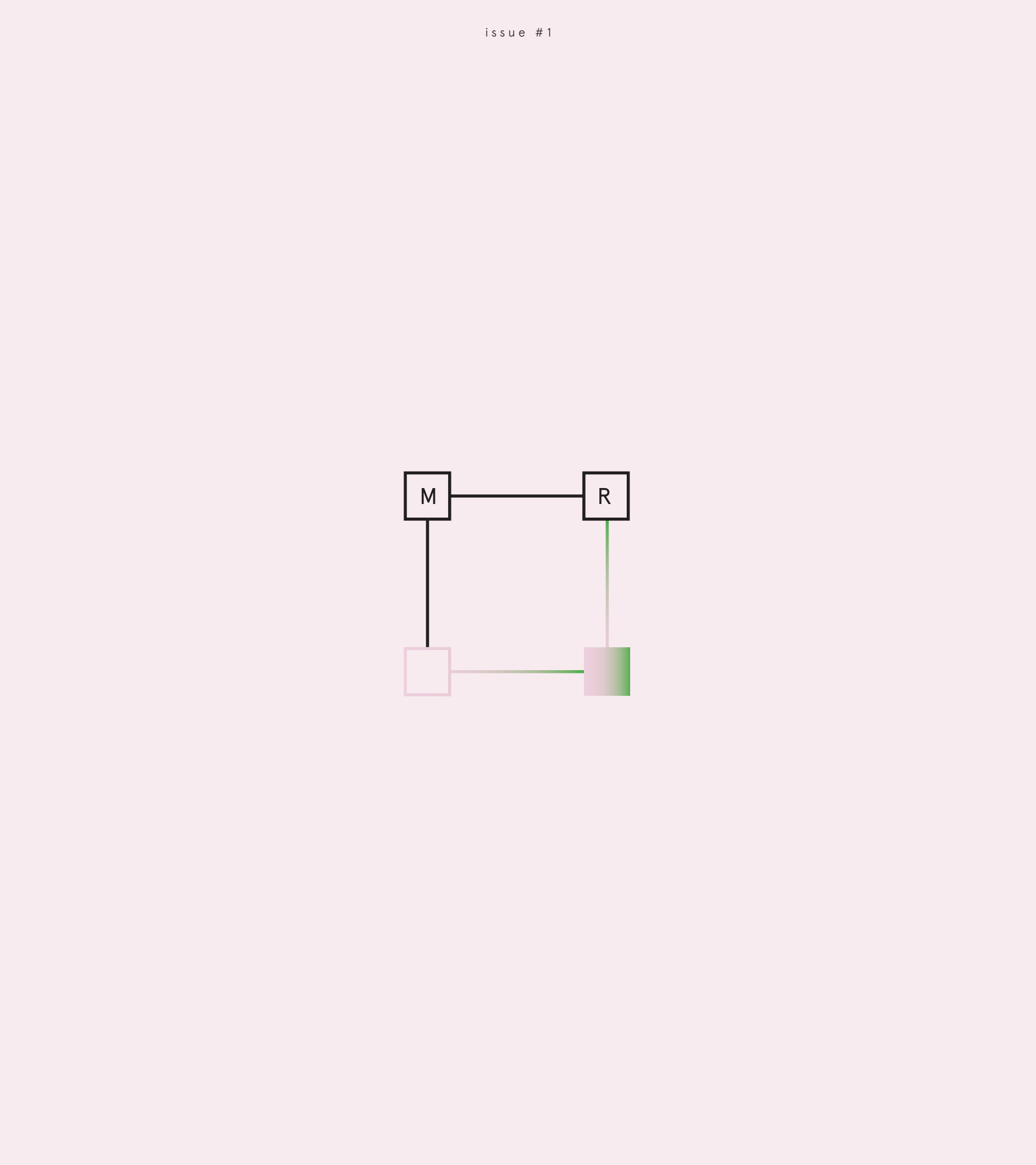


Mapping Residencies

NYC
Long Island

New York City: The Clocktower Gallery - Eyebeam - Lower Manhattan Cultural Council
Residency Unlimited - Studio Museum in Harlem
Long Island: Fire Island Artist Residency - The Watermill Center

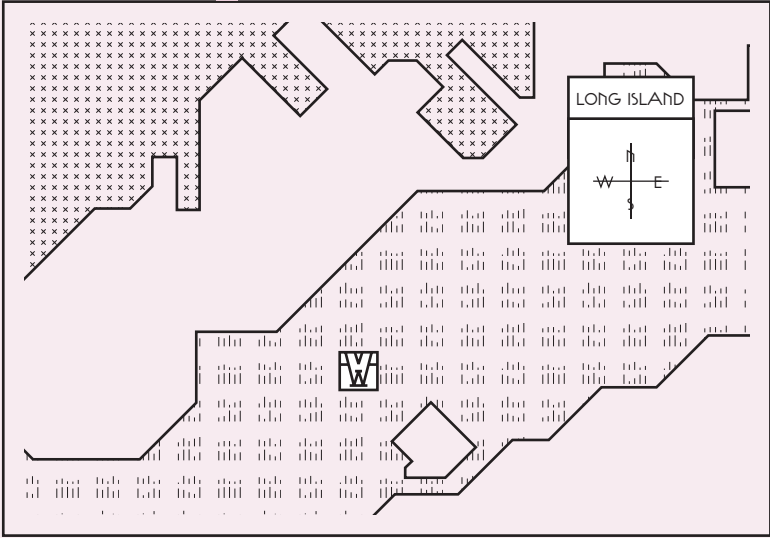
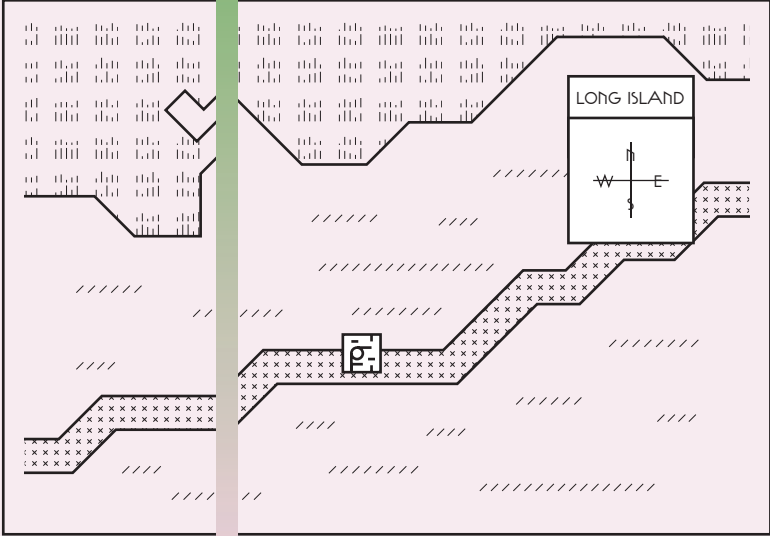
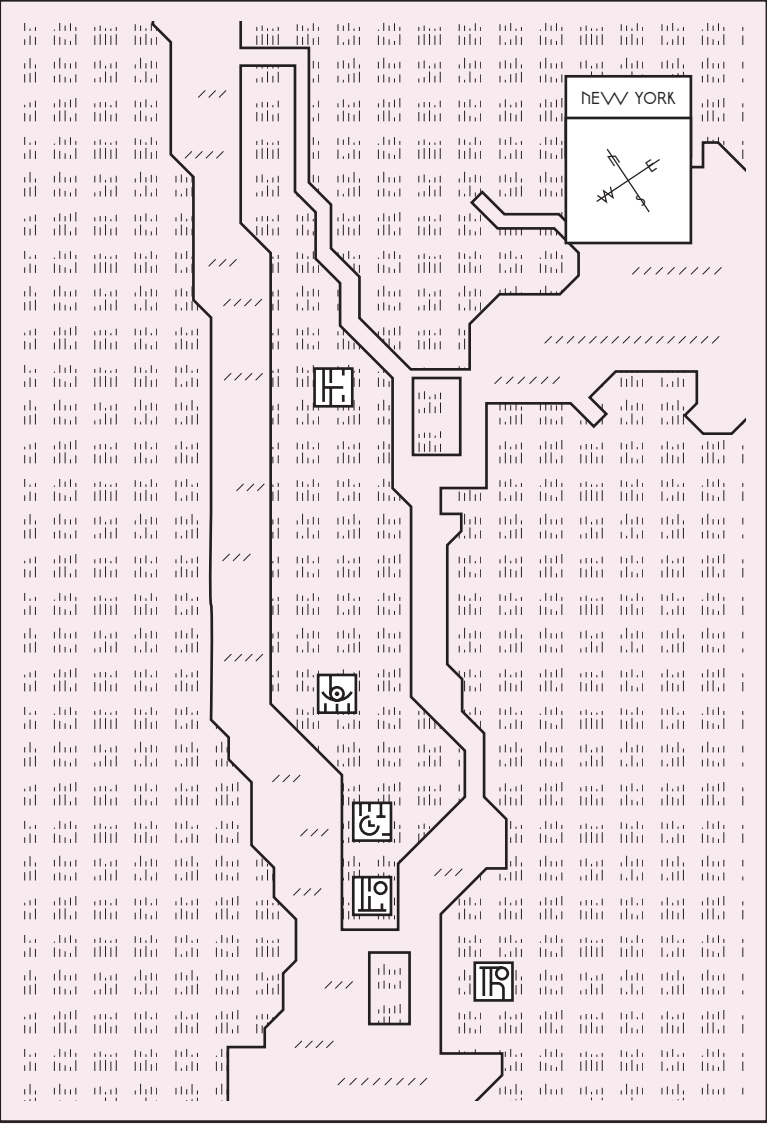
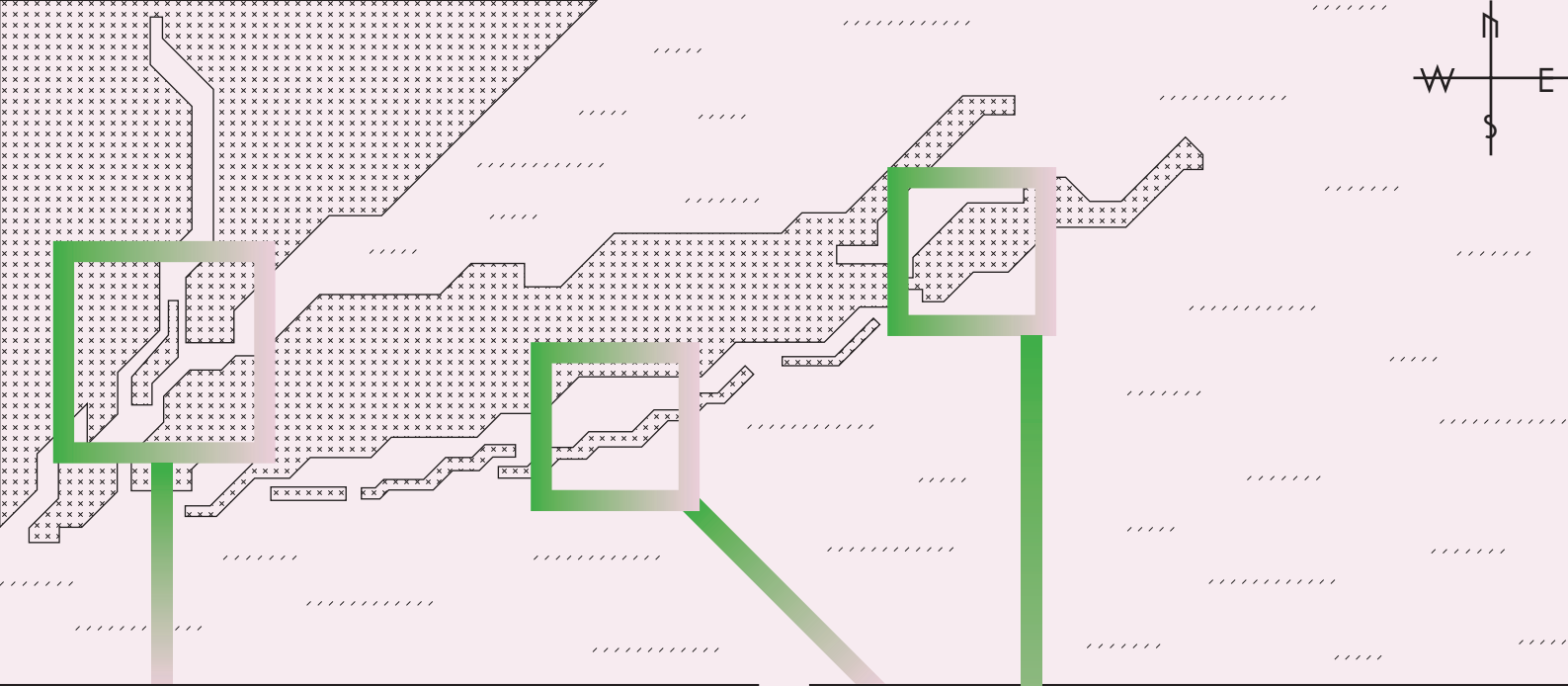


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Mapping Residencies

Issue No. 1 · January–June 2014

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Art is valued by society –to a greater or lesser extent– but few initiatives support the creation process. Residency programs for artists make a big difference to the scene: through them artists can access affordable working spaces, focus on research and experiment, start collaborative projects with other artists or organizations, make use of appropriate materials and technology for specific projects, communicate directly with the audience and, occasionally, receive financial aid for their activity. Ultimately, these programs should feature in every artist’s agenda and which every community should not doubt in supporting.

Mapping Residencies focuses on these spaces and observes what is going on in them: the challenges and difficulties they face; the projects that resident artists –the true protagonists of this initiative– are undertaking; the artistic scene where all this is happening.

Our first issue covers a very special geographical area: New York City and Long Island. Both areas host more than 5,200 art and non-profit organizations, with 48 residency programs for artists. What is the financial state of these non-profit organizations? Who are the main figures in art funding nationally? How are artists and organizations affected by the current crisis?

With these questions forming our point of departure, we present articles by Olsen Mon-tauban and Connie Cuadrado which launch this publication. We have also created a research team to collect all existing data related to art funding in the United States, assimilate it and display it visually in a fabulous infographic created by Relajaelcoco.

On the following pages, seven organizations (The Clocktower Gallery, Eyebeam, Lower Manhattan Cultural Council, Residency Unlimited, Studio Museum in Harlem, Fire Island Artist Residency, The Watermill Center) and nine artists/curators (Ōyama Enrico Isamu Letter, Enrique Radigales, Andrew Demirjian, Alberto Borea, Alejandro Botubol, Aukje Lepoutre Ravn, Cullen Washington Jr., Paul Mpagi Sepuya, and Stephanie Dodes) take the floor to talk about residence programs which, as founders/directors/team members or as artists/curators, keep them alive.

Finally, our online database contains information about those more than 1,500 creation spaces believed to exist around the world. Take note: mappingresidencies.org
See you there.

Pablo M. López and Raquel Cámara

Some truisms about art organizations and philanthropy

«Maybe we need to actually make something where the culture is an experience more than a commodity»¹.

Olsen Montauban

According to data gathered between 2010 and 2012, there are about 95,000 non-profit arts and culture organizations in the United States, which generate 4.13 million jobs and more than 135 billion dollars of investment for the American economy. These organizations favor artistic creation and cultural development, they make art and culture more accessible to the public, conform a factor of economical growth which fosters employment and public income, and are the cornerstone for tourism.

It is not difficult to find great ideas which generate even greater cultural, social and economical impact in the arts sector; however, financing these ideas is never an easy job. In the words of the Artistic Director of the Flynn Center for the Performing Arts, Steve MacQueen, «The dream of any organization is to have resources to match your ambitions, but, no surprise, this is rare»².

Until only a few years ago, 50 percent of a given non-profit organization’s income came from earned income (ticket sales, workshops, facilities rental, membership, advertising, etc.). Currently, the majority of organizations’ income from these sources is around 60 percent, which results in a positive perception of a self-reliant financial management model. In both cases, there is still a wide gap of necessary funding to cover the budgets. Where does it come from? An estimated 31 percent of income comes from private contributions (donations from individuals, corporations and foundations), and the remaining 9 percent, from government support.

These are, generally speaking, the foundations on which the non-profit arts sector is built: a fragmented and still interdependent mesh of public and private contributions and earned income. Within this system, the combination of resources and their alternatives are numerous, but not unlimited.

Again, the Flynn Center for the Performing Arts offers a good reference: Their annual budget is roughly 7 million dollars. In terms of subsidies, it receives «enormous help from the National Endowment of the Arts, the New England Foundation for the Arts, the National Performance Network, the Vermont Arts Council and many others». However, it is the community support that makes a difference: «We get rock-solid support from the government and foundations, but much more again from individuals and area corporations. But our biggest source of donated support comes from our 2,300 members, who contribute more than half a million dollars». What moves individuals and private organizations to make such significant contributions to the arts? Do they provide

solid support when there are fluctuations from other sources of income?

It is not uncommon to hear theories claiming that the core of private funding in arts in the United States is encouraged by tax incentives granted by the government. Maybe this was the model which many European citizens had in mind when alternatives were sought to solve the dramatic drop in government support during the last 6 years of recession. However, tax deduction alone do not make people invest in art and, what is more, in the case of economic recession, fiscal incentives do not avoid disaster.

In 2009 –the peak of recession–, 45 percent of US arts organizations reported deficit, and their survival is still jeopardized. This was the case of the New York City Opera. Known since the 70s as the “people’s opera” due to its reduced prices, it filed for bankruptcy after several years of loss in revenue and the scant results of its fundraising efforts. «Cultural institutions and their donors suffered in the financial crisis that started in 2007, and as the economy recovered their donations went elsewhere»³. According to the company’s lawyer, Kenneth Rosen, the New York City Opera made a bad decision a few years ago when it decided to «increase the number of performances of standard repertoire “warhorses” to reduce costs and increase audiences». The result was the opposite: following this strategy, the company had to make a higher investment in marketing to attract new audiences which, however, «were unlikely to become repeat ticket buyers or donors»⁴.

If there were hopes of recovery for the New York City Opera, probably this year was the most encouraging, given that figures show a progressive growth in the non-profit sector in general, and specially in arts. Actually, in 2012 –the latest full year available⁵– arts was the sector which showed the highest increase regarding private donations, with more than 14 billion dollars donated under the category of “Art, Culture and Humanities”⁶.

However, it is a fact that people only support initiatives they appreciate and in which they believe. If the relationship between organizations and public does not transcend the sheer act of consumption or donation for fiscal benefits, the “give and take” culture breaks down.

Three years ago, the results of the study carried out by the Business Committee for the Arts⁷ on company support of arts showed that 60 percent of firms which contributed to the arts did so simply because it was “a good thing to do”. In 2013, the survey showed a wider range of responses⁸. There is a chance that during the last 3 years companies have acquired a



Olsen Montauban
(Paris, 1978).
Graduate
in Art History
from UCM
and Anthropology
from UC Berkeley.

deeper knowledge of the value of arts in society,⁹ but in terms of figures, the fact is that, in comparison to other non-profit organizations, the percentage of company’s donations to arts is still minimal¹⁰.

Again, it is unavoidable to think that something beyond doing the right thing or obtaining tax deductions should encourage investment in arts.

According to the latest NEA study on public participation in the arts¹¹, participation and interest in the arts is changing: attendance at museums and theaters has decreased since 2008, and classical and ballet audiences –although to a lesser extent– have fallen too. On the other hand, this audience is more racially diverse –the number of African-American and Hispanic visitors has remained stable– and finally, there is evidence of the growing importance of technology in the way we “consume” culture. Without wishing to draw conclusions, everything suggests that we are witnessing a changing society which needs different motivations to get involved in arts and that, if we are interested in arts remaining as a sector for economical and social growth, it will be necessary to adapt to this new reality.

[1] Oskar Eustis, at the live radio debate “State of the Arts: Behind the NEA Survey”, broadcasted by WQXR, October 3, 2013.

[2] “Hear of Art: Flynn Center’s Artistic Director Talks Community-based Programs, Funding”. Burlington Free Press. Web. September 26, 2013.

[3] Ted Gavin, cited by Erik Larson in “New York City Opera Files for Bankruptcy”. Bloomberg. Web. October 03, 2013.

[4] “New York City Opera Files for Bankruptcy.” Bloomberg. Web. October 03, 2013.

[5] “Giving USA 2013 Report Highlights.” Giving USA TM. Web. 2013.

[6] In 2012 the total donations to charities amounted to more than 316 billion dollars. Art donations increased by 7,8 percent compared to 2011: this represents the highest increase in comparison with other non-profit areas. [Ibid. Pág 2].

[7] “The BCA Executive Summary: 2010 National Survey Of Business Support To The Arts”, The Business Committee for the Arts (BCA), July 2010.

[8] “The arts improve the quality of life in the community”, “the arts help create a vibrant community and society”, “the arts improve academic performance for students” and “arts organizations offer education initiatives that benefit the community” were the most common responses. Interestingly, the choice “arts are an economic engine in the community” were among the least popular ones.

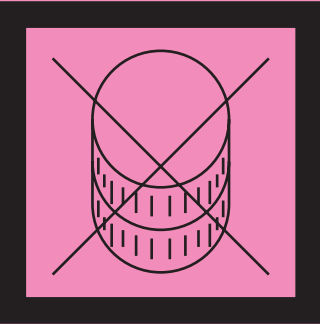
[9] In this sense, the American for the Arts is doing an impressive job with their initiative “pARTnership Movement” to promote collaboration between artists and companies.

[10] The percentage of donations to Arts and Culture by companies represents only 5 percent of corporative donations. [CECP: “Giving in Numbers: 2013 Edition”. Web. 2013.]

[11] “How a nation engages with art. Highlights from the 2012 survey of public participation in the arts”, Rep. The National Endowment for the arts. Web. 2013.

mapping residencies

DATA SPOT



NUMBER OF NONPROFIT ARTS AND CULTURE ORGANIZATIONS

UNITED STATES: 92,300

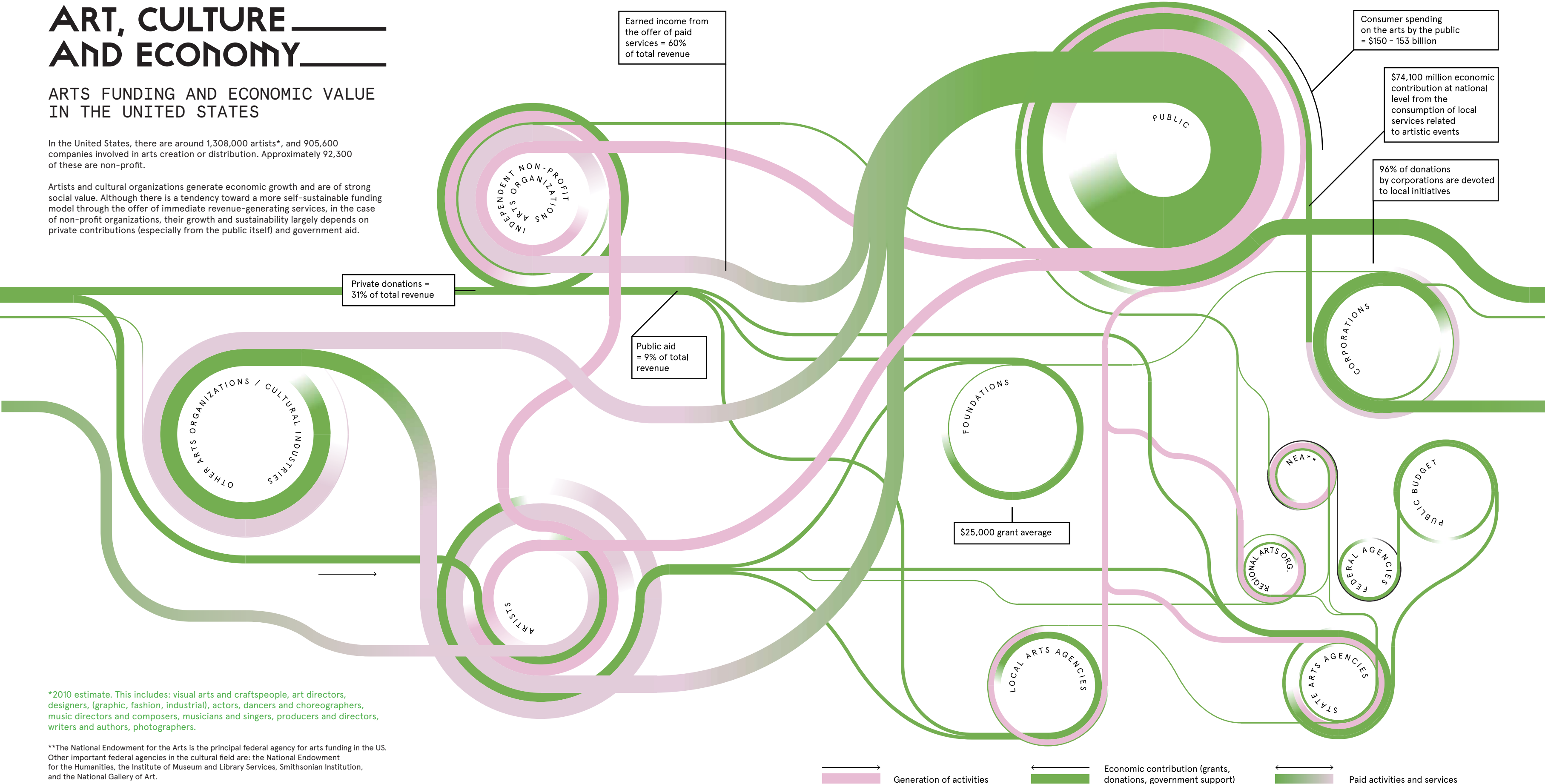
NEW YORK STATE: 8,030

ART, CULTURE AND ECONOMY

ARTS FUNDING AND ECONOMIC VALUE IN THE UNITED STATES

In the United States, there are around 1,308,000 artists*, and 905,600 companies involved in arts creation or distribution. Approximately 92,300 of these are non-profit.

Artists and cultural organizations generate economic growth and are of strong social value. Although there is a tendency toward a more self-sustainable funding model through the offer of immediate revenue-generating services, in the case of non-profit organizations, their growth and sustainability largely depends on private contributions (especially from the public itself) and government aid.



*2010 estimate. This includes: visual arts and craftspeople, art directors, designers, (graphic, fashion, industrial), actors, dancers and choreographers, music directors and composers, musicians and singers, producers and directors, writers and authors, photographers.

**The National Endowment for the Arts is the principal federal agency for arts funding in the US. Other important federal agencies in the cultural field are: the National Endowment for the Humanities, the Institute of Museum and Library Services, Smithsonian Institution, and the National Gallery of Art.

Artistic
Spaces
of
Experimentation

Connie Cuadrado

The history of creation spaces in New York cannot be understood without also considering the history of the alternative spaces movement in the 60s. The Studio Museum in Harlem, Lower East Side Printshop, The Clocktower Gallery, Lower Manhattan Cultural Council, Abrons Arts Center, Harvestworks, Art in General, Flux Factory, Eyebeam, Smack Mellon and many other exhibition and creation spaces represent different generations and ways of understanding artistic experimentation removed from mainstream formats.

As a response to an artistic system alien to the social, political and cultural situation at the time, a series of artistic spaces and initiatives started to emerge in the mid-1960s. Deliberately claiming to be an “alternative” to those market-based institutions, the role of these alternative spaces was to enable more artistic freedom and a wider control over a system which was over-regulated, both politically and economically. «Artists sought to formulate loose administrative structures in these venues that were communitarian, antielitists, collective, anticommercial, and culturally diverse. But far from establishing a single institutional model, alternative spaces prompted many hybrid forms of cultural organizations, some preinstitutional (such as the placeless collectives Group Material, Guerrilla Girls, and Gran Fury); some anti-institutional (Colab, Fashion Moda, Public Art Documentation/Distribution, and ABC No Rio); and some deliberately replicating established institutional structures, though with very different content (for instance, the Alternative Museum, the New Museum of Contemporary Art, and the Studio Museum in Harlem)»¹.

Even though at first these spaces fought relentlessly in search for sponsoring in order to remain non-profit and anti-commercial, things changed radically from the 70s. Thanks to the growing interest in them, the NEA² started to grant aids to this type of local initiatives through the *Workshop* program in 1972 and the creation of the *Art Spaces* category, which provided substantial financial support in 1987. Alternative spaces became an essential part of American artistic life during the 70s and 80s, establishing New York and the United States once again at the core of international contemporary art.



Connie Cuadrado has a BA in Arts from the National University of Colombia and an MA in Museums and Historical-Artistic Heritage from the Complutense University in Madrid. She has taught Art History at the Grancolombian Polytechnic University, and collaborated with the Education Departments of the Thyssen-Bornemisza Museum in Madrid and the Museum of Fine Arts in Boston.

However, in 1989 religious and conservative political representatives launched a campaign against these spaces which lasted for a decade and affected their independence and transformed their organizational structures. Contemporary art detractors attacked the government’s –and specially the NEA’s– support, arguing that pornographic and blasphemous imagery was being promoted in a scene where names like Robert Mapplethorpe, Andres Serrano, Karen Finley and Tim Miller relentlessly raised controversy. Nevertheless, this negative campaign neither destroyed the artists’ careers nor forced the government to close the NEA –which actually at some point obtained benefits in the confrontation. However, it was the artistic spaces which as a consequence of this battle either disappeared, were transformed or merged with bigger institutions. In order to save itself, the NEA had to reduce its direct financial support to the artists and, in 1995, entirely abolish subsidies to alternative art spaces. The NEA, which had greatly supported the existence of these alternative spaces during the previous two decades, started to demand their institutionalization and the adoption of conventional structures, the same systems they opposed at the time of its foundation.

After political and economic changes during the 90s, the effect of gentrification and government attempts to bureaucratize artistic spaces, many alternative spaces disappeared or were forced to adopt new formats in line with the professionalization of art³. Nowadays, these spaces cannot be viewed in the light of the anti-institutional and transgression philosophy of fifty years ago. Rather, they are organizations whose experimental,

Nowadays, these spaces cannot be viewed in the light of the anti-institutional and transgression philosophy of fifty years ago. Rather, they are organizations whose experimental, collaborative proposals for seeking new models of artistic creation and support for local communities represent a strong political gesture and an important resource for an art system which lags behind the needs of contemporary creation.

collaborative proposals for seeking new models of artistic creation and support for local communities represent a strong political gesture⁴ and an important resource for an art system which lags behind the needs of contemporary creation.

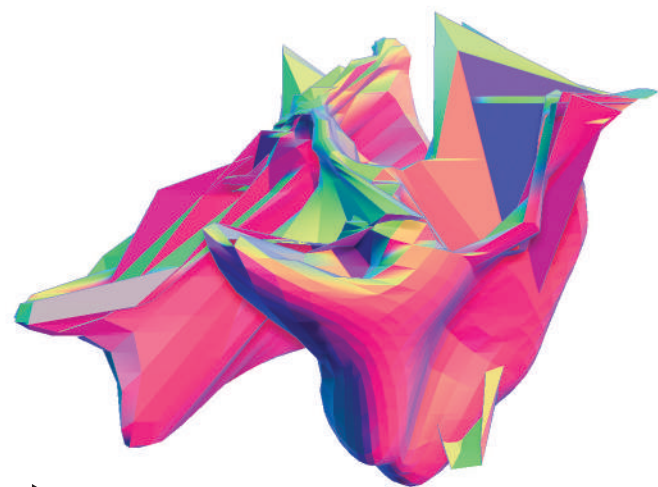
Although they are mainly structured as non-profit organizations and therefore they differ from the non-institutional format of the majority of the original ones, there are currently over a hundred alternative spaces and among them more than thirty maintain artist in residence programs.

After the crisis endured by the NEA during the 90s – which saw the most dramatic reduction in its spending in 1996 (from 162 million dollars in 1995 to 99,5 million in 1996) – and after structural changes in the organization, public support towards them has remained more or less stable⁵, although to a greater extent from state and local governments. The financial situation of creation spaces is, however, similar to when they started.

According to a sustainability report of artists' residencies by The Alliance of Artists Communities⁶, creation spaces, compared to other non-profit organizations, have weaker structures: with only 25-29 percent earned income and 4-13 percent of public funding. Interestingly, many of these spaces are ready to keep surviving as long as they can provide a place, not always of their own, for artistic creation: «It's not really about rational financial planning; it's about believing in these artists and risking everything to give them the support they deserve»⁷.

What is the future of these spaces? Whether they be short-lived or stable, in a state of survival or sustainability, institutionalized or anti-institutional, these “alternative”, experimental or creation spaces, as long as they remain part of contemporary creation and understand the reality of artists and favor them, will continue to be a driving force in the art world.

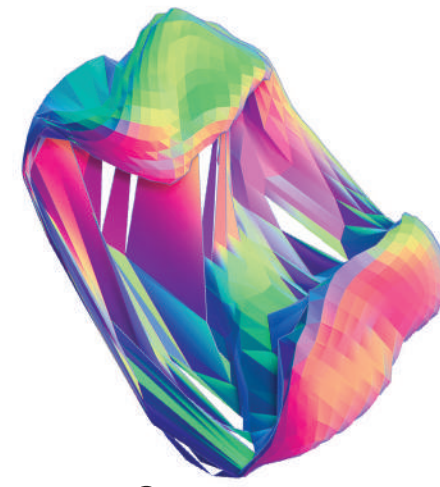
[1] Brian Wallis, "Public Funding and Alternative Spaces", in Alternative Art New York, 1965-1985, Minneapolis: University of Minnesota Press, 2002, p. 170.	(National Council on the Arts), which later worked as consulting team for NEA. Before NEA, the major federal initiative in arts funding was through the Works Progress Administration in the 30s.	[5] At least until 2013. With new cuts during the 2014 fiscal year -from 139 million dollars in 2013 to 75 million in 2014- the future of the NEA, and that of many other organizations which depend on these subsidies,could be critical.
[2] The National Endowment for the Arts, a non-governmental art agency. The NEA was established through the National Foundation on the Arts and the Humanities, signed by President Johnson on September 29, 1965. The foundation of the NEA followed to the prior founding of the NCA	[3] A good documentation source about the past and present situation of alternative spaces is "Alternative Histories. New York Art Spaces 1960 to 2010", edited by Exit Art - Lauren Rosati and Anne Staniszewski, 2012.	[6] "From Surviving to Thriving :: Sustaining Artists Residencies, The Alliance of Artists Communities", 2012. Ibid., p. 61.
	[4] Ibid., p. 41.	[7] Ibid., p. 61.



N e w



Y o r k



C i t y



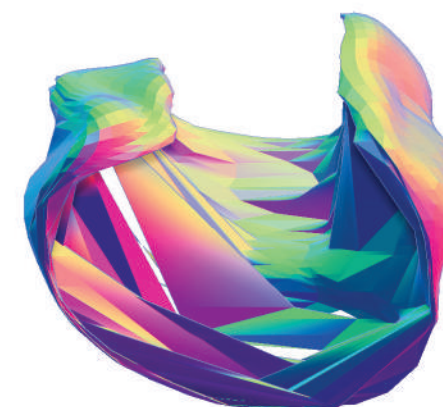
N e w



Y o r k



C i t y



Major disciplines areas:
visual and audio arts, music,
performance, radio
Mapping Residencies

Founded in: 1972
by: Alanna Heiss

Major disciplines areas:
visual and audio arts, music,
performance, radio.

The Clocktower Gallery – ARTonAIR.org



Manhattan

Founded in: 1972
by: Alanna Heiss

Major disciplines areas:
visual and audio arts, music,
performance, radio.

Founded in: 1972
by: Alanna Heiss

New York City

The Clocktower Gallery is a legendary alternative art space for exhibitions, performances, long-term and site-specific installations, and artist residencies that honor the spirit of the alternative spaces movement by focusing on experimental, interdisciplinary, and intergenerational projects.

The Clocktower Gallery’s radio station (ARTonAIR.org) is available online and holds a searchable audio archive. Its 5,000 hours of content consist of non-commercial music, audio art, spoken word, cultural news, history, and new media innovation. ARTonAIR’s mission is to excel as a globally accessible and technically innovative deliverer of content through such a traditional media format as the radio.

Together, the Clocktower Gallery and ARTonAIR.org function as a laboratory for experimentation, working closely and collaboratively with artists, musicians, curators, writers and producers to develop, realize and present innovative and challenging work in all media, ranging from installation to performance and from experimental music to radio theater.



Mikkel Hess & the Hess Is More Ministry of Integration
performing “My Head is a Ballroom?” at The Clocktower
Gallery, May 2013.

Residency program: International and
National Studio Program

Artists per year: 30±

Legal structure: 501(c)(3) public charity.

Alanna Heiss, Director of ARTonAIR.org and the Clocktower Gallery, is a leader of the early 1970’s alternative spaces movement in New York City. She founded the Clocktower Gallery in 1972, founded P.S.1 Contemporary Art Center in 1976, and was its Director until 2008. In total she has curated over 700 exhibitions: from guerrilla-style shows under the Brooklyn Bridge in the early days of SoHo’s rise as an art mecca to major museum retrospectives worldwide. Heiss was Commissioner of the 1985 Paris Biennial, and Commissioner of the 1986 American Pavilion at the Venice Biennale. She is the recipient of the Mayor’s Award for Contributions to the Artistic Viability of New York City, France’s Chevalier des Arts et des Lettres in the Légion d’Honneur, the Royal Swedish Order of the Polar Star, the Skowhegan Award for outstanding work in the arts, and the CCS Bard Award for Curatorial Excellence.

Interview with Alanna Heiss

Host, Curator, Staff and Board Member

[Extract from interview by Tim Goossens to Alanna Heiss, published on Document Journal, June 20, 2013]

T I M : [In the 70s] you started doing temporary exhibitions all over the city. Would you now call them pop-up exhibitions?

A L A N N A : My concept in the ‘70s was to use spaces and buildings in the city. It was a very depressed city and so much was closed down, over all boroughs. I decided the places I would use should be owned mostly by the city, but I also experienced with private ownership. The difficulty in that was to make owners feel comfortable lending the space for a certain amount of time. Most people don’t realize, but having a sitting tenant in New York is one of the most horrible things to happen to real estate people, because an empty building is safe and then they can wait until the market picks up to rent out. Having it bound up with art projects is a nightmare for them. Really, only in the last 10 years it has become a viable option for anyone. In the ‘70s it was almost impossible to get these spaces, but I would figure out ways to get them. I was always following five buildings at the same time, trying to get my hands on them. At the height of my ridiculous non-profit real estate empire, I was probably running nine or ten spaces. That means they were open and running but it doesn’t necessarily mean they were open all the time. In many cases I would put artists in the space with the idea they would built the show and it could open in three months. One space that came through very early on was a private space on 10 Bleecker Street which was a source of two to three years of shows in a burned-out warehouse that was free, but it had no windows or no doors. Our space had no water or electricity either, and people would walk by and see through gaping windows that someone was in there. There was no way to guard it so the artists for those places were very carefully chosen. I also had a place in Coney Island that was owned by a development agency within the NYC government called the Coney Island Sculpture Museum, it was huge. I also had the two top floors of a police station in Crown Heights, which was a dramatic failure. I wanted to use it as a studio location for neighborhood artists who really needed the studios. The spaces available of course were the jail cells. The police were also quite mystified because they had hoped that the artists in the studios would be wearing berets and would be painting on a easel with naked models everywhere. So that of course

was not the case and a downer for them too. So we gave that up in about a year, but you always learn from your failures.

The space you currently still run, The Clocktower Gallery, dates also from that early stage.

The Clocktower is something I looked for, constantly almost every day for about two-and-a-half years. I finally opened it in 1972. I looked at towers all over New York, climbing to the roof, making notes before moving on to the next building. I wanted the Chrysler Building tower, but it turns out to be a very rotten space for art. It was being used as a radio station at the time.

But The Clocktower is of course the most beautiful tower, designed by Stanford White, this great cube of 28x28x32 feet: the golden ratio. It took about a year and we finally did get it, and we’ve had it ever since.

I also had a house on top of a roof on John Street, near Wall Street. To get there you had to walk across the roof. The building was governed by the Dutch Reformed Church and nobody was remotely interested in walking across a roof to a house which had no plumbing. There was always something missing in my places: plumbing, electricity or heat and occasionally it was up on a roof. That cute little house was my office while I was managing all these different buildings. We had an umbrella organization called The Institute for Art and Urban Resources, which is too long for the police to remember when they issue summons. Eventually I moved my office to The Clocktower, and gave up the John Street address.

These shows were as far away from pop-up as you can get. But I also had the Idea Warehouse in Tribeca. It was hugely important in setting a standard for how to show performance art. The idea at the time was that an artist would be in a show for three-and-a-half weeks and in the two day period before the next show very farsighted dealers like Paula Cooper would invite a dancer to do something in that gap. Since performance was so much part of the ‘70s community I reversed the gap: you were in residency for three weeks, and in the gap between the next performance you need to do a public performance

for us. The first person at the Idea Warehouse was Philip Glass, and that set the bar very high. Anthony McCall was in a beautiful show there. A little bit later the place caught fire, and we had to give it up.

The spaces were so successful that in the middle of the ‘70s city leaders came to my team with the idea of opening an art center in one of the boroughs. I could choose and they would back me. The one in Brooklyn was in the Brooklyn Navy Yards, the one in Queens was PS1. The one in the Bronx was more like an area in the South Bronx, but at that time it was unworkable. I had spent a lot of time in the South Bronx when I first moved to New York, actually one of my first jobs was as the first woman parole officer for male offenders between 18 and 25. It was an experiment to chose a 100 pound blonde woman, and for six months I saw all these criminals who took me to the Apollo theater, so I learned about early hip hop. It was a good experience for me, I wasn’t scared of the Bronx, but I also wasn’t willing to put any more effort in burned-out buildings. The artists and collectors I took around all said PS1 is the place—the light comes so beautifully off the river, and it was easy to get to. Instead of being a guerrilla and using all these empty spaces —which by then was being done all over the US— I thought great, I’ll keep just The Clocktower and PS1.

But PS1 was never about alternative spaces: I wanted it to be an anti-museum, to run it like a kunsthalle, European —style— no trustees, ticket distributions or collecting. Once you are past the age of 26 you start to recognize that it’s very easy to be a radical or guerilla by saying “this is no good”. But it is hard to be a builder, because you have to say “this is good for the following reasons”. I changed from being the adored child of the radical art world to being that person that had to go to work to the same place every day, and answer a lot of phone calls, and do a lot of things that were not my first choice. I of course hired people to help me and created terrific teams throughout the years, allowing me to be the chaotic one, which was true all the way through the merger with MoMA in 2000. PS1 had proven by then it was what it was, it wasn’t going to be anything more than it was, or any better than it was, it could only be different. So let’s do the next next thing, let’s get in in with the best museums in the world.

No longer second violin in a third rate city, but first-rate museum in a first-rate city. Once PS1 was in the MoMA family, it had to prove itself within that setting. I found that enormously interesting and still think it was a great thing to do. It has been said by many that the old PS1 is now gone, but I think the new animal is worth it.

New York has also changed, so maybe a place like that can’t and doesn’t need to exist anymore within this context?

Right. We never had any money, and of course many of the shows were so good because of this spontaneous approach —we were impulsive and largely driven by artists. We didn’t have the luxury of sitting back, we made choices like medics in war zones. But these days, with galleries having emerged as really important show makers —which I say with sadness— I don’t see the romance in the whole artist-gallerist relationship. Now, often galleries show the artists first. It was unimaginable to me in the first 20 years that I would be showing artists that I first saw in a gallery, I would have seen that artist first in another exhibition or their studio but never through a gallery introduction. Today’s challenges are just so very different, and I think that PS1 has been meeting those challenges in very different ways. Klaus Biesenbach has embarked on very ambitious program, with projects that need money, like the Performance Dome. We together talked for years about a circus tent, which for a long time was a wild dream. Him being the much better fundraiser, dreamed of a dome, and he found the money.

At The Clocktower, I am so happy that everyone that works there does projects that they want to do, and that we don’t have budget meetings every day. It’s a very different model. I know it means that nobody has any money, including me. I wish we had the money, but that’s not really the point. It has been a joy to be there in this old-fashioned way. Visitors come and say they feel like they are in a time-warp. Artists that are older and who remember the old days feel like they are back in the ‘70s or the ‘80s music scene. It’s utopian, not realistic, nothing that helps pay the rent, but it does help foster truly original ideas.

Security has gone up significantly since the attacks in 2001, so we don’t get a lot of visitors, but the on-line radio station we’ve run since 2003 is a way to reach many people who tune in to hear about our projects from all over. It’s not pop radio, more of a music and talk show for artists, and people can learn about many things.

Do you see places in the world that remind you of New York in the ‘70s?

The place that was always a particular parallel world for me is Berlin, and thanks to friends, I was an early invitee to be a judge for the DAAD program¹. The grant program brought in artists from all over the world before the fall of the Berlin wall. Because I was involved early on, visiting at least once or twice a year from 1974 on, I feel as if I really know the city. Right now I have two places that really interest me: one which is the Bronx. It’s hard to get to, and I don’t want to be so sadistic as to make everyone visit places they don’t want to go. But the Bronx seems wide open, the people there are “big city people” but also very friendly, they way people are in a small town. The city is planning to sell The Clocktower building, which is horrible for me because I love it so much, and for the organization, but progress is progress. We are hoping that whoever

the developer is would want to keep this landmark art space and give it a future, but if we have to look for another space, with the city of course, we can hopefully find a space in Lower Manhattan, even though Brooklyn is a logical place for us to go since there are so many musicians. But the Bronx is very tempting, and there are so many good people working there like Holly Block.

Another place that I don’t know much about but would love to go to is Detroit. There seem to be a lot of interesting artists, and they are there for some of the same reasons why artists came to New York in ‘70s: it’s the wild west, an environment that is decayed and any answer at all must be listened to. I think the idea of reopening the Homestead acts², allowing people to have an acre of ground is a remarkable idea in an urban city.

Sounds like you found your next project.

the online radio station we’ve run since 2003 is a way to reach many people who tune in to hear about our projects from all over.

[1] The DAAD Artists-in-Berlin Program is a residential program for international artists; founded by the Ford Foundation in 1963 and taken over by the German Academic Exchange Service (DAAD) in 1964.

[2] The “Homestead Acts” were several United States federal laws that gave an applicant ownership of land, typically called a “homestead”, at little or no cost. The first of the acts, the Homestead Act of 1862, signed into law by President Abraham Lincoln, provided 160 acres in the West to any citizen or intended citizen who was head of household and would cultivate the land for at least five years.

Ōyama Enrico Isamu Letter was born in Tokyo, Japan, in 1983 to a German-Italian father and a Japanese mother. Ōyama got interested in graffiti culture when he lived in Italy in 2000–2001. After being back to Tokyo, he started to focus on drawing black-and-white minimal pattern that was developed from visual language of graffiti, and established it as his signature style in Tokyo underground art scene around mid-2000's. After attending MFA at Tokyo University of the Arts in 2007–2009, he named his signature style “Quick Turn Structure”, and has positioned his practice in the midst of contemporary art and street art, expanding the activity to writing critical texts, participating symposia and commission works such as one for COMME des GARÇONS in Paris Collection 2011. Since 2012, Ōyama has lived and worked in New York City.



Interview with Ōyama Enrico Isamu Letter

Artist in Residence 2013

Ōyama Enrico Isamu Letter: Artwork for COMME des GARÇONS
2012 SS Collection “White Drama”. Tokyo, Japan.
Photo by Shinpei Yamamori.

M R : Why were you interested in participating in the Clocktower residency program in the first place?

Ō Y A M A : I was based in Tokyo until fall of 2011 and didn't know much about New York art scene. But I knew about the Clocktower Gallery, because my ex-professor at Tokyo University of the Arts, Kazue Kobata, has been involved in P.S.1 Contemporary Art Center (Currently MoMA P.S.1) and also partially in the Clocktower Gallery.

So I've heard of Clocktower from Kazue, and that's how I got interested in it.

When I moved to and got based in New York, I felt that doing residency at the Clocktower must be very exciting, not only because it's a great program but also the environment there was very new to me, and so challenging as well.

Fortunately, Kazue introduced me to them, and I got an opportunity of participating the program there May – July 2013.

Tell me about “Aeromural” and the “Quick Turn Structure.” In reference to the presence of visual graffiti language in your works, I find very interesting the fact that in “Aeromural”, unlike outdoor murals or informal street art, its lifespan doesn't depend that much on uncontrollable external factors, but it is somehow predetermined by the space and artist's agenda. Is there anything of this temporary nature in the concept of “Aeromural” and the sound installation piece?

Let me start on what is “Quick Turn Structure”. “Quick Turn” is a term to refer this unique motion of lines that can be seen in visual language of graffiti lettering. As long as it's lettering, however, “Quick Turn” generally tends to limit its spontaneous expansion within the shape of alphabetical types that are essentially external to its motion. Graffiti is basically about writing your name in the streets, and so usually it's a combination of letters.

In contrast, what I think is that “Quick Turn” has character that is strong enough to be released from any external forms or forces and to be generated by its own grammar. So, what I do is simply removing all the secondary elements

from visual language of graffiti, and extracting only “QuickTurn” out of alphabetical types and repeating it endlessly into a multi-directional abstract expansion. As result, this operation creates a structural body of “Quick Turn”, so I named it “Quick Turn Structure”.

QTS has been my signature style over 10 years, since I first initiated my own creation in early 2000's.

“Aeromural” is a site-specific project that I did at the Clocktower Gallery during my residency there. Basically, it's combination of two different art forms: mural painting and sound installation.

The first half of the project is executed in the form of a mural, titled “FFIGURATI #51” (This term “FFIGURATI”, a flip of the word “graffiti”, is also my invention to use as titles of my works and it's doubled with the meaning of an Italian word “FIGURA TI” (Figure You). This is to mention the character of QTS, which is re-reading / re-interpreting of graffiti visual language and flipping it by extracting only pure figurative aspect –Quick Turn– from there).

“FFIGURATI #51” was a room-swallowing mural that covered most of the surfaces in my studio at Clocktower. The way it expands and fills the walls and the floors was like a visual occupation of space. Then, after almost three weeks on view, I overpainted the mural, returning the studio back to white, and then filled the space with a sound installation composed of aerosol sounds that were recorded during the creation process of the mural. There were eight small speakers located in each corner of the studio, arranged to fill the space up with the sounds of aerosol.

The aim of “Aeromural” is to translate the mural “mode” from a visualized one to an audible one in order to expand the concept of this art form itself. As long as it stays in visual mode, the expansion of QTS has to stop at certain point when it occupies all the blank space.

In contrast, sounds never exceed capacity even when they fill the space because sounds are the vibration of air, not making physical traces on limited surface of a medium.

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This difference between those two modes provides an interesting perspective when considering the idea of “Occupation”.

Also, the choice of the sounds of “aerosol” is not just because it is commonly used for mural creation in general, but also for its mechanism of air pressure, which illuminates the structural interchangeability between visual and sound in this case. When an aerosol jet paints by high-pressure gas, it generates a unique sound. This sound continues throughout the act of a line being drawn, from a starting point to an ending.

Therefore, the duration of a jet sound exactly matches the physical length of a line, and so my idea was to think that these two elements are conceptually replaceable to each other in the form of aerosol spray.

In “Aeromural”, the visual mass of QTS is torn off from the two dimensional surfaces of walls, and transformed into airy sounds vaporized in three dimensions, drawing multi-directed, invisible and ephemeral lines and realizing no limitation on its desire of “Occupying”. Well, I was not that much conscious of the subject of “temporality” of “Aeromural” as an art piece in comparison with street graffiti, but as you say, “temporality” or ”ephemeralness” of lines is an interesting point to discuss more.

In addition, I’d like to tell that upon undertaking this project, I was strongly inspired by the idea of “Aero-dynamic” by Rammellzee, ARTonAIR.org of the Clocktower Gallery, as well as the movement of “Occupy Wall Street”.

Apart from the workspace, what did the Clocktower residency program provide you with? What was the experience like?

As “Aeromural” consisted of two phases, they let me do Open Studio twice, right after the completion of the mural and during the sound installation piece. Also, the Clocktower Gallery has its own radio station called ARTonAIR.org, and there was this opportunity to do a radio talk session as a part of residency program there. I have done session with Charie Ahearn, who is the director of legendary Hip Hop movie “WILD STYLE (1983)”.

It was really good that the Clocktower provided someone who is essential for me to meet and talk with. I think they could do that because they have very long and wide relation to different types of cultural figures in New York, and so they know what kind of person is productive for the resident artists to talk with.

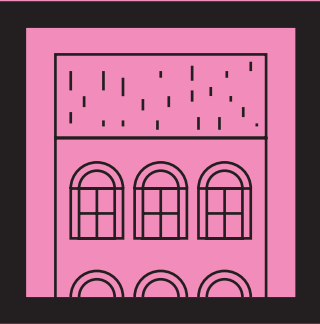
Obviously, all the experience I had throughout residency at the Clocktower gallery was very exciting.

Any plans for 2014?

In 2014, I have first solo show in US, at Visual Art Gallery of New Jersey City University in February to March.

I might be doing some other projects as well, including a mural project in Brooklyn and publishing my own book about my research in graffiti culture in early 2014.

mapping residencies DATA SPOT



NUMBER OF ARTISTS RESIDENCIES:

UNITED STATES: 500±
NEW YORK STATE: 73±

Founded in: 1997
by: John S. Jonhson III

Major disciplines areas:
media art, visual and audio arts.

Eyebeam Art & Technology Center



Manhattan

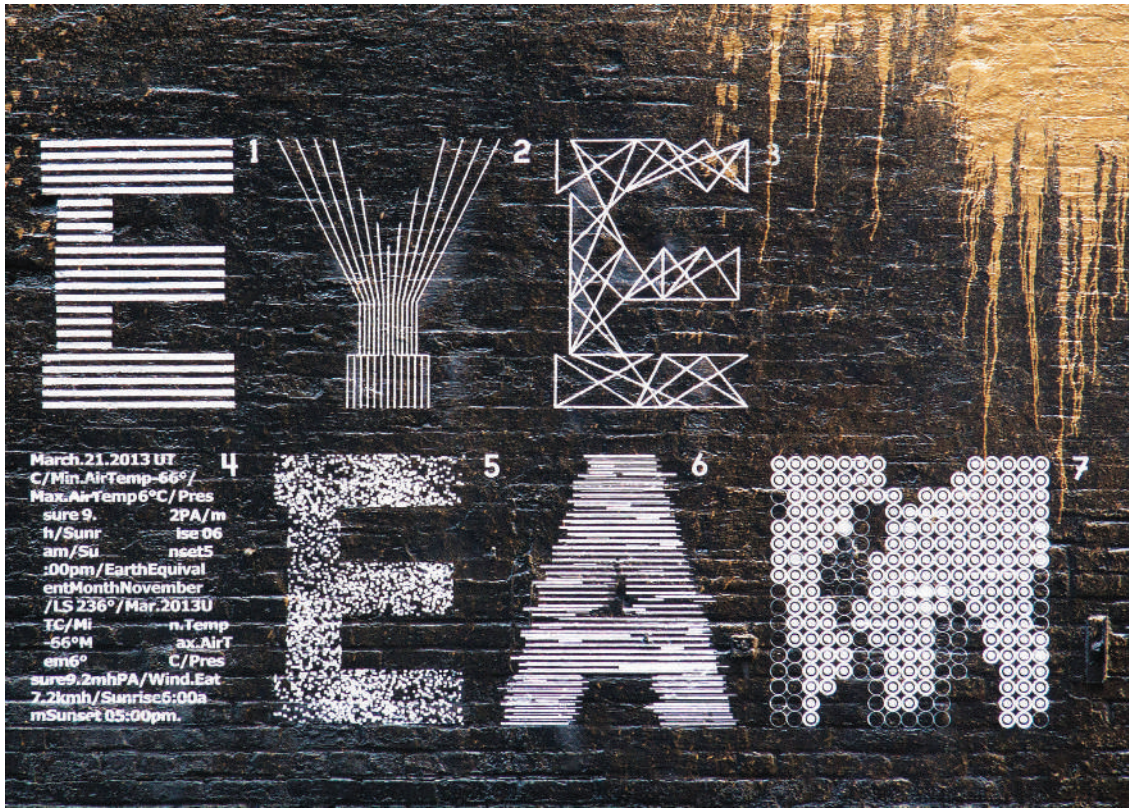
Residency program:
Eyebeam
Fellowships,
Eyebeam
Residencies

Artists per year:
20+

Legal structure:
501(c)(3) public
charity.

About: Eyebeam is an art and technology center that provides a fertile context and state-of-the-art tools for digital research and experimentation. It is a lively incubator of creativity and thought, where artists and technologists actively engage with culture, addressing the issues and concerns of our time. Eyebeam challenges convention, celebrates the hack, educates the next generation, encourages collaboration, freely offers its contributions to the community, and invites the public to share in a spirit of openness: open source, open content and open distribution.





Patricia Jones is Eyebeam’s Executive Director. For 12 years she served as the Executive Vice President of the Alliance for the Arts. Pat was also the Executive Director of the South Florida Art Center, which offered studio and exhibition space to over 90 artists on Lincoln Road in Miami Beach. Following a career in print and television journalism, her first nonprofit position was as the Associate Director of New York’s Municipal Art Society. As a consultant, Pat has worked with organizations ranging from the Miami City Ballet and the North Miami Museum of Contemporary Art to Sirius Thinking Educational Foundation. She currently serves on the board of the Maysles Documentary Center and has been a board member of the Alliance for the Arts, Jennifer Muller/The Works, and the Architectural League.

Interview with Patricia Jones

Executive Director

M R : Which are the main residency programs and what does it provide the residents with?

P A T R I C I A : Eyebeam was founded in 1997 to promote and support cutting-edge work in relation to art and technology and for the last twelve years our core mission has been to support the artists in residence.

We have two programs. One is for artist fellowships, which are 11 months and \$30,000 for generally young/mid-career artists who have a body of work but want to be able to take some time to step back and really think through what they are doing, the direction they are going and what their practice is. And then we have twice a year five-month residences for artists or creative technologists who come to us with a specific project they want to complete within that period. For those two programs we have had about 250 artists over the time. We encourage them to come back to continue working here and collaborate with us in the public programs as well. Part of Eyebeam thoughts is that this is a collaborative place. It’s not a place for artists to come and sit in front of the computer all day and not to talk to anybody.

The whole purpose of Eyebeam is to interact with other creative people, get feedback, support and new ideas, and also to interact with the public, so we encourage our fellow residents to hold workshops and do exhibitions of their work –or performances depending on the kind of work they do–, to take part in seminars, public presentations, to take part in our education programs for kids... So it’s very much about being part of the community, both in terms of internally within Eyebeam as well as with the general public, engaging with them about the new changes and developments in this field.

Which other duties do resident artists have?

Fellows are expected to be here almost full time. Residents, obviously with \$5,000 for their project’s development, are not expected to do that. Still we expect everybody to be here for this two-week meetings that we call “Stop Work” critique sessions, which is a chance to make presentations on their work in progress and get feedback from their

fellow artists and from other invited curators and other people in the field who are invited to come in and see what is being done in Eyebeam.

The concept of open source seems to be important for Eyebeam

Yes, the basic philosophy with Eyebeam is that everything that comes out by Eyebeam is open source. I’m not saying that people can’t go on and use what they develop here for their own careers, but that on some level, everything that is produced here needs to be openly available to other people who work in the field. And now we are working on a new means of action to enable people to see that development process through our website. It’s not something we currently have available but it’s what we are working on now. So people can actually follow the train of thought or the working method of the artists who are here.

But certainly everything that is produced here has to be open source.

Do you also support the artists’ development in market terms?

No. We are not dealers. We do not work with them in terms of finding a market for their work. We give them the time and the tools to do it, but then it’s up to them what they want to do at that point. This is a place where they can bring people to see what they are doing, and use it as a space to present their work, but we don’t connect them officially with dealers nor are in any way associated with any commercial use of their work.

You don’t have a curator in the staff. Is this rather collaborative work? Do the resident artists also participate in the public programming?

We want to be an open place where both staff and artists in residence and former residents can feel that they can propose public projects. So if it makes sense then we try to make them happen.

We curate some of our own projects, but we also depend on the artists working with us on that curatorial process. We also have big scale projects; we are doing

one on fashion and technology and we also work in the area of cinema, also with the artists, in the whole interaction between filmmaking, storytelling and new technology. But yes, we don't have a curator in the staff who is just for exhibitions. We don't use the space that way, it's more multipurpose.

Why focus on production and not only on exhibition?

Both are important. The artists who really benefit from being here say exhibiting is critical for their work, for their practice to interact with the public and get feedback not only from their peers, other technologists, but also from the general audience and see what they are interested in, what they understand and what they don't understand. So exhibition is certainly important; but you have to have a body of work to exhibit so it's critical for us to support that first stage as well as the second.

To what extent is working with the most updated technology a priority for you?

We are always trying. It's always hard to keep doing that. Our director technology is always pushing for more money to buy new high-tech objects but I think we do reasonably well.

Well, we had a 3D printer which went lost in the Hurricane but we'll get that replaced by smaller ones. We have a lot of good basic technology and we are always trying to keep updated but it's an always ongoing process.

So did you suffer damages from Hurricane Sandy?

Oh yes, we had about three feet of water on the ground floor. We lost about \$300,000 in equipment, not to mention our archives which were badly damaged. We are still in the process of recovering from that.

Regarding training courses and apart from workshops for adults, you also offer a program for teenagers (Teen Program). How long have you been keeping this commitment with youth education?

It's one of the things we've done since we were founded. We started doing programs for teen-

agers primarily in 1998, and we have run those programs ever since.

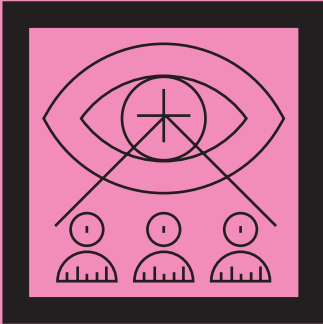
We are now trying to increase the programs and also draw more artists who work in the field. The kids love it; it's not something that is provided in their educational system so they get excited about the possibilities of new technology and what is available up there rather than, you know, spending all time on their facebook accounts.

How do you envision the future of Eyebeam in the coming years?

This is a very exciting time right now with technology; everybody is talking about innovation and technology; so what we are trying to do is to maintain our position as the most cutting edge in a space which is the most creative and appropriate for risk-taking where people can come in and make mistakes and try again, and discover new things. We are doing things that artists couldn't do in a more commercial setting or even maybe in public universities, because we are not judging them on what the outcome is. We try to give them a push and provide feedback and the most resources we can in order to help them do what they want to do. It is a chance for them to try things in their work, which I think is vital for any creative person.

So I think Eyebeam's aim is A) to continue to be the most innovative and B) to make people more aware of what is being done here, because I think we are well known in small circles but what we want is to be better known in larger ones.

mapping residencies DATA SPOT



NUMBER OF ARTISTS CENSUSED (2010):

UNITED STATES: 1,308,200
NEW YORK STATE: 85,700

POPULATION:

UNITED STATES: 316,864,000
NEW YORK STATE: 19,378,102

Enrique Radigales (Zaragoza, 1970) specialized in painting at the Escuela Massana in Barcelona and later studied Interactive Systems at UPC in Barcelona. He has been a guest resident at Casa de Velázquez in Madrid, at the Museu da Imagem e do Son in Sao Paulo and at Eyebeam, New York.

One of the overriding references in Radigales’s work is landscape outside any geographical space. Through new information technologies, the viewer is relocated from nature which results in an uncertain topographical expedition (real or virtual). This new romanticism remains melancholic, the result of the obsolescence of certain tools and data storage systems. This encourages the artist not to relinquish the material dimension and to use traditional media archaeology; without under-estimating the language and digital instruments which the technological being employs.



Interview with Enrique Radigales

Artist in Residence 2012

Enrique Radigales: “12 meters of landscape”. 2012.
© Enrique Radigales

M R : How were you introduced to Eyebeam? What aspects of their residency program were you initially attracted to?

E N R I Q U E : At the beginning, I was attracted to two of their production machines, two laser cutters. At the time, I was completely obsessed with this technology. In its residency program there are people called *fellows* which were key for me, a set of experts in different areas and disciplines related to New Media and who are there to guide you during the five months of your stay.

Since it was established in 1997, Eyebeam has been a non-profit art center which has specialized in the development of New Media; it sustains an educational program both in schools and universities in every state and there is an ongoing agenda of lectures, workshops and exhibitions.

In addition, their residency program is a community program, in the sense that every week they follow up your work in meetings where you can air your progress, doubts and frustrations.

Another reason for deciding to apply for their program is that it is one of the few arts centers in New York which actually offers scholarships.

Tell us about “12 meters Landscape” and “Viewpoint”, how did your stay at Eyebeam help you create both works?

These were two projects which were presented at two different exhibitions. “Viewpoint” was a project which I created during my five-month residency. I got help from Jamie O’Shea, who taught me how to use the laser cutters and other tools in the studio. I presented this project at end of my residency together with other residents in the Open Studios program, which during several days invited specialized media and different agents involved with New Media.

The exhibition of “12 meters landscape” was an invitation from the Eyebeam director Patricia Jones and their programs director Roddy Schrock. Although this exhibition was not held during my residency, I got help from Ramsay Nasser for the project’s database programing.

What projects are you currently working on?

I have just presented the project “Gran Amarillo” (Big Yellow) at the Etopia Center for Art and Technology in Zaragoza. And I am preparing a new production for the Datascape exhibition curated by Benjamin Weil for the LABoral Centro de Arte in Gijón.

As a New Media artista working in Spain, what resources are you missing?

Access to open source developers. An open source developer’s life is usually short, especially when a freelance. As a New Media artist it would be really useful to have a specialized open source developers database, I mean, people who are enthusiastic about this type of project and who have a certain aesthetic sensibility. It’s not that easy, however.

12 METERS OF LANDSCAPE

(2012)



© Enrique Radigales

Production of the piece developed in two stages: In phase 1, a 3,1GHz iMac was used for editing images found online with the search keyword “landscape”. After processing the images into a 12-metre composition, an EPSON Stylus Pro 11880 plotter was used to print the ensemble on 310g Hahnemühle paper. In phase 2, the surface of the paper was painted with acrylic paint. 150 different online images and graphics with pixel sizes in excess of 1024x800 dpi were randomly combined in the programming of the

work’s HTML version. A clock counts the time the images take to download (in seconds), depending on the available bandwidth. The software keeps track of maximum and minimum download times and shows them over periods of one year. Online images were selected according to three criteria: nouns, adjectives, and prefixes.

VIEWPOINT

(2012)



© Enrique Radigales

“Viewpoint” is a site-specific intervention about the experience of the born-digital human being and his/her closer landscape. The viewpoint in the title of the project allows us to decode the several layers of know-how of this born-digital human and understand the way this new generation of men and women born in the digital age view things. This viewpoint reminds us of a telescope made with a simple piece of paper, which allows us to see a translation of the digital-born human being’s gaze.

In this case, the viewpoint reveals some corners in the Center of Art and Technology Eyebeam (New York), where the colors of the shelves, cables and some pipes have been translated into binary code. This 216-hexadecimal-colour binary palette simplifies the entire spectrum of color that we see in the real world. In HTML programing it is called Web Safe Colors.

Major disciplines areas:
visual arts, performance,
media art, literature, mapping Residencies

Founded in: 1973
by: Flory Barnett

Major disciplines areas:
visual arts, performance,
media art, literature.

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Manhattan

Lower Manhattan Cultural Council

Founded in: 1973
by: Flory Barnett

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Major disciplines areas:
visual arts, performance,
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Lower Manhattan Cultural Council (LMCC) has been a leading voice for arts and culture Downtown and throughout New York City for nearly 40 years, producing cultural events and promoting the arts through grants, services, advocacy, and cultural development programs.

Lower Manhattan Cultural Council is dedicated to making Manhattan a thriving center of arts activity with relevance to the arts community worldwide. It does this through a range of grants, cultural programs and advocacy.

Residency program: Workspace, Process Space, SPARC (Seniors Partnering with Artists Citywide), Paris Residency, International Fellowships.

Artists per year: 65±

Legal structure:
501(c)(3) nonprofit organization.

New York City



Swing Space on Governors Island (2013)

Andrew Demirjian is a New York-based media artist whose work uses data mapping, surveillance, and motion tracking to explore traditional genres such as portraiture and landscape. His solo exhibitions include *Audible Geology* (*Deep Time Soundscapes*), Visual Art Center, NJ (2013); *Scenes From Last Week: Lexington Ave. and 47th St.*, Roger Smith Hotel, NY (2011); and *Up/Down/Left/Right*, Ice House Gallery, NJ (2010). His group exhibitions include *New Media, New Works*, Montclair Art Museum, NJ (2012); Cyberfest 2010, National Center for Contemporary Art, Russia (2010); and *Flow: art/text/new media*, The Center for Book Arts, NY (2009). Demirjian received his M.F.A. in Integrated Media Art from Hunter College.



Interview with Andrew Demirjian

Artist in Residence Swing Space 2013

Andrew Demirjian at the Djerassi artist residency, California, 2012. © Andrew Demirjian

M R : What project did you plan to develop during your residence with LMCC and how has it evolved?

A N D R E W : The project I planned to create while at LMCC was a piece called *Exchange Place*. The idea was that as streams of capital traded hands in lower Manhattan, the work would create an exchange of soundscapes instead of currency. During the residency the studio would become an installation for spatially positioning and mixing real time sonic environments from across NYC. At the same time, sounds from microphones on Governor’s Island would play in different locations in the city.

I was unable to produce the piece as originally conceived because the web connection at Swing Space was intermittent and I had just completed a very technical solo exhibition installation in late April (one month into the residency). The exhibition needed more attention for the installation and subsequent refining than I expected.

One of the tricky things about residencies is you never know what you’ll be committed to when and if you receive the residency. One has to get used to improvising. So realizing I was not going to have the bandwidth or time to make the originally proposed project I came up with a different idea that responded to the space once I had time to meditate and reflect on the location.

One of the pieces I did create while I was at the Swing Space residency was influenced by the original idea as well as in response to the space once I got into the studio. I loved the view of Lower Manhattan from Governor’s Island and the ships moving across the rivers. I was thinking a lot about landscapes and the affordances of digital technology with this painting genre. The piece I ended up making is called *Here and There*, it was an iPad app that enabled you to slide a simple fader in one direction that said “Here” and the other direction “There”. The listener would hear sounds from the microphone out the window at Swing Space for the “Here” audio and sounds from lower Manhattan for the “There” audio. The basic idea was that your eyes would be in one location and you could shift your ears across the river to where you were seeing. I had been experimenting with this approach in *Nitrogen*

Cycles with Zachary Seldess, where your ears were in a fish tank but your eyes were outside of it.

As a media artist, why were you attracted to LMCC’s Swing Space? How did it meet your expectations?

As a media artist I was attracted to the Swing Space residency because it enabled me to have a space to experiment with spatializing sounds. My home studio is very small and there is no space to stretch out and use as a test installation site. So for me it was helpful to have the space to spread out and position speakers on the floor and try different configurations.

The other aspect of the Swing Space residency that I wanted to try and tap into are the network of arts organizations that may be willing to help support a larger networked project like the *Exchange Place* piece. For instance, I thought that I could not only reach out to arts organizations I had relationships with in the past but I could find new organizations willing to participate and partner with the project. I was interested in finding locations where I could place outdoor microphones and a web connection that could webcast the signal for me. I was hoping that the folks within LMCC could suggest contacts at other organizations that may be willing to participate.

I did enjoy working with the space and a set of sub-woofers and speaker combinations in the studio, and I was able to get a window for a microphone so in that way the studio met my expectations and was a pleasure to work in. Because early on I realized I was not going to pull together the *Exchange Place* project at the same time as my *Audible Geologies* I decided not to pursue this with the LMCC so I can’t speak to the expectations for that aspect of the project.

You are an experienced artist in residence both in the US and Europe. How have these different working contexts and resources influenced your work?

Each residency has something to offer, you just have to go in with an open mind and a list of different ideas you may want to work on. For instance, one of the great things about the Cyland residency in Russia was working with Sergey Komorow and Alexey Gratchev who collaborated with me to build this cool LED clock with an Arduino and old school

Russian buttons and dials, for the piece *The Week in Review* – it really helped bring that project together. And it is fun. You really get to know a place better by hanging out with the local people and just getting to know them –it is the fun side of working in the arts. The other cool thing about Cyland is that they put together the Cyberfest exhibition so you can show the piece you are working on to the curators at the end and if they like it maybe it will be exhibited. They arranged an artist talk that was helpful to start a dialog about the new projects I was working on at the time. So in other words, it is not really about the equipment it is more about the people, opportunities, and networks.

SUMU in Finland was getting work done on their studio so I was in a temporary make shift studio in a distant part of town. This was great because I loved cycling there and seeing the city, so it is not really fair

One of the tricky things about residencies is you never know what you’ll be committed to when and if you receive the residency. One has to get used to improvising.

to compare that to their usual studio, but they really do a terrific job of integrating you into their community. While I was there I started to collaborate with a artist community called videokaffe and we began working on a project which is being exhibited there now –with an American version being finished now.

As for Eyebeam, one of the best things about this residence is being part of the community there for a good stretch of time. You can talk to the different Fellows or Residents about software or hardware issues or ideas and there are a variety of opinions. The research groups within Eyebeam were also great resources for finding out what are interesting practices, strategies or working processes people are using. There is a strong sense of exchange there, the other residents would help toss around ideas for project titles for instance –that would be really helpful in leading towards the finished project.

Additionally, the resources at Eyebeam are pretty outstanding – it enabled me to teach an outreach program there on multi-channel sound and video installations that was a lot of fun. Even this class led to an exchange of ideas and skills that I continue to work with several of the participants from that session.

In general, my basic way of thinking about media art residencies has shifted from software/hardware/specific projects more to an open engagement with the available communities, networks, skill sets, collaborators and environments.

Regarding those undeveloped projects you keep in your mind, what is holding them back?

For me the hardest thing is having too many ideas. Trying to figure out which project to put your time into – which is the one that you HAVE to do because everything takes four times longer than you think it will so you have to chose wisely. On the other hand, I am a Professor at Monmouth University developing our Minor in Interactive Media and I love the dialog between working with students and my own research – they feed each other well. Helping my students develop their creative ideas helps me refine what I’m trying to get at in my own work.

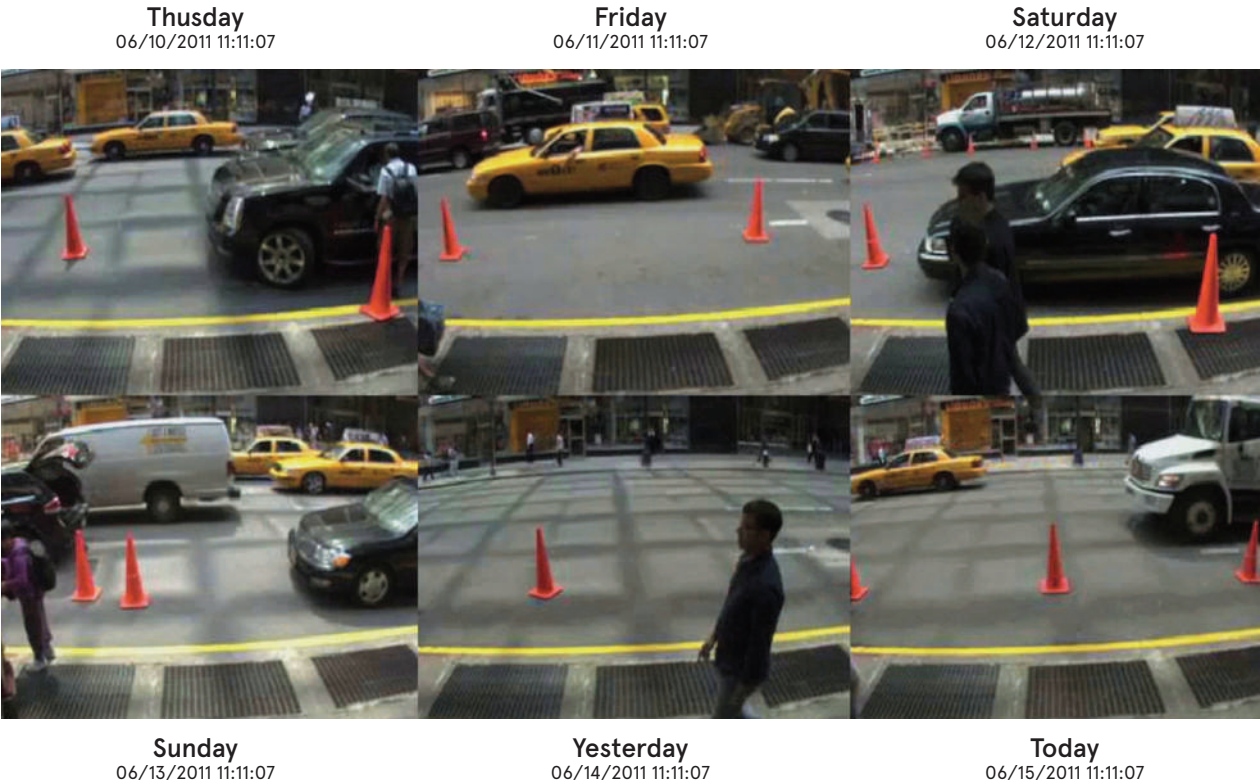


Andrew Demirjian:
Audible Geologies. Installation view at the Visual Arts Center, Summit, New Jersey. April – June 2013. © Andrew Demirjian



Andrew Demirjian:
Scenes from Last Week, 2011.
Public artwork created during his residency at Eyebeam. The projection on the window shows the current street view and the street view of the past 7 days synchronized to the present moment.
© Andrew Demirjian

Andrew Demirjian:
Scenes from Last Week, 2011
(detail of screen).
© Andrew Demirjian



Alberto Borea, born in Lima, Perú in 1979, lives and works between Lima and New York. He received his BA in painting from Corriente Alterna School of Fine Arts in Lima, Perú. His solo exhibitions include *The Nature of Defense*, Galería Lucía de la Puente, Lima (2012); *Because of Construction*, Y Gallery, NYC (2012); and *The Mountains of America*, Galería Isabel Hurley, Spain (2011). His Group exhibitions include *Mas Viejo que el Diablo*, Museo de la Nacion, Lima (2012); New York, Art Museum of the Americas, Washington DC (2012); *Dublin Contemporary*, Earlsfort Terrace, Dublin (2011); *The [S] Files*, *El Museo's Sixth Biennial*, Museo del Barrio, NYC (2011); and *Tracing the Unseen Border*, La Mama Gallery, NYC (2011).



Interview with Alberto Borea

Artist in residence at Workspace program 2013 Alberto Borea: "Wallstreet 3". 2012. Silkscreen on canvas. © Alberto Borea

M R : Why did you apply for Workspace program at Lower Manhattan Cultural Council?

A L B E R T O : For me LMCC is one of the most interesting resi- dencies here in New York, because of the range of artists they have, because of the space, because of its history. Also I was interested in working in the Financial District due to what my work is about. My idea of LMCC was working in an office rather than in a studio.

In your previous works you reflect on urban plan- ning and the obsolescence of technology. How have you shaped this in your new work here in Lower Manhattan Cultural Council?

I made three series of works in which I took ownership of some elements in the building. The Workspace program is situated on the side of the World Trade Center and the Financial District, in a building where all you can find are companies, maybe just except for us. I was interested in es- tablishing a dialogue with my surroundings, the neighborhood, the building, which led me to work simply on what was already there. “One Liberty” is a piece from these series. It is made with elements from a metal structure in the office, aluminum and stainless steel. It is related to recovering the ele- ments which are there and to the value of metal, silvery elements, those elements which shine and those which don’t, etc.

Another body of work is “Sol”, a photography ac- tion in which basically what I did was to remove the carpet in one of the administrative offices in the building; its color caught my eye as it contrasted with the gray color in the building. I linked it to the imagination, the desire to lead a life away from the rat race. You work at an studio/office where you clock in and out and there are security guards at the doors, there are security codes to enter the building, etc. it is completely different from my work, and at the same time that is what my work is. Mixed feelings arise when working in this environment.

I also did a series of serigraphs called “Wall Street”, which, by the way, were exhibited for the first time at ARCO this year (2013), within Solo Projects, with Isabel Hurley’s art gallery.

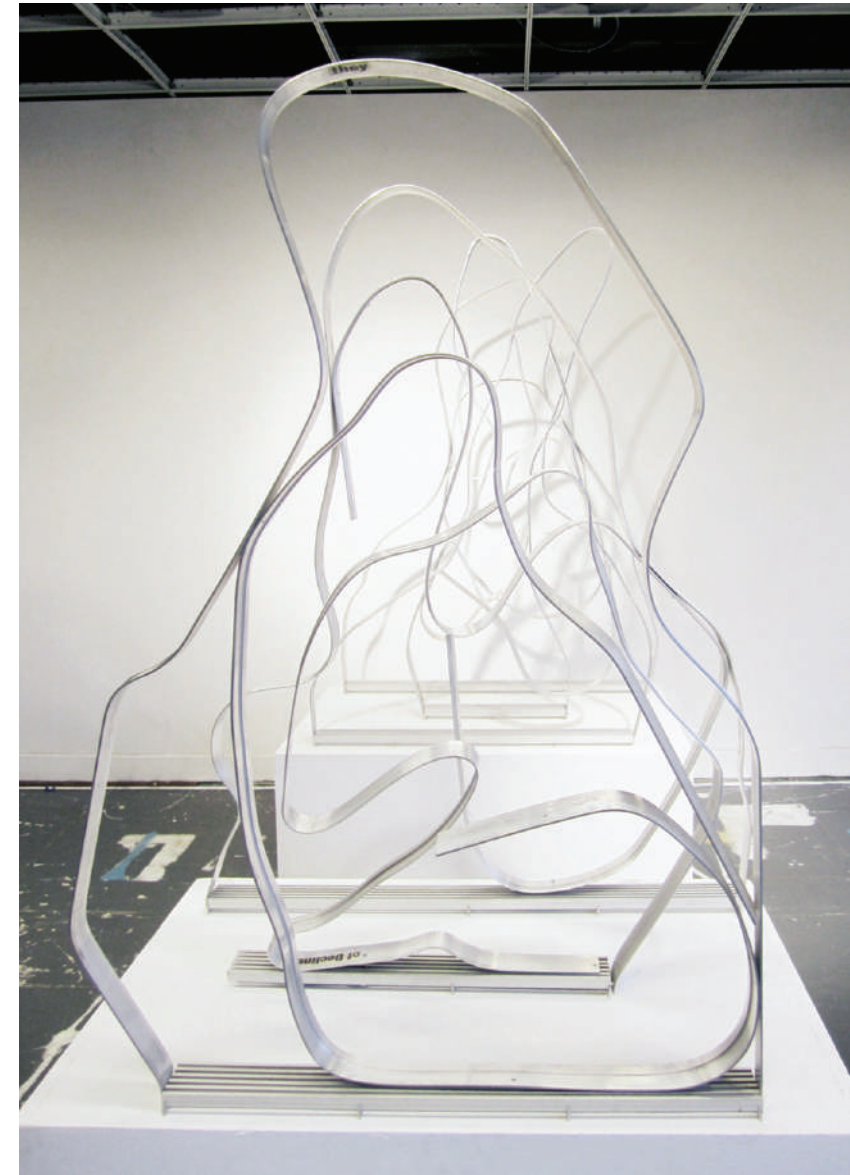
This “Wall Street” series are serigraphs on canvas, but they represent my body dumped in Wall Street. This street has a peculiar history; its name, the wall built by Dutchmen which crossed Manhattan¹... It narrates a story of approach and separation, of liv- ing in seclusion and separating one reality from an- other. I was interested in that reality and that story, in tearing down that wall and creating a sort of *still lifes* from there. There are huge social differences there; homeless people living side by side with multinationals, and well, with what is happening with the “OWS” movement² has all the history any North American social movement could have.

You have been before at other artists’ residencies (Skowhegan School of Painting and Sculpture, OMI International Arts Center, ISCP) previously. Apart from a working space, what else do you gain from these institutions?

Well, before applying for Lower Manhattan, I was working for a year and a half secluded in my studio in Brooklyn. There comes a moment when you need to work with other people, with other artists, and to exchange ideas, or not, but just be there working in the same space. And just like other residencies previously, you end up building a friendship which always remains.

[1] The name of the street derives from the 17th century when this area marked the northern limit of New Amsterdam. It was here that Dutch settlers built in 1653 a wall made out of wood and soil which crossed the Hudson River to East River, in order to create a defense against potential attacks from native Americans and settlers from New England and Britain. The wall was destroyed by the British 1699.

[2] OWS, “Occupy Wall Street” is the name given to the protest movement which began in Zuccotti Park in Wall Street in 2011.



Major disciplines areas:
visual arts, curatorship

Founded in: 2009
by: Nathalie Anglès
and Sebastian Sanz de Santamaria

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visual arts, curatorship.

Founded in: 2009
by: Nathalie Anglès
and Sebastian Sanz de Santamaria



Brooklyn



New York City

Residency program: Artists Residencies,
Curatorial Residencies.

Artists per year: 30±

Legal structure:
501(c)(3) nonprofit organization.

Residency Unlimited (RU) is an artist-centered organization dedicated to producing customized residency formats to support the creation, presentation, and dissemination of advanced contemporary art through strategic partnerships with collaborating institutions.

Moving beyond the traditional studio model, RU supports local and international emerging and mid-career artists and curators, and is particularly committed to promoting multidisciplinary practices and to building lasting connections between residents and the broader arts community locally and globally. Each residency is tailored to maximize the residency experience, to help support and realize short-term projects, as well as advance longer-term goals. Residents benefit from RU's creative, technical and logistical support, weekly studio visits by curators and other arts professionals, and activities and events through which residents are introduced to the New York art world and have access to RU's extensive national and international network.

In addition to the local New York-based residencies, RU offers national and international exchanges, and year-round public programs which cover a broad range of topics at the forefront of contemporary art practice and critical discourse.

Nathalie Anglès is Co-founder and Executive Director of Residency Unlimited. From 2000–2008, Nathalie worked as Director of Location One’s International Residency Program (NY), where she organized multiple exhibitions of new work by emerging and mid-career artists. A graduate in 1993 of the École du Magasin Independent curatorial training program (Le Magasin – (CNAC Grenoble), Nathalie held the following positions: Sotheby’s London where she organized the mid season sales for Impressionist and Modern art; American Center in Paris where she was the Director of the Residency Program for American artists; Ecole des Beaux Arts (ENSBA) where she was curatorial assistant to Alfred Pacquement; Union Centrale des Arts Decoratifs (UCAD) under the leadership of Marie Claude Beaud where she organized a wide range of contemporary art projects. In 2008, the French government bestowed Nathalie with the title of Chevalier of the Order of Arts and Letters.

Interview with Nathalie Anglès

Co-founder and Executive Director

M R : I understand Residency Unlimited is not like other models of studio-based programs. However, this doesn’t mean that there is no workplace for artists here in your headquarters, am I right?

NATHALIE : Yes, the space here [Carroll Gardens] is like our central headquarters. We have two office spaces upstairs and this space [on the ground floor], which is multifunctional. Artists work here, and we also organize a lot of events in this space. If they need an individual studio space then we organize something outside. Some artists have a studio-based practice, others don’t. If it’s ok then they have a studio outside. Here people meet, and we help them in many different ways such as giving them technical support, project support, network support, etc.

So, we are a residency program but in a way we also work as producers; if the artist has a specific project, we prepare the groundwork –meetings, research, partnerships– for him before he comes to the residency.

We are small but very resourceful. We work collaboratively with other organizations, what allows us to have access to resources all over the city. They may be a studio space, an exhibition space, or partnerships for content. For these reasons, the residency experience we promote does not only take place among these walls; it’s really out there!

You just mentioned you also organize events here. What kind of events?

We organize about three events every month with the residents. They may be exhibitions, talks, performances, screenings... We are creating a network between local and international artists. And the local community is starting to know us as well.

I think this is a very innovative residency format. How did you come up with the idea? Did you have other references?

I worked in the residency field for a long time before coming here; in a space that was called Location 1, which just closed sadly. I was there from the beginning to help build the residency program and that was a more traditional format, with artists in their studio space and... you see... artists don’t necessarily need to be in a studio all the time, so it’s kind of a waste of space to have them there twenty-four/seven. That’s why I think it’s also very important that when the artists come here they can actually do things. Sometimes when artists arrive to the city for the first time, they spend a month trying to understand how things are. So we connect people, and the office is open to the artists who come here all the time. We don’t only work behind these doors. We support each of the artists in a different way.

I don't know if there are other residencies like us, but I don't think we are working in a new way. Our role is to support the residents, and we just do it.

How is the selection process for both categories –artists and curators? Is it project-based?

The selection process is very flexible. We receive local, national and international residents. We also work with different organizations from other countries, so they may send us preselected candidates and we choose one artist out of them. Other times it may be by invitation.

What kind of projects don't you support? When do you feel that you have to say, "that's not what we do"?

When an artist just says he wants to find a space for an exhibition. That's not something we would do. We organize exhibitions anyway, but that's not our goal.

So your priority is to support production

Yes, but we also do a lot of exposure. If you look at our list of events, every artist's had a show. There're exceptions; for example Alejandro Botubol¹ didn't have one, but it was because he was here for just one month. So we talked to him, and he was ok with that. However, he met a lot of people; he actually met a gallery through us. That was something he wanted, and we did it.

Apart from the residency program, your website is a very useful resource for artists to find other residency opportunities

I think it's very helpful that artists can go and see open calls. We have a section called "Dialogues", which is still very small and deals with thinking and writing about residencies. I think it is interesting to have a platform with this information.

Aukje Lepoutre Ravn (b. 1979) is an art historian, writer, curator and the director of Traneudstillingen Exhibition Space in Copenhagen, Denmark. Lepoutre Ravn holds a MA Research Degree in Art History from Aarhus University in Denmark, with a curatorial field study at PS1 Contemporary Art Center, New York, where she worked on the exhibition *Into Me / Out of Me*. Aukje has curated numerous exhibitions both as an independent curator and as director of Traneudstillingen. In addition, she writes reviews, catalogue texts and essays for institutions and individual artists.

Aukje's approach to her curatorial practice often stems from an interest to identify and examine various natural, historical and cultural phenomena that are not fully apparent, visible or communicated outside their own time and domain, but has the potential to enrich our contemporary understanding of our global world.

Interview with Aukje Lepoutre Ravn

Curator in residence 2013

[1] Artist in residence 2013. See interview on page 61.



Tove Storch:
Reading Blue. Performance
curated by Aukje Lepoutre Ravn,
May 2013, Residency Unlimited.
Photography by Asger Carlsen.



M R : What brought you to New York and Residency Unlimited?

A U K J E : I’ve been coming to New York for the last 10 years. Every year I come for a short time to be inspired, to see galleries and go to shows. But this has been the first time I had a residency here. It gave me the opportunity to work more network based and to be more specific about the people I was interested in meeting. There are so many residency programs in New York and it’s so difficult to find any residency for curators –especially programs with which I could stay this short time– that I think this has been the opportunity I’ve been looking forward to. As I work for an exhibition space – *Traneudstillingen Exhibition Space*– in Copenhagen, I can only be away between shows, so I wanted a residency that was only a month long – or one and a half months long.

Was your interest on Residency Unlimited related to your work at that space?

Not directly. My interest in participating in the program, was primarily as an independent curator, with the objective to expand my professional curatorial network. But of course, I also had in mind the possibilities of engaging some of the new artist connections I would get at RU into projects at Traneudstillingen.

Did you apply to Residency Unlimited with a specific project in mind?

Yes, you can say it was a specific project. I wanted to promote and show the work of the Danish artist Tove Storch. She is a talented young emergent artist in Copenhagen whose work is fantastic. She works mainly in the field of sculpture, but has also started to engage in the medium of performance. I had a notion that her work would have an interested audience here in New York; it’s very minimal and very poetic. So my role was to act sort of like an agent for her, promoting her work on the gallery scene here, with the objective to curate a future exhibition with her work in New York.

Since Tove was eight months pregnant at the time of my residency, she was unable to come to New York. So I decided to show one of her previously performances at Residency Unlimited, to activate an idea of her artistic presence. Last year the Louisiana

Museum of Modern Art commissioned Tove to develop a site specific performance for a festival at the museum. This was the first time Tove had engaged in the medium of performance, but it worked as a natural extension of her sculptural work. A meditative and poetic performance. The performance was called Reading Blue and consisted of 20 performers sitting on a chair for 20 minutes and silently reading a book that contains only the color blue – hand colored and different for each page. There are no words, no sentences, no letters – only the color shades of blue.

This performance I re-enacted in an altered version at RU, where I had 20 volunteers doing the performance. The location of RU, in this old church, was a beautiful setting for the performance – and it was a great success.

What has the experience of being curator in residence at Residency Unlimited been like?

Since I only had one month, we started planning my residency program a little bit in advance. I was in contact with Boshko¹ and he asked me to send him a list of subject matters that I was interested in –artists, curators and institutions– so they could work on putting together a program. When I arrived, basically from the first week, I had a fully booked calendar with meetings and studio visits. It included visits with most of the artist residents here at RU. So that was great – really intense though. Some days I had three or four studio visits. It was exhausting, but also very exciting to get to meet so many different artists and curators in such a short time.

Is it the first time you have participated in a curator-in-residence program?

Yes – this is my first curatorial residency. In general, practicing curatorial residencies are not very common for Danish curators to do. We don’t have any curatorial education programs in Denmark and curators are mostly trained as classical art historians with the purpose of working in museums – not as independent curators.

For many years the Danish Agency for Culture had only one curatorial residency collaboration, which was in Cuba. If you wanted to go somewhere else,

you had to organize everything yourself. But with-
in the last 4-5 years or so, a new and more focused
interest in developing possibilities for gaining cu-
ratorial skills and practices has arisen within the
Danish art system and is supported by the Danish
Arts Agency - and new possibilities have started
to arise. More and more Danish curators are go-
ing out on residencies abroad now, which I think
is really good and also important for developing
international relations and contact with artists
from around the world - not just Cuba.

This residency at RU has been an exciting and very
important experience for me, where I have gained
many new contacts, many of them artists I will
work with in the future. I've been really impressed
by the way they work in Residency Unlimited. It
is a small organization with a flat structure where
you can have a close contact to both directors and
program managers. They have been a great sup-
port and they help you with everything you need
- organizing your stay, booking you meetings,
giving you feedback and feeding you with emails
like; "go to this talk" or "go and see this show", so
you get a lot of inspiration also from them, which
has been fantastic. I'll definitely put Residency
Unlimited in my best recommendations.

Alejandro Botubol (b. 1979, Cádiz, Spain). Graduated From BFA Painting and Design, University of Fine Arts in Seville (2007);
followed by MFA Art, Idea and Production, University of Fine Arts, Seville (2012). An essential character of his work is the
persistent exploration of the space phenomena. The absence of gravity, time and the rescued object, are largely the fun-
damental aspects of his recent work, where he narrates schemes from found images and life experiences that reflects
on the term "reality".



Interview with Alejandro Botubol

Artist in Residence 2013

Alejandro Botubol: "Pearl Paint", 2013.
Oil on canvas. © Alejandro Botubol

[1] Boshko Boskovic - Residency Unlimited
Program Director

M R : What brought you to Residency Unlimited?

ALEJANDRO : I came in last November as an ISCP artist in residence through a scholarship given by *Fundación Madariaga* (Madariaga Foundation). By the time my residence period expired last March, I had already made up my mind that I was really interested in staying in New York. However, I had neither a studio nor the economical backup the scholarship meant to me.

It’s true, though, that the ISCP coordinator, Juliana Cope, helped me find opportunities to stay. In fact, I was very lucky to be chosen by the ISCP in order to take part in the Urban Art Program which is organized every year beneath Queensboro Bridge. The Project’s held by the PANYNJ (Port Authority of New York and New Jersey), which offers a little financial support to its production.

To me, this experience meant finding a way to keep on working here. However, last March I went through serious economic struggles so, not having money nor a studio, I decided to spend my time on the streets seeking contacts and resources. This is how I came to know about Residency Unlimited. I sent them my dossier, talked to them and, finally, I was accepted as an artist in residence.

How long have you been at RU?

I filled in an application for only a month but, the best of RU is that, before you start your residency period, you have an interview with them. Then you’re asked about your actual goals and needs so that the residency program’s tailored according to your profile.

In what way(s) have you been helped?

I was assisted when looking for a studio and production material. I was informed about Material for the Arts, where you can find affordable art materials. Moreover, I was contacted through Residency Unlimited by several curators and art galleries which right now represent me.

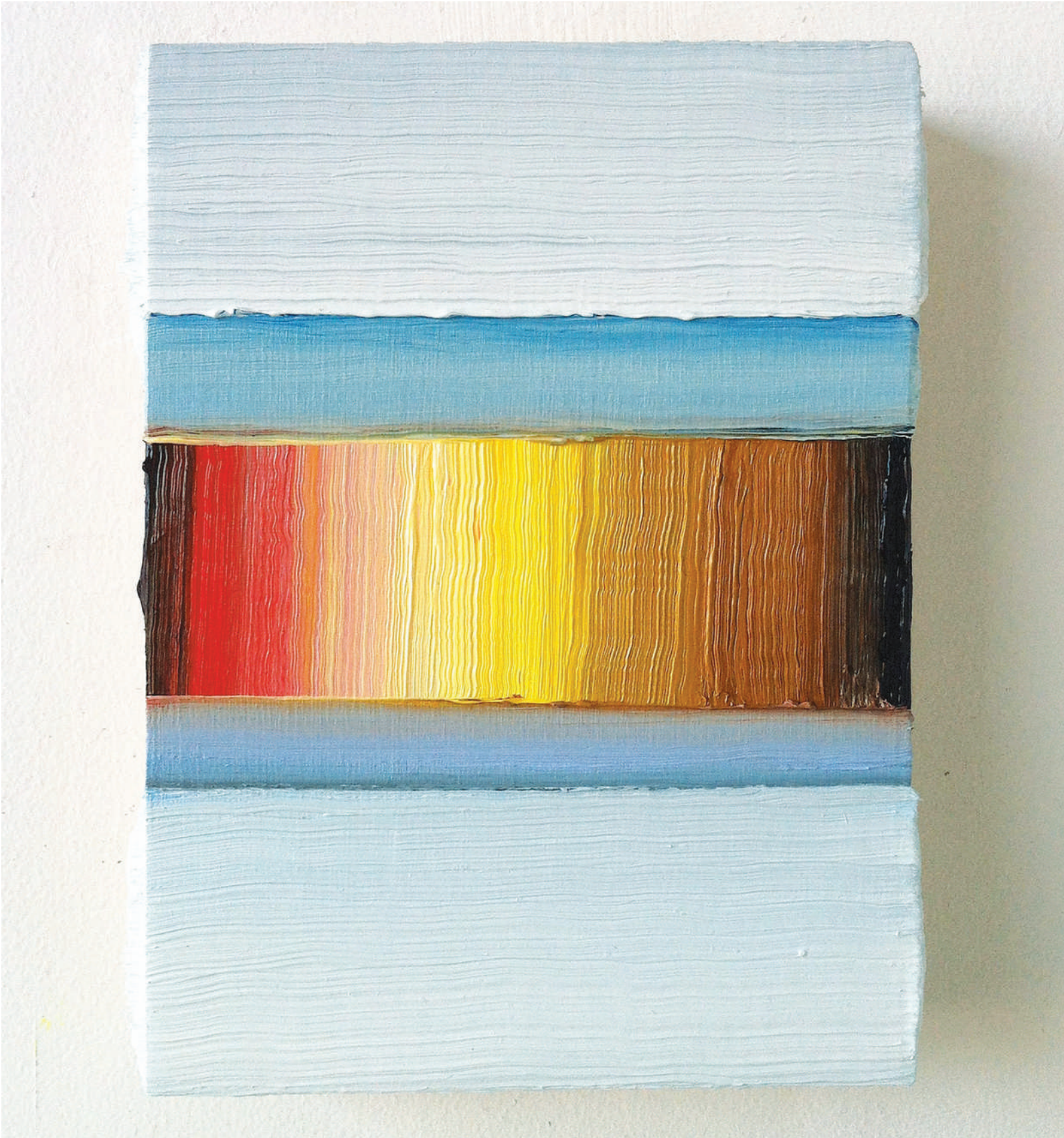
«Alejandro, you have an interview with this art gallery director on this date at the Lower East Side»,

they told me. Sometimes, meetings are held here –at Residency Unlimited facilities– because it’s a meeting point for everyone. That time, though, I had my meeting at the art gallery. I remember it was my last day as an artist in residence and I thought: «Playing my last cards... I must manage to get something!» and, in fact, the gallery representatives liked my work very much. They offered me the opportunity to exhibit my work in New York –in Spain, Trama Gallery represents me in Barcelona– and to sponsor me in order to get the OI, which is the visa for artists in the USA.

So you are planning to stay in New York

Yes, I’d like to stay for a couple more years at least.

Alejandro Botubol:
Camino de Puerto Rico 2. 2013. Oil on canvas
©Alejandro Botubol



Founded in 1968
Major disciplines areas:
visual arts

Founded in: 1968

Major disciplines areas:
visual arts



Studio Museum in Harlem

Founded in: 1968

Major disciplines areas:
visual arts

Founded in: 1968

Major disciplines areas:

Mapping Residencies

New York City

Residency program:
Artists in Residency.

Artists per year: 3

Legal structure:
501(c)(3) nonprofit
organization.



Since opening in a rented loft at Fifth Avenue and 125th Street in 1968, the Studio Museum in Harlem has earned recognition for its catalytic role in promoting the works of artists of African descent.

The Studio Museum in Harlem is dedicated to advancing the work of visual artists of African and Latino descent through its Artist-in-Residence program, exhibitions, education

and public programming, and to the presentation of work that has been inspired by African cultures worldwide. The Studio Museum in Harlem seeks to make the museum experience concrete and personal for each visitor by providing a context within which they can address the contemporary and historical issues presented by African American visual, literary and performing artists.



Now, we are the only spot where a lot of these artists have had their first show; and I think that's big much part too of the residency program.

Interview with Lauren Haynes

Assistant Curator

M R : Studio Museum in Harlem was founded in 1968, in the middle of the civil rights movement, as a response against the exclusion of black artists in museums. How has the situation changed in the art scene and for the Studio Museum in the last 45 years?

L A U R E N : It's definitely changed; particularly, in the contemporary art scene. Not just in New York but also all around the world. Even our mission has shifted a little bit, and now we are not just focused on American, black artists but also on all artists of African and Latino descent around the world. Now, we are the only spot where a lot of these artists have had their

first show; and I think that's big much part too of the residency program.

You also moved up in 1982. Why was that?

This Museum was founded in a loft on 125th Street, across the Fifth Avenue, and then in the early eighties moved to this building. I don't think it was a "have to"; I think there was a time when the museum was expanding. It was literally a one-room loft. We needed an open space and this is much more space. It just sort of fit in the growing needs that the Museum had at the time.

The city rented us this space for a very sort of small sum and then sold it to us in a way that they would stop having involvement in different parts of the project. It used to be a bank, so a lot of things had to be changed before we opened up. And we've used this place since then.

The residency program was planned almost from the very beginning. Why was it so important to have artists working in the Museum?

It gave the Museum its name. Artists were at the core of the founding of the Museum; they were at the core of the thinking about what it would mean to have a space specifically for black artists at the time.

And why in Harlem?

I think it was very deliberate purpose for the Museum being here in Harlem. Obviously, the founders could have been located at, really, anywhere in New York, but there was a very purposeful idea of being in the community – in Harlem. I think Harlem has always been – prior to the museum founding – a very emergent artistic community starting with the Harlem Renaissance. I also think the museum was just one of the many cultural steady guides and, certainly, one of the important places here in the community together with the Apollo and the Dance Theater. There are so many places that make us a vibrant part of this artist community.

How do you envision the future of the Studio Museum?

I see it growing and expanding. Definitely, the work that we do – working with artists, always maintaining our residency program, always maintaining our commitment to our collection, which has about 2,000 objects that we show on a persistent basis – is not just a question of staying involved and see what's out there; it's about staying as vibrant as Harlem is, with all the changes that happen here.

The work we do is not just a question of staying involved and see what's out there; it's about staying as vibrant as Harlem is.

Born in Alexandria, Louisiana in 1972, Cullen Washington, Jr. holds an MFA from Tufts University / School of the Museum of Fine Arts, Boston (2009) and a BA from Louisiana State University (1994). His work has been included in exhibitions at the deCordova Museum (Lincoln, MA), the Museum of the National Center of Afro-American Artists (Boston), The Rialto Art Center (Atlanta) and The Studio Museum in Harlem (New York). Cullen has also been awarded The Joan Mitchell Award in Painting and Sculpture.



Interview with Cullen Washington Jr.

Artist in Residence 2012–2013

Cullen Washington Jr. "Untitled #8", Mixed media on canvas, 7.5 x 7ft © 2013 Cullen Washington Jr. cWASHINGTONstudio.com



Cullen Washington Jr. “Untitled #4”,
Canvas, paper, tape, found materials, 7.5’ x 7’
© 2013 Cullen Washington Jr.
Website: cwashingtontstudio.com

M R : There is an evident change between those works you created at Studio Museum in Harlem and your previous works. The first and most obvious change is in the titles: you get rid of them in order to create an “Untitled” series in which in addition all figurative references disappear. What is the purpose of this new series?

C U L L E N : For me these new works represent a shift in my focus and working methods. At SMH, my work became more about abstraction -- not about abstracting objects, but rather about how I experience the world and about my dialogue with the work in progress. It’s as if I am trying to capture a snapshot of things before they are formed, still in an embryonic state of meaning, forming multiple fluid relationships. The possibilities in this place of ‘in-between’ness interests me. The works take on new directions, meanings and interpretations, and allow for a more open conversation to take place between the work and the viewer, unencumbered by a descriptive title.

You usually include found objects in your pieces. What interests you most about this objects?

In previous works, I was intrigued by what my environment gave me. The objects and detritus I found were like lost gifts. They gave me an impetus for starting new works. I had a need to excavate my surroundings. At SMH I began to let go of the literalness of what the outside environment was providing. The newer works in Untitled 2013 are mostly made from scraps of pre-existing paintings, canvas and the materials used to make them, which includes tape and remnants of photocopies. This was not a conscious decision, but simply where the work has taken me. If the objects return in future, it will be in a new unforeseen relationship.

What was your experience at the Studio Museum like? Apart from providing stipend and studio space, how has the residency program contributed to the development of your work?

What more can an artist ask for than a place to make work, undeterred, to have the opportunity to show it and be in conversation with a broad range of fellow artists and other art world visitors. The

Studio Museum in Harlem provides an extraordinary space of creativity and dialogue that facilitates personal growth in every way. The environment in which I work has always had a major impact on what I make. I lived two blocks away in the diverse and stimulating neighborhood of Harlem, so the urbanness of the environment inevitably impacted the work. Every day as I walked to the studio, the grit of the streets, the buildings, and asphalt provided a color palette for my paintings and a texture for its surface. The rhythm of sounds and visual elements led to forms and spacing, and a kind of dialogue and interaction that reflects my experience of physical immersion in this place. The SMH program itself has a longstanding legacy of superheroes that have been icons in my pantheon of artists for many years. Mark Bradford, Terry Adkins, Sanford Biggers, Leonardo Drew, Jack Whitten, and so many others have created work in these studios or draped the walls of the galleries. To be a part of that history was a very humbling experience, but also a challenge to free myself of all prior habits and expectations of what art should look like as I made work alone in my vast space of white walls, black floor and windowed vista of the Harlem skyline.

What are your plans for 2014?

2014 will be a busy year for me. I have solo shows scheduled at Boston University and in London. In January, I’ll be part of a survey of Black abstraction at the Contemporary Arts Museum in Houston. I’ve been making prints again for the first time in many years and I am currently in talks with gallerists and curators so there is definitely more to come.



L o n g



L o n g



l s l a n d



l s l a n d



Major disciplines areas:
visual arts, performance.
Mapping Residencies

Founded in: 2011
by: Chris Bogia and Evan J. Garza

Major disciplines areas:
visual arts, performance.

Fire Island Artist Residency (FIAR)



Cherry Grove, New York

Founded in: 2011
by: Chris Bogia and Evan J. Garza

Major disciplines areas:
visual arts, performance.

Founded in: 2011
by: Chris Bogia and Evan J. Garza



© FIAR

Residency program: Artist in Residency.

Artists per year: 5

Legal structure:
in the process of acquiring its
501(c)(3) certification

The first residency program in the United States exclusively for LGBTQ visual artists, Fire Island Artist Residency (FIAR) is an organization that brings lesbian, gay, bisexual, transgendered, and queer identifying emerging artists to Fire Island, a place long-steeped in LGBTQ history, to create, commune, and contribute to the location's rich artistic history.

FIAR provides free live/work space to five selected artist residents who work, research, relax, and immerse themselves in the Fire Island community, during which time they are visited by a handful of renowned visiting artists, curators, and art professionals who commune with residents through intimate visits, dinners, and discussions, providing support and feedback. The greater Fire Island community, and visitors from New York and Long Island, are invited to attend free public lectures by these esteemed guests of FIAR throughout the duration of the program. In this way, FIAR hopes to bring both new creative perspectives and prestigious art professionals together in this extraordinary location to foster the creation –and preservation– of queer art-making in contemporary art.



Interview with Chris Bogia and Evan Garza

Co-founders of FIAR

Evan Garza (left) and Chris Bogia (right).
© FIAR

M R : Why did you decide to start FIAR and how has it evolved?

C H R I S & E V A N : There is a decades-long history on Fire Island of writers, artists, culture makers, curators, and performers frequenting this summer hamlet. When the two of us first began trekking out here, we immediately sensed the unique energy and history of this place, and we very much felt that queer artists should be coming here to experience this place for themselves.

The program was sparked by the desire to preserve this history while contributing to it at the same time, and communing with each other and the Fire Island community. And, thus, FIAR was born in 2011.

Despite its youth, this program has already had a remarkable impact. From your point of view, what were the key elements to achieve this?

The artists who support us, and the artists we serve, are why FIAR has grown so quickly and so wonderfully. Our visiting artists, board members, and residents are the reason we’ve become so significant in the last three seasons. Renowned artists like Jack Pierson, Nayland Blake, Sheila Pepe, Jim Hodges, Mickalene Thomas, and Marlene McCarty, and professionals like director of the Contemporary Arts Museum Houston, Bill Arning, and Hunter O’Hanian, director of the Leslie Lohman Museum of Gay and Lesbian Art in New York, have played a significant role in supporting the organization since its founding.

As well, our FIAR alums have continued their own exciting and important practices to much acclaim, many of whom have returned each season to meet the next crop of residents. In this way, and through our partnerships with arts organizations on Fire Island that have popped up since our founding, we are building a queer culture and community that continues to grow more and more every year.

Could you describe the selection process? What is valued most from candidates?

Each year, five emerging LGBTQ artists are selected from a pool of several hundred applicants by a jury of well established LGBTQ artists, prominent

arts professionals, and curators. Fire Island Artist Residency exclusively serves emerging artists, and there is an entire spectrum of ‘emerging’ that we consider. Some applicants have enjoyed a great deal of success in their early careers before applying to FIAR, while others have never had a solo or museum show. Ultimately, quality of work and quality of proposal are the most important factors in the jury’s decision making.

Apart from accommodation, what does FIAR provide resident artists with? What is expected from them?

In addition to a free live/work space and meals, FIAR provides its residents with studio visits with some of the most recognized and celebrated contemporary LGBTQ artists working in the United States and abroad. We believe these relationships are an important part of creating a conversation about queer art making that spans multiple generations, and that these relationships give the residents access to mentorship that continues after the program ends.

We expect the residents to engage their practices while at Fire Island Artist Residency. This engagement can take the form of physical art making, research, or performance based work. Many of our alums have used their time on Fire Island to gather images and create texts that have been the catalyst for future works created after the program, while others have created entire bodies work on the island.

Along with the residence program, you run an interesting public program which includes lectures by resident and visiting artists. What are the main objectives of this program?

Our goals with FIAR’s public programming are to introduce esteemed LGBTQ contemporary artists to an audience that may only have a limited understanding of contemporary art practices, but who are open to broadening their knowledge of LGBTQ culture and history through visual arts. Fire Island has long been a place of artistic production, but following the terrible losses due to HIV/AIDS in the 80s and 90s, production of visual art, and the social culture that surround it, became very limited. We want to preserve and pay homage to Fire Island’s rich artistic traditions, and our public



We immediately sensed the unique energy and history of this place, and we very much felt that queer artists should be coming here to experience this place for themselves.



programming is an essential part of this. This year, in addition to our Visiting Artist Lecture Series, we partnered with Dirty Looks, a roaming platform for queer and experimental film in New York, for a number of public film screenings free and open to the public, including “Community Action Center” by A.L. Steiner and FIAR alum A.K. Burns.

Visual Aids is FIAR’s fiscal sponsor. How did this partnership come about? Apart from this economic aspect of the partnership, do you collaborate in any other ways?

We cannot say enough wonderful things about Visual AIDS – they do outstanding, valuable work as an organization, and their staff are lovely, and incredibly fun to work with. FIAR co-founder Evan Garza curated a web gallery for them, and that’s how we originally met. FIAR was looking for an NYC based art organization for fiscal sponsorship, so we approached Nelson Santos, their current director, and asked if they’d sponsor us. We have collaborated several times since, most recently hosting an artist talk by Hunter Reynolds on Cherry Grove this summer. We are looking forward to more partnerships with Visual AIDS in the future.

What are your plans for the future?

As FIAR continues to grow, we would like to serve more residents each year. We received 295 applications for the 2013 season, admitting only five. As you can imagine, the jury has a difficult job making selections from such an overwhelmingly large group of talented individuals. We have talked about eventually opening up FIAR to disciplines beyond visual arts, such as writing, dance, and filmmaking. FIAR has also discussed moving from a “pop-up” residency model, occupying rental properties, to one where we acquire a permanent home. All of these conversations within our organization are ongoing and not fixed, as with our long-term planning and development. However, what we can say with confidence is that we have begun to make a significant impact, both in the art world and the LGBTQ community at large, and will continue to do so for many years to come.



Paul Mpagi Sepuya (1982, San Bernardino, CA) lives and works in Brooklyn, New York. He studied photography and imaging at New York University’s Tisch School of the Arts. His work has been exhibited nationally and internationally in New York, Los Angeles, Basel, Sydney, Toronto, Paris, Berlin and Hamburg. His work has been featured and reviewed in The New Yorker, The New York Times, Interview, SLEEK, Capricious, V, HUNTER, Paper, and BUTT, among other publications. His STUDIO WORK body of work, which was published in 2012, has been exhibited at The Studio Museum in Harlem, New York City, The Center for Photography at Woodstock, NY, Franklin Art Works, Minneapolis, and Artspeak, Vancouver. The installation will travel to Platform Centre in Winnipeg in Spring 2014.



Interview with Paul Mpagi Sepuya

Artist in Residence 2013

Paul Mpagi Sepuya: “Studio Wall”, Cherry Grove,
August 11. (2013) ©Paul Mpagi Sepuya

M R : How did “Some recent pictures” start?

P A U L : I would say that “SOME RECENT PICTURES / a journal” did not have a start, but developed organically out that a process of has been culled together through a process of editing and revision, pulling from material –my own images and notes, clip-pings from books– that I have gathered over the past several years. It’s the same process I worked with for STUDIO WORK (2010 – 2011), but taken outside of the studio walls. Thinking of “studio” as a journal that travels with me. Since 2010 or so I have been less concerned with the boundaries of photography, but the possibilities available in thinking about pictures. I have been snapping still lifes and travel photos, both casual and formal portraits, and things that fall in between. So over this time I have been making pictures and gathering the material in stacks of laser printouts on my kitchen table, at times working smaller segments into loose narrative groupings. The backbone of my editing process is very much influenced by literature, especially the different possibilities available in the genres of journals, letter writing, memoir and autobiographical fiction.

So is the editing process also a kind of narrative process for you?

Yes, editing is where the narrative is constructed –or rather folded in lightly, suggested. I’m not offering a story or one way to look at the pictures.

In the catalogue text Hamlett Dobbins uses the term “social webbing”, what is the meaning of this concept in your work?

The text referred to is from a show this past January –“RECENT PICTURES / a journal” at Rhodes College– which presented about a dozen prints and a site-specific wall collage from the same body of material. The material has grown since then, but the starting point for editing both that exhibition and what has become this book is an intersection at a social web. It is the circumstance behind the meeting of Truman Capote and Denham Fouts, as described in Capote’s memoir “Answered Prayers” (1986), sparked by Capote’s image on the book jacket

of “Other Voices, Other Rooms” (1948). I was interested in the idea of this intimate portrait of Capote, taken by his friend Harold Halma, that becomes a focus of public notoriety and opens him up to this solicitation by the equally notorious Fouts, who writes to him after becoming obsessed with his image on the book jacket. Fouts sits at the intersection of several autobiographical narratives by Capote, Gore Vidal and Christopher Isherwood. It’s in the possibilities of multiple reading of one character, and the divergent agendas of the writers that I find inspiration for my process of editing. The “social web” informs all of this. I love gossip. I love digging up the dirt behind the text. But ironically, in the way I construct my editing based on “social webbing” I don’t clearly reveal my own tales.

Would you say that your stay at FIAR influenced the result of this work?

Before I came to FIAR I was in a rut. I work best with deadlines and so when I found out about FIAR I thought about exactly what I would try to do there. I had applied with a description of my ideas and working process –I hadn’t proposed any specific project– and overall wanted to be open to the experience and not bring any strict rules with me. I had also reserved a booth at the New York Art Book Fair without a plan as to what new work I would present.

So I resolved a week or so before FIAR began to spend the month reworking the material in front of me, and adding to it by photographing and researching during the residency, and make a new book or zine project to present at the book fair. The idea quickly changed to become a single book-object of the bound working materials. Two conversations over the month were especially helpful in focusing the work, a FIAR studio visit with visiting artist Daphne Fitzpatrick, and a casual conversation with curator Cay Sophie Rabinowitz.

Then how did your work evolve after both of these conversations?

I’d rather not go too much into details, but Daphne saw an earlier edit of material and got what I was

doing and pushed me not to “half-ass” it, and take ownership of the material. Cay Sophie has a background in literature so it was helpful to speak with her about where ideas of literary genre and display/presentation methods for pictures intersect.

Comparing “Recent Pictures / A Journal” and “Studio Work” —the latest created during your stay at Studio Museum in Harlem. How are these two places present in both works?

They are two very different residencies, and projects. I came to FIAR to edit and complete an excerpt from an ongoing body of work, while the Studio Museum in Harlem residency I developed a project that was defined by the walls of the studio and the dates of the residency from beginning to end.

As I said in conversation with FIAR’s co-director Evan Garza before the program began, I was excited to be in a space where queer content and identity is both taken for granted, and left undefined. Something we could already get past. There is a lot of queer history in the community of Cherry Grove and I wanted to learn more about that and take it in, and insert inspiration that came from it where it fit in the body of work, but I didn’t want to make work about Fire Island specifically. At the Studio Museum residency I wanted to see how my work would fit into the history of that institution, and whether or not my work might change in that space when I didn’t have a history of addressing race directly in my work.

I have been less concerned with the boundaries of photography, but the possibilities available in thinking about pictures.

Paul Mpagi Sepuya:
Malik and Alex,
April 26, 2013.
Laser print on
paper, 8.5” x 11”
© Paul Mpagi Sepuya



Major disciplines areas:
visual arts, performance, dance,
theater, sound artMapping Residencies

Founded in: 1992
by: Robert Wilson

Major disciplines areas:
visual arts, performance, dance,
theater, sound art.

 Water Mill, New York

Founded in: 1992
by: Robert Wilson

Major disciplines areas:
visual arts, performance, dance,
theater, sound art.

Founded in: 1992
by: Robert Wilson

Long Island

The Watermill Center is an interdisciplinary laboratory for the arts and humanities completed in 2006 on the Long Island, NY site of a former Western Union communication research facility. Founded by theatre and visual artist Robert Wilson as a place for young and emerging artists, Watermill integrates performing arts practice with resources from the humanities, research from the sciences, and inspiration from the visual arts. Watermill is unique within the global landscape of experimental theatrical performance, and regularly convenes the brightest minds from all disciplines to do, in Wilson’s words, “what no one else is doing.”

The Watermill Center itself is a 20,000+ square foot flexible working space including a 6,000 volume research library, galleries, rehearsal and staging spaces, workshops, offices, and residences situated on six acres of artist-designed and landscaped grounds. The Watermill Collection of over 7,000 art and artifact pieces spanning the history of humankind is integrated into all aspects of the building and grounds as a reminder that the history of each civilization is told by its artists.



Photography by Lesley Leslie-Spinks.

Residency programs: Spring/Fall Residency Program, International Summer Program, ArteEast Partnership, Laboratorio Artistas Unidos Residency.

Artists per year: 150±

Legal structure:
The Byrd Hoffman Water Mill Foundation, operator of the Watermill Center, is a not-for-profit, 501(c)3 tax-exempt organization chartered in 1969 in the State of New York.



Lorien Reese

Program Director

Photography by Lesley Leslie-Spinks.

M R : Watermill Center was built over an old Western Union communication research center in Southampton. What attracted Robert Wilson the most, the building or the Hamptons?

L O R I E N : I would have to say that it was the building. Robert Wilson was familiar with the Hamptons, as he had spent time in the Water Mill area with Jerome Robbins in the 60’s and 70’s, but it wasn’t until his assistant, Richard Rutkowski, showed him the old Western Union building that he knew what he was looking for. What once was a laboratory for experimentation in telecommunication became what is now a laboratory for experimentation in the arts.

One of the things that differentiates Watermill Center from other artists’ residences is its art collection –fostered by Robert Wilson himself– and its library. Could you tell me a little bit more about them?

The art collection is very personal, combining contemporary and ancient works, found art and fine art, spanning the entire globe. Bob likes to think of it as a kind of history of man. What makes the collection unique is that it is not hierarchical –everything is looked at as having equal importance. Once pieces are considered to be part of the collection, the value of the work really comes in the way the pieces relate to the architecture of the space, and to the other works. Nothing is behind glass, and nothing is off limits when it comes to our invitation for artists to engage with the collection.

At this time, we have over 8,000 pieces in the collection and it is continuing to expand at a rate of about 300 pieces a year. Our library houses approximately 16,000 titles, including bound volumes, catalogs and periodicals.

How are the living and working spaces like?

The Center combines performance and rehearsal spaces with communal living spaces. We have flexible and multi-purpose interiors which can be re-curated by the artists and staff, and which house the collection, an extensive working library, a beautiful industrial kitchen, dining room, and dormitory. Surrounding us is over eight acres of

artist-designed and landscaped grounds with multiple performance spaces.

One of the unique aspects of the living and working spaces lies in the architecture of the building itself. Robert Wilson likes to think of it as a tree: the basement is the roots (which houses the art collection, catalogues and library), the main building is the trunk (in which there is space to live, rehearse, offer lectures and seminars, show exhibitions, and prepare meals), and finally there is the roof, housing a garden (which is a spiritual space). There are two branches, connected by a building, which we call The Knee. The Knee serves to connect the north wing of the Center (which houses the dormitory, kitchen and dining room) to the south wing of the Center (reserved for working spaces). It is an outdoor space, covered only by a floating roof which allows the elements to come in naturally, and the light to play beautifully across the large stones which make up the floor.

Every year you develop the Residence Program (in spring and fall) and the “International Summer Program”. How do they differ from one another?

The Program is split into two sections: our International Summer Program, which runs from July through August, and our Residency Program which runs January to June and September to December.

The Summer Program has been running for over 20 years. Led by Artistic Director, Robert Wilson, we invite approximately 65 artists from around the world to join us for a two-five week program. Summer participants have the opportunity to learn from established professionals through workshops and ongoing apprenticeships with Robert Wilson and his collaborators, to forge lasting relationships with other artists, and to focus on the development of new work for public presentation during our annual Watermill Summer Benefit and Discover Watermill Day.

All participants share in the responsibilities of daily life: housekeeping, cooking, cleaning, and maintaining the Watermill grounds and gardens. All participants spend the entire day at the

With experimentation comes risk and that’s part of the excitement that revolves around the work developed here. If it were safe, we wouldn’t be doing it.

Center, six to seven days a week, and all meals are prepared with trained chefs and served here.

The Residency Program has been running since 2006, so it is a bit younger than our Summer Program. Over the course of the program, between 10–14 collectives or individual artists take up residence at Watermill to create works that critically investigate, challenge, and extend the existing norms of performance practice. Each residency varies in length according to artists’ and project needs and generally lasts from two to six weeks, in which the artists have a concentrated period to focus on the development of their work. In addition to creating and developing their work, artists share their creative process at Watermill with the community through open rehearsals, workshops and artist talks. These public gatherings are complemented by educational programs with schools and other local institutions, lectures, screenings, and tours of the building and grounds.

The schedule is more flexible as the artists are in residence to focus more on their own work, and we do not ask the artists at this time to engage in the daily upkeep of the Center. The downside is that we also don’t provide chefs to cook for everyone during the year. It’s a much more independent model.

How is the selection process for both programs carried out?

For both programs we have a selection committee, which includes Robert Wilson. In regards to the Summer Program, committee members select participants according to their artistic ability, achievements, and creative potential, as well as their cultural and professional background.

Selection is also partially based on the needs of the particular year’s workshops, while aiming to ensure a balance between new and returning participants from varying disciplines, countries, and backgrounds.

For our Residency Program, residents are chosen by a distinguished international selection committee comprised of artists, academics, and cultural

leaders across all disciplines. The focus is more on the project being proposed than the individual artist, and there is an emphasis on supporting emerging artists who are in the development phase of a work.

Selection also aims to ensure that our program reflects diversity of nationality, genres, experience and type of community/educational engagement.

Watermill Center is a place for experimentation. The notion of experimentation usually, in general, implies the risk of not achieving your goal, or even not obtaining any result whatsoever. To what extent do you welcome this risk? Do you accept proposals fully based on experimentation?

I don’t think you can call yourselves a laboratory for experimentation and not welcome the risk of failure. With experimentation comes risk and that’s part of the excitement that revolves around the work developed here. If it were safe, we wouldn’t be doing it.

What are your future projects? Is it true that there are plans for expanding the project in Marfa (Texas) and Toraja (Indonesia)?

We have lots of exciting projects in the works here! We recently added a rooftop garden and a green roof to the wings of the building and soon we will be breaking ground on a residence building. We are also in the process of creating what we are calling the Library of Inspiration, an underground facility which will house our art collection, research materials, and archives, as well as additional performance space and a gallery for young artists to present their work. As for extensions in Toraja, and Marfa –only time will tell...

Stephanie Dodes lives and works in Berlin. Her video and installation projects use fabricated backdrops, humor and absurdity to explore, critique and mirror mass media’s construction of desire. A graduate of San Francisco Art Institute’s MFA program, Dodes was awarded the FLOW.13 public art grant where she created a large billboard on Randall’s Island, NY. Her work has been exhibited and screened internationally including Bronx Museum of the Arts Biennial (2013); Copenhagen Art Festival (2012); Galerie Suzanne Tarasieve, Paris (2012); Allegra LaViola Gallery, NY (2012); NADA Art Fair, Miami (2011); Museo de Arte de Ponce, Puerto Rico (2011); St. Cecilia’s Gallery, NY (2011); International Digital Arts Festival, Reno (2009); Motus Fort Gallery, Tokyo (2008), among others. In 2012 she was awarded the BRIC Media Arts fellowship and was an international resident at the Watermill Center.



Interview with Stephanie Dodes

Artist in Residence
International Summer Program 2012

Stephanie Dodes: “Colony Capital”. 2013.
Part of multi-channel video installation.
©Stephanie Dodes

M R : Stephanie, you were participant in the Watermill Center’s International Summer Program in 2012. As far as I know, this is more about attending workshops and participating in the gala than creating new work. How was it for you?

STEPHANIE : Yes, the first two weeks are in preparation for the Benefit. There’s art-making in the sense that they ask some more well-known artists to come and do projects so you’re helping them if that’s the task you get assigned but, essentially, you are pretty much working the land –planting blueberry plants, moving trees, bushes, cleaning things– which, in a sense, is like a zen practice because you go in with all these expectations, like «you are an artist and you should be working on these things» and then you’re working in an almost communist level, where there’s no real hierarchy, except for Bob Wilson [laughs]. But everyone else is working, whether they’ve been coming back to this program for ten years or it’s their first year. So your whole infrastructure, what you would’ve kind of expected gets shifted, and you become more humble in a way because you’re not really doing what you thought you’d be doing in an artist’s residency in all honesty; but you come away with an amazing experience nonetheless.

The workshops are during the second half. Bob works on innumerable projects throughout the year, and you’re just sitting watching this process. He’s sketching and he’s talking about what needs to be done, and you’re doing research for him, you’re working on his work, which is an invaluable experience. You’re working with one of the most famous avant-garde directors and see his process but I think that, again, after you live there, all these things that you’ve watched and practiced with him, definitely, come out in your artistic practice, somehow.

Also, there’s an amazing library in the center, so I would just sit in the library and try to be creative in my time there. I had had a full time job for two years and left it to do this residency, so I thought “I should really be making something”. So during the second half of the residency, I tried to spend time working on a video that I filmed prior to arriving at Watermill Center.

And you actually did it; your video-work Gesamt was done during your time in the Watermill.

Yes, that’s the one thing I made there. And I shot it maybe in two hours or something. I just walked around and grabbed whatever I could grab. The bowties were made of paper towels, and I just had people wear black, and the nature there is so beautiful that I didn’t have to do that much. That was all I did, and it was really hard to me, because everybody is dragged in different directions to do other stuff.

It was something that I did completely on my own. I was researching different calls for entries and Lars Von Trier posted a crowdsource film project. I found it really interesting and I thought “ok, the deadline is in a couple of weeks so I want to participate in this”. I just came up with an idea and, because there’re so many interesting people there [in Watermill], I talked to a sound guy, I gave him my idea of what I wanted to do and he gave his input. I collaborated with the actors for the dancing, and it got selected for the project, so I guess it’s been successful. It’s been toured around Europe right now and it is supposed to come to US at some point.

In what ways did your stay in Watermill changed your career, or your perception of being an artist?

I think that it’s amazing for my career, my community has broadened immensely; I have friends in every country. I feel that I grew up a little bit there because, again, these expectations we have about things and then they get completely shut down and you think, you know, you are an artist but part of being an artist is to understand that there’s a community and you have to work all together to make things happen. This residency is not for an artist who works in his studio alone and doesn’t want to relate to anyone. I don’t think it would work for people who work like that and have this “ego” to apply for this program. I think you need to be really open and excited about the potential of collaboration to be successful at Watermill’s summer program. It is like one big family, eating three meals together a day and not much privacy... But it’s amazing. It was incredible.

What are working on now?

I am working on Colony Capital, which is a new multi channel video, and is being exhibited in January in Berlin.

For this piece, I hired a female Michael Jackson impersonator. Michael Jackson is used here as the paradigm of a post-modern celebrity spectacle, his gender and sexual orientation were always in the bright lights of the media. The name of this work is derived from the Santa Barbara-based private equity firm, Colony Capital LLC, which took control of *Neverland* in a venture with Jackson after he nearly lost the estate to foreclosure.

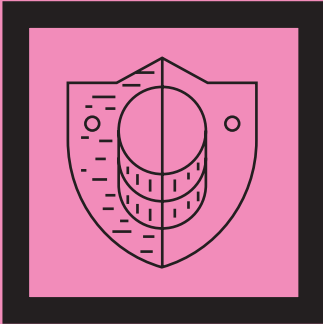
For the video component, I filmed the Michael Jackson impersonator on a green screen and input footage from Michael Jackson’s famous video: Black or White, however I removed any instance of MJ from the video. Through the manipulation and combination of Michael Jackson interviews and excerpted musical sounds, I am creating a cacophonous and uncanny soundscape.

That sounds really interesting. Good luck with this project and the many more to come.



Stephanie Dodes:
Gesamt. 2012. ©Stephanie Dodes

mapping residencies
DATA SPOT



BUDGET ALLOCATIONS TO ARTS (2013)

STATE ARTS AGENCIES: \$333 MILLONES
NYSCA*: \$39.97 MILLONS

* New York State Council on the Arts

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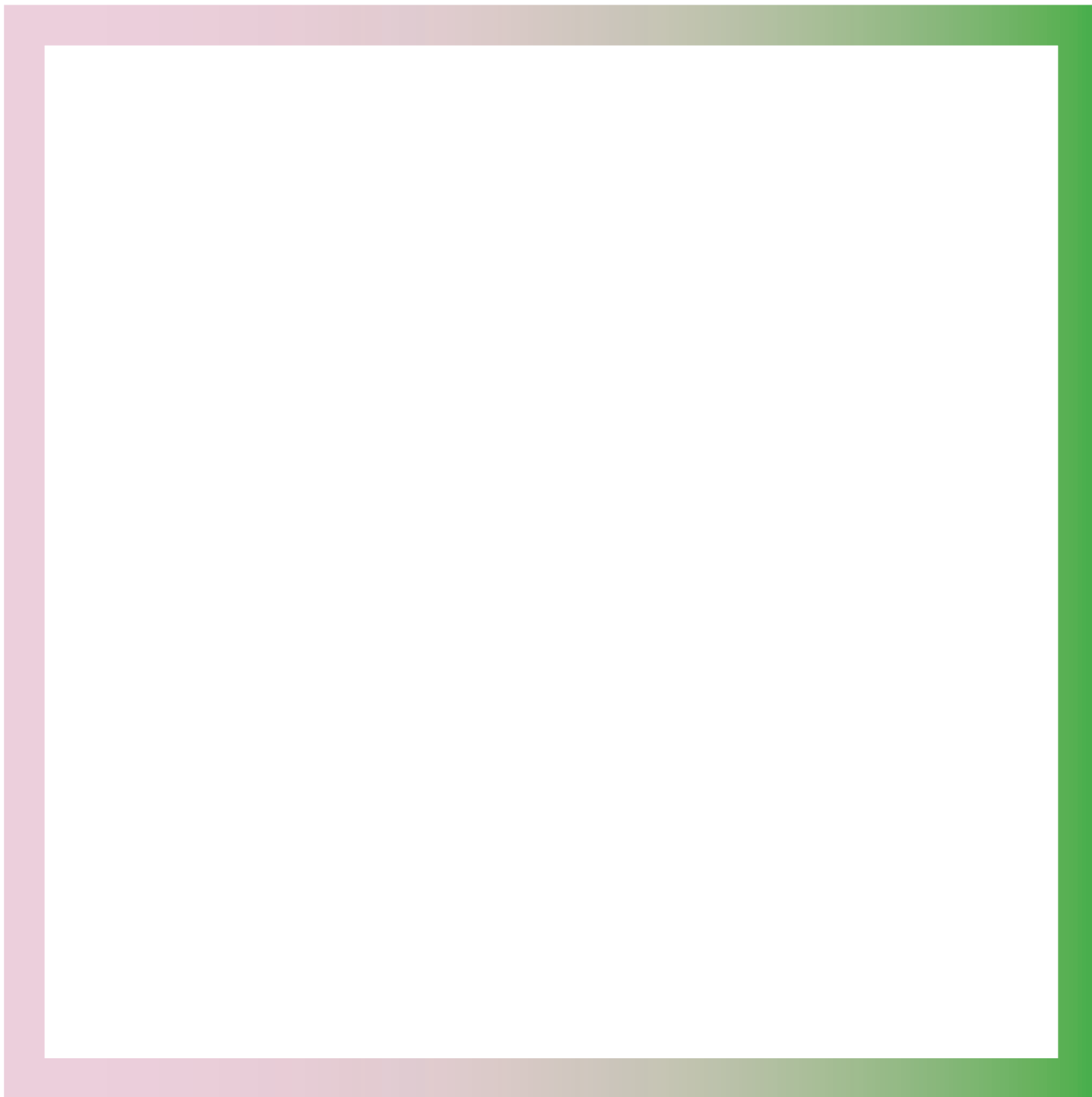
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