

SUMMARY BIOGRAPHY

Nkule Mabaso is the director of Natal Collective an independent production company active internationally in the research and presentation of creative and cultural Africana contemporary art and politics. She is also PhD researcher at HDK-Valand (Academy of Art & Design, Faculty of Fine, Applied and Performing Arts), University of Gothenburg, Sweden.

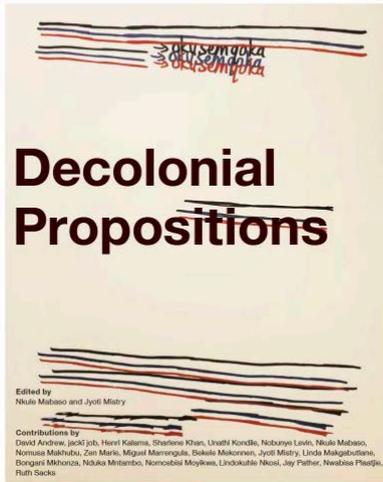
Recent publication projects are Include editing **Climate: Our Right to Breathe**, K Verlag, 2022, together with Hiuwai Chu, Meagan Down, Pablo Martínez, and Corina Oprea. *Climate: Our Right to Breathe* is a book in response to vast, mutually exacerbating planetary conditions: the accelerated collapse of the biosphere under climate change and the increasingly crushing dynamics of toxic politics. But, the reactionary, divisionary politics driven by ruthless forms of authoritarianism, denialism, nationalism, and other globalized forms of oppression and dispossession are also a call to action. Functioning as contributing editor to the book **Decolonizing Art book Fairs: Publishing Practices from the South** with the editors: Yaiza Camps, Moritz Grünke, Pascale Obolo, Michalis Pichler, Parfait Tabapsi *Decolonizing Art Book Fairs* is a workbook with (primarily newly commissioned) texts and interviews that aims to think through the existing and speculative frameworks of organizational practice in the art book fairs. This workbook attempts to introduce new narratives and help deconstruct the frontiers between north(s) and south(s), putting an emphasis on practitioners and initiatives from the African continent and diaspora.

Previous engagements include founding of the Newcastle Creative Network (2012-2017), being Curator of the Michaelis Galleries at University of Cape Town (2015-2021). *The curation of the South Africa Pavilion at the Biennale Arte 2019, Venice together with Nomusa Makhubu under the title "The stronger we become", for the South African Department of Sports, Arts and Culture presenting the artists Tracey Rose, Dineo Seshee Bo. Past advisory board roles include serving on the Museum Services Board of the Western Cape Department of Cultural Affairs and Sport, Visual Arts Network of South Africa, The University of Cape Town Works of Art Committee.*

Project Image	Project description
	<p>Publication, K Verlag, 2022</p> <p>Climate: Our Right to Breathe Editors: Hiuwai Chu, Meagan Down, Nkule Mabaso, Pablo Martínez, and Corina Oprea. <i>Climate: Our Right to Breathe</i> is a book in response to vast, mutually exacerbating planetary conditions: the accelerated collapse of the biosphere under climate change and the increasingly crushing dynamics of toxic politics. But, the reactionary, divisionary politics driven by ruthless forms of authoritarianism, denialism, nationalism, and other globalized forms of oppression and dispossession are also a call to action.</p>

ONCURATING

Issue 49 / April 2021
Notes on Curating
www.oncurating.org



Conferences and Publication

Decolonial Propositions

Issue 49 / April 2021

eds. Nkule Mabaso and Jyoti Mistry

The two events (ArtSearch, March 2017 and Third Space Symposium, August 2017) from which these contributions are drawn took place at an exceptionally volatile moment in South African higher education. Drawing from the experiences of students and lecturers over the course of #FeesMustFall movement which started in October 2015 highlighting the structural inaccessibility to higher education. This publication brings together the contributions that provided individual and institutional reflection and dialogues.



Contributing editor to the book **Decolonizing Art book Fairs: Publishing Practices from the South**

Editors: Yaiza Camps, Moritz Grünke, Pascale

Obolo, Michalis Pichler, Parfait Tabapsi

Decolonizing Art Book Fairs aims to rethink through the existing and speculative frameworks of organizational practice in the art book fairs. This workbook attempts to introduce new narratives and help deconstruct the frontiers between north(s) and south(s), putting an emphasis on practitioners and initiatives from the African continent and diaspora. A workbook with (primarily newly commissioned) texts and interviews.



Exhibition and Publication

The stronger we become, 2019

curators: Nkule Mabaso and Nomusa Makhuba

Produced for the South African Pavillion at the 2019 La Biennale di Venezia, *the stronger we become* was an exhibition and the catalogue produced around a dialogue about resilience articulated through the works of the artists, Dineo Seshee Bopape, Tracey Rose and Mawande Ka Zenzile.

The publication received the Creative Research Award from the University of Cape Town 2020.



Exhibition and Creative Publication
Pamela Phatsimo Sunstrum: There are Mechanisms in Place, 2019-2020.
 Curators: Nkule Mabaso, Nomusa Makhubu

The book follows the artist's solo exhibition of the same name presented at [Michaelis Galleries](#) from August 23 to September 21, 2018. The creative book, quite different from the usual catalogue, deliberately centres and collaborates with Black women cultural producers, responding to Sunstrum's solo exhibition.

The publication received Best Visual Art Collection in 2021 Humanities and Social Sciences (HSS) Awards



Exhibition and Publication
15 South African Artists. 2018, Kunsthalie KaDE, The Netherlands

Curators: Manon Braat, Nkule Mabaso
 The artists featured in 'Tell Freedom' are inspiring representatives of a generation of South African artists who have grown up largely since the abolition of apartheid. They carry the burden of their country's history of violence and injustice, but at the same time look to the future and the rest of the world with optimism.



Exhibition and Publication
Fantastic. 2016, Michaelis Galleries, UCT.

Curators: Nkule Mabaso, Nomusa Makhubu

The exhibition presented at 3 institutions in South Africa, sought to invite the audience to see the fantastic as a tool for engaging with distortions of our histories and as a conceptual framework for our debates about biopower and biopolitics and re-ignite critical thought about the fantastic in contemporary art and visual culture.

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In this Context: Collaborations & Biennials



Edited by Nkule Mabaso

Interviews conducted by Nancy Dantas, Valeria Geselev, Abongile Gwele, Nkule Mabaso, Olga Speakes

Contributors

Ntione Edjabe, Justin Dary, Eivira Dyangani Ose, Mshedd Khasimwa, Marcus Neustetter, Smooth Nzewi, Daudi Karungi, Iolanda Pensa, Gregory G. Sholette

Issue 32 / October 2016

ed. Nkule Mabaso

In this Context: Collaborations & Biennials

This issue of OnCurating consists of two parts: the first part researches collaborative work with an emphasis on African collectives, and the second part offers an insight into the development of biennials on the African continent. Collaborative work raises complexities questions on the fundamentals of curating and questioning the exhibitionary complexes. These concerns extend through to the biennale form where the thematic and their aesthetics move from formalist, object-bound sensibility to practices based on experimentation and agitation, processes, ephemerality, political and social ideas that are locally embedded. The practices represented in this issue are not collectives and collaborations in the traditional sense, but practices that follow more self-instituting strategies grounded in their immediate socio-political contexts.

ONCURATING.org

Issue 22 / April 2014

Notes on Curating, freely distributed, non-commercial



Teresa Dahl, Same Time, Different Landscape (2009) detail, Gitterne use, Namori, Courtesy of the artist

Issue 22 / April 2014

Politics of display

Editors: Dorothee Richter and Nkule Mabaso

This issue of OnCurating consists of a variety of texts and interviews, developed from participants connected to the Postgraduate programme in Curating (www.curating.org). We see the curatorial discourse not primarily as a philosophical discourse with some practical outcomes. We are always interested in the power relations and politics, which structure the field. As curators and as researchers we have chosen the attitude that practice and theory are intertwined profoundly, and both materialisations have the ability "to do things" with art and with words, to intervene, to highlight.