

NICOLA BRANDT

Born in Windhoek, Namibia in 1983.

Lives and works between Namibia and Germany.

EDUCATION

- 2015 DPhil in Fine Art, Ruskin School of Art and Christ Church, University of Oxford
- 2007 – 2009 MSt in History of Art, History of Art Department and St Catherine's College, University of Oxford

AWARDS + SCHOLARSHIPS (SELECTED)

- 2024 Berlin Global Village Decolonial Memorial: top five shortlist
- 2023 Doek! Literary Awards / Bank Windhoek: shortlist – visual art
- 2020 – 2021 Kowitz Foundation Grant to produce *Conversations Across Place*
- 2017 – 2018 Gerda Henkel Foundation Fellowship
- 2017 Leverhulme Trust (shortlisted),
Oxford's Humanities Division & Ruskin School of Art
University of Oxford Diversifying Portraiture, Vice Chancellor's Diversity Fund, University of Oxford
- 2016 IFA (Institut für Auslandsbeziehungen)
Wellcome Trust: Seed Award in Humanities and Social Science
- 2014 Namibian Film and Theatre Awards: special mention for *Indifference*
- 2010 – 2014 Hugh Pilkington Scholarship, Christ Church, University of Oxford

COLLECTIONS (SELECTED)

- Würth Collection, Künzelsau, Germany
- Iwalewaha Collection, Bayreuth, Germany
- Embassy of Namibia, Berlin, Germany
- Eimuth Collection, München, Germany
- CIP (Copenhagen Infrastructure Partners), Hamburg, Germany
- The Joseph Schepers-Germaine Lijnen Fund, Brussels, Belgium
- Ministry of Lands and Resettlement, Windhoek, Namibia
- National Art Gallery, Windhoek, Namibia
- Scheryn Art Collection, Cape Town, South Africa

EXHIBITIONS (SELECTED)

- 2024 – 2025 *On the Backs of Camels*, Welt Museum Wien, Vienna
- 2024 *Into One's Own: Reckoning with Monuments and Memory*, Guns & Rain
Decolonial Memorial Design Presentation (20 finalists), Gutshof Britz / Museum Neukölln, Berlin
- 2023 *Indifference*, Nirox Foundation and The National Art Gallery of Namibia
Gift Uzera, Nicola Brandt and Muningandu Hoveka, *Man of War Leave My House*, Goethe-Institut Namibia, Windhoek
- 2022 – 2023 *Freiburg und Kolonialismus: Gestern? Heute!*, Städtische Museen Freiburg
- 2022 *Good Neighbours*, Nirox Foundation, Cradle of Humankind World Heritage Site, South Africa

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- 2021 *Territories Under My Skin*, curated by Tatiana Echeverri Fernandez, Jaro Straub and Ella Ziegler, The Changing Room, Berlin, Germany
- 2020 – 2021 *Landscapes*, National Art Gallery of Namibia
- 2020 *From Where Do We Speak?* Frans Nambinga Arts Training Centre, Havana, Windhoek
- 2019 *The Burden of Memory: Considering German Colonial History in Africa*, curated by Rose Jepkorir, Princess Marilyn Douala Manga-Bell and Nontobeko Ntombela, Goethe-Institut Yaoundé, Cameroon,
- Hannah Ryggen Triennial: Faig Ahmed, Alighiero e Boetti, Nicola Brandt, Alexandra Kehayoglou, Lise Bjørne Linnert, Ahmed Umar and Hannah Ryggen*, curated by Solveig Lønmo, Nordenfjeldske Kunstindustrimuseum, Trondheim, Norway. Award: Best Exhibition, 2019 (The Artists Association, Oslo)
- 2018 – 2019 *Ovizire · Somgu: From Where Do We Speak?*, curated by Johanna Wild and Bisrat Negassi, The MARRK Museum & M. Bassy, Hamburg, Germany
- 2018 *Tomorrow's Today*, curated by Tumelo Mosaka, Investec Cape Town Art Fair, South Africa
- Namibia. The Art of a Young Generation*, Museum Würth, Erstein, Alsace, France
- 2017 *Another Antipodes*, Urban Axis, PS Art Space, Fremantle, Australia
- 2016 *Kunst Einer Jungen Generation*, Museum Würth, Künzelsau, Germany Mo(ve)ments: African Digital Subjectivities, Yale School of Art, Yale University, New Haven
- 2015 *Land Matters in Art*, Deutsche Gesellschaft für Internationale Zusammenarbeit (GIZ) & the Namibian Ministry of Land Reform, St. Johannes-Evangelist-Kirche, Berlin-Mitte
- Christoph Schlingensief & Nicola Brandt, *Unrecounted: Historical Amnesia in Germany and Namibia*, Filmgalerie 451 and the National Art Gallery of Namibia, Conservatorio Benedetto Marcello, Palazzo Pisani, Venice
- Re-presenting Photography in Namibia*, Annual Visual Art Museum Programme (AVAMP), Windhoek
- 2014 *The Earth Inside*, curated by Vid Simoniti, National Art Gallery of Namibia, Windhoek
- 2012 *Namibia: Definitions of Space*, London Festival of Architecture, Ambika P3, University of Westminster, London
- In Site: Art as a Mode of Enquiry*, Ashmolean Museum, Oxford
- 2011 *Fuori Campo*, Galleria Fuori Campo, Piazza del Campo, Siena, Italy
- Wlotzkasbaken*, International Photography Festival, Galleria Edieuropa, Rome

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PRESS (SELECTED)

- 2024 Van Wyk, Bayron. (n.d.). Contested Statues: A Review of 'Man Of War: Leave My House' at The Goethe-Institut, Windhoek. *Stimulus – Respond, Space: Colony*. <https://www.stimulusrespond.com>.
- Rensing, Julia. Histories and Landscapes Embodied: Counter-Memorial and Embodied Strategies in Namibia and Beyond, a Case Study, in *Curating Transcultural Spaces*, ed. Sarah Hegenbart (Bloomsbury, 2024).
- Frank Steinhofner, Traces of Violence in Windhoek, Democracy: The Architectural Review issue 1511, May 2024.
- 2023 Mukaiwa, Martha. Brandt on Fire at ICTAF, The Namibian, 24 February 2023, The Namibian Online.
- Wilson, Paul. Remembering the Herero-Nama Genocide in Namibia, *African Arts* 56, no. 1 (Spring 2023): 62–81.
- Fumanti, Mattia. (2023). The 'haunting' and the 'haunted': Whiteness, orthography, and the (post)-apartheid condition in Namibia. *History and Anthropology*, 34:3, 497–520.
- 2022 Mukaiwa, Martha. Artists Consider New Memorials and Inclusive Futures. The Namibian, 29 November 2022, The Namibian Online.
- Baas, Renzo. Review: Nicola Brandt, Landscapes between Then and Now. Recent Histories in Southern African Photography, Performance and Video Art, Abingdon, Routledge, Taylor & Francis Group, 2020. *Journal of Namibian Studies: History Politics Culture*, 31, 141–43.
- 2021 March, Leonie. „Wir wollen nur Gerechtigkeit“: Völkermord – Die deutsche Kolonialvergangenheit prägt Namibia bis heute. Doch von einer Aufarbeitung ist das Land weit entfernt – ebenso wie Deutschland. *Spiegel Geschichte, Der deutsche Kolonialismus. Die verdrängten Verbrechen in Afrika, China und im Pazifik*.
- 2021 Henrichson, Dag. Out of History: Artists, Landscapes and New 'Practices of Self' in Southern Africa. *Art Africa*, January – March 2021.
- 2020 Mukaiwa, Martha. Namibian Landscapes. *The Namibian*, 12 June 2020.
- Henrichson, Dag. Whose Land Is This? *The Namibian*, 18 May 2020.
- 2019 Lehmann, Fabian. A place of eclectic remembrance. The former German concentration camp on Namibia's Shark Island. *Journal of Namibian Studies: History Politics Culture*, 26, 29–50. Retrieved from <https://namibian-studies.com/index.php/JNS/article/view/8434>.
- Hannah Ryggen: New Land*, exh. cat., Nordenfjeldske Kunstindustrimuseum, Trondheim.
- 2018 March, Leonie. Kunstprojekt zur Aufarbeitung deutscher Kolonialgeschichte, Bruch eines Tabus. *Deutschlandfunk Kultur*.
- Rosen, Sara. An Unsettling Visual Trip through Namibia's Past: Living Memorials. Huck, 14 March 2018, *Huck Magazine*, Online.

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- 2018 Lim, Denise. What the Landscape Recalls. *Art Africa*, 8 February 2018, Art Africa Online.
- Wienand, Kea. Deutsche Kolonialgeschichte als Thema postkolonialer Kunst. Iwalewaha, University of Bayreuth, Germany.
- 2017 Lehmann, Fabian. A Place of Eclectic Remembrance: Visiting Luderitz's Shark Island today, paper, ECAS 7, Basel.
- 2016 *Kunst Einer Jungen Generation*, exh. cat., Museum Würth, Künzelsau: Swiridoff, 2016.
- Nos quatre coups de coeur de la foire d'art contemporain africain AKA, à Paris, *Le Monde (Afrique)*, 11 November 2016.
- Middleton, Susan. Beelde wat in lae spreek. *Rapport*, Johannesburg, South Africa, 11 November 2016.
- 2015 Schaar, Elisa. Unrecounted: Historical Amnesia in Germany and Namibia: Exhibition Reviews. *Art Margins*, 6 November 2015, Art Margins Online.
- Viscardy, Pascale. Théâtre Postcolonial: Biennale Internationale d'art de Venise 56e. *L'Art Même 66*, Brussels: Ministère de la Communauté française, 16–17.
- Köbler, Reinhart. *Namibia and Germany: Negotiating the Past*, Namibia: UNAM Press, 2015.
- 2014 Hofmann, Eberhard. Herbe Schönheiten zwischen Lagen gruseliger Erinnerung. *Allgemeine Zeitung*, August 2014.
- Ehlers, Hendrik. Analogie der Amnesie funktioniert. *Allgemeine Zeitung*, August 2014.
- 2013 *Land Matters in Art*, exh. cat., Windhoek: National Art Gallery of Namibia and Deutsche Gesellschaft für Internationale Zusammenarbeit, GIZ, GmbH on behalf of the Federal Republic of Germany, 2013.
- 2011 *Personal Geography*, exh. cat., Rome: Punctum Editions, 2011.
- PUBLICATIONS
(MOST RECENT)**
- 2023 Brandt, Nicola. Fire and Physical Energy on the Slopes of Devil's Peak. In *Lost Libraries, Burnt Archives*, edited by Julia Rensing and Sindi-Leigh McBride, Cape Town: Michaelis Galleries, 2022.
- Brandt, Nicola. 'Practices of Self': Embodied Memory Work, Performance Art and Intersectional Activism in Namibia. *Memory Studies* 16, no. 3 (2023): 533–45.
- Maa Ka Maaya Ka Ca A Yere Kono* – 13th Edition of the Rencontres de Bamako – African Biennale of Photography, Le Recontres de Bamako, Archive Books, Dakar, Berlin and Milan.

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- 2022 Brandt, Nicola. When the Land Speaks. *Doek! Literary Magazine*, 24 May 2022, Issue 8: Komesho, Doek! Literary Magazine Online.
- 2021 Brandt, Nicola and Frances Whorrall-Campbell, eds. *Conversations Across Place*, Berlin: The Green Box, 2021.
- 2020 Brandt, Nicola. Time, Performance and Landscape. In *The Journey*, edited by Simon Njami and Sean O'Toole. Bielefeld & Berlin: Kerber, 2020.
- Brandt, Nicola. *Landscapes Between Then and Now: Recent Histories in Southern Africa Photography, Video and Performance Art*. London & New York: Bloomsbury Visual Arts, 2020.
- 2019 Brandt, Nicola. Under Fire: The Concept of Landscape, @GI weltweit, October 2019, <https://www.goethe.de/prj/lat/en/ide/hin.html>.
- Brandt, Nicola, Margaret Courtney-Clarke: In the Harsh Light of the Present, *Cry Sadness into the Coming Rain*, exh. cat., SMAC Gallery, Stellenbosch, South Africa.

PUBLIC TALKS & SCREENINGS (SELECTED)

- 2023 'Contestations of Memory: Publics & Spaces,' with Michael Rothberg, Robert Kriger, Steven Robins and Sylvie Njobati, Point Sud 2023, Stellenbosch Institute for Advanced Study, Stellenbosch
- 'Man of War: Leave My House,' with Hildegard Titus, Gift Uzera and Muningandu Hoveka, Goethe-Institut, Windhoek
- 'Decolonising the Public Space in Germany and its Former African Colonies,' ECAS, Cologne, Germany
- 'The Day Curt Fell: Embodied Memory Work, Performance Art and Intersectional Activism in Namibia,' Basler Afrika Bibliographien, Zurich
- 'Hamburg's (post)colonial Legacy,' The WONAGO (World Order Narratives of the Global South) Project, The University of Hamburg
- Exhibition talk with curator Aino Moongo and Dr Beatrix Hoffmann-Ihde, Städtische Museen Freiburg
- 2022 'Diasporic Entanglements,' with Sumayya Vally, Denise Lim, and Frances Whorrall-Campbell (moderator), Center for African Studies and the Humanities Center, Stanford University
- 2021 *In/Visible Landscapes: Photography, Colonialism, and the Environment* (keynote speaker), 6th International Conference of Photography and Theory
- Indifference*, 2014, The Changing Room, Berlin
- 2020 *Sites of Reckoning: Memorials, Museums & Fractured Truth(s) in the Aftermaths of Mass Violence*, Georgia State University, Atlanta

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- 2019 *Black Portraits*, New York University, New York
- Museum Conversations*, Goethe Institute, Windhoek, Namibia
- 2018 Staatstheater Nürnberg, Germany
- Goethe-Institut Namibia & Museums Association of Namibia
- Senator's Reception at the 2nd Herero and Nama Conference, City Hall, Hamburg
- The MAXXI, National Museum of the 21st Century Arts, Rome
- 2017 Iwalewahaus, University of Bayreuth, Germany
- 2016 Bergen International Film Festival (BIFF), Bergen, Norway
- Land/Water Symposium, Plymouth University, UK (keynote speaker)
- 2015 ABA Roma International Lecture Series