

**MANUAL WORKSHOPS**

**ON-AIR**

# FOR ARTISTS ABOUT ARTIST-IN-RESIDENCE OPPORTUNITIES AND OTHER MOBILITY PROGRAMS

**ON-AIR**

A collaborative project of 19 artist-in-residence centers, art education institutes, municipalities, knowledge centers, and artists-run initiatives in 15 countries in Europe coordinated by Trans Artists.

**THIS BASIC MANUAL FOR  
ON-AIR WORKSHOPS CONTAINS:**

- artist-in-residence history and development
- checklist
- residency related information
- and lots more!

**ON-AIR MANUAL-IN-PROGRESS**

This manual provides you with the basic knowledge about, and training of skills on using AiR opportunities. The local organization, where the workshop takes place, will provide you with material that is adapted to the local situation.

Therefore this manual forms 'only' the basic part of the ON-AiR manual-in-progress. Each partner organization will add relevant material. And you, artists, are asked to bring in your material too: your questions, your experiences of artist-in-residence programs, your suggestions and additions. All this will be collected and accumulated on the ON-AiR website.

Please add your contributions to the online manual-in-progress:  
[www.transartists.org/on-air](http://www.transartists.org/on-air)

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# ON-AIR WORKSHOPS

**To know that artist-in-residence (AiR) opportunities are ‘out there’ is something else than to have skills to access and make use of them. The ON-AiR workshops will guide you to AiR opportunities, and will train you in skills to get there and to make use of the possibilities.**

Many questions and answers concerning AiR opportunities are similar for artists anywhere: for instance, how to find the program 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 will be 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 will be adjusted to the contexts where the workshops take place, in such a way that they will fit the regional needs of the artists.

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

The basic knowledge and training during the workshops will be offered by experts of Trans Artists. Experts of the partners take care of the knowledge and skills, which are specific for their region. The same counts for the material, which will be offered to the workshops’ participants.



Workshop at Biennale of Young Artists in Europe and the Mediterranean, BJCEM, in Skopje, Macedonia, 2009.

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

**Mind opener:**

**“The Trans Artists Crew has inspired our art students again and again with their elaborate knowledge of international guest studios and other interesting opportunities for artists to broaden their horizon abroad. Artists-in-residence programs are much more than just ‘an alternative continuation of studies’, the residence is an enormous ‘mind opener’ to your own safe frame of reference, opens new ways of thinking and connects you to networks abroad.”**

Krien Clevis – Coordinator of Fine Arts, Academy of Arts, Maastricht, the Netherlands.

# WHAT IS ON-AIR?

**ON-AiR: A European 'tool for artists'. Mobility workshops and training programs on artist-in-residence opportunities.**



The ON-AiR partners

ON-AiR is a workshop- and training project for artists about artist-in-residence opportunities and other mobility programs. It is a collaborative project, in which in total 19 artist-in-residence centers, art education institutes, municipalities, and artists-run initiatives in 15 European countries work together. From May 2010 through April 2012 nearly each month a workshop takes place at one of these partners' organizations. In addition each half year a seminar is organized for all partner organizations, to discuss and improve the workshop program, and to present and distribute its results.

Research has shown that among artists in Europe there are different levels in knowledge about AiR opportunities and different levels in skills how to use these opportunities. These differences occur within Europe between North and South, and between East and West. The ON-AiR project aims to balance these differences. Through workshops the project strives to provide artists throughout Europe with equal intelligence, skills and practical tools to select, access and participate.



Action-in-Residence

The ON-AiR project is a joined effort of all partners. It took shape already in 2008, as the so-called 'Prologue' project. Trans Artists was asked to be coordinator. In March 2010 ON-AiR received a grant by the European Commission, which covers 50% of all costs. The other half is covered by all partners together. While working together in developing and adjusting the ON-AiR workshops all partners will support each other and help each other to build expertise in distributing knowledge about how to support artists in using AiR opportunities.

# WHAT DOES TRANS ARTISTS DO?

Trans Artists is an independent foundation based in Amsterdam, the Netherlands. It is a knowledge centre for international AiR opportunities. We share all that is relevant about facts, use and value of international AiR programs as well as other opportunities for artists to stay and work elsewhere 'for art's sake'.

It's impossible to imagine the international art world today without artist-in-residence programs. More and more artists make use of these opportunities, more and more opportunities have become available and new residency models have been developed. This is all the more reason to collect and spread reliable information, to share artists' experiences and to explore the significance of the artist-in-residence sector as a whole. That's what Trans Artists does - together with you!

Worldwide, artist-in-residence programs play an important role in connecting the local with the global and vice versa. Residential art centres grow into 'glocal' academies, where guests and hosts mutually exchange their knowledge and expertise from all over the world. This is the motivation behind Trans Artists' aim to provide artists with the means to find their own way through the myriad of worldwide residency opportunities.



AiR Centers Atlas at the Trans Artists office in Amsterdam  
Each needle represents an AiR Center

## TRANS ARTISTS OFFERS:

- [www.transartists.org](http://www.transartists.org): the biggest source of information, offering an up-to-date database of 1000 residency opportunities worldwide
- artists' experiences
- background information
- research into the use and value of the artist-in-residence sector: symposia, articles, discussions, etc.

## TRANS ARTISTS DOES NOT:

- run any artist-in-residence programs
- receive or assess applications
- provide grants or subsidies.



Documentation Center at the Trans Artists office in Amsterdam

**Trans-Artists & Cis-Artists:**  
"Why travel? Real travel requires openness and willingness. Real travel is a spiritual affair. Real travel is art. It goes beyond to the other side. It transcends. Two Latin prefixes can be seen as the two poles between which travel occurs. One is 'trans', meaning 'across', 'beyond' or 'on the opposite side of'. And the other 'cis', meaning 'on the same side of' or 'on this side of'. We talk about the Trans quality of Art as if it is a given and taken for granted. Well, it isn't. It has to be earned, over and over again, sometimes on a daily basis."

Goran Stefanovski, from his keynote lecture during the Conference, 'Artists in Dialogue, Transforming Communities', organized by Trans Artists and Res Artis in Amsterdam, October 2008. Goran Stefanovski – Macedonian playwright, living in England.



# WHAT IS ARTIST-IN-RESIDENCE?

**Artist-in-residence programs allow artists to stay and work elsewhere ‘for art’s sake’. Residential art centers offer hospitality for a specific period. In most cases they also provide for working facilities, ready to be used by artists.**

## RESIDENCY PROFILES & MODELS

No artist-in-residence opportunity is the same. Each residential art center, whether large or small, old or new, traditional or experimental, has its own specific local background, conviction, conditions, and facilities.

Some residencies offer space and time without any condition. You may focus on contemplation, research, creative inquiry, process, experiment without any tangible outcome. Other residencies do ask for a tangible outcome: an artwork, an exhibition, a project, a workshop, a collaboration, etc.

This is only a general division. There are many, many different profiles and models, ranging from short-term, nomadic residency projects to long-term residencies connected to companies, museums, research institutes and universities. Some residencies form an integral part of a social community to which the visiting artists are required to commit themselves.

Most residencies welcome artists from various disciplines: visual arts, literature, music, theatre, design, architecture, etc. Some focus on specific interdisciplinary collaborations. And some centers focus on one discipline only, such as the writers’ and translators’ houses (complete with libraries and connections with publishing houses) or residencies for music (complete with sound studios and recording devices).

Working periods also differ enormously, from two weeks to six months or sometimes even a year. In some cases the guest may come more than once. Some residential art centers specialize in one discipline while others cater for a great number of disciplines or stimulate interdisciplinary collaboration. There are also many differences in financial resources, housing and studio facilities, application procedures, selection procedures, coaching and exhibition.

Art professionals, governments, funding organizations, non-government organizations or individual art lovers initiated many of these residencies while others have been initiated by artists themselves.

The residency model should match the artist’s profile. Some artists like to be triggered by a specific request or demand from the residential art center. Others like to roam about, open to any possibility, instead of striving for concrete results. In this way, artists generate their own residency profile because you are the guest who turns it into your own residency. Artist-in-residence programs may change you, but the other way round is possible too: you may change the artist-in-residence program!

## CONDITIONS AND SELECTION

Many residential art centers lay down the terms with which guest artists ought to comply, such as an exhibition at the end of the period, or a project achieved by

collaboration with other artists or the public. However, many centers leave the visiting artist free to use the residency for their own purposes, with no obligation towards the host. Absolutely unconditional hospitality does not exist, even under these circumstances, although some residential art centers come close to it.

## APPLICATION

Many residential art centers offer an application procedure that is open to artists from all nations, with or without application deadlines. Artists are usually requested to submit documentation, a curriculum vita, a motivation statement and, sometimes, a project proposal. Each institute has its own assessment policy. Participation is planned far in advance, usually six months, sometimes years ahead.

## GETTING THERE

Artist-in-residence programs are not handed to you on a silver platter.

Application procedures take time: you need perseverance! To avoid unnecessary disappointment, carefully study any information available, such as the Trans Artists website, or the Artservis website, and always check the information provided by the residential art center itself.

# NOT ONLY FOR YOU!



'Half Way Home' (2002) Panorama studio Agata Zwierzyńska, Künstlerhaus Bethanien, Berlin

## SHARE YOUR EXPERIENCE!

By sharing your experiences with other artists you can help them to make better decisions about where to go and what to expect. So if you have stayed at a residency center, look back, write down your experiences and send them to the Trans Artists website!

It’s always useful to pass this information on to your artist colleagues:

- How did you finance your residency?
- How were the living and studio conditions?
- How were the contacts with the residency organization and staff?
- Did the residency meet up to its promises?
- Which technical facilities were available?
- How is the residential art center embedded in the local art scene?

Share at: [www.transartists.org/on-air](http://www.transartists.org/on-air)

**No empty vessel:**  
“You are no empty vessel waiting to be filled. Please feed the artist-in-residence center with all your knowledge and experience!”

N’Goné Fall, curator Dak’Art Biennale 2002, living in France and Senegal

## Alternative academies:

“When a residential art centre exists for some time, it builds up knowledge, it starts to create a site-specific art history. The centre becomes an ‘academy’ where guests from all over the world meet and connect to the knowledge that the center can provide about the local art situation and vice versa. It’s a matter of change of perspective. Hospitality is not the same as help. Hospitality is a complex responsibility, not only for the host but also for the guest. The artist who stays as a guest can offer their own knowledge and experience too!”

Chuz Martinez, speech at the Cairo Residency Symposium, March 2009, Egypt. Chief curator at the Museu d’Art Contemporani de Barcelona (MACBA)

## Around the corner:

“The concept of an artists’ residency is no longer attached to geographical mobility. While formerly a residence was about going somewhere else in a geographical sense and mainly outside one’s own country, artists now also want to go in residencies in their direct environment, in their own cities, even in their own streets. They can experience difference there and be challenged in working

in a social, cultural, or professional context they’re not familiar with. In fact ‘Otherness’ can be, in distance, very close!”

Odile Chenal, speech at the RE-tooling Residencies conference, CCA Ujazdowski Castle, November 2009. Head Research and Development program of the European Cultural Foundation (ECF)

## Feeling of initiative:

“The feeling of initiative really made a big impression on me. People like Raquel Schwartz, hosting the residencies at Kiosko Gallery at Santa Cruz in Bolivia, had to construct everything from zero. All facilities for art had to be made out of nothing, getting some land for constructing a studio or a small academy or exhibition space, finding the sponsors: all from scratch. I’ve a lot of admiration for their enthusiasm. Back home from Bolivia I felt an enormous drive to go on working on my art, just to keep the same drive going. Which wasn’t that easy, because of course at home I had to do the dishes myself, to go shopping, and to pay the rent. But indeed: if you need some stimulation: go for such a workshop!”

Nina Rave, Amsterdam

# ARTIST-IN-RESIDENCE HISTORY AND DEVELOPMENT

Artist-in-residence programs have a history that stretches back much further than you may think. Due to its current popularity it seems that we are dealing with a new, fashionable phenomenon that owes its explosive growth solely the globalization of artists' nomadic behavior. However, artist-in-residence programs did not appear out of the blue.

The artist-in-residence phenomenon has been part of the international art world for over a century. However, even since ancient times there have always been artists with the travel urge, to search for other artistic communities and ways of thinking. The artists who stayed at home eagerly devoured the images, stories and ideas with which their wandering colleagues returned. Artists also travelled to broaden their networks and to increase their market by seeking new patrons and commissions.

**1900:**  
**PATRONAGE AND ARTISTS' COLONIES**  
The first wave of artist-in-residence programs as we know them, arose around 1900. In the United Kingdom and the United States, art-loving benefactors regarded the offering of guest studios to individual artists as a new kind of romantic patronage. In the same period, artists themselves settled in the countryside and collectively tried to realize their artistic ideas. An example of the latter in Europe is the artists' colony at Worpswede, a small village near Bremen founded in 1889 by, amongst others, the artists Heinrich Vogeler and Rainer Maria Rilke. Worpswede soon managed to attract international attention to the extent that the village was even called 'Weltdorf' (world village). In 1971, the colony was given a new boost with the founding of the Künstlerhäuser Worpswede, which has grown into one of the most renowned international residential art centers.

**1960:**  
**UTOPIA AND SOCIAL INTERACTION**  
A new wave of artist-in-residence programs emerged in the 1960s, adding two new models to those already existing. One model offered artists the opportunity to withdraw temporarily from a society that was considered bourgeois. They preferred to create their own utopia in seclusion. The other new model aimed for social action and attempted to involve the public: guest studios in villages and cities served as bases for social and political change. During the 1970s and 1980s, many residency initiatives elaborated on this new tendency.

**1990:**  
**GLOBALIZATION & DIVERSITY**  
In the 1990s, a third wave of new residency initiatives proliferated, no longer confined to the western world but spread all over the globe: from Brazil to Taiwan, from Estonia to Cameroon, from Japan to Vietnam. The diversity increased enormously. A strong grass-roots connection is characteristic of this new wave: the initiators not only wished to offer hospitality to artists but also to create alternative, locally based centers of knowledge and experience in the arts. Residential art centers, especially in non-western countries, function more and more as catalysts in the local contemporary art scene and have become indispensable for connecting the local scene with the global art world.

**NOW:**  
Nowadays two developments can be discerned. On the one side artist-in-residence opportunities are become more special and prestigious, on the other side they have become more natural and integrated. On the one side residential art centers develop in big, sometimes highly specialized and prestigious centers of excellence. Participating in such artist-in-residence programs has become a much-desired stage in many an artist's career. Large funding organizations like Unesco-Aschberg, the Ford Foundation and many governments stimulate participation in residency programs. 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 programs are becoming more and more competitive. At the same time new, low-key residency models emerge: nomadic projects, collaborative residencies, inter-disciplinary workshops. Artist-run-spaces from different corners in the world connect to each other and organize temporary residency exchanges. And there are artists, who seek the unfamiliar around the corner instead of thousands of miles away. They organize working periods in their own country, in their own town, in their own street. This development adds to the enormous diversity new ways of looking to what a residency can actually be about.



Hotel Mariakapel, Netherlands

**Give it a try:**  
"The experience of living and working with so many fellow artists in the same building was excellent. It can be a little bit difficult with interacting artistic temperaments, yes, but I found it positive, fun and very enriching to be able to learn more from fellow artists. Everyone talked of the programs they had already done. It is probably the very best source of information. My conclusion is that everyone had a different experience. The best thing is to follow the advice of someone whose work or working style is similar to your own. A poet, who works as an academic during term time, highly recommended a beautiful, simple residency in total isolation from the world outside. A painter friend warmly recommends the residency community. The very best is just to try a program. It is only by doing one that you can really see what suits you."

Lilian Cooper, UK – The Netherlands

**Open-minded:**  
"We didn't have fixed expectations of the residential centers we applied for. Every residence is different, with different philosophies and different people that create a unique atmosphere. To be able to spend time on working together, without distraction, is very rewarding. Being in a place that is unfamiliar to you makes it easier to concentrate on your work. Next to that, meeting people, especially artists from other disciplines, can influence your own work. Generally I liked the open-minded, friendly and intellectual atmosphere that we've come across. We also made many interesting contacts."

Nadir Vassena and Mascha Kurtz, Switzerland



Action-in-Residence



# ACCIDENTAL PLEASURES

Yeb Wiersma, 2010

There's still time, for some exercise.

I am walking the streets of Warsaw [1] – pondering what I will be speaking about later that afternoon at the conference [2] – when loud and throaty calls are asking for my attention: *caw-aw-ah, caw-aw-ah*.

I look up.

Even though I am aware of this scruffy crow [3] being just another city dweller roaming for human leftovers, I decide it's not just some random hooded creature, but my personal VIB – Very Important Bird – escorting me towards my final destination: Ujazdowski Castle.

While I am checking on my aerial chaperon, my mind wanders.

- I have to think of Kaos [4]. The film. Pretending I am the dizzying bird's-eye-view flying over the archaic and unyielding chorography of Agrigento.
- I have to think of the fact that I hardly see any hooded crows in The Netherlands. I wonder why.
- I have to think of how there's always a Joni Mitchell [5] song to intensify my journeys: There's a crow flying, black and ragged, from tree to tree. He's black as the highway that's leading me, Now he's diving down. To pick up on something shiny, I feel like that black crow, flying in a blue, blue sky.
- I have to think of the emerging artists who signed up for my workshop. They are curious, to find out what it means and takes to become an artist-in-residence. They are ready, to leave their terra cognita behind. How can I show them which path to take to make this happen?

Some of them might be disappointed. Since I won't be handing out A to Z guides on 'How to become Artist-in-Residence'. Nor will I be selling 'all-inclusive-last-minute' package deals.

*Dear artist*, I would like to invite you to accompany me. On a trip.

What shall we bring;

- Neon Lights
- Laughter
- Party Supplies
- Emergency Blankets [6]
- Vertical Clouds
- Large Windows
- Pine Trees
- Brainstorms
- High-rises [7]
- Whirlwinds

- .....
- .....
- .....
- .....

Let's surprise ourselves today and NOT take the highway, but follow the road less travelled by [8].

Recently I wrote down a passage written by the author Rebecca Solnit who stated in her book 'The Field Guide to Getting Lost' [9]:

- to be lost is to be fully present, is to be capable of being in uncertainty and mystery
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- to be lost is to be fully present, is to be capable of being in uncertainty and mystery
- to be lost is to be fully present, is to be capable of being in uncertainty and mystery
- to be lost is to be fully present, is to be capable of being in uncertainty and mystery

Like a mantra, I am reading this line. Over and over. She's right, in order to find inspiration and materials to create intriguing and merciless art works, you have to allow yourself to travel within this field of uncertainty and mystery.

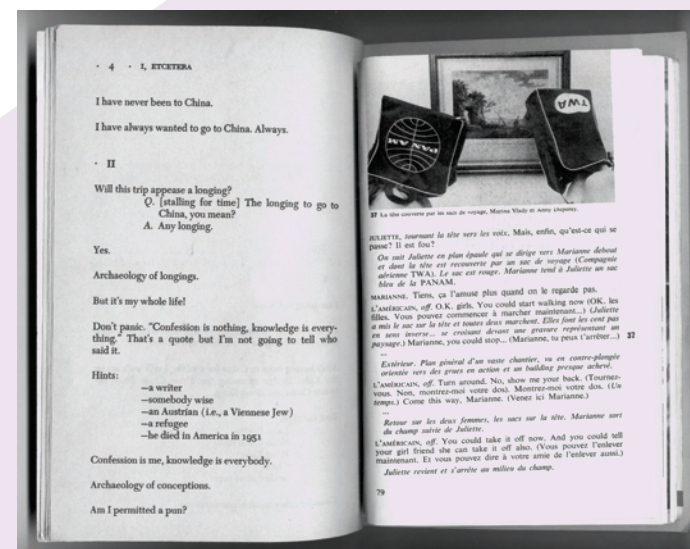
It's not always easy though to maintain a crisp state of mind in which there's plenty of room for serendipitous experiments. Daily occupations and worries lurk around the corner and can keep you from falling or roaming around. Losing yourself is serious business. It requires full dedication. And time, time to travel.

## INWARDS AND OUTWARDS

Of course, there are many ways to undertake an illuminating journey. I am not suggesting you always need to bring your passport [10]. You do not necessarily need to go far to feel like playing [11] again; there are many ways to revitalize;

- Start Running
- Lye Down in the Grass
- Organize a Lecture Series
- Start a Fire
- Make Out [12]
- Get Bored
- Buy a Bottle of Something
- Collect Driftwood
- See the Library
- Learn Tap-Dancing

But, what if this doesn't do the trick, what if you keep longing?



Left page: *I, etcetera*, Susan Sontag. Right page: *2 ou 3 choses que je sais d'elle*, J.L. Godard

When this is the case and even when this is not the case – you're doing great, but you have an adventurous mind –, this might be your boarding call.

Artists have always travelled to the far corners of the world, in search for isolation\* and inspiration. [13]  
– nothing new about that–

\*By the way, do not forget to pack loneliness.

Alienating yourself from time to time from your comfort zone, by going somewhere else, by changing your scenery and set of working and living conditions, often functions like an eye wash station; it triggers your imagination and lust for life. When you are able to deal with the uncertainties that come along with exploring new territories – like confusion and chaos– I am sure you will be back.

For more.

One way of travelling – inwards as well as outwards – is to sign up for an artist-in-residence programme.

## SAFETY WARNING:

Working your way through the voluminous catalogue of artist-in-residence opportunities can be overwhelming and might lead to (temporary) indecision where to go.

And yes, they do come in all different colours and sizes. [14]

Upon arrival, you will land softly though; artist-in-residence organisations are the specialists when it comes to hosting travelling artists. They know what it takes to comfort strangers and what it means to embrace otherness. Not only will they share their hospitality and their expertise with you, they will also provide you with a set of professional working tools to facilitate your artistic needs.

*Dear artist*, you are well on your way, heading towards your residence of interest. Let's say goodbye. Here and now.

I do not see any barriers nor reasons NOT to continue. You are sufficiently equipped. To fall. Into mysterious fields.

Of uncertainty.

And that will make all the difference [8].

CAW-AW-AH!  
CAW-AW-AH!  
CAW-AW-AH!  
CAW-AW-AH!

My accidental friend, my bird's-eye-view calls in again.

It is time, for some action.

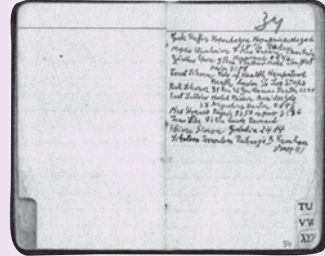
I look up as far as I can, before the crow disappears in the sky. In the nearby distance I hear a small crowd of people laughing.

I smile, while I walk towards them.

## ACCIDENTAL

1

‘Not to find one’s way in a city may well be uninteresting and banal. It requires ignorance – nothing more. To lose oneself in a city – as one loses itself in a forest – that calls for quite a different schooling’ – Quote by Walter Benjamin – Benjamin was not only a professional strolling philosopher, he was also known for his miniature handwritings. His ambition was to squeeze hundred lines of crabbed, compressed thinking on to a single page of notepaper. He never managed to do so. ([www.guardian.co.uk/books/2008/jan/27/society](http://www.guardian.co.uk/books/2008/jan/27/society))



3

Romanian artist Anca Benera has been one of the artist-in-residents at Ujazdowski Castle in 2008. During her residency she observed and investigated the lives of Warsaw’s wild animals – familiar from gossip, tales, legends and research reports. It turns out that crows like magpies and ravens often prey on other bird’s nestlings. A magpie can even catch a baby sparrow on the fly. ([http://csw.art.pl/a-i-r\\_en/index.php?/artist/anca-benera-/](http://csw.art.pl/a-i-r_en/index.php?/artist/anca-benera-/))



5

At the age of nine, Joni Mitchell contracted polio during a Canadian epidemic, but she recovered after a stay in hospital. It was during this time that she first became interested in singing. She describes her first experience singing while in hospital during the winter in the following way: ‘They said I might not walk again, and that I would not be able to go home for Christmas. I wouldn’t go for it. So I started to sing Christmas carols and I used to sing them real loud. The boy in the bed next to me, you know, used to complain. And I discovered I was a ham’. She also started to smoke at the age of nine, a habit which is arguably one of the factors contributing to the change in her voice in recent years. Mitchell herself disputes this in several interviews. ([www.wikipedia.org](http://www.wikipedia.org))



10

## NOTES

2

RE-tooling Residencies was the title of the conference organized by Ujazdowski Castle and Res Artis, as part of the Eastern European Res Artis Meeting. The conference provided a platform for the critical reworking of both existing and emerging residency models in Central and Eastern European countries, Warsaw, November 2009.

4

The film *Kaos* -directed by the Taviani Brothers- is based on Luigi Pirandello’s short stories. Pirandello was born in a village with the curious name of Kaos, a poor suburb of Agrigento, a town in southern Sicily. Typical for Pirandello writings is to show how art or illusion mixes with reality and how people see things in a very different way — words are unreliable and reality is at the same time true and false. ([www.wikipedia.org](http://www.wikipedia.org))

6

The Emergency Blanket from Gelert is made from strong insulating material; aluminised both sides to reflect at least 90% of radiant body heat. Provides emergency protection in all weathers when camping and mountaineering. ([www.cave-crag.co.uk/1689/Gelert-Emergency-Blanket.html](http://www.cave-crag.co.uk/1689/Gelert-Emergency-Blanket.html))



## ACCIDENTAL

7

On the second day of the conference I attended a resourceful talk by the visual artist Cyprien Gaillard who presented several of his iconoclastic works and films. In collaboration with musician Koudlam, who was responsible for the accompanying soundtracks. At the time of the conference, Gaillard and Koudlam were both artist-in-residence guests of the DAAD & Berliner Kunstprogramm and closely working together on a new series of works.



In ‘Belief in the Age of Disbelief’ from 2005, Gaillard has introduced high-rises into 17th Century Dutch landscape etchings. These post-war structures, once a symbol of utopian promise that have now come to represent racial conflict, urban decay, criminality and violence, have been seamlessly assimilated into a rural idyll. Like the paintings of Hubert Robert, admired by Diderot, who depicted ancient ruins and even the imaginary future ruins of the Louvre, Gaillard comments on the relationship between romanticism and decay, and architectures’ inherent communicative power.

10

‘Artist-in-residence isn’t necessarily about international mobility anymore, it is about inhabiting a space, and that space might be around the corner. The concept of an artist’ residency is no longer attached to geographical mobility. While formerly a residence was about going somewhere else in a geographical sense, and mainly outside one’s own country, artists also want to experience difference in terms of a social, cultural or professional otherness. This doesn’t have to be far, but can take place in your own city’. This challenging statement was made by Mrs. Odile Chenal, who is part of the Research and Development Team of the European Cultural Foundation. She was one of the guest speakers at the Ujazdowski conference, 2009 (reported by Erik Hagoort at [www.transartists.org](http://www.transartists.org))

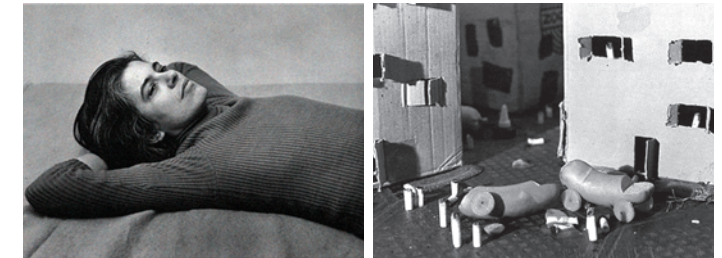
## NOTES

8

This line was stolen from Robert Frost’s poem: *The Road Not Taken* (1920)

9

Further Reading, books I consulted: *A field Guide to Getting Lost* by Rebecca Solnit – *Will happiness find me?* by the Swiss artists Fischli and Weiss – *A project for a trip to China* by Susan Sontag.



Left, Susan Sontag, right, Fischli & Weiss.

11

*Jules et Jim*, a playful film by Francois Truffaut, 1962.

11



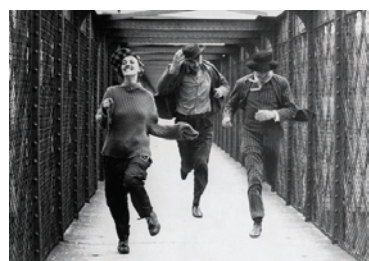
12

Jack Nicholson and Maria Schneider are about to make out in Michelangelo Antonioni's movie *The Passenger*, 1975



14

The Trans Artists website hosts an online database, which contains more than 1.000 different artist-in-residence programs, world wide; start wandering at [www.transartists.org](http://www.transartists.org).



13

Inspiration and isolation are just one of the numerous reasons why artists travel today and sign up for an artist-in-residence programme. The Trans Artists Foundation informs artists of all disciplines on artist-in-residence opportunities. On their website you will find an extensive and helpful checklist, which guide you through all the different criteria of why and how to join an artist-in-residence programme. ([www.transartists.org](http://www.transartists.org))



Vatnasafn Iceland, Library of Water by the artist Roni Horn who has often travelled since 1975 to Iceland. The landscape and isolation of Iceland have strongly influenced her body of work. In 2010 CCA Ujazdowski Castle presented a large number of Roni Horn's photographs. It must have been 1996 when I first met the work of Roni Horn. Her works open me up, seduce me to wonder off. Again and again.

# CHECKLIST: MOTIVATIONS

This checklist will help you to match your wishes and expectations with those of the artist-in-residence programs that interest you. This initial preparation will save you unnecessary bother and disappointment.



Glass blowing workshop at Vrij GLAS residency, Zaandam, the Netherlands

## GOING FOR COLLABORATION AND PARTICIPATION:

- ☐ meeting local artists?
- ☐ meeting other international residency artists?
- ☐ working together with other artists to realize a project?
- ☐ giving lectures, workshops?
- ☐ working together with the public?

## GOING FOR EXPANDING YOUR CAREER:

- ☐ expanding your network of peers?
- ☐ exploring the art market in another country?
- ☐ contacting artists' initiatives, galleries, museums, music distributors, publishing houses?

## You need to know WHY:

"You need to know why you want to stay at any specific art residency, otherwise you will feel bored or totally lost. The positive aspect of the residencies is that there are other artists there for the same reasons. Consequently they may share similar concerns and there is always something to discuss. But the residencies that don't offer any program whatsoever and only offer you a roof to stay, we like more. We find the freedom more challenging in that we have to actively search out a community to participate with, both socially and artistically."

Edward Pien and Johannes Zits, Canada

To think about your reasons for joining a residency program may seem superfluous, but it is absolutely necessary. It is crucial to consider your motivation in order to see if it matches the criteria of the residential art center for which you wish to apply.

## GOING FOR EDUCATION:

- ☐ learning specific technical skills or crafts?
- ☐ getting individual feedback from peers: experienced artists, curators and scholars?

## GOING FOR PRODUCTION:

- ☐ realizing a definite, individual project you already have in mind?
- ☐ using specific technical tools, facilities and resources for your own purposes?
- ☐ making art works for an exhibition?
- ☐ orientation for future production in the region?

## GOING FOR SECLUSION AND CONCENTRATION:

- ☐ being away from daily worries?
- ☐ focusing on your own work?
- ☐ just being alone and working like hell?
- ☐ taking in a different environment and culture?
- ☐ hoping for new insights and inspiration?
- ☐ concentrating on work you have in mind already?

# CHECKLIST: SEARCHING AND SELECTING

Making a choice out of so many different artist-in-residence opportunities on offer worldwide (the Trans Artists website lists 1000 professional opportunities) can be quite a job. The following hints will help you to find your way.

## WHICH REGION & WHICH DISCIPLINE?

- limit your choice to a specific region in combination with a specific discipline.
- keep an open mind while searching! The residency which fits you most, can be located in another region than you initially thought of going to.
- many AiR programs are multidisciplinary, so have a sharp look on the kind of facilities they offer.
- consider carefully if your motivation fits with the location and the disciplines on offer.



Youkobo Art Space, Japan

## WHICH RESIDENCY MODEL?

No artist-in-residence program is the same. Consider, which residency profile suits you best. Please mind that each model has its own variations and that many models overlap each other.

- the academic residency, which in general is institutional, competitively organized, well-facilitated. The model revolves around excellence, autonomy, fellowship.
- the artist-run residency, which in general is connected to artist-run spaces and artists' collectives. The residency revolves around direct contact with colleagues, stimulating a do-it-yourself attitude.
- the specialized residency, which in general is focused on one, specific discipline, aim or task. The residency revolves around research, and also education by, or collaboration with experts. Facilities are crucial.
- the nomadic residency, which in general is connected to projects. It is mostly process orientated, temporary, and focuses on site-specific research.
- there are many, many more diverse residency models, in which aspects of other models are integrated. Most important is to collect enough information to get a good picture of the residency you want to apply for.

## WHICH ART FACILITIES?

- make a list of the facilities you need for your art practice.
- do the facilities of the residency match with those you need for your art practice?
- which tools do you need, which tools are offered?
- what kind of materials do you need, which materials are offered, and can you use them for free or do you have to pay?
- what kind of studio do you need? Are you sure you will get the studio you want?

Fluidum of continuing inspiration: "No, I didn't get any 'coaching' during my residency but I can find my own way. It's not my kind of thing to be taken by the hand. Of course my host and I had dinner lots of times: we talked a lot. For the rest I was working hard. That's how I like it, to work in isolation. Imagine being able to wake in the morning and go straight to work without distraction. It's great! You come into some kind of 'fluidum' (flow), of continuing inspiration. Pure work. There is nothing between you and your work. Even the art world you don't have to care about. That's what I liked about my artist-in-residence stay in the Netherlands: lots of freedom."

Martin Gerwers, Germany

# CHECKLIST: APPLYING

Applying for a residency program can be tough. Application procedures differ enormously. Each institute has its own assessment policy. Participation is planned a long time in advance, usually three to six months, sometimes even years ahead. Therefore you need to consider the following:

- do you have enough time for preparations?
- always check the deadline directly with the residency staff in charge!
- know which documentation you have to submit.
- know the selection criteria.
- check whether there is an application fee.
- check whether your documentation will be returned or not.
- check whether, that by signing the application documents, you commit yourself to certain obligations.
- check whether it is a simple yes or no, or whether you could be placed on a 'waiting list'?
- if you are selected, get a signed or at least a written confirmation of agreements.
- is it possible for you to postpone the residency period if, for instance, you can't get enough funding?
- is it possible for the residency center to postpone your residency period?

## BY INVITATION ONLY

There are residency programs that they operate by invitation only, they don't accept applications. In that case, don't bother them and don't waste your effort. Don't try if the center clearly states it doesn't accept applications.



Here As The Centre Of The World, Transnational Research Project 2007, Diyarbakir, Turkey

## HOWEVER...

...there are also residency programs that officially operate by invitation only, but leave the door open a little bit. They will clearly state on their website that they will consider applications they find interesting enough. In those cases, always check to find out if it really is worth the effort of trying.

## Residency digest:

"I knew it would be a big chance for me staying at the Thami Mnyele guest studio in Amsterdam. I applied and they accepted! So there I was, an Egyptian artist from Cairo. At 27 years old it still was my first international experience and also the first time I ever had a real studio to work in. Those three months sure made me more confident. The change of environment did make me more aware of what I am capable, or not capable of."

On my return to Cairo, I felt I had enjoyed a great opportunity. So I felt obligated to use it right. Many local artists knew I made it to Amsterdam, so they were curious about my next project. In some way I felt I had to prove that I had deserved this 'giant' step in my career. But, while being in Amsterdam, meeting so many artists and curators, having intense discussions about my work and theirs, all of this made me want to spend some time, before realizing any new projects. The recent war in Iraq started shortly after my return, and the world seemed different, more surreal, especially in the Middle East. I felt like all of this was too much to digest in a short period of time. It was more than a year later that I had my next show."

Tarek Zaki, Egypt



# CHECKLIST: FUNDING

**Participating in an artist-in-residence program costs money. Some residency programs cover all costs while some don't cover any costs at all. In general, residential art centers will only partly cover the costs, making it necessary to find additional funding. Know the budget before you go!**

## YOU HAVE A GRANT? CONGRATULATIONS!

But do check the following:

- does the grant cover all the residency costs?
- do you personally receive the grant or does the host use it for rent and facility costs?
- if you receive the grant yourself, are you free to use it for your own purposes or is it intended for rent and use of facilities?
- get a written agreement stating how much you will receive, when and how.
- how much money will you personally still have to provide?

## YOU NEED ADDITIONAL FUNDING?

You're selected, but the offered funding or free facilities are not enough to cover the whole budget.

Consider the following:

- can you cover part of the budget yourself?
- ask the residential art center for invitation letters or letters of support to help you in applying for additional funding.
- ask the residential art center for information about their own, local funding possibilities.
- ask the residential art center whether you can start your residency period later, when you found enough funding, because applying for additional funding takes time.

## YOU NEED TO COVER ALL COSTS YOURSELF, EVEN ACCOMMODATION COSTS AND COSTS OF LIVING?

- be sure about the motives of the residential art center: is it really a guest center 'for art's sake'?
- many guest studios, especially those connected to artist-run spaces, don't have the money to pay for your residency. But they do have a lot to offer 'in natura' (in kind). Check out for yourself whether the balance between what they offer and what you have to pay, is fair.
- if a residential art center is operating on a purely commercial basis, it doesn't necessarily mean that it is a 'bad' center. It can be a quality center for art's sake. Just be sure about it!
- find out when you need to pay: in advance, during or after your residency?

## UNESCO

International Fund for the Promotion of Culture offers bursaries for artists to participate in residencies.

[www.unesco.org/culture/ipfc](http://www.unesco.org/culture/ipfc)

## ECF: STEP BEYOND

The European Cultural Foundation offers STEP Beyond, a mobility grant for artists, cultural operators, journalists, translators and researchers active in the cultural field. STEP beyond can be applied for all year long.

The ECF also makes special grants available for intensifying the exchange between Western and Central/Eastern Europe.

[www.eurocult.org](http://www.eurocult.org)

## INTERNATIONAL VISEGRAD FUND

The International Visegrad Fund is based in Bratislava, founded in 2000 by the governments of the Visegrad Group countries: the Czech Republic, the Republic of Hungary, the Republic of Poland, and the Slovak Republic.

The Fund gives grant support of many different sorts, also through individual mobility programs: scholarships & residencies. Since 2006 the Visegrad Artist Residency Program offers grants to residency projects of 3 months. Applicants must find a host organizations themselves; their residency projects must be implemented in one of the Visegrad countries, other than that of the applicant's residence.

[visegradfund.org/residencies](http://visegradfund.org/residencies)

# RESIDENCY NETWORKS

**Networks of residential art centers play an important role in sustaining existing residency programs and in supporting new ones. They help to professionalize their members and they facilitate the exchange of information and experiences in a direct and informal way.**



Dutch Flemish residency encounter 2007, Platform AIR NL

## PÉPINIÈRES EUROPÉENNES POUR JEUNES ARTISTES

Every three years the European Pépinières program for Young Artists (Pépinières = nurseries) launches a residency program for artists under 36 years of age. The application procedure is set up as an international competition. Laureates are offered a grant for a working period at residential art centers and art institutes throughout Europe and in Québec in Canada. Each country has a national coordinating organization, which is responsible for carrying out the program for its own country. Trans Artists is the coordinator for the Pépinières in the Netherlands.

Currently 26 countries participate in the Pépinières network. You can check out everything about

- participating residency programs
- application procedures
- deadlines

[www.art4eu.net](http://www.art4eu.net) or  
[www.transartists.org](http://www.transartists.org)

## RES ARTIS

Since its foundation in 1993, Res Artis has grown into the leading worldwide network of residential art centers. Currently it is mostly made up of members from Europe and the USA. To spread its reach, Res Artis has recently developed an active policy to attract residential art centers from Africa, Asia

and South America. As a result, Res Artis now represents the interests of about 200 centers and organizations in 50 countries worldwide.

The office of Trans Artists in Amsterdam hosts the secretariat of Res Artis.

[www.resartis.org](http://www.resartis.org)

## EUROPEAN MEDIA ARTISTS IN RESIDENCE EXCHANGE (EMARE)

This European Residency Program is open to artists working in the field of digital media including internet and computer art, sound art, film and video. The network comprises renowned institutes that offer residencies such as: Impakt in Utrecht, the Netherlands Interspace in Sofia, Bulgaria · Vivid in Birmingham, England · Werkleitz Center for Media Arts in Halle, Germany

[www.werkleitz.de](http://www.werkleitz.de)

## NETHERLANDS: PLATFORM AIR NL

Platform AIR NL operates as a pool for international residential programs run by artists' initiatives in the Netherlands and Flanders. The Platform provides on its website up-to-date information about deadlines, projects and international residency exchanges. In the Low Countries guest studios at artists' initiatives are fulfilling the function that artist-in-residence programs offer elsewhere in the world. The guest studios are structured in a different way and they have their own profile alongside



the big, international residencies, the so-called 'working places' like the Jan van Eyck Academy, the Rijksakademie, The Ateliers and the European Ceramics Workcenter.

The Platform AIR NL is coordinated by Trans Artists and is part of the Trans Artists website:

[www.transartists.org/airplatformnl/intro](http://www.transartists.org/airplatformnl/intro)

#### GERMANY: IGBK

Database of all German international guest studios and residency programs listed by the IGBK - Internationale Gesellschaft der Bildenden Künste.  
[www.igbk.de](http://www.igbk.de)

#### SCANDINAVIA: NORDIC CULTURE POINT

Nordic Culture Point offers a database of all international art residencies in the Nordic Countries.

[www.kulturkontaktnord.org](http://www.kulturkontaktnord.org)

#### FRANCE: RESIDART

International artist-in-residence programs in France in the performing arts field.

[www.art4eu.net/residart](http://www.art4eu.net/residart)

**UNITED KINGDOM: THE ARTISTS INFORMATION COMPANY**  
The magazine and the website of the Artists Information Company give access to a wide range of publications, services and activities relevant for artists' careers. They offer regular information on artist-in-residence programs and opportunities in the UK and worldwide.

[www.a-n.co.uk](http://www.a-n.co.uk)

**UNITED STATES: AMERICAN ALLIANCE OF ARTISTS' COMMUNITIES:**  
[www.allianceofartistscommunities.org](http://www.allianceofartistscommunities.org)

**SLOVENIA: ART SERVIS**  
Artservis (from 2001) is a web-based information resource for artists, curators, theorists and cultural managers who operate in Slovenia and/or abroad. By collecting, organizing and disseminating obtainable data it offers a database of artist-in-residence opportunities, next to many current information on international funding sources, participation opportunities and educational programs focused on arts and culture. The main principles of Artservis are free public access and share of information (in Slovenian,

English, Croatian and Serbian language). Artservis is a project of SCCA-Ljubljana.  
[www.artservis.org](http://www.artservis.org)

**SWITZERLAND: ARTISTSINRESIDENCE.CH**  
Swiss network of international artist-in-residence centers.  
[www.artistsinresidence.ch](http://www.artistsinresidence.ch)

**BALKANKULT**  
Balkankult supports the mobility of artists and art practitioners, also in the field of artist-in-residence opportunities.  
[www.balkankult.org](http://www.balkankult.org)

**JAPAN: JAPAN RESIDENCY NETWORK**  
This network offers an extensive database of Japanese residential art centers.  
[www.jpjf.go.jp/air](http://www.jpjf.go.jp/air)

**EUROPE: IETM**  
Informal European Theatre Meetings is a network for the performing arts.  
[www.ietm.org](http://www.ietm.org)

**EUROPE: ON-THE-MOVE**  
The Performing Arts Travelling Toolkit shows you the way to performing arts residencies.  
[www.on-the-move.org](http://www.on-the-move.org)

# PARTNERS ON-AIR

#### SEMINAR HOSTS:

- TRANS ARTISTS, AMSTERDAM, THE NETHERLANDS
- KONSTEPIDEMIN & CITY OF GÖTEBORG, SWEDEN
- UNITER, BUCHAREST, ROMANIA
- WORKSHOP FOUNDATION, BUDAPEST, HUNGARY
- K2, IZMIR, TURKEY

#### WORKSHOP HOSTS:

- ARTSERVIS/SCCA, LJUBLJANA, SLOVENIA



SCCA, Center for Contemporary Arts - Ljubljana is a non-governmental and non-profit organisation based in Ljubljana, Slovenia. SCCA-Ljubljana objective is to produce, stimulate and mediate innovative artistic and interpretative practices and to encourage international links between them. Thus SCCA-Ljubljana forms important segments of support system for contemporary arts, culture and civic society. Its activities are divided into the following scopes: art programs, educational programs and service activities, among them Artservis as a web-based information resource for arts and culture. [www.scca-ljubljana.si](http://www.scca-ljubljana.si), [www.artservis.org](http://www.artservis.org)

• **UNITER, BUCHAREST, ROMANIA**  
UNITER is the Romanian Association of Theatre Artists. It is a non-governmental organization representing people working in the theatre industry all over the country. UNITER contributes to the consolidation and stimulation of theatrical art through its own programs and projects, financial opportunities, and by distributing news regarding the theatre world.  
[www.uniter.ro](http://www.uniter.ro)

• **THE GLASGOW SCHOOL OF ART, GLASGOW, SCOTLAND**  
Glasgow School of Art is internationally recognized as one of Europe's foremost university-level institutions for creative education and research.  
It forms a small, specialist and highly focused creative "hothouse" where new ideas are encouraged and developed through learning, teaching and research which is studio based, face to face, professionally relevant and socially engaged. [www.gsa.ac.uk](http://www.gsa.ac.uk)

• **CITY OF MUNICH (KULTURREFERAT-DEPARTMENT OF ARTS AND CULTURE), GERMANY**  
• **PLATFORM 3, MUNICH, GERMANY**  
Platform 3 opened in 2009 and provides space for the creating, exhibiting, analyzing and questioning of contemporary artistic and cultural practice. Located in an industrial complex, Platform 3 boasts exhibition spaces, artists' studios and a studio space for visiting international artists. The Department of Arts and Culture of the City of Munich took it as its responsibility to step forward as partner, for support of the workshop at Platform 3 and for support and development of the ON-AiR network. [platform3.de](http://platform3.de), [www.muenchen.de/kulturreferat](http://www.muenchen.de/kulturreferat)

• **ARTEZ INSTITUTE OF THE ARTS, ENSCHEDE, THE NETHERLANDS**  
ArteZ Institute of the Arts is one of the major arts educational institutes in the Netherlands, offering a broad range of Bachelor's and Master's courses in the fine arts, fashion, design, architecture, music, dance and drama. The Institute provides education in Arnhem, Enschede and Zwolle. ArteZ Enschede is partner in the ON-AiR project. [www.artez.nl](http://www.artez.nl)

• PÉPINIÈRES ÖSTERREICH, GRAZ, AUSTRIA

Pépinières Österreich coordinates the Austrian participation in the European Pépinières program for Young Artists (Pépinières=nurseries). This European wide program launches residency projects for artists under 36 years of age. The application procedure is set up as an international competition. Laureates are offered a grant for a working period at residential art centres. Each country has a national coordinating organization, which is responsible for carrying out the program for its own country. [www.pepinieries.at](http://www.pepinieries.at)

• AIR UJAZDOWSKI CASTLE, WARSAW, POLAND



The Center for Contemporary Art Ujazdowski Castle developed its own artists-in-residence program based on established European models. Artists receiving fellowships have an opportunity to enter into direct contact, and work closely, with curators based at the Centre for Contemporary Art. Projects created under the Artists-in-Residence Program are incorporated in the CCA's regular program of presentations. CCA Ujazdowski Castle organized the RE-Tooling Residencies Conference and hosted a Trans Artists workshop, in november 2009. [csw.art.pl](http://csw.art.pl)

• WORKSHOP FOUNDATION, BUDAPEST, HUNGARY

Workshop Foundation (Műhely Alapítvány) was founded in 1992 to provide support for independent artists, to encourage their artistic development and the development of the whole field of contemporary dance in Hungary. The Foundation has realized many different projects and supported almost all the Hungarian artists involved in contemporary dance and theatre in one way or the other. The Foundation offers programs for education, production and professionalization, and provides for a residency program. [www.wsf.hu](http://www.wsf.hu)

• PUBLICROOM, SKOPJE, MACEDONIA  
PublicROOM in Skopje is a non-profit foundation, which aims to empower the non-profit sector of the region, to influence national cultural policies and to intensify the cooperation in the field of culture, arts, design and architecture. The Foundation organises short term training courses in areas not offered by the educational programs in the region. PublicROOM also is a stage for public debate and stimulates cultural exchange. [www.publicroom.org](http://www.publicroom.org)

• KOC UNIVERSITY, ISTANBUL, TURKEY

Koç University is a private, nonprofit institution, founded in 1993. Partner in the ON-Air project is the Department of Media and Visual Arts of the College of Social Sciences and Humanities. [www.ku.edu.tr](http://www.ku.edu.tr)

• K2, IZMIR, TURKEY



K2 is an Izmir based, nonprofit, artists-run organization which is active since 2003. K2 offers a platform where art is created, discussed and mediated to the public. K2 intends to be an open and inviting place for the local public and to play an active role on both the national and international art scene. There are 12 artists studios. Besides permanent studios K2 offers a guest studio for international artists. It is an important tool to create interaction with the local artists and public. [k2org.com](http://k2org.com)

• STANICA, ŽILINA-ZÁRIEČIE, SLOVAKIA

Stanica is a cultural Centre in the building of the still operating train station Žilina-Zariecie. The centre is an independent artistic laboratory and activists' collective. Stanica intends to be creative, educative and critical. It offers a gallery, a workshop space, residency space for artists, a café, a waiting-room, and a multifunctional presentation venue for theatre, dance, concerts, discussions and screenings. Stanica works as a platform for information, research, and realization of experimental projects and international and inter-sector communication. [www.stanica.sk](http://www.stanica.sk)

• BANSKÁ ST A NICA CONTEMPORARY, SLOVAKIA

The non-profit-making organization Štokovec, Space for Culture was founded in the summer 2008. In 2009 it found its background in the industrial space of still functioning railway station in Banská Stiaavnica. This monumental object has been transformed into open culture platform by Banská St a nica Contemporary, which is focused on active production of workshops, symposia and short-term or several months long creative residential stays of professional artists from Slovakia and abroad as well. [www.banskastanica.sk](http://www.banskastanica.sk)

• FRANS MASEREEL CENTRUM, KASTERLEE, BELGIUM

The Frans Masereel Centre (FMC) is an artist-in-residence program 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. [www.fransmasereelcentrum.be](http://www.fransmasereelcentrum.be)

• CLUBE PORTUGUÊS DE ARTES E IDEIAS, LISBON, PORTUGAL

Clube Português de Artes e Ideias/Lugar Comum is an artistic experimentation centre open to all projects in all the fields of contemporary artistic creation. Priority is given to proposals on multidisciplinary artistic projects. Its mission is to provide a platform for artists in all the artistic areas and to promote a multidisciplinary approach to art and the promotion of collaboration between national and international centres. [www.artesideias.com](http://www.artesideias.com)

• KONSTEPIDEMIN, GÖTEBORG, SWEDEN



• CITY OF GÖTEBORG, SWEDEN

Konstepidemin (Epidemic of Art) in Göteborg is a not for profit organization, which intends to "infect society with art". The former hospital, in 1987 turned into about 100 working studios for artists in different areas: art, mixed media, music, theatre, arts and crafts and literature. Konstepidemin offers 5 international guest studios. [www.konstepidemin.com](http://www.konstepidemin.com) [www.goteborg.se](http://www.goteborg.se)

• CIRCUITO GIOVANI ARTISTI ITALIANI (GAI), TORINO, ITALY

Giovani Artisti Italiani (Young Italian Artists) is an association of 41 municipalities with the aim of supporting the creativity of young artists through training, publicity and research. The association aims at offering information, services, training and promotion to young people working in the field of arts and creativity. GAI wishes to achieve its aims through permanent or temporary initiatives which foster the circulation of information and events, both at a national and international level. Since 2001 GAI has a website which functions as a portal, and includes opportunities, information and resources for people involved in the art field. [www.giovaniaartisti.it](http://www.giovaniaartisti.it)

## DO IT YOURSELF!

**Artist-in-residence programs form an intriguing alternative sector of the art world. These opportunities work for the benefit of the artists. They operate mostly independently, although they may be connected to art academies, galleries, museums and funding organizations. Residency opportunities stimulate a do-it-yourself attitude. You don't have to wait to be invited. For most programs you can apply yourself. It's not easy and application procedures can be tough, but anyone can try. Just do it!**

## MANUAL

### COLOPHON

The ON-AiR workshops manual  
published by Trans Artists, October 2010

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ON-AiR is generously supported  
by the EU



Education and Culture DG

Culture Programme

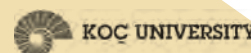
"This work programme has been  
funded with support from the European  
Commission. This publication reflects  
the views only of the author, and the  
Commission cannot be held responsible  
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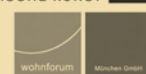


TRANSARTISTS



aptszorgs  
zbirka

PLATFÖRME  
RÄUME FÜR ZEITGENÖSSISCHE KUNST



stanica Žilina-Záriečie



## WORKSHOPS

ON-AIR  
ARTIST IN RESIDENCE



**City of Munich  
(Kulturreferat-  
Department of  
Arts and Culture),  
Germany  
& Platform 3,  
Munich, Germany**

**AiR Ujazdowski  
Castle, Warsaw,  
Poland**

**Workshop  
Foundation,  
Budapest, Hungary**

**PublicROOM,  
Skopje, Macedonia**

**KOC University,  
Istanbul, Turkey**

**K2, Izmir, Turkey**

**Stanica Žilina-  
Záriečie, Slovakia**

**Banská Štavnica,  
Contemporary,  
Slovakia**

**Trans Artists,  
Amsterdam,  
the Netherlands**

**Frans Masereel  
Centrum, Kasterlee,  
Belgium**

**Clube Português  
de Artes e Ideias,  
Lisbon, Portugal**

**Konstepidemin,  
Göteborg, Sweden  
& City of Göteborg,  
Sweden**

**Artservis/SCCA,  
Ljubljana, Slovenia**

**UNITER, Bucharest,  
Romania**

**The Glasgow School  
of Art, Glasgow,  
Scotland UK**

**ArtEZ Institute  
of the Arts,  
Enschede,  
the Netherlands**

**GAI – Association  
for the Circuit of  
the Young Italian  
Artists, Torino, Italy**

**Pépinières  
Österreich, Graz,  
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