming; 20 May launch).

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Liebenberg, N. 2021. A curatorial object study of Special Collections' hidden viral objects. *Memory@UCT: UCT Libraries Special Collections in focus*. University of Cape Town. [Online]. Available: <http://blogs.uct.ac.za/memory/2021/03/a-curatorial-object-study/>. (13/06/2022).

Liebenberg, N. 2018. The importance of having two ears. *Art Africa*. Destination happiness. Issue 12 (June): 78 - 79. [Online]. Available: <https://artafricamagazine.org/editorial-destination-happiness-art-africa/>. (08/07/2024).

Liebenberg, N. 2017. A name. Nevermind. *To Hold Time* (catalogue essay). Barnard Gallery: 56 – 60. ISBN: 9780620777568

Liebenberg, N. 2014. To the class of. *Michaelis Graduation Exhibition* (catalogue essay). University of Cape Town: 10 – 13. ISBN: 9780620633499

Liebenberg, N. 2011. Nature's choir: The sounds of the animal world. *HIP2B²*. *HIP2B² Music*. Issue 37 (April): 12.

Liebenberg, N. 2011. Medical Mysteries: Where legends began. *HIP2B²*. *HIP2B² Mystery*. Issue 36 (February): 24 – 25.

Liebenberg, N. 2010. It's the end of the world – or is it? The laws of physics in apocalyptic movies. *HIP2B²*. *HIP2B² Progress*. Issue 32 (February): 30. [

Liebenberg, N. 2009. Terraforming: Where to from here? *HIP2B²*. *HIP2B² Space*. Issue 28 (April): 19.

Major Research Collaborations

University of Helsinki (Viikki Plant Sciences Centre), Uniarts & Aalto University. Nina Liebenberg (facilitator), Sanna Nissenen, Kate Ruck, Antti Nyyssölä, Carlos Correia Alves, Elle Rose Nish, Lea Bredendals, Elsa Heikkilä, Qiong Zhang, Heini Nieminen & Jori Kehn (Uniarts); Jule Timm & Jimin Hong (Aalto); and Juan Alonso Serra, Jasmin Kemppinen, Jennifer López Ortiz, Marina Leal Gavarrón, Inna Birchenko, George Woodward, Wiktoría Fatz, Sampo Muranen, Kaotar Elhazzime, Brecht Wybouw, Sara Forlani & Gregory Andreou (University of Helsinki). *Planthology* interdisciplinary workshops, symposium & exhibitions.

The University of the Western Cape (Department of Historical Studies, Vrije Universiteit Amsterdam (Faculty of Humanities, Art and Culture, History, Antiquity) & University of Cape Town's Michaelis School of Fine Art. Robyn Humphreys, Mischka Lewis, Robin-Lea Karating, Amina Molatelo Malatji and Vuyokazi Luthuli (UWC), Dr Carine Zaayman (VU), Dr Nina Liebenberg (UCT) & Jade Nair (UCT). Michaelis Upper Gallery. Exhibition & research workshop.

The University of Oxford (Ethox Centre), Wellcome Trust & University of Cape Town's Michaelis School of Fine (Curatorship and Fine Art) and Department of Social Anthropology (Health Humanities and the Arts programme). Halina & Anna Suwalowska (Ethox and Wellcome), Nina Liebenberg (Michaelis) & Dr Susan Levine (Health Humanities and the Arts programme, UCT), *Diagnosing loss*. Ritchie Gallery and Michaelis Upper Gallery. Exhibition.

Comacare, UCT Department of Neuropsychology, Iziko Museums of South Africa & Centre for Curating the Archive (CCA). Dr Ross Balchin (UCT), Jan Webster (Comacare), Yentl Kohler (Iziko), Nina Liebenberg (CCA) & Fabian Saptouw (CCA), *Suspicious Minds: artists' explore mind and matter*. Iziko National Gallery Annexe. Iziko Museums of South Africa. Exhibition.

Allergy Foundation of South Africa (AFSA), UCT Faculty of Science & Centre for Curating the Archive (CCA). Dr Michael Levin (AFSA), Andre de Jager (UCT), Nina Liebenberg (CCA) & 4 children who suffer from asthma (Jessie Allot, Blake Leppan, Thaakirah Salie, Zuyaad Small), *Breath sculpture workshop (glassblowing)*, Science Faculty/ Department of Chemistry, University of Cape Town/ South Africa. Sculptures for PhD exhibition.

UCT Department of Health Sciences & Michaelis School of Fine Art. Dr Jane Yeats (PLC), Jurgen Geitner (PLC) & Nina Liebenberg (UCT). Pathology Learning Centre. Faculty of Health Sciences, University of Cape Town/ South Africa. Artmaking and curatorship interventions responding to the collection.

Iziko Museums of South Africa & Centre for Curating the Archive (CCA). Dr Bongani Ndlovu (Iziko), Martin Wilson (CCA) & Nina Liebenberg (CCA). *Working with Museum Collections*. Michaelis School of Fine Art. University of Cape Town/South Africa. Honours in Curatorship programme (elective).

UCT Drama Department, Cape Peninsula University of Technology (CPUT), UCT Department of English Literature, UCT Biological Sciences & Centre for Curating the Archive (CCA). Prof Imraam Coovadia (English Literature), Mfundo Tshazibane (Drama), Veronica Barnes (CPUT), Dr Selena Flores (Biological Sciences) & Nina Liebenberg (CCA). *Rules of engagement: curating audience*. University of Cape Town/South Africa. Honours in Curatorship interdisciplinary workshop.

UCT Department Neuropsychology, District Six Museum, Cape Peninsula University of Technology (CPUT) , UCT Department of Archaeology & Centre for Curating the Archive, Dr Mark Solms (Neuropsychology), Ryna Cilliers (CPUT), Dr Nick Zachariou (Archaeology), Bonnita Bennett (District Six) & Nina Liebenberg (CCA). *The object: a workshop on materiality*. University of Cape Town/South Africa. Honours in Curatorship interdisciplinary workshop.

Iziko South African Museum, UCT Biological Sciences & Centre for Curating the Archive. George Esau (Iziko), Nina Liebenberg (CCA), Dr Gregory Mutumi (Biological Sciences), Dr Jessica Dawson (Biological Sciences), Sally Hoffmeyr (Biological Sciences), Chanel Rampartab (Biological Sciences) & Ralph Watson (Biological Sciences). *Where the Wild Things Are: a taxidermy workshop*. University of Cape Town/South Africa. Honours in Curatorship interdisciplinary workshop.

Centre for Curating the Archive (CCA), Iziko Museums of South Africa & UCT Pathology Learning Centre (PLC). Nina Liebenberg (CCA), A/Prof Fritha Langerman (CCA), Penny Siopis (UCT), Dr Jane Yeats (PLC) & Dr Hamish Robertson (Iziko). *The order of things: a workshop on taxonomy*. University of Cape Town/South Africa. Honours in Curatorship interdisciplinary workshop and exhibition.

SOCIAL RESPONSIBILITY

2018

Breath sculpture workshop (glassblowing) in collaboration with Allergy Foundation South Africa, University of Cape Town and Iziko Museums of South Africa.

2014

Suspicious Minds: artists' explore mind and matter, Iziko National Gallery Annexe. Curated by Fabian Saptouw and Nina Liebenberg in collaboration with COMACARE, 7 May – 20 June 2014.

2002 - 2003

University of Stellenbosch Community Outreach Programme: Sasol Art Museum

REFEREES

Professor Mika Elo

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(jane.yeats@gmail.com)

Tel: +27 72 584 5039

Nina Liebenberg
Selected portfolio

In my practice, I explore exhibition-making as a method for enabling objects, images, and text, drawn from different disciplines to communicate across those boundaries and start meaning together in novel ways – in many instances, surfacing disciplinary blind spots. Materials are subjected to various curatorial strategies (such as visual suggestion, analogy, metaphor, and juxtaposition, to name a few) – making the familiar strange, and the strange accessible to collaborators, as well as to an extended audience.

A pivotal outcome of this process is for collaborators to recognize themselves and their research in these exhibitions, but also, for them to become slightly unsettled and curious as to why their objects, text, or image was brought into a relationship with another researcher's material in this particular manner. I have found that this tension creates a fertile context for discussions where researchers do not revert to talking only about their own research but focus rather on the new relationship between the objects, text, or images and what it might suggest.

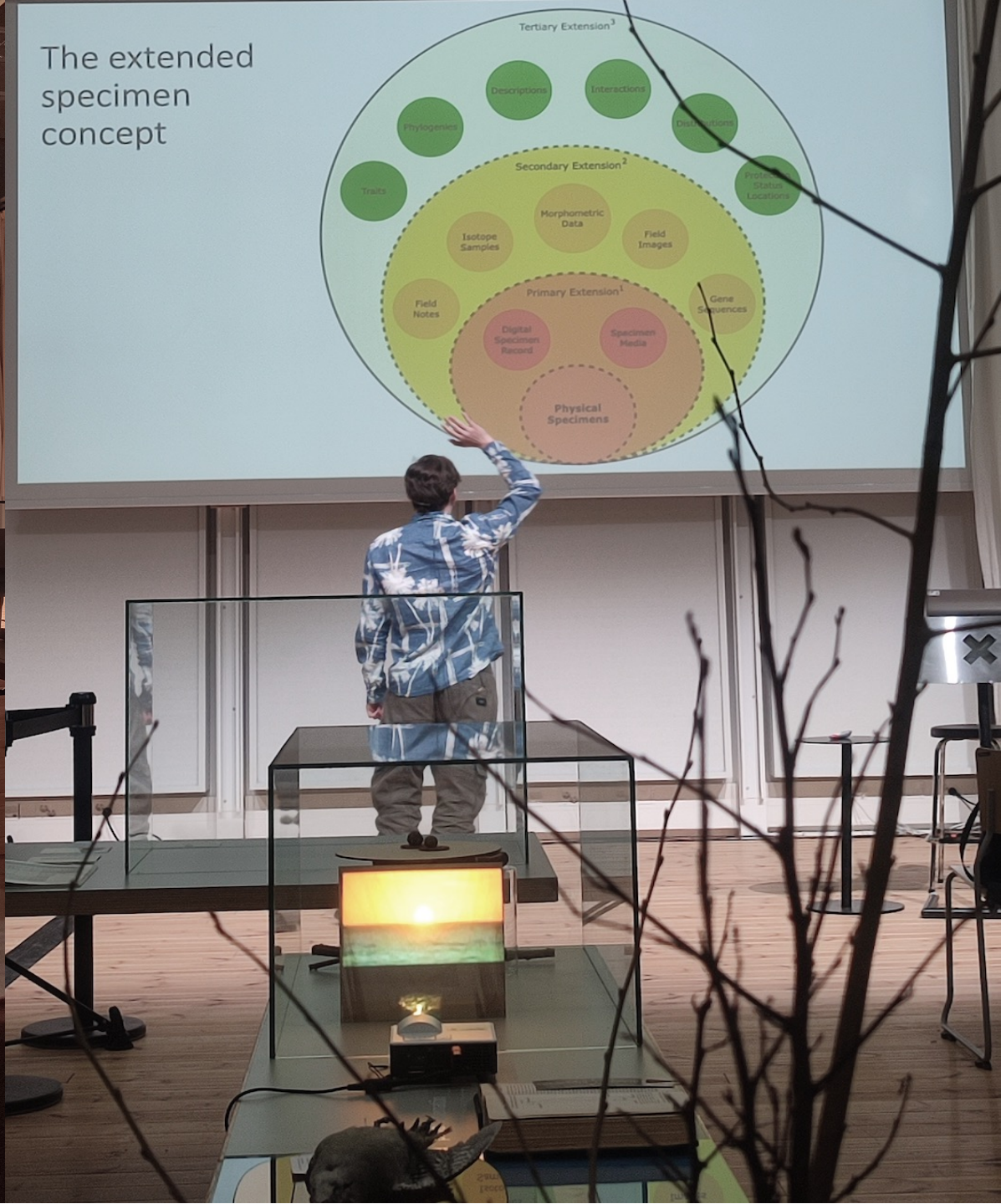
Materials are usually gleaned from various research environments explored during fieldtrips (and shared by collaborators), and combined with ones I deem relevant, garnered from further afield (such as museum objects, contemporary and art-historical artworks, literary texts, and musical scores, to name a few).

Object Studies (2023)
White Studio, Uniarts, Helsinki
Curated by Nina Liebenberg

This exhibition formed of a larger Research Symposium, held at Uniarts, Helsinki in 2023. The focus of this day was a strange collection of objects. These objects were sourced from research environments at the University of Helsinki, Aalto University, Uniarts, and the city archives, and represented human-disease-plant relationships from a variety of perspectives. During the morning, a series of short presentations expanded on individual objects, whilst the afternoon's practical workshop used curatorship to highlight various connections and intersections within the collection and encourage communication across research fields.

Link to programme:

<https://www.uniarts.fi/en/events/kuva-research-days-day-3/>



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Pause for Thought: The Public Sculptures of Rachel Whiteread

CHRISTOPHER BURCHARD

Rachel Whiteread's name is still inseparably linked with her first public commission, the now legendary *House* (1993), a cast of the complete interior of a building in London's East End. Although it had a lifespan of no more than two and a half months and was made when the artist was only thirty years old, *House* has become a benchmark of twentieth-century public sculpture. Over the next six years, three other extraordinary public commissions were to follow, in New York, Vienna and London, all of which confirm Whiteread's singular talent and rare sensitivity in handling the complexities of public space.

By 1993 Whiteread had established herself as a major player on the international museum circuit. But success in the museum does not necessarily guarantee the successful handling of a public work. To operate outside the safe four walls of a gallery requires completely different skills in an artist. As Daniel Buren, the French conceptual artist and immense guru of public sculpture, pointed out:

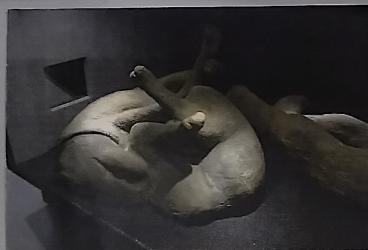
Art in the street? Why not? But only if it is thoughtful, critical and contextualized. It would be a mistake to suggest that there is a kind of equality between the museum and the street. They have little in common. And a lot of differences. The point is that the unlimited freedom given to the artist in the museum no longer obtains in the street. The point is that in the city, politics and economics are involved in everything.

Whiteread certainly came to experience those concerns most acutely, yet refused to be defeated by administrative restrictions and political wrangles.

In spite of these formal and material differences, the four commissions made between 1993 and 2006 – *House*, Holocaust Memorial, Winter Tower and Monument – are connected by Whiteread's particular

House

193 GROVE ROAD, LONDON E3. Solidifying and actualizing empty space, *House* was an extension of Whiteread's earlier cast of the interior of a Victorian house, *Ghost* (1991), which he added her international reputation. *House* can be seen as a formal and bold stepping stone towards the of her Holocaust Memorial in Vienna. Covering every corner, wall, and window with (appressed) concrete peeling away the actual skin of the building, *House* became a kind of interior image of the intangible spaces that were once inhabited who saw *House* will exert a powerful impact (the shock of it) with those with their personal ordinary, private home lives and turned inside out, of per transformed into a kind of like archaeologists, we had Victorian tenement house, actually British, for her first project. It makes a point about the fragility of the spaces in, worry about, and feel. This relationship to our environment and its memory is of course characteristic of Whiteread's work. Equally, *House* is a formal reference to her earlier work, *House* or *Monument*, a letter from *Ghost* and was to find the incarnation in the Vienna. Though *House* has long been well, long to the today. Once a rough, so this East End borough gentrified over the last rise of condemned by *House* was the last one.



Pompeii casts

When the pyroclastic flow enveloped Pompeii, its inhabitants were buried. Ash solidified around their bodies. These eventually rotted away leaving behind human-shaped holes – found by archaeologists more than 1,000 years later. These casts reveal the final positions people and animals took as they tried to protect themselves.



anarchive



Small object
This small object is a fossil of a small animal, possibly a fish, and is displayed in a glass case. It is a small, dark, circular object, possibly a fossil or a small sculpture, displayed in a glass case.



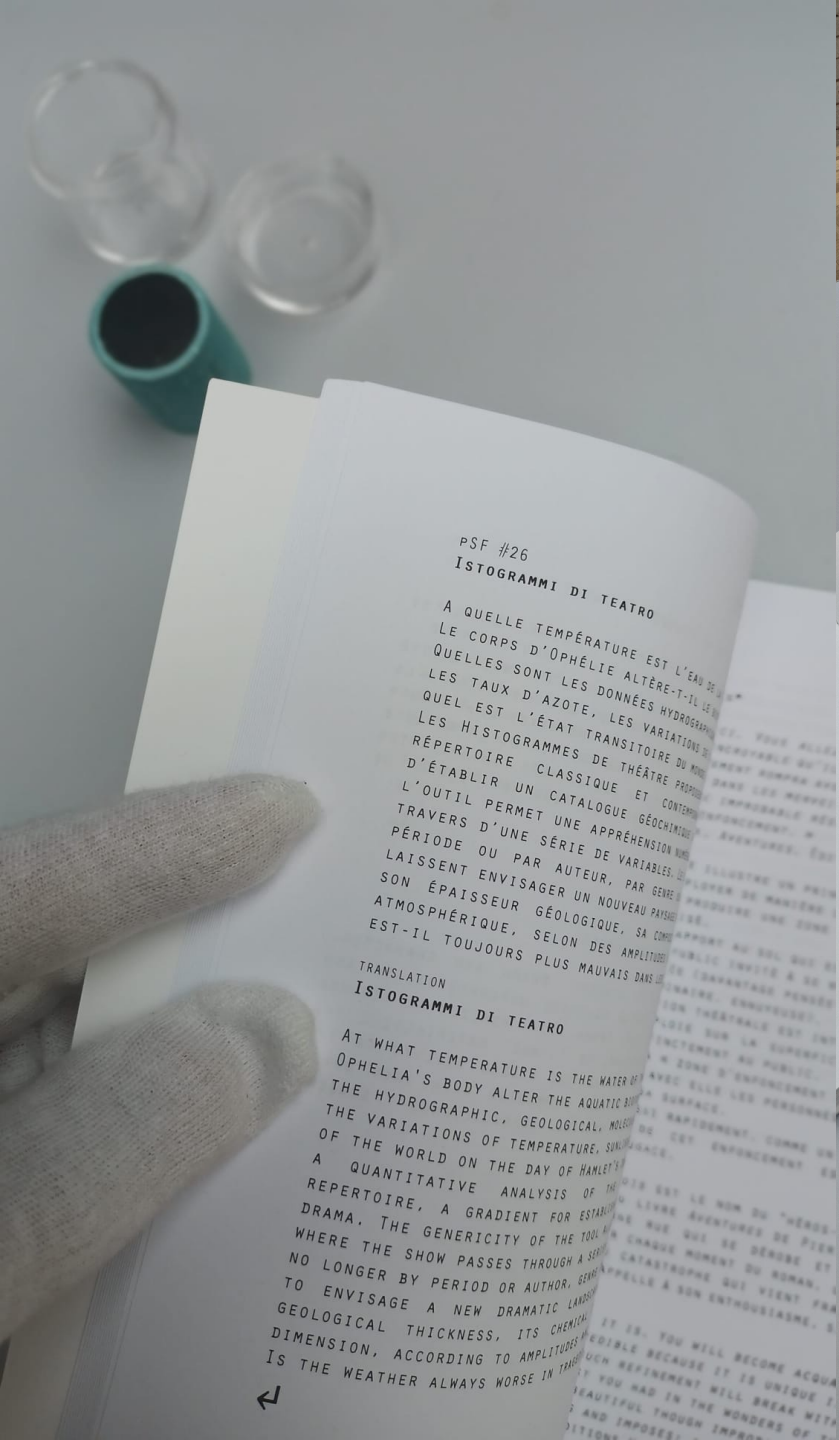
Small object
This small object is a fossil of a small animal, possibly a fish, and is displayed in a glass case. It is a small, dark, circular object, possibly a fossil or a small sculpture, displayed in a glass case.



Descriptions:

1. A specimen of 'Agapanthus campanulatus' from South Africa found in the Luomus herbarium, Helsinki, collected by a Finnish botanist in 1982 & a label of recognition to Anne Atkins, the first female photographer, who started producing the cyanotypes that would make up 'Photographs of British Algae: Cyanotype Impressions in 1843'.
2. Installation shot of *Object Studies*.
3. Magic objects made from birch (SME22032 & SME1087) used in healing rituals (sourced from the Satakunta Museum in Pori) & Aspen stem sections with compression collars, used to monitor growth (part of research conducted by Viikki researcher George Woodward). Reflected in the vitrine glass is a projection of Tacita Dean's 'The Green Ray' (2001), and on its other side, 'Creature' - a cross between a silver birch and a black alder created by Viikki researcher, Sampo Muranen.
4. A taxidermied Great spotted Woodpecker sourced from the Finnish Natural History Museum, floating on an enlarged print of the fragment of leaf margin of leafy liverwort attained from its feathers by University of Helsinki researcher and presenter, Niko Johansson & a copy of Darwin's 'The Power of Movement in Plants' (1880) open on a 'Sleep of Leaves' page & an anaesthesia workstation from the Töölöö Hospital Museum & vinyl lettering spelling out 'päivännäkemätön' (a Finnish word meaning 'not to be seen by the sun/day' and relating to the magic objects in the vitrine next to it)
5. A mould made with dental material by Viikki researcher and presenter, Jasmin Kemppinen, of the epidermal layer of an 'Arabidopsis thaliana wildtype plant Col-0' & Rachel Whiteread's 'House' featured in a publication & a photo of Pompeii casts of animals observed by the curator in the Natural History Museum in 2017.
6. The anarchiv. See Zaayman, C. 2019. Seeing what is not there: figuring the anarchiv. University of Cape Town. Doctoral dissertation.
7. A page from the musical score of Chaya Czernowin's 'Adiantum Capillus-Veneris II', performed by SIBA doctoral candidate Hanna Chorell, during the morning presentations.

'Open book': Exploring the artist's book, its different forms, and publishing
Curated by Nina Liebenberg & Henna-Riikka Halonen



'Open book': Exploring the artist's book, its different forms, and publishing

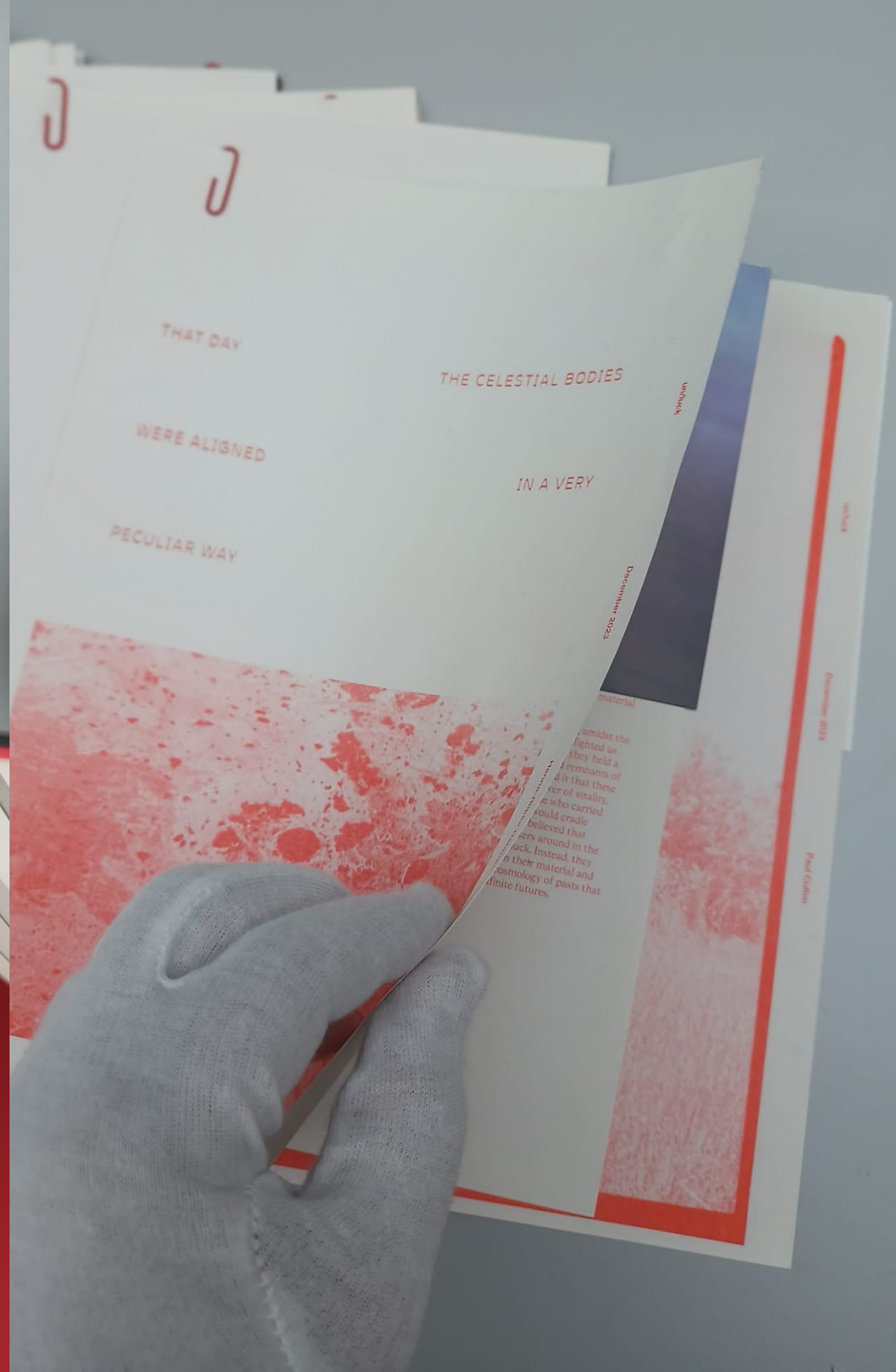
Date: Tuesday 16 April 2024, 3pm - 7pm

Venue: Auditorium 1, Theater Academy, Uniarts, Haapaniemenkatu 6, Helsinki

Writing and publishing forms part of the research output of many Uniarts programmes. This mini-symposium and book fair is aimed at researchers and students who want to explore the book as an art object and think through ways one can creatively engage with its form and modalities as a means to materialise (and disseminate) artistic research in innovative ways. Invited speakers (which will include theorists, writers, designers, and artists) will address topics such as: rethinking the codex and the history of print; the tension between text and image; the page as a space of embodied experience and tactility; creating unconventional reading experiences; as well as the digital space and its role in remediating bookishness.

A 'Book Fair' will be staged in Kookos alongside this event and feature a selection of artists' books on loan from the Rikhardinkatu Library, curated with publications from Uniarts students, staff and researchers.

This session will also form part of this month's Research Club and will take place from 3pm - 7pm on the 16th of April in Auditorium 1.



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December 2023

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December 2023

Paul Collins



PROGRAMME:

15.00 – 15.10: Welcoming words (Henna & Nina)

15.10 -15.40: Antti Nylén: Mitä kuvataiteilija tekee kirjalla, Bokeh publishing

15.40-16.20: Stella Bolaki: Bound to Matter: Artists' Books and Illness Experience

16.20-17.00: Maarit Mustonen & Arja Karhumaa: Multipöly – publishing, stirring and scattering

Break (Refreshments and 'Book Fair' exploring)

17.30 -18:00: Livia Schweizer: Text and words as musical notation

18.00 -18.30: Fritha Langerman: The Exploded Book

18.30-18.50: Outi Condit & Simo Kellokumpu: Distributed networked body hiccup – NAT-publication presentation


Fascination of Plants Day (2024)
White Studio, Uniarts, Helsinki
Curated by Nina Liebenberg

FASCINATION OF PLANTS DAY

18.05.2024 - 18.06.2024
Viikki Arboretum, Viikintie, 00560

For Fascination of Plants Day 2024, the Viikki Plant Science Centre collaborated with the University of the Arts to organise a QR code treasure hunt in the Viikki Arboretum. Visitors can explore the Arboretum, learn about ongoing plant research, and discover diverse species. Each of the 22 research projects featured on this trail, is complemented by an artwork that provides a fresh perspective on our relationship with plants.

How do I participate?

- 01** Between the 18th of May and the 18th of June, visitors enter the Viikki Arboretum, starting at the Viikintie side (Information board).
- 02**  Scanning this QR code provides visitors with an online map that shows them the trail and the different locations.
- 03** Follow the trail (it is about 2km in length), scanning the QR codes along the way to learn more about the research conducted by the Viikki plant scientists, as well as the accompanying artworks.

Enquiries: vips-office@helsinki.fi
nina.liebenberg@uniarts.fi



Fascination of
Plants Day
Lummeadu kasvitieteiden päivät 2024



UNIARTS
HELSINKI
ACADEMY OF FINE ARTS





Fascination of Plants Day (2024)

Viikki Arboretum, Helsinki

Curated by Nina Liebenberg (Uniarts),
Jennifer López Ortiz (VPSC), Karen
Sims-Huopaniemi (VPSC) & Wiktoria
Fatz (VPSC)

For Fascination of Plants Day 2024, I was invited by my collaborators at the Viikki Plant Science Centre to conceptualise an exhibition as part of World Fascination of Plants Day. Starting on the 18th of May, and continuing until the 18th of June, visitors could embark on a QR code treasure hunt in the Viikki Arboretum. On this trail, they learned more about ongoing plant research, and discovered diverse species. Each of the 22 research projects featured on the trail, was complemented by an artwork that provided a fresh perspective on our relationship with plants.

12:23

researchcatalogue.net/view

11

VIIKKI PLANT SCIENCE CENTRE
RESEARCHER


ROOSA LAITINEN

Like chameleons changing colors, plants can also adjust their appearance based on their surroundings. This flexibility enables them for instance to orient their growth towards the sun or to flower during the correct seasons. We investigate the factors that guide the plant's flexibility in response to various environmental changes, such as increasing temperatures. Our research provides insight into how plants can adapt and survive in future climates that can be used for developing more resilient crop plants. Visit Roosa Laitinen's research portal profile, [here](#).

Aivan kuten kameleontit, myös kasvit voivat säätää ulkonäköään ympäristönsä mukaan. Tämä joustavuus mahdollistaa esimerkiksi varren kasvun kohti aurinkoa tai kukkimisen oikeaan vuodenaikaan. Tutkimme tekijöitä, jotka ohjaavat kasvin joustavuutta erilaisiin ympäristön vaihteluihin, kuten lämpötilan nousuun. Tutkimuksemme tarjoaa tietoa siitä, miten kasvit voivat sopeutua ja selviytyä tulevaisuuden ilmasto-olosuhteissa, ja tätä tietoa voidaan hyödyntää kehitettäessä kestävämpiä viljelykasveja. Käy tutustumassa Roosa Laitinen tutkimusprofiiliin [täältä](#).

12:23

ARTWORK PAIRING



Herbarium sheet with chromatograms (42x30cm)

Tuula Närhinen
2000 – 2001
Chromatograms

Tuula Närhinen, a Finnish artist, embarked on a botanical exploration during the summers of 2000 and 2001. She gathered over one hundred specimens of local wild flora from Harakka Island near Helsinki. Using paper chromatography, she then separated the pigments found in flower colours.

Chromatography is a separation method whereby individual chemical compounds

Tuula Närhinen
2000 – 2001
Chromatograms

Suomalainen taiteilija Tuula Närhinen lähti kasvitieteelliselle tutkimusmatkalle kesien 2000 ja 2001 aikana. Hän kokosi yli sata näytettä paikallista luonnonvaraista kasvistoa Harakan saarelta läheltä Helsinkiä. Paperikromatografia avulla hän erotti kukkien väreistä löydetty pigmentit.

Kromatografia on erotusmenetelmä, jossa seoksessa olevat yksittäiset



VIIKKI PLANT SCIENCE CENTRE RESEARCHER

GEORGE WOODWARD

Humans have long associated trees with being wise; the older they are the wiser they become. Perennial plants like trees can grow so old and so wise because they can maintain their growing capacity for decades, even centuries. Take wood growth: between Spring and Autumn, an interconnected continuous ring of wood gets deposited along the length of woody organs like the trunk. Trees then enter dormancy until the next Spring when growth resumes. This growth-dormancy cycle is controlled by a thin cell layer at the outer wood boundary called the cambium. I am researching how cambium activity is coordinated along the trunk to produce a regular, functional woody system across the whole tree that enables water transportation and structural support.

Visit George Woodward's research portal profile, [here](#).

Ihmiset ovat pitkään yhdistäneet puut viisauteen; mitä vanhempia ne ovat, sitä viisaampia niistä tulee. Monivuotiset kasvit, kuten puut, voivat kasvaa niin vanhoiksi ja viisaiksi, koska ne kykenevät kasvamaan vuosikymmeniä, jopa vuosisatoja. Kevään ja syksyn välissä esimerkiksi puun runkoon muodostuu jatkuva rengas puusolukkoa. Puut siirtyvät sitten lepotilaan seuraavaan kevääseen asti, jolloin kasvu taas jatkuu. Tätä kasvu-lepotilasykliä ohjaa ohut solukerros puunsolukon ulkorajalla, jota kutsutaan jälleksi. Tutkin kuinka kambiumtoimintaa koordinoidaan rungossa, jotta saadaan koko puulle säännöllinen, toimiva puumainen järjestelmä, joka mahdollistaa veden kuljetuksen ja rakenteellisen tuen.

Käy tutustumassa George Woodward tutkimusprofiiliin [täältä](#).



ARTWORK PAIRING

Bartholomäus Traubeck
2011
Years

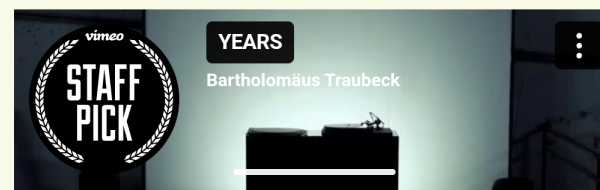
Scientists can analyse a tree's year rings for their strength, thickness and rate of growth. The German artist, Bartholomäus Traubeck, uses this data and translates it into piano music, played on a turntable. Rather than use a needle like a record, sensors gather information about the wood's color and texture and use an algorithm that translates variations into piano notes. The foundation for the music is found in the defined ruleset of programming and hardware setup, but the data acquired from every tree interprets this ruleset very differently.

Listen to this [soundtrack](#).

Bartholomäus Traubeck
2011
Years

Tutkijat voivat analysoida puun vuosirenkaita niiden vahvuuden, paksuuden ja kasvunopeuden perusteella. Saksalainen taiteilija Bartholomäus Traubeck käyttää tätä dataa ja kääntää sen pianomusiikiksi, jota soitetaan levysoittimella. Sen sijaan, että sensorit käyttäisivät neulaa kuten levyä, ne keräävät tietoa puun väristä ja tekstuurista, ja käyttävät algoritmia, joka kääntää vaihtelut pianonuoteiksi. Musiikin perusta on ohjelmoinnin ja laitteiston asetusten määrittelyissä säännöissä, mutta jokaisesta puusta hankittu data tulkitsee näitä sääntöjä hyvin eri tavalla.

Kuuntele tämä [soundtrack](#).



CHEST: a botanical ecology
November 2018- March 2019
Iziko South African Museum, Cape Town

[Link](#) for more info



A small medicine chest, listed as BC666, kept in the Manuscripts and Archives Department of the University of Cape Town. Roughly 15cm in height and depth, and 20cm in width, it is made of metal and painted black, with the words 'Trade Mark', 'Tabloid' and 'Brand' printed under the keyhole, on its front. Fitted with a brown leather strap and metal clasps, the case suggests easy portability and containment. Manufactured by Burroughs Wellcome & Co. in the 19th century, these travelling Tabloid brand medicine chests accompanied eminent explorers such as Stanley, Scott and Shackleton on their travels – and was a firm favourite amongst missionaries and explorers coming to Africa, seen as a tool to combat 'tropicality'. This particular chest belonged to Walter Floyd, a dentist born in Kent, who opened a practice in Cape Town in 1904, and bought it for a hunting trip he made to (then) Northern Rhodesia in 1913.



Illness and disease affects us all. The treatment of these conditions however, has been vast and varied, depending on the historical periods and the cultural context in and during which they are practiced. Situated in the Iziko South African Museum rock art gallery, where healing power is expressed in San paintings, this mobile set of cabinets explores a rich complex of healing practices through the display of a medicine chest which was donated to the university of Cape Town in 1978.

This chest belonged to a British dentist, who practiced in Cape Town from 1904, and who bought the chest for a hunting trip he undertook in 1913 to (then) Northern Rhodesia. The idea of the chest gives rise to a variety of forms of healing: from instruments used to exorcise evil spirits and children's letters written to celebrate a heart transplant; to medicinal flowers bought at the Adderley Street flower market. The exhibition aims to visualise and materialise illness and its treatment from historical, cultural and disciplinary perspectives.

Drawing on well-established historical and contemporary connections between the disciplines of Botany, Medicine and Pharmacology, the exhibits also suggest latent links which are at times political, at times whimsical.



Link:
<https://are.filmeu.eu/diagnosing-collections>

Diagnosing Loss (2022)
Michaelis Gallery, Cape Town
Curated by Nina Liebenberg

[Link](#) for more info

DIAGNOSING LOSS

15 - 29 April 2022, 10am - 3pm (Mon - Fri)
Michaelis Upper Gallery, Hiddinging Campus, 31
Orange Street, Gardens
Enquiries: ninaliebenberg@gmail.com



HEALTH HUMANITIES
AND
THE ARTS



centre for
CURATING
the arch



'Diagnosing Loss' is an exhibition that attempts to understand, navigate, measure, figure, calculate, and represent what we understand as loss. It takes, as its point of departure, the research conducted by social scientist Halina Suwalowska (Ethox Centre, Wellcome Centre for Ethics and Humanities, GLIDE Collaborative, University of Oxford) and artist Anna Suwalowska (Royal College of Art). The paintings featured in the exhibition (from their show 'Beyond the Body') examine the procedure of the autopsy as a last act of trying to understand the loss of life, and they grapple with how scientific and ethical standards on this procedure have changed over time and the dilemmas it poses to different cultures. 'Diagnosing Loss' extends these ideas by bringing together several artworks from Michaelis School of Fine Art staff, students, and graduates, along with objects sourced from the university's Physics, Pathology, Mathematics, Chemistry, Special Collections, Anatomy, and Biological Sciences Departments. These artworks and objects convey the different ways disciplines study and represent, but ultimately fail, at diagnosing loss.

Curated by Nina Liebenberg.

Featured artists:

Hope Gangata | Daya Reddy | Fritha Langerman | Ziyaad Small | Blake Leppan | Jessie Allot | Thaakira Salie | Carola Friess | Seth Kriger | Anna Suwalowska | Pippa Skotnes | Voni Baloyi | Katlego Diseko | Gabriel Baard | Khumo Magano | Caroline Powrie | Lynne Lomofsky | Nathalie Viruly | Ruby Wilson | Samuel Jordan

Link: <https://www.ethox.ox.ac.uk/blog/2018beyond-the-body2019-2018diagnosing-loss2019-a-conversation>



Diagnosing Loss. 2022. Installation view.



Left: *Diagnosing Loss*. 2022. Installation view.

Right: Dr Hope Gangata, 2004, *The Paper Cadaver Project*

BSc Honours in Human Anatomy and Physiotherapy student Hope Gangata conceptualised and produced this project in 2004. Made from hard paper, string and staples, the model assumes the body of a five-year old boy and can be used for teaching and for exam purposes across a continent where anatomical visual aids are either too expensive or sometimes hard to source. Accompanying this display are the files containing the blueprints for each component of this model, which can be printed out and assembled anywhere in the world.



Neck support

Made from oak, this object is used to support the neck during a post-mortem examination. It is literally invested with traces of hundreds of losses - its scarred and worn surface analogous to a wounded, ill and traumatised body. Courtesy of the Pathology Learning Centre, UCT.



Nina Liebenberg, 2018, *Breath sculptures*

Five individual breaths of children suffering from asthma captured and sealed in glass: Thaakira Salie (age 8), Ziyaad Small (age 10), Blake Leppan (age 9) and Jessie Allot (age 11). The breaths sculptures were made in the UCT glass blowing workshop, with the assistance of Andre de Jager.

Refiguring bodies of thought
2022

A curation by the Honours in Curatorship class of 2022 (Seth Kriger, Samuel Jordan, Voni Baloyi, Katlego Diseko, Gabriel Baard, Khumo Magano) using an educational anatomical bust as a prompt to think about everything except anatomy. Compiled along one string and draped over the bust, these associations create new relationships between the words and the object, as well as the different associative trajectories of each curator.





Most of the exhibitions I curate also form part of my teaching curricula and serve as tools for students to test theory in practice. During the process of installing the exhibition, I ran workshops with the Honours in Curatorship students, in which they curated scientific and medical materials in a variety of ways that represented alternative ways of understanding these materials and their disciplines and for interrogating what these fields sometimes present to the public as self-evident and objective. On the opening night the researchers from Oxford, our own Michalis co-hort of past and present students and staff, as well as the students from the Social Anthropology Department met in the Anatomy lecture theatre to listen to a range of interdisciplinary presentations, and then visited the exhibition where they engaged in discussions with each other.

Assembling: Exhibition making and women's labour (2022)
Michaelis Upper Gallery, Cape Town
Curated by Jade Nair, Nina Liebenberg and Carine Zaayman



Image credit: Zayaan Khan, *The Rose Garden*, 2021

assembling

exhibition making and women's labour

Curated by Carine Zaayman, Nina Liebenberg and Jade Nair
Michaelis Galleries, 16, 17 & 19 September 2022

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This exhibition was a moment of reflection on [Under Cover of Darkness](#), a project concerned with the history of women in servitude, especially slavery, in the early colonial period at the Cape. It reflected on the process by which the project members developed the [Under Cover of Darkness exhibition](#) (2018) and the [Uncovering: Women's Invisible Labour in the Cape symposium](#) (2021). Their focus in this installation was on how feminist modes of collaboration and care were enacted through the curatorial.

Link: <https://undercoverofdarkness.co.za/assembling/>



Both the exhibition and symposium honoured the lived experiences of women of the Cape, to the present day, where many women's lives are shaped by the service and textile industries. The curators invited viewers to engage with these stories as well as the research methodologies and sources on which the team drew for both the exhibition and symposium. As part of their curatorial strategy, the team also extended an invitation to a group of womxn PhD candidates from the University of the Western Cape's Department of History: Robyn Humphreys, Mischka Lewis, Robin-Lea Karating, Amina Molatelo Malatji and Vuyokazi Luthuli, to engage with them and the exhibition materials and, in so doing, contribute to the shaping of the final exhibition presentation.

A core mission of this project was the decentering of a singular curatorial and historical voice and this invitation served to deepen this practice by including the perspectives of these womxn scholars with the intention of hearing their views on the materials on display and to discover and unpack links between the exhibition themes and their own research.

The discussions held during the workshop also informed a response presented by Robyn Humphreys at the exhibition opening event in which she reflected on the curatorial strategies and materials in the exhibition as well as some of the discursive points raised by the UWC delegates during the previous days' workshop.

Where the Wild Things Are: Curating the Academy
September 2024
University of the Arts, Helsinki

A curation that formed part of the official academic opening ceremony of the University of the Arts on the 12th of September 2024. *Where the Wild Things Are* focused on a selection of objects, moments, and texts, I gathered from the various departments and divisions of the academy that spoke of the more-than-human presences amongst us. These included materials from its exquisitely stocked library; the Sculpture, Painting, Printmaking, and Time & Space departments; the lost and found bins; the academy artwork collection (spanning from 1889 to present); to the hopes and wishes found scribbled in restroom stalls, and much more.... Through curating these materials, I showcased and celebrated the academy, highlighting how the various strange activities we busy ourselves with, relate, support, and connect with each other and to the more-than-human - in sometimes uncanny ways.

Photos by Vincent Roumagnac





Front to back: Letters from the letterpress drawers in Printmaking; Lapis lazuli, Cobalt smalt and fish glue (from the Material Studies department), positioned on a photograph by Antti Mojave (Unit teollisuudesta) showing the former Academy building (an old bread factory) before it was renovated for KuvA (2003) & a school of fish (sourced from the TeAk costume department) swimming on an enlarged print of a fragment of leaf found on a taxidermied Great spotted Woodpecker (in the Finnish Natural History Museum collections, used as part of my KuvA Research Day 2023).





KuvA doctoral candidate, Heini Nieminen's work, *Faraday's Rocks* (2023), explores the way the mining industry weaves its web into outer space by the remote sensing of thousands of satellites orbiting our planet, measuring the properties of ore-bearing terrain by using electromagnetic waves without physical contact. It is projected onto two lithography stones from Printmaking. On the second stone, laid out, is the biggest stone (*Talpa europaea*) and smallest wood drill bit (*Dendrocopos major*) from Sculpture. In the front is a clenched fist from the 'Materials library' in the Sculpture department, lying on an open Uniarts library book showing a work by the late sculptor, Rebecca Horn.

Onomastopoieia



Letters from the letterpress drawers in Printmaking: 'Onomatopoeia' is a type of word, or the process of creating a word, that phonetically imitates, resembles, or suggests the sound that it describes. Common onomatopoeias in English include animal noises such as oink, meow, roar, and chirp.



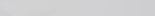
Wild and domestic pigs (*Suidae*) & deer (*Cervidae*)



Shellac (sourced from Material Studies) is a resin secreted by the female lac bug, *Kerria lacca* (Order Hemiptera, Family Coccidae) and used in painting as a primer; Time & Space graduate, Felicia Honkasalo's *Squid* (2015); Japanese woodprint brushes from Printmaking made from deer and hog hair; and Vincent Roumagnac's *Data Ocean Theatre/Tragedy & the Goddexxes/III. Epeisodion* (2022) Performance: Simo Kellokumpu



The small figure before a series of objects, materials, and tools, gathered from the artist's collection and arranged in a way that suggests a narrative. The figure is positioned in front of a wall of objects, including a jacket, a hat, and a bag, which are arranged in a way that suggests a narrative. The figure is positioned in front of a wall of objects, including a jacket, a hat, and a bag, which are arranged in a way that suggests a narrative.



ARE:

Descriptions:

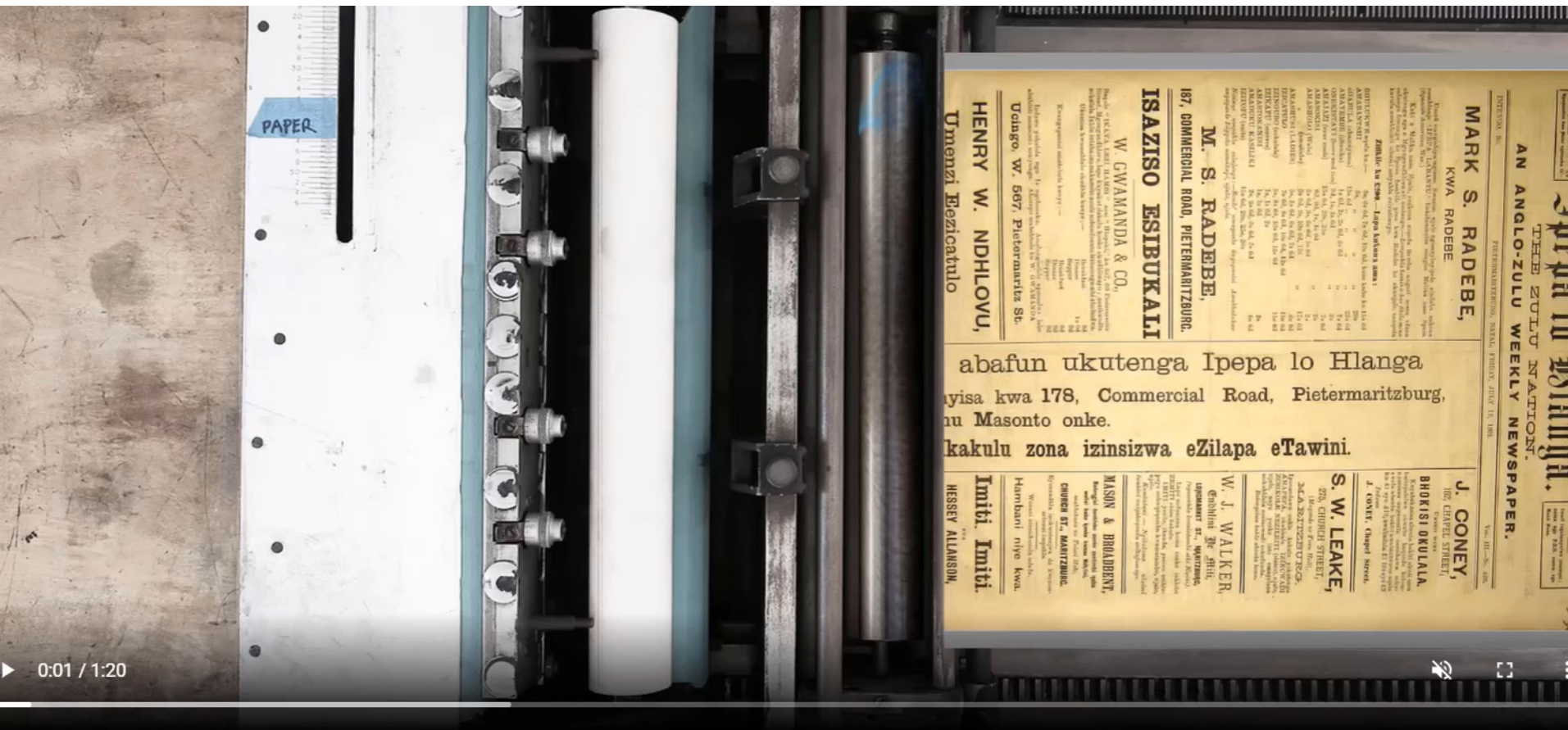
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5. Installation shot

Photos by Vincent Roumagnac

Digital curation (2013 – present)

Emandulo: Magera Magwaza Fuze (2022)

Digital curation by the Five Hundred Year Archive team and Nina
Liebenberg



Emandulo is an experimental digital platform, for engaging with resources pertinent to southern African history before colonialism across what is today eSwatini, KwaZulu-Natal, Lesotho, and the Eastern Cape. The platform locates scattered material and brings it together in one place, digitising and adding contextual information, and then making it available for public service online. Our most recent curation, the showcasing of the work of writer and composer and printmaker, Magma Magwaza Fuze, is a prime example of the way this project is innovating a pathway in regard to the university's digital mandates. Link: <http://emandulo.uct.ac.za/>

Teaching (2013 – present)

Inter-Arts-Focus Day, Uniarts Helsinki
April 2024, Doctoral Programme

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The Inter-Arts Research Forum - theme day is a one-day space where doctoral researchers can get acquainted with on-going peer projects from the three Uniarts academies, exchange and discuss practices, methods, research horizons and theoretical underpinnings. The theme day stages a forum-like peer learning setting where shared curiosity towards otherness is the key element. Working with peers is expected to generate:


- * Knowledge gained from getting to know of peer doctoral researchers' processes and practices
- * Empowerment via strengthening a hybrid artist-researcher identity, seen as an asset for working as an artist in the contemporary social and economic environment
- * Understanding how to combine artistic practice and research to work simultaneously in artistic and academic areas
- * Experience in understanding and presenting one's own work and its intrinsic complexity
- * Insight to meta-level aspects of artistic research, what is the common ground of the larger artistic research field, below disciplinary and specific practice-related ramifications.

Content

The Inter-Arts Research Forum offers a forum for doctoral researchers from the three Uniarts academies who are interested in working beyond disciplinary boundaries, and/or identify themselves as hybrid practitioners, working in-between established artistic and academic disciplines. The aim is to create a space of shared reflection where doctoral researchers can mirror their assemblages with peers, as well as in regard to examples of work from the larger international field of artistic research and connected theoretical and academic settings.

The medium of this year's Inter-Arts Research Forum will be 'exhibition-making' and hosted by Nina Liebenberg. Through bringing along elements of their own research (sound, image, text, object) participants will explore – through a series of playful exercises – how different curatorial strategies (such as metaphor, visual suggestion, analogy, and juxtaposition) can reveal overlaps and connections between different research focuses. Exhibition-making enables dialogue between research peers from different fields and opens a space where diverse artistic and academic enquiries, visions, methods, and practices can inform each other, facilitating new insights and possibilities for the participants' work.



A photograph of a cloudy sky, viewed from a low angle looking up. The sky is filled with large, white, fluffy clouds against a pale blue background. The image is framed by a dark, possibly black, border at the top, which appears to be the edge of a window or a frame. The text "the landscape is my teaching" is centered in the lower half of the image.

*the
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is
my teaching*

over

K-KM24VTA_KK_S24K25 Kuvan Kevät exhibition-making workshop
(Nov 2024 & Feb 2025)

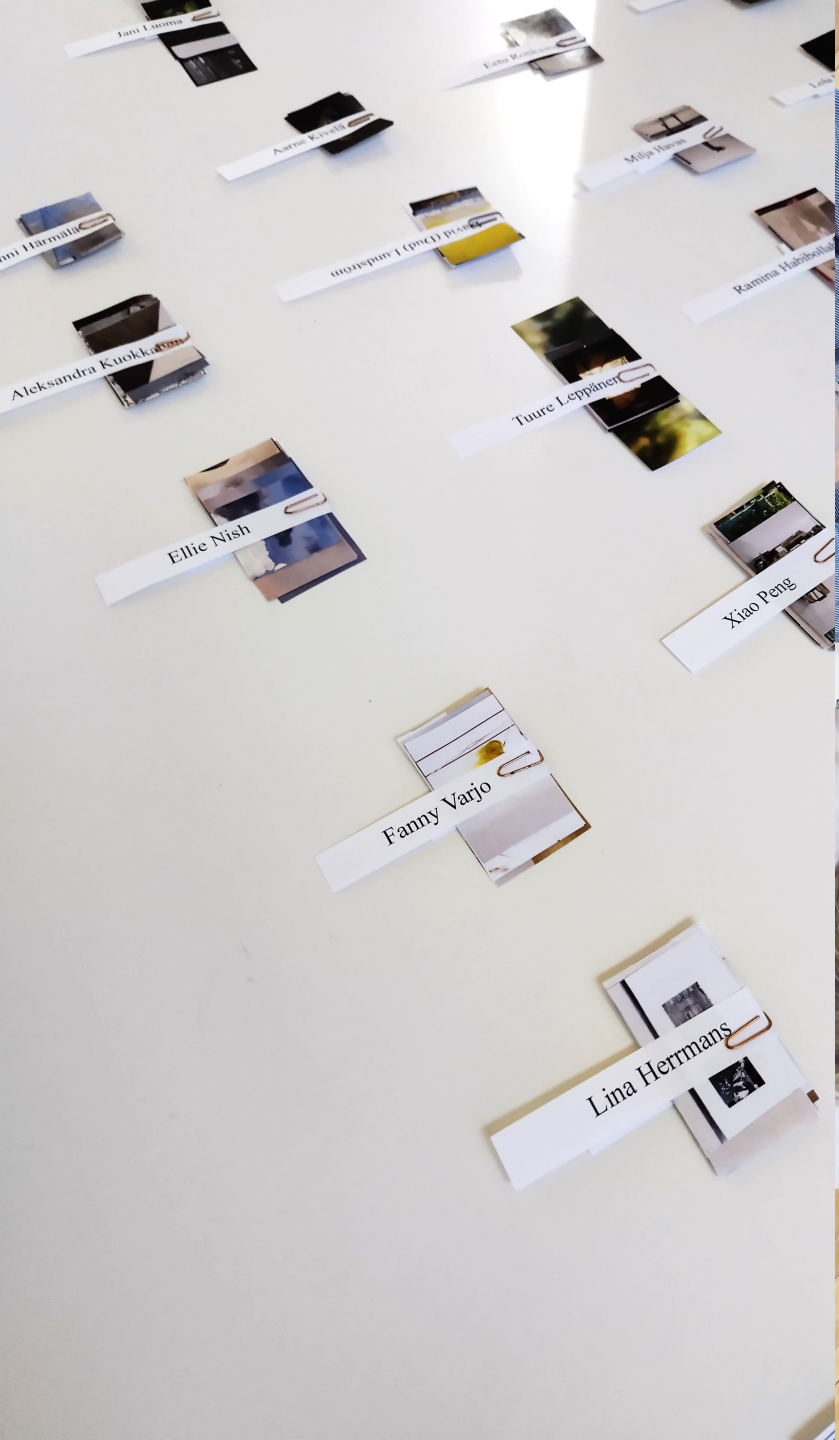


Learning outcomes

- * Knowledge gained from getting to know fellow student's processes, practices, and influences (especially across different departments)
- * Understanding how to combine artistic practices in a coherent and meaningful manner.
- * Experience in understanding and presenting one's own work and its intrinsic complexity through drawing on various curatorial strategies of display.

Content

The theme of these two workshops will be 'exhibition-making'. Elements of the artists's artistic production (sound, image, text, object) will be used as materials to explore – through a series of playful exercises – how different curatorial strategies, can reveal overlaps and connections between different processes, practices, and influences. These exercises will allow students to test and imagine how their artworks might relate to one another when exhibited together during the Kuvan Kevät exhibition. The diversity of strategies employed will also encourage new insights about the participants' work and ideas to date, and hint at potential ways for them to move forward with its realization.





Teaching (UCT 2013 - 2021)



Curating an audience workshop, 2016



Melissa Water, *Prrrip-Prrrip, Tseeeep!: the silence of birds' eggs*, 2018,
Honours in Curatorship supervision

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Various students exhibitions supervised, and collection visits, 2013 – 2021

Courses convened (2013 – present)



Working with Museum Collections (FIN4059F)

Sessions times: Mondays at 10.00am – 11.30am,
Thursdays 10am – 1pm

Conveners: Martin Wilson (UCT) & Nina Liebenberg (UCT)

Contributors: Dr Duane Jethro, Amogelang Maledu, Heeten Bhagat (A4) & Luvuyo Equiano Nyawose

Audience engagement workshop: Amy Sephton (Iziko Museums of South Africa)

In this compulsory course students will be introduced to various aspects of working with the material collections that are situated in institutions such as the Iziko Museums of South Africa, the University of Cape Town, and ones further afield. Students will explore these collections as resources for research, interpretation and visual communication. The outcomes of this course 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. The course will also introduce students to the unique technical and ethical considerations and challenges that are presented by different objects in a museum collection. Collection management and preventive conservation will form components of the course. Students will be expected to critically engage with these collections through discussions with curators and collection managers and will be challenged to formulate imaginative curatorial strategies in relation to these historical materials.

Virtual Display (FIN4060S)

Course Conveners: Nina Liebenberg & Fabian Saptouw

Second Semester: Monday from 12:00-14:00, and Thursday 12:00 – 14:00

In this course, students will be required to translate their Research Project into the virtual domain. They will need to take into account not only the context of this space, but also the objects/artworks discussed or exhibited as part of their research, investigating different taxonomies and displays, as well as various possible approaches to interpretation. A historical overview of the virtual (from the panorama and diorama to current artistic and curatorial practices in the virtual realm) will be paired with practical and successful strategies of artists, curators and gallerists using social networking as a tool for increasing global visibility and community outreach. The elective will result in the translation of the research project in multiple online curatorial platforms.

Training and support will be provided by a developer who will facilitate their online exhibitions.

Assessment: 80 % online display; 20% essay articulating the link between the original research project and its translation into the Virtual domain. Consistent project development throughout the term and timeous submission/engagement/attendance will be taken into account when assessing the work.

Three gay girls in Grafaglean, Grafella and Grafagay



... fashion-right and wonderfully washable

Anti-Shrink
fabrics guaranteed* by **Grafton**

The three girls are wearing (from left to right) Grafaglean, a crisp, gaily patterned, permanent lustre cotton; Grafella, a delightful spun rayon poplin which has a permanent lustre finish and quickly recovers from crumpling; and Grafagay, a lovely cotton satin, crease-resisting and with a permanent silk-like lustre. All three fabrics, of course, are wonderfully washable. "Anti-Shrink" fabrics

are guaranteed by Grafton. They will not shrink, and will not stretch, and are easy to wash and dry.

Grafaglean. Design No. 4569/63, Vogue Pattern No. 8427
Grafella. Design No. 1910/13, Vogue Pattern No. 8451
Grafagay. Design No. 4710/14, Vogue Couturier Pattern No. 824

* Guarantee fulfilled or fabric replaced

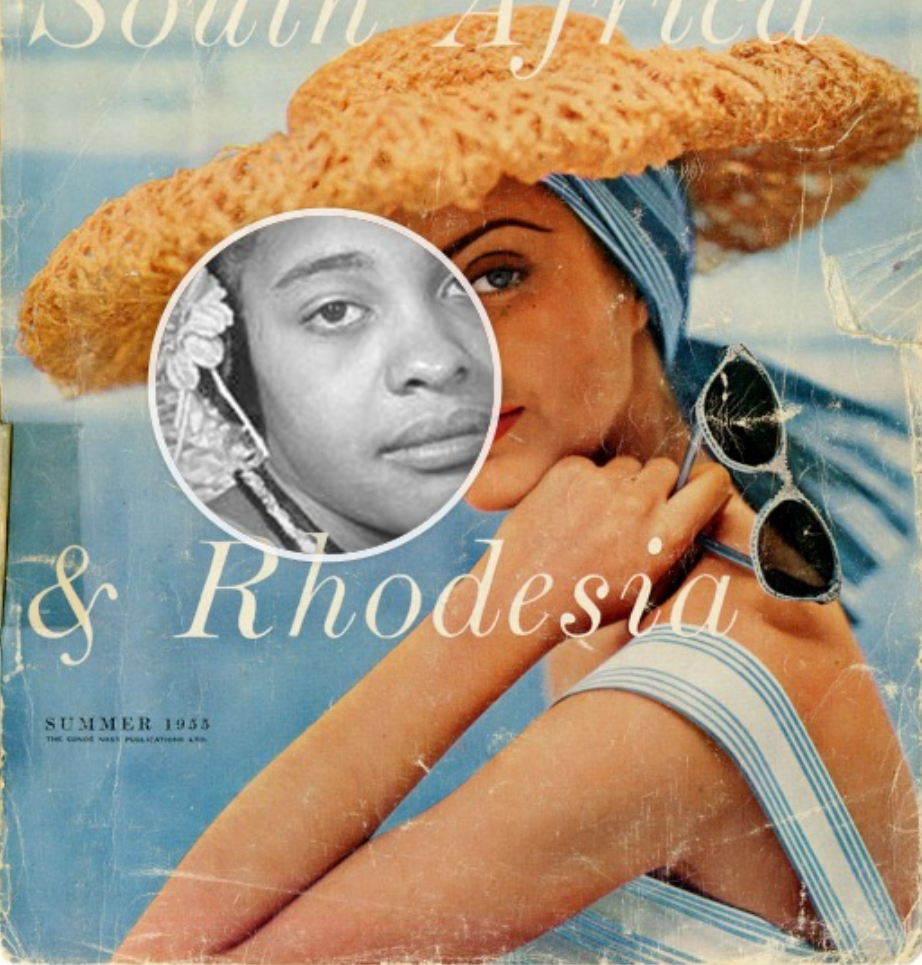
F. W. GRAFTON & CO LTD 65 OXFORD STREET MANCHESTER 1 or 1/2 Davies Street London W.1

VOGUE (FIRST SA VOGUE)
Supplement for

South ^{10c}Africa

& Rhodesia

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Local Issues in Curatorship

Conveners: Nina Liebenberg & Carine Zaayman

Second Semester: Monday from 14:00 – 16:00, and Fri 12:00 – 14:00

In this course students will focus on developing their insight into the local and contemporary issues impacting curatorial practice, and specifically the way in which the colonial legacy of South Africa continue to affect this practice. At the heart of this investigation are the three areas of “care”, “visibility” and “embodiment”. In order to address these issues, students will critically engage with existing material in the University of Cape Town, IZIKO, and city collections, as well as draw on current events and developments in the local context. With this focus on local issues, students will be required to conceptualise the specific relationship between the museum and its publics in a way that is embedded in and speaks to the South African and African context. Field trips will be organised with on-site discussions about current exhibitions and displays.



Modelmaking workshop, 2017. Student example.

Workshops formulated (2013 – 2017)



Rules of engagement: curating audience (2017) workshop

Suspicious Mind: Artists' Exploration of Mind and Matter
(2013 & 2014)

Michaelis Gallery & Iziko National Gallery Annexe
Curated by Nina Liebenberg and Fabian Zaptouw

SUSPICIOUS MIND:

Artists' exploration of mind and matter

Pippa Skotnes, Fritha Langerman, Penny Siopis, Willem Boshoff, Paul Edmunds, Pierre Fouché, Doreen Southwood, Fabian Saptouw, Nicholas Hlobo, Dineo Seshee Bopape, Gerhard Marx, Malcolm Payne, Kim Gurney, Katherine Bull, Sandile Zulu, Ruth Sacks, Nina Liebenberg



SUSPICIOUS MIND:

Artists' exploration of mind and matter

Opening Event:

13 AUGUST 2013 - 18:00

Opening Speaker: Marina Wallace

Exhibition Details

13 AUG to 31 AUG

UCT Michaelis Gallery, Hiddingh Campus,
37 Orange Street, Gardens, Cape Town

xxxxxxxxxxxx

Tue to Fri, 11:00 – 16:00 Sat 10:00 – 13:00,
or by appointment

Walkabout on 16 and 23 August at 13:00


centre for curating the archive

 MICHAELIS
GALLERIES



Contact Josephine Higgins on (021) 480 7170
or via email: jm.higgins@uct.ac.za

Participating artists: Pippa Skotnes, Fritha Langerman, Penny Siopis, Willem Boshoff,
Paul Edmunds, Pierre Fouché, Fabian Saptouw, Nicholas Hlobo, Dineo Seshee
Bopape, Gerhard Marx, Malcolm Payne, Kim Gurney, Katherine Bull, Sandile Zulu,
Doreen Southwood, Ruth Sacks, Nina Liebenberg

Curated by Nina Liebenberg and Fabian Saptouw, the *Suspicious Mind* exhibition was shown in the Michaelis gallery in August 2013, coinciding with the international Neuropsychanalysis conference (NPSA) held at Hiddingh Hall.

The exhibition showcased artists whose work resonated with the theme of mind and matter (these included Willem Boshoff's *Political Candyfloss*, Pippa Skotnes's *Freud*, Darwin and Fanon clocks, Fritha Langerman's *Morton's Method*, Malcolm Payne's *Pox*, Doreen Southwood's *Anorexia Nervosa*, Nicholas Hlobo's *Chitha*, Paul Edmund's *Fan* and an array of others). Along with these work, the curators sought to activate viewer participation through Walls of Free Association, psycho-pharmaceutical dance moves, a screening room complete with a Freudian couch, showing *Atomic Brain Invasion*, *They Saved Hitler's Brain* and a range of other brain-related movies.

Materials were gathered from different University of Cape Town departments – and further afield: Brain specimens from the Pathology Learning Centre, educational anatomical models from the M.C Drennan Anatomy Museum, old equipment from the Chemistry and Medical School departments, equipment sourced from Tygerberg Hospital, X-rayed medicinal plant specimens from Kirstenbosch Botanical Gardens, prints depicting Leonardo da Vinci sketches, phrenological charts and 1840 textbooks from the UCT Rare Books Collection. Michaelis lecturer and practicing artist Katherine Bull contacted willing NPSA conference delegates from all over the world to sit for Skype portraits (painted ambidextrously). These systematically filled a wall in the gallery – and delighted conference-goers on opening night.

SUSPICIOUS MIND:

Artists' exploration of mind and matter

Pippa Skotnes, Fritha Langerman, Penny Siepin, Willem Bushoff, Paul Edwards,
Pierre Fouché, Dorcen Southwood, Fabian Siepmann, Nicholas Hulse, Oren Kahan,
Bopape, Gerhard Marx, Malcolm Payne, Kim Gurney, Katherine Bull, Seadik Zulu,
Ruth Sacks, Nina Liebenberg



Katherine Bull

data capture_DOUBLE TROUBLED (2013-)

Live performance with (the late) Jaak Pansepp in Michaelis Gallery

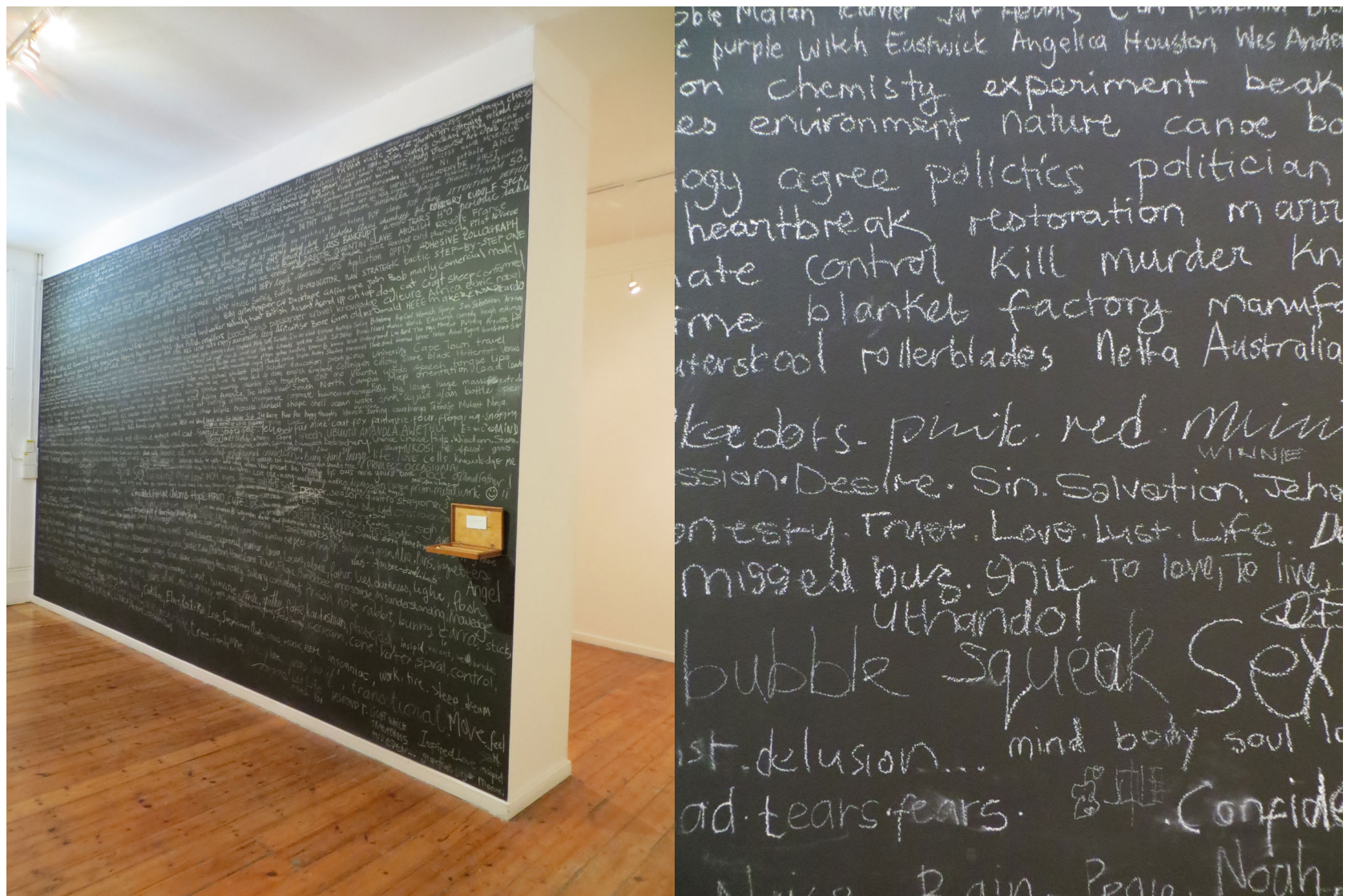
Ambidextrous Skype portraits of the Neuropsychanalysis conference delegates

Oil on board

24 x 18 x 1.6cm (each)



Pharma-psychological dance moves based on the molecular structure of serotonin (excreted by the brain and responsible for feelings of well-being and happiness)



Wall of free association

Instruction: Write down a word you associate with the last word written on the wall. Write down a word you associate with the word you've *just* written down. Continue until you lose interest.



The exhibition also formed part of the Honours in Curatorship programme and the Virtual Display elective with students creating multiple curatorial projects as part of the online exhibition catalogue and archive.

We were privileged to have Professor Marina Wallace deliver the opening speech at the well-attended opening. A second gallery event was organised to coincide with the NPSA conference, during which the late Archbishop Desmond Tutu spoke and artists, students and delegates had the opportunity to meet and interact.



In 2014, Comacare approached the curators to stage Suspicious Mind as part of their World Design Capital Project, Brainstorm the City. A non-profit organisation (NPO) based at Groote Schuur Hospital, they work with disadvantaged individuals and communities in and around Cape Town, supporting traumatic brain injury survivors and their families from the acute stage of injury and on through the recovery process. Shown at the Iziko National Gallery Annexe, numerous school groups visited the show and the walkabouts, which were led by the curators and a variety of neuroscientists.