



Poland Report: Artist Networking Events

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ARTISTS – INSTITUTIONS – COMMUNITIES. NETWORKING SEMINAR ABOUT ART RESIDENCIES

Saturday, 16 May 2015

Centre of Contemporary Arts premises, Warsaw, 9/15 Marszałkowska Street

Why should residential programmes be organised? What is the relation between the residencies and the institutions' programmes, exhibitions and performances? How do the artist's work and goals change? How do institutions, artists and communities engage in the residencies? What is their contribution in the process launched by searching for information, doing research on a given subject, artistic experiment? Might a travel have a positive impact on the sharpness of perception and creative inventiveness?

The programme of the seminar was divided into two parts: closed working session, when participants discussed the proposed topic in small groups and the common summary open for public. In the group discussions the following residential programmes organisers participated: Willa Decjusza (Decjusz Villa – Kraków, Poland), Towarzystwo Inicjatyw Twórczych ę (Association of Creative Initiatives “ę” - Warszawa, Poland), Komuna// Warszawa (Poland), Artystyczna Podróż Hestii (Hestia Artistic Journey – Warszawa, Poland), Imago Mundi (Kraków, Poland), Dom Kereta (the Keret House – Warsaw, Poland), University of Barcelona (Spain), Staffordshire University (United Kingdom), Kunsthalle Athena (Athens, Greece), Kunci Cultural Studies Center (Yogyakarta, Indonesia), Khoj International Artists' Association (New Delhi, India) and others.

The topics of the groups:

Why to organize residences?

Why should residential programmes be organised? What are the goals of the residency programs? What do we want to achieve? Why artists are interested in residences? How do the artist's work and goals change in residencies in



comparison to other activities or form of presentation? What can artists do through residencies, which they can not do in any other way?

Knowledge and learning

Who is the one, who is learning during the residency? How the knowledge is generated and transmitted in the residential process? Knowledge and artistic plan: self-knowledge and self-reflection. How and whether it is worth to perpetuate elements of the learning process?

How much of art is in residences?

Residences towards other forms of presenting and producing art.

Methodologies of residencies, problems of the processual nature of the residence. The artist or the art?

For whom and with whom?

Who are the audience and the participants in the artists-in-residence process?

How do institutions, artists and communities engage in the residencies? What is visible? For whom is it attractive? How to communicate and to whom the purposes and ways of residential activities?

Displacement

Are residences equivalent to the change of the context of the work and a sense of alienation? Might a travel have a positive impact on the sharpness of perception and creative inventiveness? What are the mobility traps? Site-specific or not and what does it mean?

Moderators

Magdalena Kubecka – researcher, coach, culture animator.

Daniel Malone – artist, ran the Teststrip and Gambia Castle galleries in New Zealand; in Poland he creates making reference to, among other things, the history of artists' institutions.

Agata Nowotny – sociologist, researcher, author of the report on Polish residential programmes.

Bogna Świątkowska – head of the Bęc Zmiana Foundation, a person who changed the way of creating and distributing knowledge where art, design and everyday life overlap, by publishing houses and production of cultural events.

Discussion about the residential programmes

The open discussion made reference to the conclusions elaborated during the preceding group discussions about the purposes, effectiveness and visibility of such activities. The discussion, with the participation of moderators of the groups, was led by Alessio Antonioli, director at Gasworks and Triangle Arts Trust (UK) – organisations that support bottom-up initiatives of artists in the entire world by providing workshops, working on cultural policies and organising residencies

Findings

- The residential system shadows more or less, the system of political issues and political decisions, because it is strong and well functions in countries that are supporting this kind of change, this kind of artistic work.
- You have to the special skills to travel and to be more mobile. It doesn't matter, if this mobility is practiced in your own country, your own city or it is in the world. You have to know, how to talk to people, how to deal with the world, how to be on the streets, how to react on the things that happens during the travel.
- Residencies are connected with responsibility on different layers: responsibility of the artist and the institutions and responsibility of the community. Then there is also responsibility towards funders and some higher institutions etc. One of the big issues is to find a balance between these kinds of responsibility.
- There is a question, how residences can be explained to other people, since they often don't have the traditional outcome or if they do, it's not what is seen by a funder, it's not something you bring to audience and say: its just a piece of work. It is worth to reflect, how we talk about the value of the residency in the way it isn't necessary the economic value.
- The relation between audience, community, artist, institution is understood differently in different residencies.
- There are two basic forms of residencies: product-centred, where the artist is expected to deliver a product and process-centred, where artist

doesn't deliver a product. There are residencies that are artist-led and the one that are community-led. When join these two categorization you have four types of different residencies.

- It is worth to analyse the time aspect of the residency: the length of it and the relation of it towards the timeline of community and social life.
- Very import is the resource aspect of the residencies - what happened if we run out of money to do residency but we still want to do it? We know the community, we have the network, we have other than financial resources. It's the most valuable to ask, how we are able to reframe what we mean under the residency.

Organisers

The CCA Ujazdowski Castle A-I-R Laboratory, Culture Animation (Institute of Polish Culture, University of Warsaw) and the Museum of the History of Polish Jews POLIN.

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Links:

<https://www.facebook.com/events/1428871910764064/>

<https://www.facebook.com/media/set/?set=a.10152875885043568.1073741923.233487138567&type=3>

<http://csw.art.pl/index.php?action=wydarzenie&id=1209&lang=>



Other Dissemination and Networking events

What Dissemination activity you have undertaken?	30.08.2015 meeting with Komuna// Warszawa theatre group and Powszechny Theatre	22.09.2015 meeting of coordinators of Warsaw Local Partnerships	13. 10.2015 meeting with representatives of the Przyjaźń neighbourhood from Bemowo	20.10.2015 meeting with members of the Local Partnership in Wierzbno	4.11.2015 meeting with professors and community partners of Rutgers University, Newark, USA	11.12.2015 (planned) annual meeting of the members of Warsaw Local Partnerships
Who was the target group?	Leaders and curators of cultural live in the Praga district of Warsaw	Representatives of the local Partnerships from different part of Warsaw	Representatives of residents of Bemowo district	Representatives of public social work institutions, ngo's, schools, libraries, culture houses, who belong to the Wierzbno Partnership	professors and community partners of Rutgers University	Representatives of the Local Partnership from Warsaw
Outcome of Activity	Plans of organisation a residency in Praga district	Interest of residency among other Local Partnerships	Plans of organisation a residency in Bemowo district	Plans of cooperation between the Partnership and the University based on the residency module	Discussion of possible relations between Universities and communities in USA and Europe an a possibility to linking it to VET.	