

Residencies: The who, why, where & what of doing one, with Robyn Woolston for Metal Peterborough

WHO? // YOU!

NEVER FORGET:

Opportunities are

'RHIZOMATIC' -

There are multiple

entrance and exit

points!

'EXTERNAL' opps

- Institutional or Situational (political, historical, social contexts etc)
- Physical and/or Virtual (insta 'takeovers')
- Funded (you are paid) = structure, support, guidance,

limitations, expectations, curation, exhibitions, R&D

- Non-funded (you 'pay') / Vanity projects v An investment in your practice

'INTERNAL' / SELF-DIRECTED / SELF-FORMED opps

- Self initiated projects may begin informally, sparked by a fascination or interest, a conversation or collaboration. Given time to develop these opps may turn into more formal and ambitious projects.

REMEMBER : MAINTAIN YOUR WEB-PRESENCE/CV

Potential commissioners/collaborators may well research YOU so keep your online profiles up-to-date, make them engaging, clear and concise, as well as clean! If your are commissioned by them you are, to some extent, representing the aspirations of their organisation too.

Deleuze and Guattari use the terms "rhizome" and "rhizomatic" (from Ancient Greek ῥιζωμα, rhízōma, "mass of roots") to describe theory and research that allows for multiple, non-hierarchical entry and exit points in data representation and interpretation / Wiki

Fiona Ferguson, development director,

Imaginate

'Residencies are good for the sector as a whole: By stimulating new ideas and work, by supporting artists financially for a year which allows more experimentation and risk, by connecting artists more into the networks of that sector, by raising the profile of that sector, and so on.' **

'A residency should be a beginning, not an end: Following one particular residency, I had a 10 year relationship with the venue. I worked with them many times subsequently and they supported me both pragmatically and in more emotional ways. To me this is absolutely a model of what a residency should lead to.'

Alistair Gentry, freelance artist and writer
<https://alistairgentry.net> **

WHY?

- To focus on your practice, to enrich your working relationships, to challenge your point of view.
- They can provide a much needed space for experimentation, reflection, time-away from your daily routines and demands.
- Access to state-of-the-art tools/machinery/equipment (<https://aa2a.biz> AA2A schemes, for example, run in 12 Higher/Further Ed host institutions and provide around 50 placements nationally.)
- To collaborate with world-class, small-scale and unique institutions alongside experts in a particular field or discipline.

Don't forget: Some residencies expect little in the way of 'return' other than that you explore a particular technical process, attend/give a daily development crit or talk whereas other opportunities will have strict criteria for attendance and run to a rigid daily order. Some residencies come with the most fascinating of tours/daily excursions (I once visited one of Latin Americas largest landfills as well as a female run, waste-pickers co-operative in a favela in São Paulo <http://cvanetwork.squarespace.com/news/2014/10/24/spotlight-robyn-woolston-in-sao-paulo>)

www.robynwoolston.com

'Residencies aren't just for making new art—they're also about reconsidering what you want to create, how you'll do it, and why you're working in this manner.'

<https://www.artsy.net/article/artsy-editorial-6-tips-making-artist-residency>

WHERE?

RESIDENCY EXAMPLE:
Visual Arts in Rural Communities (VARC)

<https://varc.org.uk>

- To support and fund artists to live and make work in response to the rural landscape and its community.
- To foster, promote and advance an appreciation and understanding of contemporary art and enjoyment of participatory activities in the community and with visiting groups, local schools, and regional SEN and SEND schools.
- To co-operate with other charities and organisations, to work together to achieve aims and share knowledge.

GALLERIES * MUSEUMS * PRIVATE COLLECTIONS * 'SPECIAL-INTEREST' / HERITAGE LOCATIONS (a motor museum, a prison, a marble museum, a birthplace, a concentration camp) * FOOTBALL TEAMS or GROUNDS * THE CERN Large Hadron Collider <https://arts.cern> * YOUR HOME TOWN OR PLACE OF BIRTH * A WHISKEY DISTILLERY (<https://www.glenfiddich.com/uk/explore/artists-in-residence/welcome/>) * A MOUNTAIN ...

Worth Considering:

Residency opportunities can be 'global' in their scale-and-scope, which means they can take some detailed organising from a financial perspective. They ARE NOT ALWAYS A PERFECT FIT if you have commitments in terms of childcare, animals, are looking after elderly parents or have regular hospital appointments for example. YET MORE-AND-MORE OPPS ARE POPPING UP THAT TAKE THESE INTO

CONSIDERATION:

<http://www.mothersinarts.com/residency>

<https://www.magazine.artconnect.com/resources/art-residencies-for-artist-parents>

Q: What do you want to learn, understand, appreciate, spend focused, directed, time on and with whom?

STRUCTURE:

- Short-form - a day, a week, a month
- Long-term - 6 months, a year, ten years, a lifetime.



WHAT?



Polly Bielecka, gallery director,
Pangolin London




'Be flexible: We certainly don't set out to micro-manage our artist's lives so we leave it entirely open to the artist to use the studio as often or as little as they like, and at any time of day. We would organise regular meetings to make sure both parties kept in touch and I think those help keep up the momentum. I suppose the meetings would happen with any exhibition we were organising, but they were perhaps more regular and being on site could easily happen at short notice.' **

- **How to make the most out of it:**
- Set out some criteria for what you hope to achieve. For example if you're going somewhere completely new (town, city, country) do your research BEFORE you arrive. I always think to myself that I may never visit 'there' again in my whole life. SO, what are the top 5 or 10 things to see/know/understand? Are there people you'd like to meet? Think about fellow practitioners, specialists in their field, curators, scientists, musicians etc. Don't be afraid to stretch out to complete strangers or organisations. If you plan ahead it won't make a radical difference if one or two people don't respond as you'll already have a good, solid, handful of alternative avenues to explore. Ask for advice, referrals. Stretch out on the socials.



Robyn Woolston
@robynwoolston

I'm giving a talk on [#artistsresidencies](#) & I'd love to pass some of your best advice ON too (...credited naturally x)

Please feel free 2 reply below or share   
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12:20 AM · Oct 7, 2021 from Scotland, United Kingdom · Twitter for iPhone

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Susan Dr Jones
@SusanJonesArts

Negotiate the detail of the terms of reference for each residency so these are mutually arrived at and agreed. Spend a third of the residency's allocated and paid time on the artists' own development (beyond tackling specific 'outputs' attached to it).

Dan Thompson
@artistsmakers

Give artists enough time (paid of course), look after them (little kindnesses mean a lot especially when away from home), and give them freedom to respond by making something different to what might have been originally planned.

Ben Woodeson
@benisdangerous

Don't get stressed by the need to get your work home. Easy to do especially if international. IF you do something large and amazing, it'll be worth the hassle to get it home. Try not to limit yourself, new ideas, new materials, new processes; anything goes!

Plan, map, explore, be adventurous, seek advice and collaboration, start small but be ambitious too, allow time-and-space, DON'T OVER-PROMISE, sow seeds, develop relationships, do your research, always have a contingency budget to-hand in case things don't go to-plan, share your successes, learn from others.

Additional quotes sourced from:

** <https://www.theguardian.com/culture-professionals-network/culture-professionals-blog/2013/jul/03/artist-in-residence-schemes-top-tips>

Resource List:

<https://www.artquest.org.uk> We help artists understand and engage with both the art world and the real world: from building networks, finding opportunities, earning money or getting exhibitions to understanding their legal rights, finding affordable accommodation or doing their tax.

<https://www.a-n.co.uk> ...the largest artists' membership organisation in the UK with over 24,000 members. Their membership platform includes call-outs for job, opportunities, residencies and international calls

<https://www.artsandheritage.org.uk>

Artists and audience are at the core of what A&H does and through its work with museums and heritage sites, it brings audiences closer to art and artists, supporting the development of innovative new work in exceptional contexts which constantly re-evaluates what heritage means to all our lives.

<https://www.curatorspace.com>

CuratorSpace is a project management toolkit for curators, organisers, galleries, and artists. It is designed to take the hassle out of managing exhibitions, competitions, fairs, and a whole lot more.

<https://www.transartists.org/en/about-dutchculture-transartists> combines and shares knowledge and experience on artist-in-residence programmes and other international opportunities for creative professionals to temporarily stay and work elsewhere.

<https://resartis.org>

Res Artis: Worldwide Network of Arts Residencies is a 28 year old network of arts residency operators from around the globe. Our network comprises more than 550 vetted members in over 75 countries. We operate from our international office in Australia.

<https://air-j.info/en/> Online Database of Artist in Residence Programs in Japan

<https://call.emare.eu>

The new European Media Art Platform offers residencies for media artists in the fields of digital media including Internet and computer-based artists, filmmakers, and those working in media based performance, sound or video as well as robotics or bio-art. Artists with EU citizenship or who regularly pay their taxes in any of the EU member states are eligible as well as artists from countries which participate in the Creative Europe programme. Next EMAP Call will be published approx. Feb/March 2022.

<https://www.tabakalera.eus/en/artists-space/artistic-residencies/open-calls>

ARTISTIC RESIDENCIES The residencies will be a key tool within the Tabakalera project, enriching the cultural programme developed within the centre, integrating external agents into the dynamics of the cultural programme, and promoting the internationalisation of the project by encouraging encounters between the international and the local contexts.

<https://www.akademie-solitude.de/en/>

Akademie Schloss Solitude is an international Artist-in-Residence Program and has supported approximately 1,400 young artists from more than 120 countries since opening its doors in 1990. It creates a close-knit, global and transdisciplinary network of Solitude alumni that expands from year to year.

<https://thesocialstudioesearch.wordpress.com/category/scottish-residency-database/>

Scottish Residency Database

Everest Pipkin's Big Artist Opportunities List // a shared Google Doc JAM-PACKED with information on residencies, grants, and more

https://docs.google.com/spreadsheets/d/1KWlzznIFNs_rQCEzW5ub6ehwaLcwR80xbuOokXwRa_Y/htmlview?fbclid=IwAR3P8IDsOpM_zKaq-MdCYK-b8Mg1lnTKmeHRG56htFHagDI8TjXemBo6M90&usp=gmail_thread#gid=0

<https://asllinea.org/why-should-an-artist-look-out-a-residency/>

Sage advice from the Arts Students League of New York