Artists' Residencies and Contemporary Art
Issue No. 02 - 2015 - $14

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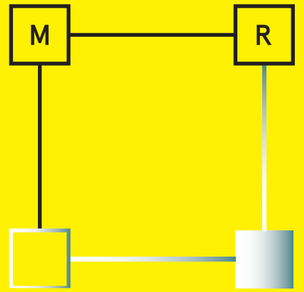
Networks

Mapping Residencies

mappingresidencies.org

Cuauhtémoc Medina - Danda Jaroljmek - Molly Rideout - Beatriz Meseguer
Artists in [Networked]Residence - Seoul Foundation for Arts and Culture - Eliza Roberts
Directory of Residence Networks and Information Exchange Platforms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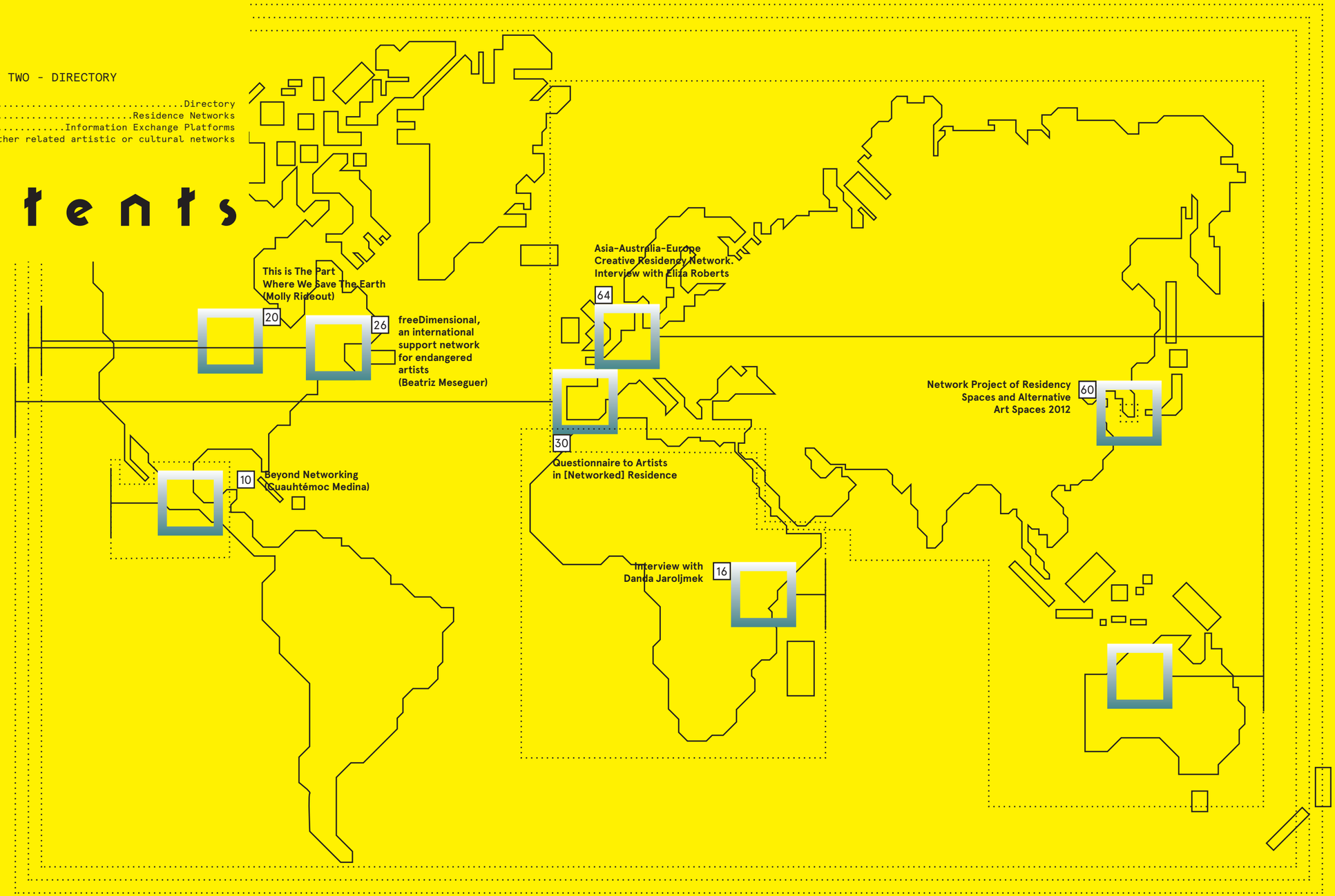

Mapping Residencies

Issue No. 2 · 2015

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Understood in a general sense, a network is simply a collection of interconnected systems. When these systems are associated organisations that pursue the same goal, a network is capable of creating synergies that strengthen its components and boost innovation capacity.

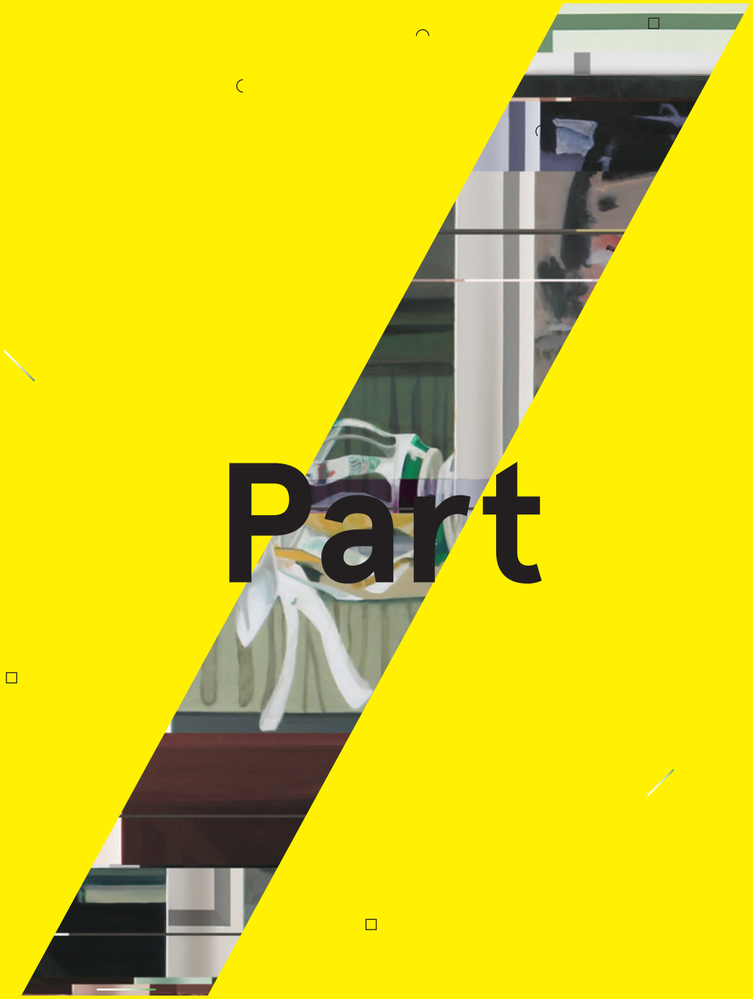
How do we reconcile the multiple paradoxes raised by a network system? In other words, how do we discover the equilibrium between the need for expansion and for sub-grouping, for hierarchy and for contribution between equals? Specifically in the case of networks centred on artistic production and mobility, what is it that makes them effective? How can they generate increased artistic and social impact? Moreover, to what extent does the artist's need to establish contact networks tally with his/her work in the studio? How to affect the creation process and the artistic validation system?

With this second issue of Mapping Residencies magazine, we aim to reopen the debate on what it means to work in a network within the field of art production and to identify its challenges and benefits, paradoxes and points of equilibrium.

Through **Cuauhtémoc Medina** (art critic, researcher and curator. Current Curator-in-chief at the University Museum of Contemporary Art (MUAC)); **Danda Jaroljmek**, (art consultant resident in Kenya and Director of the Circle Art Agency); **Molly Rideout** (Co-Director of the ecological artist residency, **Grin City Collective**, and Co-Chair of the Arts + Ecology Affinity Group of the **Alliance of Artists Communities**); **Beatriz Meseguer** (cultural journalist, whose article introduces to us **freeDimensional**, an international support network for endangered artists); **Eliza Roberts** (who as Vice-President of Res Artis and Asialink Arts Residencies Manager, tells us about the **Asia-Australia-Europe Creative Residency Network (AAECRN)**; and through the discussion forum held as part of the "**Network Project of Residencies and Alternative Art Spaces**" (Seoul, 2012), and also through the fourteen artists who have collaborated with Mapping Residencies in a collective interview (**Phaptawan Suwannakudt, Ali Cherri, Akiq AW, Basir Mahmood, Susanne Bosch, Mónica Rikić, Kelvin Brown, Bernhard Hetzenauer, Anaisa Franco, Shiraz Bayjoo, Gail Priest, Giorgio Cugno, Katie Lee** and **Abel Korinsky**), we arrive at a range of viewpoints. Some of these are optimistic while others challenge or criticise the *raison d'être* and the workings of a network devoted to art creation and the meaning of the word "networking" within a national/continental/global art system.

The closing pages of the magazine are devoted to a directory that lists the principal artist residency networks, information exchange platforms and other related artistic or cultural networks.

The Editorial Team



Part One

Networking

Beyond Net-working

Cuauhtémoc Medina

One of the most commonly circulated misconceptions about art circuits is the idea that the emergence of new artists is the result of arbitrary personal powers. In places like Mexico, it is commonly held that particular agents of the art world (collectors, dealers or critics) completely manipulate the visibility or invisibility of artists at will, to the degree that the careers of the latter are owed entirely to the former. Nothing could be further from the truth.

The idea that someone could hold a magic wand with which to effect the investiture of an artist through isolated and absolute actions is not only a product of a certain intellectual laziness, but also, resignedly, a misunderstanding of criticism and an elision of the possibilities for change that might leap to the imagination.

On one hand, these supposed analyses fail to detect the specific, historically determined texture with which art works take on cultural meaning. On the other, the attribution of cultural prestige is a process of unequal participation, but upon closer examination also reveals itself to be a more or less widespread social process. Certainly there is an interweaving of economic, institutional, and discursive powers of uneven depth with respect to the "art world," thereby determining, to a certain degree, the opinion of the closed circuits of the market and the institutions within a given period of time. Nevertheless, their decisions eventually need to be ratified or revoked by broader social circles, and it is not at all uncommon for those elite criteria to find themselves overtaken by other passions and desires. The way in which diverse groups and individuals participate in the process of artistic valorization is clearly uneven, both in terms of economic weight, discursive and academic authority, or mere historical opportunity. But that unevenness does not mean that more peripheral or marginal participants lack the ability to define, to a greater or lesser degree, part of the cultural canon. What is visible and valuable under the rubric of art is not a matter of immanent quality, taste, or pure simulation; it is rather a continuous field of social disputes, institutional rearrangements, and historical battles where it is illusory to attempt to govern the process at will, but where it is also always possible to intervene tactically in order to produce and demand reforms, and thus to participate in systemic changes or changes of cultural criteria.

Cuauhtémoc Medina. Art critic, curator and historian. Medina is Chief curator at the MUAC (Museo Universitario Arte Contemporáneo, México, D.F.) and a researcher at the Instituto de Investigaciones Estéticas at the National University of Mexico (UNAM). He holds a PhD in History and Theory of Art from the University of Essex, UK, and a BA in History from the UNAM.

In the past two decades, not only have we witnessed a change in the status of art in places like Mexico, specifically on the global art circuit, but the decadence (and in many respects, the collapse) of a series of institutions and mechanisms of artistic visibility and competition. By around the mid-1980s – following the political battles of local art in the years after 1968 – there had formed in Mexico a system of artistic validation that was certainly restricted, even though it had a certain appearance of functionality. It consisted of a market that was little developed and relatively isolated, but which was accompanied by a local narrative fortified in mediocrity, as it referred to two clear models of promotion and administration of artistic prestige: the first pointed toward a "salon" model inherited from eighteenth- and nineteenth-century France, represented by a variety of official competitions and "biennial competitions" that had arisen, in part, out of the rhetoric of cultural decentralization; the second alluded to a system of exhibitions in galleries and museums that was defined in the form of a ranking system. One of the main functions of the competitions, which included the Encuentro Nacional de Arte Joven de Aguascalientes [National Meeting of Young Art in Aguascalientes] (beginning in 1981), was to convene a public space for launching new artists and putting them to the test, interwoven with the promise of a career of exhibitions in museums and sequentially more important spaces that would eventually culminate, according to this system's imaginary, in the idea of the "National Homage" exhibition,

either posthumously or while still alive.[1] This double braid certainly resulted in a minimal (or almost nonexistent) effect in terms of larger public effects, the formation of a historical reputation, the creation of private or public collections, or international notoriety. Nevertheless, it offered apparently clear channels of ascent in a career that, although it had little in the way of benefits or consequences, was capable of being represented clearly by a path that was nevertheless frequently overtaken by exception and eruption: the meaning that a given work took on *despite* these channels of movement in terms of its historical or polemical value.

The sudden transformation of the art scene in recent decades, resulting from cultural globalization and the development of the circuits of contemporary art in the global South, had a lot to do with the twisting and decadence of those systems of national artistic recruiting. However much the local press and cultural authorities might imagine to the contrary, global artistic circulation does not allow any country to be presided over by some class of conceptual overlord, nor does it allow there to be a unidirectional canon that could be validated through ranking in institutions and competitions. In the same way, competition among curators, in both private and public arenas, makes it impracticable to organize museums and exhibition halls hierarchically. Just as the intervention of traveling international curators and the training of local curators played a decisive role in transforming apparently bureaucratic and objective decisions into exhibitions and programs defined in terms of arguments, they also had the effect of eroding the supposed division of vocations and functions of local institutions. Institutions and curators compete, with greater or lesser power, by drawing the public's attention to this or that cultural offering, without it mattering whether they operate from a garage or a palace, by creating contemporary art projects that do not respond to notions of age, gender, or fixed technique. The meaning of an artistic practice is not defined exclusively in a marketplace or a critical or a local academic circuit, but rather in a crisscrossing of complex transnational interests and in a discursive battle over meaning. The demographics of art circuits themselves, which in recent years have experienced an explosion in numbers, absolute resources, and geography, conspire to produce a terrain where prestige and cultural value are always being disputed. It could even be argued that the tendency of the media and of audiences to locate value in the price of art works is quite sad, because it attempts to find an order of meaning in a space characterized by instability and dispute. Certainly, the "economic overvaluation of contemporary art" is a symptom of the monstrous inequality brought about by the triumph of neoliberalism on the global stage. It is also a desperate attempt to establish, in a supposedly understandable way shared by all the victims of the market, a supposed cultural value that intervenes in actions, tendencies, works, aesthetics, and objects that are constantly under revision and in competition.

In any event, the obsolescence of those systems has ended up making the mechanisms of generational artistic succession opaque or ineffective. The way in which the so-called "nineties" artists came to circulate through global curatorial circuits in places like Mexico had, in the first place, the effect of creating a breach, as the local norms were soon overtaken by the effects of researching and exhibiting on a planetary scale. The transition to the global artistic system emerged as a felicitous sabotage of the previous organization of the arts. In the worst cases, it has produced the impression that the options for artistic advancement are a mere product of what is called in English "networking": the skills of building personal contacts, constructing networks, and seducing curators. Much of the resentment that circulates around contemporary art circuits derives from the impression that programs and systems are governed by personal relationships and favoritism. Indeed, the art world appears to be blocked by the class dynamics of late capitalism: a division between marginalization and opportunism that condemns the majority to an inescapable social precariousness, and, by contrast, favors others with invisible mechanisms that reproduce the privileges of a class that is effective in apparent disorder.

Nevertheless, the closed character of this system is also a product of negligence and lack of imagination. In fact, it could be regarded as an unfinished process. The process of artistic globalization is not uniform: it can totally redefine the chan-

The transition to the global artistic system emerged as a felicitous sabotage of the previous organization of the arts. In the worst cases, it has produced the impression that the options for artistic advancement are a mere product of what is called in English "networking": the skills of building personal contacts, constructing networks, and seducing curators.

[1] At the time, in the early nineties, I was critical of this system. See "Generosa juventud, la del arte," in "Primer coloquio 'Los museos y el arte en México': Memoria" (Mexico City: Federación Mexicana de Asociaciones de Amigos de los Museos, A. C., 1993), pp. 61-69.

nels of artistic exhibition and circulation without affecting its educational mechanisms or the politics of representation. The lack of methods of inclusion is not a necessary effect of the art-curatorial system: it is the outcome of a lack of other mechanisms accompanying it, mechanisms of artistic renewal and mobility that are, by contrast, habitual in a plethora of locales. Some artists' access to global circuits gave them the opportunity to appear locally as an impenetrable mainstream. But the changing of the rules could have refashioned other means of access to artistic visibility from the former system that instead fell into disuse.

There are at least two mechanisms that, in the first instance, need to be constructed in order to introduce the dynamism of inclusion into the exercise of an art organism governed by a process of curatorial decisions like that which prevails in Mexican exhibition spaces today. On one hand, there is the need to establish some sort of imbrication between education and a career in art. In that area, to be sure, the situation in Mexico is marked by a serious backwardness. The institutions of art education, in general, do not include the so-called "studio visit" as one of their main devices. Except for independent programs that have been developed by artists who came from the fin-de-siècle change (in particular the SOMA program, which was founded in 2009 by artists who came out of the experience of independent spaces like La Panadería and Temístocles 44, or the practice of the Seminario de Medios Múltiples conducted by José Miguel González Casanova since 2003 in the old Escuela Nacional de Artes Plásticas), local artists tend to lack opportunities to show their works in progress to all sorts of outside agents (gallerists, critics, artists, collectors, curators, and scholars from other institutions), who not only bring in perspectives that break up the circularity of workshop teaching, but also, on occasion, make it possible to take a first step on the quest for artistic circulation. The fact that the practice of curatorship in all its stages is so intimately tied to the practice of the studio visit makes its absence from educational programs even more problematic: it reduces the individualized contact that is actually the everyday practice forming the basis of curatorial research to an elite privilege, and not to one of the assumed mechanisms of pedagogy in art.

A similar laziness touches the other end of the structure: the curatorial apparatus. Despite efforts to create exhibitions and projects that would include a variety of artists and new voices, there is a certain circularity of names and references in the exhibitions of new art in Mexico, which tends to reduce projects to the few dozen artists who emerged precisely in the nineties in Mexico. Naturally, being active and in motion, curators seek out artists for group exhibitions, residency projects and fellowships. But in all those quests they tend to confide in the virtues of the networks of information and socialization in which they reside, without noticing that, naturally, there is an identification between privilege and access produced therein. With the exception of a few isolated initiatives (especially the "BBVA-Bancomer Arte Actual" program of production grants, held biannually since 2008 at the Museo Carillo Gil, which is overseen by the Instituto Nacional de Bellas Artes), there has been a relative lack of projects in local institutions introducing programs that would explicitly seek to include new practitioners who would share both age and provenance as well as gender and ethnic origin. Beyond the competition to create exhibitions that define the history of a period or acquire prestige among equals, it is necessary to introduce the inclusion and transformation of the canon as one of the central demands and values of curatorship. Its operation is not justified just because of the way in which it can reconcile or bring together the interests of production, circulation, and reflection around works of art; its merit similarly lies in its ability to maintain in question the cultural canon's tendency toward sedimentation, in its capacity to subvert the representation and in generating a creative instability in relation to the art contingent.

At the Museo Universitario Arte Contemporáneo (MUAC) we have assumed that it falls to us, along with other institutions and likeminded colleagues, to create however many pathways and means as are necessary to produce a more complex local artistic fabric. We have opted to undertake a continuous task of research that is nourished by a variety of convergent sources.

In the summer of 2013, we launched an experiment that consisted of issuing a public call for "Portfolio Reviews."[2] This had a double purpose: to offer students and young artists the experience of a critical dialogue with curators or fellow artists, and to broaden the sample of the possible artists with whom the curators of the UNAM's contemporary art museums could undertake projects. Of the 320 artists' portfolios we received, we, the curators at the MUAC, selected 90 with which to be able to have personalized critical encounters. The majority of these were held on site at the Museum in September 2013, which, in turn, resulted in a series of recommendations with which they would be able to review various cases more deeply.[3] To that formalized project are added the deliberate activity of reviewing portfolios and studies in accordance both with suggestions of all kinds and with the relationship of trips to and conferences in diverse locales.

From the start, we set out *not* to define the way in which the Museum would be responsible for interacting with the artists. As in any other of the channels of curatorial investigation (open recommendation, the search for the artist's own contact information or the accidental encounter with a work in exhibitions, publications, or websites), the contact with an artist may or may not result in the realization of an individual or group project, or it might simply detect trajectories that it would be convenient to track in the future. The rule we have imposed on ourselves is to try to incorporate the task of inclusion, in terms of young artists as well as gender and place of origin, into the center of our curatorial work, but in such a way that it would be integral with the very methods of curatorship: reflecting and acting upon the singular, in the knowledge that the best way to produce inclusion is by taking it for granted as one of the interests and constraints that define our activity as curators at any given moment. The surprise that we have not been able to shake is that, contrary to our assumptions, there is a multitude of works that are of a high enough quality and that have the potential to claim their place in a museum such as the MUAC. If this research has resulted in a group show such as the one shown here, our surprise came as an obligation, given that the quality and meaning of the works that we have found along the way were such that we decided to credit the opportunity to find a place for them in our program.

Nothing more thoroughly shows the problematics of exclusion than the facility with which, once the decision has been taken, a curator or an institution is capable of finding a groundswell of artists who must be taken seriously. We hope that the public agrees not only that the search has been fruitful, but also that it is necessary to push this search even further.

This text was originally published in Folio 025 of the collection Folios MUAC, for the exhibition *Yo sé que tu padre no entiende mi lenguaje moderno/ I Know Your Father Doesn´t Understand My Modern Language,* curated by Amanda de la Garza, Aline Hernández, Alejandra Labastida, Cuauhtémoc Medina and Daniel Montero, held at the University Contemporary Art Museum (MUAC) of the National Autonomous University of Mexico from 27 September 2014 to 1 March 2015.

[2] See http://www.muac.unam.mx/webpage/eventos.php?id_clasificacion_evento=7&id_evento=406

[3] 21 colleagues participated in these personalized reviews, including curators from the UNAM's system of museums as well as artists and independent curators. The participants were: José Luis Barrios, Amanda de la Garza, Alejandra Labastida, Cecilia Delgado, Daniel Montero, Helena Chávez, Patricia Sloane, Muna Cann, Ignacio Plá, Mariana David, David Miranda, Daniel Garza, Karla Jasso, Blanca Gutiérrez, Luis Felipe Ortega, Eduardo Abaroa, José Miguel González, Jessica Berlanga, Victor Palacios, Vicente Razo and Cuauhtémoc Medina. Naturally, given that their observations were simple recommendations to review the work of this or that artist more closely, and not a system of competition, their task of reviewing was at no point linked to any concrete curatorial product.

Illustration: © Miluca Sanz

Danda Jaroljmek is a Director of the Circle Art Agency, the first East African agency for contemporary art. Circle's aim is to create a strong, sustainable local and international art market for East African artists.
Having lived and worked in the arts in Kenya for 15 years, as well as working closely with private and corporate art collectors in Nairobi, Danda curates pop up exhibitions and holds an annual auction of Modern and Contemporary East African art. She also manages The African Arts Trust' a fund to support African artists and organisations on the continent.

Interview with Danda Jaroljmek

Art Consultant, Kenya - Director of the Circle Art Agency

M R : From 2000-2010, you were the African Network Coordinator for the Triangle Network. What was the global landscape like for African art spaces when you started and how did you meet your objectives?

D A N D A : In the early days of the Triangle Network between 1995 and 2008, there were few opportunities for artists to travel to residencies and workshops except through Triangle. Most of the organizations were entirely artist-led and very creative but it was hard for the artists who were trying to maintain their own practice whilst organizing, fundraising and supporting other artists. There was a network of around 16 art spaces in sub-Saharan Africa and these really worked closely together and sent artists across the continent. Another difference was that there were few curators, critics, writers etc. working alongside these artists or travelling to meet artists, so the main aim for the artists was skill-sharing and studio or workshop practice rather than theory, research and exhibitions. Funding was limited as it still is today with just a few key donors: Hivos, Ford Foundation, and now Doen, Mimeta and TAAT. We managed to put on regular workshops and artist in residency programs on limited funds and with hardworking artists trying to run these programs.

Then in 2012 you worked as a consultant for Art Moves Africa. What new conclusions did you draw from your work with this organization in terms of arts infrastructure and artist mobility opportunities in Africa?

I did a two-month consultancy in the East African region for AMA in July-Aug 2012. It was a fascinating experience to revisit a lot of spaces and discover new ones. There is a vibrant art scene in Ethiopia, Kenya, Uganda and Sudan, less so in Rwanda, Burundi and Tanzania though there are some important artist-led spaces trying to support their artist communities, such as Nafasi Art Space in Dar es Salaam and Ivuka Artists studios in Kigali. New on the scene are festivals like KLA ART in Kampala and the Kampala Biennale in Uganda. One of the conclusions I came to, which seems surprising given that artists now have wide access to the internet, Facebook and smart phones, is how little artists know about other spaces and opportunities across the region, the lack of networks and how information is still not shared widely. There is very little governmental support for the visual arts in East Africa and, despite there being good art colleges in Uganda, Sudan and Ethiopia, the teaching is not necessarily inspired and contemporary. In countries like Kenya, Tanzania, Rwanda and Burundi, most of the artists are self-taught. There is no training for arts administrators or those supporting the art scene, such as writers and curators, and there are very few good-quality art galleries.

What would you say are the main obstacles for African artists to show or produce their work outside the continent?

Artists in the continent are reliant on art professionals to 'discover' them and give them an opportunity for exposure internationally. Often curators or gallerists visiting Nairobi, for example, already have a list of names of artists that they have sourced from their contacts to look at. If they don't have time and are able to get the help of professionals on the ground, they often miss out on visiting other interesting artists who may be at a point in the career where they are ready for those chances. The art world can be quite snobbish and it is hard to get a sense of an artist's work through a hurried studio visit. Artists in Kenya don't often have a chance to be experimental and there are no grants available to build a body of work or production fees for exhibitions. This limits their research and continues to require them to make saleable art in a local context. Another obstacle is the artists themselves. It is not easy to apply for international opportunities or to learn how to network, build online portfolios, write good statements and biogs. So many artists don't apply as they find it too difficult and get disheartened if they don't receive encouragement. In other parts of the world, artists would receive help from their gallery or art school. Also, work being produced in a local context may not seem relevant to international audiences; many artists still paint or sculpt and this does not necessarily appeal to international curators etc. who are looking for more lens-based media etc. Participating in large events like art fairs and biennales is beyond most small art galleries and spaces on the continent. This is a huge disadvantage as these events are becoming more and more important and many spaces lack the resources to participate.

You are currently a Director of the recently-launched Circle Art Agency, which places a greater focus on visibility and market opportunities for contemporary artists in Africa. What made you engage in this aspect of the art system?

Artists need to sell and to exhibit. In Kenya, the economy is booming and there is an increasing local middle class. Whilst there are spaces providing studios and workshops such as Kuona Trust, there is only one regular gallery, a museum that doesn't do much for contemporary artists, so most artists exhibit in restaurants and shopping malls.
Also, there is little public art entering all the new buildings and retail and commercial developments. Circle was established to create more infrastructure for the contemporary artists in Kenya, with high-quality pop-up exhibitions, a soon-to-be-opened gallery and an annual art auction. We aim to build markets, both local and international, for art in the region. East African art is not very well-known internationally and yet we have some exciting contemporary artists. It is important to first build a local audience and give them excellent events where they can see great art. There is no secondary market so Circle created the first commercial art auction, which was a huge success in 2013. We work with a large group of artists and we have found that increasingly more clients are local. We now have quite a few corporate clients and three big developments for which we are commissioning art.

It seems also that many art magazines are now developing a growing interest in Africa, devoting entire issues in order to 'discover' African artists. Do you think many misconceptions or stereotypes about contemporary African art remain?

No. I think anyone interested in contemporary art has access to information, exhibitions and publications to learn about contemporary African art. I think there is an awareness amongst people in the industry. The days where people thought African art was all about masks and fetishes has long gone. There are some excellent books and good new galleries showing contemporary African art. The Dakar Biennale this year was very well-attended and the main exhibition and catalogue showed the range of excellent, exciting work being made both in the continent and the diaspora. My only concern is that it is a fad, that the art world, looking for the next new thing, will shift its interest to another region. However, by then good art and interesting artists will have received opportunities for exposure and representation as well as participation in the international art scene.

© Circle Art Agency,
East African
Encounters
Exhibition,
Gallery view,
2014

© Circle Art Agency,
Paper Exhibition,
A Performance
by a dancer, 2014

This is The Part Where We Save The Earth

Molly Rideout

When autumn struck this last September, nature schooled our artist collective in a lesson on communal living by reminding us that a farmhouse is not a dwelling privileged solely for humans. The mousetraps that had lain in disuse all summer began to snap in the middle of the night. Bats made their annual migration into our walls. I could hear them scratching at dusk. Then there were the crickets.

They hid in the corners of the stairwells or under the lip of the pantry cabinet, in any spot they could find in the artist house with maximum amplification and minimum chance of capture. *Chirping* is too gentle of a word for the sound these insects make. *Sawing* is closer. *Deafening. Grating.* Culturally, the sound of crickets connotes silence. In reality, it is the sound of a creature slowly scraping away a human's sanity.

When the frost comes and the crickets die, the chirping is replaced by the mechanical hum of the grain bins as the farmers dry their corn and their soy beans in the cylindrical, steel structures that stand as tall as the barns. The engine noise echoes for acres. When the sound from one farm begins to fade in the distance, another farm takes up the call. The dryers run all day and all night well into November, when the grain finally dehydrates down to the desired 13.5% moisture content. Shortly thereafter, the winter winds pick up.

Artists who live in urban areas come to our rural artist residency, Grin City Collective, for the quiet. The rural landscape is never quiet.

Grin City Collective[1] comprises of two farmhouses, two converted barns, an outbuilding and a corncrib on 320-acres in central Iowa. The majority of that land is planted in corn and soy and alfalfa, the staple row crops for our region. Two of the acres we reserve for our organic vegetable production, Middle Way Farm[2], which next year will sell up to 60 Community Supported Agriculture (CSA) shares, weekly boxes of fresh produce for investors in the small-scale enterprise. Grin City's eight visiting artists and three staff live and work on the remaining five acres.

Molly Rideout is a writer, social practice artist and Co-Director of Grin City Collective Artist & Writers Residency in Grinnell, Iowa, as well as the current Co-Chair of the Arts + Ecology Affinity Group of the Alliance of Artists Communities. Her fiction has been published in the book Prairie Gold: An Anthology of the Midwest (Ice Cube Press 2014), in several journals and online. At Grin City, she leads a variety of cultural projects throughout her rural state. www.mollyrideout.com

I have said before[3] that my Residency Co-Director Joe Lacina and I didn't set out to make an ecological artist residency, but by cultivating a sense of place so closely tied to our agricultural community, it was impossible for us to separate ourselves from the movement. We are where we make art, and at Grin City Collective, tucked between acres of conventional, genetically modified row crops and small-scale organic operations, field erosion and restored prairie, we are making art in the most ecologically altered state in America.

And we are not alone. The number of artist residencies who embrace ecological themes either in structure or programming are growing each year, largely because a term like "ecology" can encompass so many social, natural and political issues all at once and because artist residencies are perfectly situated for this theme. First, many of the traditional artist retreats are located in a natural landscape—in a wood, in a garden, next to a lake—with the intent of giving natural inspiration to visiting artists. Second, whether rural or urban, residencies connect an artist to a place, typically a new place, and one's environment, food, water and health are all crucial to that place.

The problem with a term like "Ecological Residencies" is that it is so broad that, I would argue, every artist residency is *ecological* in some way, whether they choose to recognize it in their mission or not. Like Grin City, Wormfarm Institute[4], or Marble

[1] www.grincitycollective.org

[2] middlewayfarm.com

[3] Molly Rideout: "Cultivating Ecological Themes in Art" - December 12, 2013. www.artistcommunities.org/cultivating-ecological-themes-art

[4] wormfarminstitute.org

House Project[5] in the U.S., some of these residencies connect national and international artists to farming practices and systems of food justice. Others, like the Institute for Sustainable Living Art & Natural Design[6] (ISLAND), view their role in the field as connecting people to their physical/geographic space. Places like the Exploratorium[7] or The Schuylkill Center[8] use art as a vehicle for environmental education. A Studio in the Woods[9] in New Orleans, LA, Anchorage Museum's Polar Lab[10] in Alaska, or Bamboo Curtain Studio[11] in Taiwan hold themed residencies for artists who wish to engage with a specific ecological issue such as water conservation or climate change. Amsterdam-based TransArtists' Green Art Lab Alliance (GALA) acts as a network throughout Europe for artists and scientists working on ecological issues. Innumerable others artist residencies engage with ecological themes through conservation measures on their own residency property.

This is a broad brush to paint with, so what do all of these organizations have in common? Randall Koch[12], artist and consultant at Ecological Thought, Art & Action LLC., recently surveyed the field of ecological artist residencies, which he divided into two, sometimes overlapping categories: (1) Those residencies that implement everyday ecological practices: recycling, thoughtful use of materials, composting, growing gardens or sourcing food locally. Koch explains that "These 'lifestyle' practices at the residency indicate to residents the overall attitude of the organization and that the experience at this program on a daily basis will reinforce ecological values." Nearly all of the organizations Koch surveyed fit into this category. Approximately half fell into his second category of (2) Residencies that also produce ecological public programming by involving "local non-profits and community groups as partners in identifying projects and delivering solutions through their residency program. These programs reflect a clear intention to address specific [ecological] concerns through multi-disciplinary approaches and partnerships within the community."

This overarching definition of an Ecological Artist Residency is so broad and so popular that when the United States-based Alliance of Artists Communities[13] (AAC) convened in Charleston, South Carolina, for its first Arts + Ecology Preconference

We as a network need sub-groups, a smaller number of organizations with one focused topic: Conservation, Food Production, Ecology Research, Rural Narratives, Global Warming.

[5] www.marblehouseproject.org

[6] www.artmeetsearth.org

[7] www.exploratorium.edu

[8] www.schuylkillcenter.org/departments/art

[9] astudiointhewoods.org

[10] www.anchoragemuseum.org/exhibits-events/polar-lab

[11] plumtreecreek.bambooculture.com

[12] randallkochstudio.com/index.html

[13] www.artistcommunities.org

Grin City Collective.
Rurally Good Art + Music Festival, 2013.
© Grin City Collective

Grin City Collective, 2014.
Emerging Artists-in-Residence and staff socializing on The Dock, an installation in the alfalfa field by Tony Zappa and Alex Hansen.
© Grin City Collective

One of two farmhouses of over a hundred years old, providing accommodation for Grin City residents and staff.
© Grin City Collective

(a one-day gathering before its annual meeting), we had to turn people away for lack of chairs in the room. The Preconference arose after several years of short, hour-long gatherings by AAC's Arts + Ecology Affinity Group[14], a special interest subgroup of the larger Alliance membership devoted to this specific topic. In small groups, the sixty-seven attendees discussed the nuts-and-bolts of how to connect scientists with artists, how to start a residency on a farm, new access points for ecological funding and ways we can use art to connect our local communities with issues surrounding ecological place, conservation and climate change.

As the full group reconvened in the afternoon to look at some of the bigger questions our field faces, we realized that three key groups were missing from this conversation. There were (1) precious few practicing artists in the room, (2) no scientists and (3) not enough voices from outside the United States. Artist Residencies connect people: be they artists and scientists, artists and policy makers, or simply different perspectives from one community. But none of those people were there to speak to their needs, their successes and failures. We need those voices if we want to affect any sizeable change.

The organizations that make up AAC's Arts + Ecology Affinity Group are ready to move to that next level of work. What does that mean? We're not yet sure, although certain goals have been identified. First, we have the contradictory need to both expand and divide. "Arts + Ecology" is an effective affinity group, but it is too broad with too many related but differing goals to affect any targeted change. During this meeting we realized that we as a network need sub-groups, a smaller number of organizations with one focused topic: Conservation, Food Production, Ecology Research, Rural Narratives, Global Warming. Whatever the focus groups end up being, we also recognize that we need to bring more international organizations into this conversation. We need to tie together existing ecological artist networks like Trans Artists' Green Arts Lab Alliance in Europe, AAC's Arts + Ecology Affinity Group in the U.S. and still others of which we are not even aware.

In addition to better, more cohesive networking comes better ways of sharing stories and advice. Day-to-day, so many of us focus on the insularity of our immediate communities. We forget that the work we are doing is happening worldwide. We don't need to reinvent the wheel every time. We should share our successes, but also not hide our failures, lest others try and fail in the same way. We need this network of communication to help each other overcome the challenges we all face.

There are many challenges for ecological artist residencies, many of which we never even suspect until we're putting out the fires. Building support structures for artists is an exhausting mission. Adding to that ecological sustainability or conservation or advocacy can sometimes feel like adding one impossible task to another. A double mission can access new avenues of funding, but other times you have to work twice as hard to dance the delicate ballet of funding ethics. Suddenly we are not only considering whether a funder supports the arts, but whether they also support an ecological mission. This can be tricky when environmental advocacy groups have blacklisted most large corporations for negative practices. Does my residency apply for a grant from agribusiness Monsanto, one of our major local employers, even though environmental popular opinion often dubs it "The Most Evil Corporation in the World?" Other conflicts can be closer to home: pesticide drift, manufacturing waste, urban food deserts, invasive species. Artists or not, everyone is familiar with the personal conflicts that can arise when environmental issues are discussed. A residency's community relationships can be set back years by one polarizing artist taking it upon themselves to lecture a local businessman on the ethics of their land practices. Add to this the infrastructure struggles of building a residency space that is both environmentally friendly and comfortable to our visiting artists (Do we turn on the heat or make everyone put on another sweater? Install air conditioning? A composting toilet?), and one might wonder why anyone goes into this field at all.

Yet for some insane reason we do go into the field of ecological art. And more people are joining us every year because they see what we see, a way for artists to change the conversation about a pressing topic. We see artists creating work that addresses impossible questions, demonstrates ambiguity, teaches curiosity, and looks at the land and says, *Yes. This is something we need to keep.* And that knowledge is worth all the headaches and the stress and the strained relationships. That knowledge that if we keep working at this, someone somewhere might just learn something.

[14] www.artistcommunities.org/conference/arts-ecology-preconference

free Dimen-sional

AN INTERNATIONAL SUPPORT NETWORK FOR ENDANGERED ARTISTS

Beatriz Meseguer

In one of the busiest markets in Burma's largest city, Rangoon, the artists Chaw Ei Thein and her friend Htein Lin made a performance in the street to criticise the inflation in the country. This consisted of selling sweets, pencils, spices and other articles at their price 20 years earlier. People milled around to buy them. On observing the commotion, the authorities suspected the artists of planning a demonstration. Both were arrested. Years later, Chaw Ei Thein applied for political asylum in the United States.

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The artist and political journalist, Issa Nyaphaga, suffered a similar experience. When working on a newspaper in Cameroon in the 1990s, he was imprisoned and tortured after publishing caricatures criticising the state of the country. Now in exile, Issa currently runs the *Hope International for Tikar People* (HITIP) organisation, whose aim is to provide direct support to indigenous communities. He has also implemented the *Radio Taboo* project, a community radio station providing information on topics like public health, sex education or women's rights, which are forbidden in his culture.

Chaw Ei Thein or Issa Nyaphaga are not alone. Both form part of the almost 200 artists from 30 countries who are supported by freeDimensional (fD). The organisation has been working with the global artistic community since 2006 to identify and redistribute resources and to create relations between art spaces and endangered artists subjected to censorship and abuse in their countries.

Safe Haven

Although each case is unique, the procedure for assisting artists who find themselves in similar situations to Chaw and Issa is fairly standardised and begins with a detailed application form for admission. "This information enables us to assess each case and decide whether fD is able to take it on. We often refer artists to other associations or put them in contact with the residencies whose programs appear to coincide with their interests. Our strategy is based on what we call 'cartography of resources', that is, how we can best meet their specific needs by taking our resources into account; such as a small grant from the Creative Resistance Fund or a safe haven through the Creative Save Haven program", the organisation explains.

Beatriz Meseguer (Murcia, Spain, 1981) graduated in Journalism from the Complutense University of Madrid and studied photography at the EFTI School. She currently works in New York as an art photographer for On White Wall and a content editor in the Fine Arts Department of the School of Visual Arts (SVA). She also writes for different media.

Creative Safe Haven came into being as an international support program through which fD provides endangered artists not only a safe place to live but also a creative space where they can work with greater freedom. The process by which this service is provided involves dissemination, cooperation and coordination between the affiliated networks and organisations.

Normally, the process begins with a request from the Human Rights community or other organisations that provide direct help to these artists. However, on other occasions, it is the individual him/herself who requests a safe haven. Following this first step, fD assesses the case and launches a call to its wide range of residency networks. The needs of each candidate, the strategies to be followed and the duration, that varies from three to six months, are decided during this process. In addition, fD deploys a wide range of resources for the artist: referrals to academic programs, personal and professional contacts in the host country, legal and financial information, advice on psychosocial services etc.

Although the NGO takes time over its planning of the situation, it cannot always ensure a long-term solution after providing the safe haven. "It is part of our protocol to take their future needs into account. We can advise them on what we think are the best options, helping them to access the necessary contacts and resources through our network. We leave all decisions in their hands because these are delicate. For example, applying for political asylum is a very serious decision", the fD team explains.

It is part of our protocol to take their future needs into account.

Chaw Ei Thein
We, in Burma.
Rapid Pulse performance art festival, Chicago 2012.
Photo by Rosa Gaia Saunders.

Following the Creative Save Haven program, the experience for many artists is a positive one. Although they know that it is hard to accustom themselves to the new situation, a return to their countries is very dangerous. In Chaw Ei Thein's case, participation in the program enabled her to publicise her struggle and draw attention to the repression in Burma: *it helped me to create a working network with other immigrant artists and gave me the energy to start a new life here*, she recalls.

freeDimensional and the international coalition of advocates

In 2010, fD gathered leaders of Human Rights organisations, art spaces and independent media for a meeting on "Creative Resistance". The event led to the creation of the International Coalition for Arts, Human Rights & Social Justice (ICARJ) for sharing information, resources and specialised knowledge and for strengthening the defence of political causes that favour the arts and human rights. In 2011–2012, this initiative evolved into an EU Working Group on Arts, human rights and social justice (ARJ), whose mission is to make recommendations to the European Commission and EU Members from the civil society viewpoint.

After the Working Group's mandate concluded at the end of 2013, ARJ has operated under the aegis of Culture Action Europe (CAE). It comprises around 18 arts, human rights and freedom of expression associations and NGOs, maintains its international focus and argues that the representatives of other world regions must have a say in the way in which the EU negotiates agreements with its Member States. Having commenced its second mandate in 2015 (until February 2017), ARJ's aims are to foster awareness in cultural, political and human rights sectors about violations of artists' human rights both inside and outside the EU. At present, ARJ is in the process of creating a toolkit on the existing legislation as well as study cases on artists' human rights.

The Future: a global network

Sidd Joag, the Programme Director of fD, explains that after almost ten years' work, the organisation can have a much greater impact if it continues to develop its safety networks and create synergies between associations and residencies.

For this reason, the NGO is committed to expanding these networks to other territories: *We are focusing on establishing networks in those regions where the risk of political and social repression is greatest, such as Mexico and Central America; and we hope to be able to do this soon in East Africa and the Middle East.* The aim is to help these networks become increasingly more accessible and to mobilise faster when artists need them.

freeDimensional currently operates under the platform ArtistSafety.net, a voluntary emergency response network in support of artists who fight for social change. Although ArtistSafety.net utilises the methodology, resources and experience of freeDimensional, it is aware that a single organisation cannot properly respond to the great number of cases in need of its support. Therefore, this new network takes a more horizontal and rhizomatic approach. This enables it to benefit from the resources and knowledge of other collaborative networks, organisations and artists' groups at local, regional and international level, to increase the effectiveness of its work in support of individuals at risk and thereby maximise its impact on social change.

Issa Nyaphaga
Street Performance, 2011.
Santa Fe, New Mexico.
Photo by Sophie Rousmanier

Questionnaire to Artists in [Networked] Residence

In November 2014, the Mapping Residencies' team embarked on a collective interview of artists selected through the open calls of networks/joint residency programs. Each artist's responses were shared with the other participants on our website, enabling them to add their own remarks and continue to interact. This section is the result of the experiment.

Dear__

Mapping Residencies is a non-profit publishing project that specialises in artists' residencies and contemporary creation.

[...] We are currently working on the production of our second issue, which will focus on artist residency networks. With this in mind, we would like to start a discussion forum in order to discover the perspective and experience of artists who have participated as an artist-in-residence through a residency network.

As an artist participating in [_networking program] at [_residency], we would like to invite you to take part by replying briefly to the following questions:

- What are the main obstacles you encounter in pursuit of your profession as an artist in your country/country of residence?

- To what extent has your participation in an AiR program helped you in your work?

- What does networking mean for you in your profession? Do you feel you would benefit from more networking opportunities in your field of research?

With your permission, the text would be posted in an entry on our website to enable you to continue to add your own feedback.

Kind regards,
The Editorial Team

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Phaptawan Suwannakudt (Thailand, 1959) lives and works in Sydney, Australia. She trained with her father as a mural painter. She led a group of painters who extensively produced work in Buddhist temples and public spaces in Thailand during the 80s and 90s. Relocating to Sydney in 1996, she lives and works as independent artist in Australia and has exhibited extensively internationally over the past eighteen years. Phaptawan was involved and engaged with women artist groups when she lived in Thailand. She also won grants and awards and participated in residencies both in Thailand and Australia.

Phaptawan Suwannakudt

Phaptawan Suwannakudt: Days of (endless) Meaning(lessness 1. Acrylic on canvas, triptych 1x (135 x 90 cm) 2x (135 x 45 cm), 2014. Courtesy of the artist and 100 Tonson Gallery.

Thailand/Australia.
Residency network and program:
AsiaLink at Ne'-Na Contemporary Art Space (Chiang Mai - Thailand) 2014.

I am a Thailand-born, Australia-based artist living and working in Sydney for over 18 years. My artistic approach is the living experience I have dealt with. I was perceived as fitting into the category of craft and traditional practices. My main obstacle is that my work does not necessary find the space or platform in mainstream contemporary art in Thailand, let alone in Australia. This has affected how I get in touch with a network and or other connections in art communities in both countries and internationally.

The AiR gives access to studio spaces that are very limited and pricey in Sydney, where I live. It definitely gives me opportunities to explore local materials and exchange and engage in communication with local communities not necessarily in the art field.

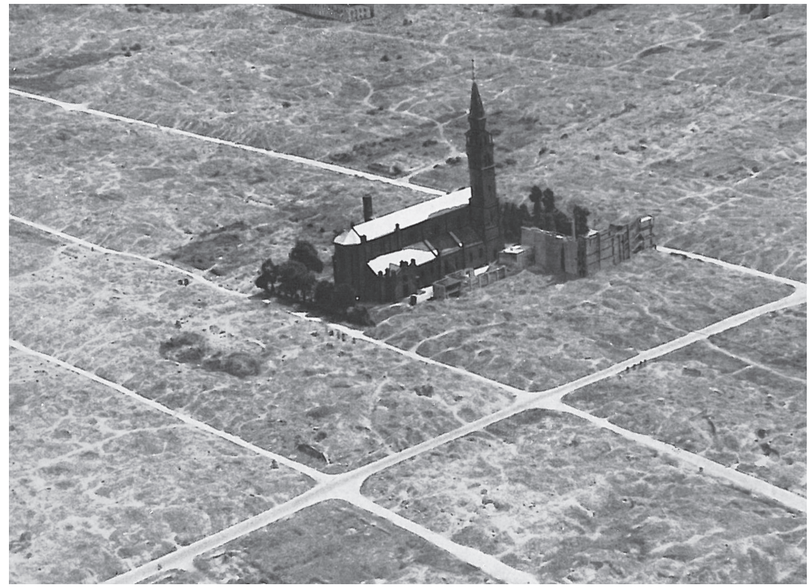
Societies transform and evolve through times and everyone is interconnected one way or another. I believe artistic and cultural exchange is the key communication for harmonious living. My work deals with social issues from the life experience I have experienced or witnessed. The process is not limited to the studio-based process. On the contrary, it relies on interactive engagement and dialogue with communities.
In addition to this, I benefited a great deal from meeting other artists in residence who shared the space. That is, I got to talk, exchange ideas, swap information on materials, techniques and methods and the chances of working together in the future.

Phaptawan Suwannakudt
Nov 27, 2014
I feel I have a lot in common with Gail Priest. Having read her thoughts and experiences to the end made me feel that being part of an artist residency is definitely the way to go in order to make the breakthrough.

However, I find maintaining the balance between networking and art-making is easier said than done during the residency. Anyone?

- What does networking mean for you in your profession? Do you feel you would benefit rom more networking opportunities in your field of research?

Ali Cherri (born in Beirut in 1976) works with video, installation, performance, multimedia and print. His recent solo exhibitions include "Bird's Eye View" at the CAP Kuwait (2014) and "On Things That Move" at the Galerie Imane Farès in Paris (2014). His work was also at the Gwangju Museum (South Korea, 2014), the Helsinki Photography Biennial (Finland, 2014), the Yalay Art Space (Hong Kong, 2013), Southern Panorama (Sao Paolo, 2013), etc.
Recently, he received the Arab Short Best Director Award at the Dubai International Film Festival 2013 and the Res Artis Award 2013 at VideoBrasil and NEARCH award 2014 for his current research on Archaeology.



Ali Cherri: Warsaw in Ruins - 1945 Charles Szczecin / East News; courtesy of Mr. George Szczecin.

"One image that struck me while in Warsaw is this photograph from 1945: Warsaw in ruins (unknown photographer). What I am currently working on is a miniature maquette that commemorates the ruins, instead of depicting the city before the ruins."

Ali Cherri

www.acherri.com

Lebanon. Residency network and program: VideoBrasil 18th Festival / Res Artis Award 2013 at A-I-R Laboratory (Warsaw, Poland) - 2014

Living in Lebanon, a country with practically no state subsidies for the arts makes one always look for alternative modes of production. Most artists in Beirut need another job to survive and be able to produce their work. This situation leads to more inventive ways of being an artist. The other obstacle is state censorship. There are topics that are considered "taboo", like religion, the army, and the head of state. Being critical of any of these subjects can get you in trouble. This does not mean artists abide by this implicit rule, but many times artworks make it to the headlines and create political tensions.
The last obstacle would be the lack of non-commercial spaces to show work. The city's vibrant scene is not compensated with enough art spaces, museums or institutions to show local arts. Many of the artists show their work much more outside of the country. For the past couple of years, I have been shuttling between Beirut and Paris, where I am working with a French gallery. This is a great opportunity for me to be able to produce and show my work on an international platform.

Artist mobility has become one of the essential elements for artistic production. To be in a new city, find new inspirations, and meet new people is all part of the creation of an artwork. Being part of Air Program helped open a new territory of research. I am currently working on a project about archaeology, investigating excavation sites that are falling into ruin. Being in Warsaw, a city that was completely destroyed post-Second World War, brought new insights to my project. Questions of traces, ruins and reconstruction all lie at the heart of contemporary Warsaw. During the residency, I became interested in the maquettes and miniatures that one finds in the city, representing a building or a monument that was once there. These architectural models are signs of absence; a trace that is now lost.

As an artist, talking about my work, meeting people, creating connections with institutions is definitely very important. But it is also a tricky exercise. I try to limit this activity while creating new work, because it can become very distracting. But once a work is done or an exhibition has opened, I like to be available for people interested in my work. In contemporary art, people are increasingly interested in the artist than the artwork alone. People like to know the process, the story, and the personal input. I try to do this by creating a network around me, people that I meet in person, with whom I discuss the work in depth, and who then can relay this information. But at the end of the day, the work itself is still the center of any relation or network.

Akiq Abdul Wahid (born in Kediri, a small town in the middle of East Java province) lives and works in Yogyakarta. He works mainly with photography focusing on how humans approach their everyday lives, through the system, technology and innovation that they have created. He is a member of MES56, an art collective based in Yogyakarta that focuses on building awareness and visual literacy especially through exhibitions, workshops and art projects.

Akiq AW

www.akiqaw.com || www.mes56.com

Indonesia. Residency network and program: Asialink at Artback NT: Arts Development and Touring (Alice Springs, Australia) 2014

Akiq AW: "Police Officer" From "Wajib Belajar" Series. As part of 'Border V 2.0' A Solo Exhibition by Akiq AW at Chan Contemporary, Darwin, NT, Australia. Photograph, Archival Inkjet Print. 2014. ©Akiq AW

"After coming back home from AIR in Alice Springs, I was thinking about my own culture, bloodline and my indigenousity. This series is my reflection on how modern states understand and treat traditional wisdom, norms and way of life. It's a series of the remnant of the 'New Order' regime policy on how they pushed citizens to follow modernization. These four pictures are of the policy to make people use a helmet and follow traffic rules, but Indonesians only follow rules when there's police officer around. So government made life-size sculptures or reliefs in every street corner."

Questionnaire

- What are the main obstacles you encounter in pursuit of your

I never complain about what happens in my country. It's a really good place to live as an artist here, especially in my city, Yogyakarta. But sure there are always obstacles; the main one is there's no good art infrastructure here, a lot of things happen just out of blue. Magic. It's really hard for a young artist and the public to try to understand what is really happening, why one artist is successful, why the other's not. It's just magic.

My participation in AIR is a life-changing moment for me. When I am in my country, I feel so resourceful; I can do anything I want. During my AIR period in Alice Springs, I realized how insignificant is individual humankind compared to the world we live in today. I had to make a lot of effort just to know people, introduce myself to them. After AIR, I just feel more appreciation for what I have here in my city. Most of the things that I got from the AIR program were beyond the practice of art, because living in a really different place, eating different food, talking in a different language and hanging out with different people... it changed me so much. It's more than cultural understanding kind of stuff... It's deep inside your heart that the new places and new people become part of what you really are.

Yes, I think networking is defining keys for every artist's career. In this so-called open and borderless world, ironically opportunities come to those who meet the right people at the right time. This is networking.

Basir Mahmood (1985 Lahore, Pakistan) studied in Lahore at the Beaconhouse National University, and received a yearlong fellowship from Akademie Schloss Solitude in Stuttgart, Germany, in 2011. In order to engage with situations around him, he ponders upon embedded social and historical terrains of the ordinary, as well as his personal milieu. Using video, film or photograph, Mahmood weaves various threads of thoughts, findings and insights into poetic sequences and various forms of narratives.

Basir Mahmood

www.basirmahmood.com

Pakistan. Residency network and program: Videobrasil - Sesc_Videobrasil residency prize, at Sacatar Institute (Salvador, Brazil) 2014 Akademie Schloss Solitude fellowship (Stuttgart, Germany) 2011/2012

Basir Mahmood: Power Between Weak. 2014. Video Single Channel Projection. Stereo sound. Duration 00:03:45. © Basir Mahmood

"A lone man stares, and beyond the curtain of a moment, a group of people stare back, creating a dialogue between the man and the group. The instant of sustained gazing and unbroken vision continues and becomes still, and becomes true. The narrative asks whether it is the lone subject or the group of people who hold the tension in the moment."

Questionnaire

- What are the main obstacles you encounter in pursuit of your profession as an artist in your country/country of residence?

- To what extent has your participation in an AiR program helped you in your work?

- What does networking mean for you in your profession? Do you feel you would benefit rom more networking opportunities in your field of research?

I face no obstacles in pursuing my practice in Pakistan; the only issue I have is that I never get an opportunity to live practically as an artist and retain this identity. Most of my struggle goes into making people believe what I do. Especially when I work with participants, here it's even more difficult because there are no galleries and museums to use as a reference, to explain to them what I do. But eventually all these struggles lend support to my work, and become part of it.

I believe it's absolutely essential for an artist to relocate; it strengthens the sense of comparison. After having an opportunity to be in a different context, I have much more references to work with and they are somehow becoming part of my current project. It was also a good chance for me to take a thorough look at my own practice, where it comes from and where I could possibly take it.

I had a chance to dig into the practice of other artists during my stay and I had many discussions to share similarities and differences. Also, I had a chance to meet other professionals, which might open up other opportunities in the future.

Susanne Bosch works predominantly with and in public. Her work addresses long-term questions around democracy including money, migration, survival, work, societal visions and models of participation. She formally uses site- and situation-specific interventions, installations and dialogical methods. From 2007-2012, she developed and led the MA 'Art in Public' together with Dan Shipsides at UU, Belfast, NI. Examples of her international works are '*Jericho – beyond the celestial and terrestrial*', City Exhibitions, Birzeit Museum (West Bank, Palestine, 2012-2013) and '*Happiness comes from DIY*', ongoing interventions in Bregenz, Austria, and Dortmund, Germany (2014). Susanne holds a PhD and is co-/editor of publications.

Susanne Bosch

www.susannebosch.de

Germany. Residency network and program: Goethe-Institut at Lostgens (Kuala Lumpur, Malaysia) 2014

My approach is site- and context specific, most of the time in and with public. I do carry with me certain long-term questions that I direct at the location I live/work in. For more than a decade, I have worked and lived in various places, the longest for 7 years in N. Ireland. In that sense, Germany, my current country of residence, is my home country, yet I have been living and working mostly in professional settings abroad. I experience structural differences in public art projects between Germany and other countries in terms of funding, dialogue, management and mediation of interests between the stakeholders involved.

The Goethe-Institut invited me to work for 3 months in Kuala Lumpur, Malaysia. They connected me to their local partner -Lostgens' Contemporary Art Space, an artist-run activist space in downtown Chinatown which offered a very professional environment, a large network of interested people, opportunities to give talks and respond to workshop requests, an exhibition venue and the chance to accompany colleagues in their professional roles to communities, villages and business settings etc. The set-up also provided me with a wonderful living situation within the artists' family. The residency deepened personal relationships. It was my first time working in Asia and I got a first-hand sense of Asian culture, mindset and pace of life. Through the fact that I lived within the Chinese minority, I experienced Malaysia from a specific perspective.

Susanne Bosch: What we believe in. Multi-media installation: 4 video films ("Eat, Shoots and Roots", "Kebun Kaki Bukit", "Kelab Bangsar Utama" and "Edible Garden City Singapore", 20 min. each), text on walls, sound. 2014
© Films and image: Susanne Bosch, 2014

Networking for me means to exist in a web of people and institutions that follow certain joint causes and questions. It is often more than a professional encounter; the questions that deeply move me cannot be seen as disconnected from me as a whole. My vibrant network lives and feeds itself from mutual sympathy, warmth, respect and appreciation towards each other. In that sense, the opportunity to meet more people who are mutually attracted is a gift.

Questionnaire

- What are the main obstacles you encounter in pursuit of your profession as an artist in your country/country of residence?

- To what extent has your participation in an AiR program helped you in your work?

- What does networking mean for you in your profession? Do you feel you would benefit rom more networking opportunities in your field of research?

Susanne Bosch
Nov 26, 2014
Reading all our comments, I found the answers to the first and last questions to be the most interesting. What struck me: the issues of finances and time at home that lead to the need to go on residencies in order to be able to work. Networking as a way to feel our interconnectedness through relocation, either as professionals or friends, as a critical mass or as a like-minded crowd… I resonate with many of the answers. I would be interested to know how hosting institutions would respond to the questions. What do we as residency artists contribute, leave behind, offer, challenge, share, transform?

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Mónica Rikić has a Fine Arts degree from the University of Barcelona and a Masters in Digital Arts from the Pompeu Fabra University. She focuses her work in programming and other interactive techniques such as microcontrollers and image recognition. She has participated in many exhibitions and art festivals, including SonarKids, FILE, TEI'13 and Ars Electronica, and was artist-in-residence at The Cube – QUT in Brisbane, Australia, as part of the European Media Arts Residency Exchange (EMAN#EMARE) in 2014.

Mónica Rikić

www.buildacode.info || www.monicarikic.com

Mónica Rikić: "Buildacode." 24 foam cubes of 25cm³ each, sound. 2014. © Mónica Rikić

Spain. Residency network and program: EMAN/EMARE at Queensland University of Technology – The Cube (Brisbane, Australia) 2014

In Spain, the main obstacle for production is clearly funding. The crisis hit culture very hard in this sense, plus it's never been a very important field here so now it's been one of the first things to be cut. And also the main institutions have never shown special interest in promoting new media art till now and reaching a bigger amount of people, so the general public is mostly unaware of these practices.

Participating in the EMARE residency has made my project better known and recognized in different places and spaces. My practice has always worked better outside of Spain and now it seems to attract more interest here too, once you get outside recognition.

"BUILDACODE is an experimental tool for sound programming, which seeks the integration of an object's manipulation into a visual programming environment for real-time sound creation. It is aimed at people who, with or without previous programming knowledge, would be able to enjoy tangible sound coding through the manipulation of friendly objects."

For me, networking means making your work public and finding people who are working on the same line, with whom you can build new relationships and forms of collaboration. The networks normally found in my local area work very well, since they are mostly encounters with other artists wanting to show stuff and who work with a lot of passion and show interest in what's being done. But speaking of contacts, these can bring other benefits, otherwise opportunities are pretty slim. It seems that if you want funding or sometimes just create larger productions here, you lack the necessary tools unless you are able to do it by yourself.

Mónica Rikić
Dec 5, 2014
Hello to everyone!
As you can see from my text, this year I've been in Brisbane (Australia) in an EMARE residency for a couple of months. It wasn't my first time in Australia so I already knew the culture, but the last time I was studying at uni for 6 months, now I have had to experience the cultural and working side of the country.
I totally agree with Katie's comment about the isolation part. I'm from Barcelona and even though Spain in general is badly affected by the economic crisis and there's no money at all for art investment, especially for independent artists, being in Europe gives you a lot of getaways to other countries to get some cultural exchange, support, inspiration or other feedback that keep you motivated, at least from my point of view. Compared to Spain, there's so much investment in culture and education in Australia that sometimes I was a bit shocked by how difficult some things were due to isolation. For example, as Katie says, relationships with international artists, galleries and institutions, lesser things for us like getting materials on time - I have a funny story about trying to get 4m of velcro - and getting people involved in the events. That was pretty hard in Brisbane where, from the impression I got, people aren't as involved in culture as in Melbourne.
Even communication between the main cities in the country didn't seem to be easy.
I have to add though that at least in the center where I worked, they're doing a great job in education with the STEM programs and including art in them - I guess then they should be called STEAM programs :)

An artist, filmmaker, lecturer and record collector based in Manchester, England, Kelvin studied at the Royal College of Art in London. His ongoing practice as an artist, which ranges from single-channel sound and moving-image work through to multi-channel site-specific installations, is commonly concerned with exploring collective memory, and the role played by sound in the topography of modern life. He regularly exhibits internationally in art galleries and film festivals including the Tate Modern, Tate Britain, The Hong Kong Contemporary Art Fair and the Vancouver International Film Festival, as winning an audience award at the 2014 Images Festival in Toronto.

Kelvin Brown

www.kelvinbrown.co.uk

England. Residency network and program: Gasworks International Fellowship at Bag Factory (Johannesburg, South Africa) 2014

"This work was made while on residency at the Bag Factory in Johannesburg early in 2014. Inspired by the American Library of Congress recordings made by folklorist and field recorder Alan Lomax in the 1930's, as well as the decade I spent working in second-hand record shops. This project sets out to document the stories that surround music. An ongoing, expanding archive has been accumulated that engages with the ways that music acts as a cultural artefact for wider social and political forces, acting as a vehicle to explore the multiplicitous, divergent and often fractured histories that exist within the city."

Kelvin Brown: "Johannesburg Tapes". Cassette Tapes, Stereo Audio, Cassette Player: dimensions variable. 2014. ©Kelvin Brown

Questionnaire

- What are the main obstacles you encounter in pursuit of your

I think the obstacles I encounter fall into two categories, which can loosely be defined as professional and personal. On a professional level, there is a constant process of chasing funding. Most of my projects require a fair amount of recourses to accomplish them, and it often feels like the job of an artist is to sit at a computer writing funding applications with the occasional pay off that you actually get to make some work. On a personal level the obstacles most commonly feel like the distractions of everyday life. My studio is at home, and there the world around me, rather than feeding and informing my practice, seems to be more commonly in competition with it.

On a very practical level, my time at the Bag Factory helped me by alleviating, temporally both of the obstacles outlines above. It gave me the time, and resources to get on and make work every day. Because it provided both a deadline in terms of a gallery show, and a production budget, it gave a respite from the treadmill of funding applications. In a studio far away from home, both geographically and culturally, I found myself able to dedicate my time to the process of making work. Aside from these, my practice is commonly concerned with the investigation of sound in site-specific contexts, so having the opportunity to experience new places always serves to open up new lines of creative enquiry. I made work in Johannesburg that was specific to Johannesburg, and that I never would have made otherwise.

The network of people you operate in is, to me, an integral part of researching, making, and showing work. The network I operate in dictates the opportunities I get as an artist, as well as the critical context in which my practice operates, in terms of the discourse I have with other artists, curators and commissioning bodies. As far as research goes, projects such as the ones I did in Johannesburg involve collecting sorties, memories and experiences from a large number of people. Finding people, and most importantly, convincing them to contribute their time and energy to work I'm making involves establishing a wide network of people to facilitate this. In these terms, I would most definitely benefit from more opportunities to extend my network of collaborators.

Bernhard Hetzenauer (Austria, 1981) is a visual artist, filmmaker, cinematographer and writer. He graduated from the Vienna University of Applied Arts and the Hamburg Academy of Fine Arts, where he studied cenography and Film Directing with Bernhard Kleber, Pepe Danquart and Wim Wenders. Studies of Documentary Film and Gestalt Therapy in Quito and Buenos Aires.

Bernhard Hetzenauer

Austria. Residency network and program: Goethe Institut - EMAN/EMARE at Centro Multimedia del Centro Nacional de las Artes (CMM) (Mexico City, Mexico) 2014

"[Short synopsis of the film]: In January 1983, a group of policemen killed the indigenous leader Faustino Bautista (The Huichol God), who had murdered various members of his community."

Bernhard Hetzenauer: "The Huichol God" (El Dios Huichol). Documentary installation, approx. 25 min., 16mm/BLuRay, black and white, Stereo. 2014. © Bernhard Hetzenauer

The main obstacle for young contemporary filmmakers in Austria is the funding situation. It's not easy to find the money to work on an independent project, especially if one wants to be a director and producer at the same time. It's hardly possible to get funding if there is no established production company involved in the project.

The EMARE MEX program helped me to establish contacts with the Centro Nacional de las Artes and with the Cineteca Nacional in Mexico City. My feature documentary film "And There Was Fire in the Center of the Earth" will be presented at the Cineteca Nacional in 2015. The Cineteca's publishing house will publish the Spanish translation of my book "The Inside on the Outside" on Hungarian filmmaker Béla Tarr next year. The documentary installation, which I produced during my artist residency in Mexico City and Nayarit, will be shown at the Centro Nacional de las Artes in Mexico City. All these projects would probably not have been possible without the EMARE MEX program.

I do not use the expression "networking". I like to think of it in terms of meeting artist friends or colleagues, who think in a similar way or share the same interest or passion, e.g. for "contemplative cinema". I believe in staying true to one's inner voice and one's work. Then the right people and contacts will appear automatically. Maybe this is a bit slower, but it's more honest, in my point of view. Of course, marketing is a crucial issue, but first, there should always be the quality and honesty of one's work.

Anaisa Franco (1981). Lives and works as an artist. Over recent years, she has created digital art works in medialabs, residencies and commissions and has exhibited in America, Asia and Europe, including the EXIT Festival in Paris; ARCO-madrid in Madrid; Europalia in Brussels; Live Ammo at the MOCA Museum of Contemporary Art in Taipei,; TÉKHNE at the MAB (Museum of Brazilian Art) in São Paulo; Sonarmática at CCCB in Barcelona; the 5th Seoul International Media Art Biennale in Seoul; Vision Play at Medialab-Prado in Madrid; SLOW at the Plymouth Art Centre, England, and many others.

"Your Wave of Happiness generates an exuberant and colorful light wave when people walk on it. The work was created during an art residency at Creativity and Cognition Studios at UTS, the University of Technology in Sydney, Australia."

Anaisa Franco

Brazil / Spain. Residency network and program: EMAN/EMARE at Creativity and Cognition Studios (Sydney, Australia) 2014

Anaisa Franco: Your Wave of Happiness [Psychosomatic Series]. 2014. Interactive sculpture. © Anaisa Franco

Questionnaire

- What are the main obstacles you encounter in pursuit of your profession as an artist in your country/country of residence?

- To what extent has your participation in an AiR program helped you in your work?

- What does networking mean for you in your profession? Do you feel you would benefit rom more networking opportunities in your field of research?

I have worked with interactive sculptures and installations for 10 years. I have been travelling and living in many countries since 2007 when I was doing a Masters in Digital Art and Technology in England. I then started developing projects in art residencies and on commissions. I found it hard to be in one place because the opportunities for this kind of work are limited in each city. So I found travelling and working in many places easier because you can find more opportunities.
I was born in Brazil and you don't see any big opportunities for technological art. Now I have plans to start a PhD. It will be a good way to go deep into my practice and to spend more time in one place.

Up to now, I have participated in 12 artist-in-residence programs in countries like France, Spain, Germany, Taiwan, Brazil and Australia. All of them were very important because they helped me to develop my career, to develop new projects, to meet new people, to see the world. I highly recommend artist-in-residence programs. I was always very happy in all of them.

The opportunities are very few when you talk about interactive art. So, the solution I found was to travel around the world by participating in artist residencies programs, international exhibitions and getting commissions to develop new work. It involves going for the opportunity and not waiting for it to come to you.

Shiraz Bayjoo is a London-based artist, originally from Mauritius. Bayjoo studied at the University of Wales Institute, Cardiff. Artist in residence at Whitechapel gallery during 2011, Bayjoo has exhibited with Tate Britain and the Institute for International Visual Arts, and is a recipient of the Gasworks International Fellowship.

Shiraz Bayjoo

www.shirazbayjoo.com

Shiraz Bayjoo: "Dieu et Mon Droit". Acrylic, resin, reclaimed furniture. 2013. (Part of the "Ile de France" series 2013). © Shiraz Bayjoo

"I am interested in ideas of nationhood and the exploration of identity and histories through using photographs, and artefacts stored in public and personal archives. I am concerned with how the wider public's perception of events and histories is influenced or differs from what is conveyed or captured in the more dynamic collections held in archives. Through investigating themes of migration and trade, the work explores these complex colonial histories and relationships, and enquires into the challenge of authoring of collective identity in the post-colonial world."

Mauritius / UK. Residency network and program: Gasworks International Fellowship at pARTage (Morcellement Safeland, Mauritius) 2014

Finding the right platform and context for the work is important, investing the time to find the right curators and supporters around the work has been one of the biggest challenges in the first few years of practice. With research-based practices the audience can often be quite narrow, widening interest and appealing to the work and increasing the opportunity for selling can be one of the hardest obstacles to sustain a practice long term.
A major obstacle for many artists is the time and skills needed in writing funding proposals, which can often be far removed from your area of expertise. During the early part of my career, and like many artists, I had to manage this process on my own, which took a significant amount of time away from the research and development of my work. I often found myself having to independently fund the research for projects for long periods before they were at a stage where funders would commit the support required.

Participating in the Gasworks Fellowship enabled me to complete the research for my current project on location and so to access specific archives and resources. As the program themes aren't specific, I was able to develop the project the way I wanted. The Fellowship was combined with a separate production grant, which has allowed me to move directly into production on location, and together has afforded me 9 months to focus on this single project, allowing for in-depth development and a more ambitious piece of work.

Networking is essential to find the right curators, collaborators and context in which to develop and show your work. Depending on how specific your area of practice is, this can often take a long time and a lot of networking to meet the right people. A lot of time needs to be invested in networking and depending on where you live, this can be expensive. For artists who live in cultural centers such as London or Berlin, there are many networking opportunities but the cost of living and producing work in those places is high; for those outside of these hubs, the expense and difficulty of travel can be too high. Attending conferences and events related to your area of practice and research are good ways of meeting the right people and a productive use of your time, however there needs to be more funding available for artists to attend these events.

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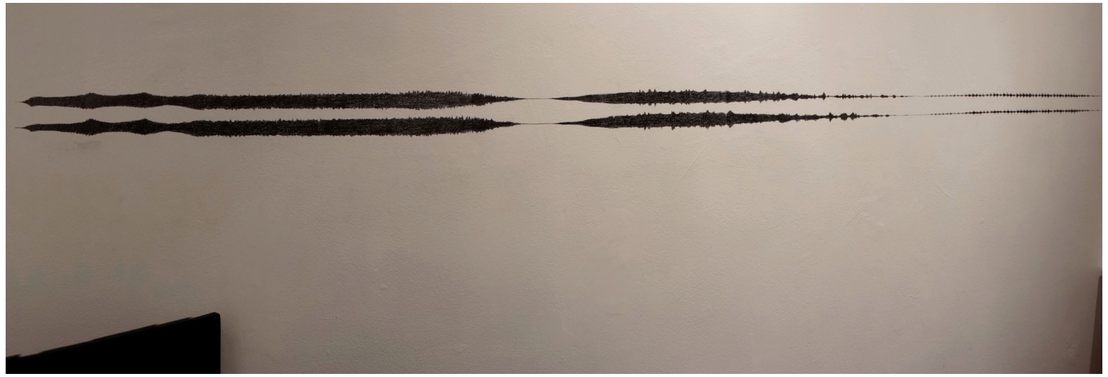
Gail Priest

www.gailpriest.net

Gail Priest is a Sydney-based artist with a multi-faceted practice in which sound is the key material of communication and investigation. Her work spans soundtracks for dance, theatre and video, solo electro-acoustic performance as well as sound installations for gallery contexts. She is also a curator of concerts and exhibitions and writes extensively about sound and media arts.



Gail Priest: "Singing with Sines I & II" (2011-2014). 2 x audio piece for headphone listening with wall drawings. © Gail Priest

Australia. Residency network and program: EMAN/EMARE at Bandits-Mages (Bourges, France) 2014

The main obstacle for me to develop and grow my practice has always been time. Sydney is an expensive city and for the last 15years I've worked in 3/4 part time job (often with extra freelance work), trying to make my art in the remaining time. The result for me is that while I have been able to maintain a practice I have not felt that I have been able to develop works of significant scale, or to think in terms of growing my practice and strategically looking at a career trajectory.
While the arts community is very strong in Australia, it also relatively small and the general population does not really value innovative and conceptually challenging work. The pull of the mainstream is very strong. We lack a critical mass of people that can push the arts forward as something vital for contemporary culture. This makes the choice to create art a difficult one, as you feel that you are working within an overall society that is ambivalent to these things.

Financially, there is access to federal and state funding (and occasionally city-based funding) but of course there is never quite enough to go around and there is a level of bureaucracy that is often hard for artists to negotiate. However, I have been very fortunate and have received several grants over the years so I am not so much in a position to complain in this area.

I am currently on a residency as part of the EMAN EMARE exchange program, which this year (2014) has invited Australian and Canadian artists to participate. This is also in partnership with La Box, École nationale supérieure d'art de Bourges. Having this three-month residency is allowing me to begin work on a project of significant scale, and is giving me that dedicated time that I am lacking in Sydney. During the three months, I am extensively researching, developing sound and text materials and consolidating the overall scope and format. Being so far from my home allows me to totally focus on the project, immersing myself in the process. Being a new and strange place is also vital for opening up the sense, and seeing and hearing in greater detail and with greater openness and curiosity. Placing myself in this slightly alien context provides an "edge" I can draw upon creatively.
It also is fantastic to be immersed in different cultural milieu – and to become part of a different artist community (made possible in particular due to a festival also taking place during my residency). The exchanges between artists from different practices and countries is invaluable for understanding the temper of contemporary practice. Finally, I have also been able to use the impetus of this residency to leverage further support for the long-term project.

I find it's vital to not work in isolation and to be able to see how my practice fits into an expanded field of cultural creation. Meeting artists from around the world is fantastic for finding out what are the current issues, techniques, preoccupations that are developing but also for critiquing my practice – getting a sense of how my work withstands scrutiny from different, often larger contexts. These kinds of intensive periods of meeting other artists and hearing about their work is creatively inspiring but also vital for finding new avenues for presentation. There is of course a balance that needs to be struck so that the networking and personal promotion does not override the importance of the art-making.

"*Singing with Sines* is a project exploring the interplay of pure and raw sounds—sine tones and voice. The two audio works are accompanied by their waveforms rendered as large-scale wall tracings. The act of tracing this image by hand directly onto the walls of the gallery is one of translating the digital back into the analogue, offering a parallel to the compositional process of combining the analogue voice with the digital sine tone."

Giorgio Cugno (Turin, 1979) is a director, scriptwriter, actor and visual artist. He studied film direction and sculpture at the Albertina Academy of Fine Arts, Turin. After his graduation, he became interested in art and cinema, especially in the relationship between fiction and documentary image. He has made numerous short films and documentaries, which have been very warmly received both in Italy and in the international festival circuit, including the 13th European Film Festival in Lecce, where his film ***Vacuum*** received four prizes (including Best Film, the Jury Prize and the FIPRESCI prize); the 47th Karlovy Vary IFF; the 36th Göteborg International Film Festival; the 35th Villerupt Italian Film Festival; el 57th Seminci Valladolid International Film Festival, and forms part of the official competition at the 13th Tbilisi International Film Festival, whose aim is to showcase the new talents of European cinema.

Giorgio Cugno

Italy. Residency network and program: RESO at Lugar a Dudas (Cali, Colombia) 2014

Giorgio Cugno: "XAU. DCP (Digital Cinema Package), feature film 155' (Colombian chapter) 2014-2015, still image. © Giorgio Cugno

Questionnaire

- What are the main obstacles you encounter in pursuit of your profession as an artist in your country/country of residence?

Central to my research through different media (painting, cinema, installation, performance), is the interaction between everyday life and the reality I try to represent. It is precisely because of this that I regard as fundamental the help and stimulus offered by residency programs.

As a result of my participation in the RESO project and my stay in Colombia, I created an installation called Caucacola, for which I produced the Colombian chapter "Xau". "Xau" is a film project that involves different countries, in which the topic of gold becomes a pretext to speak metaphorically of contemporary society and human relations.
Thanks to the network of contacts I acquired by participating in the Framework Programme of the Turin Film Lab and the interactions and synergies developed the during the residence, I have attained the goals I set myself. My experience in Cali has been transformed into the start of a wider dialogue and, in fact, I managed to lay the foundations to create an international network of independent production companies characterised because they have common goals, in the hope that other creators can implement their ideas, irrespective of their financial capacity.

From my experience in Cali and my background in general, I really think that the opportunities for the creation and development of synergies have been a determining factor in my projects.

- What does networking mean for you in your profession? Do you feel you would benefit rom more networking opportunities in your field of research?

Born in Tasmania, Katie Lee has lived and worked in Melbourne since 2000, completing a MA from RMIT University, Melbourne, in 2009. Working with installation and sculptural form, Katie Lee's practice is an exploration of the physical and psychological consequences of the built environment and our negotiations within it. Recent residencies and exhibitions include Asialink (Indonesia) 2014, The Arts Incubator (Singapore) 2013, ***Inclinations,*** Sutton Gallery 2014, ***We Will Never Be Still*** Dance Massive 2013, ***Place of Assembly*** Melbourne International Arts Festival 2012, ***It's not me, it's you,*** NEW12 Australian Centre for Contemporary Art 2012.

Katie Lee: Still from "Inclinations", 2014. Blackboard paint, brass, bronze, chalk, timber, single channel video, dimensions variable. Photography by Andrew Curtis

"*Inclinations* (2014) consists of a group of five chalkboards, a bronze pendulum and a single channel video. Each chalkboard can be adjusted to various heights and inclinations and the angle is reflected by the corresponding brass plate that leans against the board. The bronze pendulum is exhibited as a still weight in the room. The video is a key part of the work, showing two horses with plumage, tethered together in their bridles, dipping and raising their heads."

Katie Lee

Australia. Residency network and program: Asialink at Hyphen (Yogyakarta, Indonesia) 2014

For me (Australian artist based in Melbourne), I think our isolation is the hardest part of practicing in Australia. I think the community is small and although very strong- I think there are limited audiences for certain types of practice. I think it is quite hard for our work to 'get out' of Australia. I think it is difficult to establish opportunities to show and have relationships with international galleries and institutions. So far, I haven't found residencies to be all that helpful in that regard.

I agree that 3+ months is fantastic time to focus on work. For research, reading and some making, it's perfect! However, for me, most crucially and like many mentioned above- the displacement is the most important aspect. It allows for new materials and sights to become incorporated into the vocabulary of my practice. Although I find the displacement incredibly generative in relation to research, for studio practice it is also quite disruptive. The upheaval of relocating and trying to make new work in a limited time frame is fraught. Trying to completely transplant my studio practice to a new place for 3 months is quite challenging, and perhaps not the best way for me to work.

Networking is important in terms of meeting people who might be interested in working together again in the future. I think these relationships take a long time to build. I don't think spending a lot of time networking gives instant results. But I do think, taking time to genuinely engage in what others are doing and finding common interests, long term contributes to a network of people that create momentum and opportunity for everyone.

Katie Lee
Dec 3, 2014
Hi,
I have been on a residency in Yogyakarta recently so it's interesting to hear your perspective, Akiq AW. I found the insight into the way another economy approaches the sustainability of practice fascinating and very inspiring. I have to agree with you that Indonesia is a good place to make art! Predominantly, it seems to me that having a strong local art market (collectors and patrons) helps the whole community to enjoy opportunities both locally and in the region.

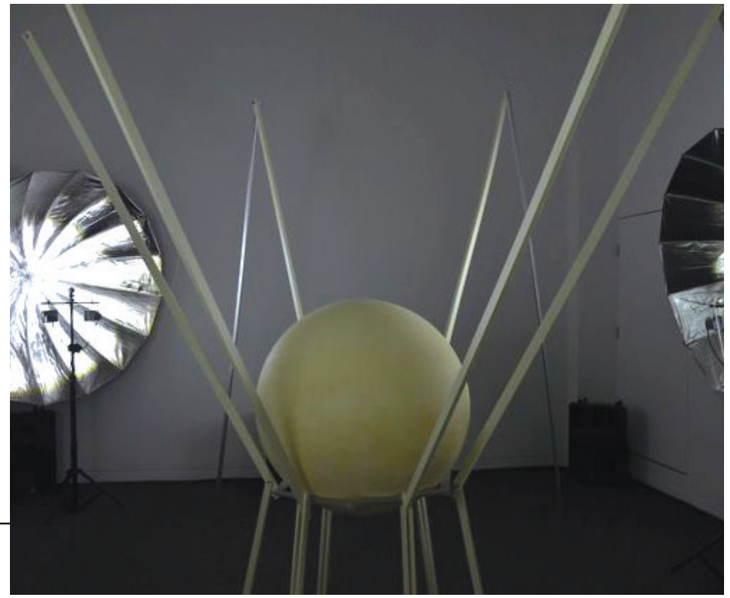
Abel Korinsky (1985) studied Music, German language and literature, social sciences and history in Wuppertal and gained a Master's Degree in Sound Studies at UdK Berlin.
Awards and Scholarships: Mercedes-Benz Kunst Award 2014; 2013 Young European Artist Trieste Contemporanea Award; 2012 Sponsored by the European Union and the Federal Department of Commerce and Technology; Awarded grant from Kultur- und Kreativpilot Deutschland; 2011 Erasmus scholarship Sound Art City Spaces (S.A.C.S.)

Abel Korinsky

www.korinsky.com

Germany. Residency network and program: EMAN/EMARE at Experimenta Media Arts (Melbourne, Australia) 2014

"Imagine that sound never fully disappears and is present in our universe forever. What would it sound like to hear all the sounds of the past and present? How would it change our perception of time and death? "RL2000" presents an immersive idea inspired by the recent announcement by researchers at the Harvard-Smithsonian Centre that they had documented sound waves from the Big Bang soon after the birth of our universe. The audience is invited to imagine the implications of hearing sounds from the past and to place themselves in a situation where perceptions of time, space and place might be disrupted."



Abel Korinsky: *RL2000*. 2014, light & sound.
© Abel Korinsky

Questionnaire

- What are the main obstacles you encounter in pursuit of your profession as an artist in your country/country of residence?

In my country of residence the most challenging obstacle was to organize the materials. As a media artist you are always dependent on the technique. So it took some time to organize loudspeakers, an audio interface, a midi switcher for light, etc.
I also worked on a sculpture and it is not very easy to get the material from a DIY in a foreign country – you have to go there a few times until you get everything you were looking for.

- To what extent has your participation in an AiR program helped you in your work?

It was very good to have the residency to develop the new work. I had the time to think about the idea and had a lot of contacts to talk about it. I had a great studio to work on my artistic idea and I had a credit in my artistic profession that they let me develop the idea.

- What does networking mean for you in your profession? Do you feel you would benefit rom more networking opportunities in your field of research?

I had a wonderful network. I met philosophers, artist and scientist. The most inspiring person for my work was Dr. Katie Mack – an astrophysicist who helped me in my idea and tried to explain the universe.

Place: Seoul Art Space_Geumcheon
Date: November 23, 2012

Perspectives after running a networking endeavor

Discussion Leader:
Ryu Dong-hyun (Art Columnist)

Participants:
Kim No-am (Art director of Culture Station Seoul 284, 2012 AR Festival), Seo Jin-seok (Director of Gallery Loop, Asian Arts Space Network 2011-2012), Kim Hee-young (Manager of Seoul Art Space_Geumcheon, Network Project of Residency Spaces and Alternative Art Spaces 2012)

Extract from the book *"A Congregation of Volitions for the Arts: Discussions on Residency Spaces, 2012"*, which was published as part of the Network Project of Residency Spaces and Alternative Art Spaces held in Seoul in 2012. The project consisted of an exhibition (*"The Creative Attitude of that Distance"*), a discussion forum for artists, policy makers and administrators about residency spaces, as well as the book itself.[I]

[I] Further information about the book and the Network Project of Residency Spaces and Alternative Art Spaces 2012 is available at Seoul Art Space_Geumcheon's official blog: geumcheon.blogspot.com.es

The Networking Fever Sweeping over Residency Spaces and Alternative Spaces around the Nation, Must it Continue?

Ryu Dong-hyun (Leader of the following discussion):
On October 25, professionals who work at nine of the country's main arts spaces gathered in Korea to discuss the realities of running national and public arts spaces and alternative spaces at the first "the Front Lines of Support for the Arts" Forum. Today, we are providing space for three of these planners, who have recently driven national networking endeavors, to discuss, through their experience, what conclusions they have drawn, and whether or not such networking endeavors ought to continue in the future.
First, I would like to talk about some of the difficulties in the art field and institutions and about what direction creative spaces should be taking.

Kim Hee-young: What are our thoughts, as the people in charge of three organizations that have recently planned arts space networking events?

Kim No-am: I planned the AR Festival[1]. I'm not going to do it next year because the Arts Council Korea's system of supporting spaces is changing. They're saying that within a fixed budget, they will be selecting and concentrating on certain spaces. Ultimately, alternative spaces and residency studios will be receiving diverse levels of funding, so it will be difficult for organizations that have such a wide disparity in their support to get together at the same level and hold exhibitions. It's really meaningful that arts spaces were able to do that this year. Getting together allowed organizations to assess their competition. Before, we might just have sort of known a little bit about what other places were in the field, but through these events we were able to meet directly. There ought to be at least one place once or twice a year like this where we can show off event planners and the programs that they've created. That's why we tried to make a space where such programs could be displayed. In getting together, the differences between the spaces' activities became evident. I think this type of comparison is meaningful, and over the course of around five to ten years of events, detailed data about how organizations with similar budgets and goals have been active can be confirmed. In that way, when the expenses for the AR Festival came to one to two hundred million won a year, I could still say that we had financially progressed when taking into account the accumulated value of that research.

[1] [Editors' note]: The first AR Festival was held in April 21-24 2012. It took the form of an art festival where approximately forty alternative spaces and residencies took part with the aim of producing new discourses on Korean contemporary art and its production and consumption infrastructure. AR Festival's primary goal was to assess the results and meanings of non-profit alternative and residency spaces in Korea over the past thirteen years (since 1999) and to propose new directions for them. Main source: http://nasn.kr/2012-ar-festival/

Kim Hee-young: Seoul Art Space had already promoted the Network Project of Residency Spaces and Alternative Art Spaces Workshop as early as 2010. Looking at the AR Festival and the Asia Culture City (*Asia munhwa chungsim tosi*), I observed that the exhibits were not designed in a way that exposed the artists' work as much as they were a reflection of the result-driven nature of the organizations involved, and I thought there was a problem with the event planning. But later, when we were doing our own planning, I realized the organizations didn't really *want* to put the artists in the foreground; they really wanted publicity for themselves. In particular, we were completely unable to discourage rural creative spaces from their main goal of showing off their organizations in Seoul.

Kim No-am: Why do you think that is? In spite of provincial governments' financial deficits and their inability to be self-reliant, they pour hundreds of millions of won into direct and indirect support of the residence industry. Since each provisional government demands visible results from a residence studio after giving it budgetary support, this kind of event participation on a national scale gives them the results they're looking for, and local residency studios simply can't plan this kind of events on their own.

Seo Jin-seok: I want to speak from the global perspective rather than the regional perspective. Since the early 2000s, there has been a huge number of networking events held all around the globe. This is related to the appearance of the word "glocalism"—when this word came about, consumption was demanding production and distribution through horizontal communication, as well as was extending beyond the local market into the global market. One country's culture could be consumed in other countries, but at the same time, both places were able to maintain their identities. Communication that incorporated this kind of diversity and equality was emphasized, so the concept of networking emerged. At the "In Past Conference" that was held in 2006 in Canada, there were fifty to sixty spaces gathered, and there was also the "In Between Conference" in Hong Kong, which was Asia's experimental spaces' network.

So, what can we do with this kind of networking? Right now, we (government organizations and alternative spaces, etc.) have to work to expand the reach of our organizations' cultural contents and our artists into a global context, and we think that we're behind the times if we produce and consume only within our own country. Further, our method of expansion has to move horizontally between markets, between platforms, and between artists, not hierarchically.

In the beginning, networks were simply places for information exchange, but after the first stage we began to worry, "What will come from our networks?" and, "How we can reap more benefits together?"

The next step is setting up agendas. If you look at the case of Move on Asia, which was led by Alternative Space Loop, at first, about forty to fifty curators got together and compared their concerns and evaluated one another. For example, if someone strongly recommended a good artist, the other curators could choose to work with that person; on the other hand, there were some curators that were excluded. In the end, what's left is a group that can share a vision. In the first stage of a network, either a fully formed association forms or it breaks up through these processes. Thus, agenda formation is the core of networking, and the agenda absolutely must be a shared one between the members.

Secondly, the organizer cannot appear to be reaping all the benefits of the business. When Move on Asia, which is a community-based project, was introduced, Loop made the fact that it had no single formal host or supervisor and that the host was instead the entire "Asia Curator Network" very clear. This is because the moment Loop is highlighted, the participating organizations break away; in fact, this situation continues to be a difficult one to manage.

In summary, two things are evident in the establishment of networks. One, you must set up an agenda as a group, and two, whatever benefits are reaped have to be shared, not monopolized by a host or a supervisor. A network cannot be established without meeting these two prerequisites.

Kim Hee-young: It may be presumptuous of me to say so, but I've participated in network endeavors organized by Loop as well as events led by other organizations, and I have to question whether an agenda has ever really been formed. What kind of agenda? I went on the day of the first meeting, but they just introduced the organization, and even that introduction wasn't fully carried out. Was it possible to make an agenda the next day?

Seo Jin-seok: We had a few more meetings after that first day. The upshot was that we agreed to form a group without a chairman and relatively powerless members, but where everyone is equal, and to gather funds using a shared name, since it is easier to receive public funds together as several groups united than alone as a single group. Second, we agreed on the traveling exhibits that were suggested by the director of BankART 1929, Osamu Ikeda. He said we should provide Asian artists from various Asian countries with passports and airline tickets so that they could visit participating organizations in other countries. Third, archive sharing was suggested. This means each space publishes a book every year and sends it out to the other organizations, paying just the postage. If we engage in this kind of exchange, Loop gets books from ten different spaces a year and can form a small library, and ten such libraries are created globally. Lastly, the importance of a website came up, so we're going to make a space for each topic, put up posts and have online discussions, and create a webzine using that as the basis. We decided on these business goals for the Asian Arts Space Network.

The next problem is settling who the fruits of this project belong to. Thankfully, the Ministry of Culture, Sports and Tourism was persuaded to some extent. In exchange, it was suggested that the ministry should increase the number of participating organizations by around twenty to thirty, and allow us to gradually expand, making us into an international group like UNESCO.

Ryu Dong-hyun: Then Loop is going forward?

Seo Jin-seok: That's right. The only thing is that if we overemphasize or monopolize our centralized role, other organizations might find that something to complain about. Funds are coming out next year for Gridthiya Gaweewong (curator at the Jim Thompson Art Center), so the suggestion was made to hold our networking event in Thailand next year.

Ryu Dong-hyun: Although you say it's a horizontal relationship, it seems as though in reality there are some pivotal roles being played.

Kim No-am: The suggestion that was made at the Asian Arts Space Network that Director Seo mentioned is something that is generally agreed upon universally.

Kim Hee-young: Having run a networking endeavor personally, I understand the difficulties of organizing one. As a planner, even if you attempt to do something with the best intentions, the reactions in the field can still be, "Why is he doing this kind of business?" There will always be some unproductive criticism. For example, some of the artists that participated in the networking exhibit that we arranged at Seoul Art Space_GEUMCHEON, "The Creative Attitude of That Distance," also participated in the AR Festival and asked us why they received one million won in artists' fees there, yet received less support from Seoul Art Space_GEUMCHEON. That was the moment that I realized there's a big gap between the reaction of the artists in the field that participate in networks and the planner's ideas.

Kim No-am: It's true that the AR Festival has artists' fees of one million won, but we've tried to explain why it's appropriate for Seoul Art Space_GEUMCHEON's networking project to give three hundred thousand won; still, it's hard to convince people. What do we have to do? It's more persuasive when the private organizations explain it than when the government sector tries.

From 9-14 May 2014, Asialink Arts[1] hosted a series of cultural mobility meetings and events focused on Asia, Australia and Europe[2]. The program took place in Melbourne, Australia during Next Wave[3], a biennial contemporary arts festival; and IETM Asian Satellite Meeting.[4]

Asialink Arts hosted the inaugural meeting of the Asia-Australia-Europe Creative Residency Network (AAECRN) over two days. Meeting 1 focused on 'Mapping' and 'Assessment'; and Meeting 2 concerned 'Access' and 'Reciprocity.'[5]

AAECRN is supported by the Creative Networks programme of the Asia-Europe Foundation (ASEF)[6] and was selected for support from over 50 proposals submitted through a competitive open call in 2013. The formation of AAECRN in Melbourne brought together project partners Res Artis[7], On The Move[8], Asialink, and the National Association of the Visual Arts (NAVA).[9]

Interview with Eliza Roberts

Vice President of Res Artis and Asialink Arts Residencies Manager

[1] See page 80

[2] The full program, reports and documentation of the inaugural meeting of AAECRN may be viewed at: asialink.unimelb.edu.au/arts/arts

[3] nextwave.org.au

[4] ietm.org/melbourne

[5] The first meeting on mapping and reciprocity engaged a targeted group of 16 experts on the theme. The second on access and reciprocity was broadened to include 49 individuals representing cultural mobility advocacy groups, funding bodies, residency organisations and networks from Australia, Asia and Europe. A full list of participants from both meetings may be viewed at asialink.unimelb.edu.au/arts/arts

[6] ww.asef.org

[7] See page 75

[8] on-the-move.org

[9] visualarts.net.au

Illustration: © Miluca Sanz

M R : How did the need to create the Asia-Australia-Europe Creative Residency Network arise? Do you think EU-Asia relations should be strengthened in the arts and culture sector?

E L I Z A : As a worldwide network of arts residencies, with representation on its Board from all three regions, the multilateral approach of the Asia-Australia-Europe Creative Residency Network (AAECRN) made sense to Res Artis. A means of forming the network and exploring its potential arose from an opportunity for funding through the Asia-Europe Foundation (ASEF) that focused on Asia and Europe's relationship with Australia.

Two centuries after the concept of an 'artist residency' was conceived in Europe in the late 1800s, most of the critical thinking and writing on residencies remains generated by European arts professionals and thinkers. Asia, on the other hand, is surpassing most other regions in their offerings of residency facilities. One only need look somewhere like South Korea where a government injection in infrastructure funding has led to a multitude of urban and regional arts residency centres to see the impact. But is there enough content to sustain such rapid expansion? Now that's where Australia comes in. We are a very content-rich country, but with few arts residency centres and a relatively new interest in the field. Although initiatives like Asialink's Arts Residency Program have been operating for 24 years, it is only now that terms like 'cultural mobility' and 'reciprocity' are gaining traction at a government level.

Thus the need to create AAECRN arose from recognition that each region brings unique offerings to the field. With the historical knowledge and critical thinking from Europe; the infrastructure and government investment from Asia; and the content and increasing interest in Australia – all three regions can be individually strengthened, while simultaneously united as a whole through this new network.

AAECRN acknowledges that differences, as well as similarities, need to be recognised to realise a holistic approach that takes into account different priorities in some regions that might be balanced by another.

What are the main goals of this network for the three regions (Asia, Australia and Europe)?

Key recommendations for the continuation of AAECRN were jointly realised by all three regions based on findings by participants at the inaugural meeting. We endorsed the notion of holding in-person meetings at least once a year (preferably alternating between Australia, Asia and Europe) to further the discussion and build on the network. Participants recognised the potential of the network to pool resources across the three regions in the form of funding, knowledge and skills. A future goal is to expand the AAECRN to include key international organisations such as the Goethe-Institut and Institut Français, and explore non-arts partners such as Google for mapping. It was decided that Res Artis should act as coordinator of the network, having already developed mapping and assessment tools and instigated the meeting and development of the new network.

Does the network have a planned duration?

At the inaugural meeting, it was determined that as a global network of arts residencies with over 500 members in 70 different countries, Res Artis would be best placed to coordinate the AAECRN network, future meetings and collaborations. Yet Res Artis is a very small team and after 21 years we are undergoing stakeholder engagement to re-focus our direction to ensure sustainability and relevancy to our membership base. Continued funding is crucial to sustaining AAECRN.

In May 2014 the inaugural meeting was celebrated in Melbourne, Australia. To what extent did it form the basis for deciding what actions to pursue in the near future?

The first meeting of AAECRN concerned 'mapping' and 'assessment' of arts residencies. We wanted to find out what is already known of mapping residencies, and by whom in all three regions. What is the best way of mapping residencies, and the value? And what cultural factors should we consider in Asia, Australia and Europe in evaluating the success of an arts residency program? We brought together 16 individuals from organisations across the three

Reciprocity is an international issue, and should be addressed within countries, regions and broader international networks.

regions who are working in this space. Presenters included: Res Artis (International), China Residencies (China/US)[1], DutchCulture/TransArtists (Netherlands)[2], Bamboo Curtain (Taiwan)[3], AIR_J (Japan)[4], and Acme Studios (UK)[5].

The second meeting focused on the challenges faced by the funding of cultural mobility today – What culturally sensitive issues do funding bodies need to be made aware of? What funding models are in place today that support reciprocity? And what non-monetary solutions (Information pooling, tool sharing) can we offer?

Both meetings resulted in key recommendations, which in turn, shaped recommendations for the future continuation of AAECRN. On the topic of mapping, the participants recommended we use the network to seek funding for mapping across the three regions and explore non-arts partnerships such as Google. With the daunting task of mapping the world of residencies, it was decided that a good starting point would be to map in regional clusters e.g. South East Asia all at one time. This could pool resources and potentially attract regionally specific funding. To aid in this approach, it was proposed that we appoint 'mentors' in each country/region to assist with local knowledge that can feed into the major network.

In regards to assessment, it was suggested AAECRN should develop a framework for self-assessment that can be adapted to different regions (to ensure that cultural sensitivities are respected). It was agreed that assessment is not about judging other residencies, but providing a framework that residency organisations can use to self-assess, evaluate and justify their existence to others - especially funders.

At the second meeting on access and reciprocity, participants decided that we require a new un-

[1] See page 87

[2] See page 85

[3] artres.moc.gov.tw/index_2.php

[4] See page 88

[5] www.acme.org.uk

derstanding of 'reciprocity' that takes into account the benefits beyond nationalistic export. True reciprocity should recognise limitations in funding and resources in some parts of the globe. Reciprocity is an international issue, and should be addressed within countries, regions and broader international networks.

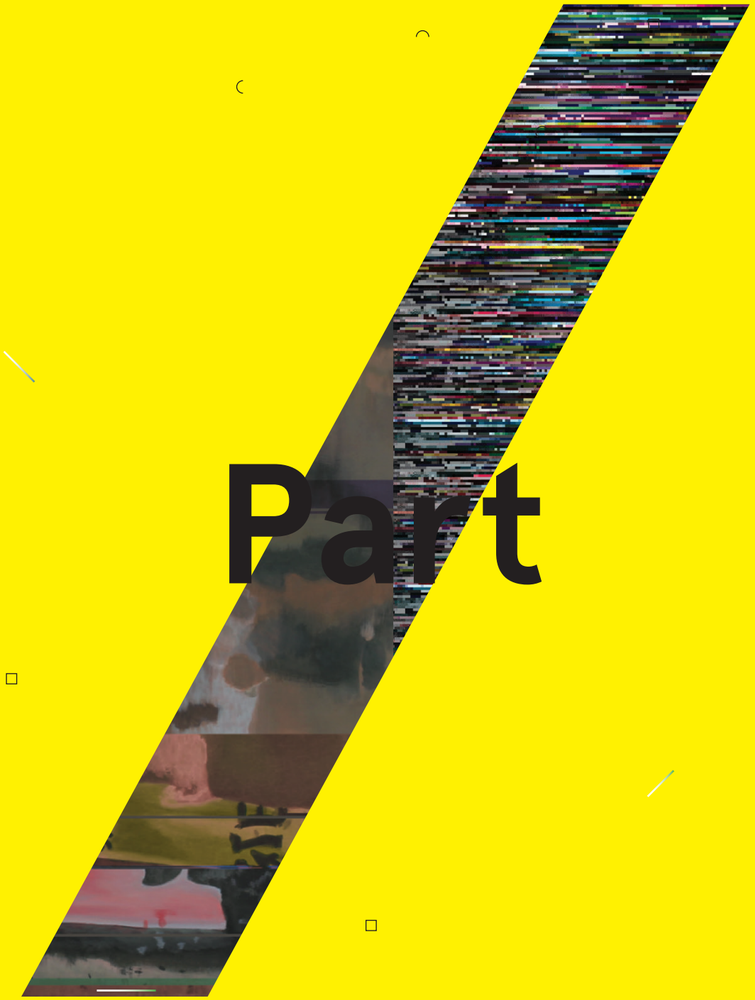
This led to a recommendation to government that funding should be invested in resources to improve hosting in the form of infrastructure, language classes, induction kits, alumni networks and staff exchanges for residency centres. To assist this appeal for governmental support, it was decided that a broader report on the immediate and ongoing benefits and impact of artist residencies is required. If given the resources, AAECRN could facilitate this in a very comprehensive way across the three regions.

How may this network have an impact on artists?

One of the key recommendations from Meeting 2: Access and Reciprocity was that artists should be at the heart of this network because without artists, there are no residencies.

If funding is provided to continue AAECRN, this new network could have a significant impact on artists by improving the field in all three regions. AAERCN could advocate, apply for funding and pool resources between Australia, Asia and Europe to ensure cultural mobility funding opportunities for artists throughout these regions. A new definition of reciprocity could be achieved that takes into account regional and cultural differences. Financial support, best-practice tool-kits and adequate infrastructure might be provided to enable better hosting of international artists in residence.

I am constantly in awe of people I meet in the world of arts residencies – there is no shortage of intelligence, creative thinking and passion. AAECRN could make a real difference to the field in Australia, Asia and Europe; but we require support to turn this acronym into a reality.



Part Two

Directory

_Residence Networks

United in the aim of exchanging/sharing information and experiences, developing an artists' residence program together and/or pursuing common goals.

_Information Exchange Platforms

Expertise, research and information exchange for artists and organisations about artist-in-residence programs and artistic mobility.

_Other related artistic or cultural networks

Intercultural and transnational, they foster exchange and cooperation between the creative sector's various forms and agents.

RESIDENCE NETWORKS

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INFORMATION EXCHANGE PLATFORMS

--

OTHER RELATED ARTISTIC OR CULTURAL NETWORKS

Explanation of symbols:

Residence networks which also operate as AiR Information exchange platforms

Organisations providing free online information with a detailed directory/map of artist residencies

Residence Networks

RES ARTIS

Year of creation: 1993
Based in: The Netherlands
Number of members: +500
Number of countries: +70 (worldwide)

Res Artis is the largest and most global existing network of artist residency programs. It supports and represents the interests of residential arts centres and related organisations, providing them with a platform for sharing insights, experiences, and ideas emerging within the field, and the means to define the optimum conditions for cultural exchange by promoting artist mobility.

Throughout its history, Res Artis has spawned several smaller groups and networks within its membership, such as freeDimensional, the Asia-Australia-Europe Creative Residency Network (AAECRN)[1], the 'PAiR' Initiative - Performing Arts in Residence, and the Microresidence Network.[2]

Membership is open to all organisations, foundations, programs, groups and individuals involved with supporting residential art programs, from any country, with programs of any size. Members pay dues to the network to help support the services and projects of the network itself. In return, the members receive the benefits of the support, services, and networking opportunities that Res Artis provides.

More information: www.resartis.org

FREEDIMENSIONAL/ ARTISTSAFETY.NET

Year of creation: 2006
by: [Phase one: freeDimensional] Todd Lester, Hugo Espinel and Alexandra Zobel / [Phase two: ArtistSafety.net]: Jessica Litwak, Sidd Joag and Todd Lester
Based in: nomadic

ArtistSafety.net works with independent art spaces, artist residencies and local communities to enhance artist safety options on the ground.

Historically, freeDimensional (fD)[3] has partnered with art spaces to provide safe haven for artists, culture workers and communicators facing risk or danger as a result of their work empowering communities and speaking truth to power all over the world.

In its new form, ArtistSafety.net seeks to evolve as an international volunteer network that provides case management and information services to these stakeholders through a horizontal, rhizomatic approach of harnessing resources and expertise with partner networks, organizations and artist groups, thereby creating a more effective system of peer advocacy and emergency response.

More information: www.freedimensional.org
www.artistsafety.net

[1] Read the interview with Eliza Roberts, Vice-President of Res Artis and Asialink Arts Residencies Manager, on page 64 for further information on AAECRN

[2] Further information on the Microresidence Network on page 77

[3] See related article "freeDimensional, an international support network for endangered artists" by Beatriz Meseguer, on page 26

THE ALLIANCE OF ARTISTS COMMUNITIES

Year of creation: 1991
by: 18 artists' residency programs from across the United States as part of a MacArthur Foundation initiative
Based in: USA
Number of member organisations: +300
Number of countries: 20 (worldwide)

The Alliance of Artists Communities is an international association of artists' residencies. Believing that the cultivation of new art and ideas is essential to human progress, the Alliance's mission is to advocate for and support artists' residencies, to advance the endeavors of artists.

As a collective voice for the field, the Alliance works on behalf of creative environments of all types: partnering with funders to provide grants to residencies in the US and abroad; bringing together national and international leaders to develop strategies for comprehensive support of today's artists; and providing consolidated information resources to artists on the wealth of residency opportunities available to them.

The Alliance supports a diverse network of institutions and individuals through their membership program- offering networking and professional development opportunities, field-wide benchmarking data, research and best practice reports, as well as grantmaking programs that provide direct support to artists and residencies and highlight critical issues for the field. The Alliance hosts an annual conference - bringing together residency leaders from across the world - as well as trainings for organizations developing new residency programs.

In 2011, the Alliance created Cohort Groups - smaller networks of residency programs created to facilitate information-sharing among residencies with similar models, focus areas, or regions. Today, the Alliance hosts the following Cohort Groups or networks: Arts + Ecology Residencies[4], Performing Arts Residencies, Residencies Abroad (for residencies based in the United States that are running one or more residency programs abroad), Residencies in Canada, and Residencies in Taiwan.

More information: www.artistcommunities.org

[4] Related article: "This is The Part Where We Save The Earth" by Molly Rideout, on page 20

TRIANGLE NETWORK

Year of creation: 1982
by: Sir Anthony Caro and Robert Loder
Based in: UK
Number of partner residencies (2014): 34
Number of countries (2014): 23 (worldwide)

Triangle is an international network of artists and arts organizations that promotes exchange of ideas and innovation within the contemporary visual arts. Through artist-led workshops, residencies, exhibitions and outreach events as well as training events and consultancies, the network generates peer-to-peer learning, professional development for artists, curators and other arts professionals and the dissemination of emerging international art practices.

The Triangle Network is particularly active in countries where the arts infrastructure is limited. It also encourages exchanges across social, political and economic barriers in countries including: Bangladesh, Bolivia, China, India, Iran, Kenya, Pakistan, South Africa, Portugal, Uganda, Zambia and the UK.

More information: www.trianglenetwork.org

MICRORESIDENCE NETWORK

Year of creation: 2012
by: Youkobo Art Space
Based in: Japan
Number of member organisations: 31
Number of countries: 20 (worldwide)

Microresidence network connects independent international residencies which may be described as small scale (both in terms of the size of their facilities and their budget), artist-run, grass roots and flexible, while placing importance upon responding flexibly to artists' needs and valuing human relationships.

The aim of this network is to act as a platform for debate and exchange of information and experiences, to encourage new forms of cooperation between the organizations that undertake this type of initiative and to publicise the key role that microresidences play in providing new alternatives and opportunities in the art field.

Microresidence Network emerged from a survey initiated in 2011 by Youkobo Art Space, in which 31 microresidencies offered their positive participation in a microresidence program held in 2012 in Tokyo.[5]

Youkobo Art Space is a comprehensive art facility providing accommodation and studio space to artists for a set period of time, and a non-profit gallery in the suburbs of Tokyo.

More information: microresidence.net

[5] Further information about this gathering is available at the Youkobo Art Space More information: http://www.youkobo.co.jp/microresidence/index_en.html

GOETHE-INSTITUT RESIDENCY PROGRAMMES

Created by: Goethe-Institut
Based in: Germany / Worldwide
Number of Goethe-Instituts participating: +30
Number of countries: 18 (worldwide)

The Goethe-Institut, through residence projects and cultural exchange programmes, provides artists, translators, curators and scholars from Germany and abroad with opportunities to establish themselves in the cultural scene as well as assistance with networking.

In addition to the regular residence programs, there are numerous exchange project formats as the Goethe Institut develops and organizes proposals within the context and circumstances of a specific country, in collaboration with the Institute's partners. For example, there is the European translator programme, "Translating Books – Building Bridges"; and bi-national exchange programmes such as: the "Bronner Residency" –an artist exchange between North Rhine-Westphalia and Tel Aviv; or the Scholars-in-Residence program, which enables tandem teams of young international scholars in the humanities, cultural studies and social sciences to focus on specific themes such as "Culture and Climate Change" or "Culture and Public Space."

The Goethe Institut also initiates and organizes numerous projects around specific special events, like the City Writer Projects (Stadtschreiberprojekte), which is organized annually during the Frankfurt Book Fair in collaboration with the network of literary institutions (literaturhaus.net) and partners from the guest country. Through the City Writer Projects, writers from Germany and the guest country are invited to travel for four to six weeks within the latter and blog about their experiences and encounters.

More information: www.goethe.de

VIDEOBRASIL RESIDENCY NETWORK

Year of creation: 1989
by: Associação Cultural Videobrasil
Based in: Brazil
Number of partner organizations (2014): 19
Number of countries (2014): 12 (worldwide)

The Videobrasil Residency Network is a network collaborating with institutions around the world, established on the basis of strategic partnerships. Through agreements with renowned cultural and artistic institutions in several countries, and with an acknowledged history of multiculturalism and critical reflection about contemporary socio-political issues, the network seeks to strengthen artistic exchanges in order to create a dynamic that benefits artists from the world's geopolitical south.

The beginnings of the Videobrasil residencies program go back to the 7th edition of its Festival (Contemporary Art Festival SESC Videobrasil) in 1989. Held every two years in Brazil, the Festival aims to map, disseminate and discuss the emerging production in that circuit. Since then, over three dozen artists have been awarded interchanges in different formats, which includes residency partnership on five continents and special commissioning initiatives.

There are two ways to participate in the Videobrasil Residency Program: the Festival Residency Prize and the Videobrasil in Context. Through them, Videobrasil enables artists and researchers to explore connections and interact with other artists, institutions, and communities in Brazil and other countries. The program includes scholarships and commissioned artwork, favoring a new artistic and cultural geography built upon the transit of artists and researchers.

The current mapping of Videobrasil Residency Network seeks to expand the flow of the award-winning artists, encouraging transit axes between South-South and South-North. Videobrasil Residency Program is constantly evolving to rely on new partners and every edition of the Festival brings new residency programs to their network.

More information: site.videobrasil.org.br

SUMMER SESSIONS

Year of creation: 2009/2013
by: V2_
Based in: The Netherlands

Number of partner organizations (2013-2014): 11
Number of countries: 10 (worldwide)

The Summer Sessions are short-term residencies for young artists organized by a network of cultural organizations all over the world.

The Summer Sessions program was created in 2009 by V2_, Institute for the Unstable Media, in which each year a small group of up-and-coming artists can spend their summer at V2_Lab for an intense short-term residency. From 2013, other organisations have joined V2_ in the Summer Sessions program as sponsors or hosts of resident artists, turning it into an international network for talent development.

The idea behind this residency program is that local sponsors support young artists (under 35 years of age and/or who have graduated no more than 5 years before their application) from their country to go abroad and produce art at a host institute. Artists may only apply if one of the network partners is based in their country of residence.

V2_ Institute for Unstable Media is an interdisciplinary center for art and technology in Rotterdam (the Netherlands). V2_'s activities include organizing presentations, exhibitions and workshops; research and development of artworks in its own lab; and publishing in the field of art and media technology.

More information: summersessions.net || v2.nl

RESÒ

Year of creation: 2010
by: Nine Contemporary Art Institutions based in Piedmont: Accademia Albertina delle Belle Arti, Turin; CESAC – Centro Sperimentale per le Arti Contemporanee, Caraglio; Castello di Rivoli – Museo d'Arte Contemporanea; Cittadellarte – Fondazione Pistoletto, Biella; GAI – Associazione Circuito Giovani Artisti Italiani di Torino, Eco e Narciso, Provincia di Torino; Fondazione Sandretto Re Rebaudengo, Torino; Fondazione Spinola Banna per l'Arte, Poirino; PAV - Parco Arte Vivente, Torino.
Based in: Italy
Number of partner residencies: 9
Number of countries: 5 (worldwide)

RESÒ, a phonetic spelling of the French word *reseau* (network), is the international residency exchange network for art residencies and educational programs. It supports the idea of artistic activity as social and cultural exchange.

It began in 2010 as a collaboration between institutions in Piedmont, which with the participation of other organisations from Egypt, India, Colombia and Brazil, formed the present network of international residencies that promotes the mobility of artists among these countries. Between 2010 and 2014 the RESÒ programme has seen the involvement of: Paola Anziché, Franco Ariaudo, Fatma Bucak, Ottavia Castellina, Giorgio Cugno, Dina Danish, Massimiliano and Gianluca De Serio, Frame Works Collective, Eva Frapiccini, Malak Helmy and Nida Ghouse, Francesca Macrì and Irene Pittatore, Jasmina Metwaly, Magdi Mostafa, Amilcar Packer, Alessandro Quaranta, Santiago Reyes Villaveces, Beto Shwafaty, Luisa Ungar, Sunil Vallu and Cosimo Veneziano.

Through the program **IN** and **OUT** (IN focusing on the mobility of international artists to the Piedmont region and OUT on the mobility of Italian artists to international residencies), artists selected by open call can develop their work during the six/nine week-long residency in RESÒ's partner organizations.

RESÒ is supported and promoted by the Foundation for Modern and Contemporary Art CRT.

More information: www.reso-network.net

ASIALINK - ARTS RESIDENCY PROGRAM

Year of creation: 1991
By: Asialink
Based in: Australia
Number of partner residencies (2014): +50
Number of countries: 13 (Asia) + self-initiated residencies

Asialink is Australia's leading organisation for the promotion of public understanding of Asia and of Australia's role in the region. The role of Asialink Arts is to develop opportunities for cultural exchange between Australia and Asia and improve the Asia capability of the cultural sector based on the principles of partnership, collaboration and reciprocity.

The Arts Residency Program provides professional development opportunities for arts professionals working in and across artforms, in exchange for the sharing of skills, knowledge and networks with local host communities. The program promotes sustained cross-cultural dialogue by facilitating reciprocal residencies and trialling new models of engagement.

More information: asialink.unimelb.edu.au/arts

PÉPINIÈRES EUROPÉENNES POUR JEUNES ARTISTES

Year of creation: 1992
Based in: France
Number of partner organizations: +250 (including cities and local governments)
Number of countries: 27 (Europe / worldwide)

Pépinières européennes pour jeunes artistes is one of the leading programs for promoting the mobility of young artists (18-35 years old) within Europe and beyond. With the support of the European Commission, and in collaboration with national coordinators and local cultural workers, Pépinières has created several mobility programs that allow artists to professionalize on the European and international scene:

· *Hito - Turismo creativo en los Pirineos* (2010-2012) - held in partnership with l'Usine and the Government of Aragon and supported by the European Commission within the Interreg program;
· *Park in progress* (2010-2014) - a European mobility program for multi-disciplinary co-productions;
· *M4m* (2010-2013) - "crossed residencies" open to artists, creative professionals and technicians involved in the creation process[6];
· *Map* - European residencies and promotion of cooperation between artists;
· "*Jeune création vidéo-cinéma*" - to the promotion of young contemporary creation in the field of video and cinema. Selected works are presented within the framework of the "International Festival for Audiovisual Programs" (FIPA) in Biarritz (France).

Another of their projects is *e.mobility*, held in partnership with Artos Foundation (Cyprus), CIANT (Czech Republic), Schlesische 27 (Germany), Agence luxembourgeoise d'action culturelle (Luxembourg), Clube Portugues de Artes e Ideias (Portugal) and UNITER (Roumania). *e.mobility* is a digital platform that aims to build an interactive, innovative network between creators and cultural agents from a variety of origins. It facilitates exchanges between different actors (artist, producer, scientist, etc.) and places, amplifies the offer with new proposals, and enables as many artists as possible to access mobility.

Pépinières was recently selected by the European Commission for its "Pépinières In Networking" project (2014-2017) within the Commission's Creative Europe - Support to European Networks program, for the strengthening and extension of Pépinières' network.

More information: www.art4eu.net
www.emobility.pro
www.parkinprogress.eu

[6] "M4m" was originally built as a complementary program to "Park in progress", which was intended to be the production and dissemination phase of the "M4m - Park in progress" process. Similarly, "Jeune création vidéo-cinéma" was initially presented as part of Map.

EMAN#EMARE

Year of creation: 1995/2007
by: Impakt, InterSpace, VIVID, Werkleitz
Based in: Germany
Number of partner organisations (2014): 10
Number of countries (2014): 6 (Europe / worldwide)

The 'European Media Art Network' (EMAN) is a network of European media art labs that stems from the European Media Artists in Residence Exchange (EMARE) programme, which has existed since 1995. EMAN was founded in 2007 by four key European media art institutions: Impakt **(Holland)**, InterSpace **(Bulgaria)**, VIVID **(Great Britain)** and Werkleitz **(Germany)**, with the support of the European Commission's Culture Programme 2007-2013.

Within the framework of EMARE, and together with its new network members –Foundation for Art and Creative Technology (FACT) **(Great Britain)**, and Bandits-Mages **(France)**–, EMAN annually awards production grants to outstanding media artists from Europe and other partner regions. In addition, EMAN serves the research, production, presentation and distribution of media art in Europe.

Many different media labs have been members of EMARE since its foundation. Furthermore, with the support of the European Commission's Culture Programme, EMAN has organized a series of residencies for European artists as part of the residency programs of the four EMAN members (2007-2008), as well as exchange residencies and exhibitions/festival with Mexico (EMARE MEX 2012-2013), and with Australia and Canada (EMARE AUS CDN 2014-2015).

More information: emare.eu

BALTIC-NORDIC NETWORK OF REMOTE ART & RESIDENCY CENTRES

모

Year of creation: 2011
by: Nida Art Colony of Vilnius Academy of Arts
Based in: Lithuania
Number of member organisations: 10
Number of countries: 6 (Europe)

The Baltic-Nordic Network of Remote Art & Residency Centres brings together centres located in remote areas in order to share experience and ideas about how to operate in such places and how to interact with local communities.

The network was initiated by the Nida Art Colony and financially supported by the Nordic-Baltic Mobility Programme for Culture. Nida Art Colony is a Residency & Art Education centre created by the Vilnius Academy of Arts in 2011. Initially, it comprised 8 member organisations but from 2013 it developed into an informal network of 10 centres with which there is periodical collaboration, including Baltic Art Center (BAC) (Visby, Sweden) and Nordic Artists' Centre Dale (NKD) (Dale i Sunnfjord, Norway).

The network aims to discover what works, what does not and why when an art centre sets up in a province and intends to become a meaningful and useful part of local life. The network's main goals are to share its members' experience in communication with local communities and to learn how to do it best; to develop cooperation schemes for local communities and art centres while producing and presenting contemporary art; and to enable the art centres to become an integral part of local life by involving community members into their activities.

On 17-20 May 2012, Nida Art Colony organized "The Interformat symposium on remoteness and contemporary art" that drew over 40 curators, directors and artistic practitioners from the Baltic-Nordic area and beyond for a series of presentations and discussions on living and working in remote areas.[7] The following year saw the publication of a book on remoteness, site-specificity and critical tourism, Tourist Like Us: Critical Tourism and Contemporary Art, edited by Federica Martini & Vytautas Michelkevičius, ECAV & Nida Art Colony, 2013.

More information: www.remotenet.nidacolony.lt

[7] Further information about the symposium may be found at: nidacolony.lt/en/projects/symposium/interformat-symposium-2012

HIGH NORTH A-I-R NETWORK

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Year of creation: 2006/2011
Based in: Norway
Number of member organisations: 26
Number of countries: 4 (Europe/Russia)

The High North A-i-R network is a meeting point for organizations and artists who run or wish to establish Artist-in-Residence and art exchange programs in the northern areas in Finland, Sweden, Norway, and Northwest Russia.

The idea to create a residency network in the European High North began when the Arts Council Lapland (Finland) undertook an initiative to organize a meeting in Rovaniemi in 2006 and invited residencies in the Barents region to participate in creating the residency network. Five years later, the thread was picked up by the three northern counties in Norway that adopted a *Strategy for Visual Arts in North Norway - North Norwegian Art Scene Towards 2020*. The establishment and development of the High North A-i-R network is one of the priority areas in the Strategy and the administrative responsibility for the network has been given to the Troms County Cultural Center in Tromsø.

The general objective of the network is to promote existing and support the establishment of new Artist-in-Residence programs. High North A-i-R network builds on the specific experiences related to the artistic, cultural and environmental challenges and the opportunities in the northern areas of Nordic countries and Russia.

High North A-i-R network is a unique platform that focuses on artist's residencies as a tool to bring artists and art organizations closer and further develop and strengthen the contemporary art scene in the high north. Meetings, seminars and workshops organized within the network contribute to the competence development and he establishment of new contacts between art professionals in the high north.

More information: www.tromsfylke.no

AIR PLATFORM NL

DUTCHCULTURE | TRANSARTISTS[8]

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Year of creation: 2000
Based in: The Netherlands
Number of members: +85
Number of countries: 2 (Europe)

AiR Platform NL was created in 2000 to serve as the portal to the artist-in-residence sector of the Netherlands and Flanders. It provides information and expertise to artists about artist-in-residence opportunities in the Low Countries together with the daily practice of running an artist-in-residence program.

As part of DutchCulture|TransArtists, the AiR Platform NL organizes exchange of information and initiates collaborations and projects, including the "Mutual artist-in-residence Impulse". This is a long-term exchange of knowledge and experiences of artist-in-residence potential with other world regions, the aim being to work together with partners and foster reciprocity. Some recent Mutual Impulses are Netherlands-Russia (2010-2013), Netherlands-Morocco (2014), Air Treffen-Ruhr (2014).

More information: www.transartists.org

[8] Further information on DutchCulture|TransArtists on page 85

Explanation of symbols:

Information exchange platforms that work with residencies or similar organisations in order to offer AiR grant programs

Organisations providing free online information with a detailed directory/map of artist residencies

Information Exchange Platforms

DUTCHCULTURE | TRANSARTISTS

Year of creation: 1997
by: Maria Tuerlings
Based in: The Netherlands
Main geographical focus: Worldwide

DutchCulture | TransArtists is the platform that stimulates and strengthens artists' mobility in the Netherlands and internationally. It combines and shares expertise, and offers tools and services for artist-in-residence programs and related issues.

The starting point of TransArtists work is the artists' perspective. Its goal is to make the enormous worldwide residential art labyrinth accessible and usable to the artists, through its website, AiR collection, research and workshop programs.

www.transartists.org -the biggest source of information on artist-in-residence opportunities worldwide, with around 1400 residency opportunities, including first-hand artists' residency experiences, research, contacts, and advice.

AiR Platform NL -the connecting network of all artist-in-residence programs of the Netherlands.[9]

Workshops - and training programs for artists about using artist-in-residence opportunities

Antenna & **AiR Collection** -thematic news combining selections of residencies with visions, facts and interviews with artists.

Another TransArtist's activity is Green Art Lab Alliance (GALA). Created in partnership with Julie's Bicycle, GALA is a collaborative project with cultural organizations and artists all over Europe and Georgia that aims to promoting environmental sustainability across cultural communities in Europe (2013-2015).

DutchCulture is the organization for the promotion, support and implementation of international cultural cooperation. DutchCulture connects culture, the economy, society and government policy by working together with artists, diplomats, designers, producers, researchers, consumers, promoters, funds and universities. DutchCulture also provides information on European grants.

More information: www.dutchculture.nl | www.transartists.org

ON THE MOVE

Year of creation: 2002
by: IETM (independent association since 2005)
Based in: Belgium
Main geographical focus: Europe/ worldwide

On The Move (OTM) is the cultural mobility information network active in Europe and worldwide.

OTM's mission is to encourage and facilitate cross-border mobility and cooperation, contributing to building up a vibrant and shared European cultural space that is strongly connected worldwide.

On the Move provides free and up-to-date information to artists and cultural professionals (from all sectors and disciplines) about mobility-related issues: mostly mobility opportunities and calls in Europe and internationally, regular funding schemes (through online cultural mobility funding guides), but also legal and social issues, visas, and environmental challenges related to cultural mobility, etc.

More information: on-the-move.org

[9] Further information on AiR Platform NL on page 83

RATE MY ARTIST RESIDENCY

Year of creation: 2013
by: Katrina Neumann
Based in: USA
Main geographical focus: Worldwide

Rate My Artist Residency (RMAR) is a web platform that enables artists to provide assessment and feedback on the artists' residencies they have attended. According to its mission statement, this is about "artists helping artists".

RMAR's website also contains a database on open calls and a map of the residencies assessed, using a range of colors to distinguish the assessment each has received.

Those residency programs wishing to be listed in RMAR may request this by providing information and a $25 donation to cover the cost of advertising and administrative work.

In December 2014, RMAR initiated the Artists Helping Artists AHAN grant, which is funded through individual crowdsourcing and devoted to American artists needing financial support to cover the costs of the residency for which they have been selected.

More information: ratemyartistresidency.com

ARTS RESIDENCY NETWORK, TAIWAN

Year of creation: 2013
by: Ministry of Culture, Taiwan
Based in: Taiwan
Main geographical focus: Taiwan / Asia / worldwide

The Arts Residency Network was established by the Ministry of Culture of the Republic of China (Taiwan) to provide an exchange and service platform for local and international artists, curators and arts and cultural institutions. The project forms one of the Ministry's lines of action in support of residency programs in Taiwan and the participation of national artists in international residencies. It also subsidises projects and offers incentives to turn empty spaces into artists' residencies or workspaces in Taiwan.

The "Arts Residency Network, Taiwan" website, which is available in Chinese and English, contains a directory of artists' residencies in Taiwan and abroad. It provides information about open calls and other related news, including reports by artists who have participated in international residency programs.

More information: artres.moc.gov.tw

CHINA RESIDENCIES

Year of creation: 2013
by: Crystal Ruth Bell and Kira Simon-Kennedy
Based in: USA / China
Main geographical focus: China

China Residencies is an information platform on artists' residencies in continental China.

The China Residencies website provides a full free-to-access directory on artists' residencies in China and distinguishes between artists and organisations among its users. Another aim of China Residencies is to strengthen the field of artists' residencies and sustainable creative exchange, through the investigating and locating of the resources that exist in China and the provision of advice to future organisations.

In partnership with other artist residencies and art institutions, China Residencies promotes artist mobility to and from China through various programs: in 2014 China Residencies initiated the "Crystal Ruth Bell Residency", offering artists of any nationality a fully-funded three month residency at Red Gate (Beijing, China); and the "Two to Three" (二到三) programme, in partnership with the Australia Copyright Fund, providing three Australian artists funded residencies at different partner organizations in China.

In 2013, China Residencies also partnered with Da Wang and Residency Unlimited (RU) to offer a residency at Da Wang Culture Highland in Shenzhen, China.

More information: www.chinaresidencies.com

AIR_J

Year of creation: 2001
by: The Japan Foundation
Based in: Japan
Main geographical focus: Japan

AIR _J is an information platform dedicated to disseminating information about Artist-in-Residence programs across Japan in both Japanese and English.

AIR_J website provides information on AIR programs in Japan, such as the outline, achievements, and application requirements of each program, to those living abroad who are interested in these programs and the culture of Japan. It also offers a cross-searchable database of AIR programs, FAQ, interviews and essays to update the user with the latest information about AIR programs in Japan and abroad.

AIR_J was created by The Japan Foundation, established in October 1972 as a government-affiliated special corporation with the objective of promoting international cultural exchange through the implementation of comprehensive programs. On October 1, 2003, the Foundation was relaunched as an independent administrative institution under the Ministry of Foreign Affairs.

More information: en.air-j.info

FRESH MILK BARBADOS

Year of creation: 2011
by: Founded by Annalee Davis
Based in: Barbados
Main geographical focus: The Caribbean

The Fresh Milk Art Platform Inc. is a Caribbean non-profit, artist-led, inter-disciplinary organization that supports artists and professionals in the creative sector, as well as promotes wise social, economic, and environmental stewardship through creative engagement with society and by cultivating excellence in the arts.

In addition to running an artist-in-residence program, and as part of its commitment to the creative sector and the strengthening of networks across the Caribbean region, Fresh Milk collaborates with entities to shape a healthy cultural eco-system. In February 2015, Fresh Milk partnered with ARC Inc., Res Artis and the Perez Art Museum of Miami to co-host the international meeting "Tilting Axis: Within and Beyond the Caribbean- Shifting Models of Sustainability and Connectivity". The aim was to promote the exchange of artists and professionals working within the visual arts industries across the wider Caribbean region and shape opportunities for international audiences to experience Caribbean contemporary art.

Fresh Milk is a founding member and co-organizer (together with the Ateliers '89 Foundation and ARC Inc.) of **Caribbean Linked**. Funded by the Mondriaan Foundation, this intra-regional residency programme connects young and emerging artists from the French, Spanish, Dutch and English Caribbean with each other and facilitates larger conversations around art production and the art market.

As an information platform beyond the artist residency sector, Fresh Milk's website hosts a freely accessible, interactive online map and guide to art spaces in the Caribbean region.

More information: freshmilkbarbados.com
|| caribbeanlinked.com

ART MOTILE

Year of creation: 2010
by: Marta Gracia, Toni Subirà,
Ana Urdániz and David Franklin
Based in: Spain
Main geographical focus: Spain

Art Motile is a platform based in Barcelona (Spain) which conducts research and provides information on Spanish artist-in-residence programs and other issues related to artist mobility.

It offers tailored advice to individual artists and residencies on how to find a residency program that fits their needs and what to consider before setting up a new residency program; it organizes and participates in presentations and workshops on AiR programs and mobility, aimed at creators, residency directors and other cultural workers; and, in partnership with other national and international organizations and residencies, it develops different projects related to artist mobility and art production, with the aim of contributing to the generation of new relationships and activities in these fields.

Through its online AIR Database, Art Motile provides searchable, up-to-date information on the Spanish AIR programmes currently in operation.

More information: artmotile.org

ARTISTS IN RESIDENCE CH

Year of creation: 1999
by: group of interest artists in residence ch
Based in: Switzerland
Main geographical focus: Switzerland

'Artists in residence ch' is an information platform for artists, residencies and guest studios in Switzerland. Following a first meeting in 1999, 'artists-in-residence ch' was established in 2000 with the financial support of Pro Helvetia, the Federal Office for Cultural Affairs and the Swiss Conference of the Cantonal Cultural Representatives as a group of interest that takes the form of an internet-based project to promote dialogue between the people and institutions involved in cultural exchange. In 2011, the 'artists-in-residence.ch' internet platform was launched with a data bank offering information about studios in Switzerland for foreign and Swiss artists, and studios abroad for Swiss artists from Swiss providers.

The objectives of 'artists in residence ch' is therefore the promotion of cultural exchange idea in general, and particularly the promotion of the national and international exchange of artists and/or other professionals engaged in the cultural field, and the exchange of information between Swiss organizations promoting artists' mobility.

More information: www.artistsinresidence.ch

FLANDERS ARTS INSTITUTE

Year of creation: 2015 (previously BAM, 2008)
Based in: Belgium
Main geographical focus: Flanders, Belgium

Flanders Arts Institute (Kunstenpunt) is an organization that serves the arts sector in Flanders. It is a merger of the VTi (Institute for the Performing Arts in Flanders), the BAM (Flemish Institute for Visual, Audiovisual and Media Art) and the MCV (Flanders Music Centre).

Flanders Arts Institute is the reference point for all art issues in Flanders, Belgium. Its core functions include a focus on research, international activities, supporting artistic practices and policy making. It collects and distributes knowledge and expertise daily about and for the arts in Flanders in an international context.

The Institute is the ideal contact point for foreign art professionals in search of information on the arts in Flanders. It can provide tailored information on residencies opportunities for artists together with any other relevant research, directions and trends in the Flemish arts sector, up-and-coming names and must-sees etc.

Flanders Arts Institute maintains an up-to-date database of all residencies and workspaces for artists in Flanders (temporarily still hosted by BAM's website) as well as a database of artists, critics & writers, curators and other arts organizations.

More information: www.kunsten.be (under construction) || www.bamart.be

NORDIC CULTURE POINT

Year of creation: 2007
by: The Nordic Council of Ministers
Based in: Finland
Main geographical focus: The Nordic and Baltic countries, the Faroe Islands, Greenland and the Åland Islands

Nordic Culture Point is an organisation under the auspices of the Nordic Council of Ministers. It began its operations in its current form in 2012, resulting from the fusion of The Nordic Institute in Finland (Nifin) and the former Nordic Culture Point.

Nordic Culture Point spreads knowledge of and interest in the Nordic region, and administers three of the Nordic Council of Ministers' funding programmes: the Culture and Arts Programme, the Nordic-Baltic Mobility Programme for Culture and NORDBUK. Additionally, the organisation works as a contact point for Nordic cultural cooperation and shares information about that cooperation in the Nordic region and beyond.

As an information platform, Nordic Culture Point's website hosts a database of international art residencies in the Nordic countries.

More information: www.kulturkontaktnord.org

Other related artistic or cultural networks

ART MOVES AFRICA (AMA)

Mobility fund of artists and cultural operators within the African continent.

Art Moves Africa (AMA) aims to facilitate cultural and artistic exchanges within the African continent. AMA offers travel funds to artists, arts professionals and cultural operators living and working in Africa to travel within the African continent in order to engage in the exchange of information, the enhancement of skills, the development of informal networks and the pursuit of cooperation.

More information: artmovesafrica.org

ARTQUEST

Information, resources and opportunities for artists.

Helping artists to make work, sell work, find work and network, Artquest provides the information to drive creative practice and help artists thrive on some of the lowest incomes in the creative sector. Its aim is to build a bridge from student experience to sustainable working life, and throughout the artist's professional career, giving advice, information and opportunities at any stage in their life. One of its projects, Artelier, is an online social network for visual artists, enabling them to safely and securely negotiate studio and apartment exchanges online. Artquest was launched in 2001, as a programme of University of the Arts London (UAL).

More information: www.artquest.org.uk

ARTS COLLABORATORY

Translocal cooperation between independent art organizations and projects in Africa, Asia, Latin America, and the Middle East.

Arts Collaboratory is an open network of arts organizations who develop and co-create collaborative, inventive, socially engaging and open visual arts practices. The network is based on mutual aid and inspiration, together forming a new force in the fields of contemporary art and social innovation. It also offers project support for organizations from Africa, Asia, Latin America, and the Middle East.

More information: artscollaboratory.org

ARTS NETWORK ASIA

Arts Network Asia (ANA), set up by an independent group of artists, cultural workers and arts activists from Asia, is an enabling grant body working across borders in multiple disciplines that encourages and supports regional artistic collaboration as well as develops managerial and administrative skills within Asia. It is a network where individuals from around the world, through residencies and projects, develop local communities in Asia. It pays attention to the diverse perspectives of a global Asian urban metropolis, the continuities and disruptions with Asian tradition, the multiple contexts of everyday life.

More information: www.artsnetworkasia.org

ASIA-EUROPE FOUNDATION (ASEF)

The Asia-Europe Foundation (ASEF) promotes understanding, strengthens relationships and facilitates cooperation among the people, institutions and organisations of Asia and Europe. ASEF enhances dialogue, enables exchanges and encourages collaboration across the thematic areas of culture, economy, education, governance, public health and sustainable development. ASEF is a not-for-profit intergovernmental organisation located in Singapore. Founded in 1997, it is the only institution of the Asia-Europe Meeting (ASEM). Together with about 700 partner organisations ASEF has run more than 650 projects, mainly conferences, seminars and workshops.

More information: www.asef.org

CURATORS NETWORK

Online platform for European cultural agents to connect and collaborate.

Curators Network was founded in 2010 with the aim to interconnect peripheries and to help art professionals from across Europe share their knowledge, while encouraging international collaboration between European organizations and curators, and promoting new artists in European circles. The members of the network share their experiences and knowledge about emerging contemporary art and artists with ideas for common exhibition projects. As a result of this and through a series of events, curators, artists and other art professionals are brought into contact with each other.

More information: www.curators-network.eu

EUROPEAN DIGITAL ART AND SCIENCE NETWORK

The European Digital Art and Science Network aims to link up scientific aspects and ideas with approaches used in digital art. Fostering interdisciplinary work and intercultural exchange as well as gaining access to new target audiences are among its declared goals. The basis of the European Digital Art and Science Network is a big manifold network consisting of scientific mentoring institutions, representing Europe's peak in scientific research, the Ars Electronica Futurelab and seven European cultural partners. In 2014-2015 the network launched an international open call offering artists the chance to spend several weeks at both the ESO and the Ars Electronica Futurelab to develop and create new work.

More information: www.aec.at/artandscience/en

FRESH ARTS COALITION EUROPE (FACE)

Fresh Arts Coalition Europe (FACE) is an international network gathering 45 arts organisations from 21 countries, supporting and promoting contemporary cross-disciplinary art forms. It covers fresh and ground-breaking practices such as public art, immersive or participatory projects, site-specific arts, physical and visual theatre, contemporary circus and live art. FACE aims to encourage new partnerships within Europe and with the rest of the world.

More information: www.fresh-europe.org

IETM - INTERNATIONAL NETWORK FOR CONTEMPORARY PERFORMING ARTS

IETM – international network for contemporary performing arts, is a network and a membership organisation which exists to stimulate the quality, development and contexts of contemporary performing arts in a global environment. It aims at proving the value of the performing arts in society by initiating and facilitating professional networking and communication, the dynamic exchange of information, know-how transfer and presentations of examples of good practice. Initiated in 1981 and based in Belgium, IETM counts more than 500 member organisations from around 50 countries in Europe and beyond.

More information: ietm.org

INTERNATIONAL FEDERATION OF ARTS COUNCILS AND CULTURE AGENCIES (IFACCA)

The International Federation of Arts Councils and Culture Agencies (IFACCA) is the worldwide network of national arts funding agencies, and through research, advocacy and networking, is dedicated to improving best practice in arts and cultural policy development, arts funding, audience development and public access to the arts. IFACCA's website provides a valuable source of information on arts and cultural policy, new publications, jobs, conferences and events as well as good practice guides. IFACCA's secretariat is based in Sydney, Australia.

More information: www.ifacca.org

NORTH AFRICA CULTURAL MOVILITY MAP (NACMM)

NACMM is a research project about mobility initiatives for artists, writers and researchers interested in traveling and developing cultural projects in or within North Africa. Furthermore NACMM aims at facilitating opportunities to develop arts/research projects within North Africa; as well as promoting a better understanding of the cultural and socio-politic context of the region and strengthening cultural dialogue and collaboration between North African countries.

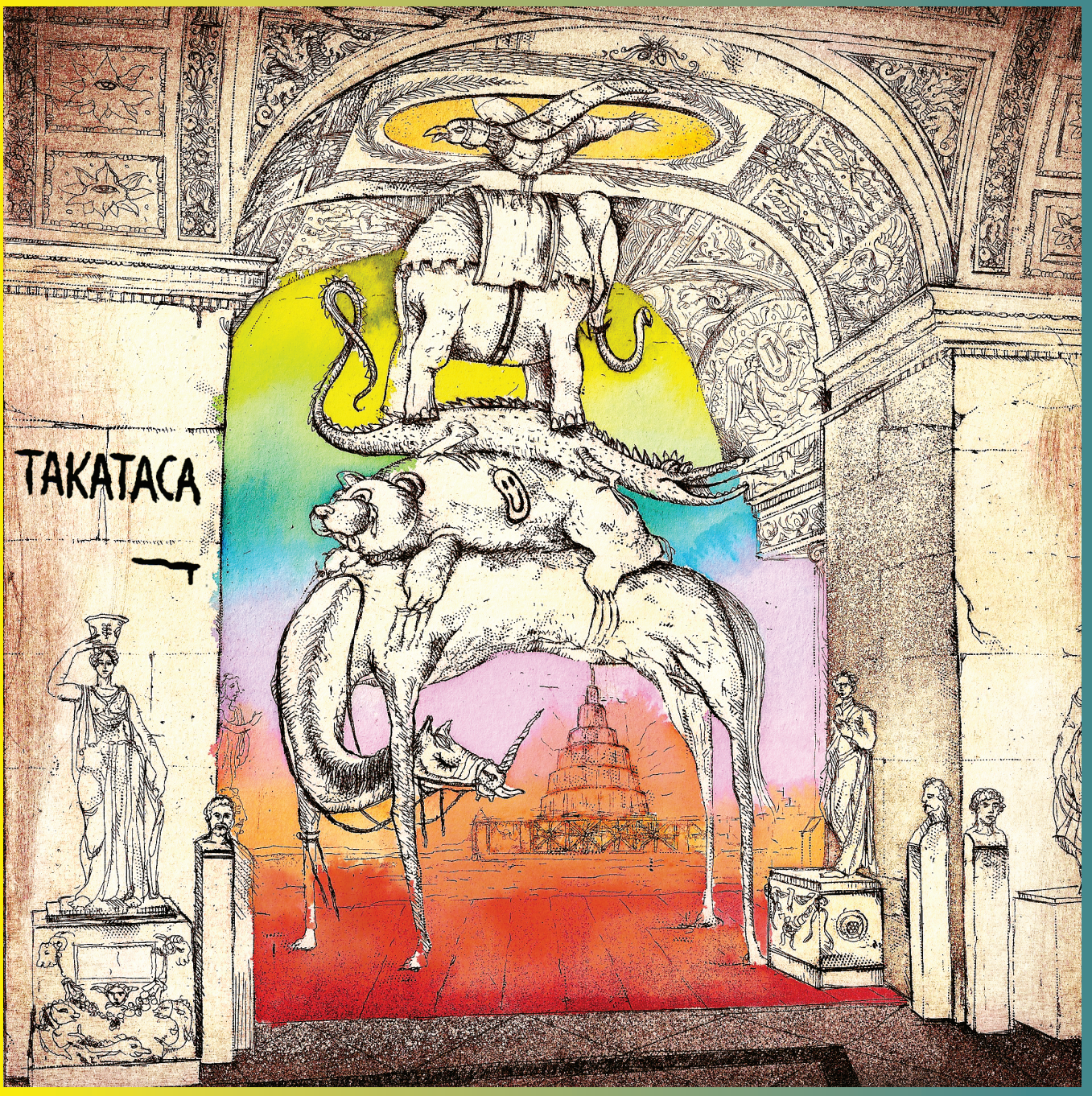
More information: www.nacmm.info

TRANS EUROPE HALLES

A European based network of cultural centres initiated by citizens and artists.

Founded in 1983, Trans Europe Halles is a European based network of cultural centres initiated by citizens and artists. Located in 28 countries, most of the 66 members are converted industrial buildings with a multi-disciplinary arts programme. The core purpose of TEH is to promote arts and culture through facilitating its exchange, making accessible their knowledge and expertise to the cultural sector and encouraging new centres and initiatives. The long-term goal of TEH is to support and strengthen the sustainable development of its members, culture initiatives originated by citizens and artists and the sector as a whole. TEH runs and coordinates several international projects with a focus on capacity building and mobility of cultural professionals. One of the main activities of the network is also the international meetings organised twice a year to gather all the members, invited guests and relevant stakeholders around a specific topic.

More information: www.teh.net



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