

### \* personal information

Nadine Siegert

Deputy Director

Iwalewa-Haus, Münzgasse 9, 95440 Bayreuth

Phone: +49-921-55-4603, Cell: +49-1578-6872070

nadine.siegert@uni-bayreuth.de

### \* research focus:

Geographic: Angola, Mozambique, Kenia, Uganda

Thematic: Contemporary Arts, Curatorial Studies, Popular Culture, Socialism in Africa, Post-Socialism, Visual Culture, Museum & Archive Studies

Research Projects: Socialist Realism in Africa, Iconographies of the Female Soldier in Africa, Commemoration of Heroes in Africa, Iconography of Revolution and Utopia in Africa

### \* education

Dr. phil., Art Studies Africa, Bayreuth International School of African Studies, University of Bayreuth, 2013.

Dissertation: (Re)mapping Luanda: Utopia and Nostalgia in the Aesthetic Practice.

M.A., Cultural Anthropology, University of Mainz, 2003.

Concentrations: Cultural Anthropology, Popular Culture, Performance Studies, Philosophy, Sociology, European Migration.

Dissertation: Afro-Dance in Germany – A Study on genesis and recent situation of African Dance in Germany.

### \* professional experience

Deputy Director of Iwalewa-Haus, Africa-Center of the University of Bayreuth since 04/2011.

04/2012-10/2012: Director of Iwalewa-Haus, stand in for parental leave of director Dr. Ulf Vierke.

2007-2009: Research Assistant, University of Bayreuth, Project: Media-Art and the Dynamic of contemporary Art worlds in Johannesburg and Luanda.

2006-2007: Research Assistant, University of Bayreuth, Project: Art Worlds in Interaction.

2003-2005: Scientific Assistant, African Music Archive, University of Mainz, Projects: Digitalisation of audio tapes, conceptualisation of web page, archival storages.

Co-Editing, Online-Journals „Ntama – Journal of African Music and Popular Culture“ ([www.uni-hildesheim.de/ntama](http://www.uni-hildesheim.de/ntama)) since 2006.

## fellowships

### \* fellowships / memberships

Associated Sub Project Leader of the Bayreuth Academy of Advanced African Studies (Sub Project 5: Revolution 3.0. Iconographies of social utopia in Africa and its diasporas.) since February 2013.

Associate Membership in Net 1 "Arts and the Transcultural: concepts, histories and practices". Cluster Asia and Europe in a Global Context, University of Heidelberg since 2013.

2008-2013: Junior Fellow at BIGSAS – Bayreuth International Graduate School of African Studies.

2006/2007: Doctoral student at the International Promotion Programme “Performance and Media Studies”, University of Mainz.

## further training

### \* summer schools and workshop participation

2014

- Arco Madrid, Professional Meeting Curating Africa (In, From and For).

2013

- Goethe Institute Bordeaux, Workshop Collecting Contemporary Art from Africa.

2012

- Teacher in workshop 'Art about Art' ('Arte sobre Arte'), Escola Nacional das Artes Visuais, Maputo, Mosambik (with Vanessa Diaz and Cornelia Enderlein)

2010

- Teacher in weekend workshop of seminar 'Anthropology of art in a global context at the Cluster of Excellence Asia and Europe in a Global Context: Shifting Asymmetries in Cultural Flows. University of Heidelberg.
- Workshop participation at Unfixed multiplatform project on Photography, Postcolonial Perspectives, Contemporary Art. Center for Contemporary Art (CBK), Dordrecht.
- Scholarship at ZKM Summer Academy on Global Studies – Kunst und visuelle Medien heute, Zentrum für Kunst und Medien Karlsruhe.

2007

- Oslo Summer School of Comparative Sciences - Course on Contemporary Art and Anthropology: Challenges of Theory and Practice.
- *Traditions of Modernity – Traditionen der Moderne*, IPP Summer School, Johannes Gutenberg-Universität Mainz.

2006

- Cortona Summer School – A workshop in preparation of the Aegis Euroconference on African Alternatives, Centro S. Agostino, Cortona, Tuscany.

## projects, curatorial experience, workshops

### \* projects / curatorial practise

- Project Mentor *MashUp the Archive*, Curatorial Fellowship International Museum (funded by German Federal Cultural Foundation) (2013-2015).
- Project Member *Nástivicious* (with Nástio Mosquito and Vic Pereiro, Luanda, Angola).
- Supervision of Artist in Residency program at Iwalewahaus, University of Bayreuth.

2013

- Curatorial supervision of exhibition project *Quatre Vues de l'Afrique contemporaine* with MC2a, Musée d'ethnographie, Maison des Arts and Forum des Arts at Bordeaux, France.
- Curating of *GhostBusters II – {Haunted by Heroes}*. kara lynch & Délio Jasse. Savvy Contemporary Berlin.

2012

- Jury member *KLA ART, 1<sup>st</sup> contemporary art festival*, Kampala, Uganda.
- Supervision of Artist Residence *Reichsparteitagsgelände – Terrorismo Poetico* with Yonamine (Angola) at Iwalewahaus.
- Co-Curating of *Afrique Aquitaine: Contacts, Zones*. Iwalewa-Haus, Bayreuth with MC2a (Bordeaux).

2011

- Curating of *GhostBusters [from nightmare to memory]* – Nástio Mosquito & Cláudia Cristóvão. Savvy Contemporary Berlin.

2009/2010

- Co-Curating *Somos irmãos – Wir sind Brüder... / Die angolansische Fotografenfamilie Pinto Afonso*. Iwalewahaus, Forum Kunst Plauen, Goethe-Institut Luanda.
- Curating of *Portraits from a Slippery Look* – Kiluanji Kia Henda at Goethe-Institute Nairobi.
- Co-Curating of *Contrary Alignment* – António Ole at Goethe-Institute Nairobi.
- Co-Curating, *Hidden Pages* – António Ole at Iwalewahaus, Bayreuth.
- Curating *DZzzz* – Nástio Mosquito at Iwalewahaus, Bayreuth.

2007

- Curatorial Assistant, Agora Luanda – Kiluanje Liberdade at Iwalewahaus Bayreuth.

### \* Organisation of conferences, workshops & festivals

2014

- Organization of the cultural program at VAD conference, University of Bayreuth.
- *Imaginary of Renewal*, co-organization, Point Sud workshop, Dakar.

2013

- Supervision of *49° MetalZone*, 1<sup>st</sup> Bayreuth International Afro-Metal Festival.
- Workshop *3.0: Doing things with images*, Bayreuth Academy of Advanced African Studies.

Sub-Project “Revolution 3.0: Iconographies of social utopia in Africa and its diasporas“.  
AEGIS conference Lisbon.

2011

- Contact Zone New Iwalewa, exhibitions & workshop
- *Tracks and Traces of Violence in Literature and Art*. International BIGSAS-Conference, University of Bayreuth (with BIGSAS workgroup “Tracks and Traces of Violence”).

2008

- *Updates on the Arts: Agora Angola*. Goethe-Institute Kenia (Nairobi).

2007

- *Shifting Centres – Artistic Positions and Recent Dynamics in Contemporary Dance, Performance and Music in Africa*. Interdisciplinary workshop. Iwalewahaus, Bayreuth (with Dr. Ulf Vierke).

## \* presentations / conferences

### 2014

„Transmedial migration of images: imaginations of revolution and future in different media.” VAD Conference, University of Bayreuth (panel discussant).

“Nostalgia and Utopia. On the (Post)socialist condition in Angolan Contemporary Art Practise.” Moscow. 13th International Conference of Africanists. Institute for African Studies of the Russian Academy of Sciences. Moscow.

“The Archives of the Future: Revisiting iconographies of revolution and utopia in contemporary art practice.” ACASA 16th Triennial Symposium on African Art. New York.

The Art(s) of Revolution: Images, Figurations and Iconographies of radical change in the digital age. Création et actualité en Afrique / Creation and Actuality in Africa. International Conference Laboratoire Littérature Arts et Société of our Partner University Mohammed V.

### 2013

Museum als konkrete Utopie? Zur Arbeit mit Kunst und Künstler\*innen aus Afrika. Kunstraum Innsbruck.

Revolution 3.0: iconographies of utopia in Africa and its diaspora. ECAS conference, Lisbon (panel chair).

(Re)mapping Luanda. Nostalgie und Utopie in der zeitgenössischen Kunst Angolas“. Afrika-Kolloquium. Goethe-Universität Frankfurt./M.

### 2012

„Archiv, Labor & Utopie – künstlerische und wissenschaftliche Perspektiven auf die Sammlungen des Iwalewa- Hauses”, Zwischentagung der AG Museum der Deutschen Gesellschaft für Völkerkunde, University of Cologne.

“Luanda Lab – aesthetic practises in a utopian city”, VAD Conference, Panel “(New) spaces and strategies for negotiating art and cultural knowledge in African cities”, University of Cologne.

„Kunst als konkrete Utopie? Zur Arbeit mit Kunst und Künstler\_innen aus Afrika am Iwalewa-Haus, dem Afrikazentrum der Universität Bayreuth“, Gespräche im Museum, Museum Frauenkultur Fürth.

“I ♥ LUA. Arte contemporâneo em Luanda, Angola”, Escola de Comunicação e Arte, Maputo, Mosambik.

“As perspectivas nos estudos da Arte Contemporânea em Africa”, Faculdade de Letras e Ciências Sociais, Universidade Eduardo Mondlane, Mosambik.

“As Perspectivas nos estudos da arte contemporânea em África”, Instituto Cultural Mosambique Alemanha, Maputo, Mosambik.

### 2011

“O Poder da Utopia. Estética e Política na Arte Contemporânea em Angola”, Museu de Arte Moderna, Salvador de Bahia, Brazil.

“Contact Zone Iwalewa-Haus. Zeitgenössische Kunst in/aus Afrika kuratieren, forschen und lehren. Symposium 'Ouagadougou!', Hochschule für Bildende Kunst Saar.

“Nostalgie und Utopie in der zeitgenössischen Kunst Angolas”. DASP Symposium, Universität

Köln.

“A New Generation of Utopia: Young Artists' Careers in the Context of the Trienal de Luanda”. Other Views: Art History in (South) Africa and the Global South. Colloquium by South African Visual Arts Historians (SAVAH), University of the Witwatersrand, Johannesburg.

## **2010**

“(Re)mapping Luanda-international art networks and local self-empowerment in Angolan contemporary art production”. Bayreuth International School of African Studies (BIGSAS) Colloquium Advanced Work in Progress, University of Bayreuth.

“Urban Memories and Utopias – Contemporary Art in Luanda and Nairobi” (with Dr. Ulf Vierke). AEGIS Thematic Conference Living the City. University of Basel.

“Mobile Architekturen“, Expertengespräch mit Dawit Shanko (Listros e.V.). Hamburger Bahnhof - Museum für Gegenwart, Berlin (in context of the exhibition Who Knows Tomorrow).

“(Re)mapping Luanda: Internationale Netzwerke und lokale Widerständigkeiten in der zeitgenössischen Kunstproduktion Angolas”. ZKM Sommerakademie 2010, Karlsruhe.

“Die Triennale von Luanda: Zur Positionierung einer neuen afrikanischen Institution in der globalen Kunstwelt und ihre Relevanz für die lokale Kunstszene.” Kunsthistorisches Institut. Freie Universität Berlin. Afrika-Kolloquium von Prof. Dr. Tobias Wendl. SoSe 2010.

“The power of utopia and the aesthetic of revolution – creating post-amnesia communities of a new elite in the context contemporary art Kenya and Angola“, 21st Annual GNEL / ASNEL Conference Contested Communities: Communication, Narration, Imagination, University of Bayreuth, Germany.

Panel Chair “Indépendance Cha Cha – Continuities, Transformations and Memories of Euphoria in African Popular Music(s)”, VAD Conference, University of Mainz.

“Grooving on broken – dancing war trauma. Kuduro sound and dance negotiating a new Angolan identity on the threshold from civil war to postwar society” (with Stefanie Alisch), VAD Conference, University of Mainz.

„The Power of Utopia. Aesthetics and politics in the contemporary art production of Angola“. Bayreuth International School of African Studies (BIGSAS) Colloquium Advanced Work in Progress, University of Bayreuth.

## **2009**

„Aesthetics and Power“ - Angolas Contemporary Art Scene (Pre- and Post-Trienal de Luanda). ECAS Conference. University of Leipzig.

„Kuduru – Real and Virtual Areas of Contemporary Angolan Popular Culture. ECAS Conference. University of Leipzig.

## **2008**

„Kuduru – Elektronische Musik in den Vorstädten Luandas.“ Goethe-Institut Nairobi.

„Kuduru: The Crazy Frog Resampled.“ Conference Cultural Borrowings: A Study Day on Appropriation, Reworking and Transformation. University of Nottingham.

„Kuduru: Real & Virtual Cultural Areas in Angola.“ ASUK Conference. Preston. University of Lancashire.

"Zeitgenössischer Tanz in Afrika – kreativer Widerstand zwischen internationalen und lokalen Kontexten". Tanzhaus NRW Düsseldorf in context of Danse l'Afrique Danse.

## **2007**

„Contemporary dance from Africa as creative opposition to stereotypical images of Africanity“.  
ICTM World Conference, University of Vienna.

“Shifting Centres” - Questioning dominant cultural politics and one-dimensional perception in Kenyan contemporary dance. ECAS 2007 Conference, University of Leiden.

## **2006**

(Re)produktionen des Mythos der distinkten „schwarzen Körperlichkeit - Von der (Un)möglichkeit der Überwindung der Stereotypen afrikanischer Körperlichkeit. Ethnologisches Kolloquium. Iwalewa-Haus Bayreuth.

Ntama – Journal of African Music and Popular Culture. VAD Tagung Frankfurt. Special Panel zum Thema „Afrikanische Wissenssammlungen im Internet“.

Contemporary dance in Africa as creative opposition to stereotypical images of Africanity. International Summer School on African Alternatives. AEGIS Preparatory Workshop. Cortona, Italy.

„Warum tanzen die Afrikaner immer mit nacktem Oberkörper?“ – Zur Rezeption afrikanischen Tanzes in Europa und der Selbstwahrnehmung zeitgenössischer afrikanischer TänzerInnen. ICTM Nationalkommittee Jahrestagung, Universität Mainz.

## **2005**

Projekt Ntama – Journal of African Music and Popular Culture. Institutskolloquium des Instituts für Ethnologie und Afrikastudien „Afrikaforschung im Rhein-Main Gebiet.

## \* publications

Siegert, Nadine (forthcoming), Luanda Lab – aesthetic practices between nostalgia and utopia. In: Erin Haney (ed.), *Critical Interventions Special Issue: “Emerging Platforms for Artistic Production in DRC, Angola, and Mozambique”*.

Siegert, Nadine (forthcoming), Luanda. *Lexikon der Gesellschaft für Überseegeschichte*. (with Dr. Ulf Vierke)

Siegert, Nadine (forthcoming), Angola postkolonial. *Lexikon der Gesellschaft für Überseegeschichte*. (with Dr. Ulf Vierke)

Siegert, Nadine (2013), Justuy Kyalo. *Allgemeines Künstlerlexikon*. De Gruyter.

Siegert, Nadine (2013), Miriam Kyambi. *Allgemeines Künstlerlexikon*. De Gruyter.

Siegert, Nadine (2012), Jorge Gumbe. *Allgemeines Künstlerlexikon*. De Gruyter.

Siegert, Nadine (2012), Marco Kabenda. *Allgemeines Künstlerlexikon*. De Gruyter.

Siegert, Nadine (2012), Paulo Kapela. *Allgemeines Künstlerlexikon*. De Gruyter.

Siegert, Nadine (ed.) (2011), *GhostBusters II {Haunted by Heroes}* – kara lynch & Délio Jasse. Exhibition catalogue. Savvy Contemporary Berlin & Iwalewa-Haus Bayreuth (with Bonaventure Soh Bejeng Ndikung).

Siegert, Nadine (ed.) (2013), *Iwalewa – quatre vues de l’Afrique contemporaine*. Bayreuth: Iwalewahaus. (with Pierre-Nicolas Bounakoff and Katharina Greven)

Siegert, Nadine (2013), “Urban Memories and Utopias – Contemporary Art in Luanda and Nairobi”. In: Birgit Obrist et. al., *Living The City. Processes of Invention and Intervention*. Schweizerische Afrikastudien - Etudes africaines suisses, Bd. 10. Hamburg: LIT-Verlag. (with Ulf Vierke)

Siegert, Nadine (2013), *Grooving on broken – dancing war trauma in Kuduro?* In: Lizelle Bisschoff and Stefanie Van de Peer (ed.): *Art and Trauma in Africa: Representations of Reconciliation in Film, Art, Music and Literature*. London: IB Tauris (with Stefanie Alisch)

Siegert, Nadine (2012), *Kunst als konkrete Utopie? Zur Arbeit mit Kunst und Künstler\_innen aus Afrika am Iwalewa-Haus, dem Afrikazentrum der Universität Bayreuth*, In: *sehen und gesehen werden, Gespräche im Museum, Museum Frauenkultur Fürth*.

Siegert, Nadine (ed.) (2011), *GhostBusters [from nightmare to memory]* – Nástio Mosquito & Cláudia Cristóvão. Exhibition catalogue. Savvy Contemporary Berlin & Iwalewa-Haus Bayreuth (with Bonaventure Soh Bejeng Ndikung).

Siegert, Nadine (2011), *(Re)mapping Luanda. Post-war Utopias of the Angolan Contemporary Art Scene*. In: Peter Weibel and Andrea Buddensieg (ed.), *Global Studies. Mapping Contemporary Art and Culture*. Ostfildern: Hatje Cantz.

Siegert, Nadine, *Updating Angolanidade. Kuduro und nationale Identität im Nachkriegs-Angola*. In: *EthnoScripts*. Jahrgang 13, Heft 1 (04/2011), Hamburg (with Stefanie Alisch)

Siegert, Nadine (2010), *From the Border of the City to the Shore of the Island. The Angolan artist António Ole*. In: *NKA – Journal of Contemporary African Art*. No. 26, Spring 2010.

Siegert, Nadine (2010), *Empírico I Candongueiro*. In: Hildebrando de Melo. *Candongueiro*. Exhibition catalogue, Luanda.

Vierke, Ulf; Siegert, Nadine (ed.) (2010), *Somos irmãos! Die angolansische Fotografenfamilie Pinto Afonso*. Bayreuth: Bumerang.



Siegert, Nadine (2009), The Beauty of elusive Architecture – António Ole's exhibition “In the skin of the city”. Exhibition catalogue. Instituto Camões. Luanda.

Siegert, Nadine (2009), António Oles Kunst als Archäologie der verborgenen Geschichte. In: Vierke, Ulf (Hrsg.), António Ole. Hidden Pages. Wuppertal.

Siegert, Nadine (2009), „Warum tanzen die Afrikaner immer mit nacktem Oberkörper?“ – Zur Rezeption afrikanischen Tanzes in Europa und der Selbstwahrnehmung zeitgenössischer afrikanischer TänzerInnen. In: Jahrbuch des ICTM Nationalkomitees.

Siegert, Nadine; Vierke, Ulf (2008), Angola Pop (2005-2007) : la première Triennale de Luanda. In: Africultures numéro 73. S. 110-117.

Siegert, Nadine (2008), Especifico – Killing structures [Translation]. Exhibition catalogue of Hildebrando de Melo. Luanda: EAL.

Siegert, Nadine (2008), Kuduru – Musikmachen ohne Führerschein. In: EthnoScripts, Bd. 10 (2008), 1, S.102-124.

### **\* online publications**

Siegert, Nadine (2012), Angolanidade revisited – Kuduro. In: Buala. cultura contemporânea africana. [<http://www.buala.org/en/stages/angolanidade-revisited-kuduro>] (with Stefanie Alisch)

Siegert, Nadine (2010), Grooving on broken – dancing war trauma in Angolan Kuduro. In: Norient (with Stefanie Alisch).

Siegert, Nadine (2010), Triennale 2010: Cultural Affections in Utopia. In: SAVVY. art.contemporary.african [<http://www.savvy-journal.com>]

Siegert, Nadine (2010), Mestre Paulo Kapela – re-estruturando o discordante (Re-membering the disparate). In: BUALA. cultura contemporânea africana. [<http://www.buala.org/pt/cara-a-cara/mestre-paulo-kapela-re-estruturando-o-discordante>]

Siegert, Nadine (2010), Diálogos sobre Dança Contemporânea, entrevista com Kepha Oiro (Dialogues on Contemporary Dance, interview with Kepha Oiro). In: BUALA. cultura contemporânea africana. [<http://www.buala.org/pt/palcos/dialogos-sobre-danca-contemporanea-entrevista-com-kepha-oiro>]

Siegert, Nadine (2010), Dança contemporânea africana: uma oposição criativa às imagens estereotipadas da africanidade (Contemporary dance from Africa as creative opposition to stereotypical images of Africanity). In: BUALA. cultura contemporânea africana. [<http://www.buala.org/pt/palcos/danca-contemporanea-africana-uma-oposicao-criativa-as-imagens-estereotipadas-da-africanidade>]

Siegert, Nadine (2008), Kuduru – Musikmachen ohne Führerschein. In: Bayreuth African Studies Working Papers. Institut für Afrikastudien (Hrsg.) Vol. 5. [[http://opus.ub.uni-bayreuth.de/frontdoor.php?source\\_opus=567&la=de](http://opus.ub.uni-bayreuth.de/frontdoor.php?source_opus=567&la=de)]

Siegert, Nadine (2005), African Footprint - Stereotypen eines überholten Afrikabildes hinterlassen zweifelhafte Spuren. In: Ntama – Journal of African Music and Popular Culture. [[http://www.uni-hildesheim.de/ntama/index.php?option=com\\_content&view=article&id=157:african-footprint-stereotypen-eines-holten-afrikabildes-hinterlassen-zweifelhafte-spuren&catid=66:articles&Itemid=29](http://www.uni-hildesheim.de/ntama/index.php?option=com_content&view=article&id=157:african-footprint-stereotypen-eines-holten-afrikabildes-hinterlassen-zweifelhafte-spuren&catid=66:articles&Itemid=29)]

Siegert, Nadine (2004), Wayne Barker - South African Artist in Wiesbaden. In: Ntama – Journal of African Music and Popular Culture. [http://www.uni-hildesheim.de/ntama/index.php?option=com\\_content&view=article&id=194:wayne-barker-south-african-artist-in-wiesbaden&catid=94:interviews&Itemid=67](http://www.uni-hildesheim.de/ntama/index.php?option=com_content&view=article&id=194:wayne-barker-south-african-artist-in-wiesbaden&catid=94:interviews&Itemid=67)

## teaching

### \* courses taught

2013/2014

- Schreiben und Mediales Präsentieren, BA KuG, Univ. of Bayreuth
- Theorien der Bildwissenschaft, MA KuG, Univ. of Bayreuth
- Kuratorische Theorie und Praxis, MA KuG, Univ. of Bayreuth (ongoing)

2013

- MashUp the Archive (mit Sam Hopkins), Univ. of Bayreuth
- Mosambik: Land, Sprachen, Literatur & Kunst (mit Clarissa Vierke), Univ. of Bayreuth
- Ikonographien der Revolution (mit Prof. Dr. Ute Fendler), Univ. of Bayreuth

2012/13

- Metaphern in Sprache und Kunst, Univ. of Bayreuth
- Art & Ethnography? (with Sarah Böllinger), Univ. of Bayreuth

2012

- Public Space – Contemporary Art Practises, with Sam Hopkins, Univ. of Bayreuth
- Praktisches Arbeiten in Afrika, Univ. of Bayreuth

2011

- Lecture: “O Poder da Utopia. Estética e Política na Arte Contemporânea em Angola”, University of Cachoeira, Brazil.

2011/12

- Einführung in die Kunstwissenschaft (with Sigrid Horsch-Albert), Univ. of Bayreuth
- Body\_Space. Körper und urbane/rurale Landschaft (with Katharina Fink), Univ. of Bayreuth

2009

- Hidden Pages – Stolen Bodies Theory and Practice of a exhibition project at Iwalewa-Haus, (with António Ole and Ulf Vierke), Univ. of Bayreuth

2008

- Länderseminar Angola (with Ulf Vierke), Univ. of Bayreuth

2007

- Contemporary Dance and Performance in Africa, Univ. of Bayreuth

2006/07

- Introduction into African Art – An overview and Exhibition Project on African Photography, Univ. of Bayreuth

2004

- Popular Dance in Africa, Univ. of Mainz

2003

- Ethnologie und Film. Teaching Assistant, Univ. of Mainz

1999

- Music and Politics in Africa, Teaching Assistant , Univ. of Mainz