



25 years

Hosting International Artists' Residencies in London

acmestudios
INTERNATIONAL RESIDENCIES PROGRAMME

25 years

Hosting International Artists' Residencies in London

Supporting international artists and cultural organisations

25 Years – Hosting International Artists’ Residencies in London has been published to celebrate and record the 25th anniversary of Acme Studios International Residencies Programme

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Message from Res Artis

It is a pleasure for Res Artis to participate in celebrating twenty-five years of Acme Studios' International Residencies Programme. As an international network supporting the efforts of residency programmes worldwide, our members range widely in their capacity to serve the needs of artists and cultural organisations. Given this breadth, it has been a great asset for our organisation to have longtime members such as Acme who provide great depth and stability to our field.

In fact, given the rapid growth of the field during the last twenty years, Acme is considered a pioneer, offering a variety of services to international artists by having established long-term relationships with various global partners. And this is one of the great lessons Acme has provided: the establishment of stable partnerships that nurture sustainability, both for the particular needs of the organisation as well as the sector overall.

This is no small lesson. Acme has not only demonstrated its success, they have become a model for other residencies around the globe. We have come to depend on Acme's generosity and leadership, demonstrated by their enthusiastic participation in our conferences and various other

programmes. Their history, as an organisation that has always kept the needs of artists at the forefront, is inspirational for the many emerging programmes that join our organisation. Seeing Acme's proven success at achieving sustainability by establishing meaningful partnerships that have been developed organically, from the bottom up, keeps many new organisations, particularly those that start out as artist-run initiatives, focused on their original impetus – to answer to the needs of artists.

We congratulate Acme on their first twenty-five years of hosting international residencies and look to them to help pave the way for our field to continue to develop worldwide.

Dr Mario A. Caro President
Res Artis: Worldwide Network of Artist Residencies



Foreword

Formed by recent graduates in London in 1972, Acme Studios is a London-based charity providing affordable studios, living space, residencies and awards for artists in economic need. Acme is recognised as the leading studio organisation in England and through its nationally-strategic advisory and advocacy roles continues to make a significant contribution to the development and sustainability of the affordable studios sector.

Acme's core activity of studio provision contributes to the development of art practice, and the wider visual arts ecology, by supporting professional artists at the most fundamental level of research, development and production. Over the last forty years we have helped more than 5,000 artists and at any one time nearly a quarter of our studios are occupied by artists from overseas.

International partnerships are a vitally important part of our work and this summer sees the 25th anniversary of our International Residencies Programme. Managed on behalf of our international partners, this programme has provided practical, professional and social support for nearly 400 visiting artists, enabling them to challenge and develop their practice through major work/live residencies embedded in London's vibrant cultural life.

The programme is seen as a major residency facilitator, enabling governments, cultural agencies and foundations to award artists with residencies in London for periods of three, six or twelve months. We currently work with organisations from Australia, Canada (2), Germany, Sweden and Switzerland (2). Building on the success and reputation of this programme we have recently added our own Associate Artist Residencies to enable individual artists to apply directly to Acme for residencies in London.

Our partners' belief in the value of culture is made public, on an international stage, through their residency programmes. These assist them to achieve their ambitions and wider strategic goals, implementing and developing their national cultural policies within an international context. Working with Acme enables them to establish and sustain residencies, where a long-term commitment sees an accumulation in the value of each programme.

At its heart this programme is about the development and strength of our partnerships. Each relationship is founded not only on a shared journey but also on imagining the potential for future development. All is underpinned by a mutual belief in the value of supporting artists, in trusting them and investing in their creative risk-taking.

Our programme continually evolves as we look to embrace new partners; we disseminate our activities and participate in debate through conferences and publications, evidencing our aim to provide the best service to organisations and their artists. We are therefore delighted to announce our most recent collaboration with the Canada Council for the Arts who will begin sending artists to us in September 2012.

Our 25th anniversary is a time to celebrate the achievements of our programme, to acknowledge and affirm the shared vision we have with our long-term partners and to reflect on the social, economic and cultural changes we have witnessed. To mark this occasion, and to unite our international colleagues in a collaborative project, we have created this publication to record what has been achieved, exploring lines of enquiry around the purpose, need and evolution of international residency programmes.

Our partners have contributed with their own statements, outlining their visions and programmes, and have selected for study those artists who exemplify in different ways the value of their residencies. We hope this diversity truly reflects the extraordinary range of talent and personalities who have stayed in London and made their presence known through visual, performing and applied arts, literature and music.

These artists have each come to explore and experience London, and each has reflected the city we know in different ways; some quite obliquely, others fixing upon a fragment or detail that may until now have eluded us. The artist's capacity both to reveal what we have overlooked and to re-present something utterly familiar in an unexpected form continues to delight and astonish. This vital exchange adds yet another dimension to the residency programme; we share our city with them and they return it to us, in their work, enriched and in a new light.

In this publication Nav Haq's insightful essay, *Art Speed: The Time and Space of the International Residency*, sets the residency in the context of the exponential growth and internationalisation of the visual arts at every level. The value of the residency is that it can release the artist to a period of introspection in a new and stimulating environment. Intriguingly he presents this temporary detachment as one which functions at a different and altogether faster speed than that

of the slowest and most dominant process of the programming of art for display; this 'art speed', which the residency permits, is closely aligned to the pace of thinking and thus highly conducive to the creative process itself.

We would like to thank Dr Mario Caro, President of Res Artis for his opening message in this publication. We very much value our membership of Res Artis and recognise its vital contribution to the future development and health of international residencies.

It is also the place here to pay tribute to Acme staff members. To Julia Lancaster, who assumed the day-to-day running of the programme from 2001 until 2008, handing over to Lea O'Loughlin who became the programme's first full-time manager. Lea has been ably assisted recently, in particular with the compilation of this publication, by Jennie Ryerson.

It is beyond the scope of this publication to provide a detailed twenty-five-year history of twelve international residency programmes in dozens of East London locations, supporting hundreds of artists. In the next pages we provide a time line and historical commentary for the development of the international residency programme, our appraisal of the programme's significance and our ambitions for its future.

Jonathan Harvey and David Panton June 2012

Acme Studios is a London-based housing charity dedicated to supporting artists in economic need through the provision of studios, accommodation and professional support.

Acme manages 13 buildings providing affordable, long-term and high-quality studios (483 units) and work/live space (20 units). Through this resource it helps over 600 artists each year. A further three new studio projects are currently under development which will expand this secure portfolio to 600 units across 16 sites over the next year.

Acme's Residency, Awards & Community Programme adds to this core service of studio provision by awarding selected UK-based artists with studio residencies, bursaries, professional

mentoring and exhibiting opportunities, working with a range of partners. At any one time over 20 artists benefit from this support.

Acme's International Residencies Programme currently manages 23 annual London residencies on behalf of eight agencies from Australia, Canada, Germany, Sweden and Switzerland, together with an Associate Artist Residencies programme for international artists applying directly to the organisation.

Acme shares its research and knowledge through a national strategic advocacy, advisory and consultancy service.

www.acme.org.uk

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Former Yardley's Perfume Factory, Carpenters Road, Stratford (demolished 2003)

Acme Studios International Residencies Programme 1987-2012

Acme has always had an international dimension, providing studios in London for artists of many different nationalities. Between 1979 and 1981 we experimented with an artists' exchange programme, publishing a multi-lingual bulletin backed by funding from the Arts Council of Great Britain and the United States National Endowment for the Arts, in which artists from the United Kingdom, Australia, Canada and the United States advertised studio 'swaps'. This enabled artists to expand their horizons through working experience in other countries all at a time before personal computers, mobile phones and websites.

However the real genesis and subsequent development of the present international programme came about through a serendipitous meeting of financial imperatives for Acme and the international ambitions of the Swiss cultural foundation Landis & Gyr Stiftung, made manifest through the initiative and energy of the director Heinz Hertach.

In 1987, at a time when Acme, with Arts Council and regeneration funds, was converting a large factory into artists' studios, we were lacking sufficient finance to complete a section of the building. Meanwhile in Switzerland Hertach had designs on establishing a studio-based residency in London. In his words:

"We wanted to expand our cultural sponsorship by introducing a residency abroad for young Swiss visual artists with the chance to live and work in a different cultural space, and thus also to find new ways of seeing and encountering new sources of inspiration. There were already studios for Swiss artists in other European cities, but none in London, even though London was one of the most inspiring cities not only in terms of contemporary visual art, but in music as well.

Because Switzerland is not a member of the European Union and the United Kingdom has a rigorous visa system, it was practically impossible for Swiss artists to travel to the UK independently. If they were invited to a Landis & Gyr Foundation studio in London, those obstacles could be overcome.

I had learned through friends that Acme was a charity that rented out a large number of affordable studios in London's East End to visual artists. Acme had been offered a long lease on the former Yardley's perfume factory in East London, and had divided its spaces up into studios. David told me that there was a large area at the front of the building in which a studio could be converted. Acme lacked the necessary funds to do this but inquired whether the Landis & Gyr Foundation might be willing to shoulder the cost and rent the space. We swiftly decided to make use of this opportunity, and thus acquired a studio for a Swiss artist on Carpenters Road in Stratford.

The next task was to find a place for the Swiss bursary-holders to live; ultimately our attention was drawn to a terrace of four two-storey houses under construction in Stepney. The last of these four houses was still on the market, and after visiting the building with David, I decided to acquire it for the Foundation. So now we had both the studio and the accommodation, and in autumn 1987 the first Landis & Gyr bursary-holder set off."



Music room, Landis & Gyr Stiftung residency, Smithy Street, Stepney, designed by Robert Barnes Architects

From this fortuitous beginning Acme, as agent for a foreign organisation, was able to obtain a new income stream and, through a London residency, a Swiss foundation's ambition to develop cultural objectives was able to expand, enriching their nation's international profile and reach in the process.

Landis & Gyr's underlying philosophy for the programme was that it should support artists in mid-career, rather than being aimed at fledgling artists or as a prize for success. Their London programme became very popular and expanded rapidly through the acquisition of further residential property to accommodate other disciplines. This culminated in the development of a new-build studio complex adjacent to the houses, incorporating a visual artist's studio, a soundproofed music room, darkroom and study, which was formally opened in June 1995 by the Swiss Ambassador.

By now others were 'looking over the fence' and liked what they saw. In the intervening years Acme has been partnered by foreign governments and major international cultural foundations from Australia, Austria, Canada, Germany, Portugal and Sweden as well as three more from Switzerland. All have sought a relationship with a specialist artist-centred organisation, pledged to act as their agent and advisor, to support their cultural ambitions in the

UK through the placement of their artists within the East London art community. The history section elsewhere in this publication provides a brief account of this extraordinary linkage, charting the growth and changes that have taken place in the London residency experience.

So what exactly has proved so attractive? What led major international organisations, indeed foreign governments to seek partnerships with a small East London charity? What outcomes can we point to that are of immediate, and more importantly, of lasting and wide-reaching significance?

Residencies provide a multitude of benefits for artists. An extended time living and working in London can be a life-changing experience and has proved pivotal to the development of many artists' careers. Residencies present artists with new professional challenges, perspectives and opportunities, provide vital time to take stock of their practice, explore new directions and gain inspiration from unfamiliar surroundings. They foster creative collaborations by making links with new networks, increasing knowledge of other cultures and initiatives in the international art world. As a direct result of networks established during their time in London artists have participated in numerous projects and exhibitions, achieved gallery representation and thereby enhanced their international profiles. Although the majority of participants are visual artists, the residencies cover a diversity of practice: writers, critics, curators, designers, composers, musicians, dancers and arts professionals; all flowing from our partners' individual programme criteria.

It is a widely held view that London is becoming the cultural capital of the world. Its rich history and multicultural society, alongside its status as a leading centre for cultural presentation and production, are compelling attractions for artists. Over the last four centuries many artists have come to London seeking, at different times, patronage, wealth, political asylum, and post-colonial freedom, but it is only recently that artists have been exploring the nature and activity of art per se through residencies abroad.

East London is the focus and destination for this attention by artists, galleries and commentators. The London Borough of Tower Hamlets, at the heart of the East End, where all our international residencies are based, has for centuries been a haven and home for migrants from across the world. It is where Acme first located 40 years ago and has remained ever since. This area now witnesses the 'First Thursdays' phenomenon, with many thousands of visitors flocking to over 100 galleries which open late each month.

Acme provides this haven and support, paying attention to individual artist's needs, and works closely with our partners to ensure that their residencies are individually tailored to maximise benefit to both the artist and the partner organisation. At its core we act as agent for our partners; we host the artist and manage both property and services for an annual fee. On our partners' behalf we purchase or lease suitable property, equip and furnish the premises, oversee maintenance and cleaning, arrange the utilities and pay the accounts.

Vital to residency well-being is the professional assistance and pastoral care we provide for visiting artists, helping them adjust to their new surroundings, and giving advice and 24-hour emergency support. We provide access to a wide variety of networks, and all artists are introduced to one another helping to create and strengthen their own networks and engendering a sense of community. We provide an introduction to a wide cultural and social life, embracing music events, exhibitions, the theatre and enjoyment of London's rich gastronomic diversity. We host parties with both international and UK Acme residency artists and facilitate embassy introductions. In addition, Acme

offers a variety of professional development opportunities: individual mentoring sessions conducted by established UK curators, critics and gallery directors, facilitated group seminars, critiques and artist visits together with exhibition opportunities at the Acme Project Space in East London.

Over recent years we have had enquiries from individual artists from other countries seeking an opportunity to come to London supported by Acme, and also a number of our partners have discussed with us how they could offer residencies to more artists. In response we developed the Associate Artist Residencies initiative, launched in 2009, which enables artists to apply directly to Acme for up to three months' concentrated networking residencies. It complements our main programme and now gives the opportunity for our partners to offer shorter stays to additional artists by funding an associate residency.

In the last 25 years we have witnessed several major cultural evolutions in the growth and development of the visual art ecology. Initially there was a prevailing concept of the residency, largely shared both by the individual artists involved and the organisations promoting them, as an opportunity for consolidated creative activity in an environment of new cultural trends and ideas, thereby facilitating the artist's development. On their return home there would be a dissemination and sharing of these new ideas via exhibitions and lectures thus enriching the cultural 'bank'.

The locations for residencies were chosen for their cultural significance and political status, e.g. Paris and New York, and the artist's job was at least in part to fly the national flag whilst on their residency, and then on their return present new work to demonstrate their enhanced (but still national) status as an artist.

Genuinely international artists were few, and confined to those presented and toured around the major international venues. Artists promoted through such events as the Venice Biennale were essentially national, located and defined as such within the particular country's pavilion. When Acme was establishing itself in East London, it was a major event to see the work of American abstract expressionists at the Whitechapel Gallery; generally the majority of UK galleries showed British artists presented by home-grown curators.

Today we can see that decades of great numbers of artists working and having a public presence abroad has contributed to very significant change in the way many nations view each other. Before the late 20th century, projection of status and influence around the world was largely enacted and achieved through political, economic (and occasionally military) processes. Now the huge effect of what is labelled 'soft' power through the projection of culture in an international arena has become a major tool to present a country's credentials and status. The balance of the new relationships between countries and their perceived, as well as actual significance and influence, has importantly become as much focussed on embracing cultural internationalism as formerly it would have been, for example, on industrial production.

In this burgeoning contemporary dynamic, the growth from national to supranational has provided artists with the opportunity to express and present their individuality to a much wider world. Looking beyond residencies, it has



Commercial Road, Aldgate, home to Aargauer Kuratorium, Iaspis and Australia Council for the Arts residencies until 2004

now become commonplace in this new internationalism for gallerists and curators, as well as artists to have transcended borders to work and be based in more than one country, as in their fashion did the artisans of the Renaissance.

For the artist in residence in London now, their aspirations and needs focus on it being a vital transitory experience on the road to being an 'international artist'. Often moving from one residency to another in a different country, the cultural world has vastly fewer boundaries, and the peer group with whom they exchange recognition, and the network in which they inhabit and exchange ideas lie in a global market place. For an artist the desire for recognition at home has been augmented by the drive for international acceptance, where an exhibition, or publication, or public event is procured and witnessed wherever they happen to be, and the new social media providing instant communication underpins this phenomenon. Hence the experience of an artist in residence in London may well embrace joining the Acme International Residencies Programme social network beforehand, mounting an exhibition or other public event, possibly at the Acme Project Space or through our partner networks, coupled with critical feedback from a multitude of other international artists and curators 'in transit', as well as those UK based.

We like others are witnessing a growing appetite for and excitement about international residencies. In Acme's twenty-fifth year, the firm foundation of the programme gives freedom and room for expansion to embrace new initiatives. We will develop physical space providing a new resource for the programme to help sustain and expand its operations. This will be through creating our own additional work/live units for international artists alongside selected UK-based artists within a new Acme building development.



Christian Quesnel in the Québec studio, Bethnal Green

Acme has international reach, extending our expertise beyond residency partnerships where appropriate, and where sought, into other areas. Through recent international encounters at conferences and discussions with our existing partners we have already seen the beginnings of interest in Acme as an advocate and consultant both to governmental cultural and regeneration agents, and to studio providers in other international cities. In particular our advocacy has been sought to assist in arresting the potential catastrophic loss of a major studio complex to speculative development in the Mile End district of Montréal, Canada. This has already resulted in the planning process now taking due recognition of the worth of working artists' communities to the

wider neighbourhood, and the dawning appreciation by property developers that artists bring interest and enhancement to a housing scheme.

Our membership of Res Artis is vital to the exchange of current thought and policy development around international residencies and critical for disseminating Acme's expertise across the world. The 2010 Res Artis conference in Montréal, at which we presented the work of Acme, examined the huge importance of how artist residencies help erode political barriers, and how hosting them presents a fruitful model for other sectors - humanitarian, economic, political, educational - to help break down their particular structural hurdles. The Sharjah Art Foundation international residencies conference held in the United Arab Emirates in March this year focussed precisely on the two themes explored here: "Art and Cultural Diplomacy" and "Artist as Nomad".

A final reflection on the significance and benefit of the programme for East London which has witnessed over centuries waves of migrant workers and refugees from different quarters of the globe who have settled and thrived in its shabby but vital streets. In more recent years it has received yet another wandering tribe, cultural nomads in the form of artists, searching for cheap studios, who similarly put down strong roots. We all know that now it is a truism that there are more artists concentrated in East London than in any other city in the world. International residency artists are part of this phenomenon, and with our partner organisations we have made the vital commitment of permanency, to London's lasting benefit.

It is only a slight exaggeration to say that in less than four decades London has been transformed from a black and white, two-dimensional backdrop to a three-dimensional, technicolour multinational cultural amphitheatre. A footnote in testament to this can be seen in the fate of the Yardley's Perfume Factory in Carpenters Road, Stratford, the focus of Landis & Gyr's pioneering involvement with Acme. At its height the factory provided studios for over 160 artists; later demolished, it now lies under the Aquatics Centre in the Olympic Park, soon to be visited by people from all over the world.

We can rationalise why, in 1987, we decided to embark on this international initiative, initially to help with capital costs and then to provide an income stream, but its development was essentially opportunistic, rather than a



Olympic Stadium and Anish Kapoor's sculpture *Orbit*, under construction 2012

programme created with a grand vision. Its early history is therefore reactive, in response to the demands of the initiatives of others. Not until the advent of our Associate Artist Residencies scheme in 2009, where we directly select artists to come to London, has this altered, and we believe that it is the predominance of a variety of autonomous international programmes within the Acme 'umbrella' that creates our vibrant and challenging arts community. As a studio-based organisation we provide the infrastructural capability for others to plant their ideas, rather than Acme imposing a universal residency 'product'.

I would like to give Heinz Hertach (nearly) the last word - after all, it was his idea in the first place!

"Without Acme's support, the 200 or so creative artists from Switzerland would not have had the opportunity to come to London and recharge their batteries, find new sources of inspiration and encounter new people and new ways of life. Acme has assisted them in completing the formalities necessary for their residency in London, helped them get hold of any information or special materials needed for their work, established contacts with British artists and institutions, opened doors. This support is the major reason for the attractiveness and success of our Foundation's London bursaries. In addition, the five houses and the studio have always been very professionally, promptly and efficiently maintained.

The fact that foundations and state agencies from Australia, Austria, Canada, Germany, Sweden and Portugal, alongside the Landis & Gyr Foundation, the Aargauer Kuratorium and the Federal Office of Culture are now making use of your services, says a very great deal. I congratulate you on this achievement, and wish Acme much luck, satisfaction and success in the service of culture."

Our International Residencies Programme is founded on strong, sensitive, loyal and lasting partnerships which are fundamental for continuity and provide the springboard for future development. We look forward to being of service to more international organisations from all parts of the world, and to welcome artists of other nations to participate and flourish in this globalised and dynamic creative network.

David Panton June 2012



Exhibiting artists Tina Isabella Hild, Martin Karlsson and curator Irene Müller preparing for their exhibition *Chance Meeting on a Drawing Table of a Zebra and a Meteorite* at the Acme Project Space, 2009. Foreground artwork and photograph taken by fellow exhibiting artist Margarida Gouveia

Art Speed: The Time and Space of the International Residency

It's a pretty clear fact that all elements of the visual arts ecology have grown significantly over the last quarter century. There are more art spaces than ever, more biennials, more curators, more writers, more periodicals, and more residencies – exponentially more of everything. To take a more businesslike tone for a moment, it has been a rather remarkable pattern of growth for the sector. This, along with the broad internationalisation of art, has meant that there are increasingly more opportunities than ever for artists not only to exhibit their work, but also to participate in different contexts for producing their artwork and develop their practice. Residency programmes are one notable part of this global accumulation of organisations that together at least resemble a network, but which can differentiate themselves from these other forms of opportunity. To begin with, in essence they offer more space and introspection for forms of research and experimentation that do not demand the necessity of an exhibition or any other form of public display. Significantly, they also offer a more in-depth opportunity for a connection with the geographical and social aspects of another place.

The city of London in particular is one place that has witnessed itself becoming the world's cultural capital, seen as one of the key proxy homes for artists working internationally, along with the other long-established centres of gravity, Berlin and New York. Its remarkable international population means that it is regularly described as a "world city", and it is common knowledge that its East End hosts Europe's largest cultural quarter. The city continues to attract artists from around the globe, all drawn to the health of its cultural infrastructure, including its institutions of all scales from small to extra large, as well as its expanding studio provision, but also to the lure of being part of its vast existing artistic community. Many artists have received their first experiences of this city through the invitation to undertake a residency, with organisations such as Acme Studios, Gasworks and Delfina who have brought many practitioners to London, just like like-minded organisations such as Künstlerhaus Bethanien in Berlin, Iaspis in Stockholm or ISCP in New York – they have been fundamental to the changing genetics of the city's artistic culture.

At the crux, it is the durational aspect of such an opportunity as a residency that is the crucial factor, along with the facilities, living provisions and practical support offered. It is really the time itself that allows connections to be made, for conversations to grow and for practices to develop. Residencies have had their own particular global proliferation, and often they are the only organisations in places of the world where there is little in the way of an arts infrastructure. Whilst existing global residency networks such as Res Artis, Triangle Arts Trust and the RAIN Network, have strengthened their basis around the world, numerous new organisations have also emerged of various scales. It is also evident that the regular comings and goings of artists have also led to visibly more international programming by a city's institutions. In the UK, artistic programmes by effectively all of its established institutions have radically transformed by bringing in a wealth of new perspectives, and have significantly widened their scope of critical discourse. In a tangent with biennial culture, the questions around the condition of art today now operate at the level of trans-culture, broadening the discussion around many relevant geo-political subjects far beyond the traditional aesthetic discourse. In short, it's not just the programmes that have adapted, the very art itself has also changed fundamentally.

The increase in mobility for artistic practitioners around the world has been one of the most visible signifiers for the internationalisation of art. It has allowed artists from different cultural contexts to come into contact with each other and to develop an understanding about the conditions of artistic practice in different places. The international residency offers a more natural situation for what is often referred to as "cultural exchange", and it has revolutionised the global cultural ecology. Cultural exchange is perhaps even an understatement as this kind of contact has arguably led to a kind of cultural class of its own, epitomised by its mobility and its international outlook on both life and work. Residencies allow connections to be made with a particular art scene, and they also have their own *speed*, being a much more subjective kind of transitory space. Even for those weighing up the pros and cons of the internationalisation of art, it seems an obvious point, more now than ever, that practitioners from different geographies are in dialogue with each other.



Carla Filipe at work
in the Calouste
Gulbenkian
Foundation
residency studio,
Bethnal Green,
2009



Tom Polo, *It's your time* (neon). Installed in the Acme Project Space as part of his exhibition *Disappointed with many people and things*, 2011

Thinking about the different layers of the visual art system in terms of different speeds in this way, can be helpful in allowing us to consider more clearly the role of the residency within the ecology of art. Museums and larger institutions tend to be slow moving – they change so slowly mainly because of their architectural restrictions as well as the typical timescales required for programming. The practice of producing exhibitions, particularly within public or non-profit spaces, moves quicker, but is also subject to the constraints of programming. What could be called 'art speed' – the momentum for the very production of art itself – moves at the fastest pace. What this tells us is that these three layers of practice are almost always out of synchronicity. Perhaps it is partially a general

lack of awareness that this remains the case, but it is this status quo that not only tips the balance towards display, but also keeps the speed of art within the public sphere at the rate of the most dominant, slowest moving agent. Yet amongst all of this, the space of the residency provides us with a different situation – one where both the temporality of the studio as well as the host city is more closely aligned with the thinking process and thus to artistic practice.

There is *no* point in undertaking a residency in order to do more of the same – the *whole* point is that you are given an opportunity to absorb, as well as respond to, a new situation. The right conditions for the exchange of ideas as well as for the convergence of theories and practice is what one should look to expect from a residency in a whole new place. It is the frame of mind to consider oneself a 'resident' for the length of a residency which should allow the time and space to help artists hopefully feel grounded in a new locale. Furthermore, the personal speed of art practice, along with the development of personal research methodologies, are given a privileged position, allowing for new things to happen. Contrary to the traditional display modes of art, which are in a sense 'frozen', we must acknowledge that making art is foremost a temporal process, the whole part psychological. So the opportunities for durational space and physical space to develop one's practice, particularly those that take away the daily pressures of one's socio-economic reality, possess an intrinsic value. In other, more prosaic words, you might say – *the essence is of the time*.

Nav Haq

Nav Haq is Curator at MuHKA, Antwerp. From 2007-2012 he was Exhibitions Curator at Arnolfini, Bristol, and from 2004-2007 he was Curator at Gasworks, London. He has curated numerous solo projects and group exhibitions, including the *Contour 2007* Biennial in Mechelen, Belgium; *Superpower: Africa in Science Fiction*; and *Museum Show* – a major historical survey of museums created by artists. Haq also contributes to numerous periodicals including *Bidoun*, *frieze*, *Yishu* and *Kaleidoscope*.

Acme Studios and International Residencies Programme History

1972-2012

1972-1981

1972 | Formation of Acme Studios – East London pioneers: a group of recent fine art graduates led by Jonathan Harvey and David Panton establish Acme Housing Association to access short-term, low-cost housing for use as studio and living space for artists in East London. Negotiations with the Greater London Council (GLC) prove fruitful and first properties transferred in early 1973.

1973-76 | Rapid expansion: more properties available than are required by founder members and organisation evolves from a self-help initiative to a service organisation for artists. Acme is granted seeding funding by the Calouste Gulbenkian Foundation, London and capital assistance from the Arts Council of Great Britain (ACGB) to develop more space to meet the growing demand. By May 1976 Acme is managing 117 houses, mostly in East London, supporting over 250 people and helping 16 artists with studio space in Hammersmith. Acme becomes a publicly-funded organisation on a revenue basis.



Beck Road houses, Hackney. Photo: Edward Woodman (1988)

1976-81 | The Acme Gallery: Acme extends its support for artists, leasing a short-life ex-banana warehouse in Covent Garden following the move of the market and before the area's regeneration. Capital support achieved from the GLC and the Calouste Gulbenkian Foundation (UK), and capital and revenue support from ACGB. The gallery develops a national reputation for supporting a broad range of practice and pioneering the presentation of performance and installation work.

1977-81 | The International Visual Artists Exchange Programme. Acme founds programme for artists to work abroad at low cost by exchanging studios. Following ACGB funding, Acme secures match funding from the United States National Endowment for the Arts. Exchanges are organised through a newsletter distributed by studio organisation partners in Australia, Canada, Holland, New Zealand, Québec and the United States.

1981 | Consolidation in East London and development of studio provision. Acme is managing 250 short-life houses from the GLC, local authorities and the Department of the Environment. The provision of non-residential studio space becomes a core activity with the leasing and conversion of ex-industrial premises in Lambeth, Hammersmith and Bethnal Green, assisted by further capital support from ACGB. Acme moves its base to Robinson Road, E2. Acme begins to share its increasing skills and experience with others through its expanding national advisory service.

1982-1991

1987 | Beginning of international residencies in East London. Heinz Hertach, director of Swiss foundation Landis & Gyr, agrees to finance the conversion of a large studio space at Carpenters Road, E15. Purchases a house at 2 Smithy Street, E1 as living space for the artist in residence.

1988-92 | Second, third and fourth Landis & Gyr residencies added. 1 Smithy Street purchased as the base for a musician in residence. 3 Smithy Street purchased to provide accommodation for a writer in residence. Later Acme buys 4 Smithy Street initially for a critic in residence.

1989-91 | New partnership with Stiftung Binz 39, Switzerland. Swiss cultural foundation Stiftung Binz 39 establishes partnership with Acme to enable British artists on one-year scholarships to work in Zurich and in a residential retreat in the Engadine valley.



Orsman Road studios, Hackney. Photo: John Riddy (1989)

1990 | Acme Studios. Now managing 262 studios in 148,000 square feet of converted ex-industrial premises, across six sites in East and South East London together with 251 work/live spaces in converted houses.

1992-2001

1992 | New partnership with Australia Council for the Arts. The Australia Council establishes a residency programme for visual artists and craft practitioners to come to London. Acme provides a studio at Copperfield Road, E3 and a rented apartment on the Isle of Dogs in Docklands.

1993 | New partnership with Austrian Ministry for Art, BMUK. Acme organises the purchase of two apartments contained in a three-storey terrace house in Bow, E3 for the Austrian Ministry for Science, Research and Art. Acme provides a studio and darkroom in Copperfield Road.

1994 | Commercial Road work/live studios.

Australia Council residency moves to a new Acme studio building in Commercial Road, E1, close to the Whitechapel Gallery. Two other work/live units later offered to more recently joined international partners Iaspis and Aargauer Kuratorium.

1995 | Landis & Gyr build studios in Smithy Street.

Acme project manages the development of a new-built studio complex designed by Robert Barnes Architects incorporating the visual artists' studio, soundproofed music room, darkroom and study workroom. Opened by the Swiss ambassador.

1996 | New partnerships with Hessische Foundation, Germany and Iaspis, Sweden.

Hessische establishes an annual residency in a purchased Victorian terraced house in Bow. Large studio converted on ground floor. Arts Grants Committee (Iaspis) in Sweden establishes an international visual artist residency partnership with Acme in London at work/live unit in Acme's Commercial Road building.



Fire Station, Poplar. Photo: Acme Studios (2000)

1997 | Acme awarded major funding from the National Lottery through the Arts Council.

Acme buys and converts its studio building at Copperfield Road, E3 and the Fire Station, E14. Copperfield Road provides 50 studios, Acme's office base and premises for Matt's Gallery. The Fire Station is converted to create 12 work/live units and six studios, and marks the beginning of Acme's Residency, Awards & Community Programme with the establishment of three-year combined working and living residencies for selected UK-based artists.

2000 | New partnership with Aargauer Kuratorium, Switzerland.

With embassy help the cultural department of the Swiss province Kanton Aargau establishes a residency based in Commercial Road, E1 alongside the Swedish and Australian residencies.

2000 | Purchase of major studio building in Hackney

at Orsman Road, N1, previously rented. Acme now provides 467 studios across 12 sites of which three are permanent.

2002–2012

2002 | Swiss Federal Office for Culture.

An initiative of the new cultural attaché at the Swiss Embassy brokers partnership between Acme and the Swiss Federal Office for Culture to establish six-month residencies for designers. Located in Butlers Wharf, near Tower Bridge.

2004 | Australia Council, Iaspis and Aargauer Kuratorium.

Australia Council for the Arts residency moves to Acme's Sugar House work/live building in Stratford, E15. Iaspis moves to Schoolbell Mews in Bow, E3, a converted Victorian school. Aargauer Kuratorium is relocated to Acme's Fire Station.

2005 | Acme awarded £2 million capital grant by Arts Council of England towards a 10-year capital development programme to create further high-quality, permanent and affordable studios for artists. Completion of the first-ever comprehensive

and detailed survey of studios, *A Survey of Artists' Studio Groups and Organisations in England*. After the loss of Carpenters road in 2001, Acme is now managing over 350 studios and 28 work/live units across 11 sites.

2005-2007 | Acme undertakes major studio advocacy programme *Capital Studios* involving new research, presentations and published guides, on behalf of the affordable artists' studio sector in London.

2006 | Opening of The Galleria Studios in Peckham by Minister for Culture.

A pioneering scheme of 50 new-build studios, part of a larger mixed-use development in partnership with Barratt Homes and Southwark Council. Permanent studios built to Acme's detailed design and specification. Southwark Studio Residency established with partners Southwark Council and the South London Gallery. Following national studio survey, Acme's national advocacy work, supported by the Arts Council, leads directly to the formation of the National Federation of Artists' Studio Providers.

2008-2010 | New partnership with Calouste Gulbenkian Foundation (Portugal), and Claremont Court. The Gulbenkian Foundation in Lisbon creates an annual residency programme for Portuguese visual artists and occupies a work/live apartment at Claremont Court, E2. The Swiss Federal Office of Culture residency also moves to Claremont Court. Lea O'Loughlin appointed as full-time manager of Acme's international programme.

2008 | Acme opens the UK's first-ever 100 per cent affordable mixed-use development. A partnership with Swan Housing Group at Leven Road, E14 provides 21 new permanent studios as part of an affordable housing development. A further studio residency established.

2009 | The Acme Project Space, new partnership with with Québec, and Associate Artist Residencies. The Acme Project Space established to provide opportunities for artists to show new work and engage in a critical dialogue with a wider audience for both UK artists as part of the Residency, Awards & Community Programme and the International Residencies Programme. As part of the celebrations of Québec's 400th anniversary of independence, the Conseil des arts et des lettres (CALQ), the Québec Ministry of International Relations and Ministry of Culture institute an international cultural six-month residency programme for artists, again housed at Claremont Court. Acme creates a new direct application Associate Artist Residencies programme (AAR).

2010 | Advent of Bow Quarter, Visiting Arts initiative and Montréal Res Artis Conference. Work/live units in a converted Victorian match factory in Bow, adjacent to the 2012 London Olympic Park, become the present residency 'cluster' location for Swiss, Australian and Québécois artists. As part of '1mile2', Visiting Arts establishes with Acme a three-month residency for a Chinese artist at the Fire Station in Poplar. Acme presents London programme to Res Artis international conference on sustainable residencies in Montréal.



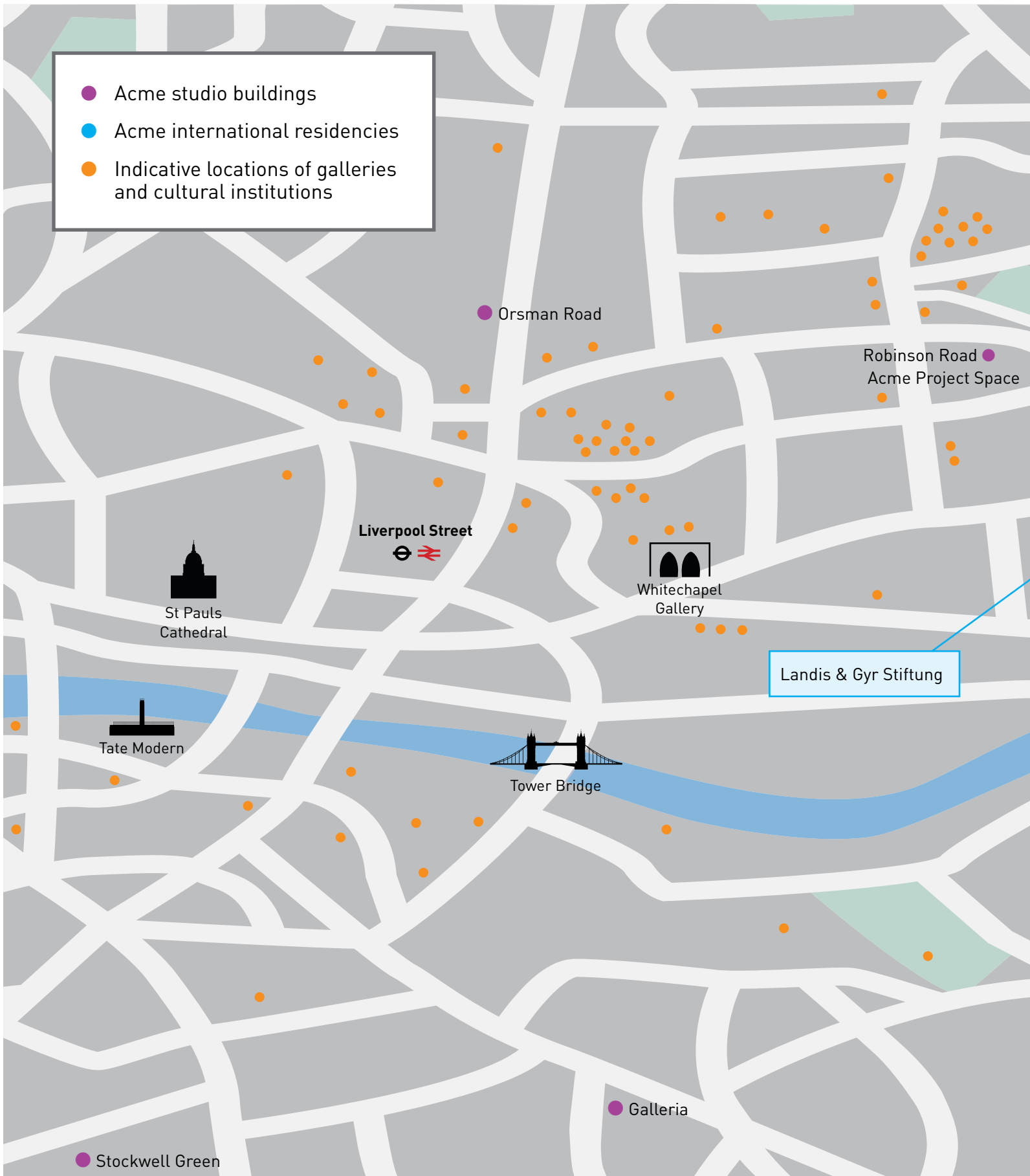
Matchmakers Wharf studios, Homerton.
Visualisation: Hectic Electric (2009)

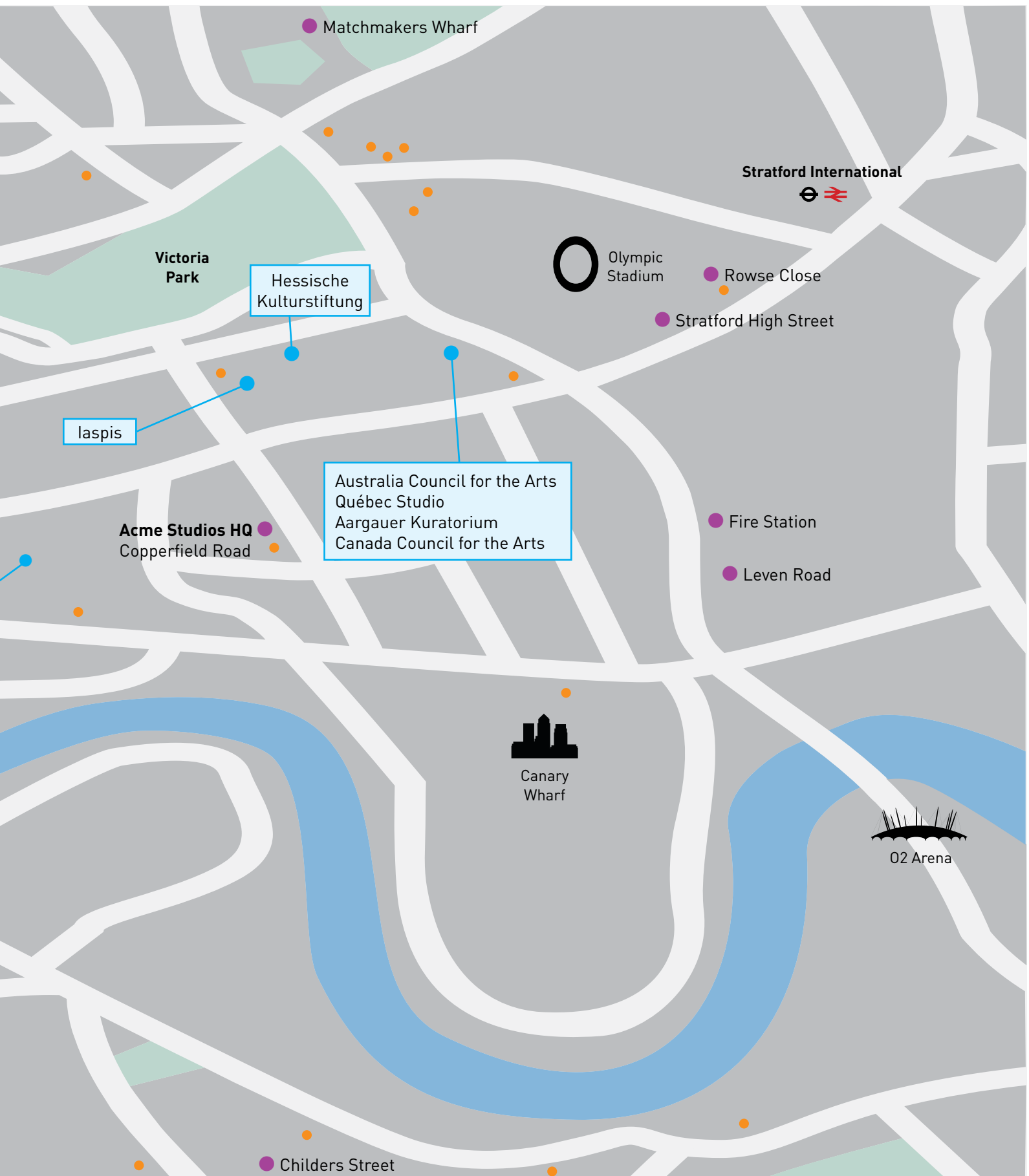
2010 | Third new-build partnership scheme, providing 12 permanent studios, in partnership with London Borough of Brent and Catalyst Housing Group, is opened by leader of the council in October. Acme's Residency, Awards & Community Programme for UK artists now supports over 20 artists each year with free studios, bursaries and exhibition opportunities including studio awards for recent graduates. Acme now helping over 500 artists with affordable studios across 13 buildings of which six are permanent.

Thirty new converted studios at Childers Street, SE8 site include important new residency programme for recent graduates.

2012 | IRP 25th Anniversary and new partnership with Canada Council for the Arts. First artist will come to London in September on a six-month residency to be based at the Bow Quarter.

2012 | Forty-nine major permanent studios at Matchmakers Wharf open in June as part of larger mixed-use development in partnership with Telford Homes Plc and London Borough of Hackney. A new programme, the Hackney Studio Residency, established at the building in partnership with Hackney Council and locally-based arts organisation PEER. This year will see Acme manage a secure portfolio of 560 studio units across 14 sites of which 8 buildings are owned. In **November 2012** Acme will celebrate the beginning of its 40th anniversary year.





Matchmakers Wharf

Stratford International

Victoria Park

Hessische Kulturstiftung

Olympic Stadium

Rowse Close

Stratford High Street

Iaspis

Australia Council for the Arts
Québec Studio
Aargauer Kuratorium
Canada Council for the Arts

Acme Studios HQ
Copperfield Road

Fire Station

Leven Road

Canary Wharf

O2 Arena

Childers Street

Landis & Gyr Stiftung

The Landis & Gyr Foundation (formerly Zuger Kulturstiftung Landis & Gyr) was founded in 1971 to mark the 75th anniversary of the former company Landis & Gyr Ltd in Zug, Switzerland. Active in the early years primarily in Zug and the rest of Central Switzerland, its activities soon extended to the national level, through the promotion of cultural, scientific and charitable projects. Today, the foundation enjoys a European profile with its own focus which includes an extensive studio programme. Since 1987, it has been awarding studio grants to artists in London, Berlin, Budapest, Bucharest and Zug.

Another focus of the foundation, together with other private and public European financial backers, is the academic exchange with Eastern Europe, particularly in the social sciences. It is designed specifically to support a rapprochement between East and West. The Institutes for Advanced Study in Budapest (until 2011), Bucharest and Sofia have since come to play an important role in the academic lives of these countries and contribute significantly to a cultural and scientific intra-European exchange.

Regula Koch Director

LANDIS & GYR STIFTUNG

Die LANDIS & GYR STIFTUNG (früher Zuger Kulturstiftung Landis & Gyr) wurde 1971 anlässlich des 75-jährigen Bestehens des früheren Konzerns Landis & Gyr AG Zug gegründet. In den ersten Jahren vorwiegend in Zug und der übrigen Zentralschweiz tätig, erstreckten sich ihre Aktivitäten bald auf die nationale Ebene, und zwar durch Förderung von kulturellen, wissenschaftlichen und gemeinnützigen Projekten. Die ursprünglich regional und national tätige Vergabestiftung hat heute mit ihren eigenen Förderschwerpunkten ein europäisches Profil.

Zu diesen Förderschwerpunkten gehört ein ausgedehntes Atelierprogramm. So werden seit 1987 Atelierstipendien in London und seit 2000 auch in Berlin, Budapest, Bukarest und Zug an Kulturschaffende vergeben.

Als weiteren Schwerpunkt fördert die Stiftung zusammen mit zahlreichen privaten und öffentlichen europäischen Geldgebern den wissenschaftlichen Austausch mit Osteuropa, insbesondere in den Geistes- und Sozialwissenschaften. Dadurch soll die Annäherung zwischen Ost und West gezielt unterstützt werden. Die «Institutes for Advanced Study» in Budapest (bis 2011), Bukarest und Sofia spielen im wissenschaftlichen Leben dieser Länder inzwischen eine wichtige Rolle und tragen wesentlich zum innereuropäischen Austausch bei.



Landis & Gyr Stiftung residency houses, Stepney

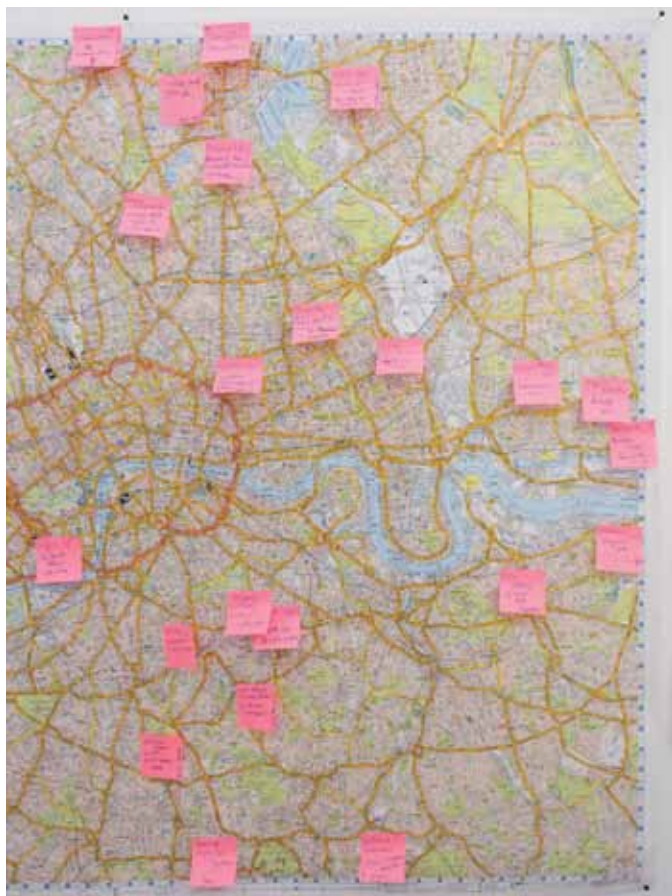
Fanni Fetzer and Marc Latzel

Landis & Gyr Stiftung

London Residency 2011

Fanni Fetzer is a writer and curator based in Lucerne. In 2011 Fanni was appointed director at the Museum of Art, Lucerne. She has previously worked as a member of the editorial team at the Swiss culture magazine *Du* (1998-2004), was assistant curator and vice-director at Kunstmuseum Thun (2004-06) and director at Kunsthaus Langenthal (2006-11).

Marc Latzel is a photographer who lectures at the Centre d'Enseignement Professionnel in Vevey (CEPV) and at the Swiss School of Journalism (MAZ). He works on assignments for various national and international magazines, publications and advertising agencies. His awards include the *Photo Forum Pasqu'Art* (2010), the *vfg-Selection public award* (2007) and The World Press Association *Joop Swart Masterclass* selection (2007).



A postcard from London

"My Dears!

I finally want to respond to your question as to what we are actually doing in London. The grant of the Landis & Gyr Foundation is not a supporting subsidy, but a reward, and this is why we don't do anything but laze around! Actually, Marc is completing various photographic projects, and I am taking advantage of the geographic distance to finish the last tasks at the Art Centre Langenthal, as well as begin with the first ones at the Museum of Art Lucerne.



However, there is above all one thing we are doing together in London, which is to fall in love: with this city and its variety of people, with its size, the changes of pace, the smells and aesthetic particularities, with the space, time and history that constitute London. The first one to seduce us was the ice cream man, who coincidentally but always punctually is out there on Smithy Street at the end of school to catch the children, and whose tinny melody lures us out of the house as well.

Over 6,000 km on narrow paths along the canals or through the city centre at rush hour; this is how we explore the city on bike. Lately, the Cycle Highways – marked in blue and often raised – lead from the



city's periphery to the centre. (At the weekends, however, these bike lanes are freed up for parking spaces for cars). The inherent speed of the bicycles allows

us to discover this city in its countless details. Without tiring, we go across the Thames, past Bridget Riley's Art in a public space, and via the prehistoric cultural site Brockley Stone Circle in Lewisham we reach the Peckham Sculpture Park. Other than the entertaining art, we love two things on the 10th floor of this remodeled parking garage: The excellent mixed drinks and the best view of London – from O2 in the east to Battersea Power Station in the west.



In order to find out everything, simply everything about London, we adhere to the principle of serendipity: When searching for a certain detail, we



stumble upon previously unknown treasures. A gold vending machine at the Westfield Shopping Centre, a golf driving range on an empty building lot of the city, put there by a business-minded Pole as an ideal fitness spot for stressed office workers, or the organic house number out of boxwood representing the British passion for gardening.



Of course, we are taking advantage of our press passes: For the Royal Ascot, we get hold of an admission pass for the entire week of races, much to the



envy of the ladies of the "Hectic Hat Hire" shop. Despite sold-out tickets, we were admitted to Kate Middleton's wedding cake event – in the official picture in the press folder

the cake is cut at its upper rim, nonetheless, no photographs are allowed! Even our notes were checked by the inspection agent in Buckingham Palace. Apparently, the British subjects are not free to think what they want! At any rate, we annoyed security with this note: "Nothing is as ridiculous as checking my innocent notes".

The city's developing projects are unsurpassed in this flat, extensive metropolis. Particularly impressive are the combination of City Airport, urban wasteland, and the dreams come true of privately-owned homes around the docklands;



we visited many model homes pretending to be interested buyers. We were amused by the bedrooms furnished in the British style and the filled refrigerators. By the way, our curiosity in British architecture is shared by the native population: Every year in September, for *Open House London*, over 700 buildings open their doors, from Goldfinger's seminal Balfour Tower to the gigantic construction site of the Olympic Games 2012. London, we will be back!"



Marc Latzel and Fanni Fetzer, 2012

Judith Albert
Landis & Gyr Stiftung
London Residency 2011

London is full of contrast: ancient, packed with traditions and stories, yet it is one of the most innovative cities in the world, where people from different backgrounds meet, and it is home to avant-garde music, art and fashion. This environment proved to be stimulating for my work and me.

Judith Albert is an artist working mainly in video, showing widely in Europe with recent exhibitions at Jerwood Room, LMH, Oxford (2012), Kunstraum Engländerbau (2011), and the Museum of Art, Lucerne (2010). Judith, her partner Gery Hofer and the architects Ueli Brauen and Doris Waelchli are currently redesigning the choir in the Cathedral Solothurn, Switzerland. She studied at The Lucerne University of Applied Sciences and Arts (1992-93) and Zurich University of the Arts (1993-97). With a studio in Zurich, Judith also continues to work in London, following her Landis & Gyr Residency.

"I love travelling in cities and letting the names of streets or Tube stations lead and seduce me. At an earlier residency in Genoa, it was the alleys and streets with the names of food, (*Vico della Fragola, Vico dello Zuccherio, Vico del Fico* or *Vico dell'Olio*) that caught my attention. Here, I was interested in the fact that I was able to walk almost the entire world with ease just based on street names. From Greek Street in the West I walk to Atlas Road, then over to India Street, and I temporarily lose orientation on Bangalore Street. I walk on down Australia Road, have a beer at the American Square, take pity on an underdressed baby in the winter on Poland Street, and meet my English woman friend near the Swiss Cottage for tea. Then, I gladly return to the East Side, along Columbia Road with a bouquet of flowers in my arms, past Sidney Street or Jamaica Street, in order to leave the world outside, in order to continue the trip in my own world through my projects inside my well-appointed Landis & Gyr Foundation studio.



Judith Albert, *ask alice*, 2012, videostill



Judith Albert, *Souvent me souviens (Oxford)*, 2011, videostill

London is full of contrast: ancient, packed with traditions and stories, yet it is one of the most innovative cities in the world, where people from different backgrounds meet, and it is home to avant-garde music, art and fashion. This environment proved to be stimulating for my work and me. The privilege to break free from familiar surroundings and to live free from material worries for a while, to question what I do and to question myself. The freedom to be vulnerable, to pay more attention to everything around that is new, to be open to new encounters, to sharpen the senses in the hope that an experience may influence my work in some way.

Thus, I was in motion a lot. I celebrated the Royal Wedding along with all the other people in London. I mourned along with the others the death of Amy Winehouse, and shared in their worries when the riots left visible traces also in our neighbourhood.

Over the months, the megabytes and gigabytes on my computer's hard drive kept growing, and some projects intensified during my stay and will always remind me of my time in the UK.

I did not only stock up on art and music. There was much to discover during the nights as well. It took several exploratory expeditions to cherry-pick from the innumerable pubs, clubs, and bars. I had a hard time learning the many types of beer, but I was not able to drink more than a pint anyway, and so I discovered gin and tonic as my drink. After all, it was the late Queen Mother's favourite drink. Thus, the essence of what it means to be British subtly left its stamp on me as well. My tip: Hendrick's Gin with good tonic water, a little ice, and of course a slice of cucumber – Cheers!"

Judith Albert
March 2012

Australia Council for the Arts

The Visual Arts Board of the Australia Council has always believed in the value of providing Australian artists with the opportunity to engage with their international colleagues, to network with arts professionals and to provide the space and time to make art away from the exigencies of everyday life.

The 10 international studios managed by the Board are unique in offering those opportunities to more than thirty Australian artists each year, not only providing a living and working space in cities across Europe, the USA and Japan, but also assisting with travel and living expenses.

The programme is extremely popular, as might be expected, with many more applicants than places available, so the award of a studio is seen as a benchmark of success for artists across the broad spectrum of activity, from early career, through to mid-career and established practitioners.

A roll call of artists who have worked in one of the international studios includes almost every significant visual artist working in Australia and the work they have produced has been acquired for many public and private collections. Additionally the on-going professional opportunities these residencies provide not only build international

careers but they also establish far-flung networks of support that in themselves lead to new opportunities.

While some cities retain their almost magical attraction for Australian artists, there has been a change of locations over the years as new imperatives for practice evolve and energy centres shift globally. The current group of studios provides artists working in every visual arts discipline with access to international colleagues and to the most compelling art being made internationally.

The chance for 'time out' to recharge, renew and reinvigorate has benefited hundreds of artists over the past decade and will continue to do so into the future.

Professor Ted Snell AM CitWA
Chair, Visual Arts





Australia Council for the Arts studio, 1994-2004, Commercial Road, Aldgate

Fiona Hall

Australia Council for the Arts

London Residency 1998

Fiona Hall is one of Australia's most prominent contemporary artists. She works across a broad range of media including painting, photography, sculpture and installation, often employing forms of museological display. Her work has a strong material basis. Recurrent themes include globalisation, the relationships between ecology and economy, systems of classification and domestic order and other comparative structures.

Hall's works transform ordinary, everyday materials into organic forms with both a historical and contemporary relevance. She uses a range of quotidian materials such as soap, currency, packaging and soft-drink cans to produce objects modelled after natural forms. These objects, which are sometimes collected into museum-style glass cases are characterised by their intricate construction and thematic resonance with issues of globalisation, ecology and natural history.

Through the use of evocative materials and images drawn from the environment, Hall explores the boundaries between the natural and the man-made, subtly and sometimes ironically reflecting on issues of taxonomy, collection, endangerment and extinction. She also pays attention to the overlaying of names of plants and species as well as to the legal and historical fictions associated with colonisation.

Hall's meticulous attention to detail emphasises the beauty and fragility of the natural world. The delicacy with which she handles her medium demonstrates a palpable affinity for the vulnerability of living things. However, her mixing of man-made materials with the forms of nature can be provocative, creating bizarre and politically charged objects. This conceptual discord is balanced by her highly appealing aesthetic, which acts as a lure to draw the viewer in to contemplate her message.

In Fiona Hall's recent exhibition at Roslyn Oxley9 Gallery *Shot Through* in 2011, she showed the first instalment of the macabre trophy menagerie destined for Documenta 13 in Kassel, Germany

in 2012. Hall's wall-mounted animals suggest a 21st century hunter's den. An A-list of near extinct guests on the United Nations IUCN Red List. A small gathering of nations, in its own right: Californian Condor, Australian Night Parrot, French Dragon Fly, Japanese Cat, Mexican Axolotl, New Zealand Kakapo. Camouflaged, in a fashion, as in nature, in the military uniform de jour.

Born 1953 Fiona Hall lives and works in Adelaide, Australia. Hall has been selected for *DOCUMENTA (13)* in Kassel, Germany opening in June 2012, and has been included in many other important group exhibitions and biennales over the past two decades. These include: *The Biennale of Sydney* (2000 and 2010); *The Third Moscow Biennale of Contemporary Art*, Moscow (2009); *DeOverkant/Downunder, Den Haag Sculpture 2007*, Netherlands (2007); *Prism: Contemporary Australian Art* at the Bridgestone Museum, Tokyo (2006); *Fieldwork: Australian Art 1968 – 2002* at the National Gallery of Victoria, Melbourne (2002); and *Perspecta* at the Art Gallery of New South Wales, Sydney (1997). A retrospective of Fiona Hall's work was held by Queensland Art Gallery and the Art Gallery of South Australia in 2005 and in 2008 the Museum of Contemporary Art in Sydney held a survey exhibition of her work, *Fiona Hall: Force Field*, which toured to the City Gallery in Wellington, New Zealand. Fiona Hall's work has been collected in depth by all major Australian museums, including the National Gallery of Australia, Canberra; the National Gallery of Victoria, Melbourne, the Art Gallery of South Australia, Adelaide; and the Queensland Art Gallery, Brisbane. In 2011, she was the recipient of the Artist Award from the Melbourne Art Foundation for her contribution to art in Australia.

Fiona Hall has been represented by Roslyn Oxley9 Gallery since 1995.

Text and images courtesy Roslyn Oxley9 Gallery

Fiona Hall, *Gymnogyps californianus / Californian condor*, 2009-2011. USA, IUCN threat status: critically endangered. Mixed media, 230 × 140 × 75cm, dimensions variable



Daniel Crooks
Australia Council for the Arts
London Residency 2005

Daniel began his ongoing *Time Slice* project in 1999, exploring alternative models of spatio-temporal representation through the moving image. One of the main threads of this investigation is the formal treatment of time as a spatial dimension, as a tangible and malleable material.

The series of *Pan* videos, for example, present a very simple idea. Using a custom-developed motion control system a video camera is rotated around its optical axis at a constant speed. After correcting for lens distortion the image is then sliced into single pixel columns that are offset from each other in time by one frame. Like walking backwards on an escalator or leaning into the wind, a moment of equilibrium is formed where opposing forces perfectly cancel each other out, achieving the evolutionary state of 'almost falling'.

The resulting video is a sequence of frames where only a single moment of pictorial space is constructed from nearly 30 seconds of 'source-

time'. Static objects are transposed into a rapid series of chronological cross-sections like the instantaneous transition from future to past. Moving objects (notably humans) are rendered as much by their temporal as their spatial forms, smeared across time and caught in an extruded present.

Beyond the usual vernacular of video art, Crooks has developed his own approach entirely. Absorbing influences, including the early scientific photography of Eadweard Muybridge and Etienne Jules Marey, Crooks expresses a deep understanding of how a work of art can present the experiential value of time. The subjects of Crooks' works invoke an idea of the world made as much of time as space and that indeed we ourselves are also made of time. Crooks works, literally, from inside the medium, deconstructing its time-space

Daniel Crooks, *Static No.9*, 2005
Single-channel digital video.16:9, colour





Daniel Crooks, *Static No.17 (algorithm P)*, 2011, Single-channel High Definition digital video, 4 minutes 33 seconds, 16:9, colour, stereo sound

matrix to reveal the inner truth about the subjects of video: they are purely temporal.

Born in Hastings, New Zealand, Crooks was raised in Auckland where he studied design at the Auckland Institute of Technology. He became interested in moving images and studied animation at the Victorian College of the Arts in Melbourne in 1994. In 1997, he received an Australia Council Fellowship to research motion control at the Royal Melbourne Institute of Technology, and began to experiment with non-linear representations of time; a six-month period of study that set him on course to develop his signature 'time-slice' series of works. Crooks is represented by Anna Schwartz Gallery.

Crooks has recently completed major commissions for the re-launch of the Museum of Contemporary Art, and for *Parallel Collisions*, the 2012 Adelaide Biennale of Australian Art. His single-channel video *Static No.12* was an acclaimed highlight of the 2012 Biennale of Sydney. Crooks has held solo exhibitions at the Christchurch Art Gallery, New Zealand (2008); REMO, Osaka (2008); the Centre for Contemporary Photography, Melbourne (2007); the Art Gallery of New South Wales project space, Sydney (2005) and Rijksakademie van Beeldende Kunsten, Amsterdam (2005). In 2008, he was awarded the inaugural Basil Sellers Art Prize, Ian Potter Museum of Art, Melbourne.

Text and images courtesy Anna Schwartz Gallery

Hessische Kulturstiftung

The German State of Hesse (population 6 million; 21,000 km²) has had its own foundation for promoting culture since 1988: the Hessische Kulturstiftung. The HKS supports museums, exhibition halls, art associations, libraries and archives in their collection, exhibition and publication activities. Since 1992, it has in addition awarded travel and studio grants to selected artists native to or resident in Hesse. In the HKS studios, artists can live and work for a year, gathering ideas and experience, forging contacts and realising projects. The aim is to foster inspiration, new perspectives and the exchange of experience and knowledge.

The HKS already operated studios in the traditional art locations of New York and Paris when it decided in 1995 to establish a further studio residency in London. Why London?

In the early nineties the emerging post-avant-garde artistic approaches were characterised by openness and individuality. Technical progress in the media led to new developments in art, and London was a centre for innovation in music, art and design with Punk and Grunge in the background and the Young British Artists as ambassadors of a new aesthetic. Today young contemporary artists have particular interest in classic British themes such as horticulture, the arts-and-crafts movement, Victorian-age 'Gothic Modernism' and aspects of colonial history. A stay in such a city – access to superb art collections and the experience of a society characterised

by tolerance and appreciation for longstanding traditions and values – seemed an optimal opportunity for young artists.

The step from that decision to Acme was easy. With Acme's dynamic support, the foundation chose its studio in a neighbourhood in East London which welcomed young artists and contemporary art institutions. We at HKS value our extremely amicable relations with Acme and its reliable and individual supervision of our grant recipients most highly: our partnership has contributed decisively to the success of our London programme. We heartily congratulate Acme on the occasion of this twofold anniversary and say: "Thank you! For your dependability, loyalty, consistency, humour and constant wealth of new ideas. Rejoice! Long live Acme!"

Claudia Scholtz Managing Director

Das Land Hessen, mit 6 Mio. Einwohnern und 21.000 qkm in der Mitte Deutschlands gelegen, hat seit 1988 seine eigene kulturfördernde Einrichtung: die Hessische Kulturstiftung. Museen, Ausstellungshallen, Kunstvereine, Bibliotheken und Archive werden bei Sammlungsergänzungen, Ausstellungen oder Fachpublikationen durch Zuschüsse unterstützt. Für Künstler der bildnerischen Medien hat die Stiftung ein Stipendienprogramm eingerichtet: Seit 1992 werden Reise- und Atelierstipendien für ausgewählte, in Hessen lebende oder geborene Künstler vergeben. In den stiftungseigenen Ateliers können Künstler ein Jahr lang leben



Hessische Kulturstiftung residency house (far left), Bow

und arbeiten, Ideen und Erfahrungen sammeln, Kontakte knüpfen und Projekte verwirklichen. Ziel ist es, Inspiration und Perspektivenwechsel zu ermöglichen und den Austausch von Erfahrungen und Wissen zu fördern.

Nach den ersten, eher klassischen Standorten in New York und Paris fiel 1995 die Entscheidung für ein weiteres Atelierhaus in London. Warum London?

In den frühen neunziger Jahren war in der Kunst das Ende der Avantgarden erreicht; es entwickelten sich offene und stärker individualisierte künstlerische Positionen. Zugleich entstanden neue Kunstformen durch die neuen Medien - und London galt hierbei als innovativer Pool für Musik, Kunst und Design, mit Punk und Grunge im Hintergrund und den Young British Artists als Botschaftern einer neuen Richtung. Heute interessieren sich Künstler aus Hessen für britische Klassiker wie Gartenbau als soziologisches Phänomen, die Arts and Crafts-Bewegung, den „gothic modernism“ der victorianischen Ära oder Aspekte der Kolonialgeschichte.

Ein Aufenthalt an einem solchen Ort, der Zugang zu Kunstsammlungen von Weltklasse und

das Erlebnis einer toleranten, traditions- und wertebewussten Gesellschaft erschien optimal für junge Künstler. Von der Entscheidung für die Stadt war es innerhalb der Kunstszene nur ein kurzer Schritt hin zu Acme. Mit der tatkräftigen Unterstützung von Acme wählte die Stiftung ihr Atelier in East London, in einer Umgebung mit vielen jungen Künstlern und zeitgenössischen Kunstinstitutionen.

Die enge Zusammenarbeit mit Acme, von unserer Stiftung aufgrund der zuverlässigen und individuellen Betreuung der Stipendiaten vor Ort und des herzlichen Kontaktes hochgeschätzt, hat entscheidend zum Renommee unseres London-Stipendiums beigetragen. Wir heben unsere Gläser anlässlich des zweifachen Acme - Jubiläums und sagen: Herzlichen Glückwunsch! Und: Danke! Danke für Ihre Zuverlässigkeit, Treue, Beständigkeit, Ihren Witz und Ihre immer frischen Ideen. Lang lebe Acme!

hessische
kultur
stiftung

Thomas Kilpper

Hessische Kulturstiftung

London Residency 1999

Thomas Kilpper (born in Stuttgart in 1956) concerns himself with the fundamental rights of European civilization by studying their changing state on an on-going basis and using the means of art to comment on them within the context of contemporary history.

In 1999-2000, at the Hessische Kulturstiftung London studio, Thomas worked on a project entitled *The Ring*. He created a woodcut some 400 square metres in size in the parquet flooring of the Orbit House, a vacant building in the Southwark district of London. In tapestry-like manner, the resulting work combines local, individual and contemporary-historical motifs, while also questioning the role of art in the process of Southwark's gentrification.

The Hessische Kulturstiftung interviewed Thomas Kilpper on this work.



HKS: What did you work on during your year in London?

TK: *I carved a very special boxing match with very special spectators into a found mahogany parquet floor. The Orbit House was built in the 1960s, more or less on the ruins of an old Protestant chapel altered in 1910 to serve as a boxing ring. In 1940 this boxing ring was bombed twice by the Nazi air force and destroyed. Figuratively speaking, what I did was to reconstruct this boxing ring. The Orbit House itself was originally built for the Ministry of Defence. Until the mid-eighties, a secret printing press of the British Army was housed here on two floors. The remaining floors were occupied by the Oriental department of the British Library. It is said to be the largest collection of Oriental literature and works of printmaking; among its holdings is the world's oldest dated woodcut, the Chinese Diamond Sutra of AD 868. I set up my own printing press at this site – so there were some nice correlations revealed to me by my research work.*

HKS: What are your criteria for choosing the locations you work in? How did you hit upon the Orbit House?

TK: *The criteria are of a practical as well as a content-related nature. On the one hand you need the owner's permission; on the other hand the location has to be challenging and interesting in some way. I came across the Orbit House within the framework of a search for vacant buildings. I was exploring the Southwark district because it was being completely restructured, and because an art institution – Tate Modern – was playing a leading role in that process. Tate Modern advertised for the project by pointing out the "significant social, cultural and economic benefits" it would have for the area. I integrated that statement into my work with the aim of testing its authenticity. What actually happened, however, is that – as a result of the new museum construction – the cost of land exploded while at the same time there were vacant buildings, and the rents increased. The owners of 'my' vacant building envisioned tearing it down and putting a much larger office building in its place. In their planning application they made*



reference to the opening of the new Tate Modern. So didn't art play an extremely ambiguous role in this context? Does that mirror the role of art in present-day society?

HKS: Does this story relate in any way to British history and culture?

TK: *Within the framework of my project I also tangled with British politics, for example in connection with the conflict in Ireland and the Falklands War. However, I've also always liked Gilbert & George, and the project gave me the opportunity to make their acquaintance. So all of these topics, along with historical and current portraits, also turn up in my woodcut.*

HKS: What does the huge carving mean to you? How do you deal with the fact that the woodcut in the floor will probably not survive?

TK: *The floor work is not just a printing block; it's also – and above all – a room installation. On the one hand its deconstructive – I cut into the substance of*

the place – and on the other hand it's narrative, an account of the place's history. I should also point out, however, that for me the aspect of deconstruction is the actual driving force. Every act of cutting into the parquet is an attack, an attempt to overcome the resistance offered by the material – a pleasurable experience. The fact that the printing block will most likely be destroyed is something I conceive of as a point of departure for my work. At the same time, if anyone is interested in saving it, I don't mind. But for me the aspect of the ephemeral and temporary is by no means just negative.

Kilpper printed the woodcut on paper and cloth. On the occasion of the show at the South Bank Gallery the prints were hung on the windows and façade of the Orbit House, where they temporarily brought the building back to life. A selection of the prints is now in the collection of Tate Modern.

Thomas Kilpper *The Ring*, site-related floorcut, Orbit House, Southwark, London SE1, 2000. (above and opposite)
 Courtesy: the artist, Christian Nagel Gallery, Cologne, Berlin and Patrick Heide Contemporary, London

Tina Isabella Hild

Hessische Kulturstiftung

London Residency 2009

Born in Marburg, Germany in 1977, Tina Isabella Hild studied art with Reiner Ruthenbeck and Katharina Fritsch at the Kunstakademie Münster (1998-2004). Tina has had solo shows at KC07, Münster (2003) and Trübenbach Galerie, Köln (2007). Recently, she has been featured in *Berliner Zimmer Genossen*, at Funkhaus Nalepastrasse, Berlin and *Based around Babusch*, at Babusch Project, Berlin (2011).

In her works – the majority of which are large-scale sculptures and installations developed over long periods – the artist's concern is with contrasts and antitheses on the level of content and form alike. She investigates the ambiguities between nature and culture, globality and nationality, individuality and collectivity, tragedy and comedy, attraction and repulsion. In the process, she frequently directs her attention to current social and gender-specific structures and forms of human co-existence, but also the question as to the formation of identity: "I try to create universal images which are not the mirrors of personal experiences, but rather fictional further developments of observations of the present-day world. On the basis of experiments with materials, forms and techniques I develop idiosyncratic scenarios and confusing, disturbing images which defy categorization."

The Hessische Kulturstiftung grant in London was Tina's first artist-in-residence experience. Her plan was to continue working on her *Unexhaustible Presence* project (steel structure, floor area 23 square metres, various other materials) begun in 2007. This walk-in room installation consists of a cube structured from the outside by geometric colour surfaces and lines, and furnished on the inside with 70 compartments for abstract and figural pictures, objects and colour surfaces.

During her explorations of the city, a theme for her work soon crystallized: the representation of power in the public realm. The classical equestrian statue became her most important object of investigation. Among the results of this preoccupation are the



Tina Isabella Hild, *Unexhaustible Presence – Excerpts* (Fragments of a statue 1-3), 2009
Exhibition view (detail), *Chance Meeting on a Drawing Table of a Zebra and a Meteorite*. Acme Project Space, London.
Plaster, polystyrene, varnish, polishing cream, steel, MDF, 100 – 120 cm x 130 cm x 30 cm

drawing *PP09/M Dreams* of 2009 (Tina's gift to the Hessische Kulturstiftung following her residency) and the work *Unexhaustible Presence - Excerpts, Fragments of a Statue 1-3*. The artist presented the latter in 2009 in the exhibition *Chance Meeting on a Drawing Table of a Zebra and a Meteorite* organised by herself and two other Acme international residency artists at the Acme Project Space in London. This work consists of individual polished plaster sculptures which look like fragments of an equestrian statue: broken horse legs, swords, a horsetail, spears and scrolls evidently mirroring the destruction of a symbol of masculine power and strength; an age-old ideal.



Tina Isabella Hild at work in the Hessische Kulturstiftung studio, Bow

A residency year in London offers artists a means of concentrating entirely on art. The spatial situation has proven quite advantageous for this purpose, since the living and working areas are not separate. Tina made intensive use of her time in London to make contacts, go to exhibitions and devote herself to working in the studio. She sums up the experience: "My time in London was a wonderful and influential time for me and I wish every artist the opportunity to gather similar experiences. Thanks to the very

generous grant and a living and working situation which was perfect for my needs, it was an extremely productive year for me, in which I also triggered a lot of processes for later works. I had a lot of important time for inspiration, and was able to take thorough and passionate advantage of the world-class cultural scene. Acme took a huge load off me. I didn't have to deal with all kinds of organisational matters and was entirely free to enjoy my very special time in London."

laspis

laspis is the Swedish Visual Arts Fund's international programme commissioned to support international exchange for practitioners in the areas of visual art, design, craft and architecture. laspis' activities aim to enable artists based in Sweden to develop artistically and improve their working conditions by establishing international contacts between artists and institutions, professionals such as curators and critics, and others active in the field.

laspis was founded in 1996 and is a part of the government agency, the Swedish Arts Grants Committee. laspis has played a vital role in the internationalisation of Swedish-based artists by awarding grants for international exchange and by initiating and facilitating international networking processes between artists, writers and curators.

laspis runs a public programme of lectures, seminars and exhibitions both in Sweden and abroad. The public activities are an essential part of laspis' mission to create international contacts and facilitate dialogue between Swedish-based artists and international professionals.

International artists are invited to Sweden by laspis on recommendations from curators, critics and other artists. The residencies vary in length and include a studio, an apartment, and a grant covering subsistence and travelling expenses. laspis' studio programme in Sweden comprises nine studios in Stockholm, as well as a studio each in Göteborg, Malmö and Umeå.

laspis collaborates with several studio programmes abroad. Presently, artists based in Sweden can apply for a studio residency in Berlin, Cairo, London, New York, Tokyo, Mexico City and Amsterdam. The collaboration with Acme Studios in London started in 1996 and continues to be an important and much appreciated part of the programme.

Lisa Rosendahl Director

laspis är Konstnärnsnämndens internationella program för yrkesverksamma utövare inom bildkonst, design, konsthantverk och arkitektur. Vårt uppdrag är att utveckla kontakter mellan konstnärer i Sverige och aktörer på den internationella arenan och på så sätt bidra till konstnärlig fördjupning och förbättrade arbetsvillkor.

laspis bildades 1996 som en utveckling av Bildkonstnärnsfondens internationella program. Sedan dess har laspis spelat en stor roll i internationaliseringen av den svenska konstscenen genom att bedriva ett omfattande internationellt nätverksarbete för att initiera och stödja olika sorters samarbeten mellan svenska och utländska utövare samt andra aktörer inom bild- och formområdet.

laspis bedriver en utåtriktad programverksamhet med föreläsningar, seminarier och utställningar, framför allt i Sverige men också i utlandet. Den



iaspis residency apartment, Bow

publika verksamheten i Sverige är en väsentlig del i arbetet med att skapa internationella möten och kunskapsutbyte samt för att diskutera aktuella frågeställningar inom samtida praktik och teori.

Internationella konstnärer blir inbjudna till Sverige av iaspis på rekommendationer från curatorer, kritiker och andra konstnärer. Dessa ateljéstipendier varierar i längd och inkluderar en ateljé, en lägenhet, och ett bidrag som täcker uppehälle och resekostnader. iaspis ateljéprogram i Sverige består av nio ateljéer i Stockholm, samt en ateljé vardera i Göteborg, Malmö och Umeå.

iaspis samarbetar med flera ateljéprogram utomlands. För närvarande kan svenska konstnärer ansöka om arbetsvistelser i Berlin, Kairo, London, New York, Tokyo, Mexico City och Amsterdam. Samarbetet med Acme i London startade 1996 och fortsätter att vara en viktig och mycket uppskattad del av programmet.

iaspis

The Swedish Arts Grants
Committee's International
Programme for Visual Artists

Klara Kristalova

laspis

London Residency 1997

Klara Kristalova (born 1967, Czechoslovakia, lives and works in Norrtälje, Sweden) studied at the Royal University College of Fine Art, Stockholm. She was resident with Acme Studios, London, in 1997-8 as part of laspis' International Residencies Programme.

While Kristalova's figurative ceramic sculptures have a fantastical quality reminiscent of Nordic folk stories and the fiction of Franz Kafka, they are based, as the artist has said "on ordinary things, events that I dramatised in order to create a kind of clarity". Heads are a regular feature of her work, and operate not so much as sites of sensory interface or instruments of communication (eyes and mouths are often stopped up, and hair becomes puddles of oily, tar-like material) but as somewhere secrets are kept, or ineffable fantasies play themselves out. Given that her figures are often adolescent girls on the cusp of womanhood, it is perhaps unsurprising that metamorphosis is an important theme in the artist's oeuvre. In her hands, pliable lumps of clay have become variously a half-human, half-bat (*Batgirl*, 2009), a bug-headed teenager (*Suddenly So Strange*, 2011), twig-legged stick figures (*Skinny Girl*, 2011), or a hybrid of a human and a donkey (*Dull and Stupid*, 2009). Kristalova has described her working process as one in which she "strips away, fills out, and then reworks", and perhaps this is what makes her ceramics appear as though they have frozen a fleeting moment. Turn away, and you might almost imagine them becoming living flesh.

When Kristalova makes direct reference to art history, it is often to works that probe the darker side of the Enlightenment or the Romantic imagination, among them Francisco de Goya's *The*

Looking back, this residency coincided with an important stage in the consolidation of Kristalova's practice, during which she was finding, as she puts it, "my own kind of base to stand on."

Sleep of Reason Produces Monsters (1797-99), and Arnold Böcklin's *Isle of the Dead* (1880-86). Here, as in all her ceramics, existential dread combines with dreamy humour to ambiguous effect. These are not objects that relay a narrative, but rather negotiate their meaning with the viewer. In their glazed surfaces, we catch the reflection of our most hidden hopes, and fears.

Kristalova has said of her choice of materials that "I like the outsider feeling and the arts and crafts character of ceramics. When I started experimenting with it there was this attitude that you weren't a real artist if you didn't paint in oil, make abstract sculptures, or engage in conceptual art. Those prejudices made it more interesting to create a space in something completely different".

In 1998, the artist showed works researched, conceptualised and developed during her time with Acme in a solo exhibition at Galleri Axel Mörner, Stockholm, and in group exhibitions in venues in the UK (Sali Gia Gallery, London), Sweden (Konstakuten, Stockholm, and Pythagoras Industrimuseum, Norrtälje), Austria (Galerie Eboran, Salzburg), and Australia (Underbelly, Adelaide). Looking back, this residency coincided with an important stage in the consolidation of Kristalova's practice, during which she was finding, as she puts it, "my own kind of base to stand on".

Text by Tom Morton

Klara Kristalova, *Dull and Stupid*, 2009

Glazed Stoneware, 103x53x31 cm

Private Collection Courtesy Alison Jacques Gallery



Fredrik Söderberg

laspis

London Residency 2011

Fredrik Söderberg (b. 1972) is a visual artist engaging with occult practices. His intricate watercolour paintings borrow symbols from mystical traditions and religions such as Ancient Egyptian and pagan beliefs, Buddhism and Hinduism. Söderberg's amalgamation of diverse symbols facilitates an entry for viewers into esoteric practices in a contemporary context. His appropriated symbols intend to provoke thinking around meditation or engagement with the spiritual worlds they represent. Fredrik co-runs *Edda*, a publishing company for books on esoteric-related topics and art. He has a forthcoming solo exhibition at Galleri Riis (Stockholm/Oslo).

During April 2012 Fredrik was interviewed by Francesca Frediani, a London-based arts writer.

FF: What have you been working on during your residency in London?

FS: *I am currently working on a large project that is going to be published in the form of a book revolving around the magician and author Aleister Crowley, who was active in London at the beginning of the twentieth century. England and London are special because a lot of modern occultism has developed here and has its roots in organisations like The Golden Dawn and people like Crowley, whose literary heritage is at The Warburg Institute.*

FF: Is the concept of a book revolving around Aleister Crowley something you intended to do before you came to London?

FS: *I applied for the laspis residency with a book project investigating Aleister Crowley. Since all the originals are located here in London, I have been able to work with this material directly. We will re-release*

Crowley's book 'Snowdrops from a Curate's Garden' (1904) with images I have worked on during my stay in London and also with a new foreword that puts the book into historical context.

FF: You've said that your art borrows from many religious traditions. Why has Aleister Crowley been so particularly influential to you? What is your interest in him as a visual artist?

FS: *He interests me because he was part of pop culture and the art scene in the twentieth century. He influenced the filmmaker Kenneth Anger, was on the cover of The Beatles' Sergeant Pepper's Lonely Hearts Club Band album and Jimmy Page of Led Zeppelin has one of the largest collections of manuscripts, books and paintings by Crowley. These are just a few examples of how present he still is in contemporary culture. There is just no way to get around him if you are interested in religion and underground culture in a broad sense.*

FF: Is this interest the extent of the relationship between your art and religious practice?

FS: *I think that artistic practices can function as links to other dimensions and states of existence. I investigate religious phenomena and marginalized religious groups. I'm also very interested in Carl Jung's work about archetypes and images, Tibetan Buddhism and Tantra. My images can be viewed as mandalas, images that function to act out private meditations and concentration exercises.*

FF: What plans do you have for beyond the residency?

FS: *I'm preparing for a solo exhibition at my new gallery, which opens at the beginning of October. On this occasion, I will also present (the) new book.*



Fredrik Söderberg
Day Spirits,
Watercolour on paper
50 x 28 cm, 2009

Aargauer Kuratorium

Aargauer Kuratorium is the Arts Council of the canton of Aargau, acting on behalf of the Government yet fully autonomous. It invests in artists, cultural activities and cultural institutions and supports a wide range of activities across the arts, from classical music to rock/pop, theatre to literature, fine art to performance, film to digital art.

The Board of Trustees deciding on the grants consists of eleven members, all of them experts in a specific artistic area. Five trustees are elected by the Government, and six are elected directly by Parliament. A business office is responsible for all administrative aspects and supports the trustees in areas of funding and administration of the arts.

The grants are for individual artists and arts organisations mainly based in the canton of Aargau. They range from the support of exhibitions to theatre productions, concerts to film screenings, printing of literary works or art catalogues to CD or DVD productions. Besides funding of annual programmes of various cultural organisations in the canton of Aargau the support of individual artists is an important strand of Aargauer Kuratorium's grant-making activity. Individual artists may apply for support of postgraduate training, individual grants or artists' residencies. Aargauer Kuratorium offers four artists' residencies abroad, two in Berlin, one in Paris and one in London. Six or three months' studio residencies are available for artists living in the canton of Aargau or having a dedicated

personal or artistic relationship with the canton. The London residency programme with Acme started in 1999 and is very highly sought after by artists from the canton of Aargau.

Dr. Hans Joerg Zumsteg Secretary General

Das Aargauer Kuratorium ist das von Regierung und Parlament eingesetzte, ehrenamtliche Fachgremium, das abschliessend über Fördermassnahmen und Auszeichnungen im Bereich des zeitgenössischen künstlerischen Schaffens im Kanton Aargau entscheidet. Für administrative Belange und Unterstützung in Fragen der Förderung steht ihm eine Geschäftsstelle zur Verfügung.

Das Aargauer Kuratorium fördert die Vielfalt, Qualität und Lebendigkeit des zeitgenössischen künstlerischen Schaffens, von klassischer Musik bis Rock/Pop, von Literatur bis Theater, von Bildender Kunst bis Performance, von Film bis digitaler Kunst. Es unterstützt die Entstehung herausragender Werke und die Auseinandersetzung mit ihnen, schafft Freiräume für kreative Prozesse und den Austausch zwischen Künstlerinnen, Künstlern und dem Publikum.

Antragsberechtigt sind Aargauer Kulturinstitutionen und Künstlerinnen und Künstler, die im Aargau wohnen oder ihr



Bow Quarter, home to the Aargauer Kuratorium, Australia Council for the Arts, Québec and Canada Council for the Arts residencies

Wirkungsfeld im Aargau haben. Das Aargauer Kuratorium spricht u.a. Beiträge für Ausstellungen, Theaterproduktionen, Lesungen, Konzerte, Filmproduktionen, für den Druck von literarischen Werken und Kunstkatalogen, für CD- und DVD-Produktionen. Neben der Unterstützung von Jahresprogrammen kultureller Institutionen im Kanton Aargau spielt die Förderung individueller Kunstschaffender aller Sparten eine wesentliche Rolle.

Individuelle Kunstschaffende, die im Kanton Aargau leben oder eine ausgesprochene künstlerische

oder persönliche Beziehung zum Kanton Aargau haben, können sich um Weiterbildungsbeiträge, persönliche Werkbeiträge oder Atelieraufenthalte bewerben. Das Aargauer Kuratorium bietet vier Ateliers in Berlin, London und Paris an. Das äusserst begehrte Atelierprogramm in London wurde 1999 mit Acme initialisiert.

AARGAUER
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KURATORIUM

Charlotte Hug

Aargauer Kuratorium

London Residency 2000

Musician, composer, media artist and visual artist, Charlotte Hug (b. Zurich 1965) is a noted innovator in viola, voice, and electronic performance, creating and performing experimental and improvisational works. Known for her solo performances in distinctive locations and graphical musical notation, she also works in collaboration on photographic and film practice, and lectures in music performance. She has recorded over 30 CDs of compositions and improvised music which are distributed internationally.

Charlotte Hug
with *Son-Icons*, 2011



Catalyst in London by Charlotte Hug

“The period in London, which I was able to enjoy thanks to a bursary from the Aargauer Kuratorium in 2000, catapulted me artistically into another galaxy. The contacts established back then have remained, to this day, extremely lively and inspiring. For example: Martin Davidson of the EMANEM label, with whom I have made over a dozen CDs, and who has given me a great deal of useful artistic feedback; the Improvisers String Quartet, which came into being in 2000 and which, in its various line-ups, has performed on the international stage as the ‘Stellari String Quartet’ and the London Improvisers Orchestra, with whom I have worked for a good ten years, almost since they first started.

A couple of days ago I again played at one of those legendary Sunday concerts of the LIO, with a collective of musicians including Evan Parker, Lol Coxhill, Steve Beresford and many other personalities from the cream of the London music scene.

Change of scene: as ‘artiste étoile’ (featured artist) at the Lucerne Festival 2011, I created a trans-disciplinary work, which encompassed a solo exhibition with *Son-Icons* (drawn sounds) in the installation *Insomnia* at the Lucerne Museum of Art. I also gave a number of concerts, from the solo performance *Slipway to Galaxies*, to the Stellari String Quartet, to the orchestral work *Nachtplasmen* for *Son-Icons* and video score for the Lucerne Festival Academy by Pierre Boulez.



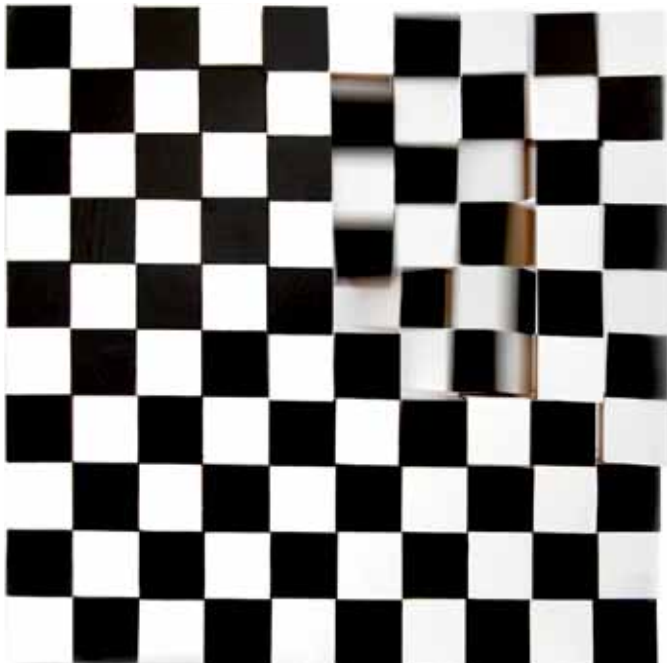
The work in Lucerne had its origins in London. I remember when John Edwards, the double-bass player in the quartet, visited me over ten years ago at my studio on Commercial Road. The walls of my studio were papered with Son-Icons. John tuned his bass and began to improvise. After almost an hour, as if awoken from a dream, he said: 'Oh, yes, we wanted to play a duo - sorry about that, but I had a great time playing to your drawings'. A catalyst! In the years to come I developed my own musical-visual compositional language with the Son-Icons.

My work with orchestras is also essentially influenced by the work of the London Improvisers Orchestra: in particular the vision and the question of how I organise the internal structure of the orchestra, so that the distinct creativity of the individual musicians comes to bear, not just at the

end of the process of interpretation, but that they, with their own musical identities, may be involved in the decision-making and creative process, while still enabling the work to become a coherent whole.

Son-Icons and *Conduction* (a conducting technique based on the work of the composer Butch Morris from New York and further developed by the London Improvisers Orchestra) are two key words in my compositional work. London is much more than a catalyst for my art: this city, with its music scene in a state of constant renewal, has become my artistic home. Thank you!"

Eva-Maria Gisler
Aargauer Kuratorium
London Residency 2011



Eva-Maria Gisler, *no title* (from the series *spotlights on playgrounds*), Lambda print framed, 64 x 50 cm, 2012

Swiss photographer Eva-Maria Gisler was educated at the Bern University of Arts, (BA Fine Arts, 2006-09). She has exhibited at Kunsthalle Bern and Kunsthaus Langenthal (2011), Aargauer Kunsthaus, Marks Blond Project RfzK, Bern and PROGR, Bern (2010), and at Art House Uri, Altdorf (2009). Her works are shown in varying formats, from prints, to audio-visual projection, to multimedia intervention and installation.

“My work is usually process based. I often start with a collection of photographs, taken while travelling or works are built up around a thought, a piece of text or a found picture. Being in a new place therefore, is always extremely enriching for me.

The main media I use are photography, video, photo-collages and text. It is mainly the insignificant, often in my immediate surroundings, which attracts my attention: prevalent architectural elements or situations, odd angles, shapes and surfaces in the urban space, objects in my apartment, in the studio or in nature which seem to reflect a reality of the moment. By the use of photography and film, or by literally cutting out and manipulating found facts, I am trying to call into question precisely those circumstances we take for granted. There is always a shifting from reality to the image, in substance as well as in time. I want to create new ways of perception by decontextualizing seen things in my pictures, which often happens with a sense of the surreal.

In 2011 I had the opportunity to live and work in London for six months. Provided with a studio by the Aargauer Kuratorium, the Arts Council of the canton of Aargau, Switzerland, I was able to focus on research as well as developing my artwork without financial pressure. This residency was a big challenge, but also a wonderful opportunity. So I had time to get to know a city which is, with its size, pace and internationality, extremely enriching to the generation of new ideas. Therefore I decided to study for my masters at the Slade School of Fine Art where I have been offered a place starting in September 2012. For this reason, I'm sure London is going to have a big impact on my life and the further development of my artwork.”



Eva-Maria Gisler, *Glücksritter* [soldier of fortune], 2011. Inkjetprint, 150 x 100 cm

Calouste Gulbenkian Foundation

The Calouste Gulbenkian Foundation is a Portuguese philanthropic private institution whose statutory aims are in the fields of arts, charity, education and science. Created by a clause in Calouste Sarkis Gulbenkian's will, the Foundation's statutes were approved in 1956. The Foundation has its headquarters in Lisbon and branches in London and Paris.

In 1983, the Modern Art Centre, designed by British architect Sir Leslie Martin, was opened at the south end of the Gulbenkian park. The Centre is responsible for a year-round programme, which includes temporary exhibitions of work by both Portuguese and international artists, as well as a permanent display drawn from the Foundation's own contemporary and modern art collection. The Centre is also in charge of defining the Foundation's policy of support for the visual arts.

The Foundation actively pursues its statutory aims in Portugal and abroad through a wide range of direct activities and grants supporting projects and programmes. A programme of

grants to support international artist residencies, implemented from the 1990s, aims to help increase the mobility of Portuguese artists and to internationalise their work. The Foundation's International Artist Residencies programme favours the establishment of partnerships with international institutions active in the field of residencies for artists, based in New York, Sao Paulo, Rio de Janeiro, Madrid, Berlin and London – all highly stimulating centres for contemporary creation and for the promotion of artists and dissemination of their work.

Isabel Carlos Director
CAM – Fundação Calouste Gulbenkian

A Fundação Calouste Gulbenkian, criada em 1956 e sediada em Lisboa, é uma instituição portuguesa de direito privado e utilidade pública, cujos fins estatutários são a Arte, a Beneficência, a Ciência e a Educação. A Fundação tem ainda uma Delegação no Reino Unido (UK Branch) e um Centro em Paris (Délégation en France).



Margarida Gouveia at work in the Calouste Gulbenkian Foundation studio, Bethnal Green

Em 1983, numa das extremidades do Parque Gulbenkian, foi inaugurado o Centro de Arte Moderna - construído segundo projeto do arquiteto britânico Sir Leslie Martin - que é responsável pela apresentação de uma programação anual que inclui exposições temporárias sobre artistas portugueses e internacionais e uma exposição permanente realizada a partir de da sua coleção de arte moderna e contemporânea, bem como pela definição de uma política de apoios na área das artes visuais.

Desenvolve uma vasta atividade em Portugal e no estrangeiro no quadro dos seus fins estatutários, através de atividades diretas e da atribuição de subsídios e bolsas. A concessão de bolsas para a realização de residências artísticas internacionais, programa iniciado e sistematizado a partir dos anos de

1990, pretende contribuir para uma maior mobilidade dos artistas portugueses e para a internacionalização das suas obras. O programa de Residências Artísticas Internacionais da Fundação privilegia a realização de parcerias com instituições internacionais atuantes no campo das residências para artistas, sedeadas em Nova Iorque, São Paulo e Rio de Janeiro, Madrid, Berlim e Londres, centros ativos e extremamente estimulantes para a criação contemporânea e para a promoção e divulgação dos artistas e das suas obras.



FUNDAÇÃO CALOUSTE GULBENKIAN

Margarida Gouveia

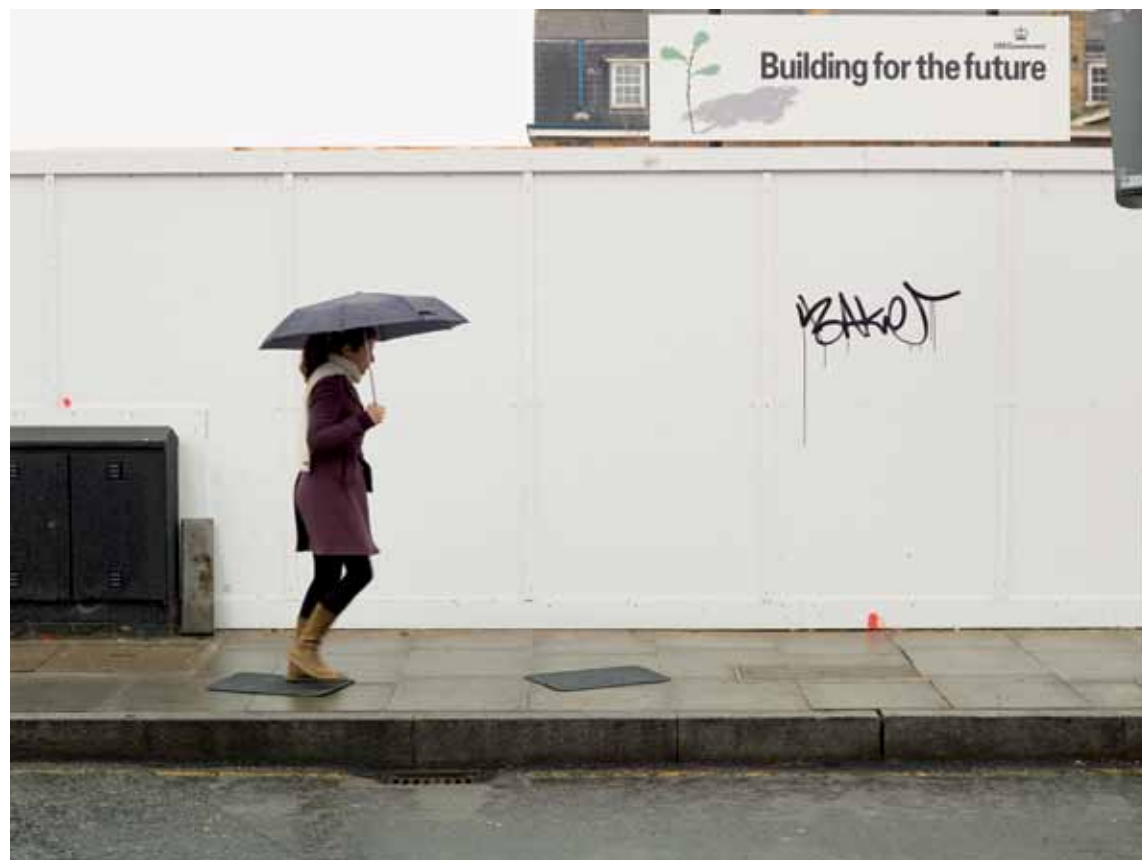
Calouste Gulbenkian Foundation

London Residency 2008

Margarida is an artist who works in photography, film and video. Recent exhibitions include *Orbit* at the Mews Project Space, London, *+1000 Altitude Photography Festival* in Rossinière, Switzerland, *Construct*, part of 'Folkestone Fringe', Folkestone Triennial, UK, and *How Looking Gets in the Way of Seeing*, Twelve Around One Gallery, London (2011). She has a limited edition publication due to be released by Black Dog Publishing in 2012. Margarida earned her BA Visual Design at IADE-Art and Design Institute, Lisbon (1996-2000), an Advanced Degree in Photography at Ar.Co, Independent Centre of Arts, Lisbon (2000-04), and is currently finishing her MA Fine Arts – Photography at the Royal College of Arts, London.

"From October 2008 to October 2009 I had a residency with Acme Studios.

The live and work space was well situated in East London (Bethnal Green). The area is known for its multicultural environment and for its engagement with art. As an artist I find London a very interesting place to be; it is a highly culturally-charged city and rich in all its differences. The residency experience worked for me as a place for experimentation and provided much-needed space and time to pursue new ideas. During that time I produced series of images that explore ideas of identity, memory and displacement. The process of experience, of 'becoming part' and the whole idea around 'integration in the city' had a great impact on my work. I mapped and documented in images and actions throughout the city, in order to connect with this new place. I searched around the area to photograph features and objects that stand out



from, or merge with the environment. I was looking at urban surfaces (especially building facades), materials and visible structures, such as pipe holes, tubes and cables which are usually hidden inside walls. In London they are clearly exposed, as if someone had unfolded and revealed an object inside-out.

My residency culminated in a group exhibition show at the Acme Project Space. *Chance Meeting on a Drawing Table, of a Zebra and a Meteorite* opened on 1 October. It was a six months' collaboration process between Irene Müller (Swiss curator), myself, Tina Hild (German artist) and Martin Karlsson (Swedish artist). During our residency we developed a close relationship and a great work dynamic which enabled us to organise the main exhibition and other events such as open studio days and visits around and outside London. In order to create a good connection to a place,

As an artist I find London a very interesting place to be; it is a highly culturally-charged city and rich in all its differences. The residency experience worked for me as a place for experimentation and provided much-needed space and time to pursue new ideas.

understand its situation and build relationships with local audiences, the support of both Acme Studios' residency programme and the Gulbenkian Foundation was fundamental. The experience of producing work and living in London was so fruitful to me, that after Acme's residency I decided to extend my stay. In 2011, I started a Fine Art Masters programme at the Royal College of Art and so far London has been an exciting and motivating place to be."



From the series
Building for the Future,
2009

Carla Filipe
Calouste Gulbenkian Foundation
London Residency 2009

Carla Filipe's practice is anchored in drawing, though her exhibitions combine the use of watercolour, collage, fabric and object based installation. She studied Fine Arts -Sculpture at Faculdade de Belas-Artes (Universidade do Porto), and has a masters degree in Contemporary Artistic Practices from the same institution. Carla lives and works in Porto, Portugal; she is represented by Galeria Nuno Centeno.



Carla Filipe, *Experiência Flutuante – Paisagens Gráficas (Floating Experience – Graphic Landscapes)* 2009-10
Acrylic spray on fabric (both images). With kind permission: Galeria Nuno Centeno

My Spoken English

by Carla Filipe

I started my artist residency in October 2009 / The studio was an apartment so the work had to be adapted to the conditions of home-studio (a studio in a private place) / the first work I made "I'm a Portuguese artist" (the affirmation of identity) an installation composed of six artists' books / October: first dinner at my studio apartment with an artist from Québec / the second work I made "Londres está sufocada - London Calling where are you?" reflects the artist's relation with the art system, a portrait of a city suffocated by the economic power / I saw a great show by Dara Birnbaum at Wilkinson Gallery / I went many times to the great bookstore Donlon Books / dinner in the studio apartment of the Australian artist / In November I began my field work about the Railways: first trip: Bristol; second trip: Scotland (Perth and Edinburgh); third trip: York (the National Railway Museum) / most of the field work was done in London, used the frottage, photography and the video / Saw a strip show / I visited a studio of a local artist, a room rented to seven artists, each artist has a small table and a wall / I had no money to make many trips along the UK much of the research was done by internet + ebay = where I bought archive and documents about railways like slides, objects and magazines / In early March I start to do my work for the Manifesta Biennial at Múrcia, Spain / Dinner at my studio apartment for the new artist from Québec / he invited me to dinner at his apartment / at the end of the spring / I began developing my work "Experiência flutuante - Paisagens gráficas", spray-on fabric in the balcony / Buy newspaper from the communities living in London: Indian newspapers, Italian newspapers, Russian newspaper, etc... one way to understand the city / I saw shows at the Seventeen Gallery, at Form Content, Limoncello, Raven Row, Showroom, Hayward Gallery, Drawing Room, Cell Projects, Serpentine Gallery the great artist Gustav Metzger, etc / I went alone to the celebration of "Day of Portugal" in Kennington Park to hear my language / August, the work for my publication about railway is almost finish / September, the 1st week I go to Spain installed my work for the Manifesta 8 / 3rd week of September, 22 the September 2010, I leave London / And came back to Oporto where I finish my publication for the residency.

Québec Studio

As this year marks the 50th anniversary of the opening of the Québec Government Office in London, we are pleased to join our celebrations with the 25th anniversary of Acme's International Residencies Programme.

Our collaboration started in 2009 with the opening of the Québec Studio in London thanks to a partnership of the Conseil des arts et des lettres du Québec, the Ministry of Culture, Communications and the Status of Women and the Ministry of International Relations. By the end of 2012, the Studio will have hosted seven artists on a six-month residency.

The cultural department of the Québec Government Office works with local partners in the UK, in Ireland and the Nordic Countries directly supporting around 150 Québécois artists and those working in the cultural industries including financially enabling over 50 missions and promotional activities annually. Our aim is to assist the advancement of international partnerships, exchanges, market opportunities and networking in keeping with Québec's cultural policy's long-standing commitment to developing Québec's expertise and talent.

Conseil des arts et des lettres du Québec

Since its inception in 1994, Conseil des arts et des lettres du Québec (CALQ) has been highly active in developing a network of centres devoted to creation, production and refresher stints offered to artists and writers to enable them to

pursue their work under professional conditions. In collaboration with partners in Québec and abroad, it now offers 50 residencies in 39 studios and studio-apartments. The solid expertise acquired over the years has earned it recognition and appreciation, as evidenced by the numerous international collaborations proposed to it each year. The CALQ's collaboration with Acme in London stands out among the European partners in its network of residencies.

The CALQ supports, throughout Québec, artistic and literary research and creation, experimentation and production. Moreover, it is playing a key role in enhancing the impact of the arts and literature both in Québec and beyond its borders.

Alors que le Québec fête le 50^e anniversaire de l'ouverture de ses bureaux à Londres, nous sommes heureux de nous joindre aux célébrations des 25 ans du programme de résidences internationales d'Acme.

Notre collaboration existe depuis 2009, date de l'ouverture du studio du Québec à Londres grâce à un partenariat entre le Conseil des arts et des lettres du Québec, le ministère de la Culture, des Communications et de la Condition féminine et le ministère des Relations internationales. Le studio aura, d'ici la fin 2012, accueilli sept artistes pour une résidence de 6 mois chacun.

Le département culturel de la Délégation générale du Québec à Londres, en collaboration avec ses



Québec Studio overlooking the Olympic Park, Bow Quarter, Bow

partenaires du Royaume-Uni, d'Irlande et des pays nordiques, apporte son aide à approximativement 150 artistes et industries culturelles québécois entre autre par le soutien financier de plus de 50 missions et actions de promotion par année. Notre objectif est d'assister à l'avancement des opportunités de partenariats internationaux, d'échanges, de développement de marché et de réseautage correspondant à une volonté longuement définie dans la politique culturelle du Québec de développer l'expertise et les talents québécois.

Le Conseil des arts et des lettres du Québec

Depuis le début de ses activités, en 1994, le Conseil des arts et des lettres du Québec (CALQ) est très actif dans le développement d'un réseau de lieux de création, de production et de ressourcement offerts aux artistes et aux écrivains pour leur permettre de poursuivre leur travail dans des conditions professionnelles. Avec la collaboration

de partenaires du Québec et de l'étranger, il offre aujourd'hui plus d'une cinquantaine de séjours en résidence répartis dans 39 lieux d'accueil. Reconnu et apprécié pour sa solide expertise, il reçoit, à chaque année, de nombreuses propositions de collaborations internationales. Celle avec Acme occupe une place particulière parmi les partenaires européens de son réseau de résidences.

Le CALQ soutient, sur l'ensemble du territoire québécois, la recherche et la création, l'expérimentation et la production artistique et littéraire. Il exerce un rôle majeur dans le rayonnement des arts et des lettres tant au Québec qu'à l'extérieur de ses frontières.

Québec 

François Carrier

Québec Studio

London Residency 2011

Alto and soprano saxophonist, composer and improviser François Carrier was awarded the Juno Award for Best Contemporary Jazz Album in March 2001 for his *Compassion* album on Naxos Jazz.

In his 35 year musical career François has played in numerous jazz festivals around the world, including the Montreux Jazz Festival, the Jazz à Vienne in France, the North Sea Jazz Festival, the Festival International de Jazz de Montréal, the Vancouver Jazz Festival, to name a few.

So far, François has released 24 CDs on labels such as Justin-Time Records (Canada), Spool Records (Canada), Leo Records (UK), FMR Records (UK), Ayler Records (Sweden), Naxos Jazz, 482 Music (USA). He has played and recorded with jazz giants such as Paul Bley, Gary Peacock, Bobo Stenson, Tomasz Stanko, Uri Caine, Jason Moran, Dewey Redman, Mat Maneri, Sonny Greenwich, Jean-Jacques Avenel, Pierre Côté and has been a long-time collaborator with drummer Michel Lambert. Together, Michel and François have toured on several occasions in Europe, Asia and Canada.

In 2002 François spent six months in the Québec Studio in Rome (CALQ), where he composed new works and got acquainted with the Italian musical milieu.

London, endless city! A hundred years would not suffice to uncover all your facets. Nonetheless I took full advantage.

During his London residency François celebrated the launch of his latest CD *In Motion*, with a performance at the Vortex Jazz Club with musicians Michel Lambert (drums), John Edwards (double bass) and Steve Beresford (piano).

“Every life form in the universe is a source of vibration, hence music. So let’s sing, dance and play to the sounds of Life.

London, endless city! A hundred years would not suffice to uncover all your facets. Nonetheless I took full advantage. I attended over 80 concerts of improvised, contemporary and classical music in some of the major concert halls: the Royal Opera House, Southbank, Barbican and Royal Albert Hall. I visited some 50 odd museums and principal galleries including Tate Modern and the National Gallery. The Leonardo da Vinci exhibition was one of the most touching of my life. Breathtaking! Some say where does one begin, others how can we end this chapter? I say simply continue.

I am nothing more than myself.”



François Carrier, Michel Lambert and John Edwards performing at Vortex Jazz Club, December 6, 2011

Jeffrey Moore

Québec Studio

London Residency 2011

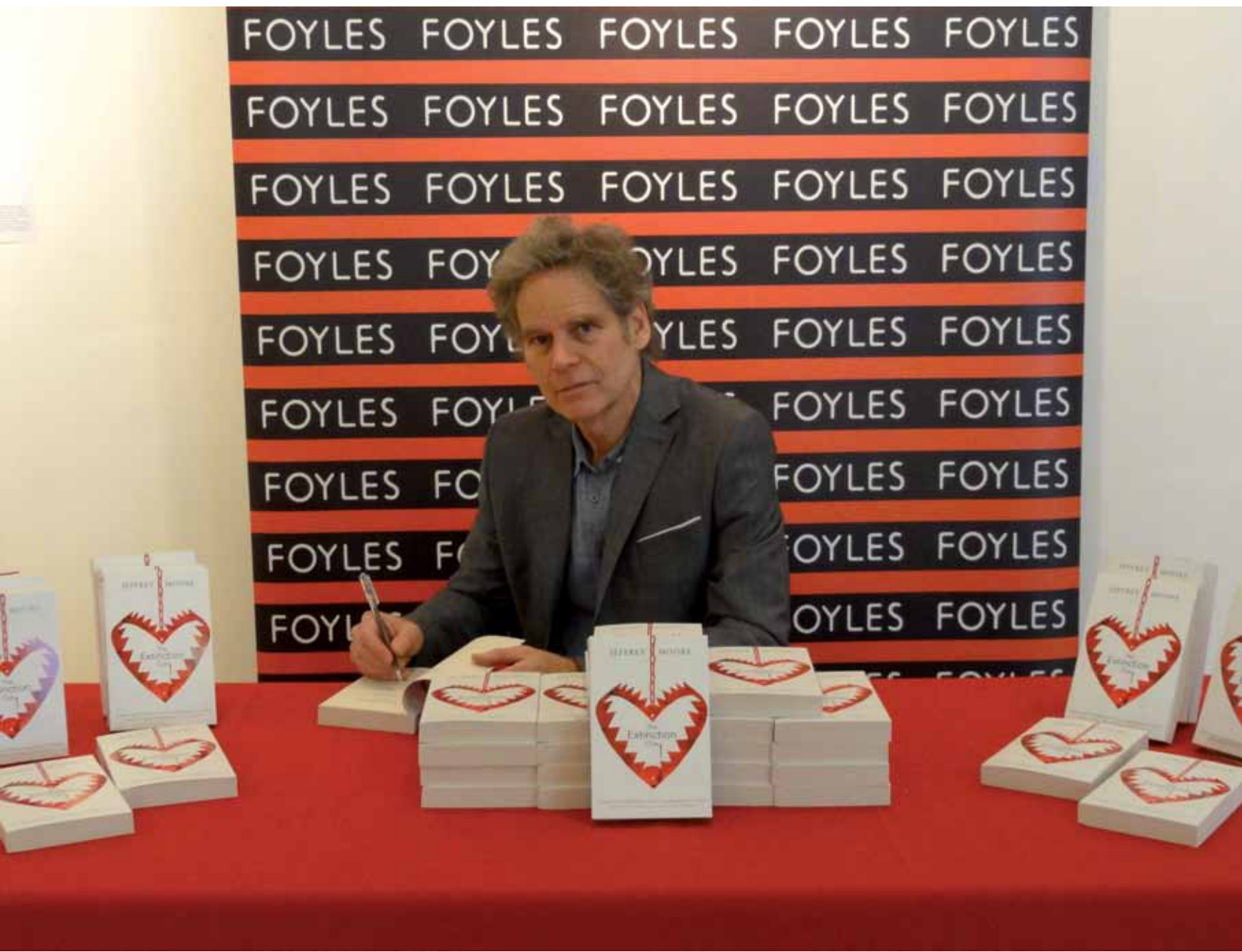
Born in Montréal, Jeffrey Moore was educated at the University of Toronto, the Sorbonne (Paris) and the University of Ottawa. His award-winning novels, published in some 20 countries, include *Prisoner in a Red-Rose Chain* (2000), which won the Commonwealth Writers' Prize and was a finalist for the QSPELL Literary Awards, and *The Memory Artists* (2004), which won the Canadian Authors Association Award, and was shortlisted for four other prizes.

His most recent work, *The Extinction Club*, was nominated for the Hugh MacLennan Prize, the Arthur Ellis Award and the IMPAC Dublin Literary Award. All three novels have been optioned for film. Jeffrey Moore also translates for museums, theatres, dance companies and film festivals in Québec and around the world. He lives in Val-Morin in the Laurentians.

During his London residency Jeffrey hosted an event at Foyles bookshop, Charing Cross Road, reading from *The Extinction Club*, and discussing his writing process and themes from the novel.

“‘Don't waste a single day', is what my predecessor (musician Alexander MacSween) advised me. 'It's been a blast.' He was right, as it turned out, and I strove to follow his advice.

The Québec Bow Quarter loft studio was the perfect place to live, to write, to research – and to see London's countless cultural marvels. What helped, of course, was the efficiency, attention to detail and generosity of the Acme team in general, and Lea O'Loughlin in particular (who took this photograph, and who organised this event at London's most celebrated bookstore). My thanks to both Acme and the Conseil des arts et des lettres du Québec for providing this remarkable studio, workspace, hub, haven.”



Jeffrey Moore signing copies of his novel *The Extinction Club* following a reading at Foyles, Charing Cross Road, 2011

Acme Studios'

Associate Artist Residencies

Acme Studios' Associate Artist Residencies are intensive development opportunities specifically created in response to individual artists' requests for Acme to host one-off, short-term residencies, with a particular focus on networking and engagement with London's cultural communities.

Self-funded associate residencies have been available since 2009, complementing our programme of hosting major work/live residencies in London on behalf of international organisations. It is Acme's own programme, with artists applying directly to us, securing travel and other awards from their home countries.

Artists work with Acme to create their own programmes, using the residency framework as a base to explore London. A key benefit is the opportunity rapidly to form peer relationships with other UK and international artists, meeting and exchanging ideas through regular invitations to events and private views, artist talks, peer critiques and scheduled Acme International Residencies Programme events.

Acme matches artists' skills and ambitions with mentors from a wide spectrum of the arts; curators of contemporary galleries, independent arts

professionals, artists and cultural organisations. Through these, associate artists are encouraged to develop individual relationships and push the boundaries of their work. There is also scope for artists to exhibit work or present a project facilitated by Acme as part of their residency experience.

Our extended London networks are essential to the success of this programme, with mentors providing individual feedback and guidance. Past mentors include: Karen Alexander (Royal College of Art), Paul Bayley (curator), Benjamin Cook (LUX), Mark Jackson (IMT Gallery), Cathy Lomax (Transition Gallery), Will Lunn (Sumarria Lunn), Mark Nash (Royal College of Art), Kirsty Ogg (Whitechapel Gallery), Matt Roberts (Matt Roberts Arts) and Katrina Swartz (curator).

Applications are accepted throughout the year from artists with a minimum of five years' professional experience, for residencies of one, two or three months.

Lea O'Loughlin

Manager, International Residencies Programme



An Elaborate Fiction exhibition opening at the Acme Project Space, Bethnal Green, 2010

Keith H. Doyle and
Evann Siebens
Vancouver, BC, Canada
Associate Artist Residency 2011

Collaborative artists Keith H. Doyle and Evann Siebens took part in the International Residencies Programme's inaugural Associate Artist Residency in 2011. A former dancer and dance filmmaker, Evann is a media artist, concerned with translating three-dimensional movement to the screen. Her documentaries, short films and media installations have been broadcast on PBS (USA) and at venues such as The Georges Pompidou Centre (France) and Eyebeam, MoMA, The Hammer Museum and Lincoln Centre (USA). Keith's sculptural and design-focused practice is concerned with capitalising on associative meaning in images and objects. He was a founding partner of I.F. Design Inc., a Vancouver-based design firm and former Parsons School of Design faculty, where he taught foundation, junior and senior level furniture design and construction in New York City. Keith recently assumed the role of Adjunct Research Associate in Applied Arts at Emily Carr University of Art and Design in Vancouver, Canada.

As part of their residency, the artists exhibited their video and sculptural installation, *IcarusCar*, at Hotshoe Gallery. This was the artists' first exhibition in London. *IcarusCar* is a video and sculptural installation inspired by the myth of Icarus and the real history of Moulton Taylor's 1949 Aerocar. *IcarusCar*'s abstract narrative was created with three channels of video and sculptural artefacts from a film which explores the relationship between the automobile, the Canadian landscape, and the artist/inventor's desire to create something new.

Other recent collaborative projects include: *ContainR* (2010) – a mobile public film festival and design installation created from two stacked, reconditioned shipping containers and shown as part of Vancouver's 2010 Winter Olympics Cultural Olympiad and *Improv* (2007-2008) – a series of improvisational 16mm dance/film studies featuring dancers and choreographers from the former Ballet Frankfurt.

Keith and Evann used their Associate Artist Residency to meet with arts mentors, and other artists, treating London as an opportunity to develop a new discourse around their work, to locate their practice within a London context and research future projects. They had meetings with Kirsty Ogg (Whitechapel Gallery), Mark Nash (Royal College of Art), Benjamin Cook (Lux), Katrina Swartz (Curator) and Paul Bayley (Curator).

"We found the level of critical discussion to be really high in London and to have these meetings with important folks already brokered by Acme meant we didn't have to spend too much time 'selling' ourselves or beating around the bush. We could get right to the meat of the conversation."

– Evann Siebens 2011

The Inventor, C-Type Print, 20 x 24 inches, 2007



Vishwa Shroff

Baroda, India

Associate Artist Residency 2012

Vishwa Shroff has a multifaceted drawing-based practice, working primarily from diaries and sketchbooks. She constantly observes her environment, often focusing on the trivial or 'otherwise ignored', exploring the idiosyncrasies that are particular to each environment she inhabits. Travelling between India and the United Kingdom, where she completed an MA Fine Art at the Birmingham Institute of Art and Design (UCE) in 2003, her drawings and writings reveal stories of her everyday encounters of life with a shade of humour or absurdity.

Vishwa places a spotlight on life's curious undercurrents with this continuous observation, leading to projects where she investigates the peculiarities particular to each new set of surroundings. She has lived in the USA, was Researcher-in-Residence at Tokyo Wonder Site, Japan, and has undertaken two previous artist residencies at Religare Arts Initiative, New Delhi, India, and at CAMAC Centre D'Art in Marnay sur Seine, France. She has led a number of arts workshops in India including several in bookmaking – an integral part of her collaborative practice.

The culmination of her three-month residency was the development of a new drawing installation based on her imaginary alternative narratives to the surface activity of London's daily urban life. *One eyes! Two eyes! Three eyes!*, a site-specific paper and ink street scene, was the backdrop for an invented narrative surrounding the rats of London

– their human-like habits, and the quirky social parallels between us and the other inhabitants of a modern urban setting. The project, her first solo exhibition in London, was shown at the Acme Project Space in March 2012.

Vishwa's goals for the outcomes of her residency were twofold: to produce new work under the creative guidance of a London-based group of mentors and to make new professional contacts using Acme IRP's network of curators and educators. The residency enabled her to explore current opportunities for making work and to foster her career within the UK. Vishwa was mentored by Matt Roberts (Matt Roberts Arts), and met with Karen Alexander (Royal College of Art), Will Lunn (Sumarria Lunn Gallery), Cathy Lomax (Transition Gallery) and Mark Jackson (IMT Gallery).

As a result of professional contacts forged during her Associate Artist Residency, Vishwa was invited to undertake the Clarke Griffiths Levine residency in Birmingham from 7 May - 1 June 2012.

"Acme has been one of the most productive residencies and I hope for a continuing relationship with everyone involved.... I have enjoyed conversations that go beyond my current practice, while figuring out what my next path should be."

Vishwa Shroff, 2012



'One Eye! Two Eyes! Three Eyes! Acme Project Space installation, 2012, ink on paper, dimensions variable

Artists 1987-2012

Landis & Gyr Stiftung

London Residency Artists

Recipients of the Landis & Gyr Stiftung London studio award encompass the fields of visual arts, photography, literature, criticism and composition.

1987	Rolf Winnewisser	1994	Philipp Engelmann Valentin Hauri Ludmila Vachtova Max Wechsler Luca Zanetti	1999	Jörg Altherr Daniel Cartier Ursula Fürst Rut Himmelsbach Andrea Scartazzini Kristin T. Schnider Isabell Teuwsen Gillian White
1988	Godi Hirschi	1995	Sabine Altorfer Guido Bachmann Peter Brunner Markus Gadiant Gaudenz Meili Walter Pfeiffer Fritz Schaub	2000	Clo Duri Bezzola Till Brockmann Pia Fries Isabel Truninger Markus Werner Franz Xaver Nager Katherina Rosenberger Anselm Stalder
1989	Hans Nepomuk Galler Lukas B. Suter	1996	Robert Bouvier Eva Bucher Mirjam Cahn Otto Heigold Josef Herzog Franziska Hirsbrunner Hansjörg Schneider Annelies Štrba Emil Zopfi	2001	Martin Derungs Marianne Eigenheer Rico Gubler Caroline Kesser Claudio Moser Peter Müller Peter Stamm
1990	Roland Dahinden Markus Döbeli Christoph Geiser	1997	John Wolf Brennan Elda Guidinetti Jan Jedlicka Stefan Koslowski Klaus Merz Albert Merz Beat Streuli Peter Weber	2002	Wanja Aloe Melitta Breznik Dominik Brun Katrin Eckert Tim Krohn Rémy Markowitsch Benedikt Loderer Jules Spinatsch Lilo Weber
1991	Hans Danuser Anton Egloff Christoph Schenker Heinz Stalder Maria Zraggen	1998	Daniel de Roulet Tiziana de Silvestro Didier Latroupe E.Y. Meyer Ursula Mumenthaler Eva Pfister		
1992	Toni Dusek Roman Kurzmeyer Jörg Niederberger Hansjörg Schertenleib				
1993	Thomas Flechtner Friederike Kretzen Niklaus Oberholzer Carmen Perrin				

- | | | | |
|------|---|------|--|
| 2003 | Dominique Girod
Norbert Gstrein
Birgit Kempker
Dominique Lämmli
Heinrich Lüber
Andreas Meier
Victorine Müller
Beat Stutzer
Patrick Weidmann | 2008 | Marie-Antoinette
Chiarenza &
Daniel Hauser
Marianne Mueller
Irene Müller
Stefan Keller
Theres Roth-Hunkeler
Costa Mauro Vece
Helena Winkelman
Tim Zulauf
Sarah Zürcher |
| 2004 | Lukas Bärfuss
André Bideau
Emanuelle Delle Piane
Crescentia Dünsser
Katrín Eckert
Katrín Freisager
Philippe Kocher
Tim Krohn
Monica Studer & Christoph
van den Berg
Beatrice von Matt | 2009 | Martin R. Dean
Philippe Decrauzat
Andreas Gefé
David Philip Hefti
Dorothee Messmer
Felix Schneider
Christine Streuli
Felix Studinka
Michael von Graffenried |
| 2005 | Stefania Beretta
Christoph Draeger
Teresa Hubbard &
Alexander Birchler
Anna Huber
Sabine Harbeke
Yves Netzhammer
Raphael Urweider
Oliver Waespi
Dagmar Walser | 2010 | Sonja Feldmeier
Edu Haubensak
Nic Hess
Benedikt Hayoz
Tobias Hitsch
Judith Kuckart
Gertrud Leutenegger
Thomas Schlachter
Francisco Sierra
Isabel Zürcher |
| 2006 | Marie-Theres Amici
Sibylle Berg
Ina Boesch
Pascal Danz
Isabel Klaus
Daniele Muscionico
Karim Noureldin
Erica Pedretti
Anita Siegfried | 2011 | Judith Albert
Fanni Fetzner
Andreas Fiedler
Daniel Kurjakovic
Marc Latzel
Cécile Marti
Sladjan Nedeljkovic
Hannes Schüpbach |
| 2007 | Marianne Burki
Zsuzsanna Gahse
Andrea Gohl
Patricia Hämmerle
Lori Hersberger
Nicole Hess
Regina Irman
Hanna Johansen
Armin Senser
Peter K. Wehrli
Uwe Wittwer | 2012 | Catalin Florescu
Georg Gatsas
Ingo Giezendanner
Fabian Künzli
Bruno Moll
Jens Nielsen
Mai-Thu Perret
Christof Rösch
Sabine Schaschl
René Zäch |

**Bundesministerium
für Wissenschaft,
Forschung und Kunst**
London Residency Artists

Recipients of the Austrian
Federal Ministry of Science,
Research and Art London studio
award encompass all fields
of the visual arts including
photography.

- | | |
|------|--|
| 1994 | Michael Mauracher
Sebastian Weissenbacher
Ingeborg Kumpfmüller
Hannelore Tiefenthaler
Ilse Haider
Helmut Batista
Adi Rosenblum
Marcus Muntean
Christian Wachter
Rudolf Macher |
| 1995 | Ingeborg Kumpfmüller
Hugo Markl
Sonja Gangl
Ella Raidel
Wolfgang Stengel
Branko Lenart
Klaus Schuster |
| 1996 | Uli Aigner
Arno Giesinger
Robert Zahornicky
Johannes Faber
Edda Strobl
Adam Wiener
Michael Michlmayr
Mina Mohandes
Verena Gfader
Harald Mayr |
| 1997 | Bernard Bernatzik
Sylvia Kranawetvogl
Klaus Pamminger
Oliver Hangl
Andrew Phelps
Helmut Kandl
Evelyne Egerer |

1998	Ruth Kaaserer Rolf Aigner Susanne Jirkuff Constanze Schweiger Martin Praska Claudia Pils	Australia Council for the Arts London Residency Artists	2003	Luke Parker Donna Marcus Alison Munro Kathy Temin
1999	Werner Reiterer Gerlinde Helm Michaela Göttl Thomas Freiler Matthias Fuchs Sylvia Eckermann Elisabeth Wörndl Renate Bertlmann	Recipients of the Visual Arts Board's London studio grants represent all areas of visual arts practice.	2004	Ricky Swallow Peta Clancy Juliet Lea Daniel Von Sturmer
2000	Simone Bader Jo Schmeiser M. Osterider Gruppe G.R.A.M (Martin Behr) Ernst Logar Ulrike Johannssen	1992 Joanna Flynn	2005	Anne Ferran Daniel Crooks Sharon Goodwin Renee So
2001	Anita Fricsek Hannes Franz Gerald Straub Leo Kandl Anja Manfredi	1993 Terri Bird	2006	Jane Burton Sharyn Woods Susan Blanchfield Nat Paton
		1994 Rebecca Cummins Anne Mosey	2007	Kirsten Coelho Mark Vaarwerk Christopher Handran Jaki Middleton
		1995 Aleks Danko David Keeling Nicole Ellis	2008	Stephen Gallagher Richard Skinner Alison Clouston
		1996 Sue Pedley Sally Mannall	2009	Vanila Netto Scott Redford Penny Malone Valerie Sparks
		1997 Ann Wulff Sadie Chandler Julie Blyfield	2010	Louise Boscacci Michelle Ussher Fiona McMonagle Paul Knight
		1998 John Barbour Fiona Hall Andrew Arnaoutopoulos	2011	Hayley West Helen Pynor Tom Polo Patrick Hartigan
		1999 Gregory Gilmour Alun Leach-Jones Lyndall Phelps Sally Smart	2012	Helen Johnson Fiona Abicare Erica Seccombe Richard Giblett
		2000 Vivienne Binns John Dunkley-Smith Robert Bridgewater Rick Amor		
		2001 Colin Reaney Martyn Jolly Mathew Jones Greg Creek		
		2002 Brigita Ozolins Andrew Seward Michael Doolan Jonnie Dady		

Hessische Kulturstiftung
London Residency Artists

Recipients of the Hessische London studio award encompass all forms of the visual arts.

1996 Gabi Schirrmacher
1997 Christiana Protto
1998 Astrid Stricker
1999 Thomas Kilpper
2000 Karsten Bott
2001 Laura Padgett
2002 Stefan Gugerel
2003 Thomas Roth
2004 Andreas Exner
2005 Petra Trenkel
2006 Pia Linz
2007 Nasan Tur
2008 Anna Ostoya
2009 Tina Isabella Hild
2010 Jeannette Petri
2011 Maria Loboda
2012 Carsten Tabel

Iaspis
London Residency Artists

Recipients of the Iaspis London studio award encompass all fields of the visual arts.

1996 Sunniva McAlinden
Matts Leiderstam
1997 Anders Anderson
Klara Kristalova
1998 Cecilia Parsberg
1999 Elin Wikström
2000 Lars Arrhenius
2001 Peter Johansson
2002 Rickard Sollman
2003 Jan Hietala
2004 Lotta Antonsson
2005 Cecilia Lundqvist
Tobias Anderson
2006 Tuija Lindström
2007 Julia Peirone
2008 Martin Karlsson
2009 Petra Bauer
2010 Ingela Johansson
2011 Fredrik Söderberg

Aargauer Kuratorium
London Residency Artists

Recipients of the Aargauer Kuratorium London studio award encompass the fields of visual arts, photography, performing arts and music.

1999 Felix Knüsel
2000 Charlotte Hug
Hans Koch
2001 Ursina Rösch
Zsigmond Toth
Manfred Werder
2002 Franz Rueb
André Meier
Andrea Müller
2003 Regula Keller
Marcel Vaid
Regula Stibi
2004 Michael Saxer
Joke Lanz
2005 Franziska Furter
Eric Hattan
2006 Christina Zulauf
Jan Zimmerly
Denise Kobler
Mette Stausland
2007 Max Matter
Martina Weber
2008 Rafael Sommerhalder
Ann Nelson
Anna Merz
2009 Ingrid Wildi
Marianne Engel
2010 Jeanette Muñoz
Michael Fricker
2011 Tobias Pingler
Andreas Marti
Eva Maria Gisler
2012 Luca Martin
Bettina Disler

**Calouste Gulbenkian
Foundation**

London Residency Artists

Recipients of the Calouste Gulbenkian Foundation International Residencies Programme award encompass all fields of the visual arts.

2009 Margarida Gouveia

2010 Carla Filipe

**Conseil des arts et des
lettres du Québec**

London Residency Artists

Recipients of the Québec London studio award encompass the fields of visual arts, literature, dance, music, architectural research and urban planning, arts and crafts, circus arts, media arts, multidisciplinary arts, popular song and theatre.

2009 Christian Quesnel

2010 Michel de Broin
Alexander MacSween

2011 Jeffrey Moore
François Carrier

2012 Hélène Lord
Lynda Gaudreau

**Associate Artist
Residencies**

London Residency Artists

Recipients of Associate Artist Residencies are selected from an international field directly by Acme Studios International Residencies Programme and encompass all fields of the visual arts.

2011 Evann Siebens &
Keith H. Doyle
Vishwa Shroff

2012 John Mateer
John Mario Ortiz
Caitlin Yardley

Every effort has been made to ensure this list is accurate and complete. Any omissions or incorrect dating is regretted.

