

ARQUETOPIA.
Foundation



THE END OF THE GRAND TOUR?

VIRTUAL SYMPOSIUM ON ARTIST RESIDENCIES: FUTURE, PLACE AND STATE

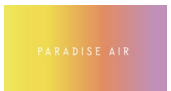
June 3 to July 27, 2020

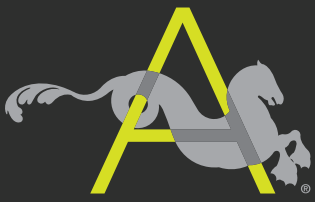


Fundación CasaTresPatios



INSTINC





ARQUETOPIA[®] Foundation

Now well into its tenth year, Arquetopia Foundation is an internationally established, nonprofit arts and cultural foundation with a social scope that emphasizes critical thinking through artistic practices. Our customized, professional International Artist-in-Residence Programs are the largest and most reputable in Latin America, with an array of content anchored in a solid structure of collaborations with prominent cultural institutions, renowned experts, and notable artists.

Arquetopia was officially established and registered as a Mexican nonprofit foundation in 2009, with a solid International Board of Directors comprised of renowned scholars, artists, entrepreneurs, and supportive community members fully committed to social transformation. We are proud to have established through our multiple residency programs a generous and culturally diverse space by hosting every year artists, scholars, and researchers from the Americas, Europe, Asia, Africa and Australia. Our experience has been enriched by the multiplicity of perspectives of more than 600 of our resident artists and writers who have come from all regions of the world and more than 90 countries.





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FUTURE, PLACE AND STATE

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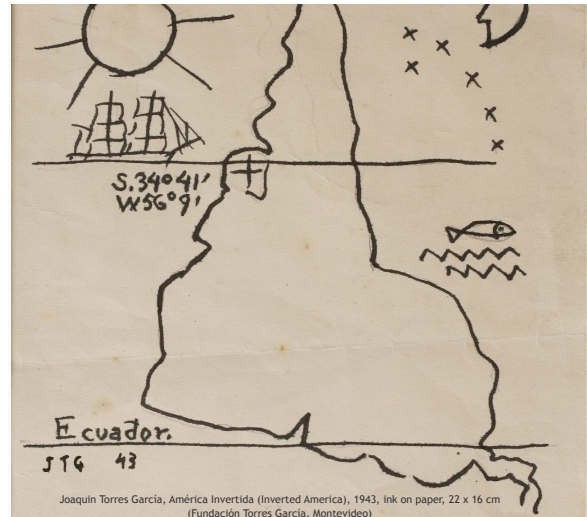
Virtual Symposium on Artist Residencies: Future, Place and State

It is indisputable that artist residencies have become crucial nodes for the art world, as they have expanded worldwide and exponentially in numbers in the last decades. Artist residencies provide much needed infrastructure and networks for the cultural sector; therefore, they have become sites of production and experimentation, spaces for research and sharing, and places where multiple artists and diverse ideas circulate. However, residencies are also burdened with the weight of history; they are subject to economic, geopolitical, and ideological pressures while constantly being reminded of the challenges of self-sustainability.

In the book *Contemporary Artist Residencies: Reclaiming Time and Space*, editors Taru Elfving and Irmeli Kokko urgently convey us to continue critical discussions and radical experimentation in the face of uncertainty, which couldn't be more relevant than today. "The End of the Grand Tour? Virtual Symposium on Artist Residencies: Future, Place and State", organized by Arquetopia Foundation and Synergy Artist Residency Network, in collaboration with multiple institutions around the globe, is the conversation that follows such a departing point, in an effort to continue the critical dialogue on the subject of artist residencies.



Theodoor Galle (after Johannes Stradanus) "The Discovery of America," from *Nova Reperta*, c. 1600, engraving, published by Philips Galle, 27 x 20 cm (The Metropolitan Museum of Art)



Joaquin Torres Garcia, *América Invertida (Inverted America)*, 1943, ink on paper, 22 x 16 cm (Fundación Torres García, Montevideo)



"Picture Gallery with Views of Modern Rome", Giovanni Paolo Pannini, Oil on canvas, 170.2 x 244.5 cm. 1757



This virtual symposium which will be simultaneously happening in 18 different countries, will focus on the invention of place, mobility, tourism, and their historical roots as open-ended questions at the intersection of artist residencies, putting into relevance concepts such as dignity, solidarity, reciprocity, community, sustainability and social justice. Although the Grand Tour is a fairly vague construction that changed through the centuries, it has shaped ideas about destinations and gave origin to a long-lasting practice of traveling for education, personal development and culture, a tradition that continues to resonate and that artist residencies have reclaimed. Nevertheless, and especially in these tumultuous times, it is necessary to re-examine with a magnifying glass the limitations of sustainability alongside the legacy of history, including the dark implications of art in the invention of place, as a fantasy product of the mutual investment of power and images.

“An uncertain future” is what would closely describe the reality that artist residencies are facing after the events of the year 2020. We have all been forced to rethink our relationship to place and history, and to re-examine our sense of community. More than ever, borders have proven to be a fragile invention; however, the restrictions on mobility have been experienced by everyone. This is an opportunity to explore new collaborations across borders, reimagine our communities and expand the possibilities of our interconnectivity. In the words of Audre Lorde, “Without community there is no liberation.”

The End of the Grand Tour? symposium is organized in sessions that will include virtual keynotes and round tables through a series of panels that will include the perspectives and experiences from artist residencies and cultural institutions, as well as the expertise of scholars from diverse backgrounds and different locations around the globe. Each has been carefully selected considering mission, scope of programs, relevance in the field, community engagement and geographical location to ensure a multiplicity of perspectives and experiences. Arquetopia is organizing this event for free, providing the technology and logistical support, hosting each session as a video call with a keynote speaker or a scholar as guest moderator that will facilitate the discussion of the specific topic to engage the participant organizations. All sessions will be privately recorded to control the audio and video quality and broadcasted in social media to ensure accessibility for different audiences in multiple countries.

Francisco Guevara

Co-Executive Director, Arquetopia Foundation

KEYNOTE SPEAKERS

Kirsten Pai BUICK, Ph.D.



Photo by Asiza Murray

Kirsten Buick was born and raised in Chicago, Illinois. Dr. Buick specializes in art of the United States, focusing her research on African-American art, the impact of race and gender on the history of art, representations of the American landscape, the visual and material cultures of the first British Empire, and the history of women as patrons and collectors of the arts. She has advanced scholarship of the work of numerous African American artists through publications. Buick is a tenured, full professor at the University of New Mexico, where she has taught since 2001. She earned her bachelor's degree in art history and Italian literature in 1985 from the University of Chicago. She earned her master and doctorate degrees in art history from the University of Michigan. Her book *Child of the Fire: Mary Edmonia Lewis and the Problem of Art History's Black and Indian Subject* was published by Duke University Press; and her second book, *In Authenticity: 'Kara Walker' and the Eidetics of Racism*, is in progress. Her published articles include studies on the work of artists including Daniel Coburn, Patrick Nagatani, Joseph Delaney, Aaron Douglas, Horace Pippin, and Kehinde Wiley. Buick has earned numerous academic, professional, and scholarly awards and grants including the Driskell Prize, Smithsonian American Art Museum's Predoctoral Fellowship, the Charles Gaius Bolin Fellowship at Williams College, CAA Professional Development Fellowship in Art History, Rhoades Foundation Visiting Lectureship, and the UNM University Libraries Faculty Acknowledgement Award.

Dipesh CHAKRABARTY, Ph.D.



Dipesh Chakrabarty holds a BSc (physics honors) degree from Presidency College, University of Calcutta, a postgraduate Diploma in management from the Indian Institute of Management, Calcutta, and a PhD (history) from the Australian National University. He is currently the Lawrence A. Kimpton Distinguished Service Professor in History, South Asian Languages and Civilizations, and the College. He is the faculty director, University of Chicago Center in Delhi, a faculty fellow of the Chicago Center for Contemporary Theory, an associate of the Department of English, and by courtesy, a faculty member in the Law School. Chakrabarty is the recipient of the 2014 Toynbee Foundation Prize for his contributions to global history. He was awarded a DLitt honoris causa by the University of London (conferred at Goldsmiths) in 2010 and an honorary doctorate by the University of Antwerp in 2011. Chakrabarty's research is currently focused on two areas: he is working on a book project on the implications of the science of climate change for historical and political thought and is working on two long-term projects: one on democracy and political thought in South Asia and the other on a cultural history of Muslim-Bengali nationalism.

Sharon P. HOLLAND, Ph.D.



Sharon P. Holland is a graduate of Princeton University (1986) and holds a PhD in English and African American Studies from the University of Michigan, Ann Arbor (1992). She is the author of *RAISING THE DEAD: READINGS OF DEATH AND (BLACK) SUBJECTIVITY* (Duke UP, 2000), which won the Lora Romero 1st Book Prize from the American Studies Association (ASA) in 2002. She is also co-author of a collection of trans-Atlantic Afro-Native criticism with Professor Tiya Miles (American Culture, UM, Ann Arbor) entitled *Crossing Waters/ Crossing Worlds: The African Diaspora in Indian Country* (Duke University Press, 2006). She is the author of *The Erotic Life of Racism* (Duke University Press, 2012), a theoretical project that explores the intersection of Critical Race, Feminist, and Queer Theory. She is also working on a book project entitled "Perishment," a theoretical study that takes German philosopher Martin Heidegger's notion that humans "die" while animals "perish," and reads across the theoretical spectrum of works on the human/animal distinction in order to arrive at a fundamental question: what is the relationship of "blackness" to discourse on the animal? Do black humans "die" or do we "perish"? Her work is grounded in the 20th century and encompasses multiple intersections. Her main areas of concentration are feminist, queer and critical race theory.

PROGRAM OVERVIEW

WELCOME - Francisco GUEVARA, Co-Executive Director, Arquetopia Foundation (Mexico, Peru, Italy)

Place and History: An Imaginative Distortion of the Encounter

June 8, 2020, 9:00 AM Mexico City CDT (10:00 AM EDT, 7:00 AM PDT, 4:00 PM Paris, 5:00 PM Dar es Salaam, 7:45 PM Kathmandu, 10:00 PM Taipei, 11:00 PM Tokyo)

OPENING KEYNOTE ADDRESS - Dr. Kirsten Pai BUICK, The University of New Mexico

The Thrill of It All: Cultures of Consent and Fantasies of Conquest in the Artist Residency Experience

June 12, 2020, 9:00 AM Mexico City CDT (10:00 AM EDT, 7:00 AM PDT, 4:00 PM Paris, 5:00 PM Dar es Salaam, 7:45 PM Kathmandu, 10:00 PM Taipei, 11:00 PM Tokyo)

PANEL DISCUSSION #1 - Karim KATTAN (Palestine), Moderator

Mobility and the Legacy of the Grand Tour: Tourism, Residencies, and Other Fantasies

June 17, 2020, 9:00 AM Mexico City CDT (10:00 AM EDT, 7:00 AM PDT, 4:00 PM Paris, 5:00 PM Dar es Salaam, 7:45 PM Kathmandu, 10:00 PM Taipei, 11:00 PM Tokyo)

Panelists: Jesse GERARD MPANGO, Nafasi Art Space (Tanzania) - Francisco GUEVARA, Arquetopia Foundation (Mexico, Peru, Italy) - Emily JACIR, Dar Yusuf Nasri Jacir for Art and Research (Palestine) - Ankica MITROVSKA, Brashnar Creative Project (Macedonia)

Although the Grand Tour is a fairly vague construction that changed through the centuries, it has shaped ideas about destinations and gave origin to a long-lasting practice of traveling for education, personal development and culture, a tradition that continues to resonate and that artist residencies have reclaimed. The idea of the world becoming more mobile is a masquerade for the differences in which we experience mobility; therefore cultural mobility has deep historical implications with long-lasting and damaging consequences in many regions around the world, most often concealing a skewed perspective on these regions while romanticizing the transformative potential of art in regard to the processes of art making and international encounters. Because art and power are mutually implicated, in cultural mobility, they very often enact a fantasy that creates distortions, inequalities, ideological biases, and blind spots, especially when engaging local communities and international artists (Bolton, 2010; Cash, Buick and Rojas, 2016; Holland, 2012; Nochlin, 1989; Jones and Stephenson, 1999; Rancière, 2009). How can we establish distance between the fantasies of the Grand Tour and the fetishes of mobility, to rethink cultural cooperation while interrupting the tradition of movement at the expense of exploitation?

PROGRAM OVERVIEW

PANEL DISCUSSION #2 - Dr. Emmanuel ORTEGA (USA), Moderator

Facing Differences: Residencies Beyond the Art World

June 24, 2020, 9:00 AM Mexico City CDT (10:00 AM EDT, 7:00 AM PDT, 4:00 PM Paris, 5:00 PM Dar es Salaam, 7:45 PM Kathmandu, 10:00 PM Taipei, 11:00 PM Tokyo)

Panelists: **Shaarbek AMANKUL**, B'Art Contemporary (Kyrgyzstan) - **Francisco GUEVARA**, Arquetopia Foundation (Mexico, Peru, Italy) - **Kaitlyn D. HAMILTON & Joni JUDÉN**, Tuo Tuo (Finland) - **Jupiter PRADHAN**, Space A (Nepal)

It is indisputable that artist residencies have become crucial nodes for the art world, as they have expanded worldwide and exponentially in numbers in the last decades. Artist residencies provide much needed infrastructure and networks for the cultural sector (Smith, 2012); therefore, they have become sites of production and experimentation, spaces for research and sharing, and places where multiple artists and diverse ideas circulate. Nevertheless, residencies are also burdened with the weight of history; they are subject to economic, geopolitical, and ideological pressures while constantly being reminded of the challenges of self-sustainability (Guevara, 2019). Although residency models and their roles are numerous and diverse, especially considering their contexts and missions, anyone around the world who engages with them is confronted with the question of difference. In the work of Audre Lorde, we find that differences should not be understood as tolerance, but as necessary to generate power and actively “be” in the world; in her own words, “Divide and conquer, in our world, must become define and empower.” What is the function of residencies as spaces where communities intersect and negotiate difference? How can we achieve sustainability without sacrificing our ethical commitment to our communities?

KEYNOTE ADDRESS

Dr. Sharon P. HOLLAND - The University of North Carolina at Chapel Hill

Hum.animal.blackness: a New Approach to Animal Studies

June 29, 2020, 9:00 AM Mexico City CDT (10:00 AM EDT, 7:00 AM PDT, 4:00 PM Paris, 5:00 PM Dar es Salaam, 7:45 PM Kathmandu, 10:00 PM Taipei, 11:00 PM Tokyo)

This talk presents Dr. Holland's most recent work, which explores vulnerability, accident, and love, at the intersection of the Racial Contract, a particular pattern of localized and global cognitive dysfunctions, as defined by Charles Mills. By examining Heidegger's notion that humans “die” while animals “perish,” she reads across a theoretical spectrum of works on the human/animal distinction. “The animal is a necessary reminder of the limits of the human; its historical and ontological contingency; of the precariousness of the human as a state of being, a condition of sovereignty, or an ideal of self-regulation.” -Elizabeth Grosz, *Becoming Undone: Darwinian Reflections on Life, Politics and Art*. Dr. Holland's research touches on the early incarnation of MOVE, organization internationally known through its activism in the 1970s and 80s, and in particular, their animal liberation stance, one that has gone largely unrecognized. Through her presentation, Dr. Holland asks questions about what activism means to the struggle for animal life and human dignity at large in the context of work in Animal Studies.

PROGRAM OVERVIEW

PANEL DISCUSSION #3 - Francisco GUEVARA, Moderator

Local Knowledge: Dignity, Solidarity, Sustainability, Social Justice

July 1, 2020, 9:00 AM Mexico City CDT (10:00 AM EDT, 7:00 AM PDT, 4:00 PM Paris, 5:00 PM Dar es Salaam, 7:45 PM Kathmandu, 10:00 PM Taipei, 11:00 PM Tokyo)

Panelists: Tony EVANKO, Casa Tres Patios (Colombia) - Dr. Jeffreen HAYES (USA) - Mami KATSUYA, Kyoto Art Center (Japan) - Liudmyla NYCHAI, Nazar Voitovich Art Residence (Ukraine) - Shih Yun YEO, Instinc Art Space (Singapore)

Violence, oppression, and even colonization can't be interpreted as pure and simple domination, especially considering that contestation and resistance has always been a counter reaction that has continuously allowed communities to transform themselves. Boaventura de Sousa Santos explains that the power of communities reside in "the construction and validation of knowledge born in struggle, of ways of knowing, developed by social groups as part of their resistance against systematic injustices and oppressions caused by capitalism, colonialism, and patriarchy." In that sense, artist residencies around the globe and the multiplicity of their models, have allowed them to effectively adapt to the local artistic and cultural needs, while gaining traction to impact the development of artistic discourses at a global scale (Smith 2012, Guevara 2019). In the book *Contemporary Artist Residencies: Reclaiming Time and Space*, editors Taru Elfving and Irmeli Kokko urgently convey us to continue critical discussions and radical experimentation in the face of uncertainty; more than ever, concepts such as dignity, solidarity, sustainability and social justice are relevant to the practice of artist residencies. What have we learned locally that could be implement interculturally and transnationally?

PANEL DISCUSSION #4 - Dr. Emmanuel ORTEGA, Moderator

Gaze and Place: The Act of Travel and the Invention of Destinations

July 8, 2020, 9:00 AM Mexico City CDT (10:00 AM EDT, 7:00 AM PDT, 4:00 PM Paris, 5:00 PM Dar es Salaam, 7:45 PM Kathmandu, 10:00 PM Taipei, 11:00 PM Tokyo)

Panelists: Rebecca COREY, Nafasi Art Space (Tanzania) - Karim KATTAN (Palestine) - Mary SHERMAN, TransCultural Exchange (USA) - Ryan Elisabeth REID & Lance L. SMITH, Rogers Art Loft (USA)

Place is a verb rather than a noun; it is a resource and a symbol, an instrument of power that naturalizes a cultural and social construction (Buick, 2019) and it is always contingent to gaze. Several examples associated with place have been ideologically invented through history including "nature," "landscape," and "geography." In her famous essay "The Imaginary Orient," Linda Nochlin explains that all colonial and touristic presences are dependent on their apparent absences while also bringing into existence the notion of place through their controlling gazes. This how places are invented, "a world of timeless, atemporal customs and rituals, untouched by the historical processes" (Nochlin, 1989). In that sense, artists residencies become mediators

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of history and place, and are constantly being forced to negotiate with the art world while being challenged by their own local context. What happens when an artist engages with artistic processes while immersed in a community where its culture, people, and even the place itself have been imagined and re-imagined by art history and, in general, the dominant visual culture?

PANEL DISCUSSION #5 - Francisco GUEVARA, Moderator

How Do We Move From Here: Rethinking Community

July 15, 2020, 9:00 AM Mexico City CDT (10:00 AM EDT, 7:00 AM PDT, 4:00 PM Paris, 5:00 PM Dar es Salaam, 7:45 PM Kathmandu, 10:00 PM Taipei, 11:00 PM Tokyo)

Panelists: **Nathalie ANGLÈS**, Residency Unlimited (USA) - **Yang CHUN-SEN**, TESACC (Taiwan) - **Sheng-Li CHILIAN**, Escuela de Artes Plásticas y Audiovisuales ARPA-BUAP (Mexico) - **Junpei MORI**, Paradise Air (Japan) - **Gordana ZIKIC**, Belgrade Artist in Residence (Serbia)

“An uncertain future” is what would closely describe the reality that artist residencies are facing after the events of the year 2020. We have all been forced to rethink our relationship to place and history, and to re-examine our sense of community. More than ever, borders have proven to be a fragile invention; however, the restrictions on mobility have been experienced by everyone. Emmanuel Levinas, the preeminent philosopher of ethics, wrote, “the Other concerns me as a neighbor” (Bolton, 2010) and thus, this is an opportunity to explore new collaborations across borders, beyond traditional residency networks, to reimagine our communities and expand the possibilities of our interconnectivity. In the words of Audre Lorde, “Without community there is no liberation.” How can residencies become an affront to “the order of things” and seize the opportunity to interrupt the violent continuity of history? How do we move together from here?

BOOK PRESENTATION - Francisco GUEVARA, Moderator

Contemporary Artist Residencies Reclaiming Time and Space

July 17, 2020, 9:00 AM Mexico City CDT (10:00 AM EDT, 7:00 AM PDT, 4:00 PM Paris, 5:00 PM Dar es Salaam, 7:45 PM Kathmandu, 10:00 PM Taipei, 11:00 PM Tokyo)

Panelists: **Irmeli KOKKO** (Finland), **Taru ELFVING** (Finland)

Artist residencies provide space, time, and concentration for making art, doing research and for reflection. Residencies are crucial nodes in international circulation and career development, but also invaluable infrastructures for critical thinking and artistic experimentation, cross-cultural collaboration, interdisciplinary knowledge production, and site-specific research. The globalization process and the demands of the creative economy have had an impact on artist residencies. Ecological and geopolitical urgencies are now also affecting them more and more. In response, many residencies today actively search for more sustainable alternatives than the current neoliberal condition allows for artistic practice. With a range of critical insights from the field of residencies, this book asks what the present role of artist residencies is in relation to artists and the art ecosystem amid transformations in society.

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PANEL DISCUSSION #6 - Dr. Emmanuel Ortega, Moderator

Acknowledging the Fault Line of Cultural Exchanges: In the Search of Reciprocity Beyond Geography

July 22, 2020, 9:00 AM Mexico City CDT (10:00 AM EDT, 7:00 AM PDT, 4:00 PM Paris, 5:00 PM Dar es Salaam, 7:45 PM Kathmandu, 10:00 PM Taipei, 11:00 PM Tokyo)

Panelists: Francisco GUEVARA, Arquetopia Foundation (Mexico, Peru, Italy) - John LUI, In-Situ (Hong Kong) - Christina PESTOVA, CCI FABRIKA (Russia) - Pooja SOOD, Khoj (India)

Although the dynamism of the 21st century could suggest a positive impact for international exchanges due to mobility, geography and its ideological implications remain as an ordering pattern that regulate encounters, connections, communications, and even organize international cooperation. As a result, international cultural mechanisms, conferences, educational institutions, and even residency networks function as authorities overseeing exchanges between geographical regions; thus, cultural exchanges can become quite often a fantasy performance of mutual exchange and reciprocity, and cooperation becomes co-optation and appropriation (Buick, 2018), especially at artist residencies, where historical disparities play such an important role in locality and mobility. No discussion about cultural mobility or cultural exchanges is complete without taking into account the implications of ideology and history. To present an alternative to the issue of cultural mobility in the context and legacy of the Grand Tour, means a commitment to unraveling history from its investment with the grandiose narratives of citizenship, rights, nation-state, and public and private spheres (Chakrabarty, 2008), allowing us to problematize our practice as artist residencies. How can we facilitate movement in the cultural sector, making sure cultural mobility does not become cultural trafficking and movement at the expense of exploitation? How can we exercise reciprocity and solidarity among our artist residencies?

CLOSING KEYNOTE ADDRESS

Dr. Dipesh CHAKRABARTY - The University of Chicago

July 24, 2020, 9:00 AM Mexico City CDT (10:00 AM EDT, 7:00 AM PDT, 4:00 PM Paris, 5:00 PM Dar es Salaam, 7:45 PM Kathmandu, 10:00 PM Taipei, 11:00 PM Tokyo)

TEQUIO LAB

July 27, 2020, 9:00 AM Mexico City CDT (10:00 AM EDT, 7:00 AM PDT, 4:00 PM Paris, 5:00 PM Dar es Salaam, 7:45 PM Kathmandu, 10:00 PM Taipei, 11:00 PM Tokyo)

Collaborative Session Exploring Alternative Economies

MODERATORS

Francisco GUEVARA

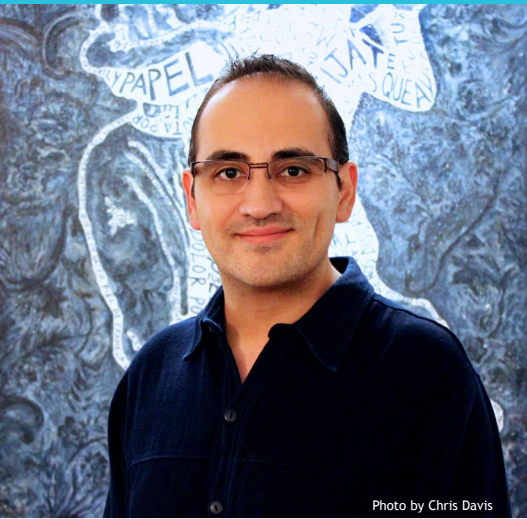


Photo by Chris Davis

Francisco Guevara is a visual artist, Co-Founder and Co-Director of Arquetopia Foundation. He specializes in Levinasian ethics applied to the design of transcultural artistic projects and the analysis of performativity in contemporary art practices. His experience spans nearly 20 years of designing, curating, and managing art projects through visual arts education and historiography of art, facilitating Development, sustainability and social transformation. Guevara received his title of Expert in Management and Planning of Development Aid Projects in the Fields of Education, Science and Culture from UNED, OEI and CIDEAL, a postgraduate degree in Cultural Management and Communication from FLACSO, and studied “Race, Gender and the Historiographies of Art” at the University of New Mexico.

Karim KATTAN



Photo by Héla Chelli

Karim Kattan is a writer and researcher who lives between Bethlehem and Paris. In 2014, he co-founded el-Atlal, an international residency in Jericho for artists and writers. His first collection of short stories, *Préliminaires pour un verger futur*, was published in 2017 by Elyzad. His fiction and non-fiction works, both in French and English, have been featured in a number of reviews and magazines and art venues.

Dr. Emmanuel ORTEGA

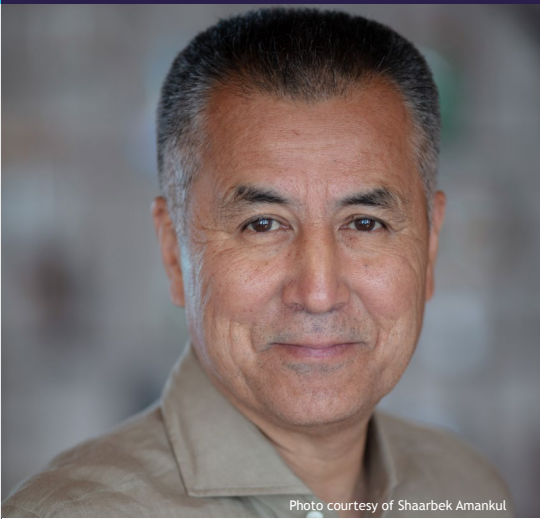


Photo by Roberto Camargo

Emmanuel Ortega (PhD, Art History, University of New Mexico) is a curator, and a Visiting Professor at the University of Illinois at Chicago. Ortega has lectured nationally and internationally on the topics of images of autos-de-fe, nineteenth-century Mexican landscape painting, and visual representations of the New Mexico Pueblo peoples in Novohispanic Franciscans martyr paintings. In 2015, Ortega partnered with the Museo de Arte Religioso Ex-Convento de Santa Mónica in Puebla México to curate two art exhibitions based on recently restored paintings from their collection, one of which is now part of their permanent galleries. An essay titled “Spanish Colonial Art History and the Work of Empire,” was published in *Latin American and Latinx Visual Culture* by the University of California Press in the summer of 2019.

SPEAKERS

Shaarbek AMANKUL



Shaarbek Amankul is an interdisciplinary artist and curator. Amankul holds art and history degrees from the Frunze Art College (1980) and Kyrgyz National University (1989), respectively. He has participated in numerous national and international exhibitions like Central Asian Pavilion at the 51st Venice Biennale /videoarchive (2005), 2nd Singapore Biennale (2008), Sotheby's (2013, London) and others.

Nathalie ANGLÈS



Nathalie Anglès is co-founder and Executive Director of Residency Unlimited (RU). Nathalie is a history and political science major and a graduate of The École du MAGASIN international curatorial studies program in Grenoble, (CNAC - Le Magasin - Grenoble France). From 2000-2008 she worked at Location One as the Director of the International Residency Program (New York). Previous positions include: Sotheby's (London), cataloguer Impressionist and Modern art department; American Center in Paris, Director of the Residency Program; ; curatorial assistant, Ecole des Beaux Arts (ENSBA), Paris; curatorial assistant, Union Centrale des Arts Decoratifs (UCAD). Paris. In 2008, Nathalie received the title of Chevalier of the Order of Arts and Letters from the French government.

Sheng-Li CHILIAN



Master in Ibero-American Literature, Bachelor of Linguistics and Hispanic Literature. Her professional experience is diverse: she has been a professor, broadcaster, reporter, writer and editor of multiple media, including books, newspapers and magazines. At BUAP she has dedicated herself to advising on strategic planning and quality evaluation, as well as communication, design innovation and fundraising. On the academic side, in addition to working as a professor, she has been a researcher and cultural manager in areas such as literature, communication, education and visual arts. Her experience spans many years in the areas of design, development and academic planning. She currently serves as the Director of BUAP School of Plastic and Audio-visual Arts (ARPA), one of the largest universities in Mexico.

SPEAKERS

Rebecca COREY



Rebecca Corey is the director of Nafasi Art Space, a centre for contemporary art in Dar es Salaam, Tanzania, which supports an artist collective, studio spaces, art workshops, artist residencies, exhibitions, and other public events, providing a meeting point for intensive dialogue between artists and the public. She has curated several group and solo exhibitions in Tanzania and organizes monthly interactive public art workshops and concerts.

Rebecca is also a co-founder and former director of the Tanzania Heritage Project, an initiative for cultural preservation that seeks to revitalize heritage music, especially through the digitization of reel-to-reel archives. Rebecca was the Managing Director of Sauti za Busara festival in Zanzibar during 2012-14, and an advisor to Santuri Safari, an East African project that facilitates collaborations between traditional musicians and electronic music producers. She is the co-director and producer of a feature documentary film called 'Wahenga' (The Ancestors).

Tony EVANKO



Tony Evanko is an idealist, dreamer, and planner with experience in organizing and executing large scale projects involving multiple actors to achieve extraordinary results. As an artist and an architect, his insatiable curiosity, creativity and drive for professionalism have enabled Foundation Casa Tres Patios to evolve from a strictly arts-based organization to an organization that strives to take full advantage of the potential of contemporary artistic practices in the transformation of society through its educational, artistic and research programs.

Since 2006 he has directed the foundation and been the driving force behind these programs. He teaches and advises art students in the University of Antioquia and has been a part-time professor in the National University of Colombia, the University Foundation for Fine Arts, and the University of New Mexico. These experiences have enabled him to forge important alliances with the academic community both in Colombia and abroad.

He frequently lectures about art and education, socially based artistic practices, and self-organized cultural initiatives. He mentors young arts organizations in their development and has participated as a member of the Arts Council of Medellin in the area of New Media.

Taru ELFVING



Curator and writer Taru Elfving is currently developing an art-ist residency at the Archipelago Research Institute of Turku University, prior to which she directed the programmes of Frame and HIAP in Helsinki, Finland. Her curatorial work includes 'Hours, Years, Aeons' (Finnish Pavilion, Venice Biennale, 2015), 'Frontiers in Retreat' (HIAP 2013-2018), 'Contemporary Art Archipelago CAA' (Turku 2011, European Capital of Culture), and 'Towards a Future Present' (Lofoten International Art Festival 2008). Elfving has published an extensive body of writing and co-edited publications such as *Altern Ecologies* (Frame, 2016) and the first Finnish anthology on curating *Kuratointi* (Taide, 2017). She holds a PhD from Goldsmiths University of London (2009) and continues to lecture as well as supervise artistic research doctoral students, at the University of the Arts Helsinki and elsewhere.

SPEAKERS

Jesse GERARD



Photo courtesy of Nafasi Art Space

Jesse Gerard grew up in Kigoma, Tanzania but resides in Dar, where he is the Visual Arts Manager at Nafasi Art Space, a multidisciplinary center for the development and promotion of contemporary art. At Nafasi, he oversees the international artists residency programme, workshop and trainings for artists, exhibitions, and artist memberships. Jesse is also a fiction writer. He has written for Brittle Paper and is a contributor for Nairobi Contemporary and the People Stories Project. He is currently working on his first book.

Susanna GYULAMIRYAN



Photo courtesy of Susanna Gyulamiryan

Susanna Gyulamiryan is a curator and art critic who has initiated and implemented numerous exhibitions, research and educational programs in Armenia and internationally. She was the appointed curator of the Pavilion of the Republic of Armenia at 58th International Art Exhibition, La Biennale di Venezia (2019). Gyulamiryan co-founded non-governmental organization “Art and Cultural Studies Laboratory” (ACSL), where she is currently the appointed president. In 2008, she initiated the “Art Commune” International Artist-in-Residence Program in Armenia where she either has managed and curated dozen exhibitions and art events. Since 2006, she has been a member of AICA-Armenia (International Association of Art Critics). Gyulamiryan has led courses in Feminist Art (theory and practice) at the Department of Fine Arts, Armenian Open University (International Academy of Education) and carried out an MA course in Gender Studies at the Department of Cultural Studies, Yerevan State University. Her recent publications dedicated to Soviet-Armenian women’s art and feminist strategies in contemporary art practices of Armenia. Gyulamiryan worked as a contributing editor at the CinemArt - the journal on cinematography and arts), and she is a contributor and the editor of recently published books (collection of texts) “Dialogues with Power” and “Armenian Revolution at Venice Biennale 2019”.

Kaitlyn D. Hamilton



Kaitlyn D. Hamilton is a writer, organizer, and compulsive connector. Eager to reunite with art, nature, and a slower pace, she moved to Helsinki from New York City with her partner Joni Judén in 2017. She is passionate about helping artists make their creative visions a reality and feels strongly that artists and their work play an integral role in reflecting our realities and envisioning our collective future.

SPEAKERS

Jeffreen HAYES



Photo courtesy of Jeffreen Hayes

Jeffreen M. Hayes, Ph.D., merges her curatorial practice into her cultural leadership of supporting artists. As an advocate for racial inclusion, equity and access, she creates approaches for community participation, particularly for those in underrepresented groups. Her curatorial projects include SILOS, *Augusta Savage: Renaissance Woman*, *AFRICOBRA: Messages to the People*, *AFRICOBRA: Nation Time*, and *Embracing the Lens: The BlackFlorida Project*.

As the executive director of Threewalls, Jeffreen provides strategic vision for the artistic direction and impact of the organization in Chicago. Under her leadership, Threewalls works with artists to help manifest the organization's vision of art connecting segregated communities, people and experiences together.

Nayeli HERNÁNDEZ

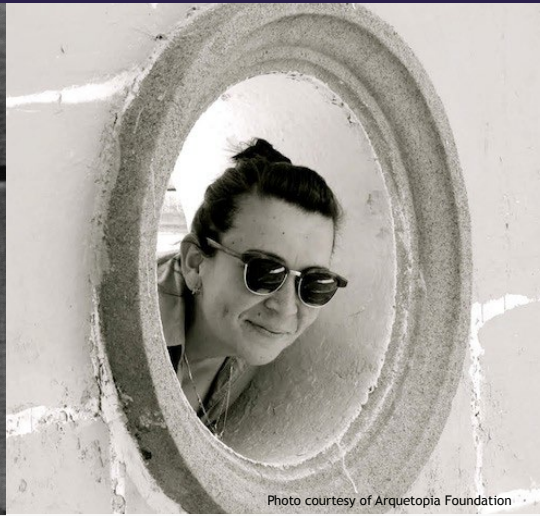


Photo courtesy of Arquetopia Foundation

Programs Coordinator Nayeli Hernández was born in Puebla, Mexico. She received a BA in International Relations from the Benemérita Universidad Autónoma de Puebla (BUAP) with a major in International Policy and a minor in Latin American Studies. She graduated from Università per Stranieri di Siena in Italy with the Certificate of Italian as a Foreign Language and has more than ten years of teaching experience. She joined the staff of Arquetopia in January 2010.

At Arquetopia, Hernández has developed her organizational and logistical skills with specialties in funding, resource research, and management. Her input with a wide perspective on international issues has broadened Arquetopia's international involvement, partnerships and protocols. She currently oversees all of the Foundation's programs and coordinates Arquetopia's local art networks.

Emily JACIR



Photo courtesy of Emily Jacir

As poetic as it is political and biographical, Emily Jacir's work investigates histories of colonization, exchange, translation, transformation, resistance, and movement. A world-renowned Palestinian artist, Jacir has built a complex and compelling oeuvre through a diverse range of media and methodologies that include unearthing historical material, performative gestures, and in-depth research. Jacir is the recipient of several awards internationally, including a Golden Lion at the 52nd Venice Biennale (2007); a Prince Claus Award from the Prince Claus Fund in The Hague (2007); the Hugo Boss Prize at the Guggenheim Museum (2008); the Alpert Award (2011) from the Herb Alpert Foundation; and the Andrew W. Mellon Foundation Rome Prize Fellowship at the American Academy in Rome (2015). Recent solo exhibitions include the Irish Museum of Modern Art, Dublin (2016-17); Whitechapel Gallery, London (2015); *Darat il Funun*, Amman (2014-2015); Beirut Art Center (2010); Guggenheim Museum, New York (2009). She has been actively involved in education in Palestine since 2000 and deeply invested in creating alternative spaces of knowledge production internationally. She is the Founding Director of Dar Yusuf Nasri Jacir for Art and Research and was recently the curator the Young Artist of the Year Award 2018 at the A. M. Qattan Foundation in Ramallah "We Shall Be Monsters".

SPEAKERS

Joni JUDÉN



Photo courtesy of TuoTuo

Joni Judén is a musician, artist, and educator. After long spells in London and New York, the wayward son returns to his roots; his family history in the region dates back well over a century. Joni's passion and dedication to the arts have been the anchor throughout his colorful near 20-year career. Joni is a believer in lifelong learning and humanitarianism, he is always looking to create the optimal conditions for new ideas to flourish.

Mami KATSUYA



Photo courtesy of Kyoto Art Center

Mami Katsuya is Program Director of Kyoto Art Center. She graduated from Hiroshima City University (B.A. in International studies). She had been an artist-in-residence coordinator of Kyoto Art Center, a curator of Yuhisai Kodokan Foundation before she had a current position. Katsuya is interested in dynamism of artistic activities in the global world and working for Artist in Residence program and visual art program at Kyoto Art Center. She has engaged with many international projects such as "The Instrument Builders Project: Circulating Echo" (2018), Culture City of East Asia 2017, Feldstärke International (2017). She recently coordinated the international conference, Res Artis Meeting 2019 Kyoto "Creative Encounters: Reimagining Residencies", in collaboration with Res Artis Foundation. She is a committee of Higashiyama Artists Placement Service (HAPS).

Irmeli KOKKO



Irmeli Kokko is curator, producer, and educator based in Helsinki. In 1998 she initiated the HIAP-Helsinki International Artist Programme and worked there as director, chairman, and member of the board (1998-2015). She has started residency partnership programmes for Finnish artists at The Frame and at the Academy of Fine Arts she initiated a postgraduate residency programme, supported by the Saastamoinen Foundation.

She was a board member of the Res Artis (1999-2001) and expert-group member of residencies at the Arts Council of Finland (1995-2010) and at the Nordic Council of Ministers (2007-2011). As a teacher and lecturer at the Academy of Fine Arts (2006-2018) she conceived the Artist in Society studies that reflects artistic work in relation to the artworld practices and societal changes. She has curated alone and collaboratively several seminars and symposiums. She holds an MA in cultural politics and art education, University of Jyväskylä.

SPEAKERS

John LUI



John Lui grew up in Hong Kong, Beijing and Vancouver. He received his education in the United States with a Bachelor of Fine Art from Pratt Institute and a Master of Fine Art from Cranbrook Academy of Art. He has worked in commercial art galleries and artist residencies in the U.S and China. Most recently, he was the residency director for Red Gate Residency in Beijing. During his tenure at Red Gate Residency he oversaw over 75 international artists a year who lived and worked in their studios. In 2017 he returned to Hong Kong and started In-situ.

Ankica MITROVSKA



Ankica Mitrovska, born and raised in Skopje, Macedonia, emigrates to United States of America in 2006 to pursue her artistic education and career. She holds a Master of Fine Arts in Painting from Wichita State University, Kansas (USA, 2014) and a Bachelors of Arts (BA) in Studio Art & Art History from University of Alabama in Huntsville, Alabama, (USA, 2010)

Ankica as a visual artist uses drawing, installation and video performance to address concerns with gender (in) equality, social pressure, power relationships and the individual's or collective psychological transformations over resisting and embracing social change. www.ankicamitrovska.com

She has exhibited in many national and international galleries and museums in countries such as Macedonia, USA, S. Korea and was awarded artistic fellowship from Vermont Studio Center (USA). In 2015, Mitrovska returns to Skopje, Macedonia and founds Brashnar Creative Project in 2016. She continues to operate and organize workshops, exhibitions and cultural events while exhibiting between Macedonia and USA.

Junpei MORI



Junpei Mori was born in Malaysia in 1985, he is an architect and since 2013 he has been the Director of PARADISE AIR. He graduated from okyo University of the Arts. Designed the new Hachinohe City Museum of Art (2021-) and the Learning Center VIVA, design/director. Assistant Professor of Architecture, Tokyo University of the Arts, Faculty of Fine Arts (2017-).

SPEAKERS

Liudmyla NYCHAI



Photo courtesy of Liudmyla Nychai

Liudmyla is co-founder and General Coordinator of NGO “Congress of Cultural Activists”, the organization founded after the Revolution of Dignity in Ukraine in 2014 as a platform for art managers and artists for change in the Culture field. From 2015 started to develop the Art Mobility of Ukraine movement. She is one of the first researchers who starts to study theory and practices of art residences in Ukraine. In 2017 founded project Nazar Voitovich Art Residence created for two different meanings for the commemoration of the Revolution of Dignity and supporting young artists in a process implementation of best international practices art residences. From 2018 local curator of Ukrainian projects in Lite-House Gallery Berlin, Germany.

Christina PESTOVA



Photo courtesy of CCI “FABRIKA”

Christina Pestova (Moscow) - curator of the art residence of the Center for Creative Industries “Fabrika”. Curated the projects: “Group project” (CCI “Fabrika”, 2017), “Eden or Garden of Delights. Lada Neoberdina ”(CCI “Fabrika”, 2017), research project “In Situ” (2019), etc. . Co-founder of the independent project “The Place of Art” (together with Victoria Belonenko, Polina Lukina, Tatyana Mironova and Natalia Smolyanskaya) - a research platform dedicated to the history of Moscow exhibitions and curatorial issues in Russia. The project includes an archive of exhibitions since 1986, when the XVII Youth Exhibition of the Moscow Union of Artists was held, a series of open discussions “Moscow: Art Topology” at the Stanislavsky Electrotheatre, seminars at the HSE Design School and an independent journal.

Jupiter PRADHAN



Photo courtesy of Space A

Jupiter Pradhan, holds a BFA in painting from the Tribhuvan University (2005) and an MFA in painting from the University of Development Alternative, Dhaka, Bangladesh (2009). Pradhan is an interdisciplinary visual artist whose artistic expression includes performance, video, painting and installation. His artworks deal with the social, political and cultural intermingling in the modern times. He truly believes that art from time immemorial has functioned as the reflection of reality and beyond. He has been trying to find the resources of different art forms from Asian . Sometime involving both the local artist and the artisan, he works with various themes and different techniques. This leads him into organizing different (national and international) art workshops, art festivals and residencies which benefit the community at large. He has had solo exhibitions in Kathmandu, Osaka and the Fukuoka Asian Art Museum, Japan. Pradhan’s works have also been included in several group exhibitions in Nepal, India, Bangladesh, Japan, S. Korea, Taiwan, Denmark, China. Art residencies have taken him to Japan, South Korea and Taiwan. His work have been displayed in 13 & 17 Asian art biennale (Dhaka, Banglades), Chanwong Asian Art Festival 2012 (Chanwong South Korea), Kathmandu Art triennial(Kathmandu, Nepal).

SPEAKERS

Ryan Elisabeth REID



Ryan Elisabeth Reid is a multi-disciplinary artist and arts manager. She is the founder of Sprat Classes, intergenerational art and performance workshops for elders and teens. She is the founder and director of Rogers Art Loft. Her practice expands to visual and performing arts, playwriting, dance/choreography and directing. In 2016, she was awarded a Fulbright Creative Arts Grant and lived in Nepal for one year creating work with a multi-generational ensemble of Nepali women and girls. Ryan is a member of Anna Halprin's Performance Lab, with which she has been choreographing or performing at David Ireland Museum, Minnesota Street Project, Nexus Gallery, and de Young Museum. While attending The New School University in New York City, she wrote, produced and directed "One Day in the Life of Henri Shnuffle", an immersive play about a man living alone with Alzheimer's. The play was praised by the New York Times for its illuminating portrayal of elders and daily rhythms.

Mary SHERMAN



Photo courtesy of TransCultural Exchange

Mary Sherman is an artist and the director of the artists-run TransCultural Exchange, which she founded in Chicago in 1989. (She also teaches at Boston College and Northeastern University and, in 2010, served as the interim Associate Director of MIT's Program in Art, Culture and Technology). Additionally, for two decades, while pursuing her career as an artist, she worked as an art critic for such publications as The Chicago Sun-Times, The Boston Globe and ARTnews. She has received numerous grants and awards, including three Fulbright Senior Specialist Grants and been an artist-in-residence at such institutions as MIT, Cité des internationale des arts and the Taipei Artist Village. Her own works, which push the definition of painting into the realm of space and sound, have been shown at numerous institutions, including Montreal's International Digital Art Biennial (BIAN), Taipei's Kuandu Museum of Fine Arts, Beijing's Central Conservatory, Shanghai's Zendai MoMA, Trondheim's Academy of Fine Arts at the University of Science and Technology, Seoul's Kwanghoon Gallery, Nantes APO-33 and New York's Trans Hudson Gallery.

Lance L. SMITH



Photo courtesy of Lance L. Smith

Lance L. Smith is a multidisciplinary artist, illustrator, and teacher based in Las Vegas, NV. Their work often explores themes of loss, distortion, and liberatory practices. Smith is the Artist Manager of the Rogers Art Loft. Smith has been featured in multiple local and national group exhibits as well as solo exhibitions past and forthcoming. Smith has been awarded two residencies at the Arquetopia Foundation International Artist Residency program most recently as a part of their Mentorship Program in Puebla, Mexico. As the Community Artist-in-Residence at The Majorie Barrick Museum of Art, Teaching Artist with the Sprat Program in Partnership with Core Academy, and as a volunteer with Las Vegas' LGBTQIA Center, Smith has created art programming, taught classes, and facilitated workshops aimed at extending creative activity beyond the formal artistic community. Appearing in local media, on community panels, as a podcast guest, and an invited lecturer, Smith emphasizes the importance of acknowledging one's intuition as a tool for artistic expression.

SPEAKERS

Pooja SOOD



Pooja Sood is an established leader in the arts and culture sector in South Asia. She is a founding member and Director of Khoj International Artists Association, an independent not for profit visual arts organisation based in New Delhi. Core to her work is the belief that alternative and experimental arts practices are essential elements of civil society discourse in a democracy. Her professional practice is built around fostering the institutional and cultural infrastructure necessary to support artists whose work is of critical relevance in society. She is deeply committed to building solidarities between artists in India and the global south by fostering critical spaces for creative expression and dialogue. Over the past three decades, she has straddled the corporate, NGO and the governmental art sectors with equal facility, developing core competencies in curating, international cooperation, institution building, strategic planning , fundraising and capacity building.

Shih Yun YEO ZIKIC



Photo courtesy of Shih Yun Yeo

Shih Yun Yeo (1976, Singapore) graduated from the National University of Singapore in 1998 with a Bachelor degree in Business Administration. She then joined LASALLE-SIA College of the Arts and completed a Diploma in Communication Design in 2001, prior to her pursuit of the Post Baccalaureate Programme in painting at the San Francisco Art Institute in 2002.

Professionally, Yeo is known to reinterpret the very act of ink painting with striking results. Her experimentations with the fusion of the traditional form and contemporary mediums, such as new media or performance art, have garnered much acclaim, including a commission by the Singapore Art Museum and the recognition of the Sovereign Asian Art Prize People's Choice Award in 2012.

Gordana ZIKIC



Photo courtesy of Gordana Zikic

Gordana Zikic is multidisciplinary artist, president of Center 424 nonprofit an artist-run organization, founder and artist coordinator at Belgrade Artist in Residence and a co-founder of the Martial artist in residence. She is a shamanic artist, studying and incorporating traditions and innovations in shamanism, both ancestral and contemporary. She was born in Belgrade, Serbia where she currently lives and works. She completed her Ph.D. in Arts in 2018, undergraduate and graduate studies in painting in 2005 and 2009, at the Faculty of Fine Arts in Belgrade. In 2004, Žikić won the Ljubica Sokić and Perspektive awards. She is a member of the Association of Fine Artists of Serbia (ULUS) and exhibits nationally and internationally. gordanazikic.wordpress.com

ORGANIZATIONS



Arquetopia Foundation - www.arquetopia.org

Founded in 2009, Arquetopia Foundation is an international award-winning, Mexican and Peruvian official nonprofit foundation promoting Development and social transformation through artistic, cultural, and educational programs. The core of the Foundation is Sustainable Development through four principles embodied in all of Arquetopia's programs and activities: social awareness, shared responsibility, innovation, and local networks development. Arquetopia is experienced in negotiation and reinvestment of resources for local arts development in Mexico and Peru with the following features: social scope; quality; synergy; collaboration; innovation; viability; reciprocity; and respect for local knowledge.



Escuela de Artes Plásticas y Audiovisuales - arpa.buap.mx/

The BUAP School of Plastic and Audiovisual Arts (ARPA) is a space for production and reflection on the phenomena that link art with technology, in which professionals are trained capable of influencing a positive transformation of society through of plastic, cinematographic, interactive or animated projects. It has four educational programs at the undergraduate level, Digital Art, Plastic Arts (also known as Fine Arts), Cinematography, and Marketing and Digital Media, and is carrying out the development of its first postgraduate project, the Master in Media Analysis.



B'Art Contemporary - www.bishkekart.kg/

B'Art Contemporary founded in 2007 to instigate a critical arts dialogue between the communities of Central Asia and the global art world. B'Art Contemporary, amongst the very first contemporary art institution in Kyrgyzstan, which considers art as an essential facilitator of critical dialogue on environmental, social, economic and cultural issues faced by the societies of Central Asia. Since 2011 B'Art Contemporary is implementing a series of nomadic art camp in Kyrgyzstan. The project, continuing to this day, focuses on the relationship between art and the political, economic and social processes at the intersection of issues of globalization, migration and bio-cultural diversity.



Belgrade AIR - belgradeartistinresidence.wordpress.com/ (BAIR) is a program as part of the Center424 non-profit artist-run organization that offer program for artists, curators and martial artists for a short and mid term residencies taking place in Belgrade, the capital of Serbia, and also now with a new model, residency online. Like our on-site residency in Belgrade, the new model will serve to engage artists, curators, art managers and audiences who wish to connect with artistic communities and deepen their artistic practice. The programs aim to foster cultural exchange between artists from different disciplines, create a dialogue and promote possible collaboration. Art gallery, museum and inter-studio visits are arranged to facilitate the interaction of international and local art practitioners.



Brashnar Creative Project - www.brashnarcreativeproject.org/

Brashnar Artist-in-Residence (BAiR) program was created to foster the artistic development of established, emerging, and aspiring regional, national and international artists and writers. The residency gives artists the freedom to experiment and explore the potentials of their practice during Brashnar AiR's multi-faceted program that incorporates cultural exchange, self-sustainable garden related activities and short group trips to historical and cultural sites in Macedonia. Since 2016, Brashnar Artist-in-Residence has hosted over 70 international artists and writers while organizing numerous workshops, exhibitions and readings. The residency operates each summer for one-month sessions during the months of May to September.

ORGANIZATIONS

Fundación CasaTresPatios

Fundación Casa Tres Patios - www.casatrespacios.org/ (C3P) is a contemporary art center focused on promoting social justice through research, education, and artistic practice. Founded in 2006, it was conceived of as a place in which local artists were invited to explore and experiment with the goal of expanding their creative experiences. It quickly became apparent that the significance of the space was not only in the opportunities for artistic exploration that it offered, but also for the social value as a space for gathering and sharing ideas and experiences. Since that time the programs have expanded to include educational projects that range from our work promoting curiosity, creativity, critical thinking in children and young people, teacher training programs, community development projects involving ex-combatants from the FARC, the LGBTI community and local cultural and socially-oriented organizations. The artistic programs include exhibitions, lectures, and the artists in residence program which has become integrated into our community-based work.



Dar Yusuf Nasri Jacir for Art and Research - darjacir.com/

Dar Yusuf Nasri Jacir for Art and Research is a grass-roots independent artist-run initiative founded in 2014 and is located in our 19th century family home in Bethlehem. Originally built in the late 1880's by al Mukhtar Yusuf Jacir, the site serves as a place in which the history and contemporary conditions of Bethlehem meet, enabling the exchange and production of new art works and visions towards the future. This multi-faceted project is devoted to educational, cultural, and agricultural activities. It is an experimental learning hub for the Bethlehem community and beyond - a place to ask questions, exchange ideas, to dream and to grapple with our contemporary situation.



Center for Creative Industries «Fabrika» - <http://fabrikacci.ru/en/>

Center of Creative Industries (CCI) “Fabrika” was opened in 2005 on the territory of the Moscow factory of technical papers “October” as a space for work and creativity. The Center holds both Russian and international projects of contemporary art, as well as studios for artists, art residences, music studios, design and architecture bureaus, theater and animation groups, publishing houses and printing companies.

INSTINC

INSTINC - www.instinc.com/global/

Center of Creative Industries (CCI) “Fabrika” was opened in 2005 on the territory of the Moscow factory of technical papers “October” as a space for work and creativity. The Center holds both Russian and international projects of contemporary art, as well as studios for artists, art residences, music studios, design and architecture bureaus, theater and animation groups, publishing houses and printing companies.

in-sitū

In-situ - www.insituresidency.com/In-situ is latin for “in place”. Our mission is to support creatives so that they can explore Hong Kong and come up with new ideas after spending time here, “in place”. Hong Kong is a hybridised city, set within the fast-developing and globalised landscape of contemporary China, while still deeply rooted in its own local cultural heritage. As an independent artist-run organisation, we want to be a safe-haven for artist to work out ideas and we embrace projects that are experimental and “works-in-progress.” As part of our program, we regularly organise artist talks, gallery tours, and visits to local artist studios. We also help residents get you plugged into all the latest gallery exhibition openings and cultural events/performances that Hong Kong has to offer.

ORGANIZATIONS



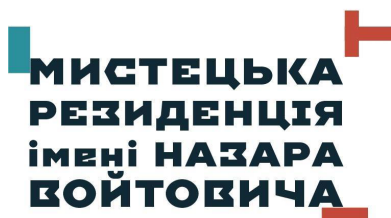
KHOJ - kjojworkshop.org/ KHOJ. (to) search, hunt, explore, discover, discern, seek, inquire, trace, track, quest, research, investigate. Khoj is an autonomous, not for profit Cotemporary arts organisation based in New Delhi. Its pioneering programs have connected creative practitioners and catalyzed transdisciplinary collaboration and experimentation to create new possibilities of art and art-making. As an art organization committed to creating cultural shifts and social change through affect-driven creative interventions Khoj has always played a central role in the development of experimental, transdisciplinary, and critical contemporary practice in India.



Kyoto Art Center - www.kac.or.jp/eng/ Kyoto Art Center was established in 2000 in the aim of supporting various artistic activities, providing information about arts, and communication between the Kyoto citizens and artists through arts. Our activities include exhibitions, contemporary dance and theatre, traditional stage performances, and various kinds of workshops for training artists and other people related to art. We also provide artists from home and abroad studio spaces and Artist in Residence program. In Residence program, we host exchange programs with partners in globe as well as annual open call program. KAC has organized AIR_J, artist residency network website in Japan since 2019.



Nafasi Art Space - www.nafasiartspace.org/ Nafasi Art Space is a multidisciplinary contemporary art centre in Dar es Salaam, Tanzania founded in 2008 to stimulate and support processes of discovery for both artists and audiences. Nafasi means both “space” and “opportunity” in kiSwahili, so the name highlights the interconnectedness between these terms and the centre’s work supporting artistic experimentation, exchange and community by providing working studios, workshops, exhibitions, and an international residency programme. In 2020, Nafasi opened the Nafasi Academy for Contemporary Art and Expression, the country’s first independent arts school with a curriculum built around questions, intensive theoretical workshops, and mentorships with practicing Tanzanian and visiting artists. The Academy is hosted in a new two-story space designed by the community and constructed using shipping containers from the Dar es Salaam port.



Nazar Voitovich Art Residence - nvair.art/en/

Nazar Voitovich Art Residence is a local project in a small village in the West of Ukraine. We work with the history and context of territory and involve the local community to dialog. The NGO “Congress of Cultural Activists” located in Kyiv and collaboration with other organizations lobbied the reform in culture policy, we were a part of the group for developing the New strategy of Culture and the Ukrainian Culture Foundation. Now we have more opportunities for state investment in culture, art, and art mobility. General messages of the organization are very simple - “Be the change!” and “Culture is the matter!”

PARADISE AIR

PARADISE AIR - paradiseair.info/ In the spirit of this Matsudo tradition, PARADISE AIR operates under the concept of “One Stay, One Art,” and is accumulating its own history as a cultural and artistic transit point where visitors, both from Japan and overseas, can stop off along their artistic journeys. Our goal is to update and add new layers to Matsudo’s culture by letting our artists stretch their wings across the whole city, working in concert with the local residents. PARADISE AIR is an artist-in-residence program located in Matsudo, Chiba Prefecture, conveniently close to yet comfortably removed from the bustle of central Tokyo. At present, our activities revolve around three programs: the SHORTSTAY Program, open not just to artists but to curators and researchers too; the LONGSTAY Program, which hosts artists chosen from among applicants for three months, offering all-round support that covers travel, accommodation, language, and of course artistic production; and finally the LEARN Program, which connects artists with the city, encouraging different kinds of learning and interactions.

ORGANIZATIONS



Rogers Art Loft - www.rogersartloft.com/ Rogers Art Loft residency welcomes national and international artists to work for 2 to 8 weeks in downtown Las Vegas. Our mission is dedicated to inclusivity, originality, and empowerment of artists. Rogers Art Loft functions in conjunction with Rogers Studio Gallery to present artist talks, performances, and exhibitions by artists-in-residence. Our key goals are the creation of dialogue, community engagement, and new collaborations. Since launching with its inaugural roster of artists in June 2019, The Rogers Art Loft at The Lucy, welcomed six artists from a variety of disciplines including printmaking, sculpture, video art, fiber arts, and collage, to share their creative insight and practice with the Las Vegas community. Hailing from Mexico, Virginia, Louisiana, Nebraska, New York City and Chicago, the artists were in Las Vegas for more than 170 nights as each lived and worked in Las Vegas for a period of four weeks to eight weeks.



Residency Unlimited - www.residencyunlimited.org/

Residency Unlimited (RU) supports the creative process through exchange and diversity through its unique customized residency program and year-round public programs. We provide tailored support to local, national, and international artists and curators at all stages of their career. RU is particularly committed to promoting multidisciplinary practices and building lasting connections between residents and a broad range of communities. Collaboration and partnerships are at the heart of the RU mission.



Space A - spaceanepal.org/

Space A, for interdisciplinary art practice, was formed in 2008 with the involvement of Visual Artist, Interior Designer, Jewelry Designer, Musician, and writer to promote interdisciplinary art practice in Nepal. This unique diversity leads to lots of magnificent ideas. Space A is located at Babarmahal, Kathmandu, Nepal. It is a non-governmental autonomous, non-political, and non-profitable Artist Initiative organization with the goal of establishing a stable platform for critical analysis, reflections, open discussions, information exchange, collaboration and interactive communication. It aims at contributing to interdisciplinary contemporary art practices by setting up researches, discursive events, exhibitions, educational, and residency programs.



Synergy Network - <http://www.synergyartistresidencynetwork.org/>

The Synergy Artist Residency Network is an independent node of artist residencies engaging in more responsible ways to mobilize resources and reconfigure exchange relationships for development. The ultimate goal is to build an inter-local network of art residencies that cultivate local development through exchanges, knowledge sharing, local network building, and resource mobilization for social investment. The network aims to strengthen its members and serve as a platform to aid in the development of capacities, improve strategies to increase social capital, weave cultural networks, and expand resources. Through its members, Synergy Artist Residency Network will also facilitate the development of local self-sufficient and sustainable alternatives while promoting socially conscious and non-exploitative models.



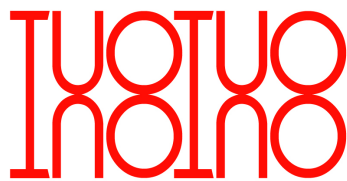
TESA Creative Center - www.tesacc.com/

Affiliated to the Taiwan Environment and Sculpture Association, TESA is a non-profit organization, whose goals are to promote the knowledge of sculpture and elevate the aesthetics of spatiality through sculptural works. The chairman of the Association and the Creative Director of the TESA Prof. Chang Tzu-Lung has devoted himself to the art of sculpture for over forty years and has an insightful view of art in practice. Setting out from his long-term observation and experience in the business of art projects in public spaces, the architecture of TESA Creative Center is the embodiment of the concepts and idealism he has developed over the past decades.

ORGANIZATIONS



TransCultural Exchange - transculturalexchange.org/ TransCultural Exchange's mission is to foster a greater understanding of world cultures through high-quality art projects, cultural exchanges and educational programming, most notably, a biennale International Conference on Opportunities in the Arts. Since its grassroots inception in 1989, TransCultural Exchange has worked directly with hundreds of artists, arts organizations, foundations, galleries, museums, and cultural centers in 60 countries to produce over 350 art projects. The organization also provides professional development resources, new markets, and career opportunities for artists around the world through its social media, Resource web portal, talks and its International Conferences on Opportunities in the Arts. In addition to serving artists, the Conferences also facilitate new partnerships and exchanges between international organizations and educational institutions, leading to increased visibility, cultural understanding and economic activity.



TUOTUO - www.tuotuoarts.com

TUO TUO aims to function as an incubator for expression and new ideas, a place where solitary breeds solidarity. We support radical thinking across disciplines by providing space, proximity to nature, and a platform to exchange ideas that are free and open to all. TUO TUO prioritizes projects and proposals in the field of Environmental Humanities: Ecological art and research, Ecopsychology and healing, Permaculture, and interactive public works are some examples. TUO TUO's Residency program is self-directed. We're not product-oriented. We aim to provide the optimal conditions for each artist based on their process, needs, and freedom to nurture their creative minds and spirits.



Art and Cultural Studies Laboratory (ACSL) - <http://acsl.am>

Art and Cultural Studies Laboratory (ACSL) is a non-governmental organization with the goal of establishing a stable platform for critical analysis, open discussions, information exchange, and intercultural communication. It also aims at contributing to contemporary theories and art practices by setting up research, discursive events, exhibitions, educational programs, and queer, feminist studies. ACSL operates and spreads its multilateral activities in Armenia and abroad. Another important hub of ACSL's activities is the "Art Commune" international artist-in-residence program. The program was founded in 2008 and has evolved into a cluster of multimedia artistic studios, specialized workshops. The 'Art Commune' is a general member of the Res Artis worldwide network of artist residencies.





Arquetopia Foundation & International Artist Residency

OUR DIRECTORS & STAFF

FRANCISCO GUEVARA

Co-Founder and Co-Executive Director; Programs Curator

CHRISTOPHER DAVIS

Co-Founder and Co-Executive Director; Director of Music Programs

NAYELI HERNÁNDEZ

Programs Coordinator

TONALLI CORTÉS

Communications Assistant

The response to “The End of the Grand Tour? Virtual Symposium on Artist: Future, Place and State” has been incredible, and we are very happy to share that we have put together a stellar panel of experts, including you, as well as world renowned keynote speakers. We want to thank everyone for their patience, commitment and enthusiasm in the whole process; as you can imagine, organizing this event in such a short time, has been a huge challenge.

The virtual symposium The End of the Grand Tour? sponsored by Arquetopia Foundation and Synergy Artist Residency Network, is open to the general public at no charge; free registration/enrollment is now open until June 7, 2020 at 12:00 AM Mexico City CDT at the following link: <https://www.arquetopia.org/virtual-symposium-the-end-of-the-grand-tour>.

All important information and materials will be updated regularly on the page on Arquetopia’s official website and also shared in the Facebook group under the same name. The complete schedule, with all of the important dates, as well as the brochure and other downloadable materials, will be published and available by June 3 on our website.

We understand that the opportunity of organizing these important dialogues is extraordinary, and we are very much looking forward to seeing you all very soon.



ARQUETOPIA.
Foundation



Founded in 2009, Arquetopia Foundation is an international award-winning, Mexican and Peruvian official non-profit foundation promoting Development and social transformation through artistic, cultural, and educational programs. The core of the Foundation is Sustainable Development through four principles embodied in all of Arquetopia's programs and activities: social awareness, shared responsibility, innovation, and local networks development. Arquetopia is experienced in negotiation and reinvestment of resources for local arts development in Mexico and Peru with the following features: social scope; quality; synergy; collaboration; innovation; viability; reciprocity; and respect for local knowledge.

