



ON-AIR

ON-AIR: REFLECTING ON THE MOBILITY OF ARTISTS IN EUROPE

ARTIST IN RESIDENCE

THE JOURNEY AND ITS DESTINATIONS

**Maria Tuerlings, director Trans Artists
& Yasmine Ostendorf, project co-ordinator ON-AiR**

With this publication the partners of the ON-AiR project aim to take you on a 'journey', reflecting on the current state of mobility in which the artists in Europe operate and their art flourishes. It also includes a summary of the results and outcomes of the ON-AiR project.

There's a popular saying: 'Travel broadens the mind'. When you least expect it, you encounter the crazy ones, the geniuses, the misfits, the rebels, the troublemakers, the square pegs in the round holes and the ones who see things differently from your perspective.

To be able to learn from other cultures, to trigger your imagination, to develop special skills, to be able to understand why things happen differently in another country from your own, to realise a project that could never have been achieved in your own environment, to be inspired, to fail, to find your passion or to have an enlightening unexpected encounter are some of the things that are likely to happen when stepping out of your comfort zone.

WHEN YOU UN-SETTLE.

Mobility isn't obvious for everyone. It is also not necessary for everybody. At the same time, we feel that those who do act on the

urge to be mobile should have access to the resources, tools and expertise to achieve it successfully.

The word mobility derives from the Latin *mōbilis*, which roughly translates as 'moveable' – being able to move from one place to another. As simple as this might seem, the reality is more complicated. Ranging from limited financial resources to problems getting a visa and other regulatory barriers, there are many challenges to solve before arriving at your desired destination.

In close collaboration with dedicated partners, Trans Artists initiated a meeting in 2009 – 'the Prologue'. Partners playing key roles in EU mobility schemes were invited to take stock of what was needed to improve the mobility of artists in the different European regions. This meeting marked the birth of the partner project ON-AiR.

The initiators of ON-AiR identified two urgent issues:

- **An imbalance between knowledge and skills among potential users of AiR programmes (knowing that AiR opportunities are 'out there' is different from having the skills to access and make use of them).**
- **The need for exchange of expertise between providers of AiR programmes and other cultural partner organisations, to sustain**

and further develop their role as catalysts for mobility.

The initiators decided to address these issues through two types of activity:

- **Tailor-made workshops for artists (all disciplines and age groups) using specially created tools.**
- **Seminars where partner organisations would meet, exchange experiences and develop a strategy to ensure the continuity of this knowledge exchange.**

18 partner organisations across 15 EU countries committed themselves to organising tailor-made workshops for their local and regional artists in order to fulfil their need for information on AiR opportunities and mobility. This informal platform became the basis for other collaborations, future and joint projects building on experiences gained in the ON-AiR collaboration project. A grant from the DG EAC of the European Commission and the support of many artists and partner organisations made this exceptional and successful ON-AiR journey possible.

The destinations on this journey are not random – they are all linked to the outcomes of the project. With workshops given across 15 European countries, many aspects of mobility were addressed, discussed and researched. New focal points that required more attention rose to the surface.

Not only did we zoom in on the artist's perspective, but also on the point of view of the anthropologist, the philosopher, the researcher, the policy maker, the teacher, the insider and the outsider.

An Editorial Team consisting of 18 mobility experts from the different regions of Europe, all working as partners in ON-AiR, proposed 10 topics or thoughts for a more in-depth

approach. Ten essays by authors from across Europe are the result. The content and format of the essays differ enormously: varying from a letter written to a Resident Artist, to the examination of the much-discussed 'brain drain' phenomenon in Eastern Europe.

The second part of this book introduces the direct sources for the topics the essays are based on: the workshops and seminars of ON-AiR. Workshops on residency opportunities and mobility for young artists (Poland and Austria), mid-career artists (Sweden), curators (Slovenia), designers and architects (Macedonia), students (Turkey and Scotland), dancers (Hungary), actors (Romania), encounters with residency organisers (Belgium and Slovakia) and many more. The introduction to the topics and outcomes of these workshops is accompanied by material specially compiled by the local partner to accompany their workshops. Some choose the form of an interview, others a cultural mapping of the region or insight into possibilities for financial support. They were all used as an extension of the ON-AiR workshop manual given to participants (downloadable at www.on-air-mobility.org). The basic manual provides information about the process of becoming an artist-in-residence, how to select a residency, how to apply and existing mobility networks.

This publication does not intend to solve problems, nor does it offer a complete overview of them. It is meant to share issues we experienced during the project with others so that they can use the basic information, build on the learning and not have to continually 're-invent the wheel'.

The publication offers different perspectives on the current situation and also suggests future 'destinations'. As you will read

in the State of Affairs, several ideas are being developed to continue the collaborations that started through ON-AiR. Continuity of collaboration and sharing are the cherished wish and need expressed by all the partners and participants in the project.

Major changes and challenges are ahead of us, in our countries and further afield. This makes effective and sustainable collaboration more important than ever.

It is our desire this publication provides inspiration for the times ahead of us, for critical thinking, to trigger ideas and creativity, to motivate and stimulate artists as well as other cultural operators and to act as a stepping stone for further reflection.

This publication would not have been possible without the generous support of many: the DG EAC of the European Commission, the Mondriaan Foundation, the ON-AiR partners and all their partners, through whom their participation in the project was possible, the essay writers, translators, the editorial team, the Trans Artists staff and its complete dedication to the project, as well as the publication and everyone that made the project a great success. A sincere thank you to you all!

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THE LATE NIGHT ARTIST'S REQUEST

Jenny Brownrigg

In the past, I have been the warden of an artist residency centre located in the middle of nowhere. I have also been an artist-in-residence three times, finding myself in very different situations, including the suburbs of a busy city, a forest, and an island. From these experiences, I can recall vividly how my brain would start to work late at night. No matter where I was, it always would.

Anxieties, insecurities, niggling technicalities, pertinent questions, all of them propel lines of thought into requests for action. Some die in the first light of the day, as they are judged to be non-sense, whilst others must be carried through.

Perhaps it is during these 'in-between' times, when one day is over but the next one has not yet begun, that such nagging thoughts have the space to bubble up to the surface. Perhaps, the 'in-between' status of the artist-in-residence, creates a similar space; away from home but then again in a new 'home', having to quickly demonstrate conversancy with a novel context. The artist has to negotiate this fresh territory in a meaningful way.

As a consequence, I started to facilitate other artists' late night requests, and I became their material at-hand in times of need: I have worn a costume and rowed a sinking boat; I have made additional jellies shaped like rabbits with cherries for eyes for a festival stall; I have rolled turf over an artist lodged in

the ground as part of a performance; and I have filmed from the barriers of a demolition derby with cars routinely spinning out of control. My skills and my presence made me the additional person that could help out when the artist needed to improvise with what- or whoever was within arms' length.

Others have helped me. When the rain came down and washed the ink off a monochrome billboard picture, we mounted ladders and painted in the waterlogged areas with black acrylic to redefine the absentee image.

I have also heard tales from others. The latest one was about an eminent elderly performance artist who decided to not ask for help one late night, but instead used the time to make a new piece of work. He was in a rural residency and had worked until late at night to finalise his concluding exhibition. He was given a ride from the gallery to his accommodation, only to find out that he was locked out of his lodgings. Instead of making a late call to his assistants, who had already sped away in their car, he stopped, and started to think. His art was all about the nature of time and how work could address the situation one finds oneself in. He started to trace a line in his head from his bed-and-breakfast place to the gallery. He then walked this line, back and forth, until the gallery opened in the morning.

What rises up through this necklace of thoughts is the word improvisation. What

does to improvise mean in the context of an artist residency?

Incidental
Make and make
 and make
Promptu
 im
Rich
 time
Outside
 step
Versations
 con
Intangible
Stopping the old routine
Experience
 new

Improvisation is a response to the stimulus of an immediate environment, a set of circumstances and thoughts. When the 'proper' solution is not at hand, improvisation is a way to create the unpredictable answer in the moment. Toolkits have been developed in business and education to give specific approaches to problems. Now in my role as a curator in an educational context, I emphasise to art students the importance of improvisation as part of a 'toolkit' in order to adapt to the uncertain nature of our condition.

In the context of an artist-in-residence, embrace the unpredictability of the situation. Art's processes are often about the intangible. The smallest, inconsequential detail can often be the most important. Be open. In your new situation you will meet new people. You will soak up so much information. You will be time rich, away from your normal routine. You will be called upon to be proficient with new challenges and sometimes you will doubt whether you have the skills to meet them. This is all normal.

In 1934, the poet Rainer Maria Rilke wrote to a young writer who had asked for his critique and advice on his poems: 'Live your questions now. Perhaps then, some day far in the future, you will gradually, without even noticing it, live your way into the future.' [1]

As uncertainty is a major factor of life, it is unnatural and unwise to seek the perfect answer. Instead, remember the improvised toolkit as a way to begin to embrace that, which remains unresolved, and start to live the questions.

NOTE

- 1 Rainer Maria Rilke,
Letters to a Young Poet, 1934,
 reissued by WW Norton
 & Company Ltd, London, 2004.

MOBILITY TO INNOVATE: FROM LOCAL TO GLOCAL

Bertan Pocesta Selim

I found myself at Amsterdam's central train station, like every Monday morning, when I received an email alert on my phone. I looked up to check the city names on the station display, while a river of people bustled past me. Everyone seemed to be rushing off to some place. I sat down in the train and read through the email that asked me to write a piece on the relevance of grassroots mobility schemes.

I thought back to when I first got in touch with the idea of mobility. I remember that at the time, for me, it went without saying that grassroots mobility was relevant. Having had moved countries several times, I was convinced that mobility was a fundamental means to better understand our surroundings, to appreciate our own context, and to open up to a diversity of opinions – that through it, we learned to appreciate different contexts, backgrounds, and, finally, cultures.

Back in Amsterdam, I decided to revisit my archives and to read the few articles I had written on mobility in the past. In how far have these issues changed? Why are we still debating mobility's relevance? What have changed are the policies, the economic circumstances and possibilities to support mobility. Today, cultural organizations, mobility schemes and even cultural ministries are being closed down as a reaction to the global economic downturn. Our social insecurities are becoming heightened by rumors and speculations of an imminent economic and political demise, while at the

same time, we realize that culture and the arts are a vital source for innovation in societies in need.

The current circumstances in Europe are making it increasingly difficult to continue with business as usual for the cultural sector. The need to reinvent and to innovate the ways we work and rely on public support to survive is crucial, and at the same time extremely tough. Ironically, current developments in Europe make me think back to when I was working in the Balkans and Eastern Europe.

Following the collapse of the Iron Curtain a wide financial gap was created after funding agencies supporting culture for social change decided to pull out of Eastern Europe in the late 90s. Ever since, artists in Eastern Europe learned to be resourceful to sustain their cultural practices in alternative and new innovative ways.

For this purpose, they can offer a lot of insight into ways to develop new cross sector partnerships and unofficial support networks, which means, alternative working methods, and a new work mentality, to enable one's livelihood and the continuation of one's work. What I have found in places like the Balkans is that cultural operators have changed the discourse on mobility. I remember a work trip to Serbia, several years ago, (then working for the European Cultural Foundation) when a local artist told me: 'We are increasingly less interested in organizations here', she said, 'We are interested in causes!' - Meaning that institutions

suppress certain cultural narratives, and types of artistic investigations.

So here is a new reason for accelerated mobility between the East and the West. Such lessons we will have to learn for ourselves in order to adopt and contextualize them in the non-subsidized Western cultural world. The question still remains: how does a cultural system so heavily dependent on state subsidies adapt to a new reality without financial support? Part of the answer is better information. There are a number of successful mobility schemes in Europe, which have supported artists for many years. Researching them and other smaller initiatives, like artist residencies, is one way to begin mending the damage – and creating new alliances beyond national borders.

Although, the existence of these schemes is central, the unfortunate reality is that most of these organizations do not coordinate their support strategies and content! Such coordination is vital in order to avoid overlaps in the support of artists, but also to find new contextual and local niches in the art market, which deserve support, and represent sources of social innovation. On the other hand, new collaborations would also benefit from a more coordinated policy approach by discussing and promoting mobility jointly and with a louder voice. Any solution to the issue of collaboration must be initiated bottom-up. Local and trans-regional initiatives are essential because they make up for what we call the 'international setting'. These local and regional actors are innovators, and the source of what we value as 'creative production' in Europe.

SUPPORTING GRASSROOTS MOBILITY SCHEMES: IMPACT AND RELEVANCE

In my archives, I came across a paper I had written on grassroots initiatives. What a word, grassroots. An unfortunate jargon,

I have unwillingly, and I believe unconsciously, adopted from papers published in the EU that I have been reading in the past. Let me elaborate: Grassroots essentially refers to self-organized community/local initiatives through empowerment and ownership which in other words means organization and participation through spontaneous involvement – therefore not orchestrated by traditional power structures. In other words, it refers to local initiatives, which again come about as a reaction to local needs.

Local artist residencies (AiRs) and galleries are excellent examples of such undertakings. They cater and define local cultural policy ambitions and contextualize local needs applying all available best practice models. Moreover, AiR programmes have become an integral part of the art world performance today. They function as alternative 'academies', catalyzing artistic intelligence and dialogue. The local public has the opportunity to explore and build on experiences beyond their own cultural boundaries. Through AiR programmes artistic resources are accumulated and distributed.

Mobility is essential to grassroots initiatives, as it provides the often-lacking platforms to build partnerships, consumers and future clients. Artistic travel therefore allows an independent cultural entrepreneur (both artists and AiR organizers) to access new markets and become valued regionally, and beyond. The cultural entrepreneurs' influence grows in value and quality. For this, collaboration and de-contextualization are indispensable. Many researches have argued that this first-hand, direct cooperation of artistic and cultural sorts creates the breeding ground for talent development, innovation, creativity and financial sustainability of grassroots initiatives.

It is through cultural mobility that artists can seek out new platforms and spaces

to distribute their works and share this knowledge with others. Basically, artists looking for mobility opportunities are in fact the cultural entrepreneurs who give life and power to the creative industries of our economies.

Although, the Internet can convene people around subjects of common interest, it cannot replace face-to-face communication. The physical encounter is crucial in rapidly changing societies. Mobility, as we have seen it in Eastern Europe, is the engine for democratic processes through which individuals gain knowledge, innovate society and instill creativity. Today, its role has shifted from an artistic need to a profound economic and spiritual benefit for disillusioned societies.

On a cultural front, mobility has been a generator to the competitiveness of artists in a world where information and experience are one click away in the context of social media and on-line technological resources. With a mobile society comes greater cultural responsibility.

Mobility schemes motivate artists to act as active participants – not merely as an observer – in new and challenging contexts. Mobility is essentially the stuff that European citizenship is made of. In my experience well-coordinated schemes spell out a win-win situation for artists and for social development in communities today. It generates and fosters competence to communicate, participate and engage within unfamiliar cultural contexts. This is the essence to survive and sustain a financial wellbeing in today's global and competitive cultural market.

On the other hand, artists and cultural operators are the crux of what has come to be known as the creative industries and a knowledge-based economy. The easier it has become to travel, the more integral it is in the professional day-to-day lives of artists.

For example, Pro Helvetia, the Swiss Arts Council, has set up the Swiss-Balkan exchange programmes, which attempts to do exactly this. It is a fund, which enables the regular and systematic exchange between artists and cultural workers from Switzerland and countries in the Balkans to share cultural and artistic insights, experiences, ways of production, and art works.

This international input is vital to complement local needs on both sides and to enable the setting-up of adequate organizational structures, personal networks and artistic development – which are all equally essential in order to strengthen and enrich the cultural output on a local level. This approach diversifies the spectrum of local cultural and artistic flavors. Working at Pro Helvetia, we would say: 'We support local artist mobility in order to develop the cultural market so that our Swiss artists will have contact points, and a ripe cultural scene to come back to and collaborate with in the future!'

Another credible example is the Amsterdam-based European Cultural Foundation which now already for a decade have followed an ambitious goal – that of enabling regular exchanges on a Europe-wide level through its STEP beyond mobility fund.

The advantage of smaller mobility schemes is that they support diverse thematic mobility priorities within the arts. For example, social integration in ethnically and socially mixed communities, cross-sector collaborations, etc. The power of such bottom up approaches is that they reflect different political urgencies. And because they are mostly locally embedded, they also cater directly to clearly defined contextual social and artistic needs. For this purpose they are innovative, and flexible by nature, a source of local creativity and inspiration, which radiates beyond the local into the glocal!

It is because of this diversity of mobility schemes focusing on different urgencies that it is imperative that smaller cultural projects collaborate and coordinate their initiatives. This is not a call for harmonization or standardization of activities, but a plea to be more entrepreneurial and innovative to jointly approach relevant funding institutions to recognize the role of cultural mobility in today's world. So, before immediately proposing larger public-private partnerships and bigger national or EU policy developments let us first reflect on this need for internal coordination and fine-tuning, within the cultural sector itself.

Mobility has its greatest impact once the traveling is completed. It lies within the mobility schemes' and AiRs' responsibility to make use of these outcomes. Success within a mobility support therefore entails coordinated organizational action, a sound and consistent local/(supra)national policy and a clearly defined ambition and final end. One of the major changes within the cultural map of Europe since the last decade, is, that mobility is no longer a luxury. It is a way of living and essential for financial sustainability of cultural initiatives. Apart from permitting these exchanges, in the digital age mobility platforms must utilize further the assets which result from such exchanges: formalization of networks of artists, definition of common on-line contact points, and mediation of insights to future cultural consumers and artists. On the grassroots level, mobility breaks with a stereotype, which is socially embedded within our own contexts.

Trans Artists is an excellent example where such attempts to coordinate, support and advocate are taking place. Not only does Trans Artists coordinate and cooperate with mobility schemes but they also add the vital ingredient: information dissemination, into the equation! Promoting available support

possibilities, regularly communicating with other mobility schemes through formalized networks, profiling the successes, relevance and impact of mobility on all spheres of life – this is an approach that should be engaged by other mobility initiatives in Europe.

On the other hand, however, it is also imperative that the artists themselves speak out on the relevance of mobility for their work, development and contribution to society, both economically and culturally. Artists themselves are aware that cultural mobility affects diverse societies profoundly. Like language, it can generate understanding and recognition. It is the common ground to create dialogue. Essentially, mobility is the missing link, which allows for knowledge and creative competence to come together.

Moreover cultural organizations working with mobility should take the extra step and define their work for the broader non-cultural public. Only through presenting and making concrete examples readily available can one articulate the premises to prove the relevance of cultural mobility.

THE POLICY ASPECTS OF MOBILITY AND LONG-TERM OUTLOOK OF NEEDS AND TO-DOS

Mobility is the engine of cultural development within any national cultural policy. As the role of creative industries as an income generating category gains recognition, modest investments in mobility of individuals should emphasize the potential contribution to economic and cultural benefits for society. Greater investment in mobility (on the level of research, assessment of impact and change it contributes to society) would not only enable these artists to gain higher ground to search for financial self-sufficiency but would also add to the overall creativity index within local contexts. Mobil-

ity holds the key to further acceleration of innovation, creativity and social integration. The European Union and national governments must help in drawing best practices closer to the market. The lack of experience within the cultural organizations to be more market oriented, on the one hand, and the lack of funding on the other hand – necessitates a new role for the public institutions. Public institutions should play the role of brokers in creating new broad partnerships with the cultural, education, and private sectors.

One must not assume, though, that mobility by itself can solve all mundane problems. Movement alone does not automatically bring about innovation and financial incentives in the cultural sector; but it is through well-structured mobility funds, coordinated supporting instruments and a thorough and aligned cultural policy, all of which need to interact and collaborate, that this goal can be reached. In other words, cross-sector collaboration, political support and new public-private partnerships with cultural institutions together can convey the message, which mobility by itself cannot. Culture and the arts support the process of economic revival and social integration. Mobility is at the heart of the cultural industries and allows for both, cultural operators and artists, to engage within the labor market as individual entrepreneurs who bring about social, cultural and economic innovation.

It is quite obvious that national ministries and the EU do not always understand the benefits of mobility. And in the rare cases that they do, it is very difficult to transmit this into policy. Because of this, cultural organizations should do the work for these institutions and feed ready-made policies and solutions – with convincing examples and recommendations – and a clearly defined demand and need assessment of the sec-

tor. Highlighting the successes of mobility and its impact – socially, economically, and culturally – is a new approach to present outcomes from the sector, which in the past were believed to be artistic only. Cultural organizations, apart from working with other cultural institutions, should also invest more time in researching the impact, legacy and sustainability of their work and outcomes – outcomes, which go beyond the cultural, artistic and social relevance, and also shed light on the educational and economic impact and responsibility, which derive from cultural mobility. The research developed in 2008 by the Germany based ERICarts (European Institute for Comparative Cultural Research) group is a good example of mobility assessment going beyond mere traveling and exchange.

On the other hand, the European cultural sector (or in other words, major cultural organizations dealing with cultural mobility in Europe) has shied away from indicating clearly what practical policies the mobility sector demands from governments and the EU, and exactly how these should be responded to.

What we do know is that the extent of support given to cultural mobility today is relatively small and must be augmented if we want a greater impact on all levels of society. Cultural support for mobility is fragmented, and organizations supporting it do not use the right language to bring the issue closer to the public.

Before concluding, let us consider practically what we mean when we say ‘supporting individual travel’. Therefore we need to present in figures what the mobility supporters are demanding.

Individual mobility entails the following average costs:

- **A plane/train ticket for one person in economy class within Europe: 200 euro,**
- **Per diem of a stay (up to 10 days): 400 euro,**
- **Visa (if necessary): 100 euro.**

We are therefore considering a personal grant of about 700 euro per individual.

According to EU sources (Eurostat Cultural statistics report 2011), in 2009, the EU with its 27 member states had approximately 1.5 million people working as writers or artists. This is approximately 0.7% of the total employment in the Union, with highest numbers recorded in Germany (330 000), the United Kingdom (200 000), France (180 000), Italy (120 000), the Netherlands (110 000) and Spain (100 000).

In 2007, I helped drafting up a proposal by the ECF lobbying the EU for a Europe-wide mobility fund to be set up to the amount of 2 million Euros per year. Would this have been enough to fill the demands on the ground? Let's say we were happy then with any financial acknowledgement.

In principal, the calculation above would have awarded 2,850 people with a mobility grant per year – of course assuming all the funds would have been given to actual mobility realization (and excluding overhead and running costs for the processing institution)!

Organizations such as Trans Artists, ECF, Roberto Cimetta Fund, Pro Helvetia, Robert Bosch Foundation, Grundtvig, and others, not only have a successful track record of a diversity of mobility thematic and geographic support but also a strong team of experts who have been committed to running such funds. These existing networks and cross-sector collaborations would simply need to be strengthened through collaboration and new networks, instead of creating parallel structures.

Grassroots mobility schemes are groundbreaking and effective because they are inspiring and due to their nature they reach out to pockets within society who are otherwise deprived of financial help. It is also because of this, that these mobility schemes focus on younger people, upcoming European artists, or are granting support on a project-based manner. However, change does not occur with a few supported travels, but with nurtured and invested work, concentrating on specific targets and priorities both thematic and discipline specific.

The arts need not be expensive to promote and support in a time of economic crisis. This is a reality which Eastern European artists have already had to witness and experience far before their counterparts in the West. There is a lot of space to foster new mechanisms to support low cost mobility, which carries the potential to return those investments far mightier than initial investments.

Just like my Monday morning commute mobility, too, is headed in a new direction. Mobile artists travel for a purpose, and for their work, like most of us do for our own jobs. This developmental course within the arts has brought us to a point of no return. Focusing on the future, the benefits and necessities of an increasingly mobile European society, we are facing a new economic and political reality, which necessitates a change in the way we think about mobility and the cultural sector. But what we need to remember now, is the fact that culture, even in an economic crisis, continues to motivate, innovate, create and inspire. Mobility is an undiscovered resource and can serve as a generator within society and economy. Existing mobility funds have a strong track record, experience and insight into this reality. It is time we put that knowledge to use and bring other partners on board!

BEYOND THE EAST

A Personal Comment on Artists' Mobility and the Current Brain Drain in Eastern Europe

Ludwig Henne

Košice, situated in the eastern corner of Slovakia at the Schengen border, is the second largest city in Slovakia, and quite likely unknown to most people in the rest of Europe. As the centre of eastern Slovakia, the city has a longstanding history of multiculturalism, and is recognized for its former role as the trading hub between East and West. These days are gone.

Two decades after the breakdown of the socialist industry, Košice suffers from stark emigration to the West, mostly to Bratislava, Prague and Western European cities. Especially the cultural sector has to face the problem that many young, talented and promising artists, curators, and cultural managers leave the city right after they have finished their bachelor's or master's degree to professionally situate themselves abroad. The project *Košice 2013 – European Capital of Culture* aims at stopping this brain drain, and wants to bring Košice and the whole region (back) on the cultural map of Europe.

To work as a cultural manager in Košice, means, first and foremost, to build up and develop international networks. After more than one year of work experience in eastern Slovakia, I recognize that many international art and culture projects, as well as

co-operations, move to Bratislava, Budapest and Krakow. Or, they start up further east, for example in Moscow. The lack of attention of western European cultural operators for the region of eastern Slovakia is part of our problem here. Another one is the mentality, with which the region looks at itself; this is an issue, which eastern Slovakia shares with other parts of Eastern Europe, the West is always the directional point, or the higher goal.

This has to change. The main concern of any international venture should be the quality of exchange, and therefore lie beyond expectations that are based on strategic geographical decisions. The focus must solely lie on the transnational co-operation that brings together artists, curators and cultural managers, which share the same passion for exchange and developing new ideas. It shouldn't matter, if this cooperation is built up over a distance of one hundred or ten thousand kilometres, or whether the partners or ideas come from the West, East, North or South.

It seems to me, that a lot of operators in the cultural sector from Central and Eastern Europe still think that the cooperation or

exchange of ideas with a partner from the West, is the more successful or meaningful (whatever that means) way to operate than to work with partners from within Central or Eastern Europe, or with artists, curators and cultural managers from the EU neighbouring countries like Belarus, Ukraine or Moldova. These cultural workers believe that Western Europe is the holy land for art and for the art market, just as they did in the 1990s, and the early days of this millennium. This perception of the West by the East is motivated by a strong desire for success, and appears somewhat inert, and unwilling to dissolve.

Zora Jauchova, the former artistic director of the project *Košice 2013*, pointed this out, when she said that there has been an artistic and cultural vacuum regarding the content, networks and financing of artistic production in the 1990s after the downfall of the socialist enemy, an enemy with strong mechanisms of control, regulation as well as support. The old system has collapsed. Artists had to search for new topics. Cultural managers and organizations had to search for new partners. And both of them had to look for money in new places. The colourful and rich capitalistic art market in Western Europe or America became the aim of many cultural professionals from the East.

In the last years, the situation has changed, seemingly in correspondence with the EU membership of the former socialist block countries in 2004 and 2007. Central and Eastern European economies are growing enormously, especially since the participation of the ten new EU member states in the Schengen treaty. Their political influence on the European level is increasing; an example is the Polish EU presidency in 2011. Cultural participation has become part of the national identity of the citizens in Eastern

Europe, but the mentality of many cultural operators is not changing as fast as these countries' political, economical and social domains. Cultural operators know far too little about the artistic scenes in their neighbouring countries, but everything about what is going on in the Western European metropolises. There is too little artistic exchange fostered within Central and Eastern Europe. To find a project partner in Berlin, Paris or Stockholm or to participate in projects in these Western cities seems to still be more attractive than to cooperate with a cultural organization from Klaipėda, Žilina or Cluj.

This self-imposed geographical straitjacket is not only boring; it is dangerous. On the one hand, cultural institutions and operators are missing out on fascinating and impressive cultural developments by neglecting to look to the North, South or East. On the other hand, there lies a danger in following the aesthetics and topics of the Western partners, which are sometimes so far away from their own experiences and artistic expressions. To look around the globe more openly, could result in constellations of people that together might create drastically new and unconventional projects or networks, it could additionally help these agents to develop their own aesthetics and specific topics.

Since a couple of years, there are some very interesting and promising developments on the way in the cultural sector in Central and Eastern Europe. Cultural operators have started to change their views. New contemporary art projects begin to emerge aside from the 'classical,' bilateral co-operations between the Czech Republic and Germany, Poland and France, or Romania and Italy. More exchange takes place among regional cultural organizations in Central and Eastern Europe. Starting in 2009, the RE-tooling

Residencies network, for instance, brought artists and curators from Central and Eastern Europe (as well as partners from Sweden and England) together to work on the topic of artists' mobility. Two years later, many residency professionals from the neighbouring countries visited the Res Artis regional conference in Debrecen, Hungary. Even on state level, a strong and successful tool has been established, which brings partners from Central and Eastern European regions together: The Visegrad foundation, since 2006 with a special residency grant financed by the cultural ministries of Hungary, the Czech Republic, Slovakia and Poland, supports artists' exchange and cultural projects within the Visegrad region, as well as partnerships that reach beyond the Visegrad borders.

Additionally, another development attracts more and more attention in the European Union: the political, economic, and cultural integration of the EU neighbouring countries. Politicians and athletes took the first steps. Bilateral talks between Brussels and the Ukraine, Moldova, Azerbaijan, Georgia, Armenia and (parts of) Belarus were set up to negotiate trade liberalisations and new visa treaties. The European football championship in Poland and Ukraine in 2012 takes the EU football supporters beyond the Schengen borders.

But on the cultural level, there is still too little interaction taking place between EU countries and their Eastern neighbours, especially with regard to the regions bordering the two. There are only a few EU programmes like TANDEM, a cultural managers exchange programme, that are open for cultural organizations from the EU and from Ukraine, Moldova and Turkey, or conferences like the Eastern Partnership Culture Congress held in Lublin, Poland, in October 2011, or organizations like the European Cultural Foundation that push for an

expanded view of Europe. What is the reason for this? One could mention all the political, economical and organizational reasons that didn't account for a fruitful and long-term cooperation. But beside all this, there clearly doesn't exist enough interest from artists, curators and cultural managers to fight the described obstacles in order to build up co-operations and networks with some of these hidden cultural champions that definitely exist in Tbilisi, Kharkov and Chişinău.

K.A.I.R. - Košice artist-in-residence programme has a focus on cultural exchange with its EU neighbours and has just started to collaborate with the Moldova Young Artists Association Oberliht in Chisinau, as well as with the Kharkov city art gallery in the Ukraine. With both institutions, K.A.I.R. has implemented an artist exchange programme for periods of three months at the time and it collaborates with these partners on other projects.

Of course, the possibility of successful and interesting cultural exchange between eastern and western projects exists as well. In my opinion, the bigger and more rewarding challenge is to find appropriate partners – regardless of their nationality. This is such a simple truth, that I feel ashamed to publish it in a book, but this message needs to get out. It needs to be repeated, re-told and described until the concept of a mental divide between East and West will finally be overcome.

EMERGING ARTIST RESIDENCIES IN TURKEY

Fostering Cultural Connections with the EU

Ilgim Veryeri Alaca

Environments are not passive wrappings, but are, rather, active processes which are invisible. The ground rules, pervasive structure, and over-all patterns of environments elude easy perception. Anti-environments, or counter situations made by artists, provide means of direct attention and enable us to see and understand more clearly.
– Marshall McLuhan [1]

Given the fact that artists' mobility in combination with a mutual cultural fervour has existed for centuries between Turkey and Europe, the lack of awareness of the potential of AiRs, and the lack of cultural policies for mobility in Turkey today, are problematic. From Bellini to Bartok, from the Turkish paper Ebru to the Holbein carpets of Anatolia, artistic information has been exchanged and cherished between Turkey and Europe for a long time, and Turkish artists have been sent to Europe for educational purposes since the 19th century. Can the productive and long-standing relationship between Turkey and the EU countries ease the potential intensification of an AiR exchange, despite the current differences in cultural strategies, education, economy, as well as religious inclinations?

The global dialogue between Turkey and other cultures is more instrumental, crucial and enriching in the 21st century than ever before. The encounters between artists surpass the idea of a general cultural exchange, while art and culture penetrate society in an osmotic manner, affecting politics, as well as everyday life. Moreover, the arts – just like the sciences – can develop greatly if nourished by a global critique. The rapidly changing methods of art making, including collaborative productions and hybrid manifestos, make it necessary for today's artists and cultural initiatives to build tight-knit relationships with the international art world. Networking, artist residencies, and cultural mobility are the major means of conduct of the current art world. The function of residencies shall no more be the 'orientalist influence of Bellini' [2] but something more vivid that emphasizes the encounter rather than the work. Each time a new perspective is gained and a small but important shift in someone's mindset might take place.

AIR AND TURKEY

Turkey is attractive for foreign artists, as much as Turkish artists are eager to explore the European context. All the same, hindrances must be taken into account for both

sides to realize a mutual artist-in-residence practice. In essence, the meaning of ‘artist residency’ for most artists in Turkey differs greatly from the European understanding.

The population of Turkey counts more than 70 million people, and 80 provinces exist outside of Istanbul; for the most part, artist residencies are not known of, let alone publicly or privately supported outside of Turkey’s largest city. Foreign artists are often compensated for their costs through sources from outside of Turkey, and mostly by their own countries. AiR programming is practiced and taught in Europe more regularly, while learning about artist residencies at art schools is considered marginal in Turkey. The existence of programmes such as the Pépinières, AiR networks like Res Artis, Trans Artists, as well as the EU supported mobility projects, are only possible due to institutionalized support in Europe. This kind of support is minimal in Turkey, where financial means often come from private cultural foundations and companies.

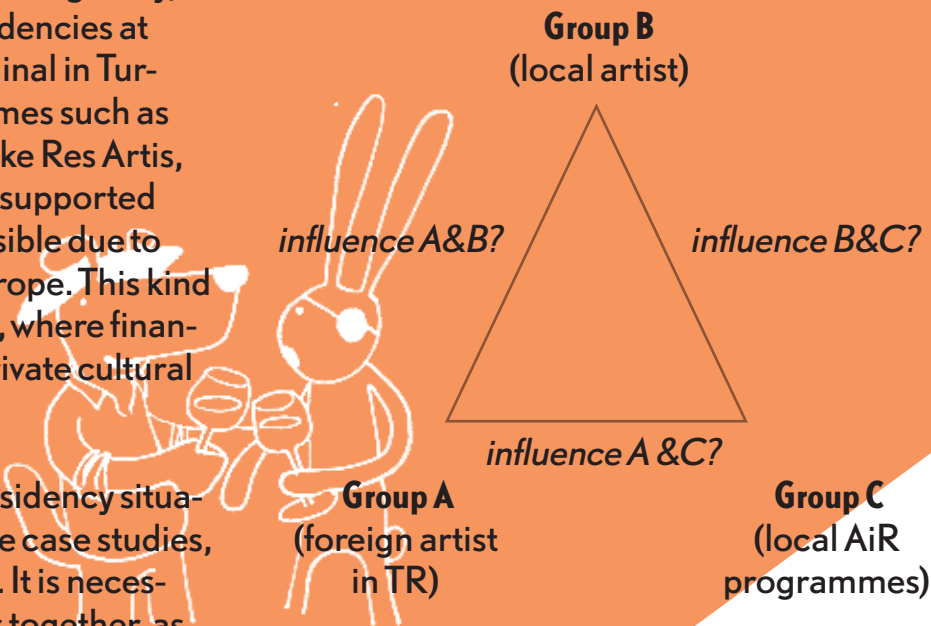
In order to analyze the artist residency situation in Turkey, I will look at three case studies, shown as A, B and C (Figure 1). It is necessary to look at the three groups together, as each one of them influences the others. On the other hand, each case study needs to be looked at separately, given the particular goals of support and outcomes of each residency. Only by cross-referencing these two results a holistic insight can be formulated to assess the stimulating potential of these residencies for artists and society at large.

For instance, AiR experience influences the professional life of artists by providing them with a new network, possibly new audiences, or new techniques in a relatively short period of time. AiR effects on society at large could be summarized as an exposure to international arts and new ideas by way of personal

contact to the foreign artist or the artwork. In this regard, sponsors of AiRs have the power to magnify a certain way of thinking that can be linked to politics, which must be valued.

Figure 1:

OBJECTIVE
Purpose of Impact
Influence of the sponsor on all?



- Group A** Perspective of the foreign artist seeking AiR in Turkey
- Group B** Perspective of the local artist in Turkey seeking AiR abroad
- Group C** Perspective of the local institute supporting AiR in Turkey

The three groups mentioned above are connected with three sets of questions that map the current situation of AiRs. These questions are shown in Table 1.

OUTCOME
Global impact — Local impact needs to be discussed (cultural-social-political)

Some questions in the table are specific to a group, while some concern all of the groups. Questions concerning all of the groups would be those regarding funding and adjusting to cultural differences. The small number of AiR programmes, in combination with little or no (financial or other) support from the government makes it hard to create a functioning system that can work smoothly and sustainably. Until it becomes more common to run/visit a residency in Turkey, these questions will continue to be central for emerging initiatives. In the meanwhile, identifying and informing the Turkish community at large about residencies will be beneficial for artists and the general public.

INSIDER’S INSIGHT

This section aims at finding out some answers to the questions above with the help of insights collected in 2010 and 2011 from people with AiR experience. Başak Kaptanşiray, who attended a postgraduate programme at the Ecole National des Beaux Arts de Lyon, commented on the potential benefits of AiR programmes for Turkey. She feels that residency programmes democratize the production process in visual arts

and emphasize the idea of sharing. Artist ateliers are very secluded in Turkey. Unlike in France, there are no open studio activities. The general public exclusively consumes more traditional, cultural products. As a result, it is impossible for the public to understand the process-based, interactive aspects or types of criticism that contemporary art provides. Moreover, residency programmes strengthen the collaborative working and organizational expertise between artists in Turkey. Also, AiRs help to evaluate the similarities and differences among international platforms during the production process.

Interviews with foreign artists about their AiR experience in Turkey, on the other hand, brought aspects to light that local artists sometimes overlook. These interviewees also confirmed that almost none of them could find financial support from Turkey and ended up receiving grants from their own country. Their thoughts on why they wanted to be in an artist-in-residence programme in Turkey help to draw conclusions on the specific cultural qualities this country has to offer. Sculptor Shane Stratton stated that he came to Turkey to study the arabesque motif in classical art and Iznik tiles, in order to create

Table 1:

Group A Why Turkey? Where to apply? How to connect with the local artists and local community?	Group B How to learn about residencies? How to apply for the residency? How to get a visa?	Group C How to establish and run a residency on a regular basis? What can each region (besides Istanbul) offer to the artist coming in?
How to maintain the established network?		How to maintain the residency?
What are the cultural differences and policy lines? How to adjust them? What is the benefit of the residency? Where to find funding?		

a large-scale abstract sculpture in 2011. He explained the impact that his surroundings in Turkey had on him: 'Some of my favourite areas of study were Eyüp Mosque, Rüstem Paşa Mosque, and Topkapı Palace. I was also very much influenced by the landscape of the city, particularly the Bosphorus'.

Stratton also commented on how he thinks the artist-in-residence situation in Turkey could be improved. He explained that there are very few artist-in-residence programmes available for foreign artists who want to come to Turkey. Better access and more funding for the substantial travel expenses to Turkey seem critical in order to build up sustainable residency structures.

The benefits of artist-in-residence programmes for Turkey are obvious: they range from the exchange of ideas and international relationships to network access, which Turkish artists can make use of for their own careers. All of this leads to a stronger public presence for contemporary art, additional exchange possibilities for teachers in the arts, more international studio interactions for Turkish artists, and a higher number of internships for Turkish art students abroad.

Elif Batuman expressed her motivation for being a writer-in-residence at Koç University from 2010 until 2012 by saying that she was born and grew up abroad, yet her family was from Turkey, and she always wanted to spend some time in her parents' place of origin. During her time in Turkey, she did some reporting on the country for the *New Yorker* magazine about football fanaticism, and environmental activism in eastern Turkey. She also sought inspiration for new stories.

Lars Breuer, on the other hand, sponsored and invited by the City of Cologne in 2010 to be an artist in residence at Galata Studio in Istanbul, explained that he was interested in a country with a history connected to the

ancient world that is at the same time lively and dynamic. He also made suggestions to improve artist-in-residence programmes in Turkey, and explained that all sides involved in an AiR always benefit from it. The foreign artists gain not only insights into the Turkish art scene, but Turkish artists also benefit greatly from the connections and influence coming from the international guests.

Roberley Bell, professor and artist, is a great inspiration due to her extensive experience with Turkish residencies. Supported by her own country, she went back to Turkey to work as an artist multiple times. Bell feels that in Istanbul, there is an order to the disorder. She reflected on her experience in 2010. Her interest in the city is that of an observer – walking, watching, looking, recording, thinking, and making. This kind of seeing is part of her creative process and the prelude to her practice. She says: 'Open or public space is a curious thing; it seems at the same time minimal and omnipresent. Public space is shared common space, be it the courtyard of Yeni Camii, the linear park along the Haliç, or the sidewalks that are pulsating through the city like the veins of a body. The view or experience of public space in Istanbul is quite different from that in the West.' As a result, Bell experienced the public space in Turkey in an artistic fashion and drew inspiration from it. Her AiR experience was beneficial for her due to the chaos/order relation she observed in an inventive way. It is evident, that these reflections of the artists reveal an unbound truth about the city of Istanbul that enables synthesis and transformation for all parties.

CASE STUDY: SELECTED AIR PROGRAMMES IN TURKEY

Artist residencies in Turkey have been around for a few decades now. Some of them,

like Santral Istanbul, started up with a great enthusiasm, but had to close down after a short time, possibly due to strategic preferences of the Istanbul Bilgi University that it was a part of. Most residencies that survive seem to be integrated in a larger cultural organization. For example, the K2 Contemporary Art Center [3] accepts artists on a random basis; Gümüşlük Academy [4] welcomes artists/scholars from diverse disciplines, and the artists' initiative Apartment Project [5] supports collaborations between artists. Caravanserais [6] and PiST [7] are both interdisciplinary project spaces that also offer AiR opportunities, the latter establishing a residency program in 2011, and the former in 2010. Artist residencies that charge artists fees for accommodation like a hotel are not mentioned in this paper. Yet, in the case of Turkey, these types of residencies would solve the financial issues at hand, but they would also minimize the process of merit-based selection processes. Plus, it seems more rewarding to ask from artists to interact with the public than to charge them for their room. Essentially, in order to create a snapshot of the artist residency scene, a handful of distinct residency examples are selected that may be regarded as the milestones for AiRs in Turkey:

ISTANBUL-BERLIN RESIDENCIES WAS FOUNDED IN 1988

This residency programme enables German artists from Berlin (a strategically important city with a large Turkish minority population) to produce work in Istanbul. This unique programme is supported by the Berlin Senate and has a political as well as a cultural agenda to connect and form new visions. Beral Madra, curator, art critique, and director of the Contemporary Art Centre is the mentor of the programme and sits in the selection committee. [8]

PLATFORM GARANTI RESIDENCIES

(2003–2010) Directed by curator Vasif Kortun, and organized residencies that were sometimes supported by external funders, such as the Open Society. The Istanbul Residency Programme – an organization of Platform Garanti – coordinated the strongest succession of residencies in the city for seven years, often welcoming foreign artists.

In addition, the special project My City European Residencies [MCER] was funded through the European Commission's Cultural Bridges Programme, designed and run by the British Council, and realized by Anadolu Kultur and Platform Garanti Contemporary Art Centre. It took place in 2010 and sought partnership between Turkey and Europe; this resulted in a small number of Turkish artists being selected to benefit from AiR experiences in EU countries.

THE ART CENTRE

Founded in 2008 and it is supported by Borusan Culture and Arts. Borusan Holding, is one of the leading industrial business organizations of Turkey and a supporter of the arts since its foundation, contributed to Turkey's modernization process. Borusan Culture and Arts (BCA) came into existence in 1997. [9] The residency offers working spaces for artists [10], and occasionally organizes critiques and public studio events in a vivid and promising atmosphere.

THE ISTANBUL FOUNDATION OF CULTURE AND THE ARTS' (IKSV) RESIDENCY PROGRAMME [11]

Established in 2011 and is currently coordinated by Çelenk Bafra. The programme will support artists from Turkey who want to work at Paris Cité Internationale des Arts until 2029. Another unique effort in terms of sponsoring Turkish artists takes place with the help of the Moon and Stars Project, which is the arts and culture team of The

American Turkish Society. They send emerging Turkish artists, after a rigorous selection process, to the School of Visual Arts New York's Summer Residency programme [12].

INFLUENCE OF INTERNATIONAL ART EVENTS ON CULTURAL MOBILITY

While the artist-in-residence sector is in its initial stage in Turkey, increasing numbers of international art institutions foster cultural mobility. Events organized by IKSIV, such as the Istanbul Biennial, offer periodic exposure to international art and artists. Annual art festivals and art conferences like the International Symposium on Electronic Art show how major museums and art centres such as Istanbul Modern, Pera Museum, Arter, and SALT are ventures that have the potential to function as connectors to the international art scene. Istanbul – European Capital of Culture 2010, is worth mentioning as a grand organization that stirred the soul of the city with its rich impact; unfortunately, this effect terminated right after December 2010, when the event came to a close.

Nevertheless, these must be valued as preliminary steps that expose Turkish artists and cultural representatives to a foreign constituency, and enable exchange of ideas for further organizations. Yet, as Beral Madra from the Contemporary Art Centre once mentioned, most of these activities take place in Istanbul, while the rest of the country is quite isolated from the international art world. [13] Plus, even in Istanbul, these organizations are often visited by a select few, rather than the general public. The fact that other regions in Turkey either don't have a contemporary art museum, or don't host international shows or artists, points to the introverted nature of the art world outside of Istanbul.

AIR LINKED UP TO CULTURAL AND EDUCATIONAL INSTITUTES

While artist residencies are unknown to most people in Turkey, cultural initiatives and related educational institutions would significantly profit from investing in AiR programmes. On the other hand, the institutionalisation of AiR programmes, and the risk of one-way-mobility (EU to Turkey) have to be critically considered and observed. All the same, the exposure to the AiR system would generate great advantages for the Turkish art world. Residencies could be set-up in schools and institutes that already have the facilities, the audience (faculty and students) and the critical tools to analyze their development. This seems self-explanatory and should generate only little costs. In this way, the struggle against the current one-way traffic could also bear fruit, as more local students/artists would learn to understand the many benefits that AiRs provide, and possibly attempt to apply for one themselves.

In the case of Turkey, artist residencies should not only be regarded as a platform for exchange of artistic information, but also as a model for relatively low-cost integration and introduction to a global (art world) alphabet. Consequently, the artist-in-residence sector builds a universal bridge between Turkey and the EU. The impact of this experience – with an urge to collaborate innovatively in order to benefit the most from the dynamic cultural paradigms of the two regions – is both directly and indirectly reaching beyond stereotypical boundaries and national prejudices.

The development of AiR programmes in Turkey offers the prospect of (further) personal inspiration and transformation for artists and their publics. The increase in the number of artist residencies that are fostering the EU-Turkey liaison, potentially creates

a butterfly effect, connecting an unforeseeable amount of points on the global cultural map, perhaps even creating a wave of empathy, ethical reasoning and creative thinking in all European and Turkish cultural workers that are touched by it. After all, AiR programmes can be expected to help dissolve problems and confusions produced by 'the interplay between the old and the new environments', as McLuhan so aptly describes.

NOTES

- 1 McLuhan, Marshall, *The Medium is the Message*, Penguin Books, 1967, p. 68.
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- 10 www.artcenter-istanbul.org/
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Dear Resident Artist,

We don't know each other, but as you're far from home, with a mind open to new experiences, I thought I'd get in touch.

In an attempt with you across time and space, I've retreated from my daily life and sought sanctuary in the centre of my city, in a dimly lit, tiled room from the 1970's. Tapering up to a skylight about a metre square, the concave, indigo ceiling is punctured with tinted stars, filtering the faint sun with red and blue. Faintly, unceasingly waft rarefied air through filigree walls. The room breathes warm and humid, but less so than a sauna, and although the paper I'm writing on is curling towards me, I can't imagine it will ever become too damp to support my heartfelt letters. Word processing is a powerful tool with an invidious name, but a poor replacement for writing where genuine communication is desired.

As I left home this morning, I sloughed off

my responsibilities as quickly as I imagine you might have done as the runway receded through the hooded portals of the aircraft that brought you here. But I continued to be menaced for a while by the parking restrictions that dog this town - the sublime and ridiculous clashing across the centuries - a reminder of the difficulty of escaping from the physical constraints of modern life that are more pervasive than the existential ones.

But here I am now, in a similar mental state to the one in which I presume you find yourself. - a gentle hum of ideas jostling for supremacy, a page blank with possibility (and still undamp).

From the artificial isolation of my slatted wooden lounge, I'm already frustrated by the uni-directional nature of this ^{communiqué}.

I want to know more about the circumstances in which you find yourself - then about the landscape and more about the logistics. How did you get there and who invited you? Do you enjoy your own company or do you worry about loneliness? The reason I ask you how you came to be there is because I've recently noticed a trend of

artists being asked to pay for their residencies. At the risk of sounding old, I'm sure it wasn't always like this, but that could be a quirk of the affluent system in which I've worked. I can't help wondering whether there's an element of cynicism involved in designing a residency centre on this economic model. How artists come to expect travel (as a right that they're prepared to pay for) or do others expect it of them as another notch on the résumé? How many people did you tell about this opportunity before you skipped town?

This difference is unlikely to change the thoughts you construct, but it may influence the experience you have. In recent years, a new breed of curator has been spawned - the residency curator - in a departure from (or aggrandisement of) the co-ordinators who preceded them. More than mere semantics, this suggests parity with that other species, the exhibition curator, and reinforces the subordination of both to The Artist. You see, just as the zealous exhibition curator believes it's their role to ensure that your artwork will be in the best possible state to meet its public when the moment arrives, so the residency curator will bend over backwards

to make your stay in their institution as pleasurable and fruitful as possible. I recently read a residency curator's account of fetching extra duvet for artists and inviting them home to have soup with her family. The uneven nature of this relationship is barely ever acknowledged, let alone disavowed, and I have no way of knowing whether you notice, or expect, or feel embarrassed by this attention.

Allowing these thoughts to seep through my pores is proving quite cathartic, but it's not without its horrors - the memories of being berated over the tiniest imperfections, of the thanks that never came. I want to ask, without accusing, what is it that gives artists their status in our societies. Is it because they find themselves in the centre of a lucrative machine, perched in the intersection between public and private, hailed as the potential saviours of our economies? Now that you have some time on your hands and I have your attention, perhaps you could think about what your part in all this should be. Or perhaps you're content to lie back and hope that no one ever tries to cash in on their investment.

In thinking about these things, I feel compelled

to tell you that I've spent the past three years following in the footsteps of Fidel Castro and his comrades, looking at how they tried to create a socialist society from the ashes of the bourgeois one, they derided, or, more accurately, trying to graft socialist values and behaviours onto those who chose and to stay and fight, when those who stood to lose the most had fled. Whatever their successes (and the failures they were much more willing to admit than our governments), they took the opportunity to rethink culture from first principles, to really consider what it means to develop a new way of thinking on an underdeveloped island new to socialism, just ninety miles from the epicentre of imperialism. The odds were stacked against them, of course, because the enemy understood the power of culture as well as they did, which meant that the invasion wasn't confined to the counter-insurgents that landed on the beaches but extended to attempts to colour the minds of the continent's intellectuals, by funding journals and prizes from behind the scenes, skewing polemics so that it became hard to know what lay behind certain ideas. Long before students in Paris woke up to reality writ large in Vietnam, Latin Americans understood both the power of imperialism and the potential of culture - culture as a tool of emancipation.

I feel strange, writing about this to you, as I haven't told anyone else yet. But, since we're being so honest, it's hard not to share a vision of the world turned upside down. With minimal resources, Armando and Haydée, Celia and Alfredo, made their commitment to culture. And while some of them would run institutions, they were not founded on principles we would recognize. Neither were there institutions typical of what we would associate with a bureaucratic state - conceived in the midst of a blockade, light on their feet, virtually ~~also~~ autonomous, charged with fostering the best film and art and literature. But that was not all. The revolutionary government understood the people not only as the newly liberated audience they were - that is to say, not only as passive consumers - but also as active producers. Anyone wanting to pursue cultural projects was provided with the necessary support, with tens of thousands of teachers being trained and hundred of thousands of people exercising their creativity, thinking for themselves in the process of becoming revolutionary subjects. Those already practicing as artists were encouraged to get involved, to disseminate their skills to the people by training teachers as intermediaries.

Surely no one could deny the nobility of this ambition, but what would become of those

individualistic agents, the artists? Fifty years on, the same choice must be confronted by everyone pursuing art as their vocation: Should artists carry on perpetuating the genius myth or accept that creativity is not the preserve of an elite minority and that everyone deserves the insights it offers? It goes without saying that some people will have a natural flair for communicating their ideas through words and colour and sound, and that they will be recognised for their talents. To us, this has come to mean some kind of financial reward, but I want to try and convey the beginnings of a world I have glimpsed, where it costs around six cents to visit the cinema, where film stars are paid little more than anyone else and where the quality of culture refuses to suffer. If you remember anything I say, let it be this - that there is no causal relationship between money and artistic quality. Culture does not have to be run for profit. The idea of creativity of an industry was never very convincing anyway.

Dear artist, there's still so much I want to tell you, but I should let you go on your way. The chances are that you will not be far enough away from home to see behind the matrix, to see the consequences our standard of living has on others. Mercifully, you are

more than likely to be able to bank on finding eggs and milk and pasta and rice in a shop near the residency centre day after day. For all our talk about precarity, we still have a long way to go.

I'll take my leave of you now, with the wish that you consider your social role, with the reminder that the atrocities of imperialism have never been greater and with the thought that those artists and writers who devoted the fight for a better life for their compatriots lived the rest of their lives clouded with regret.

My very best to you,

Rebecca Gordon-Nesbitt

THE HYPERMOBILE ICARUS

Reflections on the Social and Ethical Potential of AiR Programmes

Pau Cata Marles

Artist-in-residence centres (AiRs) exist to facilitate artists and curators with a time and space away from their usual environment, it is emphasized by most AiR networks, and to stay and work elsewhere 'for art's sake'. Many residential art centres lay down the terms guest artists have to comply with, such as producing an exhibition at the end of the period, or they want the artists to accomplish a project in collaboration with other artists, or they look for some interaction with the public. As I will argue, though, besides its heterogeneity and valuable inputs, the phenomenon of the AiRs creative model in the 21st century is in need of a thoughtful re-evaluation, as the process of creative commodification and compulsive nomadism could undermine the positive contributions that AiRs have achieved so far.

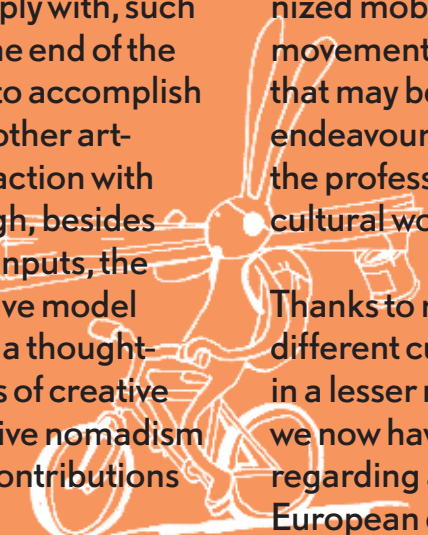
In recent years, a much-needed and very varied process of self-assessment took place within a good number of AiR networks. The organization of a plethora of seminars and conferences, like the ones in Cairo, 2009, Warsaw, 2009 or Amsterdam, 2010, exemplify the recent interest in questioning the given for granted functionality of AiRs, while reflecting on the soft power and global responsibilities of these programmes. [1]

In 2006, the European Parliament declared that mobility, a *sine qua non* for

artists and other cultural professionals since many years, 'should become a natural element in the professional career of all Europeans'. [2] The European Institute for Comparative Cultural Research (ERICarts) study team recognized mobility not simply as occasional movements across national borders that may be useful to advance artistic endeavour, but as an integral part of the professional life of artists and other cultural workers today. [3]

Thanks to recent studies undertaken within different cultural policy organizations, and in a lesser measure by some AiR networks, we now have comprehensive material regarding artists' mobility within the European context. All the same, as the ERICarts Mobility Matters study remarks, there is still much more investigation to be done both, empirically, through the analysis of statistics and testimonies, as well as by establishing new conceptual frameworks.

This paper is an attempt to underline the importance of the process of critically rethinking AiRs, while, at the same time disclosing the possible implications of what has been conceptualized as *hypermobility* [4] in the specific context of AiR programmes.



DISPLACEMENT OR THE HYPERMOBILE ICARUS

The legend of Icarus suggests that the very idea of mere mortals attaining such means of travel is, indeed, an impious one.
– John Adams [5]

In Greek mythology, Icarus is the son of the master craftsman Daedalus. In the centre of Icarus' story, is his attempt to escape from Crete by means of wings that his father constructed from feathers and wax. He ignored instructions not to fly too close to the sun, and the melting wax caused him to fall to his death. The myth is usually taken as tragic example of hubris or failed ambition. [6]

John Adams uses the Icarus metaphor to exemplify the dangers of the excessive use of the means and the impulse to be mobile, that is, of *hypermobility*. As stated on Wikipedia, 'hypermobile travellers' are highly mobile individuals who take frequent trips, often to cover great distances. These people contribute significantly to the overall amount of air miles flown and consequentially to the rise of polluting greenhouse gas emissions. It has been recognized that it is the wealthier subjects of western societies, those with the adequate financial budget and, to a great extent, amount of time, who are the most mobile. [7] However, with global changes in transport systems, and particularly the rise of low-cost airlines, new groups of hypermobile travellers have come into existence, this concerns mainly middle-class youths in industrialized countries.

Although, the amount of time people have spent in motion has remained constant since 1950, the shift from walking and riding bicycles to using cars and planes has increased the speed of travel fivefold. This results in the twin effect of creating both, a wider and shallower environment of social

activity around each person, intensified polarization between rich and poor, more anonymous and less convivial communities, and a degradation of our physical environment brought about by high-speed traffic. [8] It wouldn't be too adventurous to say that the continuous mobility of artists, curators and cultural researchers constitutes a decisive percentage of the all-over mass of hypermobile travellers. In the case of contemporary western artists and curators, apart from the (bad) ecological effects this urge to travel creates, we also have to look at the motor behind this, the believe that professional advancement and public recognition are proportional to the frequency an artist or curator is up and gone. [9] To attend conferences and symposiums, and to participate in AiR programmes are the main reasons for these trips. What are the processes that engender the urge to travel in the art world, and, more particularly, why does this kind of travelling lead to what can be called a 'process of dis-placement'?

In this essay, the term *dis-placement* is not applied in the way it is defined in sociology or anthropology, but as it is used in psychology. Freudian Psychology regards *dis-placement* as an unconscious defence mechanism whereby the mind redirects affects from an object felt to be dangerous or unacceptable to an object that feels safe or acceptable. For instance, some people punch cushions when they are angry at something, or a college student may snap at his or her roommate when upset about an exam grade. *Dis-placement* operates in the mind unconsciously and involves emotions, ideas or wishes being transferred from their original object to a more acceptable substitute. Applied to our topic, *dis-placement* carries a less dramatic tone, but may have more serious consequences. In artists' mobility or *hypermobility*, pro-

cesses of *dis-placement* could be seen as a form of escapism from our 'everyday life' and so from one's own local ethical and political responsibilities, that is, the dangerous and uncomfortable terrain of social compromises and community cooperation, to the 'safe haven' of compulsive mobility, and uncommitted involvement. Places that welcome artists but from which they can leave again without having to endure later exposure or ongoing responsibilities. A process facilitated by means of AiR hopping.

The actual commodification of AiR potentialities is a process that shouldn't come as a surprise. In this context, Joaquín Barriendos Rodríguez talks about the 'international art world new order'. He argues: 'Like in the old days of colonial expansionism, alterity, the exotic, the diverse, or in one word, the Other, aroused the interest of museums, galleries, macro-exhibitions, and commercial contemporary art fairs', – needless to say, and AiR programmes – 'which exemplify the deep imbrications of mobility of subjects in space with the economic, symbolic, and political elements that most define today's cognitive capitalism'. [10]

Indeed, most AiR programmes and networks justify their work by presenting themselves as promoters of intercultural understanding and multicultural exchange. When we recognize the significance of AiR programmes, it is of the utmost importance to realize that, even though, globalization has made communication between different parts of the world faster and cheaper, and made more accessible what some call 'other cultures', it also has brought to the doorsteps of almost every western city and village, a diversity of communities and 'different cultures' that most often remain invisible to our distracted eyes. To some extent, the so-called 'multicultural-

ism' at home is what, in *dis-placement* terms, could be seen as an uncomfortable situation and so is best to be ignored. One could say that we prefer to look at other places, and to expose ourselves to more exotic experiences abroad. An AiR is the perfect means to satisfy our hunger for otherness and exotic experience. As John Adams affirms: 'If we spend more time interacting with people at a distance, we must spend less time with those closer to home, we physically spend more of our time in the midst of strangers. The advantages of mobility are heavily advertised; the disadvantages of *hypermobility* receive much less attention'. [11]

The question would then be: who and what is behind this interest to foster the use and abuse of mobility? Why is it, that, as the European Parliament states, 'in the 21st century, mobility should be promoted as an integral part of the regular work life of artists and other cultural professionals?' And which artists and curators are we talking about? In fact, as international travelling becomes faster, cheaper and easier for the wealthy, it becomes more difficult, and bureaucratic, for the poor. Wealthy countries previously protected from mass invasion due to their geopolitical situation, are increasingly resorting to restrictive prohibition and forceful barriers in the shape of stringent visa requirements, difficult-to-obtain work permits and obstructive immigration procedures in order to contain the numbers of people who seek to take advantage of a mobility afforded by technology.

CASE STUDY 1

Email sent to the Center for Research and Creativity Casamarles (CeRCCa) that I am directing, on June 23, 2011 by Helina Millon, an Ethiopian artist accepted to the CeRCCa AiR programme in 2011.

Hi Pau

How are you? Well I was writing to tell you of all that happened to me in the embassy. Do you remember how I told you about the papers they asked for me to provide, well I did, and now they asked for more.

In specific terms, here is what they asked me to provide;

- **A bankbook with an unbelievable number of amounts.**
- **A written statement from the bank (something I did provide).**
- **A property registered in my name,**
- **A registered license in my name (if I am running a business or something) and much more.**

And because of how ridiculous it is every embassy in this country are even having a discussions about changing the rules, cause truly how in the world would a 26 year old living in Africa be expected to have a house, a car, and just a whole lot of money.

You have no idea just how excited I was to embark on this opportunity, Pau, this was what I saw as the true beginning of my artistic career, and it truly would've been. But if you have an open space for me in either the year of 2011 or even 2012, please do give me a second chance.

For everything you have done

**Thank you very much Pau.
Helina**

In the meantime, from February till July 2011, I have been travelling without problems and with the financial help of different institutions to:

- **Ljubljana (Slovenia) where I did a Research Residency as part of MoTa.**
- **Debrecen (Hungary) where as part of the Regional Meeting of Res Artis I presented**

the Transitory Network Forum. (TNF).

- **Sarajevo (Bosnia-Herzegovina) where I was selected to be member of the Svono Jury Award.**
- **Belgrade (Serbia) where I was coordinating the TNF.**

In recent years, we have witnessed an interest in redirecting AiR formats towards more innovative approaches including the ethical functioning of AiRs. Initiatives like Julie's Bicycle, [12] freeDimensional [13] or CRR [14] are clear examples of such a move.

It also has been said that several different developments let the interest in artists' mobility shift from worldwide nomadism to regional and even local 'dwelling', that there is more attention paid to the unknown around the corner and a growing awareness of the negative impact of mobility for ecology. This development is partly State-induced, partly invigorated by local AiR networks, or artist initiatives. An example of this could be the project Idensitats (www.idensitats.org) in Catalonia.

UNCOMFORTABLE PROPOSITIONS: ARTISTS AS ORGANIC INTELLECTUALS

Following the theorist Arjun Appadurai's thesis, the materiality embedded in the production of locality should never be mistaken by the more abstract effects of this work on the production of locality as a structure of feeling. Indeed 'local knowledge is substantially about producing reliably local subjects as well as about producing reliably local neighbourhoods within which subjects can be recognized and organized'. [15] The effect of the AiR model for these processes that condition the production of locality and community reliability, are indeed difficult to value. But what can be said is that in both cases, AiRs' effectiveness is being overrated.

So, by proposing that AiRs allow individuals to explore their practice within another community or experience life in a new location, and to stress positive inputs (in the sense of reliable community building) as a promotional strategy, is in fact quite misleading, or not investigating critically enough. In most cases they perpetuate the art discourse's status quo, and help building up the walls that still divide art and everyday life.

Apart from their heterogeneity, AiRs also, by promoting individual travelling and studio based practices, can be understood, not only as anti-cyclical in the attempt to innovative (old) artistic practices but must also be regarded as a hindrance to the development of new practices. In fact, from this point of view, the idea of the 'autonomy of art' is a misnomer that masks up the artists' obligation to serve the priorities of an elitist art market. The understanding that art develops not only independently of life but also that its first responsibility is to define itself within an art historical dialogue has become a means of control. While the monopolistic patriarchal view of western art history has been theoretically discredited, the establishment continues to promote historical relevance as the basis for assessing value in art. Whereas it is, as pointed out above, long-term interactions, in-depth research and honest reciprocity that are the key factors to redirect the potentialities of AiRs based on non-autonomous, interdisciplinary and collaborative art practices.

Eighty years ago the Marxist thinker, Antonio Gramsci, defined a type of agent, the 'organic intellectual', whose role for society and local production, is quite inspiring to re-design the place of the artist in the AiR context. The Italian philosopher writes: 'The mode of being of the new intellectual can no longer consist in eloquence (...) but

in active participation in practical life, as constructor, organizer, 'permanent persuader', not just a simple orator'. [16]

Some might find Gramsci's Marxist writing antagonistic, but besides this formality, the content of his theories remain of crucial interest. Gramsci regarded the role of the intellectual in society as central. He defined its function in the context of creating counter hegemony. It is important, at this juncture, to note that when Gramsci wrote about intellectuals, he was not referring solely to the academics that sat in ivory towers or wrote erudite pieces for academic journals only read by others of the same ink. His definition went much further. Gramsci's notebooks are quite clear on that matter. He writes, 'all men are intellectuals but not all men have in society the function of intellectuals' [17].

Gramsci identified two types of intellectuals: traditional and organic ones. Traditional intellectuals are those who do think of themselves as autonomous and independent of the dominant social group, and are regarded as such by the population at large. The organic intellectual instead grows organically with the dominant social group, and is their thinking and organizing instrument. Gramsci maintained that what was required was that the working class should produce its own organic intellectuals. As he says, everyone, outside their particular professional activity, 'carries on some form of intellectual activity, participates in a particular conception of the world, has a conscious line of moral conduct, and therefore contributes to sustain a conception of the world or to modify it, that is, to bring into being new modes of thought'. The intellectual realm, therefore, was not to be seen as something confined to an elite but as something grounded in everyday life.

The role of informal educators, and by extension the role of artists-in-residence, in local communities, links up with Gramsci's idea of the role of the intellectual. The educator working successfully in the neighbourhood and with the local community has a commitment to these people. The informal educators, just as Gramsci's intellectuals, are not 'here today and gone tomorrow'. They may have always lived in the area and have much in common with the local people, or they may not. What is important is that they develop relationships with the people they work with, which ensures that wherever they go, they are regarded as part of the community. 'They can strive to sustain people's critical commitment to the social groups with whom they share fundamental interests. Their purpose is not necessarily individual advancement, but human well-being as a whole'. [18]

CASE STUDY 2

'Creators IN RESIDENCE in high schools' is an artist-in-residence programme in public high schools in Barcelona. Creators intervene in high schools as authors, developing their own work of art. The transmission of art is achieved by means of participation, dialogue and direct contact with the artist and his work. Reflection and analysis are also key steps in the learning process, and they can be set up and shared by means of blogs.

Thanks to this direct encounter between art and education, the aim of this project is tripled:

- **encouraging that students discover creation processes of contemporary art from direct contact and on-going dialogue with a creator, so that they can think about art from their own experience;**
- **promoting and generating situations and contexts that stimulate innovation and artistic creativity;**

— **favouring high schools as active centres of culture, art and thought, and a venue for experimentation and artistic innovation. For detailed information on the project, please visit <http://www.enresidencia.org/en>**

Concluding the various avenues taken above to evaluate the potential of AiRs today, it can be proposed that the artist-in-residence is a contemporary twin to Gramsci's 'organic intellectual', and that AiR activity must not solely be read through the lens of hypermobility. This discovery would be the first step to recover the potential ethical function of AiR programmes and its networks within the local contexts they are operating in. The aim of this exercise wouldn't be directed towards what Gramsci calls the development of a counter hegemony, to empower the 'working class' from a bottom-up perspective towards the 'socialist revolution', but to contest given-for-granted assumptions of effectiveness, and for the artist to accomplish the role of 'active participation in practical life, as constructors, organizers, permanent persuaders' [19] through long-term interactions, in-depth research and local investment.

NOTES

- 1 For a detailed explanation of the different conferences and symposiums please visit http://www.transartists.nl/articles/research_trans_artists.945.html
- 2 Mobility Matters, Programmes and Schemes to Support the Mobility of Artists and Cultural Professionals. Final Report, European Institute for Comparative Cultural Research, October 2008, p. 2.
- 3 Ibid., Chapter 1, sub-chapter 1.1
- 4 <http://john-adams.co.uk/wp-content/uploads/2006/hypermo->

bilityforRSA.pdf

5 Adams, John, *The Social Consequences of Hypermobility*, RSA (Royal Society for the Encouragement of Arts), 8 John Adam Street, London Lecture, November 21, 2001.

6 <http://en.wikipedia.org/wiki/Icarus>

7 Hall, Colin Michael, *Tourism: Rethinking the Social Science of Mobility*. Pearson Education Limited, London, 2005.

8 Gössling, Stefan, Ceron, Jean-Paul, Ghislain Dubois, Colin Michael Hall, In: Stefan Gössling & Paul Upham (eds.), *Climate Change and Aviation*, Earthscan, London, 2009.

9 As described on the Res Artis website, nowadays, the art world can no longer do without the artist-in-residence sector. Residential art centers organize themselves nationally and internationally to support each other and to represent their interests. Quality standards are rising and application procedures for artist-in-residence programmes are becoming more and more competitive. Indeed, as Elena Zelentsova from the Creative Industries Agency in Moscow affirmatively notices: 'Residencies can't be stopped'. <http://creativeindustries.ru/eng/283/284>

10 Barriandos, Joaquín Rodríguez, *Global Art And Politics Of Mobility: (Trans)Cultural Shifts in the international contemporary art-system*, by ASCA (Amsterdam School for Cultural Analysis) 2007,

11 *The Social Consequences of Hypermobility*, Lecture, RSA (Royal Society for the Encouragement of Arts), 8 John Adam Street, London. November 21, 2001.

12 Julie's Bicycle is making environmental sustainability an intrinsic part of music and performing arts. They focus on practical solutions, which balance artistic, financial and social considerations. Established in 2007 by and for the UK music industry, Julie's Bicycle is a non-profit company working with the arts and creative industries to understand and reduce their environmental impacts. Together with research partners, Oxford University's Environmental Change Institute and Surrey University's Centre for Environmental Strategy, they produce research papers and practical guides, run events, workshops, seminars, training sessions and networks to maximize the reach and relevance of their work. <http://www.juliesbicycle.com/about-jb>

13 freeDimensional values artists as communicators & vanguards on a range of critical issues and community art spaces as sites of innovation that can provide a range of solutions. By protecting critical voices through safe haven in artist residency apartments and quick-response funding to help avoid danger. Based on the belief that creative expression fuels social justice movements, freeDimensional works with the global arts community to identify and redistribute resources, and support meaningful relationships between art spaces and activists. <http://freedimensional.org/about/>

14 The Collaborative Research Residency is a new residency programme specifically for collaborative research within the field of contemporary art. The project takes as its starting point the upsurge within the contemporary art field of collaborative artistic practices, and the increased emphasis on research in the development of artistic work. It also builds on the long tradition of artists feeding their interests and practice with input from other fields of knowledge. <http://www.crr residency.net/AboutCRR.html>

15 Appadurai, Arjun, 'Modernity at large', *Public Worlds* University of Minnesota Press 1996, p.181.

16 Burke, Barry, (1999, 2005), Antonio Gramsci, *Schooling and Education*, the encyclopedia of informal education, <http://www.infed.org/thinkers/et-gram.htm>

17 Ibid.

18 Smith, Mark, *Local education: Community, Conversation, Praxis*, Open University Press, Buckingham, 1994, p. 127.

19 Burke, Barry (1999, 2005), Antonio Gramsci, *schooling and education*, the encyclopedia of informal education, <http://www.infed.org/thinkers/et-gram.htm>

THE ARTIST OUT OF PLACE

Anna Detheridge

The nature of languages, cultures, places, and landscapes, as well as the traces, signs, etymologies and idiosyncrasies shared by communities, whether on a national or local scale, is unique. This reality is dramatically heightened in a globalized world where continuous exchange between countries, intensified migration, and the far-reaching effects of mass culture and world trade, produce an incalculable number of hybridizations. Similarly, what we normally refer to as mass culture and mass produced consumer behaviour, in actual fact, generates further levels of hybridizations. Translating cultures is practically impossible unless we filter them through an imaginative process, which can reinvent and recreate a new and disparate meaning, akin to the culture with which we wish to communicate. This imaginative process is an enigmatic procedure, which necessarily incorporates a lapse, a hiatus, a break or discontinuity in one code of communication in order to create a breach or opening inside another code.

In this confusing, dynamic scenario of cultural neologisms, of recreated local traditions and re-enacted rituals, understanding Place and Society, as well as the transformations, pressures, and fears that communities are subjected to, their real aspirations and relational capacities hidden just below the surface of what appears to be the truth, requires what Aristotle described in the *Nicomachean Ethics* as a practical form of wisdom. The field of Aesthetics for this greatest teacher of all time belongs to this category. Aesthetics is a form of virtue or

sagesse earned in the field through empirical observation, knowledge, sensibility and understanding.

If art is essentially about life, the role of artists today can only be that of saying something interesting or useful about how we live our lives, the values and understanding which are necessary to face the alternating shifts of fortune.

The interest that nowadays most countries have in the global mobility of artists appears to bring with it a particular hope or expectation, as if the presence of an artist, the outsider *par excellence*, temporarily exposed to a specific culture or place could bring about some form of revelation or salvation or at the very least an act of restitution.

The mobility of artists from the point of view of the hosting country or community is a way of pinpointing and giving value to the local in a globalized world. It is a way of combining global and local values, restoring centrality to a locality, whether remote, off the beaten track or the hub of activities, in brief an opportunity to perceive and imagine what we believe we already know in a completely different light.

Artists bring to places their own specific poetics, which means, simply put, an outlook or way of processing the context, the surrounding landscape.

The artist is unpredictable in that he/she may find interest in situations, sites that have become invisible over the years to their inhabitants, taken for granted for centuries or even considered lacking in any value,

entirely residual to be wiped out or eliminated. An artist as outsider can redress the balance giving back dignity, arousing interest and curiosity for some aspects of the landscape or public life, community relations or proximity that had been overlooked, and considered worthless. A recent example could be Massimo Bartolini's reading of a dog cemetery, the *Cimitero dei Cani di Villa Piccolo di Calanovella* in Capo d'Orlando, Sicily, created by a local poet whose name has been entirely overlooked, even by those who edited the catalogue (a telling detail on the sensibility of the current mainstream for the eccentric, the erratic, the bizarre, the non utilitarian in an oh so conformist art world).

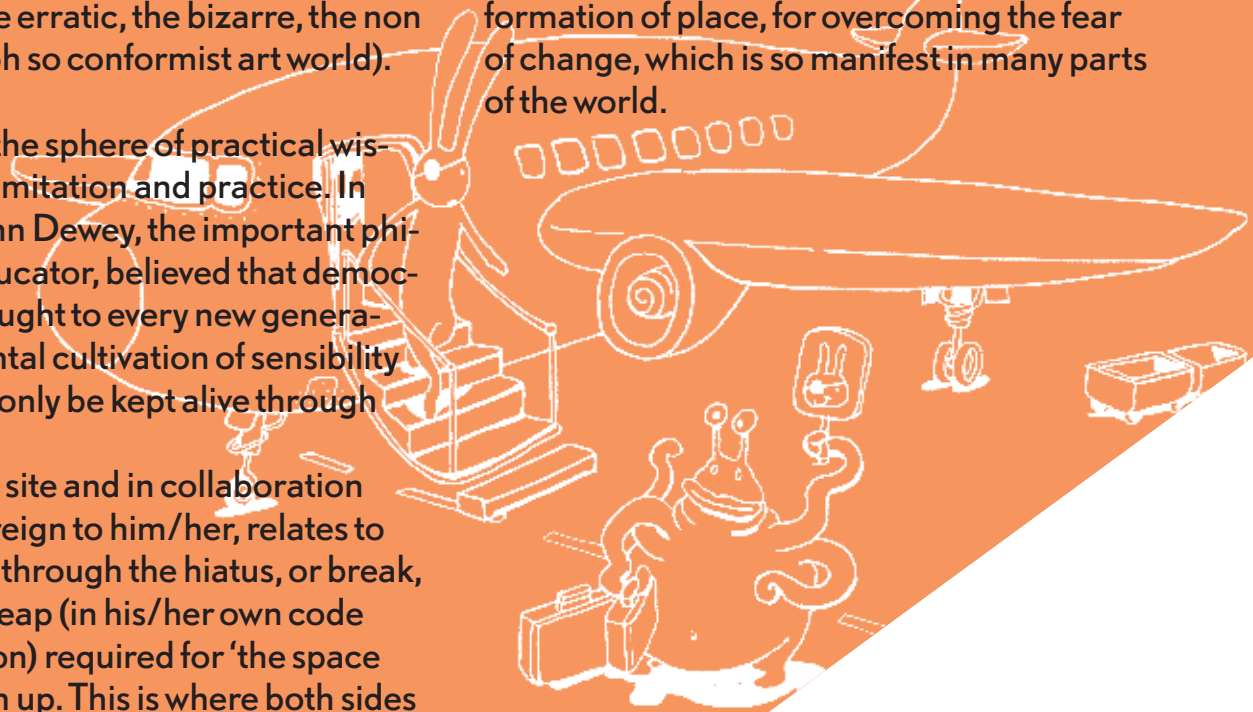
If art belongs to the sphere of practical wisdom, it requires imitation and practice. In the same way John Dewey, the important philosopher and educator, believed that democracy had to be taught to every new generation. A fundamental cultivation of sensibility and respect can only be kept alive through the arts.

The artist on site and in collaboration with a culture foreign to him/her, relates to the other strictly through the hiatus, or break, the imaginative leap (in his/her own code of communication) required for 'the space between' to open up. This is where both sides probe a new relationship disclosing distinctive perspectives.

On site/off site is a duality, which exists and has existed in the art world since Robert Smithson formulated this dichotomy in the late sixties. Smithson resolved the duality by stating the centrality of site to the art world, and by relegating the gallery and museum space to a definition of 'off site'. Where art is viewed and consumed, we might say, is only secondary with respect to where the artwork is conceived, takes place and evolves. Today, place, wherever that certain 'place' happens

to be, is central to our understanding of the art context, our own position in the world and art in general.

Dislocation emphasizes place and rids us of its fixation. It is essentially about decentralization, a change of perspective turning the periphery/centre diatribe into a more open concept of place/space, which is everywhere or nowhere according to the experience and positioning of the subjects involved. Artists' mobility, the 'artist out of place', is therefore a practice, which holds immense potential for understanding and accompanying the transformation of place, for overcoming the fear of change, which is so manifest in many parts of the world.



HOW TO PROCEED FROM HERE?

Notes on AIR, the Amsterdam School of the Arts' Artist-in-Residence Programme

Marijke Hoogenboom

In the last six years, we have witnessed interesting and controversial developments in the educational field in the Netherlands. Alongside traditional teaching practices, a series of research groups, or *lectoraten* as they are known in Dutch, have been funded. [1] The purpose of these groups is to expand and refresh established educational methods with contemporary artistic research projects.

When the Art Practice and Development research group at the Amsterdam School of the Arts (AHK) was founded in late 2003, we took the opportunity to initiate a new artist-in-residence programme as the key engine to renegotiate the boundaries between the school and its professional environment

The aim of the AIR programme is to stimulate innovation and facilitate encounters with a large variety of international contemporary art practices. It provides guest teachers with the opportunity to benefit from the experience of respected local artists, which are breathing new life into the educational and artistic structures of the academy.

In the past, this programme has allowed for more than 30 different initiatives. An initiative is defined by means of collaboration

between the research group, the faculty and a guest, which so far included the Netherlands Film and Television Academy, the Conservatorium van Amsterdam, the Academy of Architecture, the Theater-school and the Academy of Fine Arts in Education.

The research group currently supports faculties and individual departments in the realisation of new AIR initiatives. Our principle is simple: we combine our strengths to transform nascent ideas into substantial plans involving each time another organisation that is able to realize a specific fully-fledged co-production. Consequently, there is no blue print for our AIR programme, the format is flexible, and it is open to the entire academy – shaping up when and where the moment calls for it. [2]

THE ROLE OF THE GUEST ARTISTS

It is not unusual to involve artists in the academia. Like no other sector, arts education places trust in the innovative potential of the arts, and, as in our case, fully integrate artistic expertise in all aspects of the organisation. Being part of an educational institu-

tion on an everyday level does not always provide the ideal fertile environment artists need for their growth and to fully benefit from the institution.

We have the privilege to work with artists continually and in a multiplicity of ways. At our academy, artists teach, lead study programmes and institutes, and advise various constituencies. Our AIR programme is not a superfluous luxury. It far more allows the invited artists to take advantage of the safe haven of the academy in a more open way and to tap its potential in order to address aspects of their own practice and research, or to use it as an international laboratory for current developments in the arts.

I would like to reflect on the function of the artist as artist-in-residence within the context of our programme by looking at the tradition and long-term development of artist-in-residences, as well as the artists' attachment to academies and universities as researchers, followed by a short note on the current Dutch policy situation.

1

Artist-in-residence programmes present a growing market in both, a national and an international context. The Dutch network Trans Artists, which advises artists on residency programmes worldwide, presently offers more than 1100 residency opportunities to choose from on its website: from Germany to India, from visual arts to interactive media, and from the seclusion of an island to the pandemonium of a metropolis. Cultural exchange should perhaps be viewed as a common social practice in our globalising society, and the increasing number of artist-in-residence programmes as a positive consequence of the advancing internation-

alisation of the art circuit. Nonetheless, there are reasons to keep a critical eye on this 'contemporary phenomenon'. [3]

If proof was needed that the motives behind the various artist-in-residence programmes are widely diverse, then the pool of Dutch initiatives alone – from entirely government financed to private initiatives, and everything in between – would provide that: there are residencies that serve no other purpose than the personal development or inspiration of the artist him- or herself, then there are artists' initiatives and art centres that work primarily on a per project basis, sometimes risking a lack of transparency regarding the available facilities, and there is a growing number of institutions and enterprises that expect an artist-in-residence to contribute to the organisation's institutional culture. The AHK is an example of the last category, as are the International Documentary Film Festival (IDFA) and the Springdance festival, both of which credit their artist guests on their official external communication manifestos to emphasize their collaborative institutional role.

More recently, programmes have been initiated that require from the resident artist to address issues relating to their own citizenship, to reinterpret their own locality: the Stedelijk Museum supports *BijlmerAIR* in the Bijlmer district of Amsterdam, and SKOR curates the Fifth Season artist-in-residence programme at the Willem Arntzhoeve psychiatric clinic. This latest wave of programmes is contributing to a situation where individual artists wrestle themselves free of (self-imposed) studio-bound isolation in order to become increasingly nomadic and flexible. [4] But this also places artists in a vulnerable position, and – as evidenced by the variety of approaches to recruit artists – easily allows for instrumentalization, unless

the artists make highly conscious choices with regard to their AiR involvement.

The artist as artist-in-residence is not a new phenomenon. Once the status of the artist had surpassed that of the craftsman, a foreign sojourn or a placement outside the established work environment became an indispensable component of artistic development; the name of one of the most prestigious Dutch art prizes, the *Prix de Rome*, refers to the seventeenth-century tradition of artists being invited by the Académie de France to stay in the sheltered setting of the Villa Medici. Here they were systematically encouraged to break free from national limitations and were all but compelled to ally themselves with ancient culture. Although crucial aspects of this exclusive scholarship have been superseded (the prestige of the oldest academy, the allure of Italian influences, and the concept of a single artistic centre) the original intent of the institution has persisted in many variations: it appears that even then, such generosity was not unconditional.

Former Dutch State Secretary for Education, Culture and Science, Rick van der Ploeg, set up an artist-in-residence programme for his ministry, as a component of a hospitable cultural policy. [5] Those involved were in fundamental disagreement already during the interim evaluation in 2001: should the primary criteria for successful residency be 'the wishes and ambitions of the artist rather than possible benefits for our country'? [6] Or should the programme distance itself from the idea of classical *xenia* and demand that 'these prominent foreign cultural figures give something back in the form of their reflections on the state of the arts in the Netherlands, and in this way enter into a critical dialogue with the Dutch arts and culture sector'? [7] The DAAD programme

in Germany, by contrast, has for 40 years been recognised as a 'forum for an artistic dialogue that goes beyond cultural-regional, and more specifically, political borders'. [8] This organisation evidently has fewer qualms regarding the productive combination of residencies and international cultural politics, and is willing to invest on a large scale to obviate the threat of cultural isolation. The generous gesture made by DAAD to effect this 'international representation of contemporary art in Berlin' [9] illustrates that the ideal of the sanctuary and the idea of autonomy are not necessarily in conflict with an appeal for public accessibility and social engagement.

Nowadays, as in the past, an artist-in-residence programme represents a specific cultural context that implicitly suggests a certain reading of the guest artist, and informs our expectations as hosts, members of society, or as general audience. Is the artist a commentator or tourist, pioneer or missionary, consultant or ambassador? No matter for what reason or with how much sensitivity an artist in residence is placed, the institution must reflect on the extent to which it is interested in the specific expertise of the practising artist, and whether it values that particular lens:

I show you what I see and how I, somebody, apparently me, sees it. And so too now in Rome, which is as imaginary as any city, because one sees alone. [10]

2

Other models, however, also have an impact on the AHK research group that aspires to invite artists as researchers into the academy. An international debate has blossomed over the last ten years discussing 'whether a phenomenon such as research in the arts

exists – an endeavour in which the production of art is itself a fundamental part of the research process, and whereby art is partly the result of research'. [11] Encouraged by the reform of universities in the United Kingdom and Scandinavia at the beginning of the 1990s, artists there have for some time been able to attain an academic degree – masters or doctorate – through their work, and practice-based research is now widely accepted in art courses.

Furthermore, despite the continuing division between Science Education (WO) and Higher Professional Education (HBO) in the Netherlands, the nature of artistic research is also being debated here. Grudgingly, the educational establishment is granting some space to the artist researcher by introducing them to research departments, increasing the level of cooperation between HBO and WO, incorporating the research task of the HBO system into the legislation, and so on.

Abroad, artists are already appointed to universities and academies as Research Fellows or Research Associates. This tradition, rooted in the Anglo-Saxon model of scientific research, is interpreted particularly broadly in relation to artists. A salient example is the interdisciplinary ResCen (Centre for Research into Creation in the Performing Arts) attached to Middlesex University in North London, where, over a number of years, artists can develop and practice methods based on research drawn from their own proposals. 'ResCen exists to further the understanding of how artists research and develop new processes and forms, by working with professional artists and others'. [12] Within the normative framework of this university, creative knowledge – that rather fashionable term for the tacit and sensory cognition embodied in art – is not placed in opposition to scientific or intellectual know-

ledge, but has apparently been emancipated and can consequently facilitate the production of an other, equally valuable, form of knowledge.

These institutional changes, and the public debate around them, would be unthinkable if reflection and research had not already become inseparably bound up in contemporary art practice. Institutions and artists alike increasingly describe their activities as research, or, as the curator and culture theorist Sarat Maharaj puts it, 'Most of us feel we've been doing artistic research for years, without quite calling it that'. [13] Influenced by contemporary trends among artists – or in the art market – artist-in-residence programmes all over the world have shifted their focus from production and presentation to research and development. However, the art critic Domeniek Ruyters warns that artist-in-residence programmes with this focus unwittingly contribute to the 'increasing invisibility of art' [14] because their policies serve the process rather than any material result.

Ultimately, the central issue for the Art Practice and Development research group is not the hotly debated subject of the academisation of art education and research. For us, the word development stands for something else: it describes the research activities of artists and the challenge to place them in the context of tangible practices. It is crucial for our AiR programme to reflect on possible criteria to distinguish *art practice* from *art practice as research*, and to discover to what extent its residents contribute to the agendas of the arts faculties.

3

There are more challenges that the Dutch art academies are presently confronted with. In 2009, the Dijkgraaf committee was set

up by the central government to advise on higher arts education policy in the Netherlands. Its report *Onderscheiden, verbinden, vernieuwen* (Differentiate, connect and innovate) was published just after the general elections in June 2010. It opens with the surprisingly encouraging statement, 'Arts education holds an important key to the future of the Netherlands' [15] and points out that our sector's impact and broad acceptance gives the arts a central role in society.

This is a striking position to take in a climate scattered with critical disputes on the value and effectiveness of art and culture. The committee's great appreciation of artists and arts education is also reassuring, for instance, when it recognises the sector's crucial responsibility for the development of the socio-economic domain.

However, the conclusions drawn in the report provoke some interesting questions. The report draws the picture of an ideal artist being a modern, flexible and hybrid figure, a cultural entrepreneur equally at home on 'a thousand stages' (inside and outside the arts) using creative skills to satisfy the increasing demand for products and services against a backdrop of growing global interest in the economic significance of the arts and culture. [16]

WHAT NEXT?

Arts educators today are fully aware that they are training young people for activities and professions that are undergoing an upheaval worldwide. The higher arts education sector faces the choice of responding to the logic of the creative industry (and to integrate this thinking into study programmes and policy plans), or it must propose strong alternatives.

Charles Esche, director of the Van Abbe-museum once said: 'The academy is not only a place where art is taught, it is essentially a place where we imagine things otherwise.'

[17] In support of this stance, the Amsterdam School of the Arts' AiR programme tries to think ahead and to address subjects beyond the scope of the curriculum that are certain to impact the future of young professionals. Together with our guests, we respond to crucial issues such as the acknowledgment of artistic and cultural differences, identity formation in a mediated world, the fostering of more cohesive communities and the connecting of mutually isolated domains. Last but not least, we decided to deal with the 'tsunami of renewal, extension and change, where the word 'art', as defined in a modernist high art tradition, hardly exists anymore'. [18]

After these intense last years of AIR at the Amsterdam School of the Arts, nothing is solved and the identity of the programme is still very much under development. What kind of places do the faculties want to offer? What is the difference between a visit and a residency? Can the AHK form a distinct voice regarding the discourse on the role of artists in education? What does the artist want from the art school, and what does she or he bring to it? What artistic issues within contemporary practices are relevant? What risks is an institution willing to take? And, most particularly, how do we acknowledge the 'otherness' of the resident artist and avoid any chance that the guest must adapt to the host's excessive hospitality and thereby assimilates into a dominant institutional culture? [19]

Finally, I wonder if those artists engaged in the setting up of residencies themselves can provide solutions for this complex puzzle. The British choreographer Wayne McGregor, for example, has taken the initiative of creating a 'place of rest' for close colleagues. Every year, he invites about fifteen people to stay for a few weeks on the

grounds of his immense villa on the Kenyan coast. Perhaps because of his worldwide success and extraordinarily busy schedule, he refuses to contrive any goal or mission for others. He simply offers his guests a sabbatical: 'Visual artists, neurologists, architects, anthropologists, fashion designers: they don't have to do anything. If they want to work on an idea, that's fine. But it's not a requirement. No pressure to produce. Just go'. [20] Are we then to return to the most altruistic (or least curated) form of an artist-in-residence programme, where, with little

state support for the cultural field, the privileged are called upon to offer freely, without expecting back?

The challenge for the Art Practice and Development research group remains to actively seek out the field of tension between autonomy and interdependence or engagement for AIR, and to put the relevance of its intentions under continual scrutiny – here and now, and together with the guest artists we will welcome in the future.

NOTES

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- 2 For a full overview of the programme, see www.air.ahk.nl
- 3 Ruyters, Domeniek, 'Commentator of toerist? De artist-in-residence als hedendaags verschijnsel', *Metropolis M*, 3/2005.
- 4 Wesseling, Janneke, 'Het atelier is overal' (The studio is everywhere), *NRC Handelsblad*, 19 May 2006.
- 5 For a recent critical analysis of the Dutch international cultural policy and in order to understand the necessity for a more explicit participation in the international cultural arena, see *All That Dutch*, Amsterdam, 2006.
- 6 Letter from the culture council, Winnie Sorgdrager, December 19, 2001.
- 7 Letter from the former State Secretary for Culture, Rick van der Ploeg, to the chair of the House of Representatives, May 5, 2002.
- 8 'Forum des künstlerischen Dialoges, der die kulturellen Grenzen überschreitet', press release, Deutscher Akademischer Austauschdienst, March 2001.
- 9 Ibid., 'Internationale Repräsentanz der zeitgenössischen Kunst in Berlin'.
- 10 'Ich zeige Dir das, was ich sehe und wie ich, irgendwer, eben ich, das sehe. Und jetzt, in Rom, das ebenso imaginär ist wie jede Stadt, denn man sieht einzeln.' German writer Rolf Dieter Brinkmann, during his stay in the Villa Massimo in Rome, 1972–1973.
- 11 Borgdorff, Henk, 'Het debat over onderzoek in de kunsten' (The debate about research in the arts), *Theater Topics*, 2/2006.
- 12 ResCen, research aims, www.mdx.ac.uk/rescen
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- 14 Ruyters, Domeniek, 'Commentator or tourist, the artist in residence as contemporary phenomenon', *Metropolis M*, 3/2005.
- 15 'Onderscheiden, verbinden, vernieuwen, Advies van de commissie-Dijkgraaf voor een sectorplan kunstonderwijs', commissioned by the HBO (Association of Academies in the Netherlands) Council, The Hague, May 2010, p. 4.
- 16 Richard Florida described this trend several years ago in *The Rise of the Creative Class*, Basic Books, New York, 2003.
- 17 Esche, Charles, 'How to grow possibility: The potential roles of academies', edited transcript of Esche's talk at the AHK, Amsterdam 2007. www.ahk.nl
- 18 De Bruyne, Paul, Gielen, Pascal (ed.), *Being an Artist in Post-Fordist Times*, NAI Publishers, Rotterdam 2009, p. 147.
- 19 The hazard of the guest being 'rendered harmless' by excessive hospitality is the central theme of Jaques Derrida's essay, 'Over gastvrijheid' (On hospitality), Amsterdam, 1998.
- 20 Embrechts, Annette, 'Dansen vanuit je hoofd', *De Volkskrant*, April 27, 2006.

RECEPTIVE RECIPROCITY

Artist-in-Residence between Generosity and Reciprocity

Erik Hagoort

The artist-in-residence (AiR) sector is guided by a set of interrelated values: hospitality, generosity, reciprocity, exchange, commitment, curiosity, equality, and passion for the arts. These are the basic values behind all the efforts to run or support a residency programme, to continue or change it. These values are not always addressed when people involved in the AiR sector meet, but they are acknowledged. Conferences tend to be dominated by all kinds of urgent topics: residency models, funding, infrastructure, networking, contacts, and practicalities concerning international mobility. But in the way we think about these topics, and with regard to the decisions we take, we act according to the basic values mentioned above. How we do this, remains rather abstract. We leave it up to each one of us to give shape to the values that are most dear to us.

All the same, these past years, a certain tension started to build between two of these basic values: generosity and reciprocity. Concluding from my experience attending several international AiR conferences, many discussions, be they about residency models or funding, networking or mobility, end up with the question: should generosity prevail over reciprocity, or should it be the other way around? The answers to these questions are usually left undecided. It could be both

it could be either/or. This might indeed be the best possible answer, however, I am less interested in the answer than in the question. The question signifies that the appreciation of these basic values, which historically formed the ground for the artist-in-residence concept, is shifting.

For a long time, generosity and hospitality described the scope of the values of every AiR concept. It was about offering space and time and facilities to artists for them to concentrate on their work. This never was an equivocal fact, on the contrary. There have been countless conferences and discussions on hospitality in the context of artist-in-residences. The outcome of all these reflections has been the consensus that AiR hospitality is always conditioned; it cannot be absolute. No AiR provider has to feel ashamed for not being able to cover all the costs of the guest, or for not being able to offer all an artist can possibly wish for. An AiR centre might try to be as generous as it possibly can; it always acts within the circumstances given. Still, generosity and hospitality used to define the outer lines of all these efforts.

This is changing now. Reciprocity is mentioned more and more often not so much as a value next to generosity, but as a leading principle. What is going on?

In general, reciprocity means mutual exchange, in the sense that something is being handed over by someone to someone else, or several others, and that the latter are giving back equally. I give you something; you give me something in return. This is a limited meaning. We know broader connotations where reciprocity is not confined to objects. We love each other, we care for each other, we can harm each other, and we can be indifferent to one another. In many positive and negative ways, reciprocity is expressed through the verbal extension 'each other', and 'one another'. In most cases we regard this exchange as something that happens between individuals.

Lately, I came across a phrase by Joseph Beuys, noted down by Dutch artist Louwrien Wijers in 1978: 'If I take care of you, others will take care of me'. This is not a dualistic interplay between isolated subjects. Beuys does not say, if I take care of you, you will take care of me, but: 'others will take care of me'. The self is not isolated; it is a connected self. This self forms part of a chain. There exists a transitive solidarity, which goes over from one person to the other. So in the end you may trust that you, being part of this chain, will be cared for too. This is a beautiful image, but it made me feel uneasy. Beuys' phrase starts with 'I' and it ends with 'me': 'If I take care of you, others will take care of me'. This care makes sure it ends up where it started, with the self. Is this care? To my mind, care doesn't ask for anything in return. Care is generous. Generosity exceeds expectations and returned favours, one would assume. This puzzled me: What do generosity and reciprocity actually stand for? They seem to be connected, and at the same time to be in opposition to each other. Are generosity and reciprocity complementary or competing values?

In March 2009, an artist-in-residence symposium took place in Cairo at the Townhouse Gallery. It was an open forum to discuss the state of affairs in the residency sector in the Middle East, where Africa and Europe intersect. Reciprocity came up as an issue spontaneously, and was the underlying topic in nearly all the lectures, debates, group sessions and discussions of the symposium.

The discussion was kicked-off during the presentation of AiR models that demanded from the visiting artists to somehow return what was offered to them. This could range from donating an artwork, giving workshops or lectures, engaging with the community, or, sometimes even, to working on a specific assignment. It was argued that more and more artist residencies asked for these 'favours' from their guests, and that it was no longer an option but a condition. Some artists and hosts said, that they opt for these kinds of residencies, because of the tangible outcome, because it provokes them to be alert and to really get in contact with the environment. Other people's reaction was: What's left of the idea of hospitality? Shouldn't hospitality be generous, unconditional? Is it reasonable and fair that the host asks for something in return?

Reciprocity was strongly favoured by many AiR providers from Africa, not so much because they cannot afford unconditional hospitality but because they don't want to. For them, this is not the point of a residency. 'We ask our guests to come to us to share their knowledge and experience with local artists and with the local community, we want them to be of use to them', said Reginald Bakwena from the Thapong Visual Arts Center in Botswana: 'A residency at our art space is totally demanding, you won't be left alone, as visiting artist you are being claimed by your hosting environment'.

At the Re-Tooling Residencies conference in November 2009 in Warsaw, there was a comparable feeling of unrest and even irritation about the way certain ideas of generosity were expressed. The former director of the Deutscher Akademischer Austausch Dienst (DAAD) in Berlin was proud to say that many of their guests stayed for a longer period of time than was decided on at first, and sometimes even for the rest of their lives. I can remember that many young initiators of emerging residency programmes in Central and Eastern Europe were shocked. Should they all go and stay in Berlin? Is staying on, or the offer to stay on, the idea behind the concept of generous hospitality?

The controversy around hospitality and generosity also came to the fore in a workshop during the Res Artis Regional Meeting in Debrecen, Hungary, in May 2011. Arkadiusz Bernas, director of the Polish Institute in Budapest, mentioned that he noticed a brain drain effect in his surroundings as the result of an appeal of residency programmes in the West. The generosity on offer in the West seems to suck dry the artistic potential of regions in development. It produces problematic effects: inequality between artists, one-way mobility, and a lack of support of local cultural infrastructure. Reciprocity was mentioned as a corrective to this flawed generosity; on a European and on a global scale there should be more attention for reciprocity, to receive 'something in return'.

Concluding from these conferences there is a growing awareness of the problematic of AiR hospitality. Reciprocity is advocated as an antidote. But here we must be cautious. Reciprocity can turn into a slogan, which might blur differences in means and intentions between hosts and guests, and between different world regions. And it might downplay the value of generosity. That is not the

intention of even the most critical voices. Therefore, we should try to expand our horizon a little bit further and have a more in-depth look at the complexity of the relationship between generosity and reciprocity.

According to French sociologist Marcel Mauss, 1872–1950, our society is completely structured by the dynamics of reciprocity. Mauss was a follower of his more renowned mentor and colleague, sociologist Emile Durkheim. After Durkheim's death in 1917, Mauss succeeded him as the editor of the influential French journal *Année Sociologique*. In 1925 Mauss published his main work titled *Essay sur le don* (Essay on the Gift). The full title *Essai sur le don, forme et raison de l'échange dans les sociétés archaïques* already says it all: giving is understood as a form of exchange.

'What power resides in the object given that causes its recipient to pay it back?' was Mauss' central question [1]. Mauss was fascinated by the force of reciprocity, and its obligatory nature. Giving and returning appear to happen voluntarily, while, in fact, sanctions and requirements often play an essential role. In other words, these assumingly voluntary gifts are executed under obligation.

Mauss' essay is a study of economic behaviour in what he regarded as 'archaic societies'. Since its publication in 1925, ethnographic, anthropological and cultural studies have developed many new insights. His basic idea, that reciprocity is the cement of society, still resonates these days, especially in art theory. His ideas about reciprocity are widely discussed, and also give inspiration to artistic initiatives for alternative economies, such as the recent phenomenon of Time-Banking: services are 'paid' with time-cheques in addition to conventional money, or even instead of it. Later on, one can turn in the time-cheques for other services (not for money).

In 'archaic societies', Mauss explains, the force of reciprocity comes from the idea of circulation, of being part of the world of ancestors, nature and the gods: The thing given is not inert, it is alive. It comes from somewhere and it wants to return to this somewhere. You are not the owner. You are only a temporary holder under the obligation to return what you hold to its origin. 'Gifts circulate, (...), with the certainty that they will be reciprocated' [2], Mauss concludes. This circulation takes time: 'Time is needed to perform any counter-service' [3]. Reciprocity and exchange evolve through time-chains of encounters, visits, contracts, events, combats, etc.; these chains re-enforce the power of reciprocity.

Reciprocity is not only at work in the exchange of objects but also in the exchange of peoples' efforts, and their so-called *prestations*. These include all kinds of skills, commitments, and virtues, such as politeness, friendship, trust, and care. *Prestations* may seem to happen without any expectation of receiving something in return, but in fact they are reciprocal in nature, claims Mauss.

Mauss' essay can be interpreted as an exercise of unmasking the hidden conditions of self-interest as the leading moral principle in our society: generosity as selfishness in disguise. But this wouldn't be fair to Mauss, as he shows a much more nuanced picture. For him, generosity and reciprocity are mutually connected. One is entangled with the other. His many examples from different cultures entail strong observations, which go beyond the simplistic equation of generosity meaning altruism and reciprocity standing for sly egoism; what Mauss lays out is much more interesting and complicated: 'By giving, one is giving oneself, and if one gives oneself, it is because one 'owes' oneself – one's person and one's goods – to others' [4].

With Mauss in mind, we shouldn't regard reciprocity as a shortcoming of generosity, neither as its opposite. We should see them as tightly knit together. Mauss speaks of 'reciprocating generosity'. To my question, whether generosity and reciprocity are complementary or competing values, Mauss would indeed have answered that they are complementary, that one adds to the other, that one exists because of the other. This is, more than just the conclusion of an academic research, it is a moral message. Reciprocating generosity is beneficial for any society, Mauss upholds, also for modern ones.

All of this sounds fair and balanced, but something still needs to be explained: Mauss' undervaluation of the act of receiving. Being able to return a gift is appreciated, Mauss says. Not being able to return a gift, to not even think of returning a gift, is seen as a sign of inferiority. 'The unreciprocated gift still makes the person who has accepted it inferior', Mauss states in his conclusion, 'particularly when it has been accepted with no thought of returning it', and: 'Charity is wounding for him who has accepted it, (...)' [5]. This is not only a conclusion that Mauss draws from his research material; it is his own conviction. 'Das Geben ist offensichtlich wichtiger als das Nehmen', philosopher Heinz Kimmerle feels urged to deduce from Mauss' essay [6].

I would say that, from the start, Mauss' analysis is based on a negative assessment of receiving. In some way, receiving seems to be difficult, morally inferior. Just accepting a gift seems to be out of the question, something unbearable. Why would it be inferior to receive? Why would it be inferior to accept a gift? Why would it be particularly inferior to accept a gift when lacking the consideration of returning it? In Mauss' story generosity and reciprocity are mutually entangled.

But he does not appreciate them equally. There is no space in his analysis for a positive appreciation for what in my opinion is the other side of generosity, as well as reciprocity: being able to receive without any obligation to return the favour.

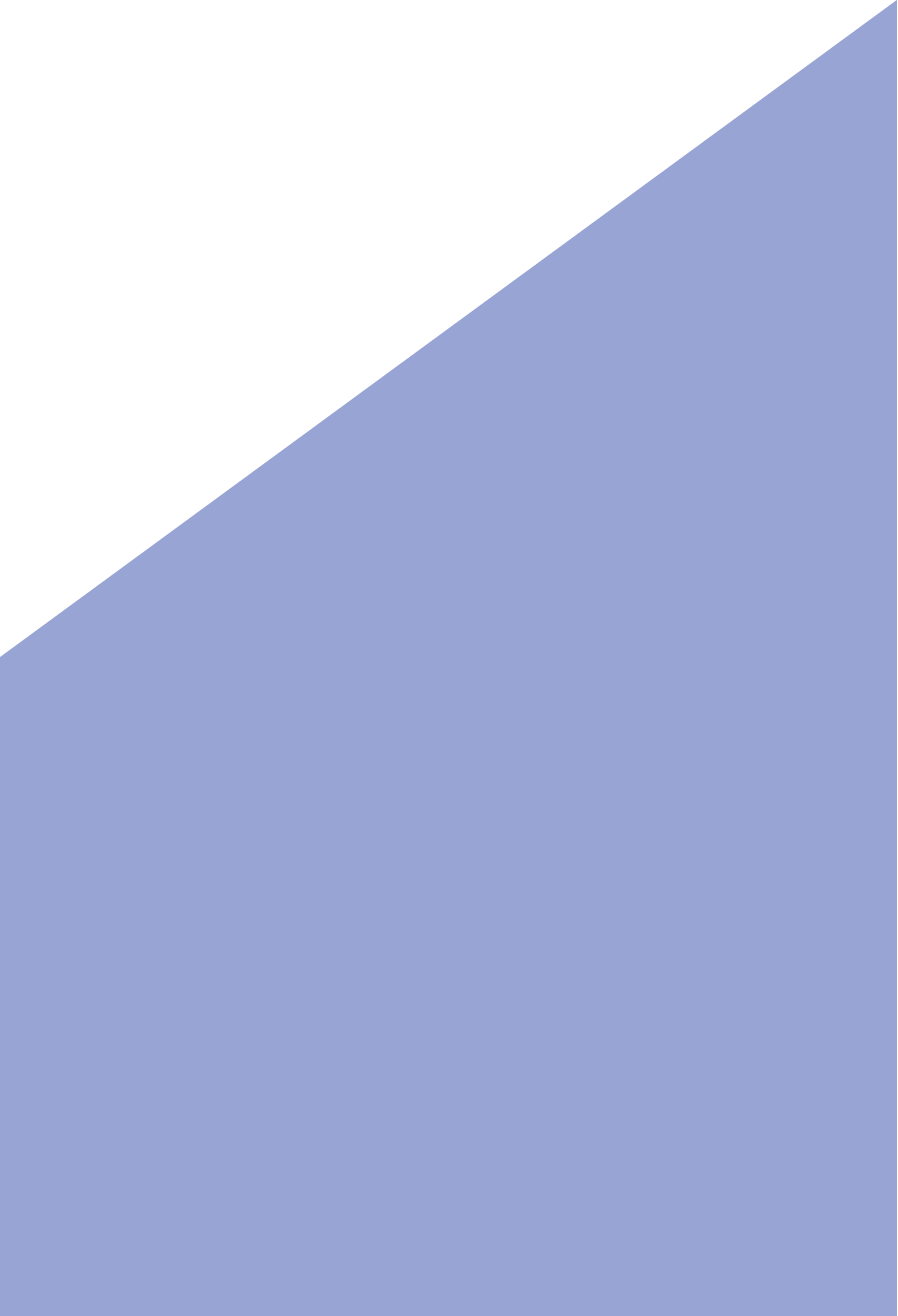
Back to artist-in-residences. In the AiR sector, people might have good reasons to be suspicious of hospitality and generosity. Please, be as generous and hospitable as you like, the critical mind says, but don't make a norm out of it; we do need your hospitality and generosity, but don't expect the same from us. We need your interest in us, your curiosity to share, to exchange, to get connected, and most of all: your ability to receive what we indeed can give to you (and not more). Consequently, this critique doesn't advocate reciprocity in the Maussian sense – as the obligation to return a favour – but in the sense of an expressed respect for what can be given from the other side. What is given and what is received do not need to match up. We should search for a reciprocal commitment that acknowledges this kind of difference. To acknowledge difference means that one must be able to receive something that is different from what one has given. We don't need reciprocity that reinforces the obligation to return the favour (in equal measure or form). Instead we should search for a 'receptive reciprocity', one that emphasizes on the ability to receive what is different (without shame), that is open to differences in giving back. The foundation of which are honest relationships between different parties, in different contexts.

NOTES

- 1 Mauss, Marcel, *The Gift, The Form and Reason for Exchange in Archaic Societies*, Routledge, London and New York, 2002, p. 4.
- 2 *Ibid.*, p. 54.
- 3 *Ibid.*, p. 46.
- 4 *Ibid.*, p. 59.
- 5 *Ibid.*, p. 83.
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A SONG ADrift

Some Notes on Mobility ^[1]

Yeb Wiersma

Sometimes I freeze. [2]

Whenever this happens, whenever I waver, temporarily incapable of moving forward, lacking the quality of wandering freely, I return. To *The Beginning* – to Questions Of Travel. [3]

What if CLOUDS cease to rove around? What if HAIL retires? What if WIND slows down? What if SNOW forgets to fall? What if high and low pressure AIR can't collide? What if THUNDER remains silent? What if SKIES close their windows?

What if you and I stay at home [4]? What if you and I can't dance [5]? – What if All of Us would fail to nurture the ability to be rearranged?

POSSIBLE SCENARIO

When we solidify, be irresponsive to change [6], to motion, our vital tissues and cells – the foundation of our existence [7], of our cultures [8] – will likely suffer from inflammatory ailments like severe soreness and inflexibility.

Let's not go there, you and I, to the land of troublesome stiffness, to that grim place where off-roads and spontaneous actions seem perilous and slippery. If we narrow down our mental and physical cruising range, don't be surprised to stumble upon a future situation where less and less

encounters between you and me, between Here [9] and Elsewhere [10] take place. – Soon, we will estrange from one another and loose the notion of 'otherness [11]'.

In order to refute this staggering forecast – I don't see a world without you – let's make a vow. Now. Promise me, that you and every-one we know [12] shall never stop stretching [13] and strengthen those delicate tendons and muscles that hold us together: the human condition [14].

Do you remember Bruce Lee's Warrior Journey? On which he unfolded that the only way not to freeze is to adapt, to be shapeless like water?

STREAMS keep travelling, travelling.

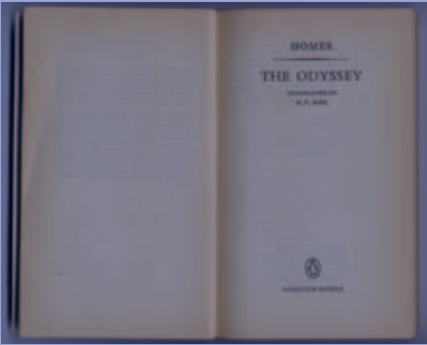
And do you recall your physics teacher scribbling down Newton's formula on the kinetic energy of rigid bodies, over and over onto the chalkboard until it glued into the system? Let's not forget Isaac's basic principles on the power of objects in motion. [15]

Especially in the midst of chaos [16], in the midst of a standstill, mobility skills matter more than ever. Accordingly, as long as you and I find eclectic [17] ways, carefully paved with endurance, generosity and wit, to open up those windowpanes, we will have room for one more folded SUNSET; still quite warm.



**Mobile Studio #1 – Field Work at
Noordoost Polder Area, NL. Part of
artistic research residency initiated
by Museum De Paviljoens and Studio
Makkink Bey, Yeb Wiersma, 2011**

1
PERUSING MOBILITY
Motility – ability to move spontaneously and independently. Mobile, nomadic, peregrine, roving, wandering – migrating, a restless mobile society, the nomadic habits of the Bedouins, believed the profession of a peregrine typist would have a happy future. Mobile missile system – the tongue is the most mobile articulator.
source: visualthesaurus.com



REFERENCE READING #1
The Odyssey by the Greek author Homer – the ultimate road movie – first released around 8th century BC. Homer tells the story of a man, Odysseus and his epic voyage home after the fall of Troy. Odysseus was reluctant to leave his serene home island of Ithaca. He did not want to leave behind a newborn son and his wife Penelope. After some convincing Odysseus is off to the far away city of Troy. He has no idea of what is about to come of him in the next twenty years.

2
Recently I froze, when a young man called F. H. unfolded his frightening Odyssey to me. We started of innocent. Asked me about my journeys. We chitchatted a little, poured another drink. When I asked him how he ended up here with me, he’s hesitating: ‘I’m afraid for my story. Travel means trouble’. He fled from Eritrea to Europe. Not being able to foresee, that once he left home he was about to enter Pure Hell. Don’t ask him how, but he managed to survive all the horror and abyss he experienced along the way. Fearing his life 24/7. Traveling via the killing deserts of Libia and the sickening storms of the Mediterranean Sea, he reached the shores of Lampedusa*, Italy. Exhausted. Now he’s waiting, nervous about his future. Since three years he’s applying for a Dutch residency permit: ‘Once, when I am granted, I will be visible again, be allowed to wander freely, like you’.

*The small, but inhabited Italian island of Lampedusa has become a gateway to Europe for North Africans fleeing unrest. It is one of the primary entryways to Europe for Libyans, Tunisians and Eritreans, who have been arriving in hordes in recent days. Not everyone survives the dangerous circumstances they find themselves into. The UNCHR Refugee Agency reports daily tragedies: <http://ibnlive.in.com/news/150-people-drown-after-boat-wreck-off-tunisia/156776-2.html>



Image from film: ‘Centro di Permanenza Temporanea’ by Adrian Paci, an Albanian artist who has been a long time resident of Italy. His work deals with issues of immigration and identity and in this piece, named after the place where immigrants in Italy are kept until they learn their fate, a group of men from no particular place wait for a plane that never shows up, 2007.



**Mobile Studio #2 – Field Work at
Noordoost Polder Area, NL. Part of
artistic research residency initiated
by Museum De Paviljoens and Studio
Makkink Bey, Yeb Wiersma, 2011**

3

REFERENCE READING #2

Questions of Travel is a poem by the American poet Elizabeth Bishop. Her poetry powers the ability to travel to the reality of fiction. For this contribution I literally weaved some of her generous associations into my words.



Film still from *Comfort Zones*, 16 mm film by Allan Kaprow from 1975.

4

What if you and I would stay at home, never challenged our comfort zones? What if nothing ever happened? Try this: ‘How To Make A Happening’ by the American artist Allan Kaprow [1927–2006]. Happenings, a term coined by Kaprow in the late 1950s, define an art form in which an action is extracted from the environment, replacing the traditional art object with a performative gesture rooted in the movements of everyday life. ‘A Happening is a game, an adventure, a number of activities engaged in by participants for the sake of playing’..

Download Kaprow’s voice and playful guide at www.ubuweb.com/sound/kaprow.html



On temporary incapability of moving – *Potatoes Are Blocking My Studio Door* by Rodney Graham, 2006

5

‘If I can’t dance, I don’t want to be part of your revolution. A revolution without dancing is not a revolution worth having’. – It has been claimed that the Lithuanian American feminist and anarchist activist Emma Goldman [1869–1940] never literally spoke those famous words. In her autobiography *Living My Life*, 1931 she describes how she was once admonished for dancing at a party in New York and was told, ‘that it did not behoove an agitator to dance. Certainly not with such reckless abandon, anyway.’ Goldman responded furiously: ‘I did not believe that a Cause, which stood for a beautiful ideal, for anarchism, for release and freedom from conventions and prejudice, should demand the denial of life and joy. If it meant that, I did not want it’. This episode was later paraphrased and transformed into the famous quote.



Image from ACT, a dance performance of 2005 by the Greek-Swiss Alexandra Bachzetsis assigned by the If I Can’t Dance Organisation, based in The Netherlands. – If I Can’t Dance would like to continue to celebrate the myth of Emma Goldman’s dance, by critically presenting and exploring performative works of art. source: www.ificantdance.org



Care To Dance? – Draw your own mobile support system. Who would you like to dance with? Image illustrates the ON-Air Network, Yeb Wiersma, 2011

6



The works of visual artist Doug Aitken explore the notion of motion, of contemporary change. Aitken latest film installation *Black Mirror*, deals with the following: ‘Setting also plays a role in fragmentation, with an emphasis on the transitory rather than the concrete. I’m not interested in the exotic or cultural tourism. Instead, the relevance of fleeting settings appeals to *Black Mirror*. Airports, hotels, and rentals speak to the same linguistic fragmentation, because the fleeting becomes the concrete reality. Change in the present is the only predictable constant’. – Aitken reports to *The Art Newspaper*, 2011.

7

Like many philosophically notions, existence is at once familiar and rather elusive. Although we have no more trouble with using the verb ‘exists’ than with the two-times table, there is more than a little difficulty in saying just what existence is. Existing seems to be at least as mundane as walking or being hungry. Yet, when we say ‘Yeb is hungry’ or ‘Yeb is walking’, it may be news to those not in Yeb’s vicinity, whereas ‘Yeb exists’ would be news to no one who knew Yeb, and merely puzzling to anyone who did not. Again, we know what it is like to be hungry or to walk, but what is it like to exist, what kind of experience is that?

8

A culture that has stopped changing is by definition a dead culture. – A quote stated by French-Bulgarian philosopher Tzvetan Todorov in relation to the research topic of his latest work: *The Fear of Barbarians: the clash of civilizations*. [2010] Todorov invites us in his recent writings not to fear change, because in today’s and tomorrow’s world, encounters between people and communities belonging to different cultures are destined to become more and more frequent; we, the participants alone can prevent them from turning into conflicts. With the means of destruction currently at our disposal, any conflagration could endanger the survival of the human race. That is why it is necessary to do everything to avoid it. It is not enough just to utter pious wishes or to sing of the virtues of dialogue; it is necessary to face up to, and analyse, the facts. Such is the *raison d’être* of his book.

Source: <http://www.press.uchicago.edu/Misc/Chicago/805757.html>

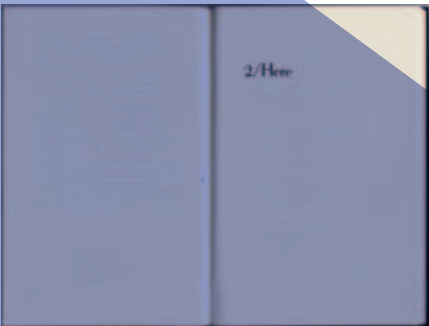
REFERENCE READING #3

Recently, I walked into a Parisian bookstore and came across a French schoolbook calling out for me: Tina, Simon, Rachid et La Politique, La Vraie! An exercise manual showing children how to recognize existential questions like: what are the consequences of the choices they are called to do, how to make their voices heard, how to make independent judgments, how to engage in civic life? I can’t recall my childhood teachers ever pointing me out that the notion of politics is so much more than turning on the television and watching MP’s and world leaders on the 8 o’clock news. Published by Actes Sud Junior, 2011.



**Pages of Elizabeth Bishop's poems
series 'Elsewhere' perusing,
Yeb Wiersma, 2011**

9



REFERENCE READING #4

Here is a chapter page of John Berger's book called: *And Our Faces, My Heart, Brief as Photos*, 1984. A shoebox filled with delicate love letters containing poetry and thoughts on mortality, art, love and absence, capturing moments in time that hover above Berger's surprising landscapes.



Since you and I are **HERE** now, let's talk bananas. Did you know that bananas are naturally slightly radioactive, because of their high potassium content and the small amounts of the isotope potassium 40 found in naturally occurring potassium? Proponents of nuclear power sometimes refer to the banana equivalent dose of radiation to support their arguments. – A banana equivalent dose is a whimsical unit of radiation exposure, informally defined as the additional dose a person will absorb from eating one banana. It may be sometimes abbreviated as **BED** – wikipedia.org

10



Image: *Elsewhere* – Chapter Page of Poem Series with similar name by Elizabeth Bishop.

11

THE IDEA OF THE OTHER

– A person's definition of the 'Other' is part of what defines or even constitutes the self – in both a psychological and philosophical sense– and other phenomena and cultural units. It has been used in social science to understand the processes by which societies and groups exclude 'Others' whom they want to subordinate or who do not fit into their society. 'Othering' helps distinguish between home and away, the uncertain or certain. It often involves the demonization and dehumanization of groups, which further justifies attempts to civilize and exploit these 'inferior' others.

– 'Otherness' was first philosophically conceived by Georg Hegel and took a real flight when Edward Said published his book 'Orientalism', in which he investigates how Western culture in the past and today perceive The Orient:

a system of representations framed by political forces that brought the Orient into Western learning, Western consciousness, and Western empire. The Orient exists for the West, and is constructed by and in relation to the West. It is a mirror image of what's inferior and alien or 'Other' to the West.

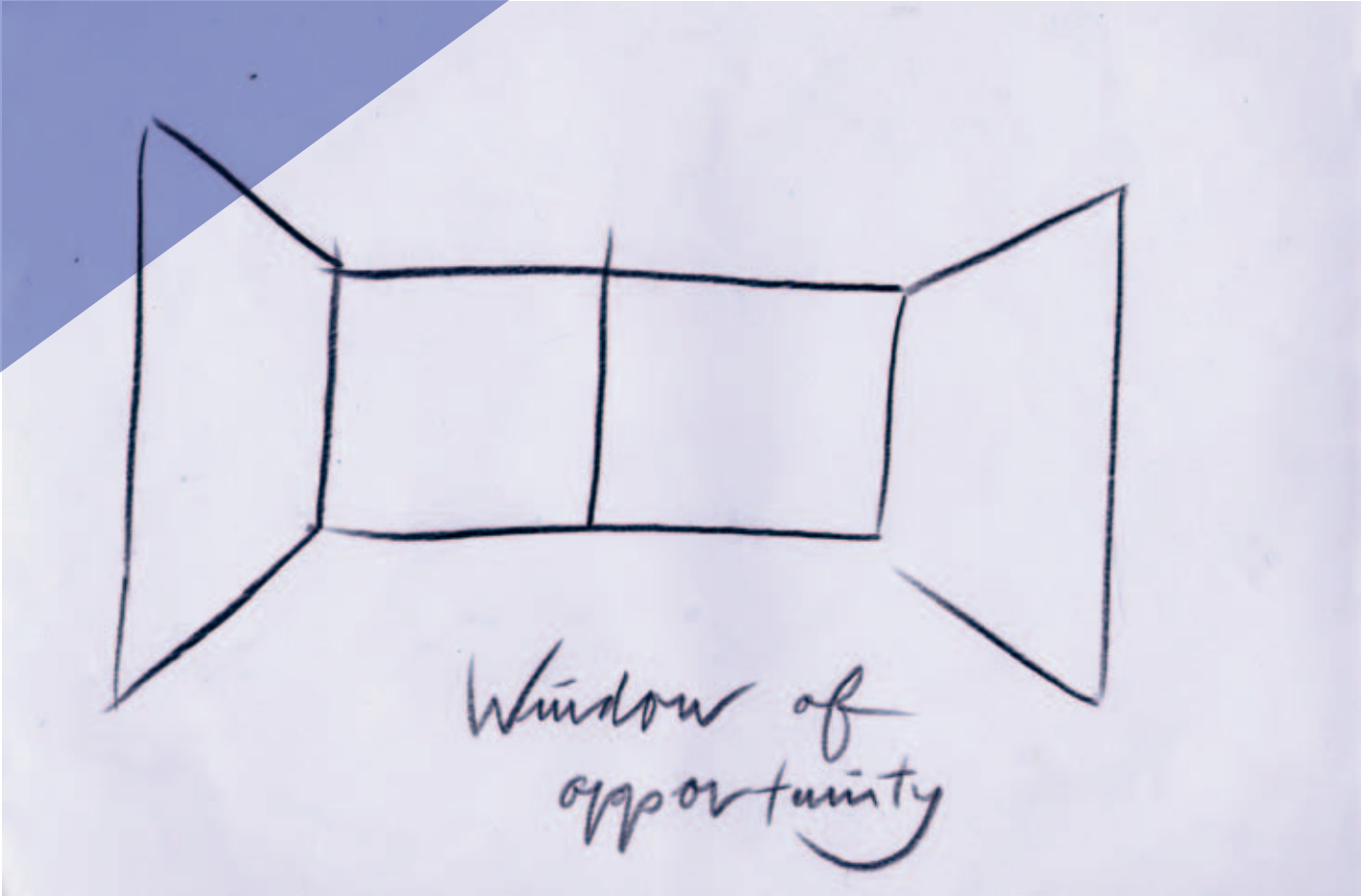
Source: <http://english.emory.edu/Bahri/Orientalism.html>

REFERENCE READING #5

The online contributions of Tarak Balkawi for Al Jazeera. Balkawi is a senior lecturer in the department of politics and international studies at the university of Cambridge. – source: <http://www.aljazeera.com/profile/tarak-barkawi.html>



On embracing the other – Image from Kaprow's 16 mm film, *Time Pieces*, 1975



Yeb Wiersma, 2011

12

‘Me and You and Everyone We Know’ is the title of a film by Miranda July, 2005. In July’s modern world, the mundane is transcendent and everyday people become radiant characters who speak their innermost thoughts, act on secret impulses, and experience truthful human moments that at times approach the surreal. They seek togetherness through tortured routes and find redemption in small moments that connect them to someone else on earth.

www.meandyou.mirandajuly.com



Image: Still from the movie featuring Carlie Westerman

13

HOW TO STRETCH

When done properly, stretching can do more than just increase flexibility. According to stretching expert Judy Alter benefits of stretching include: – enhanced physical fitness, ability to learn and to perform skilled movements, development of body awareness, increase mental and physical relaxation and reduced risk of injury to joints, muscles, and tendons, muscular soreness and muscular tension.

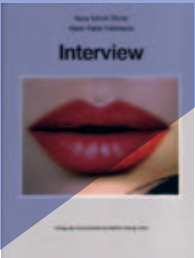
Source: www.amazon.com/

Stretch-Strengthen-Judith-B-Alter/
dp/0395528089

14

The human condition (also called common humanity) encompasses the experiences of being human in a social, cultural, and personal context. It can be described as the irreducible part of humanity that is inherent and not connected to gender, race, class, etc. – a search for purpose, sense of curiosity, the inevitability of isolation, fear of death, etc. The human condition is especially studied through the set of disciplines and sub-fields that make up the humanities. The study of history, philosophy, literature, and the arts all help understand the nature of the human condition and the broader cultural and social arrangements that make up human lives.

wikipedia.org.



REFERENCE READING #6

‘Interview’ by Hans Ulrich Obrist and Hans Peter Feldmann. – There are numerous methods and strategies to encounter each other, to show human interest. Here, Hans Ulrich Obrist and Hans-Peter Feldmann have decided to play with the interview format: Obrist poses the questions in writing and Feldmann answers each of them with a picture. The results are frequently funny, and an exercise in visual thinking. – Walter Konig Publishers, 2010.



Work – Chapter page from 'Let Us Now Praise Famous Men' by James Agee and Walker Evans projected at the studio, Yeb Wiersma, 2011

15

REFERENCE READING #7

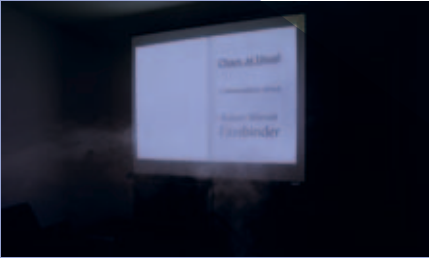
'You Shall Know Our Velocity' is a motion novel by Dave Eggers, 2002. Storyline: Will and Hand are on the run – like the Last of the Mohicans and the motor mouth Beats, or Mason & Dixon and Thelma & Louise. On this run they will be instructed by various walk-on wiseguys, some more important than others. Raymond, for instance, is crucial only because he explains the title of the book. Raymond claims to have descended from a tribe of pre colonial Chileans called the Jumping People. The Jumping People worshiped birds and longed to fly. They hopped around with their mouths wide open, eating a lot of air. These calisthenics would come in handy later on, when the conquistadors besieged them. The Jumping People just... skedaddled. And on the cliff above their abandoned village, they left a message: **"YOU SHALL KNOW OUR VELOCITY!"**

Source: <http://www.nytimes.com/2002/11/10/books/we-are-the-fourth-world.html>

16

REFERENCE READING #8

'Chaos As Usual' – Conversations with Rainer Werner Fassbinder, Applause Books, 2000 – Image: title page projected in my studio; to remind me of the importance of including CHAOS – a steering state of confusion.

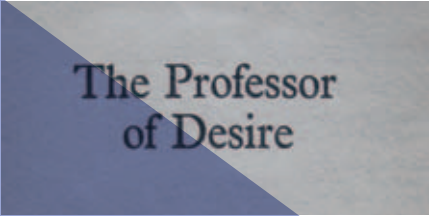


'Chaos as Usual' – book title page by Fassbinder projected at the studio, Yeb Wiersma 2011.

17

'Life is a Workshop'. What kinds of skills are required to exercise a moving life?

ASSEMBLE YOUR PERSONAL TOOLBOX: Curiosity, Courage, Passion, Artisticity, Improvisations, Craftsmanship, Intelligence, Confusion, Quality, Engagement, Dialogue, Solitude, Sensitivity, Reflection, Action, Agitation, Uncertainty, Velocity, Intuition, Desire*



The Professor of Desire, novel by Philip Roth

Wildness, Isolation, Sadness, Flexibility, Displacement, Adventurism, Concentration, Spontaneity, Diplomacy, Generosity, Criticality, Perseverance, Gravity, Fearlessness, Gaiety*



– Lauren Hutton laughing

Failure, Inventiveness, Lustfulness, Diplomacy, Generosity, Criticality, Freshness, Perseverance, Gravity, Fearlessness



The ON-AiR education manuals adrift,
Yeb Wiersma 2011





STATE OF AFFAIRS ON-AIR

ARTIST IN RESIDENCE

The ON-AiR project is developed as a European ‘tool for artists’; mobility workshops and training programmes on artist-in-residence (AiR) opportunities.

OBJECTIVES

The initiators of the ON-AiR project (all experts playing key roles in EU mobility schemes) identified two urgent issues to be addressed in the project:

- 1 An imbalance between knowledge and skills among artists as potential users of AiR programmes. To know that AiR opportunities are ‘out there’ is something else than to have the skills to access and make an effective use of them.**
- 2 A need to share and exchange intelligence among the partner organizations in the project to better understand the differences in each other’s cultures. A better understanding is beneficial for future cooperation and to develop and sustain the partners’ role as catalysts for mobility.**

The aim of the ON-AiR project is to balance the differences and provide equal intelligence, skills and practical tools for art practitioners in EU regions to successfully select, access and participate in AiR programmes. The innovative, practical, developmental approach of this collaborative process intertwines with the second aim of mutual support, understanding and intelligence building among the partner organisations.

STATE OF AFFAIRS

In the first year of the project the partners experienced that the project indeed matched up with the needs of the artists to gain more knowledge on mobility opportunities and to train their skills to access and make use of them. As the reports show, participants, time and again, have confirmed that the workshop format addresses their basic needs to develop knowledge and training skills, and allows them to share experiences with artist colleagues. They also have stressed to be content with the effort of the ON-AiR workshop programme to adjust, in a flexible way, to the specificity of their needs, regarding differences in, for example, backgrounds, regions, careers, and disciplines. The effort of the ON-AiR workshop programme to match with this large diversity in a fruitful way has been appreciated by all participants.

At the same time, the participants underline the need to further extend and refine the workshops, and to expand them to more disciplines, as well as to address new audiences.

All partners of ON-AiR consider the project to be successful. The outcomes inspire them to continue working on the challenges

and ideas that came out of the first round of workshops.

Concerning the second aim of the ON-AiR project, the partners fully experienced the value of collaboration, which fostered their wish to further continue in building strong, lasting partnerships.

The partners experienced the collaboration in this very diverse group to be fruitful and stimulating in building understanding amongst each other's cultural backgrounds and infrastructures. Diversity in partner organizations included partners representing large and institutionalized, to small artist-initiated organizations, art educational institutes, organizations experienced in working in international networks and projects, to those that are just starting.

Additionally, it became clear that when going more into detail, and into greater depth, working in smaller entities on specifically targeted issues must be considered. Therefore the need and wish was expressed by several partners to continue the work more in depth, addressing several topics that came out of the workshops and seminars.

The project stimulated the partners to explore ways to follow up on the ON-AiR workshop, to build and distribute the knowledge among their audiences themselves and to adjust it to the specific needs and circumstances in their regions.

So far, each partner in the ON-AiR project has contributed to a sustainable knowledge network, sharing information and intelligence, serving the specific needs of the artists in our regions across Europe.

IDEAS FOR FOLLOW-UP PROJECTS OUTCOMES AND LESSONS LEARNED

Both the artists and the partners are interested and have been encouraged to follow up on the ON-AiR project.

The artists in the workshops have expressed their wish and need for the workshop programme to continue. They would like ON-AiR to further develop the content and the format of the workshops.

The partners in the project experience the project as a 'work in progress', an ongoing process. Experiences and outcomes of the workshops and seminars are the key to a next step towards a follow-up project.

Working in a large and diverse group opened up new horizons for many of the partner organizations in the shape of finding new colleagues, fields of interest, opportunities for collaborations, as well as the understanding of other cultures. Additional projects and collaborations came out of ON-AiR. At the same time, it also became clear that working in a diverse and large group creates certain limitations. When working more in depth in specialized areas and artistic fields, the need became clear to collaborate with partners that have the same interest and expertise or bring in new and relevant content.

That is a logical development in a growing process. In this process the diversity within the group is an advantage; it offers opportunities for new, starting organizations to connect to peers. Established organizations can benefit from ideas that are a driving force for starting organizations operating in the same field of expertise. At the same



Courtesy Johan Wingborg

time, challenges have been encountered in making cross-connections into new areas and disciplines that are broadening the artistic horizon.

FOLLOW-UP IDEAS

WORKSHOP PROGRAMME CONTENT

- Make content even more tailor-made and in-depth including focus on information on opportunities in own regions.
- Develop workshops to train artists to fill in application forms and preparing portfolios.
- Expand to other disciplines and areas, like circus, street-art, design, architecture, research, and curators.
- Refine the workshops for mid-career artists (including options for residencies where family members, for instance, children, are welcome).
- Artists showed their interest in information on starting an artist-in-residence programme or artist's initiative.
- Combine workshops with visits to local residency spaces. Speak with the programme directors to learn about their side of the story, their motivations and aims.

TOOLS

- Further develop the on-line workshop manual.
- Address language issue.
- Further develop the ON-AiR website as a tool for artists.

LOCAL TRAINERS

- Develop a programme to train local staff members to provide the workshops locally and regionally (ON-AiR Academy).

In partnership with Trans Artists this would provide them with the skills to accommodate the workshops, further develop the content of the workshops and adjust them to the local/regional needs and desires.

GREEN MOBILITY

- Deepen the awareness with artists and partner organizations for 'green mobility'.

Artists as catalysts for mobility in their own region.

Artists must emphasize on their role as potential hosts for their artist colleagues. In this way, they would build their own local artistic and cultural infrastructure and help to prevent a 'brain drain' of artistic talent. In particular, our partners in Central and Eastern European countries are confronted with this issue.

SEMINAR PARTNERS AS ADVOCATES FOR MOBILITY

- The need to develop a common strategy, learn from each other to better advocate the importance of artist's mobility to local policy makers and convince them of the necessity of their support.
- Advocate the key role the partners (residency hosts, artists-initiated project spaces and guest-studios) play in the local/regional culture by bridging their local cultural infrastructures with their international networks. In every seminar this was mentioned as a key issue for the partners.

WORK IN SMALLER GROUPS

- Work in smaller groups, led by a partner, and specialize, work more in depth on a specific issue.

This working process involves all partners more in depth in the content of the project.

REALIZATION OF A THINK-TANK

- **The current financial crisis creates a difficult situation for the cultural sector (among other sectors) in general and for some of the partner organizations in ON-AiR in particular. At the same time, we consider these changing times as an opportunity to think and reflect on what we are doing, and how we can improve – in a sustainable way – what we are doing. Therefore we need to act and react in a responsible and flexible way to the changes in the conditions within which we are working. We must continue our initial plans but revisit them first. We want to critically and actively re-think and re-engage in what we are doing. To do this, some partners have come up with the idea to start a think-tank. The task of this think-tank is to reflect on the current situation and to re-invent ourselves and think of creative solutions for the issues we are facing.**

All these points of attention are considered to be challenges, which form an intrinsic part of the developmental approach of the ON-AiR project.

ON-AIR WORKSHOPS

ARTIST IN RESIDENCE

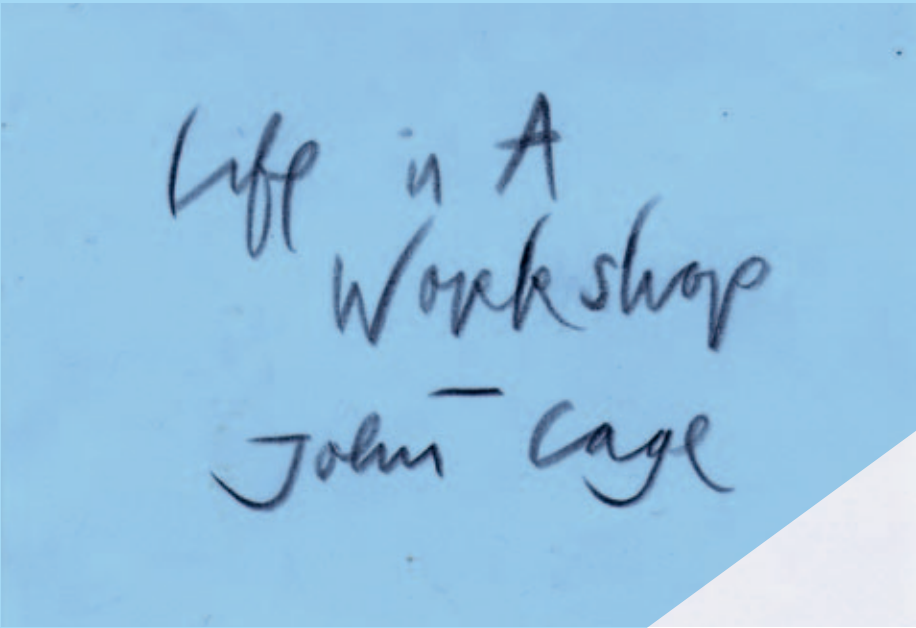
The ON-AiR workshops guide artists to opportunities, and trains them in skills to define their needs.

Many questions and answers concerning AiR opportunities are similar for artists anywhere: for instance, how to find the programme that fits your interests; how to apply; how to find funding, etc. But there are also questions and answers that are specific for regional and national art scenes. No region in Europe is the same. Therefore no ON-AiR workshop is the same. Different regions and situations raise different questions and demand different solutions. Art education, cultural infrastructure and creative mindsets can be worlds apart, even within European countries. The questions and demands of artists in, for instance Portugal are different than those of artists in Romania, or Turkey. Each region, each art scene asks for different ways of operating to access and use AiR opportunities.

Because of this the ON-AiR workshops are organized and developed in close co-operation with the local partner organization and artists of

the country where the workshops take place, in such a way that they will fit the specific needs of the artists. Local artists will be invited to share their international experiences with the audience. In this way the workshops are

by experts from the Trans Artists Education Team and balanced with region/country specific information, provided by the experts of the partners. The same counts for the material, which is offered to the workshops' participants.



a learning experience for everyone involved, including the artists who will lead the workshops, it is beneficial in both ways.

How to match your individual wishes and expectations with the demands and conditions of the AiR programme? That is the main issue during these workshops.

The basic knowledge and training during the workshops is offered

The workshops aim to stimulate curiosity and raise interest in using AiR opportunities for artistic development. These workshops are only the beginning!

MUNICH, GERMANY

The first ON-AiR workshop took place on July 6th 2010 at the art, studio and exhibition space Platform3 in Munich, Germany. The 30 participating artists showed an amazing diversity of backgrounds and experiences, from young and inexperienced to mid-career artists who have been in residence. They all participated actively,

Diana Ebster, the local ON-AiR partner coordinator from the cultural Department of the City of Munich showed the Trans Artists visitors a local AiR run by the Municipality – the Domagkateliers/Haus50 (102 studio spaces) and the city's art-space Lothringer 13, in addition to the Platform3 studios.



Judith Egger



Beate Engl

sharing advice and discussing with the Trans Artists presenters about the artist-in-residence world and its various concepts, forms, funding, etc.

The workshop succeeded in answering the participating artists' need for information, notably thanks to presentations by the Munich curator Annette Schemmel, who gave local AiR and funding possibilities, the Munich performing artist Judith Egger, who talked about her AiR experiences and the Director of Platform3 Marlene Rigler, who presented the perspective of the host organisation.

GRAZ, AUSTRIA

On October 15th 2010, art students and artists gathered at the Kultur Service Gesellschaft Steiermark auditorium for the 2nd ON-AiR workshop, co-organised by Sabine Reisner from Pépinières Österreich. The group was very diverse, from art students who were eager to learn the basics about residencies to artists who had been in residence, including one artist who was interested in starting a residency for photographers in the Austrian countryside.

After an introduction to the residency field by the Trans Artists presenters, a discussion began about personal experiences as an artist-in-residence, between the participants and the guest artists – Amy Croft (UK), who was in residence at Pépinières Österreich in 2009, Kika Nicolela (Brazil) and Mariana Lourdes Masvidal Guirola (Cuba), who were both in residence in the Rondo studios at the time of the workshop.

The personal input and experience-sharing in this workshop was great for the participants. Everyone could get personal advice and the Trans Artists presenters, the organisers, guest artists and participants could all get in-depth answers to questions on a wide range of topics.

In addition to the workshop, the Trans Artists visitors had the opportunity to visit a studio in the Rondo/Marienmühle studio spaces with Sabine Reisner and to check out the Festival Steirischer Herbst Edition 2010, which was on at the time.



Mindmap A

GÖTEBORG, SWEDEN



The third ON-AiR workshop took place on October 28th 2010 at Konstepidemin ('Epidemic of Art'), ON-AiR partner and a non-profit organisation providing studios for over 100 artists in Göteborg, Sweden.

The 30 participating artists constituted a homogenous group of mid-career artists, mostly with a studio at Konstepidemin and already having been in residency at some point in their career.



Thus, the Trans Artists presenters could go more into detail about how to get the most benefit from what a residency can offer; how to organise and focus on the project after the residency and identifying residencies which are open to families. This workshop was structured with the aim of sharing experiences between participants and guest artists Mona Wallström, Magnus Larsson, Zsuzsanna Gilice, Carina Fihn and Marcello D'Angelo and to discuss questions specific to certain types of residency.

The local ON-AiR partners – represented by Cecilia Borgström-Fälth for the City Council of Göteborg and Maria Lundberg for Konstepidemin – added to the workshop programme a tour of Konstepidemin (over 4000 square metres of studio space for various disciplines).

BUCHAREST, ROMANIA

UNITER, the Romanian Association of Theatre Artists, represented by Aura Corbeanu co-organised on November 10th 2010 the fourth ON-AiR workshop at the Capital Plaza Hotel in Bucharest, Romania. Almost 40 people from different cultural fields and disciplines attended this workshop. For many it was their first encounter with the artist-in-residence sector.

After an introduction to the AiR field and the presentation of some concrete residency examples by the Trans Artists experts, Romanian artist Anca Benera shared her experience in residence at the Centre for Contemporary Art Ujazdowski Castle in Warsaw, Poland, an ON-AiR partner. Two other Romanian artists, Bogdan Georgescu and Irina Gadiuta, presented the two cultural centres they developed in Bucharest, Tanga Project (which hosts one of the few residencies in Romania) and La Bomba Community Centre.

The workshop offered a chance to address in part a lack of information and the Romanian artists' difficulty in accessing reliable information, as shown by the rich discussion with participants after the presentations. Many issues came up, among them the need to match artists' and hosts' expectations, the issue of developing an idea into a project proposal and the need for counselling and guidance through the application process which was felt by the participants. Additionally, other forms of support for Romanian artists were presented, for instance the funding opportunities from foreign embassies, as underlined by Caroline Seebregts, Head of the Cultural and Press Department at the Dutch Embassy in Bucharest.



Foxrabbits by Anca Benera

LISBON, PORTUGAL

CPAI (Clube Português Artes e Ideias) offers a platform and presentation space for upcoming artists in Lisbon. Their mission is to promote a multidisciplinary approach to art, develop new audiences and creative contexts in areas outside the urban centres and enhance collaborations between national and international partners. CPAI also offers space for an artist-in-residence programme. Guests stay at an apartment in the city centre while their studios are located at CPAI experimentation centre on the outskirts of Lisbon.

The workshop limited registration to 22 artists, and a convivial homemade dinner made for a concentrated, intimate setting for the workshop training, by including a generous social event where one gets to know each other and exchange information and experiences about artist-in-residence opportunities in a pleasant and informal way.

The artists, aged 20 to 35 years, work in Lisbon in the field of visual arts, such as video, painting, illustration, photography. There was a group of product designers, graphic designers, a musician and a writer. The three artists in resident at CPAI included Daniel Hoflund from Sweden, Michal Šeba from Czech Republic and Vienne Chan from Canada. Also present were Mrs Carla Araújo from the Ministry of Culture and researcher Rui Gomes, associate sociologist from the Observatório das Actividades Culturais (Cultural Activity Observatory).

Artist and graphic designer Catarina Vasconcelos explained how taking part in a residency project in a neighbourhood in her own city made her aware how an entirely different world can be found so close to home. Guest

artist Vienne Chan remarked on how her senses work overtime in the first months in a new place which, for her, results in a most productive artistic working mode. Lisbon seemed to seduce all three CPAI resident artists with its rich and eclectic cultural history. This was why Daniel Hoflund applied for the residency and it became a reason for Vienne Chan to return there the following year to continue her work in Portugal.

Speaking with several artists and designers, we understood that the market is small in Portugal, even more so following the economic crisis in Europe. Resources for government and private organisations are fast drying up and there is decreasing support for upcoming designers and artists. Designer Daniela Pais explained: 'To distribute my products I need to have several bases in Europe. I live between Lisbon and Eindhoven in the Netherlands where I finished my masters at the Design Academy. From there I travel easily to Berlin and Paris to stay in touch with distributors, present myself at designer fairs etc. For production I look for traditional textile craftspeople in the countryside here in Portugal. It is a long process and you have to get involved, establish relationships, gain trust, invest and invent, but for the longer term I believe it is worth it'. 'Do it yourself' was a resounding theme of this workshop training. Besides the institutional residency programmes, which we also call 'career' residences, there are many more opportunities artists can find themselves and engage with. Some are far away on the other side of the globe, and others closer to home. The message was – don't forget to look around the corner!



Mindmap B

GLASGOW, SCOTLAND, UK



Cove Park, Scotland

The ON-AiR workshop co-organised by the Glasgow School of Art focused on young visual artists in their final year at the GSA. Around 45 students took part in the workshop on February 4th 2011. This workshop helped the students realise how different the models of residencies can be, through the presentation of various AiR examples. How to apply and what is needed for a full application was another important topic for the students.

The Trans Artists experts talked about their own experiences as artists, their fears and hopes before graduating, about the residencies they have been on and what it meant for their work and their artistic careers. Jenny Brownrigg, exhibition director and ON-AiR coordinator at the GSA, talked about her residency experience as an artist. Through this, she showed the students how much you can be affected by a place and how much it can change your career or even, as in Jenny's case, make you change your career since she decided to switch from an artistic to a curatorial career. She also presented different UK

funding possibilities, pointing out funds and residencies that are important for artists at the beginning of their careers.

After the workshop, the optional visit to the Scottish residency Cove Park was an amazing opportunity for the 30 students who took it up to see what a residency looks like and what it means for the artist to be there. Cove Park Programme Producer Alexia Holt gave the participants a tour through the 50-acre site overlooking Loch Long, visiting some studios and the different cottages where the artists live. The students also met the Glasgow-based artist James Mc Lardy, who talked about his experience at Cove Park as a resident artist in 2010.



Cove Park, Scotland

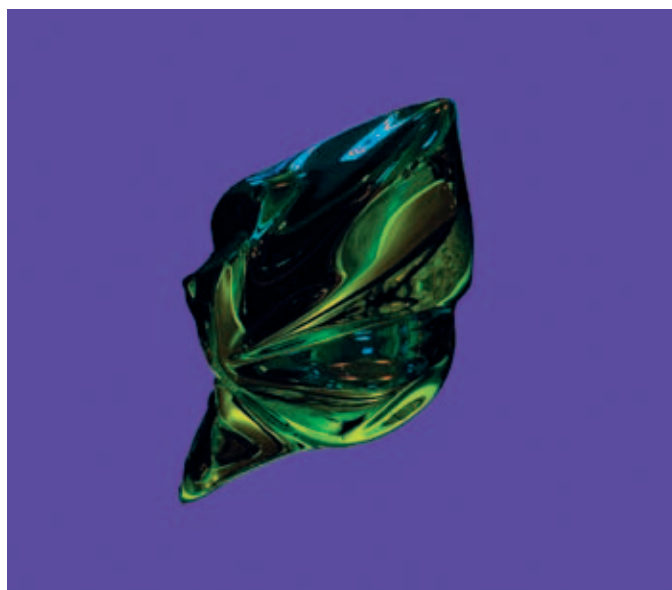
ENSCHDE, THE NETHERLANDS



Video still from *Cuculí* by Daniel Jacoby

A large group of 2nd, 3rd and 4th year art students (around 60) from the Art Academy and ON-AiR partner ArtEZ attended the presentation on April 20th 2011 on opportunities and the practicalities of undertaking artist-in-residence programmes. The focus of this ON-AiR workshop was to introduce the idea of artist-in-residences and all the practical matters concerning becoming an artist-in-residence. After artist and AiR host Petra Groen briefly introduced ARE Enschede, a local artist-run residency, the presentation at ArtEZ concluded with a shortlist of practical tips on how to write a funding application.

The visitors' afternoon programme was optional, so a group of 16 students joined the Trans Artists team at the artist-run space Villa de Bank. Paul Silder, artist and initiator of Villa de Bank, spoke about its history,



Video still from *Cuculí* by Daniel Jacoby

the practical matters of developing a programme and realising exhibitions with young artists. The programme continued with a visit to ARE Enschede, where Petra Groen talked about her experience in residence and how she took the personal initiative to start a residency programme and looked for collaboration with the municipality of Enschede. The visitors' programme ended with a studio visit to the artist-in-residence in situ – Daniel Jacoby (Peru & Spain), who shared some stories about his residency experiences with the students.

I arrived in The Netherlands with a vague idea for a video about Japan where I was in residence before. I had shot some clips there, that I had to redo in Enschede, which was challenging, since I was looking for feelings and aesthetics opposite to the Western. Shooting close-ups around the city at nights and building models in my studio came up as the solution. – Daniel Jacoby

KASTERLEE, BELGIUM



One of the studios at FMC

On June 21st 2011, 25 artists and organisations met at the Frans Masereel Centrum, Kasterlee for the ON-AiR workshop. The focus of the ON-AiR workshop organised by the FMC, ON-AiR partner and Flemish artist-in-residence centre for printmaking, was to inform visual artists at the start of their careers about the opportunities for artist-in-residence programmes and to launch a dialogue between participating artists and several organisations working within the field of residencies and mobility (AiR Antwerp, FLACC, Q-O2, the Flemish Cultural Contact Point, Kunsten en Erfgoed, BAM, Brussels Kunstenoverleg and Kunstenwerkplaats.be). The participation and attendance of the Flemish organisations enabled the artists to gain first-hand information and perspective on the functioning of the Flemish cultural field.

Information about the AiR concept, its historical development and different models around the world from Trans Artists was complemented by the presentation of artist Caroline Coolen, talking about her personal experiences as an artist-in-residence. Wim Legrand, ON-AiR coordinator at the FMC, guided the participants through a tour of the residency facilities, the printmaking workshops and the eight adjacent wooden cabins for resident artists.

An important lesson learned was to experience how valuable it was to actually have the organisations and the artists together in one room, discussing their needs and expectations with each other. It turned out to be a moment to really address issues from both perspectives.

SKOPJE, MACEDONIA



PUBLIC Room was one of the organisers of the Skopje Design Week, which took place between 28 September and 2 October 2011 in *Kurshumli An* in Skopje. *Kurshumli An* is considered to be one of the most beautiful and famous monuments of culture in Skopje and represents a monumental example of non-religious Islamic architecture. In close collaboration with Trans Artists, an ON-AiR workshop was developed in the framework of the Design Week. This workshop was tailor-made for designers and architects and, at the special request of PUBLIC Room, was also a hands-on workshop.

The workshop took place in the Museum of Macedonia close by *Kurshumli An* and was planned over two days with special attention to how to write an application. The group was mixed, from visual artists to industrial designers, jewellery designers (working in specialised areas such as filigree), theatre and graphic designers, musicians etc. They were all between 20 and 35 years old, most of them active as artists or designers, while some were doing masters degrees.

For the workshop there were two guest artists – Yane Calovski and Hristina Ivanovska. In September 2004 they established 'Press to exit' project space as a special programme-based artists' initiative for research and production in the field of visual arts and curatorial practices in Skopje. The project received a mandate (from November 2004 until December 2008) from the Swiss Cultural Programme (SCP) in South East Europe and Ukraine to undertake a critical examination and evaluation of the questions raised by contemporary artists, curators, architects and theorists in Macedonia, the Balkan region and beyond, in relation to contemporary society and the practice of art.

In the second part of the workshop the group divided in two so we could speak to each other in more detail and each participant could choose a residency to write a draft application for. During this process the participants put in practice what was discussed during the first part of the day. In particular, the Trans Artists checklist with questions about motivation, searching, selecting and applying for residencies was considered very valuable helping participants prepare their applications.

Almost all the participants had some experience in preparing their portfolio, but less in writing a motivation letter or project proposal. Most had applied to schools, for instance for a masters degree, but rarely for a residency. The next day, the participants got an assignment to write a motivation letter and project proposal. On this second day of the workshop their letters were discussed, reflecting on the strengths as well as possi-



bilities for improvement. The feedback from participants was very positive. Quite a few artists lacked confidence about their own letter and really appreciated doing this exercise with the possibility of learning from each other strengths and weaknesses.

BRATISLAVA, SLOVAKIA

Activist: 'We would like to create a residential centre for artists.'

Mayor: 'Something like a hotel? But a better one? With a star-rating? A residency?'

This humorous exchange actually took place in 2009 when we, as a citizens' association, moved to a small town in Central Slovakia with the ambition of building an alternative culture centre focused on an artist-in-residence programme. Explaining the notion of artist residency became the stepping stone for all our presentations, discussions with town officials, inhabitants, and with the owner of the property we wanted to turn into the centre.



ON-AiR workshop at SPACE Gallery Bratislava

This experience is an example of the ignorance about what an artist residency could mean for artists themselves. This need for information led to the ON-AiR workshop in

Bratislava which took place in the SPACE gallery on November 25th 2011.

The target group was young artists, students at art schools, most of whom had no experience of residencies since nobody had applied for them. The number of applicants was a delightful surprise for all the organisers (BANSKÁ ŠTANICA Contemporary, Stanica Žilina-Záriečie, SPACE project and Trans Artists as the main initiators). Forty young emerging artists listened to a series of presentations explaining the ways and possibilities of using the residency format on various levels. Trans Artists began the workshop with an introduction giving basic information on residency opportunities.

After this Marek Adamov, Director of culture crossing Stanica Žilina-Záriečie, presented the project and its philosophy and focused on its particularity. As an experienced cultural operator and organiser of many different projects on genre and media, he emphasised the distinctive nature of the residencies at Stanica Žilina-Záriečie. The residency programme is connected with a rich range of projects and workshops. Residencies for designers and architects (project Living Underground) and increased attention to performing arts residencies (theatre, street theatre, new circus) are of special interest. Interestingly, Adamov raised a polemic debate on the issue of announcing open calls. Following his own experiences, he prefers to approach artists direct to invite co-operation. Discussion after Marek's presentation focussed on specific concerns and questions on how to get involved in the residency programme.

The second Slovakian player in the residency field at the workshop was the SPACE project. This Bratislava gallery introduced its history and described its particularity with emphasis on co-operation with theoreticians and curators (in an international context). Their focus on contemporary visual art and co-operation with professional partners, both from abroad and domestic, provides the SPACE residency with access to an extraordinary, professionally managed institution. Finally, Katarina Slaninova introduced several planned projects, particularly aiming to expand East-East residential interchanges (with Ukraine, Georgia, Albania) as well as the forthcoming co-operation under the Košice EU Capital of Culture programme.

The third presentation was by Zuzana Bodnarova from Banská Štiavnica Contemporary (BSC). This project is a relatively new centre, realising a wide-ranging spectrum of projects, particularly residential visual artist stays, during its two years' existence. Bodnarova briefly introduced the most successful residents and focused on some typical formats developed by BSC – special formats such as 'travel residency' and 'acclimatisation residency' for university graduates as well as the summer format 'residency 6x'. She also announced new opportunities, to be open to the public in spring 2012. Bodnarova stated that BSC is not an institution that can compete with Bratislava, Prague or Berlin residencies. It has an entirely different context and background. However it is still important that the space, as well as the time and support the residency provides, leads to the realisation of work presented at professional institutions outside the region (Bratislava, Prague and Budapest) and in co-operation with the creators. The BSC space aims to provide a suitable workplace for these creations.

After the lunch and networking break, participants heard from Daniela Pekarikova from the Visegrad International Fund and Olivier Leric from the project KAIR – Košice 2013. Pekarikova spoke about the work of the Fund in relation to its support of young artists and their residency projects. Leric focused on disseminating information on the Košice residential programme, whose ambition is to build a functioning residential centre with a real web of contacts within a year and a half. Participants questioned the Košice official about whether it is a good idea to restrict a residential programme exclusively to artists living and coming from the Košice region. They wanted to know whether this approach might limit artistic society and development in Košice.

At the end of a long day the platform was given to three artists, who attended residencies, each nominated by one of the workshop hosts. The first was Hungarian artist, photographer Peter Puklus, whose three-month stay in Banská Štiavnica Contemporary in Banská Štiavnica finished in October 2011. The second was Matej Smetana, a Czech artist, who graduated from the Faculty of Fine Arts in Brno, specialising in painting and multimedia studio and spent 3 months in Bratislava thanks to the support of the Visegrad International Fund.

Finally, the new recipient of the Oskar Cepan Award (Young Visual Artist Award), Tomas Rafa, made a presentation. Rafa spontaneously and directly urged workshop participants to instantly mobilise for any available programmes leading to artistic projects. He advised the students to start with exchanges within the Erasmus programme and then turn to Visegrad and develop knowledge about other possibilities, as abundantly documented on the Trans Artists web site. He gave the development of his own artistic pathway

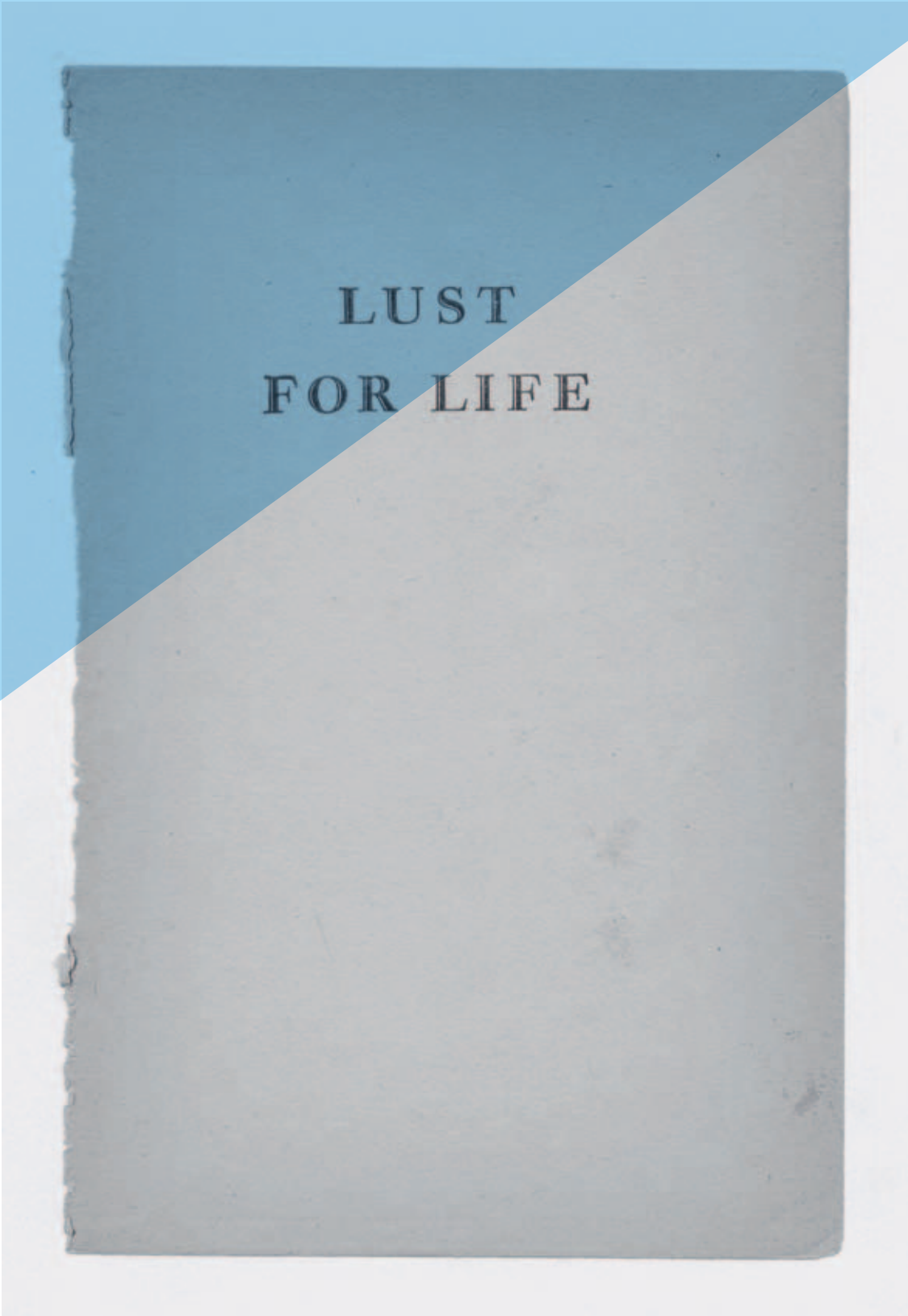
as example of this approach. What was really interesting about Rafa's 'confession' was his statement that even an artist has to communicate, start working on a web of contacts, ask, devise and, above all, already form his/her artistic opinion at school.



Courtesy Peter Sit

tinued to another station in the North. The station Žilina-Záriečie – a project running for 12 years – is a dynamic culture centre in the third biggest Slovak city. Marek Adamov, Director of the centre, welcomed participants and took the group into the deepest recesses of the station to meet people who work there and talked about the latest plans to finish the gallery construction and the residential apartments building. ON-AiR participants spontaneously joined in the contemporary programme at the station and after three hours they set off back to Bratislava with a heavy heart. It was a long day, but it showed everyone that distance is no object and Slovakia does not only have cultural opportunities in Bratislava, but also provides close and more distant cultural destinations, where independent culture and art flourish.

Day 2 offered a fresh air break – 14 participants filled two cars and set out to visit two culture stations. First we visited the younger brother/sister of the station Žilina-Záriečie in Central Slovakia. The project Banská Štavnica Contemporary is situated in a monumental railway station in Banská Štavnica where railway transport is still used. Our arrival was timed to meet the departing train from the station. It was the train painted by one of the last residents in 2011, graphic designer Ondrej Gavalda. Initiators of the project, Zuzana Bodnarova and Svatopluk Mikyta, showed participants around the centre and presented their future plans. In an informal discussion the group spent an hour drinking tea in the small residency kitchen. After lunch the ON-AiR expedition con-



Courtesy Yeb Wiersma

WARSAW, POLAND

WORKSHOP AND PORTFOLIO VIEWING

The 2-day ON-AiR workshop was organised by the AiR Laboratory in the Centre for Contemporary Art Ujazdowski Castle in Warsaw, Poland. Trainers from the Trans Artists Education Team offered several tools that help artists get a clearer, in-depth idea of ‘how to become an artist-in-residence’. Forty artists attended the presentation about the AiR field, its history and different models of AiR programmes. Two artists – Martin Falck and Mikolaj Groszpiere – currently in residence at AiR Laboratory- presented what a residency means for them in their career and artistic work, also illustrated by former residence experiences. After lunch, the group split into two and the workshop continued with more specific information exchange with participating artists about selecting, applying for and funding a residency work period.



Courtesy Anca Benera, made in residence at Ujazdowski Castle

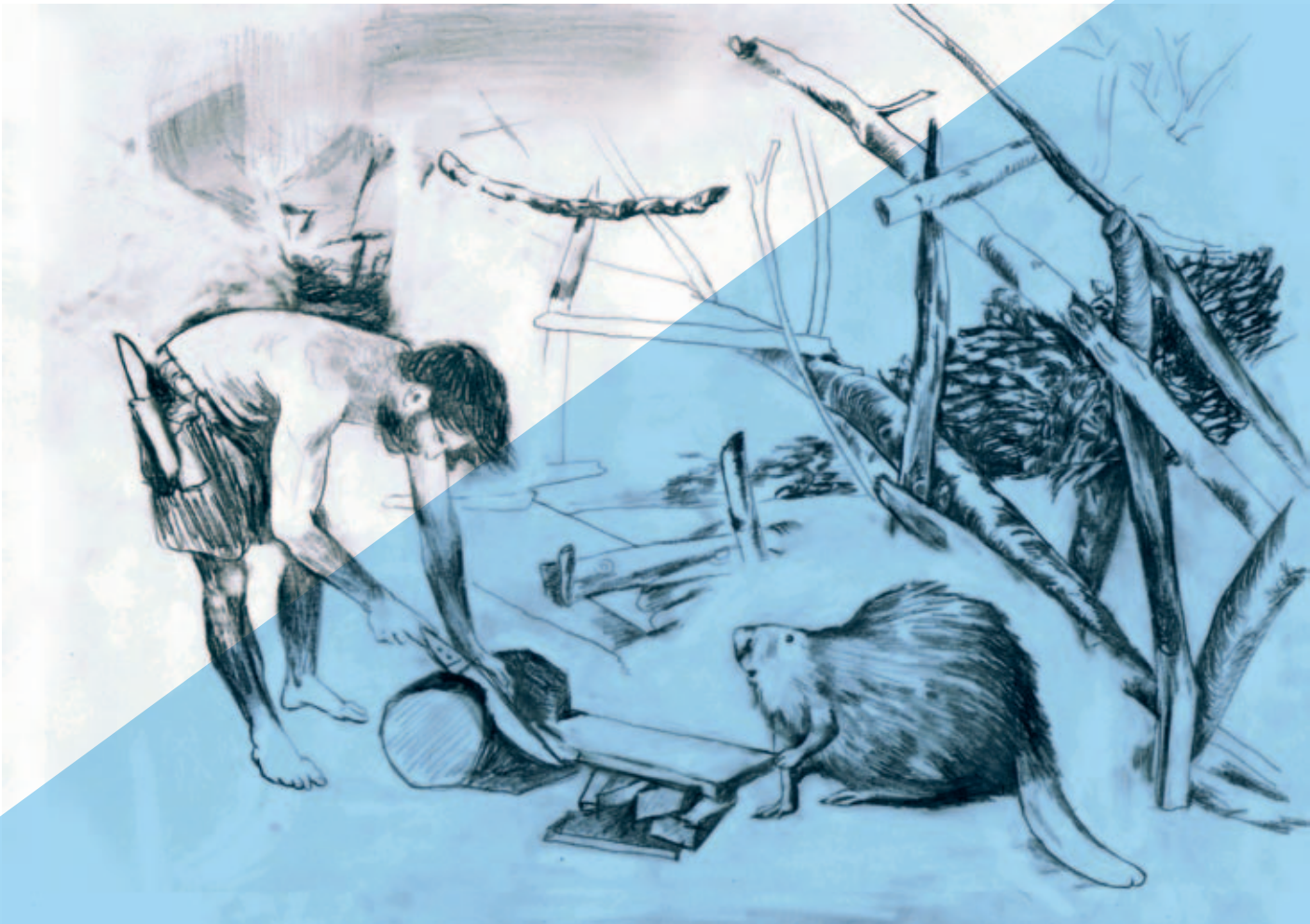
Finally, the day concluded with a portfolio viewing session. Artists signed up for individual discussions with the trainers to present their work, ideas and plans. 26 artists signed up for the portfolio viewing which continued

the next morning. Most artists who participated in the workshop and the portfolio viewings were just starting their careers and didn’t have much experience yet of artist-in-residence programmes. Disciplines varied across the visual arts: painting, print-making, animation, installation and photography.



Courtesy Anca Benera, made in residence at Ujazdowski Castle

We received many thanks from the artists in appreciation of the workshop, and especially for the portfolio viewings. That element of the workshop appeared to be very useful, since artists at the beginning of their careers are faced with many questions concerning their artistic development pathway as well as strategic career planning. An international, ‘outsider’s’ view and individual advice from experienced colleagues are invaluable – and scarce – resources.



Courtesy Anca Benera, made in residence at Ujazdowski Castle



Courtesy Anca Benera, made in residence at Ujazdowski Castle



Courtesy Anca Benera, made in residence at Ujazdowski Castle

ISTANBUL, TURKEY

KOÇ UNIVERSITY

International Artist in Residence Workshop
Uluslararası Konuk Sanatçı Çalıştayı

FRIDAY/ CUMA

24.2.2012

Koç University, Founders' Hall, Rumeli
Feneri Yolu, Sarıyer, İstanbul

- 09:30-10:00 Tea & Coffee/ Çay & Kahve
- 10:00-12:30 Portfolio Reviews/ Portfolyo Değerlendirmeleri (invitation only) by Borusan ArtCenter, Turkey/ ArtEZ Art and Design Academy, Netherlands/ Centre for Contemporary Art Ujazdowski Castle, Poland/ Frans Masereel Centrum, Belgium/ PiST///, Turkey/ Trans Artists, Netherlands/ UNITER, Romania
- 12:30-14:00 Lunch/ Öğle Arası SOS Z 15, College of Social Sciences and Humanities/ İnsani Bilimler ve Edebiyat Fakültesi
- 14:00-17:00 Printmaking Workshop: One on One – Making Monotypes/ Baskıresim Çalıştayı: Bire Bir-Monotip Yapmak, Wim Legrand, Printmaker & co-ordinator, Frans Masereel Centrum, Belgium/ Founders' Hall/ Kurucular Salonu
- 17:30-19:30 Artist Residencies In Turkey/ Türkiye'de Konuk Sanatçı Programları

Development of Artist in Residence Programmes in Turkey/ Türkiye'de Konuk Sanatçı Programlarının Gelişimi, Assistant Prof. Dr. Ilgım Ververi Alaca, Koç University, Department of Media and Visual Arts IKSŞ Paris Cité Internationale

des Arts Programme (2009-2029)/ IKSŞ Paris Cité Internationale des Arts Programı (2009-2029), Deniz Ova, International Projects Director, İstanbul Foundation for Culture and Arts.

ArtCenter/ İstanbul: Supporting Young Artists in Turkey and the Importance of Dialogue in Contemporary Art/ ArtCenter/ İstanbul: Türkiye'de Genç Sanatçıların Desteklenmesi ve Çağdaş Sanatta Diyalogun Önemi, Ipek Yeğinsü, Borusan Culture and Arts.

Artist Residencies and Turkey: Different Models, Similar Goals/ Türkiye ve Konuk Sanatçı Programları: Amaç Aynı, Modeller Farklı, Çelenk Bafra, Curator, İstanbul Modern Museum.

P_RP_R: PiST/// Research and Production Residency/ P_RP_R: PiST/// Araştırma ve Üretim Misafirliği, Didem Özbek, Co-Director, PiST/// Interdisciplinary Project Space.

SATURDAY / CUMARTESİ

25.2.2012

RCAC (Research Center for Anatolian Civilizations)/ANAMED (Anadolu Medeniyetleri Araştırma Merkezi) İstiklal Caddesi, No: 181 Merkez Han 34433 Beyoğlu-Taksim İstanbul

- 09:00-09:30 Tea & Coffee/ Çay & Kahve
- 09:30-09:45 Welcoming Remarks/ Açılış, Prof. Dr. Scott Redford, Director of RCAC, Koç University
- 09:45-10:00 Welcoming Remarks/ Açılış, Prof. Dr. Sami Gülgöz,

- Dean of College of Social Sciences and Humanities, Koç University
- 10:00-10:15 ON-AiR (Artist in Residence) Project/ Konuk Sanatçı Projesi Hakkında, Asst. Prof. Dr. Ilgım Veryeri Alaca, Department of Media and Visual Arts, Koç University
 - 10:15-10:45 Keynote Speech/ Açılış Konuşması, Vasıf Kortun, Director of Research and Programmes, SALT
 - 10:45-11:15 How to become an artist in residence?/ Nasıl Konuk Sanatçı Olunur? Yasmine Ostendorf, project co-ordinator, Trans Artists
 - 11:15-11:35 Tea & Coffee/ Çay & Kahve
 - 11:35-12:05 Mobility Education at ArtEZ & AIR Opportunities in New Media/ ArtEZ'de Sanatçı Hareketliliği Eğitimi ve Yeni Medya Sanatı Alanında Konuk Sanatçı Programları, Pieter Baan Müller, Professor &, Film Director, New Media Department, ArtEZ Academy of Art & Design
 - 12:05-12:35 Residencies for Curators/ K rat rler i in Konuk Sanat ı Programları, Ika Sienkiewicz-Nowacka, A-I-R Laboratory, Chief curator, Centre for Contemporary Art Ujazdowski Castle
 - 12:35-14:00 Lunch/   le Arası
 - 14:00-14:30- Trans Artist: a Tool for Artists/ Trans Artists: Sanat ılar i in Bir Ara , Maria Tuerlings, Director of Trans Artists
 - 14:30-15:00 Municipality and Senate of Berlin, Cultural Affairs Istanbul Scholarship/ Berlin Belediyesi ve Senatosu K lt r İ leri Istanbul Bursu, Beral Madra, Mentor and Director (since 1995)
 - 15:00-15:20 Tea & Coffee/ Çay & Kahve
 - 15:20-15:50 Residence Programmes for Writers and Poets/ Yazarlar ve  airler i in Konuk Sanat ı Programları, Asst. Prof. Dr. Meliz Ergin, Department of English Language and Comparative Literature, Koç University
 - 15:50-16:20 Being a Writer in Residence at Koç University/ Ko   niversitesi'nde Konuk Yazar Olmak, Dr. Elif Batuman, Writer & Lecturer, Department of English Language and Comparative Literature, Koç University
 - 16:20-16:50 Example of An Artist Residency from G teborg, Sweden/ İsve , G teborg'dan Bir Konuk Sanat ı Programı  rne i, Cecilia Borgstr m-F lth, Director of G teborg Konst & G teborg Public Art Fund
 - 16:50-17:20 AIR Programmes in Theatre / Tiyatro Alanında Konuk Sanat ı Programları, Prof. Dr. Aura Corbeanu, co-ordinator of UNITER & Lecturer, Department of Theatre and Cultural Management, University Lucian Blaga of Sibiu Pera Museum, Me rutiyet Cad. 65 34443 Istanbul (invitation only)
 - 18:00-19:30 Reception/ Resepsiyon
 - 19:30-20:00 European Music during Ottoman Era, Osmanlı D neminde Avrupa M zi i, Dr. Evren Kutlay, Pianist-Musicologist, College of Social Sciences and Humanities, Koç University



Students from T. C. Süleyman Demirel University, Isparta, courtesy Ilgim Veryeri Alaca



BUDAPEST, HUNGARY

With our workshops we would like to provide theoretical and practical information about AiR (Artist in Residency) programmes to artists, art students, teachers, professionals, coming from different art forms.

Workshop Foundation was founded with the aim of providing support for independent artists, encouraging their artistic development in order to facilitate the development of the Hungarian contemporary (dance) scene.

As geographical crossovers and support for multidisciplinary work became priority at the Foundation, for this workshop we involve and work together with local performing arts, visual arts, new media and architectural organizations in order to approach artists from all disciplines from Hungary and surrounding countries.

During the afternoon we organized a workshop about basic information for those who have never participated in any AiR programme. During this session participants had the opportunity to run through an actual call for proposal, propose and discuss questions with the ON-AiR network members.

The other workshop was dedicated for those who already had some experience in AiR programmes. In this session we collected all the specific issues, problems and topics coming from the participants and discuss the potential solutions and know-how in smaller groups.

PROGRAMME

- **13.00-13.30: Introduction: What is ON-AiR? (for all workshops participants)**

WORKSHOP 1

By Pieter Baan Muller (ARTEZ) and Yasmine Ostendorf (Trans Artists)
For those who had never participated in any residency programme



Visit to the Ludwig Museum, Budapest

Open for everybody: artists, art students from all disciplines, teachers with registration from Hungary and from surrounding countries

— **13.30-15.00**

Section 1: topics:

- (a) what is artist in residency programme?
- (b) how to apply?
- (c) how to looking for hosts? etc.

— **15.15-17.00**

Section 2: practical part:

- (a) how to use TransArtists website and
- (b) run through an application process from an actual call

— **17.15-18.00 Section 3: questions and answers (with the participants of workshop 2 to share their experiences)**

WORKSHOP 2

By Cecilia Borgström-Fälth (City of Göteborg) and Bojana Panevska (Trans Artists) For those who have already some experience with residency programmes.

Open for everybody: art students from all disciplines, hosts, teachers with registration from Hungary and from surrounding countries

— **13.30-14.30 Section 1: collecting questions, issues, problems of participants**

- (a) 'how to select the most related residency place to my idea' – how to approach awareness in the selection instead of ad-hoc selection;
- (b) follow-up after a residency, how to 'keep in touch' ;
- (c) how to engage the local art community;
- (d) residency with children/partner, etc.

— **14.45-16.00 Section 2: form 2 or 3 groups, discussions in small groups**

leaders: Cecilia Borgström-Fälth, Bojana Panevska , Áron Fenyvesi (Trafó – House of Contemporary Arts), with one ON-AiR member in each group

— **16.00-17.00 Section 3: reporting from the groups by the group leaders**

— **19.00: dinner For the ON-AiR members**

— **21.00: artistic programme in Trafó – House of Contemporary Arts**

ScenoFest, the introductory event of the Hungarian representatives of the Prague Quadrennial (PQ) is realized through the efforts of the Hungarian Theatre Museum and Institute (OSZMI). The goal of the event is to introduce Hungarian audiences to the Hungarian installation of the international stage scenery and theatre construction exhibition opening in mid-June at the Prague



Industrial Palace, which is a collection of the efforts from the last five years of costume and set designers. Apart from getting acquainted with the local participation, ScenoFest provides a forum for relevant discussions, highlighted visual theatre and fashion performances.



The Hungarian artistic director of L1 artist' association Márta Ladjánszki and team on residence in Faro, Portugal. Courtesy Márta Ladjánszki



TURIN, ITALY

What are the main types of artist residencies? What is the situation in Italy? How getting around in the international scene? What are the current migratory trends in art and how you configure the mobility of artists for a sustainable future?

The European cooperation project ON-AiR set foot in Italy on Thursday, November 3rd, 2011 with an intense day of meetings and debates promoted by GAI – Association for the Circuit of Young Italian Artists to discuss on the theme of artistic mobility and the concept of residence.

A programme structured in two sessions with experts and good practitioners, curators and artists who fostered a dialogue among the participants and offered useful information to take part in the applications.

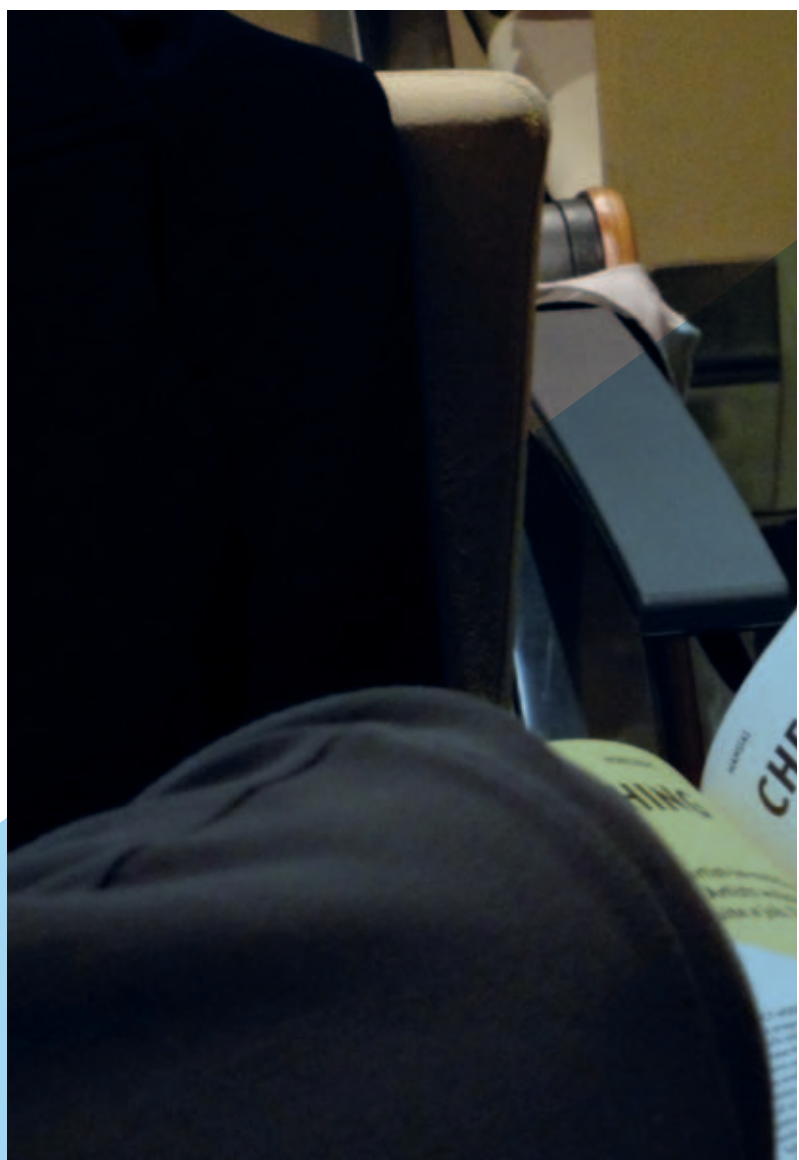
Thanks to the involvement of stakeholders and actors of the contemporary art system committed to these issues, the appointment allowed to assess matters and concerns on the theme, while working at the same time on a series of proposals to discuss on a 'sustainable' system of artistic migration.

Addressing the issue of 'artists in residence' (AiR) today means to contextualize them in a cultural sense, in a contemporary environment radically changed, where the old geopolitical and ideological divisions have given way to the reality of the globalized world and its dynamics on a large scale.

On these and other issues intervened:

- **Aldo Colella, ArtePollino**
- **Anna Detheridge, Connecting Cultures**
- **Antonella Crippa, Open Care**
- **Barbara Oteri, project artinresidence.it**
- **Beatrice Oleari, Association FARE**
- **Bertan Selim Pocesta, Trans Artists**

- **Christian Frosi, Artissima LIDO**
- **Ezio Bertino, Responsible External Relations SEAT PG**
- **Francesco Mattuzzi, artist winner of DE.MO./ Movin'Up Residenze 2009, Platform Garanti Istanbul**
- **Giusy Checcla, Archiviazioni Lecce**
- **Luigi Ratclif, National Secretary of GAI**
- **Maria Grazia Bellisario, Director Service V for Architecture and Contemporary Arts, Mibac**



The ON-AiR workshop in Turin

- **Marco Scotini, NABA Milano**
- **Maurizio Braccialarghe, Councillor for Culture, Tourism and Promotion of the City, City of Turin; President GAI**
- **Paolo Naldini, CEO Cittadellarte Fondazione Pistoletto Biella, Project Resò**
- **Raffaella Spagna, Andrea Caretto, Cosimo Veneziano, Progetto Diogene**
- **Sunil Vallu, artist in residence Project Resò, Cittadellarte Biella**
- **Ugo Bacchella, Fitzcarraldo Foundation onlus**
- **Yasmine Ostendorf, Trans Artists project leader ON-AIR**

From these tables the need emerged to promote the connection among the operators to investigate current issues and common objectives, the importance of encouraging the debate on effective strategies to be implemented, the usefulness to enable continuous exchanges of experiences with colleagues coming from different geographical areas as well as to create virtuous networks and new ways to cope with changes.

The workshop during the morning was entirely dedicated to artist' residencies, and conducted by representatives of the European project ON-AIR, supported by the interventions of protagonists of mobility coming in and out of Italy.

Artists, curators and students listened to the stories of those who travelled and to the advice of those who work on a daily basis in this field, discussing together about the opportunities of access to the information and to the international opportunities as an occasion for training and production in institutional and non-institutional contexts.

The conference in the afternoon was dedicated to culture professionals, critics and curators, managers of the structures of spaces and residences and to the representatives of local governments, and analysed the different issues related to mobility in contemporary arts according to the following focus groups. The different focus groups treated in depth the characteristics and the projects in the Italian system of artist residencies, the commitment of individuals for artistic mobility, the applications and proposals for international cooperation for a sustainable system.

There was great turnout in both moments, with over 160 people who took part in the work throughout the day. The great attention to the programme, the interest showed in the proposed themes and the notes that have concluded the day are a



useful stimulus to carry on with new editions of the debate so far undertaken.

The debates were organized in collaboration with Association FARE and Fitzcarraldo Foundation Onlus in the framework of Practics. The meeting took place in Turin at Seat Pagine Gialle, that offered a precious contribution to the success of the event, in the context of a consolidated collaboration with GAI on the Project PagineBianche d'Autore before, and now on Passione Italia, always with the initiative of ISCP Prize in New York, and on other events such as the exhibition Gemine Muse. Thanks also to Avenance for the generous availability for the catering. The initiative belongs to the Autumn special of Contemporary Art Torino Piemonte.

With the participation of Artissima 18.

SESSION 1 WORKSHOP ON-AIR

In collaboration with Trans Artists NL

— **Topic: ARTISTIC RESIDENCIES**

— **From 10.00 to 12.30**

The day began with the introduction of the ON-AIR project by the partners involved, with the delineation of the theoretical and practical framework underlying debates planned.

How to be connected to the wishes and artistic expectations of the individuals with the needs and conditions of residency programmes? What does an artist residence mean nowadays? These are the central themes of the workshops taking place across Europe, that aim to balance the basic knowledge in different countries at the same time in fostering the debate and to increase opportunities for training on mobility issues.

Yasmine Ostendorf presented then Trans Artists, the Dutch project leader of this programme of European cooperation,

providing useful information on the platform they created to support all the artists who want to undertake mobility experiences, a virtual place where you can find information and share experiences.

Along with the guest artists the different types of artistic residencies were investigated and, through their stories, the audience entered into the heart of the experiences. Francesco Mattuzzi abroad and Sunil Vallu in Italy have witnessed the importance of 'going out' of one's contexts of belonging to rethink one's own work and to take every opportunity as a pretext to better structure one's own projects.

The potential offered by a stay in another country is very high, and in order to get the best from it the artist must spend a lot of energy, starting from the construction of the application, through the meetings on site until the elaboration of new prospects for the development of their projects on a long term.

Participants were given a European handbook on residences, a sort of common guide on opportunities available in different countries, that contains also practical advice and useful links. In the Italian version of the publication are inserted the residences of the network aair.it and an interview to Francesco Mattuzzi Lorenza Boisi, investigating thoughts and ideas of an artist in residence. The digital version of this material is downloadable from the site www.giovaniartisti.it.

From this first session emerged a first fundamental concept that would be tackled in the focus groups of the afternoon as well, that is the idea of the residence as space-time opportunity to act on the territories with a positive value of 'return'.

Concerning this, Paolo Naldini started a 'bridge' reflexion before the second session that, starting from the difficulties and specificities of the reality of a residence, came to the redefinition of culture as 'collective good' by passing through issues such as:



- **co-planning of the artist together with the hosting organization**
- **the educational value (active and passive) of residencies**
- **the importance of the 'collective' dimension of the experience**
- **the responsibility of the artist in residence and of the residency itself on the territory**
- **the change of vision resulting from the transition from self-representation to the offer of artistic approaches and practices in society**
- **the role of 'enabler' held by the artist on the territories and in the community**
- **the importance of restitution and contamination**

SESSION 2

ROUND TABLE

In collaboration with FARE and Fitzcarraldo Foundation onlus

MOBILITY ISTANCES AND THE INTERNATIONAL SYSTEMS OF RESIDENCIES

From 14.00 to 17.30

OPENING OF THE SESSION

The second session was introduced by the greetings of Councillor Braccialarghe, who stressed the importance of investing in culture as a factor of development and as a tool to give identity and unity to the community, believing that it is a real investment that could give concrete benefits and progress to the territories in return. It was also reiterated the need to protect young people in view the future and, in this sense, the need to adopt a common project.

Afterwards, the session opened with a theoretical and historical framework made by Anna Detheridge, who outlined the

contemporary profile of the idea of artist residencies.

Starting from the awareness of the difficulty to abstract starting from so different typologies, what unites the different cases is the 'public function' of the residences and expectations that geographical mobility brings with itself. The artist in this sense is seen as a bearer of 'revelations' or at least of 'refunds' that can give visibility to the local in a globalized world, bringing to light marginal issues that often the inhabitants of the territories do not even know. This new role of the artist as a holistic researcher looking to discover the details was born in recent decades together with the enhancement of the points of view that come from below, as a corollary of other discourses on location, decentralization, breaking of the relationship between centre and periphery, the existence of specific sites below the surface to be investigated in order to enhance the potential and to address the conflict, on the duality off-site/on-site.

FOCUS GROUP 1

THE ITALIAN SYSTEM OF THE ARTIST'S RESIDENCIES: FEATURES AND PROJECTS

Christian Frosi, Giusy Checola, group Diogene and Aldo Colella moderated by Barbara Oteri presented their respective realities testifying to the importance of mobility, the variety of actions and projects and some organizational modalities related to the projects of residence.

The outsourcing of certain artistic requirements such as the dialogue among the participants and the difficulty to build relationships with the host environment are distinguishing features of every experience and are to be added to the difficulties in obtaining funds. In this sense, it was confirmed the usefulness of the sharing of projects in a starting phase by involving the

partners since the stage of delineation of the project, choice that contributes to the solution of another basic problem which is that of redefining the concepts. In a period of scarcity of resources is necessary to overcome the obstacle 'language' related to the socio-cultural meaning of spatial development, and it is crucial to understand how relationships of meaning are built, and in some cases to try to tip them over.

FOCUS GROUP 2 COMMITMENT OF PRIVATE ACTORS FOR ARTISTIC MOBILITY

Antonella Crippa, Marco Scotini and Paolo Naldini moderated by Ezio Bertino helped to deepen the issues with the perspective of those who decide to concretely support and foster the opportunities of residency.

At the base of each operative choice are therefore operational reasoning about how to create real networks and structural social fabrics which are precise and definite. The danger is to bring practices into projects that serve as a lever but are then abandoned, instead of planning on a longer scale.

It is important to avoid empty mechanisms, which only temporarily make up for the contemporary insecurity, linking instead to long-term prospects for the creation of new openings and cultural fabrics. The residencies should not be the only solution to problems that rather concern the relationship among institutions at different levels of the social structure. Therefore, they should not become 'micro-institutions' but power activator devices of peripheral energies. They are also a valuable tool of inclusiveness/ social integration that came out of the artistic models of real development, since it has in any case an inescapable relationship with the territory.

Related to this theme is the factor connected with the identity and the role of the artist in residence, who uses the 'intermittence' in his personal journey to carry on relational projects out from the status-quo and to become an actor in a process that must be understood in multiple levels.

FOCUS GROUP 3 INTERNATIONAL COOPERATION FOR A SUSTAINABLE SYSTEM: REQUESTS AND PROPOSALS: ARTISTIC MOBILITY IN AND OUT: THE EUROPEAN SCENE, FEATURES AND PERSPECTIVES.

Maria Grazia Bellisario, Bertan Selim Pocesta and Beatrice Oleari moderated by Luigi Ratclif investigated the possible directions for the future, emphasizing the importance of starting from what was already made and discussed, highlighting the results achieved and the reflections initiated by different parts.

One of the main objectives remain the translation of instances in appropriate public policies, guiding choices and priorities towards a growing awareness to contemporary. In broader terms, we talk of a Plan for contemporary art that could create awareness and fall outs also towards other territorial governments, going through network projects, monitoring and mapping tools dedicated to contemporary art and not just to conservation.

This attention, considered positively by the European experts, should also be framed in an international dimension of cooperation that considers mobility under several aspects (geographic, thematic, formal) in order to get to different lines of intervention.

In the belief that the public sector could facilitate the connection among artists, resources and advocacy agencies, perhaps





what we need is not international cooperation for a sustainable system but a sustainable international cooperation that could foster an already existing system.

There were then indicated as essential for Italy the emancipation artists and for Europe the emancipation of cultural organizations at a public level.

In this sense the efforts for the internationalization and the disciplinary opening of some programmes are already evident. With the research for self-sustainability for residencies based on the concept of 'reciprocity': the notion of IN/OUT that gives the name to the meeting itself and is the innate vision in every paradigm of mobility.

The thematic cross-connection can also be applied to the creation of tables of orientation of the planning policies that involve more public and administrative actors. The importance of the territories and communities as socio-political laboratories can therefore be connected to a renewed role of the artist as a 'social worker' and a new awareness of the contribution of art in society. One of the key words of these processes seems to be 'situational', connected to short periods of territorial intervention but also to the fact that the reception happens because something has been structured, the public sector has already worked as a facilitator for the collection of an input.

CONCLUSIONS

At the conclusion of the various focus groups, some contextual and theoretical suggestions have left open the discussion in sight of for future meetings of debate.

Ugo Bacchella pointed out how, in the light of a global situation of crisis, we can maybe notice the need to 'rebuild' sensitivity and appreciation towards culture and contemporary art to get to systematic networks

of relationships in the social fabric. This is a patient and important work in which residencies become the basic blocks and central aspects of the path of legitimacy of the artistic processes, since the financial resources of the future will come from the communities themselves.

Anna Detheridge stressed how the 'construction of a contemporary context' means also to build relationships and find stakeholders overcoming a problem of 'language' and attitudes towards art. It is therefore an 'educational' job to keep high the esteem towards art, towards artworks and the actors of the system, in which languages become less self-referential and the operators move as 'translators and mediators' for and with the territory in a widespread action.

The day ended with the participation in the opening of the International Contemporary Art Fair Artissima 18 at Oval Lingotto, and in other openings included in the programme of Contemporary Art Torino Piemonte.

An appointment promoted by GAI – Association for the Circuit of Young Italian Artists under the European cooperation project ON-AIR. The debates were organized in collaboration with FARE, Fitzcarraldo Foundation Onlus and Seat Pagine Gialle. The conference and the workshop took place during Contemporary Art Torino Piemonte. With the participation of Artissima 18.

LJUBLJANA, SLOVENIA

RESIDENCIES NEW SPACES OF CREATIVITY

'Mobility and residencies for artists and curators of contemporary art'.

Artservis, one of the programmes of SCCA-Ljubljana, prepared a panel and workshop *Mobility and residencies for artists and curators of contemporary art* on the 6th of December 2011 in the City Museum of Ljubljana. The event was prepared in the framework of the training programme for artists; ON-AiR.

The conference was moderated by Marija Mojca Pungerčar, Artservis editor and artist, who pointed out that mobility has long been one of the priority themes of artistic production and cultural policy. Artservis is following this with its contents – open calls or advices in the Artservis manual, and specialized web content for mobility - *Artist on a business trip*. New web content follows the recommendations or information standards for mobility, which have been prepared in May 2011 by a group of experts at the headquarters of European Commission DG Education and Culture. Among them was also Dušan Dovč, a member of the Artservis editorial board. He addressed the audience during the panel at the conference and in particular the Ministry of Culture representatives, to establish a comprehensive system of support for the mobility of artists and cultural workers as soon as possible. Artservis is recognized as an example of good-practice in Slovenia and internationally.

After the introduction Marija Mojca Pungerčar gave the word to Nevenka

Šivavec, Director of the International Centre of Graphic Arts (MGLC) in Ljubljana and a former colleague of the Institute Celeia Celje. Nevenka Šivavec pointed out that residential programmes are interdisciplinary and can link to culture with tourism or business. An open call for the residency in Celje includes a public presentation of work; selected artists are given a space and a fellowship. With guest artists and curators they have successfully put Celje on the map of residencies and with artistic actions in the streets they moved art closer to those citizens that don't visit galleries so often. In Celje they are planning another residency – the residency of Alma Karlin, which is offered to a broad public of researchers, anthropologists, artists and more. Nevenka Šivavec pointed out the problem that they failed to establish a network that would allow reciprocity. However, many artists return to Celje. And as Nevenka Šivavec says, she is most happy when she does not know about such returnees, because that is a sign that they have established a permanent and independent relationship with the environment of Celje.

Alenka Gregorič, the head of the City Art Gallery Ljubljana and Gallery 001, presented a residency programme in Tobacco 001 Cultural Centre. They started in April 2011 and already hosted four artists in two month residencies. They offer a scholarship, a place to work, housing, and – if possible – an exhibition period. City Art Gallery Ljubljana has already connected with residencies that operate beyond the networks, because of the costs of a membership for the network. In this way they are already connecting with Halle 14 from Leipzig in the

framework of the Project Second Chance. For the residency in Tobacco Cultural Centre there is no open call, the institution itself selects five to seven artists. One term is reserved for non-governmental organizations that wish to host foreign artists in Ljubljana (in 2011 it was the City of Women for example; in 2012, the organization Ljudmila). As a curator and a head of the gallery Alenka Gregorič commented on residential apartments in Berlin, New York, London and Paris which are operated by the Slovenian Ministry of Culture. Residents in these cities are out on a limb and there is no programme prepared for their one month stay.

Nevenka Šivavec informed the audience about plans to reform Švicarija to a residential centre, though MGLC already has one dwelling unit, established by the former director Zoran Kržišnik. It is intended for the exchange of artists or professionals for graphics - right now MGLC is waiting for the results of a European call where they applied for a residency as a programme for graphic creativity.

Lena Jevnik, senior adviser at the Department of Culture of the Municipality of Ljubljana (MOL), said there are around 50 art studios in Ljubljana. Since 2005 there are additionally six residential studios but the city does not have residential spaces (other than housing units in MGLC, founded by the city). The purpose of the city is not to manage projects of residential programmes and exchanges, but to create conditions for them. Strategy of the Municipality of Ljubljana for culture in the period 2008-2011 expects to »condense« and round up in 12 studios, 6 living studios and 3 residential studios with the reconstruction of Švicarija. An additional option is a renovation of the factory Rog, where there are going to be 500 square meters available for such activity. The plans are under construction, and

the implementation will be done by the newly established institute; also responsible for the programme.

Lena Jevnik noted that there are little spatial possibilities – after all the first studios were opened in the fifties, and the next only in 2005. The city collaborates with NGOs and allows them non-profit rental of spaces. She also underlined the need to strengthen two-way residencies led by both the public and private institutions with infrastructure. The City Municipality did not intervene in the case of a residential centre in the Tobacco Cultural Centre, but it is co-founding the residency programme through the ordinary activities of the Museum and Galleries of Ljubljana. The new strategy of City Municipality expects to provide extra resources for operators who establish a residency. At the conclusion of Ljubljana – World Book Capital City programme Ljubljana joined The International Cities of Refuge Network (ICORN), an association of cities around the world that make an important, practical contribution to the promotion of Freedom of Expression by providing a guest writer with a safe place to stay and economic security for a standard term of two years.

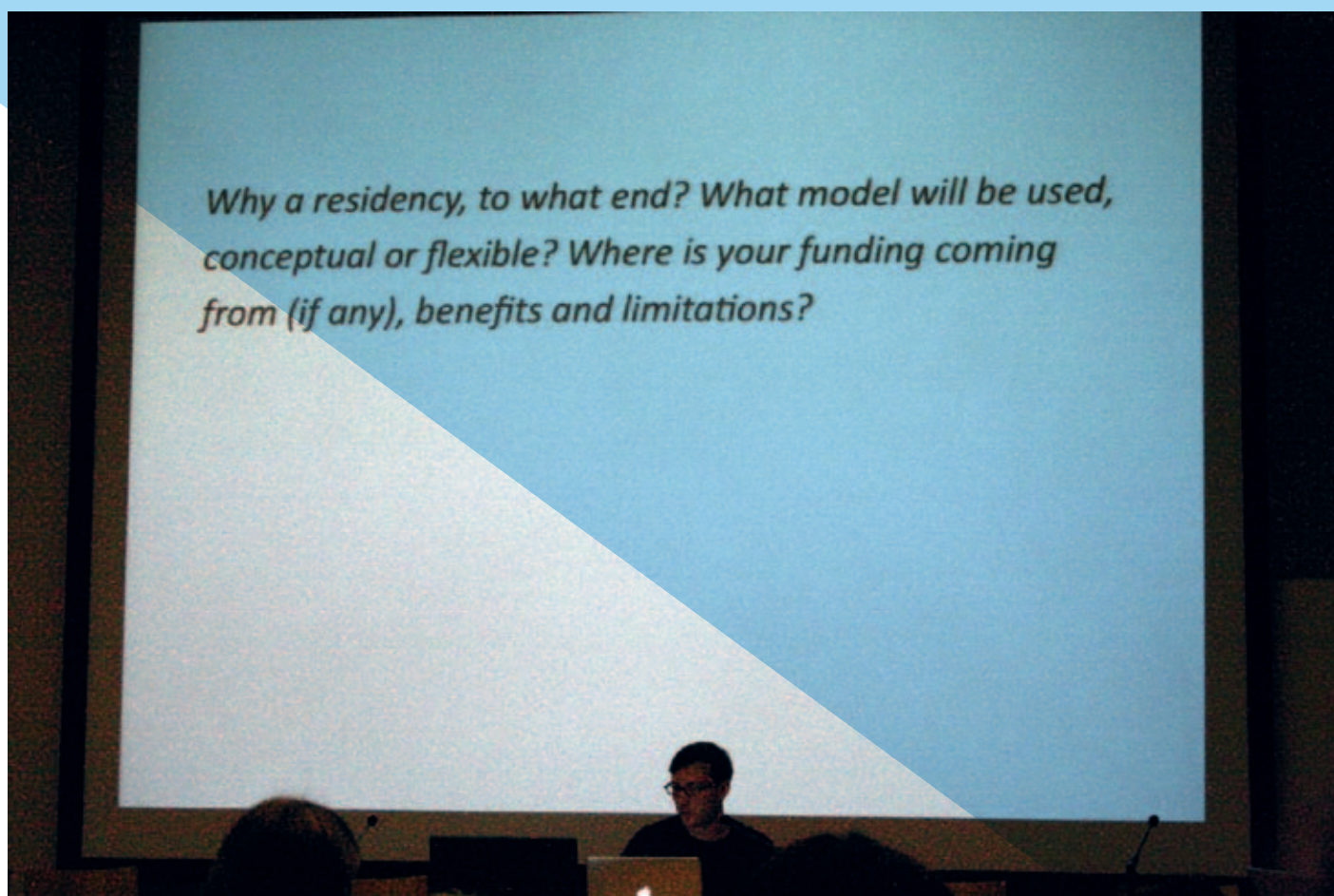
Peter Baroš, advisor at the Ministry of Culture of Republic of Slovenia, said that many documents of the European Union include mobility as a fundamental priority. The ministry supports the information flow at the national level, by residential apartments in Paris, London, New York, Berlin, and international cooperation projects. They established the Directorate for Cultural Development and International Affairs and increased the resources for living in residential apartments. But the establishment of micro residencies is not in the national interest. He pointed out the project of Slovenian Cultural and Information Centre in Austria (SKICA), which operates on the premises of the Student Home Korotan in Vienna

is being organized as a dislocated unit of the Embassy of the Republic of Slovenia in Vienna.

Nevenka Šivavec mentioned the Croatian Ministry of Culture as an alternative, which instead of having its own apartment abroad prefers to pay fees and subscriptions to existing residential networks, and thus indirectly enables Croatian artists to participate in the residences.

Marija Mojca Pungerčar agreed that the artist in residence apartments from the Ministry of Culture lack support, and added that currently information support takes place through informal channels; from mouth to mouth. Alenka Gregorič felt the need to improve the quality of life in terms of residency programme guidelines, which is smarter than the creation of new residential dwellings. Peter Baroš

commented that the proceeds of resident participation are different from area to area. According to the current economic, cultural and political situation, and the adoption of a new national programme for culture, Baroš cannot comment on the residential efforts. Pungerčar suggested that Ministry of Culture intensively connects with other ministries and mentioned the initiative of the Open Chamber from 2009 to connect the Ministry of Culture and Ministry of Foreign Affairs for the establishment of a programme of support. Baroš concluded that it is necessary to provide formal and legal conditions of the cooperation first - as an example of good practice he mentioned the SKICA project, in which besides the Ministry of Culture, also the Ministry of Higher Education, Science and Technology and Ministry of Foreign Affairs participates.



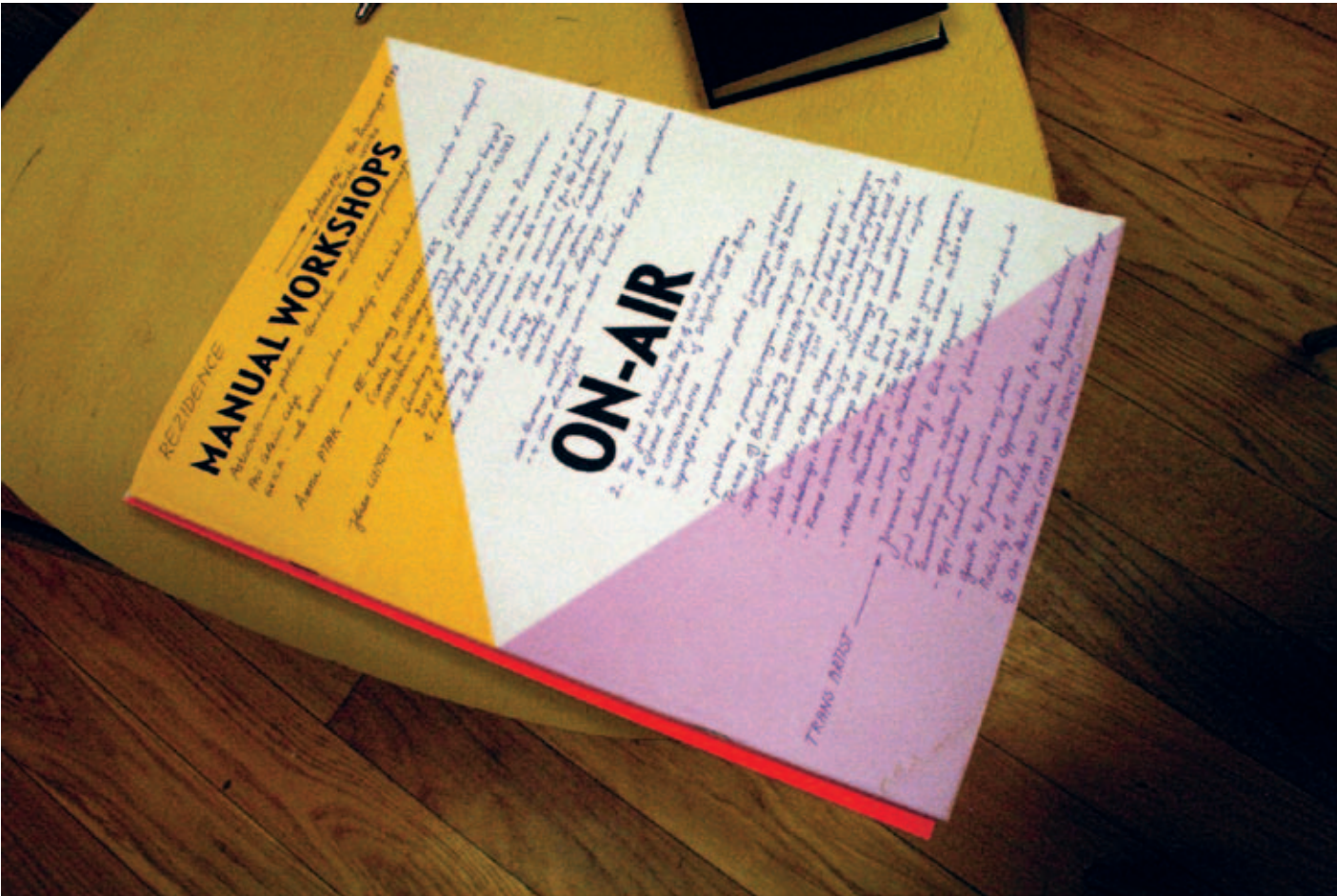
ON-AiR Workshop Ljubljana, presentation by Johan Lundh

On the question by the moderator on the issue of cooperation between the Municipality of Ljubljana and the Ministry of Culture, Lena Jevnik replied that there is no real cooperation. The guidelines of the national programme for culture are pursued and they are transmitted to the local level. The Department for the handling of real estate at the Municipality associates with the Public Housing Fund of the Municipality of Ljubljana to set the public infrastructure. They are also looking for synergies with the public institute of the Ljubljana Tourist Board.

Alenka Gregorič spoke about the synergies that arise spontaneously through the experience in the Tobacco Cultural Centre. Artists themselves draw attention to social networks, small stories and interactions. This is also a way of popularizing the art.

As this residential centre is near the city administration, it is good to invite the local officials and the parties to the residential space and gallery.

Nevenka Šivavec connected the MGLC residency with a Biennial of Graphic Arts, which can also gain more visibility and international recognition. She warned about the danger of so-called Soho effect; when artists breathe life into a brownfield site and change it into the art district, which later becomes a prestigious part of town, and consequently artists have to move out. In the context of efforts to open urban art districts, Lena Jevnik mentioned new premises for non-governmental organizations and artists in the former municipal building in the district of Šiška, in the vicinity of Kino Šiška. The special art district is also Metelkova City.



Slovenian notes on workshop manual

When asked about the sponsors, guests were more taciturn. Nevenka Šivavec does not have any encouraging experience; in addition the sponsoring partnership she mentions requires a carefully designed programme. Alenka Gregorič praised the Tobacco executives as having a particular affinity for artists in residence. The Tobacco Factory also promotes itself on a personal level, through the artists and their positive experience of staying in Ljubljana.

And comments from the audience? We've heard that one of the first real residencies was established in Goričko, in the Art Centre. The team of the Art Centre has opened a second residency unit in the Artists' Asylum in Metelkova city. The residency programme Goričko was suppressed at local level and things got complicated with signing the contract with the Ministry of Culture. The representative of the Goričko residency said that the self-initiative for the establishment of residencies is most interesting, but unfortunately it is either ignored or actively destroyed. Peter Baroš commented that it is necessary to make a distinction between the self-initiative and the activity in the interest of the public.

We have heard that it is necessary to also talk about residences for researchers and scientists. At the panel we didn't talk about the connection between precarious work and residencies - not least, the artist should enable subsistence at home during his residency, only then he can travel. So what does mobility solve? Marija Mojca Pungerčar identified the last comment as an excellent reference for the future, because it is going to be necessary to talk about the social aspects of mobility, precarity and migrant work. However, this topic is so broad that it requires a special context.

The conference continued with a lecture by Anna Ptak from the Centre for Contemporary Art Ujazdowski Castle in Warsaw. Anna Ptak is an editor of the book *Re-tooling residencies* (2011). She talked about residencies as a place of intimacy that allows artists to enter and exit in the project or context of a certain space. Johan Lundh is a Swedish curator, who has just taken up a co-directorial function in the Context Gallery in Derry in Northern Ireland. Johan Lundh has lectured on curating as a social practice and residencies as one of the possibilities for artistic practice. Lundh described a residency as a place for networking and a direct experience of space and communication.

The event was concluded with a workshop on curatorial residencies, led by Yasmine Ostendorf and Erik Hagoort (Trans Artists, ON-AiR, The Netherlands).





CREATING A BIGGER CONTEXT: GEOAIR, GEORGIA

Heidi Vogels

Georgian artist Sophia Tabadatze (1977) lives between her studio in Berlin and her hometown Tbilisi, where she started GeoAIR, an artist-in-residence built on top of her family house.

Where are you now?

Sophia Tabadatze: Since three and a half years, I live and work in Berlin. I was invited to the artist-in-residence programme of the Künstlerhaus Bethanien, and, like so many others, I decided to stay. Berlin is known to be an exciting city for artists, but I have to admit, that myth doesn't work for me. I have noticed in the last years, that I feel more and more inspired when I am back in Georgia than at home in Berlin. It is very hard in Georgia to carry out projects; you have all the social obligations, and hardly any structures to work professionally. I decided recently to allow myself to combine both environments. I get my ideas in Georgia, and do the postproduction in my studio in Berlin.

Can you describe the development of your idea to start up a residency in Georgia?

ST: The first phase began after my graduation at the Rietveld Academy in Amsterdam. I invited some friends (artists) to stay and work with me in Georgia for two months. From then on, I dedicated my time to the organisation of projects in order to connect Georgia with the Netherlands (at least in my head).

The second phase started when I moved back to Georgia. It was then, that I noticed that projects remain incidents if the supporting structures are lacking. So, together with Irina Chkhaidze, art theorist,



Courtesy Sophia Tabadatze

Ani Chorgolashvili, art historian, Sophia Kilassonia, journalist and art critic, Nini Palavandishvili, curator and graphic designer, Lali Pertenava, art historian, and Nadia Tsulukidze, dancer, we started an archive with the goal to connect past, present and new projects. We named the archive Archidrome, which is a contemporary art archive that contains portfolios, catalogues and a video collection by artists from the Caucasus region: Georgia, Azerbaijan, Armenia, and partly Turkey.

In the third phase we started up a residency. By inviting guests, mainly curators at

first, we connected the archive with the residency programme. We think of it in terms of a 'self-directed residence' because it is the common ground between the guest, his or her research, the archive and our contacts that we want to focus on. Building on that commonality, it is the guest who directs the project, and we assist with its realization, and mediate connections and collaborations where needed.

At the moment, and this could be phase four, we are reviewing the programme to make our next step. A certain routine seems to crystallize around how to run things smoothly, but we are careful not to repeat ourselves and ultimately turn into an institution. An important conclusion is that the projects that react to the local context are the most successful ones. In 2010, together with our residents, Philippine Hoegen (Netherlands) and Banu Cennetogly (Turkey), we did a project that involved artist books and local artists. We got a lot of response, and people were very enthusiastic about it.

How do you finance the programme?

ST: We were able to turn it into a two-year pilot programme due to the collaboration with the Dutch Fund BKVB, the Soros Foundation, and a regional collaboration with curators from Turkey, Armenia and Azerbaijan. For two years, we invited European curators, and curators and artists from the Caucasus region to stay and work at GeoAIR. It is a closed programme, but we keep looking for ways to open it up. For instance by offering the space to artists who approach us because they are really interested to work at GeoAIR. It is interesting in that sense: Who finds you? This is how we prefer to work: as a structured and financed programme that offers some room to play around.



What was your motivation to organize a residency?

ST: I have the desire to connect Georgia and my current home, that is, Berlin. I need this balance between working as an artist in my studio and working as an organizer with other people. Concerning my own practice, I soon noticed of course that the Western European art discourse doesn't represent my work (in my home context). So I have to create a larger picture and framework for myself, but also for my friends and the public. By organizing projects in Georgia, I can invite the latter to experience that other context. At the same time, to show my work in Georgia is not so interesting, it is more giving to create a context for sharing ideas and knowledge.

So everything seems to be connected?

ST: Well, yes. My work in Berlin, organizing projects in Georgia, the archive, the residency and my life there are all connected. You bring your life to a certain course and things happen from there. At a certain moment, we decided to build the residency, and I semi-legally added an extra floor on the top of our house. It is my family house, the house of my mother and me. My mother lives in the Netherlands most of the time. Sometimes, the neighbours in Georgia are complaining, which is a funny situation. Just when we think that a project was really successful, the reaction of the neighbours is reminding us of a completely different reality.

How do people in Georgia respond to your initiative?

ST: I am a well-received artist there. I always participate in projects when I am invited. I represented Georgia at the Venice Biennale in 2007. But none of this helped to find

the necessary money in Georgia to set up the residency or organize other projects. Sometimes it takes time for people to understand the residence initiative is not a personal project or a drive to shine, but simply a platform to support the Georgian art scene and its artists. Basically, it is about creating a draft, comparable to opening two opposite doors in your house to let the wind go freely through. This is not about a piece of work or a project being good or bad, it is about creating a flow and to keep things in motion. This is what a residency does. The projects don't always provoke discussions on a local level. Many times, people don't ask the artists a lot of questions, but generally something opens up and things start to shift in one way, or the other.

How do your guests respond to Georgia?

ST: We receive 12 to 14 artists per year. The working periods last one to two months; every story is different. Most people need a month to settle in. Sometimes the guests have to go through a phase of confusion because of the difficulties of the country, and it helps when artists have visited the region before, so they are mentally better equipped. We noticed, it is the most productive when artists come and stay for a while, return home and reflect on what they have encountered, and later on come back to complete their project. But generally, Georgia has a certain charm and people often return to the region.

Where do you go from here?

ST: As I mentioned, we are thinking about new directions for GeoAIR. We want to focus on interesting guest artists, context related projects, but also education could become an aspect of the programme. For example, we could ask a guest artist to organize a

workshop. But the main question is, how can we keep things connected? How to create meaning? Should we work with themes to be able to connect knowledge and contextualize works? And how can we make our platform more visible? There is an importance for that as well. Generally, I believe in starting small and staying small. The size of the body is important: The feeling that you are still in close touch with everything you do, is invaluable. Don't rush; instead trust that things will come together.

INTERVIEW WITH HEDWIG HEINSMAN FROM DUS ARCHITECTS

Bojana Panevska

DUS architects were founded in 2004 by the three architects, Hans Vermeulen (1977), Martine de Wit, (1977), and Hedwig Heinsman, (1980). Their office creates, what they call 'public architecture': architecture that is consciously designed to influence our daily lives. This social significance shows at all levels of DUS' work, ranging from large urban strategies to outdoor breakfast designs. DUS sees architecture as a craft and combines research and design with a hands-on approach and unique use of materials.

The work of DUS architects has been exhibited and published throughout the world. The DUS' Gecekondu China Bag Hotel was dubbed 'best architecture project of 2009' by Dutch newspaper NRC. Their Bucky Bar was listed for the esteemed Mies van der Rohe Award 2011, and recently the office won the prestigious Amsterdam Awards for the Arts 2011. DUS is also founding partner of the OPEN COOP, 'a cooperative model for the knowledge based industries', and DO tank, which declares it to be its task to solve societal problems.

I want to start this interview with talking about the practice you call 'temporary architecture', and the Gecekondu project.

Hedwig Heinsman: Gecekondu, in a way goes back to the cocoon project that we did while we

were students, it is also something that we built ourselves, but a lot later. Gecekondu started in 2009, and was evoked by two circumstances. On the one hand, back then, we were working on large architectural projects that took a really long time to finalize, and we were thinking, it would be nice to build something like a summerhouse, or something that is set up faster. At the same time, we went a few times to Istanbul to give lectures at the UV University, and we were really fascinated by the city.

Istanbul has grown rapidly in the past decades. This happened because of some very simple rules that allowed for the city to grow informally, as well as in a structured manner. One of the rules in Istanbul was, that if you manage to build a house in one night, you have ownership rights. This is a very interesting way to encourage expansion; another law was, that if 2000 households built each a house in one night, they could organize themselves in a sort of mini municipality and apply together for water, electricity, and similar things. In that way, it would be legal, or legally illegal; within certain boundaries, there was a lot of room for informality and growth for the city as a self-organized system.

So, we got our inspiration from there, and we thought that we could try and do this in Amsterdam, to build a summerhouse.

There was a vacant plot in Czaar Peterstraat (this is a big street in Amsterdam), and we squatted the plot, then we went to the market and bought 300 of these sort of quintessential nomadic bags made in China. We filled them with sand and built a house in one night. We thought, since the ground belongs to the city, the house should also belong to everyone. Everyone can make use of it, there was only one rule – you had to make a positive contribution to the house.

We started a little blog to announce the project, and to our great surprise, already the first night, we had guests from New York. One of them was a gardener, so their contribution was a really nice little garden with explanations of all the medical plants and their healing powers.

Later on, the architectural institute heard about the project, and they invited us to relocate the house. From then on, we had bookings every night, and something would take place every day. We also enjoyed the double



The Architecture of Consequence, courtesy DUS Architects



DUS Architects by Eddo Hartmann



role of being the hosts and the curators at the same time.

What we have learned from this, is that doing these things is a really productive way to develop and kick start your own research, and to challenge your way of thinking. Because we had that house, people would pass by, coincidentally, or spontaneously, and start chatting with us, and they would turn out to be incredibly interesting people that would come back again and again. In time, some of them became our clients. Although this house is not there anymore, these relationships continued, and we documented them on our website. That is also why we refer to these temporary objects as mental monuments, because they do have this enormous value; they are just not physically present anymore.

What is the motivation behind your projects? Interacting with people is obviously very important for you. Is that always the starting point, the community, and the people?

HH: Every good architect does site analysis. Before you start building somewhere, you need to know what the environment is like. What we discovered is that people who are living nearby often know a great deal about the location, and we always try to somehow involve the community. Making architecture is this really good way to make contact with the community, by making something that is visible people can gather around it and exchange information. We always try to start with some kind of intervention or action. It proves to be really fruitful and fun, also for ourselves. Additionally, if something that you build temporarily really seems to work very well, then you think that you should try and implement that in the final project.

That is great, this makes me think of your other project, the Prora cookies. It is very interesting

how you start a project, put it out there, and it continues to develop on its own.

HH: Yes, it is sort of research in reverse; instead of doing lots of investigations and making that the final thing, you build something, put it out there and people respond to it, and take it further. Sometimes it goes into directions, you haven't really thought about, but it is always great.

In the Prora resort in Rügen, you were in a kind of artist-in-residence.

HH: We were there in 2003, it was a residency organized by people from the art school in Hamburg; there were 30 architects and artists, actually more artists than architects. It was in a former Nazi building, Prora, that was built by the architect Clemens Klotz. It is a crazy building, 4.2 km long. It was meant to be a holiday facility for 10,000 tourists and they should all have sea view. It is a very strange place, like a large non-place.

We were trying to find a light approach to this historically loaded building, and we decided to bake cookies. We designed the cookies, we designed the boxes, and, actually, if you would buy eight boxes, you could lie out the whole construction, scaled down 1 to 500 – and eat the entire building. Basically, we built a very big oven in one room with a large chimney, and then we started to bake cookies.

What we then noticed, was that the other people who were also staying there started to use the oven as well, for instance, to bake pizza or cook fish. Actually, the bakery became the social hub in the building, and it was great fun. We realized, it is primary things that create social interaction; it is about the basics. Food really brings people together, that is something we learned there, and we made use of this in our manifesto.

It seems you have specialized in this sort of social constructions and interactions, which brings me to Bucky bar, another amazing project you did.

HH: Bucky bar was commissioned by DAI, the Dutch Architectural Institute, as part of an exhibition called 'The Architecture of Consequence', that focused on the question how architecture can make a difference, or whether it can at all. We were asked to do something in winter, and also in an illegal way. In that sense, they did not really commission us. I'd rather say, we were providing an unofficial, and unannounced party, as an official institution could of course not contract something that was clearly taking place without the required permit.

We were asked to build something like a public building, but how to do that in winter and with a small budget? We had the idea to build something with umbrellas, because it rains a lot during that season in the Netherlands, and it is cold; the umbrella is the basic tool for shelter, your tiny private, protective space. So, we thought, if we manage to tie the umbrellas together we can also get a nice sort of Buckminster Fuller structure. He was an architect whose work we really admire, and not only his architecture, he was a genius with thought provoking ideas relating to sustainability and different kinds of environmental issues.

We decided to use an existing lamppost, like this, we already had the basic structure, as well as the required light and electricity. Practically, the infrastructure in the street provided all the necessary ingredients; we just added a few things.

One cold night in February, we had the whole lot packed in the car, and we ran to the lamppost to install everything in an hour. Then we turned on the light, and the sound for the DJ, and suddenly we had a bar

and people started to gather. At one given moment, there were about 300 people in the street, and although it was winter, they were dancing, chatting, and it was an actual party.

It was also kind of funny, because the police passed by several times, and finally they stopped and asked what the whole thing was about, and whether we had a permit. We said no, so we had to close it down. Before that, they had simply assumed that it must be okay, probably, because it looked nice. It shows how, with very simple means and basic design, you can create a new public space from scratch. At the same time, it is beautiful – be it architecture or art, people are much more likely to appreciate this than an object.

Are there any projects that didn't work out?

HH: Yes, but I don't want to tell you about them because they might still be realized some day. Of course we have dream projects, and we have actually developed some of them quite far, but because of the lack of financial means, they needed to be stopped at some point. This kind of projects we often initiate ourselves, and in a second step, we go and look for partners that we can collaborate with.

The slogan of one of the partners here in the office, Eddy, the Eagle Museum, goes like this: 'Eddy, the Eagle Museum, is for people who dare to fail', and I really like that. You just do what you need to do, and you dare to fail, but then of course you don't. That is also a bit of an art world attitude; that you just have to do this thing. Even if they don't turn out the way you've planned them, they are bound to become something nice. In that sense, I don't really know what failure is.

I think that is also because your projects always grow organically with the surroundings you are working in, so failure is much less of an option.

HH: Yes, that's true, I haven't thought about that, but yes. Our projects develop a bit like a snowball that becomes bigger and bigger.

As a last note, any advice for young architects and artists?

HH: Find your niche, really, think about what you are good at, and what sets you apart from the rest; what is your unique quality, and what can you build on that?

THE U-TURN

Lotte Geeven



Tudor Bratu, 1977, is an international artist currently living and working in Amsterdam and Bucharest. Besides his involvement with visual art, his activities include teaching, lecturing and critical writing. In 2010, he set up Bucharest AiR, an artist-in-residence project that wants to facilitate international artistic production, research and cultural exchange in Romania.

Mobility isn't forever.

Tudor Bratu: It's important to realize that artists' mobility, as it is lived and described today, generally applies or refers to artists that are lucky enough to having been born in, or have emigrated to a First World country that supports art infrastructure. Artists from Second and Third World areas, as well as from Eastern Europe, a region I consider to fluctuate between the First and Third World, are con-

fronted with plenty of restrictions to mobility, partially because of financial reasons, partially due to political or social motives.

Many artists return home after their stay, or leave to work elsewhere.

TB: Perhaps the idea of returning home begets different understandings depending on location, context, time and opportunity. What home means for me differs, for example, from the perspective of both my home countries: Home for the Dutch seems to mean the place of birth, rather than the place of choice; from a social, political and financial point of view, one could conclude that choice isn't of much importance in the Netherlands. It seems strange to the Dutch perspective to accept some place as a home 'by choice', a place where you were not born in but that you take to for rational reasons. Romanians, on the other hand, ask me: 'Why did you return to Romania?' and 'could you not live a better life in the Netherlands?' Not once did a Romanian refer to his or her country as 'home', and nearly always the notion of 'Romania' for artists was linked with an underlying fundamental necessity for choice and opportunity somewhere else. And so, to return to my own situation, I am somewhat of a paradox for both, the Dutch and the Romanian context: in the Netherlands, I emphasize the idea of choice, of choosing a 'home', rather than having one that is not useful to you. In Romania, I emphasize the idea of home the way the Dutch formulate it: a place of the soul, something that for a Romanian, who is desperate for opportunities and pos-

sibilities, is a hard thing to grasp. You could say, I am never at home and therefore always returning to it, always moving towards it.

Different artists have different reasons for returning to their home country. Some artists from Eastern and Central European regions have strong idealistic reasons to go back, with the aim to support the development of the cultural infrastructure in their home country, for instance, by setting up a residency.

TB: If we only talk about Eastern Europe, I tend to agree with you: first of all, to be born as a Eastern European, means, historically, to have either no identity or a conflicting and mixed one. I am thinking here of the strange mélange of people that make up Eastern Europe, a mélange whose shifting or shifted elements led up to the war in Serbia – as it was and is shuffled together like a deck of cards by some invisible or not so invisible power. This state of ‘identity-less-ness’ continues today in a renewed form within the European Union. Although, most former Eastern block countries are part of the EU, they are at the same time apart from the EU with regard to everything, ranging from art to politics and social structures. It’s a beautiful word, apart, belonging and not belonging at the same time, spoken at once, in one breath, as it should be spoken, as it is. Perhaps, this general homelessness, that is an inherent part of being Eastern European provides the motivation you mentioned for Eastern European artists to ‘head home’ and idealistically try to support the development of some sort of cultural infrastructure there – in the sense of bringing the ‘home of choice’ back to their ‘home of birth’.

Bucharest AiR, the residency I started in Bucharest in late 2009, is exemplary for this: as a Dutch artist, I had the choice, the time and the funding to cover my daily expenses

for food, materials, and more, through a grant I had received from the BKVB Fund. The time came to choose again. I chose to relocate to Bucharest, and to bring this home back with me to a place that is part of my (birth) home, namely the house that my grandfather left behind when he died, the house he had built himself after having relocated from the countryside to the city before the Second World War, the house where I partially grew up in.

I don’t think I gave the gesture much thought beforehand, it seemed to be most sensible thing to do, to spread the expertise that I had gathered so far and to attempt to generate a platform for art and culture.

Maybe that is the only thing to do, to plant seeds, perhaps that is the crucial mission of the contemporary artist, one that I feel is very often neglected and forgotten in the new speed of contemporary life. So I took a time out, without taking a time out. Bucharest AiR enabled me to re-connect to Bucharest and Romania, as well as to generate possible ways to connect with others, artist colleagues, various art professionals, students through the workshops I gave, and many more. But there’s one more thing worth mentioning regarding the Eastern European context: although there are many artists and curators who idealistically and without wanting to enrich themselves, attempt to establish positive change, dialogue, a nesting ground for culture, a place like home for artists, the condition of being Eastern European somehow is a condition of perpetual failure. This is quite paradoxical; the region isn’t a proper nesting ground for idealistic enterprises, it isn’t yet able to productively use idealism, to recognize the potential of the energy invested, to be a nurturing ground and a responsive partner for initiatives, and so things that are born, frequently, also die and wither – the paradox is, that once the region

will be ready to respond, there will no longer be a need for these kind of initiatives; therefore, the work done today, although from the start doomed to not endure, is of crucial importance to the development of the place; the people I have met, who work in this field, are quite aware of this, they have the mindset of Don Quichotte, battling against modern windmills.

What is needed?

TB: What does a motivated person need? Response, for one, critical communication, secondly, and thirdly, perhaps most importantly, wage according to merit. Let me explain: most structures in Romania are run by highly motivated intelligent people who earn absolutely no money by the work they do, and who can not build any kind of personal future due to this fact. Subsidies and sponsorships do not provide salaries. Somehow there is a confused logic going on: that artists, curators, writers, and critics, do not need food and water, they can survive on passion only. Eat art. In Eastern Europe this logic is even more profound than in the West, although judging by recent changes in the cultural climate in the Netherlands, it's seeping through here as well. But especially in Romania, the government doesn't seem to understand, that by bringing in, say six artists per year, an institution could easily generate an income that is ten times as high as the necessary wages would cost to run the institute: hotel costs, traveling costs, production costs, all this money would be invested in the region. Not to mention the enhanced tourism, that results from a city or a country that has a lively art scene. So what small, cheap but intellectually healthy initiatives need, are smart, loyal and responsible partners in the government. Unfortunately, as with most developments in Eastern Europe, a Western European policy has to be implemented

before any Eastern European governments react willingly.

Analysis of engagement as a tool.

TB: There is another thing worth mentioning: the world of art consumers is quite large – galleries, collectors, spectators, investors, institutions, all thriving on the production of individual artists and on the importance of art as an idea. I would like to ask those people to start giving back. To start defending actively that which they claim they value. And perhaps that is the best way to proof



Archive 2002 – on going. Collection of ca. 4000 black and white photographs by Tudor Bratu.

true engagement: to give back into the right hands, with the right understanding, this gesture of direct support could establish a true, transparent culture. At the moment I am doing this residency in China. The most striking feature of the country is its ability, or its people's ability, to act as one, to collaborate and work together. I imagine an art world, which is capable of doing the same.

Thinking of the Netherlands, do you think a former account manager at a car company would be able to become a secretary for culture in a society where people see their values clearly defined before them

and feel the need to defend them towards others? The same logic applies to Romania. But value, as anything else, has to be actively taught. Value is comparable with any other 'item' we use, and in this sense comparable to a computer or a bicycle: can one use a computer before it is explained to one how to do it (in the most efficient way)? Hence, I believe engagement can only mean one thing, to educate, to discuss ideas of value, and to closely inspect all topics related and relevant.

In the Dutch media, there's a lot of talk about Henk and Ingrid being the stereotypical Dutch individuals, the common local wo/man. This, to me, is both, insulting, as well as undermining the value of this phenomenon. Henk and Ingrid are not 'common' at all, they are, on the contrary, the product of a specific time, context and history. Those who enjoy opportunity, chances and possibilities today, must learn how this came about and whom they own it to. After the Second World War, people took initiative and shaped the potential of a contemporary Europe by using their wit, intelligence, morality and ideals – these people understood that they were responsible for their future. The historical context of Henk and Ingrid is no longer being explained to us, neither in the Netherlands, nor in Eastern Europe where one can find the counterparts of the Dutch infamous couple. That is a crime, and by teaching history to my students for free, I try to combat this lack. I urge everyone to start doing the same before it is too late.







REGIONAL INFO

Contributions by ON-AiR partners

**CITY OF MUNICH
(KULTURREFERAT-
DEPARTMENT OF ART
AND CULTURE), GERMANY
& PLATFORM 3, MUNICH
GERMANY**

**1 RESIDENCIES AND TRAVEL
STIPENDS FOR ARTISTS FROM
MUNICH AND BAVARIA**

**FOR STUDENTS OF THE
AKADEMIE DER BILDENDEN KÜNSTE
MÜNCHEN**

— **ERASMUS**

The university programme ERASMUS (European Community Action Scheme for the Mobility of University Students) has been existing for 20 years and enabled 1,5 million students to spend a study term abroad in Europe. Ca. 40 partner art schools ranging from Athens to Wrocław. Find the complete list under www.adbk.de (» Studium » ERASMUS)

**FOR STUDENTS OF THE
ACADEMY OF FINE ARTS
NUREMBERG**

— **ERASMUS**

Bilateral contracts with Helsinki FN, Palermo IT, Urbino IT, Wien (Universität für Angewandte Künste) AT, Cuenca ES, Budapest HU, Krakau PL.

— **Free Mover (DAAD)**, as part of the ERASMUS programme Equivalent funding as for the ERASMUS programme for study terms in individually chosen, foreign European art schools. Contracts are negotiated for individual students by the art academy and a partner institution.

— **University partnerships with Krakow and Budapest.** Students from the AdBK Nürnberg get travel expenses covered by DAAD, their living expenses are covered by Freundeskreis der AdBK Nürnberg. Foreign students get living expenses covered by DAAD.

— **Artist-in-Residence (AiR), Glashütte Valentin Eisch, Frauenau/ Bayerischer Wald**
The glass factory Valentin Eisch is located in Bavaria's glass region Bayerischer Wald.

Erwin Eisch was the pioneer and spiritual father of the studio glass movement in 20th century Europe.

The residency offers glass artists an exclusive opportunity to profit from the highly professional facilities of the factory. www.eisch.de (» News)

The glass oven is at the guest artists' disposal 4 hours per day, assisted by a glassmaker.

— **Cité Internationale des Arts/ Paris-Stipendium des Bayerischen Staatsministeriums für Wissenschaft, Forschung und Kunst**

The Cité Internationale des Arts provides residencies for professional artists who want to develop their practice in France. The Free State of Bavaria disposes of two studio apartments for its artists. Since its opening in 1965, the Cité Internationale des Arts has accommodated more than 18 000 artists from all over the world. The residence also houses an exhibition area where artists can display their work. www.citedesartsparis.net

— **Deutsche Akademie Rom (Villa Massimo and Casa Baldi)**

1 Deutsche Akademie Rom/ Villa Massimo.

The stipends of Deutsche Akademie Rom Villa Massimo and Deutsche Akademie Rom Casa Baldi are Germany's most exclusive awards for talented artists from Germany abroad. Contacts with galleries, involvement in publications and events of Deutsche Akademie Rom, especially in the joint end presentations are facilitated, solo exhibitions and publications are possible on the director's suggestion.

www.villamassimo.de

2 Deutsche Akademie Rom/ Casa Baldi in Olevano Romano.

Profiting from the same prestigious reputation as Villa Massimo, the stipend at Casa Baldi grants a different level of seclusion for concentrated work and offers the possibility for informal contacts with the residents of Olevano Romano. The guest artists are integrated in the activities of Villa Massimo. Info on Casa Baldi: www.villamassimo.de/de/info/casab/index.html

— Deutsches Studienzentrum in Venedig.

The German Study Centre in Venice is an interdisciplinary institution, promoting scientific projects with reference to the history and culture of Venice and its former territories. It offers stipends to younger scientists and artists working on Venice. www.dszy.it

Technical Information: a library with 10.000 books and a large collection of specific publications (offprints).

— Europäisches Künstlerhaus, Schafhof.

With the ambition to foster the European idea and to fuel the cultural life

in the region of Oberbayern, Europäisches Künstlerhaus Schafhof (located in a former royal manor farm) has initiated an artist exchange programme with changing European partner institutions: Czech Republic in 2007; Budapesta Galerija/Hungaria and Brukenthal foundation/Romania in 2008; City of Stettin, Poland in 2009; City of Vitoria Gasteiz and Centre for Contemporary Art in Gijon in 2010 and 2011. A residence term includes an open studio day. Every year's exchange is rounded off by a joined exhibition of the Bavarian and the foreign artists at Europäisches Künstlerhaus, Schafhof. This host institution also takes care of networking opportunities for the guests.

— Kulturmodell Stadt Passau
Künstlerhaus Passau (an institution of the city of Passau) provides local and international artists with studios and working facilities in a non-bureaucratic setup. Technical Information: Printing workshop, dance studio, 2 painting studios, exhibition space.
kulturmodell@passau.de,
www.kulturmodell.de

— Villa Concordia, Internationales Künstlerhaus Bamberg
Internationales Künstlerhaus Villa Concordia was created to sponsor the arts, as well as to enrich the cultural life in and around Bamberg and to foster a closer relationship between the Free State of Bavaria and other countries. The complex houses studios, workshops and a new exhibition space, as well as a library and recreation rooms.
www.villa-concordia.de

— US-Stipend of the Free State of Bavaria (Travel stipend)

The Free State of Bavaria annually offers a travel stipend for three visual artists under 40 for a halfyear trip to the US (no fixed host institution). The nominees of 'Bayerischer Kunstförderpreis' are invited to apply and each jury member can suggest an additional candidate.

— Villa Romana-Award

Villa Romana was founded in January 1905 to create a forum determined by artists instead of the state that would offer a venue for all artistic forms of expression. The Villa Romana Fellowship served as an alternative to awards from state academies. Today it is run by the foundation Villa Romana e.V.. A publication and an exhibition in a German art museum or Kunstverein rounds off each term of residencies. The residents may invite guests for input and collaborations. www.villaromana.org

2 RESIDENCIES FOR ARTISTS
FROM ABROAD

— Artist-in-Residence (AiR),
Glashütte Valentin Eisch, Frauenau/
Bayerischer Wald
See previous description

— ERASM US programme at the Art
Academies Munich and Nuremberg
See previous description

— Europäisches Künstlerhaus,
Schaffhof
See previous description

— DO LORES
The artists association DomagkAteliers
(Domagk Kunstunterstützung e.V.) and
the city-run art space lothringer13/
laden – offer this residency each summer
in Munich for art producers from abroad.
The purpose of DOLORES is to create
international dialogue and networks by
promoting interdisciplinary / processual
projects and experimental art practices.
It is an opportunity to realise a project
of your choice in the local context of
Munich. lothringer13/laden will take
care of PR and organising a welcome
event at lothringer13/ laden and a
closing event at DomagkAteliers Studio
House as well as a solo exhibition. www.laden.lothringer13.de/space

— Residency studio at the Artists
Studio House of the City of Munich
DomagkAteliers/House 50
The Cultural Department of the City
of Munich offers two guest studios,
each 20m² in an artist studio house
with 101 artist studios ([www.domagk-
kateliers.de](http://www.domagk-
kateliers.de)). This initiative is meant to
foster collaborations with artists work-
ing on site, as well as with the artistic

scene of Munich and its institutions. The
studio house also provides a exhibition
space of 160 m².

— GEDOK Munich
GEDOK is Germany's largest women
artists' organisation (since 1926) with
local associations in several German
cities. Reinhild Gerum has initiated the
artist-in-residence programme that is
based on the idea of exchange. Munich
members of GEDOK can invite guests
from abroad for a 4–6 weeks period and
will in return be hosted by the respec-
tive guest in their home country. Galerie
GEDOK hosts short termed exhibitions
(4–5 days) in order to present and
promote the results of the guest's resi-
dency period in Munich.
www.gedok-muenchen.de/aktuell.html

Accommodation is usually
provided at the host artist's home in
Munich, a studio can be arranged with
respect of the guest artist's needs.

— Kulturmodell Stadt Passau
See previous description

— kunstzeitraum – Studio stipend
by Südhausbau and PIN (Friends of the
Pinakothek der Moderne München e.V.)
The stipend kunstzeitraum – a collabo-
ration of the company Südhausbau with
PIN. Freunde der Pinakothek der Mod-
erne e. V., Munich – is meant to support
young artists, to facilitate encounters
with Munich's art institutions beyond
the selection criteria of museums and
create space for experiments.

— Künstleraufenthalte/
Lithographiewerkstatt Eichstatt.
The lithography workshop's aim is to
promote the lithography technique in
an interdisciplinary setting and with a
philosophical scope. Eichstatt is located
at 20 km distance from the quarry of
the world-famous 'Sollnhofener Plat-
tenkalk' – the best material available
for lithography that is also famous for
its fossiles, like the rare Archeopterix
lithographica). The residents are invited
to discover this rich context of the lithog-
raphy stone, its economic, biological and
geographic history and presence. The
results of their research and output will
be shown in the format of a workshop
presentation. » www.lithos-jura.de

— Oberpfälzer Künstlerhaus
Schwandorf.
Oberpfälzer Künstlerhaus Schwandorf,
a member institution of 'Res Artis' (www.resartis.org), enables artists to work and
live in a quite surrounding during their
residency. Their productions are pre-
sented in the format of an open studio
event. The residency programme forms
part of an exchange programme with
other artists' houses. [www.goethe.de/
kue/bku/khs/khs/bay/](http://www.goethe.de/
kue/bku/khs/khs/bay/)

— **Platform3 — Residency Studio**
Platform3 is a unique interdisciplinary cultural model for contemporary art based in 2000m² of an ex-warehouse in the South of Munich www.platform3.de. 22 artist studios and 2 exhibition spaces, exhibitions and events centered around interdisciplinary approaches to arts and culture, training and qualification of culture managers, curators, materials managers and assistants. Since 2009 platform3 offers a project studio for guest artists and artist groups. Project-based calls for the residency studio and individual applications are possible.

— **Stipend for Lithography Workshop for artistic print making at Künstlerhaus München**

The stipend offers a professional working situation for lithography artists from outside of Munich in the city centre and a workshop presentation of their production. www.druckgrafik.de/de/f/lithografie.html. The printmaking workshop with facilities for silk-screen, digital print and letterpress print is open for artists in general (small fee).

— **Villa Waldberta**

Villa Waldberta was built in 1901/02 in an expansive park high above Lake Starnberg. Today it hosts Munich's artist guests from all disciplines, thus enabling interdisciplinary thinking and working. Only artists involved in specific projects run by the city of Munich and its cooperative partners are admitted for residence in order to grant sustained support for cultural exchange.

www.muenchen.de

(search: villa waldberta)

3 CONTACTS FOR FINANCIAL SUPPORT OF ARTISTS INVOLVED IN RESIDENCE PROGRAMMES

— **Free State of Barvaria / Freistaat Bayern.**

Travelling artists can apply for funding without restrictions to a single resort's budget. Yet the project's congruence with focus regions and political as well as economic interests of the Free State of Bavaria is required in order to receive funding (around 500 – 1000). Intercultural activities of the Free State are directed towards the Alpine and Bodensee regions, Middle-, South-, East and Eastern European states and Turkey. Partner regions are São Paulo in Brazil, Québec in Canada, Shandong in China, Gauteng and Westcap in South Africa, California in the US and Karnataka in India.

— **Goethe Institut**

No general funding for participation in AiR programmes. Yet the specific Goethe Institute in the country of the AiR programmes might provide support. Since the Goethe is decentralized with regard to funding and programming, there might also be specific invitations for artists to reside, work and exhibit in Goethe Institutes abroad > check homepages.

— **Institut für Auslandsbeziehungen (IfA)** Support for participation in AiR programmes is possible if the candidate's work is also presented in an exhibition abroad.

— **Kulturreferat der Landeshauptstadt München.**

Individual artists may apply for funding ranging from €500–1500. International co-operations involving various partners and public moments abroad and/ or in Munich are preferred.

**PÉPINIÈRES
ÖSTERREICH, GRAZ,
AUSTRIA**

**RESIDENCIES FOR ARTISTS
FROM ABROAD**

**CCN (CULTURAL CITY
NETWORK)**

- Description: The CCN provides two apartments for artists and cultural workers from within its network, as well as other institutions. During their stay, CCN staff members assist the grantees with making contact with the local art scene, and, if possible, with exhibitions and other project opportunities.
- Discipline: literature, visual art
- Target Group: artists within the CCN-network
- Duration: 14 days
- Donation: travel expenses, food and lodging
- Contact and Information: <http://www.ccn-graz.net>

**RONDO/ARTISTS-IN-
RESIDENCE**

- Description: A scholarship for artists from the EU and beyond, who want to get the opportunity to participate in the Styrian culture and to integrate that experience into their work. Apart from the scholarship residencies, RONDO has Wohnateliers on offer.
- Target Group: artists from all categories
- Location: 8 working studios, 4 living studios – RONDO/ Marienmühle, Bezirk Lend
- Duration: 1 year
- Paid by artist: travel costs, organization and administrative costs, electricity, material costs, and more;

850 per artist, rent for the studio is free-of-charge

- Contact & Information: Kultur Service Gesellschaft Steiermark office@kulturservice.steiermark.at www.kulturservice.steiermark.at

**JAZZ DEPARTMENT AT THE
KUNSTUNIVERSITÄT GRAZ**

- Description: The Jazz Department at the Kunstuniversität Graz (KUG) invites several artists from abroad to teach at the University.
- Discipline: vocal arts, all instrumentals subjects
- Target group: artists from abroad
- Duration: 2-30 days
- Contact and Information: <http://www.kug.ac.at>

NEUE GALERIE GRAZ

- Description: Neue Galerie Graz grants in co-operation with local museums and institutions a scholarship for artists from Austria or abroad. The artists cannot directly apply but have to be appointed by the collaborating museums and institutions.
- Target group: artists worldwide
- Discipline: contemporary art
- Donation: budget for all artists 15.000
- Duration: 3 artists per year for 4–6 weeks
- Contact & Information: http://www.museum-joanneum.at/de/neue_galerie

DESIGNER-IN-RESIDENCE

- Description: This project creates co-operations between companies and designers. First, the companies declare that they want to join a designer-in-residence programme; afterwards the designers have the possibility to apply

for the residency directly with the company. The designer-in-residence project is supported by Creative Industries Styria.

- Target group: designer
- Duration: 4-8 weeks
- Contact & Information: <http://www.cis.at>

**STADTSCHREIBER
(CITY OF GRAZ)**

- Description: The city of Graz invites writers from Austria and other European countries to spend their time in Graz in order to concentrate without financial pressure on their works.
- Discipline: literature
- Target group: artists from Austria and other European countries
- Duration: 1 year
- Contact & Information: Elvira Maurer
Kulturamt der Stadt Graz
E-mail: elvira.maurer@stadt.graz.at

**IHAG/POLITICALLY
PERSECUTED WRITERS-IN-
RESIDENCE**

- Description: The Internationales Haus der Autorinnen und Autoren Graz (IHAG), in cooperation with the Federal Department of Graz, amnesty international, Heinrich-Böll-Stiftung, writers in prison committees et al, supports writers who are in danger of political persecution in their home countries the possibility to stay and work in Graz.
- Discipline: literature
- Target group: political persecuted writers
- Contact & Information: Mag. Max Aufischer
Kulturvermittlung Steiermark
E-mail: office@kulturvermittlung.org www.kulturvermittlung.org

RESIDENCIES AND SCHOLARSHIPS FOR ARTISTS FROM STYRIA AND GRAZ

CINEMATIC SCHOLARSHIP FROM LAND STEIERMARK

— Description: Two scholarships to support young director's innovative projects.

— Discipline: movies

— Target group: young directors

— Donation: €6,000 per

scholarship

— Allocation: annually

— Contact & Information:

Sandra Kocuvan

E-mail: sandra.kocuvan@stmk.gv.at

<http://www.filmkunst.steiermark.at>

FOREIGN EXCHANGE SCHOLARSHIP FROM LAND STEIERMARK

— Description: A scholarship for Austrian artists who strive to improve their skills abroad. The scholarship is for single projects from artists, and does not subsidise students.

— Duration: 1 year

— Target Group: for artists in every category

— Discipline: all categories

— Donation: 850

— Contact & Information:

Amt der Steiermärkischen

Landesregierung

Abteilung 9 Kultur

Trauttmansdorffgasse 2

8010 Graz

E-mail: a9@stmk.gv.at

SCHOLARSHIP FOR LITERATURE FROM LAND STEIERMARK

— Description: A scholarship granted to mid-career and established writers to focus on their work.

— Target Group: authors, writers

— Discipline: literature

— Application Criteria: curriculum vitae, details about existing pieces of work, a specimen text, about 15-20 pages

— Allocation: 1 scholarship per year

— Donation: €2,900 per year

— Contact & Information:

E-mail: a9@stmk.gv.at

SCHOLARSHIP FOR LITERATURE FROM THE CITY OF GRAZ

— Description: The aim is to support writers and to give them the possibility to finish their works in a concentrated atmosphere.

— Discipline: literature

— Target group: artists from the city of Graz

— Donation: 2 scholarships of €10,000 annually

— Contact & Information:

Brigitte Soltys

Kulturamt der Stadt Graz

E-mail: brigitte.soltys@stadt.graz.at

STADTSCHREIBER (CITY OF GRAZ)

— Description: The city of Graz invites writers from Austria, and other European countries, to spend their time in Graz to focus without financial pressure on their works.

— Discipline: literature

— Target group: artists from Austria and other European countries

— Duration: 1 year

— Contact & Information:

Elvira Maurer

Kulturamt der Stadt Graz

E-mail: elvira.maurer@stadt.graz.at

ANDRZEJ DOBROWOLSKI-KOMPOSITIONSSTIPENDIUM FROM LAND STEIERMARK

— Description: A scholarship granted to support young musicians.

— Target Group: musicians from Styria

— Discipline: classical music

— Donation: €4,000

— Allocation: every 2 years, next in 2012

— Contact & Information:

E-mail: a9@stmk.gv.at

DESIGNER IN RESIDENCE

— Description: This project wants to create co-operations between companies and designers. Companies define their designer-in-residence programme, and designers can apply directly with the company. The designer-in-residence project is supported by Creative Industries Styria.

— Target group: designer

— Duration: 4-8 weeks

— Contact & Information:

<http://www.cis.at>

NEUE GALERIE GRAZ

— Description: Neue Galerie Graz grants, in co-operation with museums and institutions, a scholarship for artists from Austria, and abroad. The artists cannot directly apply with the Neue Galerie Graz but have to be appointed by the museums and institutions.

— Target group: artists worldwide

— Discipline: contemporary art

— Donation: for all artists together €15,000

— Duration: 3 artists per year for 4-6 weeks

— Contact & Information:

http://www.museum-joanneum.at/de/neue_galerie

PÉPINIERÈS ÖSTERREICH

- **Description:** Grants for young architects and designers, application within the network of Pépinierères Européennes.
- **Target group:** European artists, partners of the network Pépinierères Européennes
- **Discipline:** architecture and design
- **Donation:** €700 per month
- **Duration:** 2-3 artists for 2-3 months
- **Contact & Information:** www.art4eu.net, www.pepinieres.at

SCHOLARSHIPS FROM THE AUSTRIAN FEDERAL MINISTRY FOR EDUCATION, ARTS AND CULTURE**PROJECT AND WORKING SCHOLARSHIP FOR VISUAL ARTS, ARCHITECTURE, DESIGN, PHOTOGRAPHY, VIDEO AND MEDIA ART**

- **Description:** Support for artists to be able to prepare, design and implement projects in Austria and abroad.
- **Discipline:** visual art, architecture, design, photography, video and media art
- **Target Group:** artists with Austrian nationality or permanent residence in Austria
- **Donation:** partly financed
- **Contact & Information:** <http://www.bmukk.gv.at>

CITIZEN SCHOLARSHIP FOR VISUAL ART

- **Description:** Support for artists working on bigger visual art projects.
- **Discipline:** visual art
- **Target Group:** artists with Austrian nationality or permanent residence in Austria
- **Donation:** 10 scholarships of €13,200 per year (€1,100 per month)
- **Contact & Information:** <http://www.bmukk.gv.at>

CITIZEN SCHOLARSHIP FOR PHOTOGRAPHY

- **Description:** Support for artists working on bigger photography projects.
- **Discipline:** photography
- **Target Group:** artists with Austrian nationality or permanent residence in Austria
- **Donation:** 10 scholarships of €13,200 per year (€1,100 per month)

- **Contact & Information:** <http://www.bmukk.gv.at>

CITIZEN SCHOLARSHIP FOR VIDEO AND MEDIA ART

- **Description:** Support for individual artists working on bigger video and media art projects.
- **Discipline:** video and media art
- **Target Group:** artists with Austrian nationality or permanent residence in Austria
- **Donation:** 10 scholarships of €13,200 per year (€1,100 per month)
- **Contact & Information:** <http://www.bmukk.gv.at>

START-UP SCHOLARSHIP FOR VISUAL ART

- **Description:** Recognition and support for young artists, support for the realization of a bigger project, and to enter the national and international art world.
- **Donation:** 10 scholarships of €6,600 per year, or €1,100 per month for half a year
- **Target Group:** artists with Austrian nationality or permanent residence in Austria
- **Discipline:** visual art
- **Contact & Information:** <http://www.bmukk.gv.at>

START-UP SCHOLARSHIP FOR ARCHITECTURE AND DESIGN

- **Description:** Support and recognition for young architects and designers to help them implement their work and to give them access to the national and international architecture and design scene.
- **Donation:** 5 scholarships of €6,600 per year, or €1,100 per month for half a year

- **Target Group:** architects and designers with Austrian nationality or permanent residence in Austria
- Discipline:** architecture and design
- **Contact & Information:**
<http://www.bmukk.gv.at>

START-UP SCHOLARSHIP FOR PHOTOGRAPHY

- **Description:** Support and recognition for young photographers to help them implement their piece of work and to give them access to the national and international art scene.
- **Donation:** 5 scholarships of €6.600 per year, or €1.100 per month for half a year
- **Target Group:** artists with Austrian nationality or permanent residence in Austria
- **Discipline:** photography
- **Contact & Information:**
<http://www.bmukk.gv.at>

START-UP SCHOLARSHIP FOR VIDEO AND MEDIA ART

- **Description:** Support and recognition for young artists to help them implementing their work and to give them access to the national and international art scene.
- **Donation:** 5 scholarships of €6.600 per year, or €1.100 per month for half a year
- **Target Group:** artists with Austrian nationality or permanent residence in Austria
- **Discipline:** video and media art
- **Contact & Information:**
<http://www.bmukk.gv.at>

START-UP SCHOLARSHIP FOR FASHION

- **Description:** Support and recognition for young fashion designers to help

them implementing their work and to give them access to the national and international fashion scene.

- **Donation:** 5 scholarships of €6.600 per year, or €1.100 per month for half a year
- **Target Group:** artists with Austrian nationality or permanent residence in Austria
- **Discipline:** fashion
- **Contact & Information:**
<http://www.bmukk.gv.at>

TISCHE SCHOLARSHIP PROGRAMME

- **Description:** Support for young architects to connect them with established, international architecture offices.
- **Donation:** 10 scholarships of €9,000 annually, €1.500 per month
- **Target Group:** artists with Austrian nationality or permanent residence in Austria
- **Discipline:** architecture
- **Contact & Information:**
<http://www.bmukk.gv.at>

FOREIGN EXCHANGE SCHOLARSHIP FOR VISUAL ART

- **Description:** Support for young visual artists who want to live and work in Rome, Paris, Krumau, New York (ISCP), Chicago, Mexico-City, Tokyo, Peking, Chengdu or Shanghai.
- Donation:** differs on the institution, travel costs, rent-free residence in a studio
- **Target Group:** artists with Austrian nationality or permanent residence in Austria
- **Discipline:** visual art
- **Contact & Information:**
<http://www.bmukk.gv.at>

INTERNATIONAL EXCHANGE SCHOLARSHIP FOR PHOTOGRAPHY IN PARIS, NEW YORK AND LONDON

- **Description:** To take place in Paris, New York, or London.
- **Donation:** €4,400, travel costs up to €400
- **Duration:** 3 months
- **Target Group:** artists with Austrian nationality or permanent residence in Austria
- **Discipline:** photography
- **Contact & Information:**
<http://www.bmukk.gv.at>

SCHOLARSHIPS FROM THE
FEDERAL DEPARTMENT OF THE CITY
OF GRAZ

WORKING SCHOLARSHIP

— Description: Tribute to visual artists from Graz to support their work.

Discipline: visual art

— Target Group: Grazer citizens, or artists who were born or live in Graz, or whose work is connected to the city

— Donation: €5.000

— Contact & Information:

Mag. Dr. Andrea Wolfmayr
Kulturamt der Stadt Graz

E-mail: andrea.wolfmayr@stadt.graz.at

FOREIGN EXCHANGE
SCHOLARSHIP

— Description: Offers artists to work and live in their country of preference, and organizes an exchange with an artist from that place.

— Discipline: visual art

Target Group: artists living and working in Graz

— Donation: €5.000

— Contact & Information:

Mag. Dr. Andrea Wolfmayr
Kulturamt der Stadt Graz

E-mail: andrea.wolfmayr@stadt.graz.at

KONSTEPIDEMIN
GÖTEBORG, SWEDEN
& CITY OF GÖTEBORG,
SWEDEN

— BAC (Baltic Art Centre) has four residency programmes: PIR (Production-in-Residence) for international artists, AIR (Artist-in-Residence) for artists, curators and contemporary art writers from the Baltic and Nordic countries, CRR (Collaborative Research Residency) and Paths Crossing. PIR is by invitation only, whereas AIR, CRR and Paths Crossing are open for applications. www.balticartcenter.com/index/residency-production/

— IASPIS (International Artists' Studio Programme in Sweden) runs twelve studios in Sweden, nine of which are located in Stockholm, and three governed by IASPIS' collaborative partners in Gothenburg, Malmö and Umeå. Studio residences for Swedish artists are offered in the form of grants. Only Swedish citizens or artists whose practice mainly takes place in Sweden are eligible. Two of the studios are reserved for artists who have recently graduated from a Swedish art academy. You are eligible, if you are professionally active in Sweden within the field of arts, crafts, design and architecture. International artists are invited by IASPIS and cannot apply for a studio grant. www.konstnarsnamnden.se/default.aspx?id=12099

— Region Västra Götaland offers artists from Mexico and China opportunities to stay and work in a studio for three months at Nordiska Akvarellmuseet in Skärhamn on the west coast of Sweden.

Inquiries per email: dan.froberg@vgregion.se

— Emma Ricklund Foundation Saxnäs is located in southern Lapland. It is the crossroads where two cultures meet: the indigenous Lapps and the settlers. This is the place where mythology and folklore mix; it is where many artists, such as Asger Jorn, have sought and found their inspiration and creative energy.

You can apply for a stay at Ricklundgården for a single person, or for a group. Applicants should have an education in the arts. www.ricklundgarden.com/ny_eng_sida.htm

— Malongen
Nytorget 15, 116 40 Stockholm
www.ateljehusen.se/malongen
Contact person: Maria Backman, maria-backman@comhem.se

— ARNA
ARNA is run by local artists aiming to develop the Avian Kingdom in the most southern part of Sweden to be an international venue for art and nature. ARNA welcomes artists to a place where they can meet the Scandinavian wild lands, their old culture and friendly people. www.arna.nu/index_eng.htm

— **Visby International Centre for Composers.**

This is a work and meeting place for composers from the Baltic Sea Region and the Nordic countries as well as the rest of the international world of composers.
www.centreforcomposers.org/VITC_2010.html

— **Dansens Hus** is actively searching for new ways of developing collaboration and dialogue with artists and other professionals operating within the field of dance. We aim to establish Dansens Hus as an important arena for exchange of artistic ideas by facilitating mobility for both national and international artists.
www.dansenshus.se/In_English/Residency/Residency-Programme/

— **Botkyrka Konsthall**
 In Botkyrka art is used as a catalyst in the social structure. Residence Botkyrka is a studio programme for internationally active artists, architects and curators.
www.residencebotkyrka.se/en/residencyprogram.html

— **Konstepidemin/Epidemic of Art**
 This non-profit organization provides studio facilities for over a hundred professional artists. Five guest studios provide workspace for mainly international artists. Konstepidemin is a member of several international studio and culture networks.
www.konstepidemin.se/gueststudio/

UNITER, BUCHAREST, ROMANIA

ARTIST-IN-RESIDENCE OPPORTUNITIES YOU CAN FIND IN ROMANIA

ARCUS CULTURAL CENTRE

www.ccarcus.ro
 493 benedek elek street, 527166, Arcus, Covasna
 Tel./fax: 0040 267 373 651
 e-mail: cca@planet.ro

'GEORGE APOSTU'

BACAU CULTURAL CENTRE
www.centrulapostu.ro
 18 Crângului street, 600063, Bacau
 Tel.: 0040 234 545 515
 Fax: 0040 234 571 083
 e-mail: cc.apostu@gmail.com

SINAIA EUROPEAN CULTURAL CENTRE

11 Alunis street, 106100, Sinaia
 Tel/Fax: 0040 244 312 939
 e-mail: cecsinaia@yahoo.com
muzeu@casa-enescu.ro

'ROSETTI TESCOANU-GEORGE ENESCU' CULTURAL CENTRE

126 Tescani street, 607058, Bacau
 Tel./fax: 0040 234 353 545
 e-mail: tescani2001@yahoo.com
elenabulai@yahoo.fr

SWISS CULTURAL PROGRAMME ROMANIA PRO HELVETIA BUCURESTI

16-20 Grigore Alexandrescu street, 010626, Bucharest
 Tel.: 0040 21 206 16 72
 Fax: 0040 21 206 16 73
 e-mail: gabrielatudor@pro-helvetia.ro

GEORGE ENESCU NATIONAL MUSEUM

www.georgeenescu.ro
 141 Calea Victoriei street, Bucharest
 Tel.: 0040 21 318 14 50
 e-mail: office@georgeenescu.ro

GABRIELA TUDOR FOUNDATION

www.gabrielatudor.ro
www.dans.ro
 3-5 Jules Michelet street, 010461, Bucharest
 Tel.: 0040 31 107 15 01
 e-mail: cosmin@gabrielatudor.ro

'IONEL PERLEA'

UNESCO CULTURAL CENTRE
www.cicnet.ro/educatie/ionel-perlea/
 26 Matei Basarab street, 920031, Slobozia
 Tel./fax: 0040 243 23 18 13
 e-mail: ionelperlea@yahoo.com

'TINERIMEA ROMÂN'

NATIONAL ART CENTRE
 19 Gutenberg street, 050028, Bucharest,
 Tel.: 0040 21 315 13 71
 Fax: 0040 21 312 19 62
 e-mail: tinerimearomana@b.astral.ro

CENTRUL CULTURAL 'JEAN BART'

34 Progresului street, 820029, Tulcea
 Tel/fax: 0040 240 519 329
 e-mail: litarar@artl.ro

HAR FOUNDATION

har.ong.ro
 18 Caderea Bastiliei street, 71139, Bucharest
 e-mail: har@ong.ro

FUNDATIA ILEANA MUSTATZA

fim.arts.ro
17 Cronicar Ion Neculce street,
011254, Bucharest
Tel.:0040 21 223 71 23
e-mail: fim.arts.ro@gmail.com

FABRICA DE PENSULE

www.fabricadepensule.ro
59-61 Henry Barbusse street, Cluj
Napoca
Tel.:0040 725 530 105
e-mail: corina@fabricadepensule.ro

FUNDING OPPORTUNITIES**THE ROMANIAN MINISTRY
OF CULTURE**

<http://www.cultura.ro>
30 Soseaua Kiseleff Street, 011347,
Bucharest
E-mail: cabinet.ministru@cultura.ro

**THE ROMANIAN CULTURAL
INSITUTE**

<http://www.icr.ro/bucuresti/>
38 Alea Alexandru, 011824,
Bucharest
Tel.: +40 31 71 00 627
E-mail: icr@icr.ro

ARCUB

www.arcub.ro
14 Batiște Street, 020932, Bucuresti
Tel.: +40 21 319 26 90
Fax: +40 21 319 26 92
E-mail: secretariat@arcub.ro

RAȚIU ROMÂNIA FOUNDATION

<http://fundatiaratiuromania.eu>
10 Bulevardul Unirii Street, bl.7b, Sc. 2,
Ap. 29, 040105, Bucharest
Tel.: +40 21 335 16 91
Fax: +40 21 337 26 08
E-mail: rares.craiu@fundatiaratiu
romania.eu

**THE PRINCESS MARGARITA
OF ROMANIA FOUNDATION**

<http://www.fpmr.ro>
CP 67-35, 010224, Bucharest
Tel.: +40 31 405 55 54
Fax: +40 31 405 55 56
E-mail: info@principesa.ro

INFO

<http://www.artistnest.ro>
[http://www.pavilionunicredit.org/
program.html](http://www.pavilionunicredit.org/program.html)
<http://www.pro-helvetia.ro>
<http://www.modernism.ro>
<http://www.icca.ro>
<http://artavizuala21.wordpress.com>
<http://www.granturi.ro>
<http://www.campusnews.ro>
<http://poxa.ro>
www.uniter.ro

2-4 George Enescu Street, 010305,
Bucharest
Tel.: +40 21 315 36 36
Fax: +40 21 315 00 48

**THE GLASGOW SCHOOL
OF ART, GLASGOW,
SCOTLAND, UK****COVE PARK, ARGYLLSHIRE**

www.covepark.org

Invited artists are given the time,
space and freedom to concentrate on the
development of their work. Cove Park
provides a supportive context in which
artists can devise new projects, experi-
ment and engage with artists working
in different fields or with different
approaches to their practice.

**SCOTTISH SCULPTURE WORK-
SHOP, LUMSDEN ABERDEENSHIRE**

www.ssw.org.uk

SSW provides residencies, training
and exhibition opportunities for visual
artists who wish to research ideas, experi-
ment with new techniques or develop
existing skills.

CCA GLASGOW

www.cca-glasgow.com

CCA is a hub of experimental
creative activity that engages with indi-
viduals and communities: offering a pro-
gramme of artists' residencies providing
studio space and mentoring support.
CCA host creative lab residencies along-
side opportunities for arts practitioners
with all forthcoming deadlines acces-
sible via the website.

**EDINBURGH SCULPTURE
WORKSHOP**

www.edinburghsculpture.org

Offers micro residencies and
creative labs, see website.

NATIONAL GALLERIES OF SCOTLAND

www.nationalgalleries.org

Artist Fellowship.

THE ROYAL SCOTTISH ACADEMY

www.royalscottishacademy.org

This is a full programme of residencies and fellowships including John Kinross Scholarship to Florence and RSA Residencies for Scotland, which runs across 20 organisations in Scotland. Residencies include Edinburgh Printmakers; Dundee Contemporary Arts Print Studios; Cromarty Arts Trust; Pier Arts Centre, Orkney; Glasgow Sculpture Studios; Taigh Chearsabhagh, North Uist; Peacock Visual Arts, Aberdeen; Stills, Edinburgh.

LIVE-WORK SPACES, WASPS

– HANSON ST, GLASGOW; THE BOOTH, SHETLAND; THE STEEPLE, NEWBURGH, FIFE

[http://www.waspsstudios.org.uk/
live-work](http://www.waspsstudios.org.uk/live-work)

These three live-work spaces can be applied for but there is a cost in hiring them per calendar month.

OLD CHURCH HOUSE, PITTENWEEM, FIFE

www.oldchurchhouse.org

Old Church House offers a residency to photographers, photojournalists and multimedia artists to finish existing projects, develop new work and ideas that have a meaningful and humanitarian aspect to them.

HOSPITALFIELD HOUSE, ARBROATH

www.hospitalfield.org.uk

Hospitalfield has an international reputation as a residential art centre.

Residencies at Hospitalfield comprise of artists' residencies study groups and workshops or master classes.

TIMESPAN, HELMSDALE, SUTHERLAND

www.timespan.org.uk

Timespan advertises artists' residencies for specific projects ranging from exhibitions, education, art commissions to the environment.

DEVERON ARTS, HUNTLY

www.deveron-arts.org

Deveron Arts is based in Huntly, a 4,000 people strong market town in the north east of Scotland. For Deveron Arts the town is the venue: studio, gallery, and stage for a wide range of visual and performing arts. They invite artists from all over the world to live and work in their town, to meet with local people and exchange ideas on issues of both local and global concern.

CREAR

www.crear.co.uk

Crear, space to create, is an inspirational working environment on the west coast of Scotland, connecting individuals and organisations across the world through innovative residencies and collaborations.

MOUNT STEWART, ISLE OF BUTE

www.mountstewart.com

This programme invites, often mid-career, artists to develop projects and exhibitions linked to its extraordinary, eclectic Victorian gothic palace.

TRIANGLE NETWORK

www.trianglenetwork.org

Triangle is an international network of artists and arts organisations

that promotes dialogue, exchange of ideas and innovation within the contemporary visual arts. Through artist-led workshops, residencies, exhibition and outreach events, the network generates peer-to-peer learning, professional development for artists and dissemination of emerging international art practices. It advertises opportunities via its website.

GRIZEDALE ARTS, LAKE DISTRICT

www.grizedale.org

Each year six research and development grants are awarded to artists and creative practitioners, to develop ideas for projects in relation to the extraordinary environment of the Lake District. There is no fixed period for each residency, the preference being for artists to establish a long-term relationship with the GA whilst they continue with their normal practice.

LANTERNHOUSE INTERNATIONAL, CUMBRIA, LAKE DISTRICT

www.lanternhouse.org

Lanternhouse is a centre for research, development and production of art by artists, curators and creative thinkers. Three programme strands are residencies, commissions and 'open door'.

ISIS ARTS, NEWCASTLE

www.isisarts.org.uk

Isis promotes international and intercultural exchange through residencies, commissions and exhibitions. Work is often produced for the public realm.

ARTSWAY

www.artsway.org.uk

ArtSway develops residency

opportunities with a range of partners and aims to offer at least two residencies each year, which lead to exhibitions here at the ArtSway galleries.

BRAZIERS INTERNATIONAL ARTISTS WORKSHOP

www.braziersworkshop.org

This is an artist-led initiative of workshops, residencies and events.

Taking place each August, it provides a meeting point for artists working in all visual disciplines.

WYSING ARTS

www.wysingartscentre.org

Wysing Arts Centre has a rolling programme of artists residencies currently funded by the Paul Hamlyn Foundation and Arts Council England. Many of the artists selected for residencies see working collaboratively as intrinsic to their practice.

THE DELFINA FOUNDATION, LONDON

www.delfina.org.uk

Provides opportunities for artists to explore new connections and collaborations with colleagues, communities and institutions based across a network of cultural and urban centres in Europe, the Middle East and North Africa.

FUNDING AND FINANCE

CULTURAL ENTERPRISE OFFICE

http://www.culturalenterpriseoffice.co.uk/website/default.asp?menu=information&page_sel=information&menu_2_sel=4&menu_3_sel=0

There are many routes to funding your business or project. Whatever stage

of your development you need to consider how to achieve financial sustainability. These resources introduce you to sources of funding, alternative ways to raise money and new finance options.

CREATIVE SCOTLAND, VISUAL ARTS NEWS AND OPPORTUNITIES

Sign up for the newsletter, which lists opportunities and funding across Scotland. To sign up, email: Newsand.Opps@creativescotland.com

FIFE CONTEMPORARY ARTS AND CRAFTS

Another gem of a newsletter covering opportunities, to subscribe email: susan.davis@fcac.co.uk

A-N NAN GO AND SEE BURSARY

<http://www.a-n.co.uk/nan/topic/473133>

SCOTTISH VISUAL ARTIST GRANT AWARDS

<http://www.glasgowlife.org.uk/arts/funding-and-grants/Pages/default.aspx>

The Glasgow Visual Artists Grant Scheme funds Glasgow-based artists with awards up to £1,000.

VISUAL ARTISTS AWARDS (DVAA)

www.dvaa.info-Dundee

This award offers £1,000 grants to artists living in Dundee.

EDINBURGH VISUAL ARTS & CRAFTS ARTISTS AWARDS SCHEME

www.edinburgh.gov.uk/internet/Leisure/Arts_and_entertainment/Arts_Development/CEC_grants_programme

This award offers grants to artists living in Edinburgh.

HOPE SCOTT TRUST.

www.murraybeith.co.uk/pages/hope_scott_art.php

The Cross Trust www.thecrosstrust.org.uk/HTML_Pages/Individuals.htm
This grant is open to students (e.g. for travel and projects) and young people.

FRANS MASEREEL CENTRUM, KASTERLEE, BELGIUM

A NUMBER OF AIR ORGANIZATIONS

1 FRANS MASEREEL CENTRUM

www.fransmasereelcentrum.be

– Kasterlee

The Frans Masereel Centre (FMC) is an artist-in-residence programme subsidized by the Flemish Government. It is a workplace for artists and a centre of expertise in the field of graphic arts. The activities are aimed at both national and international artists who want to realize a project through the medium of printmaking. Research and development are encouraged, and the technology is constantly updated in function of artistic production.

The ON-AiR contactperson at The Frans Masereel Centre is Wim Legrand: wim.legrand@cjsm.vlaanderen.be

2 AIRANTWERPEN

www.airantwerpen.be - Antwerpen

AIR Antwerpen is an international residence programme located at the harbor, close to the city center.

AIR Antwerpen is a receptive workplace for artists from abroad. A place where art is developed and where artistic research is pursued.

3 BAINS CONNECTIVE

www.bains.be – Brussels

Bains Connective is an artistic laboratory that offers residencies in the fields of music, dance, visual arts. Every professional artist can apply, no matter experience, age, discipline or nationality. BC aims to establish a fertile envi-

ronment for cross-disciplinary research and innovation. BC organizes Lab Outs (showings of work in progress), Plankton Bars (lounges with artistic interventions) and theme projects.

4 WIELS

www.residency.wiels.org – Brussels

Wiels residence programme is an international laboratory for the creation and the diffusion of contemporary art. Focusing on visual arts, but granting a particular attention to the crossings and interactions with other disciplines, the centre wishes to present contemporary art in all its diversity and to offer a permanent dialogue with the developments and the most recent debates of the art world.

5 FLACC

www.flacc.info – Genk

In its capacity as work center for visual artists, FLACC creates the necessary organizational, financial, and technical conditions to facilitate up to fifty unique artist's projects every year. FLACC invites several artists annually to collaborate in setting up new projects, which have social relevance or a historical, geographic or demographic link with Genk, Belgium or the EU region. Artists may submit project proposal during two open-calls per year. Selection takes place by way of an artistic committee that chooses projects with the aim to have a dynamic mix of young and more experienced artists, both local and international, as well as diversity in disciplines.

FLACC engages in finding the most relevant partners for the presentation of projects. The content and individual character of every project is a priority. Structural collaborations with partner institutions in the field, such as the Frans

Masereel Centrum (Kasterlee) en de Jan van Eyck Academie (Maastricht), ensures that a wide range of projects can be realized.

FLACC has a well-equipped wood, metal and ceramic workshop, and a digital studio for photo and video editing, scanning and large format printing. These facilities and studios are but a few of a range of options available at FLACC. FLACC also offers in-house and extra mural practical and conceptual expertise through an international network of experts. It is also possible to rent the studios, in which case FLACC offers technical support.

6 JVE

www.janvaneyck.nl – Maastricht

The Jan van Eyck Akademie is an international post graduate institute for practical experiment and research in the field of visual culture. The academy combines three departments – fine art, design, and theory – as equal partners within a common programme: debate and research on the contemporary cultural condition.

7 NADINE

www.nadine.be – Brussels

Nadine is a trans disciplinary laboratory for contemporary artists: a place where innovative work can be created, supported, and presented. Nadine wants to provide continuous support for innovative projects that need the right context in which they can thrive whilst developing their own methodology for artistic research and explicitly focusing on the artistic process.

8 NETWORK

www.network-art.be – Aalst

This centre for contemporary art aims to make the latest developments in the art world visible and accessible to the widest possible audience.

The centre is developing a practise focusing on the visual arts, contextualized and placed in a national and international context.

The centre delivers a solid programme of exhibitions, lectures, workshops, screenings, concerts and residencies. Collaborations with international curators and organizations provide a sustainable development of Network's practice in Europe and beyond.

9 LOKAAL01

www.lokaal01.org/actueel

Antwerpen / Breda (NL) Lokaal 01_Antwerp is a centre for contemporary art, located in a former garage building, close to the Central Station of Antwerp. Originally founded as a dependance of Lokaal 01 in Breda in The Netherlands, the venue in Antwerp evolved into an art centre that facilitates four week-working periods and presentations of contemporary artists.

10 BE-PART

www.be-part.be - Waregem

Be-Part - a platform for contemporary art – is an international laboratory for the creation and distribution of contemporary art. It aims on visual arts and underlines the interaction between and the overlap of disciplines. This to bring contemporary art in its diversity to a bigger audience and present them the developments and debates in the art world.

11 HISK

www.hisk.edu

The HISK offers a postgraduate course in visual and audiovisual art. The institute provides 24 young artists from Belgium and abroad with a studio of their own for two years. The emphasis at the institute lies on individual practice. The programme aims to achieve a practical balance between study in the studio, discussions with visiting lecturers, workshops, reading groups, field trips and public presentations. The international and culturally diverse composition of the candidate laureate group makes for cross-pollination and dialogue. The diversity of the international visiting lecturers (artists, curators, critics, theoreticians...), provides a framework within which the candidate laureates learn to view their own work with a critical eye. The unique HISK concept allows participants every opportunity to invest in critical research for their work within a broader artistic, cultural and societal context.

12 KUNSTENCENTRUM BUDA

www.budakortrijk.be – Kortrijk

Buda offers made-to-measure residence programmes for visiting artists and creates a zone where artists can work, collaborate and experiment in a professional environment without feeling the pressure to perform. Buda is particularly suited for film and performance related work.

13 DE PIANOFABRIEK

www.pianofabriek.be – Sint Gillis

14 STUK

www.stuk.be - Leuven

15 Q-02

www.q-o2.be - Brussels

In 2006 Q-02 has grown from a contemporary musicgroup to a structurally subsidized workspace for experimental contemporary music and soundart. The organisation has its own space in the centre of Brussels.

In musical terms Q-02 explores mainly three lines of approach: acoustic and electronic improvisation and composed music as well as installations and soundart. Through its conceptual preoccupations Q-02 finds easily points of access to other disciplines.

Practically, Q-02 workspace functions on three levels: by hosting artists on a working residency, by starting up and guiding projects in collaboration with other venues/art centres and by organising concerts on its own premises.

ORGANIZATIONS
& INFO POINTS

CULTUURCONTACTPUNT
VLAANDEREN

www.cjasm.vlaanderen.be

CultuurContactpunt Vlaanderen is the info point of the European commission within the cultural programme (2007-2013) that finances cultural collaborations.

CultuurContactpunt vlaanderen is part of the Department of Culture, Youth, Sports and Media of the Flemish government.

Cultural contact points have been established in the Member States and in most of the other countries taking part in the programme. They are responsible for promoting the programme, facilitating

the participation of as many cultural professionals as possible, ensuring an exchange of information with national cultural institutions, maintaining contact between the participants in the various Community programmes and a link with the other sources of information on the various Community programmes.

KUNSTENLOKET

www.kunstenloket.be

The Kunstenloket provides information and advice to anyone who has questions about the commercial and legal aspects of an artistic activity.

On their website you will find the answer to a great many questions about the social status of the artist, income tax, VAT, copyright, forms of organisation, marketing and promotion, financial management, insurance, international work, etc. If you can't find what you're looking for, you can email or call them. If necessary, you can also make an appointment with a consultant. You will then have an hour in which to ask all your questions. An appointment can be made in Antwerp, Brussels or Ghent, or on Skype. They also organise training during which we go into the various topics in more detail.

BAM

www.bamart.be

BAM is the Flemish institute for visual, audiovisual and media art. BAM is an independent and intermediary structure, which is positioned between the field and the policy. From a base of in-depth knowledge of both the field and the policy, it provides information, furthers development, collaboration and networking - both within the field and crossing boundaries into other disci-

plines and fields - and it is in dialogue with the various governments. BAM is no interest group and, contrary to the government, is no channel for subsidies.

BAM informs and documents, stimulates and researches. BAM offers knowledge and information to people and organisations to allow them to work professionally. In addition, BAM documents the players and practices within the field. In order to distribute that information and documentation as efficiently and widely as possible, together with the industry, BAM develops various web platforms and online databases.

KUNSTENWERKPLAATS.BE

A workplace for the arts is a type of organization that provides a broader framework for artistic production from the perspective of the artists' practice. The diversity of workplaces for the arts is wide in range and includes different types: residencies, experimental laboratories, artist collectives and alternative management bureaus.

The portal site Kunstenwerkplaats.be guides artists and the public in the wide range of arts workplaces. Kunstenwerkplaats.be is a platform, which organizes collective moments of reflection, exchanges, experiences, and knowledge, and formalizes points of view based on these experiences. The platform stimulates artistic, production, and organizational collaborations, and works as a mediator for the diverse working methods within the network.

ARTISTSINBRUSSELS

www.artistsinbrussels.eu is a project of Brussels Kunstenoverleg (BKO) and Réseau des Arts à Bruxelles (RAB) within the framework of *Cultuurplan voor Brussel*. The trilingual portal site collects all initiatives in the Brussels region that support artists with infrastructure, residency programmes and financial, administrative, and technical support and production. The site is dedicated to creating a virtual artists community in Brussels.

FUNDING OPPORTUNITIES

VLAAMSE OVERHEID

– KUNSTEN EN ERFGOED

www.kunstenerfgoed.be

UNESCO

www.unesco.org/culture/ipfc

International fund for the Promotion of Culture offers bursaries for artists to participate in residencies.

BELGIAN EMBASSIES

<http://diplomatie.belgium.be>

If you aim to go abroad, you can ask the Belgian embassy in the country where you are going for additional funding or useful contacts and networks.

USEFUL LINKS

EUROPA PUNT

www.provant.be/ed

TRANS ARTISTS

www.transartists.org

Trans Artists is a knowledge centre on AiR opportunities and mobility. Trans Artists makes the enormous worldwide residential art labyrinth accessible and usable to the artists, through its website, newsletter, research and workshop programmes.

AIR PLATFORM NL

www.transartists.org/airplatformnl/

AiR Platform NL gives up-to-date information about the temporary availability of work and residential spaces in guest studios in the Netherlands and Flanders.

ON-THE MAP

A selection of AiR in Flanders and the Netherlands.



Dots correspond to the list of organizations in the previous pages.

- 1 FRANS MASEREEL CENTRUM
- 2 AIR ANTWERPEN
- 3 BAINS CONNECTIVE
- 4 WIELS
- 5 FLACC
- 6 JVE
- 7 NADINE
- 8 NETWERK
- 9 LOKAAL01
- 10 BE-PART
- 11 HISK
- 12 KUNSTENCENTRUM BUDA
- 13 DE PIANOFABRIEK
- 14 STUK
- 15 Q-o2
- 16 DE FABRIEK
- 17 BADGAST
- 18 KUNSTHUIS SYB

ARTEZ INSTITUTE OF THE ARTS, ENSCHEDE, THE NETHERLANDS

1 AiR Enschede

www.areholland.com – Enschede

Two guest studios at the studio building of artist organization B93. Working periods of three months. One studio is ideal for video, sound and installation artists.

2 Stichting Kik

www.kik-site.nl – Nijveen

Spacious guest studio at the former dairy factory at the countryside of Nijveen. Prepare to work independently, enterprising and in an atmosphere of deafening silence.

3 ARD

www.artistresidencedalen.nl/ – Dalen

ARD's focus is all about land art. Also artists who wish to spend some time in seclusion to focus on a special project are welcome.

4 Kunsthuis SYB

www.kunsthuisyb.nl – Beetsterzwaag

SYB encourages and provides space for research, experiment and collaborations. Artists are selected based upon a project proposal for Six weeks working periods. Applications are viewed every month.

5 NP3

www.np3.nu – Groningen

NP3 soon opens the new location for the residency programme. The programme offers young artists space to experiment, research and produce new works.

6 PAIR

www.peergroup.nl – Drenthe

P.A.I.R. provides a residency for visual artists working in site-specific projects, community-art or land-art. P.A.I.R. is two six meter containers for self sustained living and working on changing locations throughout the countryside of the Netherlands.

7 Stichting Plaatsmaken

www.plaatsmaken.nl – Arnhem

Graphic workshop residency providing artists with facilities to practice litho, etching, screen printing, relief print. Plus darkroom, computer studio and exhibition space.

AIR IN THE LOW LANDS**8 Buitenwerkplaats**

www.buitenwerkplaats.nl – Starnmeer

A wonderful rebuilt farmhouse at half an hour drive from Amsterdam offers an inspiring and rural setting for academic and creative projects. Wood workshop, shared library, garden, studio spaces, sauna.

9 De DCR

www.gueststudio.com – The Hague

This multi disciplined artist organization is located in a former office building close to the city center. Three guest studios are available for visual artists, designers, writers, curators, composers, theatre producers and musicians who wish to stay on a shorter or longer term base at the DCR.

10 Vrij Glas

www.vrijglas.org – Zaandam

This international centre for research and production in glass, provides artists, designers and researchers with workshops and advice.

11 M4

www.m4gastatelier.nl – Amsterdam

One bright guest studio of 120m² on top of an atelier complex in the centre of Amsterdam. Artists from NL and abroad are welcome to apply for a three month working period.

12 De Overslag

www.deoverslag.nl – Eindhoven

This artist organization offers space for work and presentations to artists, solo or in group projects. Focus on international collaboration and exchange.

13 EKWC

www.ekwc.nl – Den Bosch

EKWC is a ceramic workshop and residency where (inter)national visual artists, designers and architects research the artistic and technical possibilities of ceramic as a medium.

14 FLACC

www.flacc.info – Genk, Belgium

FLACC provides visual artists the organizational, content-related, and technical assistance and conditions necessary to realize projects.

15 Hotel Maria Kapel

www.hotelmariakapel.nl – Hoorn

HMK is an artist organization that allows (inter)national artists to stay in Hoorn for one-two months and work on new projects that result in an exhibition in the spacious chapel.

16 RAiR

www.rair.nl – Rotterdam

Want to know what's up in Rotterdam? Check out RAiR, the representative organization of five Rotterdam based artist organizations: Duende, Foundation B.a.d, Het Wilde Weten, Kaus Australis and Kunst and Complex.

FUNDING OPPORTUNITIES

Mondriaan Fonds
www.mondriaanfonds.nl

The Mondriaan Fonds is the national body responsible for grants to individual visual artists, designers and architects. Its objective is to nurture excellence in visual arts, design and architecture in the Netherlands.

Fondsenboek
www.fondsenboek.nl/ (Dutch only)

This website offers an overview of funding opportunities for projects in the Netherlands.

Dutch Embassies
www.mfa.nl

If you aim to go abroad, you can ask the Dutch embassy in the country where you are going for additional funding or useful contacts and networks.

USEFUL LINKS

Trans Artists
www.transartists.org

Trans Artists is a knowledge centre on AiR opportunities and mobility. Trans Artists makes the enormous worldwide residential art labyrinth accessible and usable to the artists, through its website, newsletter, research and workshop programmes. AiR Platform NL
www.transartists.org/airplatformnl/intro

AiR Platform NL gives up-to-date information about the temporary availability of work and residential spaces in guest studios in the Netherlands and Flanders.

SICA

www.sica.nl
SICA promotes the Dutch cultural sector's international activities and creates a platform for opinion on international cultural policy. It also provides information and advice on funding possibilities, networks, regions and visas for all artistic disciplines.

Cultuur-Ondernemen
www.cultuur-ondernemen.nl
A support and guide to artists, creatives and cultural organizations in putting their creative capital to optimum commercial use. It collects and shares knowledge of the cultural sector and brings together artists, creatives, cultural institutions and companies.

Beroep Kunstenaar
www.beroepkunstenaar.nl
Offers everything about the business aspect of work in the arts and cultural sector. Also practical information for graduates about starting a professional practice as freelancer or in paid employment.

AIR EXPERIENCES

'Investigating Dutch & Korean alternative art scene'

Hyunjin Shin is a curator based in Seoul, South Korea and resides for one month at Smart Project Space in Amsterdam.

Q: How do you use your time in residence in Amsterdam? Is it for research, developing an exhibition, extending networks, a break from every day routine?

A: I came to Amsterdam to deepen my research about alternative art scenes in Europe. For the last 12 years I have worked at alternative spaces both in Korea (SSamziespace) and the US (Asian American Arts Center). These working experiences allowed me to compare the developments and more importantly the fall of alternative art scenes in two countries. While both art scenes share the relationship with the development of a global economy epitomized with Neoliberal ideology, they also face institutional changes i.e. roles of art professionals and organizations. Both organizations that I worked for decided to close down. After I organized a lecture programmes about the 10-year-development of the Korean alternative art scene in 2009, I decided to study socio, political, and art historical aspects of alternative art scenes of Korea and Europe, which already experienced similar conditions.

On a personal level, it is a meaningful step since it allows me to draw a kind of conclusion after my 12 year career working at alternative art spaces. That was the reason to do the residency here. I asked Smart Project Space and the organization kindly allowed me to come and introduced me to the

Mondriaan Foundation for arranging meetings with art professionals in the Netherlands. So, most of the time this month I attend meetings with curators, art administrators, policy makers, art magazine reporters not only in Amsterdam but also in some other countries in Europe.

Q: What were your expectations before you started the residency?

A: It is a bit over my head, and that is another reason why I am here. To figure things out. A few thoughts that came to mind before I came here is that I hoped it would provide me time and perspective to process and wrap-up the previous 12 years of my career as a curator, then to redevelop and set a new direction for myself. The interviews provide a foundation to write a dissertation and hopefully a book plus conference. And Mondriaan and Smart's help making the meetings happen is the most wonderful thing.

Q: Can you shortly describe the rise of alternative spaces in South Korea and the late developments in the air-field?

A: In the late 1990s artists in Korea and artists who studied abroad started to open up alternative art spaces. For the last 10 years, the alternative spaces were considered to be a critical component in the development of contemporary Korean art. They brought about many changes. Not only in the aesthetic choices in art practices with an emphasis on conceptual art, installation, and pop art, but also structural changes such as an emerging artists support programme, development of curatorship, international networks and residency programmes. An exploding growth of

the contemporary art market has been a major element of the changes to take place. Often, alternative spaces are identified as the core factor of such changes. However, out of all the achievements they made, most favorable were their promotional activities for emerging artists. SARUBIA's site specificity, POOL's activism, INSA ART CENTER's Critique Programme seemed to be less important. Thus the crisis of alternative art spaces can be called as that of alternativeness. This conclusion can be backed up by the changed funding policy of the government, which has been the only funding source to these early alternative spaces.

Harsh may it sound, but a criticism grew when commercial galleries began seeing the potential of emerging artists in the market. Suddenly not only alternative spaces but also commercial galleries were exhibiting works of the experimental artists alternative spaces once presented, internationally promoting them.

ARARIO began offering contracted artists generous stipends, and by 2005, after a student work fetched US\$100,000 at Sotheby's HK, the boundary between alternative space and commercial gallery had been virtually obliterated. Though they caused many significant changes in Korean art history, alternative art spaces had a short life span. By 2008/2009 the alternative art spaces closed down or moved to fringe areas in the city.

Through research in the past, I have learned that there are multiple perspectives on the causes of such a phenomenon. Dongjin Suh, a culture critic states that contemporary art and culture is deeply connected to the late capitalist environment and neoliberal economic

structures. The success of Korean alternative art spaces is indebted to the fact that these spaces provided a perspective through which the hegemony of a neo-liberal economy was realized in the arts. Similar assessments on the art institutions are made in Europe.

Nina Montmann at Royal University College of Fine Arts, Stockholm has written an article, 'The Enterprise of Art Institutions in Late Capitalism.' She stated cases of how art institutions act as if they are agents from a business enterprise as they become part of the globalization process. '... The classic bourgeois institutional model, however, has long since been replaced by a corporative institutional logic, flexibilized working conditions, a programme with event character and a populist concept of the public sphere.' It is interesting that they are making arguments on institutional critique rather than aesthetic grounds. Now in Korea, after the conservative party has been elected both presidential and mayoral together, combined with dwindling influence from alternative spaces, Korea's art scene and AIRs have been undergoing a dramatic transition. For example, the mayor of the city of Seoul devised a more than ambitious plan under the term, 'Culture-nomics' coined by the administration. They are planning to build 22 AIR organizations throughout the city hoping this will be helpful for promoting (young) contemporary Korean artists and will help the regeneration of the boroughs. National and local funding toward the arts have been steered to building huge art organizations that are directly run by government officials. Not only the number of contemporary art organizations in one city is ridiculous but also the staffing

was problematic as such organization was mostly filled with administrative officials instead of art professionals. The situation is now changing slowly, however, it is too early to make conclusions how that will develop further. Time will tell.

Q: How did you collaborate with the guest artists in the art space you worked before?

A: SSamziespace for instance was an AIR that provided connections between foreign art professionals and Koreans. It was our goal to provide administrative support and some financial assistance through matching people. Since its mother company was relatively small, there was merely a focus on administrative support for artists who want to carry out their own projects; by connecting individuals and organizations foreign and domestic all together and providing interns and assistants and research as much as we can. Ideally it was creating artists' heaven, well at least in concept. Fortunately, many agreed.

Q: What should and shouldn't bring an artist going in residence in Korea?

A: Hmm, I cannot think of.... But it is a rule of thumb that it is wise the artists have respect for Korean culture which is Confucianism in its orientation. And try to be flexible and outgoing.

www.sarubia.org
www.altpool.org
www.insaartspace.or.kr/frontEN.asp
www.ararioseoul.com
www.smartprojectspace.net
www.mondriaanfonds.nl

More about Hyunjin Shin's research at <http://blog.naver.com/artfirm>

AIR EXPERIENCES

'A change of context'

Susana Pilar Delahante Matienzo is a Cuban media artist in residence at ARE in Enschede within the framework of the Pépinières programme. This interview took place during the opening of her exhibition Fiebre Cerebral at Villa de Bank, Enschede (13.03.2011).

Q: What does it mean for you to go and stay in a residential art centre?

A: In general, I think it is interesting to face your work with different ways of thinking, other cultures, other persons: you can see your own work from different perspectives, you gain more experience. I don't like to say that Cubans are like this or Germans are like that, but in general there is a common cause, a common ideal between people from the same country: going in residence allows you to place your work into other contexts.

The residences that I have done were also an opportunity to learn other things like biking during my stay in Enschede, for the first time in my life! I also learned how to cook when I was in Montreal: my mother doesn't allow me in the kitchen, so I learned it from another artist who was in residence with me in Montreal. A residence helps to become more independent, to learn what you are able to manage by yourself: it isn't only for art, but also for you as a person.

Q: Do you think that undertaking residences influenced your work?

A: The work is going to develop, whether I'm in Cuba or somewhere else. But of course these experiences influence my

work. I sense everything that is around me, everything is influencing my work, it gives me new ideas for projects.

When I was in Montreal, I remember once that a man was sleeping in the street and we weren't sure if he was sleeping or dead, which was really scary. We called the ambulance, but the man woke up and left. Reflecting on this experience, I would like to develop a project on the homeless. In that sense, yes, the experience is influencing your work.

Q: How do you experience being in a new environment?

A: In general I like to talk to a lot of people, if they let me. In Enschede I had the opportunity to meet people at the school and at a café nearby, where I went regularly. The school is a good element because I had to go there to work but it was also the opportunity to know what was going on in a social way (parties, exhibitions).

What I like in a residency in general is to develop work that involves people; that my work interacts with people. This way I give something to the place but it also gives something back to me; a shared learning.

Q: What would you like to say to Dutch art students about residency opportunities?

A: It is depending on what they want to do. If they want to confront their work to other contexts or if they want to meet new people and share knowledge with them, they should go!

SLOVENIAN ARTISTS AND RESIDENCIES

Since its inception in 2001, the web portal Artservis, www.artservis.org, has published open calls connected to mobility, which included calls for artists-in-residence opportunities open to Slovenian and international artists. This information support has enabled many successful applications by Artservis users, most of them younger visual artists and curators active in contemporary art, whose residential programme participation helps them to gain international recognition.

In general, the Slovenian cultural public does not know much about residencies. In order to shed some light on this, we did on-line research on participation in international artist-in-residence programmes among Artservis users in 2007. The research took the form of questionnaires published between December 22, 2006, and March 2, 2007. Although, the data is now somewhat outdated, it is still the only such survey carried out in Slovenia.

Six questions on artist-in-residence programmes were published on Artservis. The first, 'What does artistic residence mean?', was answered by 73 users. An overwhelming majority (48 votes or 64.86%) correctly responded that it was lodging or accommodation for visiting artists. The second most popular answer (13 votes or 17.57%) was 'artist's working space', which is partly correct, as a residence provides a space for creation. There were four votes, or 5.41%, for the answers 'sponsored apartment for artists' and 'artistic resort', although such forms of

accommodation for artists do not exist in Slovenia anymore since the end of socialism.

The second question: 'How long are you prepared to stay for at an artist residence?', was answered by 101 users. The greatest number (24 or 23.76%) avoided a precise answer by clicking 'depending on the residency'. The others chose three to four months (16 or 15.84%), two months (14 or 13.86%), and one year (11 or 10.89%). Three users (or 2.97%) were not prepared to leave home, while six would go away for more than a year.

So-called study visits once played an important role in Slovenia. These included all kinds of expenses and trips, for instance, when an artist went to see a museum or a church. The interaction with the foreign environment was minimal, and exchange was practically non-existent, such occasions were mostly funded by the artists themselves. This is still the case in Slovenian cultural circles, which was confirmed by the survey question, 'What type of professional travel do you most often engage in?' The majority responded with 'self-organised (study) visit' (20 users or 34.48%). The other options, 'arts colony', 'artist residence', 'international seminar', 'workshop' and 'study abroad', elicited a similar response (7, 6 or 5 votes).

The fourth question, 'How many times have you attended an artist-in-residence program?' received only 41 responses. Most (23 or 56.10%) people had never been an artist-in-residence, which can be added to the nine people who were still wondering what a residence was. Three users had used an artist's resi-

dence once, and there were also two veterans, who clicked 6 to 7, and 8 to 20 participations.

And what should encourage Slovenian artists to apply for residencies? 52 users answered this question; the majority put a stress on the realisation of a project (12 users or 23.08%), professional networking (11 users 21.15%) and good scholarship (9 users 17.31%). Slovenian artists are also to some extent motivated by the promise of romantic adventure (7 users or 13.46%), and less by new friendships, as nobody opted for this answer.

Judging from the answers to the questionnaire, Slovenian artists are mainly interested in having access to a kitchen and a multi-media studio, as only two artists could do without them. It seems, Slovenian artists are not seeking manual labour at residencies, and could also easily do without the company of other artists (7 users or 12.28%).

Slovenian artists like to travel to residencies with their partners and families, which is usually also possible in the very popular studio flats for Slovenian artists managed by the Ministry of Culture in five international art centres in New York, London, Berlin, Vienna and Paris.



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CONSULTED WEBSITES

AND LINKS

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www.transartists.org

www.trianglearts.org

www.artistcommunities.org

www.wooloo.org

www.artfactories.net

www.freedimensional.org

www.residencyunlimited.org/about/mission/

www.creativeindustries.ru/eng/projects/art_in_residence

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BIOGRAPHIES

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Bertan Selim has a background in European history, culture and politics. He is currently pursuing his PhD at the Erasmus University Rotterdam under the mentorship of Dr. Arjo Klamer, focusing his research on the cultural value of new media and the creation of innovation and creativity through its use within cities in Europe.

At the same time Bertan works at the cultural institution Virtueel Platform, the Dutch new media and e-culture institute based in Amsterdam as person in charge of strategy and policy development. He is also board member of Trans Artists in Amsterdam.

Bertan Selim Pocesta has previously worked in Amsterdam at the European Cultural Foundation as policy officer running the STEP beyond mobility programme. Most recently he was working at Pro Helvetia, Zurich, as Deputy Regional Manager of the Swiss Cultural Programme for South-East Europe.

JENNY BROWNRIGG

Jenny Brownrigg is exhibitions director at The Glasgow School of Art. The Glasgow School of Art is one of Europe's leading higher education institutions for creative education and research. As exhibitions director she curates a public programme that works with contemporary artists, designers and architects from the UK and abroad, as well as supporting teaching activity and developing opportunities with staff and students.

YEB WIERSMA

Yeb Wiersma is an artistic researcher, and contributes regularly to the Trans Artists Education Team and the ON-AiR Network.

www.yebwiersma.com

MARIJA MOJCA PUNGERČAR

Born 1964 in Novo Mesto, Slovenia. Marija Mojca Pungerčar is a freelance artist based in Ljubljana, Slovenia. Since 2004 she works as the editor of the cultural portal Artservis. A former fashion designer (1983-1987), she holds a BFA in painting from the Academy of Fine Arts in Ljubljana (1989) and an MFA in new genres from the San Francisco Art Institute (2001).

www.artservis.org

REBECCA GORDON-NESBITT

Having worked as a curator in London, Glasgow and the Nordic countries, Rebecca Gordon-Nesbitt receded from direct participation to concentrate on research into the infrastructure of the art world, its institutions and economies, increasingly deploying an investigative methodology. Ongoing research into cultural policy under neoliberalism has led her to seek alternatives in the immediate aftermath of the 1959 Cuban Revolution. Her work is motivated by a belief in the radical potential of art.

WIM LEGRAND

Wim Legrand was trained as a print-maker, but is mainly active as a painter and craftsman. His drawings trace memories of moments and places into a personal mythology. The rabbit books and drawings read as such remembered personal myths. A stylized troop of innocents with doughy limbs and long ears are the protagonists of the tales. These everyday allegories are deceptively innocent. One cannot help but sense turmoil beneath the surface.

YASMINE OSTENDORF

Yasmine Ostendorf holds a Master of Arts in Cultural Studies, and has been working as an editor, curator and researcher. Since 2008, she works at Trans Artists as the project co-ordinator of the EU funded project ON-AiR, a European 'tool for artists', and gives mobility workshops and trainings on artist-in-residence (AiR) opportunities.

PAU CATA MARLES

Pau Cata has been working in the cultural field as facilitator and curator for more than ten years. He has worked on the development of educational material for the main museums of Catalonia and Barcelona while completing his degree in Contemporary History at the University of Barcelona. He has also worked at The British Museum and the White Cube Gallery in London. Cata holds an MA in Critical Arts Management and Media Cultural Studies. He is currently Director of CeRCCa, Centre for Research and Creativity Casamarles, an Artist in

Residence Programme located in Llorenç del Penedes, Catalonia.

LUWIG HENNE

Ludwig Henne works as the Robert Bosch Cultural Manager for the NGO Košice 2013. He is responsible for the development and establishment of an international artist-in-residence programme within the framework of the European Capital of Culture 2013. Henne studied Cultural Management, Sociology as well as Communication and Media Science at the University of Leipzig. During and after his studies, he worked in several cultural organisations in Germany as a programme co-ordinator, cultural manager and fundraiser.

MARIA TUERLINGS

Maria Tuerlings is the founder and director of Trans Artists. She is member of the expert group on Mobility Information Standards and the OMC working group on Artists Mobility Support Programmes at the European Commission. She has been a member of the Board (Secretary and President) of Res Artis and Pépinières Européennes pour Jeunes Artistes, and is currently on the Board of On the Move. Previously, she was the chairwoman Advising Committees Basic Stipends at Netherland Foundation for Visual Arts Design and Architecture. Her expertise concerns artist-in-residence and artists' mobility related issues.

ANNA DETHERIDGE

Anna Detheridge is an art critic, writer and lecturer on visual arts. She has taught in a number of universities and colleges including the Bocconi University in Milan, the Faculty of Industrial Design at the Politecnico in Milan, and the master class in Art and Landscape Design at the Brera Academy of Fine Arts. From 1987 to 2003, she worked as chief editor of the arts pages of the *Domenicale*, the cultural supplement of the Italian financial daily *Il Sole 24 Ore*.

ILGIM VERYERI ALACA

Ilgim Veryeri-Alaca is an assistant professor in the Department of Media and Visual Arts at Koç University in Istanbul. Prior to Koç, she taught at Bilkent University (Ankara) and the University of Richmond (VA). She has lectured and gave workshops on art and innovation, Turkish culture and cross-cultural perspectives, written extensively on printmaking, book art and international artist residences, and has exhibited widely as an artist in Turkey, the United States, Italy, Georgia, Germany, Poland and Bulgaria.

ERIK HAGOORT

Erik Hagoort works since April 2001 at Trans Artists, and is responsible for publicity, editing and policy support. He was the editor of many publications of Trans Artists, including the series of printed Trans Artists Newsletters and the Trans Artists Workshop Manuals. Next to his work for Trans Artists Erik Hagoort works on a doctoral

research in Art Theory and Philosophy of Ethics at the Radboud University of Nijmegen and he is lecturer of Art Theory at the Master of Fine Art course of the Academy of Art and Design in Den Bosch/Breda in the Netherlands.

MARIJKE HOOGENBOOM

Marijke Hoogenboom is a professor at the Amsterdam School of the Arts since 2003. She chairs the Art Practice and Development research group, a supra-faculty environment that invites temporary guest artists into the academy and supports artist-led research initiatives. Hoogenboom was previously involved in the founding of DasArts, the international master for various theatre disciplines. She is a member of the Grants Committee of the Prince Bernard Cultural Fund, and until 2010 she shared responsibility for international policy at the Dutch Council for Culture.

HEIDI VOGELS

Heidi Vogels is a Dutch visual artist working in research based projects and photography. Since 2003, she is co-ordinating the Trans Artists' Platform AiR NL, a platform about exchange of information and expertise for and about AiR organizations in the Netherlands.

BOJANA PANEVSKA

Bojana Panevska is a Macedonian multi-media artist, writer and nomad, currently living and working in Amsterdam. She studied at the Audio-Visual Department of the Gerrit Rietveld Academy, and at the Sandberg Institute, where she received her Master's degree in Fine Arts.

She has been in several artist-in-residences in Europe and China, and exhibited widely, including in Holland, Italy, Serbia, France, China, UK, and Macedonia.

Since 2008 she works for Trans Artists as an education advisor and workshop presenter.

MARIE FOL

Marie Fol holds a Master of European Studies, and has been working for Trans Artists since February 2011, where she collaborates with Yasmine Ostendorf in the ON-AiR project. Marie has also been working as web-editor for ON-AiR and On the Move. Marie Fol is interested in the development of a European culture through the mobility of artists and cultural professionals and through the exchange of knowledge, expertise and best practices between cultural operators. www.on-the-move.org

LOTTE GEEVEN

Lotte Geeven is a Dutch visual artist based in Amsterdam, The Netherlands. She has lived and worked as an artist-in-residence in a.o. New York, China, Indonesia, Georgia and at the Rijksakademie van beeldende kunsten in her own city. Besides working for her own

artistic practice she shares her residency field-knowledge and experiences during Trans Artists workshops & gives personal advice to artists who want to work elsewhere. For the Trans Artists website she interviews artists in residence worldwide about their work, their new environment & their thoughts and creates theme based newsletters that explore the diversity and niches of the AiR-field through themes such as 'love', 'special effects' and 'the polar circle'.

LILLIAN FELLMANN

Lillian Fellmann is the founder and director of the Centre for Art and Politics, CAP, in Amsterdam. Before that she was the founding director of the Kunsthalle Luzern in Switzerland, and programme associate at the Vera List Center for Art and Politics at The New School University in New York. She currently works as the programme co-ordinator for Res Artis. A Fulbright Fellow 2003-6, she holds an MA in Political Philosophy from the University of Zurich, and an MA in Critical and Curatorial Studies from the University of California, Los Angeles. Her expertise lies in the many places where art and politics intersect.

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JUDITH STAINES

Judith Staines is a freelance writer, researcher, editor and project manager based in the UK who specialises in European cultural cooperation and international mobility issues. She has worked on many projects for European

cultural networks, contributed to EU studies and was General Editor of www.on-the-move.org 2004-2009. She is co-author of The International Co-Production Manual (2011, IETM & KAMS), wrote Excited Atoms (2010, On-the-Move) on virtual mobility and new media in the performing arts, and co-authored Moving Art, a bilingual guide to the mobility of cultural goods between Russia and the EU (2007). She was English Editor of the EU-China Cultural Compass on Europe-China cultural collaboration, published 2011 by the Goethe-Institut, British Council & Danish Cultural Institute. Her background is in European languages and literature with a degree from London University in French and Romanian and postgraduate studies in European cultural project management.

KAREN WILLEY

Karen Willey is a graphic designer based in Amsterdam. After completing her BA in graphic design at the Gerrit Rietveld Academy she went to study for her MA at the Werkplaats Typografie in Arnhem, where she graduated in 2006.

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