



**VANSA** (Johannesburg, RSA) and **Picha** (Lubumbashi, DRC) have been working together on the development of **PANIC** - a Pan African Network of Independent Contemporaneity - working with and through a wider network of organisations and initiatives across the continent. PANIC is being developed as an experimental platform which seeks to stimulate novel and low/ no cost modes for networking, project development and presentation of work among contemporary art practitioners, in a context which is largely inimical to the movement of ideas, people and work within the continent, and in which the means to do so are often contingent on the support of parties outside of the continent. We would like to make modest inroads into changing this picture.

**ABOUT VANSA**

VANSA operates as a support point for contemporary art practice in South Africa, concerned with promoting access, innovation and connection. The organisation does so through the dispersion of information, on-line networking platforms, research and advocacy, and the realisation of interventions aimed at stimulating new directions, new audiences and new contexts for contemporary art practice.

**ABOUT PICHA**

Picha's vision as an organisation revolves around the promotion of artistic experimentation as a way of understanding society and giving people a voice to speak to the world. The Picha Art Centre in Lubumbashi functions as a resource for artists and writers in the DRC, and works with a variety of continental and international partners in the staging of Rencontres Picha, Biennale de Lubumbashi, a year long project that will culminate in the first week of October 2013.

**ABOUT THE PANIC MAP**

On-line questionnaires were sent to 24 curators and managers of contemporary art spaces and organisations around the continent, exploring three issues: 1. Which other spaces within the continent they have worked with. 2. Where the artists that they have worked with from outside of their own country principally come from (including, where relevant, their home countries). Fifteen organisations responded, and the map represents a visualisation of the data generated from their responses. The map is intended to communicate a sense of the complex connections between a sampling of key initiatives across the continent, and the ways in which these networks also engage with a wider global context, in both creative and economic terms.

**PANIC LISTINGS**

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