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PANEL ABSTRACTS

(Listed in alphabetical order by the title of the Panel.)

Alternatives to Teaching to Support your Artistic Freedom

Moderator: Don Ritter, Artist, Aesthetic Machinery, Montreal

Caleb and Sarah Jones, Co-owners of Jones Gallery + Studio

Jan Lhomer, Artist and Art Critic

Claudia Matera, Researcher, Game Designer, Social Media Strategist and Support Professor, Link Campus University, Rome

Victoria Surliuga, Associate Professor of Italian, Texas Tech University

MAKING IT AS BOTH AN ARTIST AND GALLERY

Caleb and Sarah Jones, Co-owners of Jones Gallery + Studio

"Making It As Both Artist and Gallery" will discuss strategies for (re)structuring a professional visual art practice that incorporates aspects of both a working studio and gallery. Sarah Jones, a visual artist, and her brother, Caleb Jones, a gallery manager, will share their experience operating Jones Gallery + Studio in Saint John, New Brunswick (a gritty port city on Canada's East Coast with a persistent fondness for visual art). Since 2010, Sarah and Caleb have explored a gallery approach in which the artist-owner presents work directly to the public, conflating the traditional separation of artist and gallerist. Using Jones Gallery + Studio as a case study, Sarah and Caleb will discuss the advantages and challenges of the do-it-yourself approach, share ideas on the artist building his/her own relationship with the public and fostering a local base of support. They will also discuss the gallery's entrepreneurial approach to the business of art, sharing ideas about art subscriptions, pop-up activities, gallery events and collaborations. Lastly but importantly, Sarah will talk about her experience in balancing commercial interests with creative integrity.

ART CRITICISM: AN IDEAL CAREER FOR AN ARTIST

Jan Lhomer, Artist and Art Critic

Although it is often difficult to write about one's own artwork, many artists are well equipped to analyze and explore another practitioner's. As studio artists, we readily engage in dialogue about art

in person or through social media. Communicating about methods, materials and subject matter is second nature to us – especially if one is involved in teaching. Many painters, sculptors or photographers have a solid understanding of art history and can personally identify with the hands-on process. This discussion will address topics such as: how to get started in this field, who decides which shows get covered, the role of the reviewer and compensation. Since there has been a decline in the role of critical coverage in the arts, online blogs often initiated by artists have begun to fill this void. This talk will highlight some outstanding blogs that participants might want to follow and discuss opportunities that are ripe for people to offer their expertise and passion for creative discussion in print. The benefits of writing include meeting artists whose work you admire, deepening your understanding of creative modalities, gaining visibility and simply doing good for deserving artists and venues.

VALUABLE TOOLS FOR PRODUCING SUSTAINABLE ART PROJECTS

Claudia Matera, Researcher, Game Designer, Social Media Strategist and Support Professor at Link Campus University, Rome

In Europe, organizations such as the Swedish TILLT and Spanish *Conexiones Improbables* support artists in developing artistic interventions in businesses and in the public sector, but not all these programs provide artists with the tools and training to develop their entrepreneurial skills. For three years, I've been running a project called Break-in the Desk, tailored to artists and the field of art, including recent innovations in the market and the globalization of communication networks. This training program is now a manual called "Work Play Book", in which the artist describes himself/herself, defines an idea through our "Idea Design Process", fills the "Creative Project Canvas", learns to pitch a project and conducts a self- assessment, which lead to an understanding of entrepreneurial thinking.

A CASE STUDY, CONVERGING SIDE CAREERS AND THE CREATION OF THE ARTIST'S PUBLIC PERSONA: EZIO GRIBAUDO AS PUBLISHER AND MULTIMEDIA ARTIST

Victoria Surluga, Associate Professor of Italian, Texas Tech University

The multimedia artist Ezio Gribaudo serves as an example of an artist whose side career – that of a publisher – helped shape his public persona and contribute to his artistic success. Trained at the Accademia di Brera as an architect, Turin-based Gribaudo brings to his visionary art a distinctive sense of chromatic precision and historical determination that derive from his work as a painter, sculptor and graphic artist. Gribaudo is also one of the most established art publishers of his generation, having promoted many of the greatest figures in modern art since the 1950s, including Francis Bacon, Giorgio de Chirico, Willem De Kooning, Marcel Duchamp, Peggy Guggenheim, Joan Miró and Henry Moore. In his art, he has introduced innovative ideas, such as the use of tools from the typographical industry and the elaboration of literary texts including those of Ludovico Ariosto and Carlo Collodi. Over time, these activities have created a specific public persona that Gribaudo has constantly reshaped according to his needs and art, thus influencing the public perception of his roles within an increasingly multicultural Italian society.

Architectural Interventions: Artistic Preservation of the Past for the Future

Moderator: Alberto Balestrieri, Writer, Documentation Consultant and former Program Officer for the Aga Khan Program for Islamic Art and Architecture, Harvard University and Massachusetts Institute of Technology

Michelle Drapeau, Tour Guide, Maison de la littérature | L'Institut Canadien de Québec's Scène littéraire

Isabelle Duchesneau, Executive Director, Le Monastere des Augustines

Pierlucio Pellissier, Architect, Curator and Restorer of Artistic Works

LE MONASTÈRE DES AUGUSTINES

Isabelle Duchesneau, Executive Director, Le Monastere des Augustines

This paper will discuss Le Monastère des Augustines as an example of preserving the past in order to serve the future. The Augustine Sisters who arrived on the Continent as caregivers and apothecaries in 1639 founded the monastery, which was North America's first hospital north of Mexico. Decades later, faced with a rapid decline in their population, the Sisters decided to entrust their founding monastery, collection of 40,000 artifacts and 1 kilometer of archives to a long and costly (\$42 million dollar) restoration process, which included bringing the building up to modern standards. Le Monastère then re-opened to the public in 2015. Today, every aspect of Le Monastère's concept is rooted in its history. Faithful to the Sisters' original mission of caring for the body and soul, Le Monastère welcomes those in search of balance and wellness in an inspiring environment with a non-conventional approach, including experiential accommodations, a museum, an archive center, a healthy restaurant (with a menu based on the principles of mindful eating), a boutique, specialized treatments, event rooms and a program of activities around holistic health and culture. In 2016, *National Geographic Traveler* magazine named Le Monastère as the #1 travel destination worldwide for physical and mental rebooting. It also serves as an exemplary case study of ways in which traditions can be honored, celebrated and subtly repurposed to serve societal needs today.

THE CONSERVATION OF TWO OF GUIDO NINCHERI'S FRESCOES IN QUÉBEC

Pierlucio Pellissier, Architect, Curator and Restorer of Artistic Works

The artist Guido Nincheri worked as an architect, painter and stained glass artist in more than 180 churches in North America. His workshop was run like a Renaissance 'bottega'; Nincheri provided drawings, paintings, sculptures and mural paintings for sacred and profane environments. He is, perhaps, best known as an 'affresco' painter, as he used the 'buon fresco' painting technique in at least six churches in Québec and the northern US. Two of these churches, Sainte-Amélie-de-Baie-Comeau and Notre-Dame-de-la-Défense, underwent conservation work in 1996 and 2000. Several interesting facts emerged while the conservation work was under way, casting a new understanding on the artist's point of view and working techniques. This presentation will quickly describe the decoration of each church, the working conditions and the peculiar events that happened during the execution of the works.

Artistic Research: Art, Research or None of the Above

Moderator: Irène Hediger, Director, Swiss artists-in-labs program at the Institute for Cultural Studies in the Arts (ICS), Zurich University of the Arts

Alexander David, Artist and Professor, Université Laval

Florian Dombois, Artist, 2017 Research Pavilion, Venice; and Professor, Zurich University of the Arts

Melanie Franke, Professor, art history and artistic research, Academy of Art and Design, Basel

Elaine A. King, Professor of the History of Art/Theory/Museum Studies, Carnegie Mellon University

This panel is sponsored by swissnex Boston and the ZHdK – the Zurich University of the Arts.

CRITICAL THINKING AS CONTENT

Alexander David, Artist and Professor, Université Laval

Critical thinking is often regarded as the nexus between artistic practice and art theory, and, by extension, as what links the academic world of art schools to the general artistic milieu. What happens when such an elusive attitude as one's critical sense becomes an issue in itself, not only in artistic discourse, but in actual artworks and projects? Can critical thinking be reduced to content? My presentation will focus on the difficult relationship between critical thought and artistic research.

LUGINSLAND (ON ART AS RESEARCH)

Florian Dombois, Artist, 2017 Research Pavilion, Venice; and Professor, Zurich University of the Arts

In the last 15 years many people have quoted the systemization of Christopher Frayling in "Research in Art and Design" (1993): research on art, research for art, research through art. This paper will go beyond and address possible practices of "art as research" as a series of variations – each stressing one aspect or another of the two words. Among the topics to be briefly discussed are art on research, art for research, art through research.

HISTORY(S) IN THE ARTS AFTER THE END OF THE COLD WAR

Melanie Franke, Professor, art history and artistic research, Academy of Art and Design, Basel

This paper questions the conditions of the production and nature of the knowledges of history(s) in the arts after the collapse of both East and West blocs and their attendant ideological systems. In the 1990s, artists created historical-political contexts through which they revised past perspectives on history. They ventured into archives, selected sources, revealed objects, recorded them with countless references, until their vibrating referentiality emerged. Through narration, they construct their object: History. What new narrative patterns can be extracted from such works? Which strategies do artists exploit to conjure up extraordinary historical events? What are the mechanisms for the artistic questioning of history? What type of logics do they follow, for example, in revealing or hiding sources, consulting archives, or in recuperating themes and motifs in surprising manners? How artists transgressively enter into other disciplines and reorganize the information they find there within the arts as a hybrid narrative space is connected with the question of the roles and identities they occupy in this exploratory behavior. This problematic, already addressed by Hal Foster, will be expanded on in the paper. The aim is to thematize poetological maneuvers in dealing with history.

THE 21ST CENTURY MASH-UP OF THE ARTS? ART WHERE ART THOU?

Elaine A. King, Professor of the History of Art/Theory/Museum Studies, Carnegie Mellon University

This presentation will examine the practice of art in a technologically based society as well as consider how, increasingly, concept and ideology are valued over aesthetics. One might ask how are schools preparing future artists in a world of immediacy and never-ending venues of entertainment opportunities? The difference between an After Post Art and the art of Modernism or even certain

aspects of Post-Modernism is that at times we must struggle to locate the artwork itself. Contemporary Art of the 21st century emerges from a MASH-UP of theory, materials and milieus.

Art Works: The Art of Management and Organization

Moderator: John Boylan, Artist and Organizer of 9e2

Camilla Boemio, Writer, Theorist and Curator

Anthony De Ritis, Professor and former Chair of the Music Department, Northeastern University

Emmanuel Guy, Artist and Professor at Université du Québec à Rimouski

CAMOUFLAGE PRACTICE – A DESTABILIZATION AND MUTATION OF ARTISTIC PRACTICES

Camilla Boemio, Writer, Theorist and Curator (including Deputy Curator of the Maldives Pavilion at the 55th Venice Biennale)

The lecture becomes a modus operandi to analyze the state of art today – its saturation, potential new horizons and artistic practices in different continents. This project – which is a work in progress – is intended to establish a framework to determine the conditions under which art is possible today. It started by reflecting on the concept of art as an unknown and the spatial, temporal and functional role of art as an unknown. This can be understood through the tension art is trapped in, implied by an art bank, food bank (like a past installation co-realized) and data bank; exploring new collisions with other disciplines, such as science (for instance, advanced technologies and innovation), architecture or social and political interventions.

MANAGING ACROSS ART, SCIENCE, AND ENGINEERING

John Boylan, Artist and Organizer of 9e2

This paper looks at the dynamics of arts organization and management in scenarios where artists and performers are encouraged to work with scientists, engineers, and software developers. How can rational scientific inquiry or adherence to engineering principles be meshed with often more open and sometimes unfocused investigations of artistic practice? How can each party be aided to bring models of ingenuity and imagination to each other's work? What practices can be brought to bear to prevent artistic inquiry becoming a stand-in for design or devolving into spectacle, in didactic service to illustrating a scientific concept or simply showcasing a specific technology? What modes can be introduced to encourage commonalities of practice around imaginative scientific investigation and creative employment of technologies and scientific insights? And how might the increasing prevalence of artist/scientists and engineer/artists affect these questions?

LEARNING FROM ONE ANOTHER: LOOKING AT ART FROM A MANAGEMENT PERSPECTIVE AND VICE VERSA

Emmanuel Guy, Artist and Professor (in the Department of Management Science), Université du Québec à Rimouski, Canada

Creating art and conducting research on the management of organizations are commonly thought of as radically different processes. Yet both are creative processes. Both require materializing abstractions. This contribution will focus on how tensions, contradictions and paradoxes are dealt with in both arts and management. First, I will illustrate how one approaches creating contemporary art

from the traditional skillsets of crafts(wo)men who work with wood. The second multidisciplinary process described mixes social sciences and management perspectives to analyze decision-making in institutions. From this, what the two processes can contribute to each other will be discussed and explored.

Artists and Medicine

Moderator: Andrée-Anne Blacutt, Artist; and Doctoral Candidate, Université Laval

Fiona Davies, Artist

Tamar Tembeck, Art Historian and Media Studies Scholar, McGill University

Crispin Weinberg, President, Biomedical Modeling Inc. (BMI)

ARTISTS WORKING WITHIN MEDICINE

Fiona Davies, Artist

This is a case study of four visual and performance artists who work within the cultural, historical, economic, technological and social contexts of the contemporary practice of medicine. These artists do not exhibit in the medical environment. They are not art therapists. They use medicine as the raw material of their practices. They illustrate dynamic, collaborative and multidisciplinary ways of working, exploring new ways of thinking and seeing the world. Amy Chan, for instance, is a pathologist/artist. In her work *The Hong Kong Plague of 1894*, she links the historical return of the black plague to its starting point many centuries before and the fast spread of contemporary epidemics. John A. Douglas operates from the position of one who has suffered a chronic kidney failure requiring dialysis. His work reinforces the ritual, regimes and distortion of time of the chronically ill. Danica Knezevic works from the position of a caregiver for several chronically ill members of her family. Her art is informed by the fluid boundaries between the self and the other in this distorted situation. Fiona Davies, as a witness to family members in the ICU, overlays this emotional landscape with contemporary medical ICU practices.

PUBLIC ART IN HOSPITALS

Tamar Tembeck, Art Historian and Media Studies Scholar, McGill University

With the recent inauguration of two new super-hospitals in Montreal (McGill University Healthcare Centre in 2015 and Phase II of the Centre hospitalier de l'Université de Montréal in 2017), the greatest concentration of public art in Quebec is now in our healthcare establishments. Thanks to a provincial regulation, requiring that artworks be commissioned for major new public buildings and refurbishment projects, these two super-hospitals boast a total of 25 new works by Quebec artists, including a sound installation as well as a process-based work. In light of these local developments, it is fair to affirm that, beyond their medical roles, hospitals also operate as cultural resources for their communities, notably through their public art collections. Referencing examples of public hospital art from Europe and North America over the past century, this presentation will address current practices as well as changing expectations towards public art in hospitals.

ANATOMICAL ART – FROM SCAN TO SCULPTURE

Crispin Weinberg, President, Biomedical Modeling Inc. (BMI)

After providing a brief overview of how medical imaging data, such as CT and MRI scans, can be converted into 3D models, we will explore how artists have used such models for sculpting – including casting in different materials, digital manipulation of 3D models and 3D printing sculptures. Case studies of the work of Kiki Smith, Noel Grunwaldt, Matthew Day Jackson and Edward Monovich will illustrate these different approaches. In conclusion, we will show that medical imaging offers artists a new approach to anatomy.

Artists as Agents of Change

Moderator: Roger Colombik, Artist

Jerolyn Bahm-Colombik, Artist

Carmen Moreira, Dancer and Founder of SQx Dance Company

Claire Anna Watson, Curator, Bundoora Homestead Art Centre; and Chair, BLINDSIDE's Artistic Directors

Mitsuhiro Yoshimoto, Director, Center for Arts and Culture at NLI Research Institute, Japan

REFUGEES, RESETTLEMENT AND THE RESPONSIBILITY OF THE CREATIVE CLASS

Roger Colombik and Jerolyn Bahm-Colombik

In order to contribute to an ever-widening circle of empathy and equanimity in our societies, we are holding a forum on strategies and systems for engaging refugee resettlement communities. At a time when the US government and European officials close off safe channels of resettlement for refugees and fill the airwaves and media with protestations of hate and indifference, a significant number of NGOs and private individuals have stepped forward to welcome those in desperate need of safe harbor. Canada's private sponsorship program in 2016 accounted for over one-third of the thirty thousand Syrian refugees now settled in the country. In the United States, the determined and long-standing accomplishments of programs such as the International Rescue Committee (IRC) continue to redefine what it means to build a benevolent society that welcomes those in need. We have worked in collaboration with the IRC – Abilene, Texas Office and The Grace Museum on a project with the resettlement community in Abilene. This project focused on empowering this community through visual literacy and establishing awareness that the newly settled families are an intrinsic component of their new cultural and social community.

USING ART & CULTURE TO EMBRACE DIVERSITY

Carmen Moreira, Founder of SQx Dance Company

How can artists and organizations increase public engagement by developing new audiences and including often underserved and underrepresented members of society? SQx Dance Company's mission is to use contemporary dance to promote kinship, collaboration and teamwork. Using my organization SQx Dance Company as a case study, I will point out the significant qualities that set us apart from other art and culture organizations. We are not like most art and culture or dance organizations; we do not use dance to promote a specific artistic legacy. Instead, our mission is to use dance to make the world a better place. We reach out to audiences who are often away from the "limelight" or very difficult to reach geographically. Hence, our target populations are minority ethnic groups, indigenous populations, geographically isolated individuals, troubled inner-city communities,

special needs students, refugees and other newcomers to Canada. In this presentation, I will discuss how and why artists serve aspects of society that are often marginalized—despite the increased expense, lack of understanding and gaps in funding. Can broadening an artist's appeal in serving diverse audiences compromise or advance artistic legacy and vision?

AN INCLUSIVE APPROACH: COLLABORATING WITH ARTISTS WITH DISABILITIES AND MENTAL ILLNESS

Claire Anna Watson, Curator, Bundoora Homestead Art Centre; and Chair, BLINDSIDE's Artistic Directors

Referencing Bundoora Nebula Residency program, this presentation will outline how there is room for more engagement between people with and without a disability. The Bundoora Nebula Residency Program was open to visual artists, performers and musicians with half of the residency positions reserved for artists with a disability or artists who had experienced mental illness. Artists were inspired by each other and the site, and were encouraged to develop new ideas and processes. A finished outcome was not required, but rather a dialogue based on access and inclusion was. This presentation will discuss the complexities of creating a harmonious environment that is inclusive and conducive to artist-led collaboration. Through online discussion boards, informal dialogues, walks together around the Bundoora Homestead grounds, four separate pairs of artists were inspired to rethink and reimagine what their creative practice could be. The outcomes of this research are still underway with June 2017 marking the completion of this first iteration of the program. Subsequently, the many questions, ideas and resonances that this paper intends to address are still in the making and open to discussion.

AIR AS AN AGENT OF SOCIAL CHANGE – WHAT HAPPEND IN A RURAL SMALL TOWN IN JAPAN

Mitsuhiro Yoshimoto, Director, Center for Arts and Culture at NLI Research Institute, Japan

The small farming village of Kamiyama in the Tokushima Prefecture has a population of just 5,400 due to severe depopulation and aging. In the midst of this, the town started the Kamiyama Artist in Residence program (KAIR) in 1999. Since then, artists have moved in, renovated old houses and vacant stores and, through the program "Work in Residence," encouraged immigration by workers and entrepreneurs necessary for the town's future.

In 2010 the Tokyo IT company Sansan also opened a satellite office in Kamiyama. Following their move, this trend has continued and now roughly seventeen companies employ forty new workers in Kamiyama. Afterward, more creators and craftsmen continued to appear, repurposing empty storefronts as their offices. Recently, even a French bistro has opened, followed by many organic food stores. What supports these efforts is a philosophy of "Creative Depopulation" – in this case, setting a target of 20 new people coming to the area every year in order to create a sustainable community, while accepting depopulation and aging as inevitable. As a result, Kamiyama has been able to realize a population growth of twelve people in 2011. The driving force behind these achievements is the "creative atmosphere" to which that KAIR gave birth.

Beyond Time and Space

Moderator: Anne-Josée Lacombe, Head of Digital Mediation, Musée national des beaux-arts du Québec

Luc Courchesne, Artist, Founding Member and current Co-Director of Research, the Society for Art and Technology (SAT) and Honorary Professor, Université de Montréal
Don Ritter, Artist and Professor, School of Creative Media, City University of Hong Kong
Matej Vakula, Multimedia Artist, Educator, Curator, Theorist, Programmer and DIY Enthusiast
Clea T. Waite, Inter-media Artist, Scholar and Experimental Filmmaker

DIY MID-CAREER RETROSPECTIVE

Luc Courchesne, Artist, Founding Member and Current Co-Director of Research, the Society for Art and Technology (SAT) and Honorary Professor, Université de Montréal

A new inhabitable space has opened up. It is virtual, infinitely expansive and accessible from anywhere at anytime. Artists, no matter what medium they are using, are creating traces, artifacts and, eventually, works exemplary of the process they engage in. Over time, these traces, artifacts and works constitute a body, which – as a whole – is an artwork in itself. The way we document, archive and transpose this process could facilitate the creation of an experience that is comparable to an artist's retrospective. This talk will show how to create an explorative virtual gallery of one's own body of work.

THE SIGNIFICANCE OF BURNING AND WET BUILDINGS

Don Ritter, Artist and Professor, School of Creative Media, City University of Hong Kong

Humans have been highly dependent on fire and water throughout existence, and they have used these contrasting entities throughout history to symbolize various concepts, including the potentialities of existence, the fountain of life, the cosmos, unconsciousness, birth, rebirth, creation, destruction, divinity and hell. Ritter will discuss the humanistic concepts conveyed through imagery of fire and water, and how he uses this symbolism within large video projections. Ritter will also describe a hardware-software system he has configured that enables Ultra HD (4K) video to be projected onto any shaped building using multiple video projectors and a single computer that provides real-time video mapping, interactive video, interactive audio and color adjustment functionality. Documentation will be shown of media façades on buildings in Europe and Asia, including the Creative Media Centre in Hong Kong (designed by architect Daniel Libeskind), the Daegu Culture and Arts Center in South Korea and Post City at Ars Electronica in Austria.

THE LAB, THE STUDIO AND THE SOURCE CODE

Matej Vakula, Multimedia Artist, Educator, Curator, Theorist, Programmer and DIY Enthusiast

Presenting my two key projects in microbiology and computational chemistry, *Well Plate Utopias* and *Nano Construct*, produced in collaboration with Daniel Heller's Lab at the Center for Molecular Imaging and Nanotechnology at Sloan Kettering Cancer Center, I will talk about the equal importance and relevance of science and art. Equality and multi-disciplinarity are important not only within the field of translating science to wider audiences but, from my experience, I believe that art actually can make a significant contribution to particular types of research. To have such an impact, art has to be redefined once again, to be able to facilitate entirely new and as yet unknown methods of knowledge production. I will also talk about expanding artistic research into areas of gaming, simulation and procedural art. Non-traditional gaming formats are interdisciplinary in nature and as such can serve as tools for scientific discovery that can produce unexpected knowledge. A game could function as an

interface between digital, biological and physical reality. In the right circumstances, a game is a situation that is opened to elements of the unexpected, set up to produce unexpected knowledge.

ICE-TIME

Clea T. Waite, Inter-media Artist, Scholar and Experimental Filmmaker

The *Ice-Time* project is a creative response to the perilous state of Earth's ecosystem. *Ice-Time* is an immersive, multi-projection video and sound installation combining art and science that minutely examines the structure of ice to reveal the time embedded within. The project conveys the essence of ice and its intimations, eliciting the poetics contained within frozen water as revealed by current climate research. Glacial ice presents a four-dimensional hyper-view into time and space, an icy tesseract giving us an 800,000 years view backwards into Earth's climatological past and forwards towards the pending outcomes of current rising temperatures. This presentation will present a field report from our filming expedition to Western Greenland in 2016 and the resulting cine-installation. Our artistic process for *Ice-Time* combined the methods of a naturalist in the field, collaboration with climate experts and the collecting of scientific and cultural data. *The Ice-Time* film occupies a six-screen cinema architecture and a three-dimensional soundscape. By means of a vivid, material presence of image, sound, data and time, the immersive cinema-installation presents a proprioceptive interaction of form and content, creating an embodied, participatory film that imbues the spectator with a deep awareness of the environmental and cultural implications of ice.

Biennales and Festivals: The International Highlights of Québec

Moderator: Mary Sherman, Director, TransCultural Exchange

Claude Bélanger, Founder and Artistic Director, Manif d'art

Michelle Drapeau, Assistant Curator, Manif d'art

Gaëtan Gosselin, Director, Mois Multi, Québec City

Ariane Plante, Curator, Mois Multi, Québec City

Alain Thiebault, Artistic Director, ELEKTRA and the International Digital Art Biennial (BIAN), Montreal

This panel will offer an overview of some of the key international Biennales and Festivals in the region of Québec.

Michelle Drapeau, Assistant Curator, Manif d'art

Manif d'art is a major Canadian and international biennial of contemporary arts. Each edition showcases over 100 artists from various backgrounds in approximately 30 cultural spaces and artist-run centers all over the city of Québec, with the central exhibition being at the Musée national des beaux-arts du Québec. The biennial arose in the 1990s from of an eagerness within the local artistic community to establish a significant international visual arts event in the city of Québec. Responding to that desire, the artist-run centre L'Œil de Poisson launched the first Manif d'art in the fall of 2000. It has had eight memorable editions since, with an upcoming one taking place in 2019. This article will position Manif d'art within the broader history of biennials in the province of Quebec. It seems to have emerged in the midst of a true movement of collective willingness to truly put Quebec on the map of the global contemporary arts scene and to facilitate the artistic dialogues on an international scale. We

will explore these different developments in an attempt to identify Manif d'art's major contributions to the contemporary art world, as well as its current position on the international biennial scene.

English, s'il vous plait: Coping with Language Barriers

Moderator: Jeanne Landry-Belleau, Artist and free-lance Cultural Programmer, Québec City

Antoine Abi Aad, Designer and Assistant Professor, Faculty of Fine Arts and Architecture, Lebanese University

Benoit Granier, Composer and Independent Cultural Producer

Serge Lacasse, Professor, Faculty of Music, Université Laval

Claudia Lefko, Project Partner, Baghdad Resolve: An International Collaboration to Improve Cancer Care in Iraq

WHAT LEBANESE LANGUAGE LOOKS LIKE

Antoine Abi Aad, Designer and Assistant Professor, Faculty of Fine Arts and Architecture, Lebanese University

Zoom in, zoom out is a stunning exercise when you live in the Middle East – traveling through 7000 years of concentrated history. Many contractors digging parking lots for their skyscrapers in Beirut end up in Roman baths from the early Anno Domini years. When it comes to languages and their reflections (the letters), it is as rich as any other geological discovery in this region. Our neighbor from Nazareth, Jesus (Christ, of course) – in addition to his Galilean mother tongue – also spoke Aramaic (the *lingua franca* of the Middle East back then), read Hebrew (the language of the *Old Testament*), and could understand Greek and, even, Latin. He was not incomparable in this sense; people in the Middle East still follow the path he followed from his ancestors: changing/mixing languages unremittingly. Innumerable words mistakenly named Arabic in colloquial Lebanese can be traced back to hundreds/thousands of years. Since its existence, Lebanon exceptionally/unexceptionally has been a laboratory of transitional multilingualism with dozens of languages molding the way Lebanese communicate today: the words they speak are images of their hybridity. The aim of the original research behind my presentation is to visually transcribe the verbal mixture of three languages commonly mixed in Lebanon today: Arabic, French and English, through the combination of their respective scripts, Arabic and Latin. Being written in opposite directions, it became crucial to connect the two writing systems to force the reading of the two/three languages. The resulting works are visual transcriptions of how Lebanese talk: what Lebanese language, today, looks like.

ENGLISH, S'IL VOUS PLAÎT: COPING WITH LANGUAGE BARRIERS

Benoit Granier, Composer and Independent Cultural Producer

Today, the visual arts, music and education are strongly invested in the notion of cultural diversity and intercultural dialogue. This means that we need to be more sensitive and aware of other cultures, and those from other cultures must be sensitive to ours. This also means that the world's cultures and our relationship to them have changed. In this presentation, I will discuss the issues linked to a multicultural environment – including the social and linguistic differences – as well as the problems in terminology and artistic creation that these engender. I will conclude by highlighting some ways to

navigate this new terrain.

REMIXER LA CHANSON QUEBÉCOISE

Serge Lacasse, Professor, Faculty of Music, Université Laval

As part of the "Remixer la chanson québécoise" research-creation project, remixers from various origins (France, Romania, Morocco, Cuba, Quebec) and from various musical traditions were invited to produce a series of 13 remixes with only one constraint: the remixes had to include excerpts from recordings of Québécois songs before the 1950s. This project, which was the subject of a three-year ethnographic survey, intensely mobilizes the digital, in terms of artistic production concerns and the analysis of ethnographic data. In what ways did the different remixers negotiate the meeting between the achievements of their own culture and the identity elements conveyed by this Quebec repertoire? As we will see, this negotiation involves the recognition and exploitation of common values, which are reflected in the proposed remixes.

TRANSLATION AS ART: ART AS TRANSLATION

Claudia Lefko, Project Partner, Baghdad Resolve: An International Collaboration to Improve Cancer Care in Iraq

English is becoming the language people "must", and increasingly do, "know" around the globe. Still, are we understanding one another?

"The very hard times I've experienced over these years have rendered me silent", Dr.

Salma wrote. "I find no comment. 'Sometimes when you say the words they lose their meaning'

(an Arab aphorism)." I wondered about this phrase, about words losing their meaning once they are spoken. Dr. Mazin sent me the Arabic *إذا قيلت الكلمات فاضاعت معانيها*, saying perhaps one of our translators could offer a deeper translation. This is an Arabic expression of a certain sentiment, he wrote, about words losing meaning and the limits of language. Imagine the difficulty of translating these words that have escaped from silence to become visible on a page or spoken out loud. Imagine trying to translate them into English or any other language. My partnership is with a "hospital", with two "doctors" and "the nurses". What comes into your mind if you are in a first world country is very different from what exists in Baghdad. We use art, music and documenting photographs to clarify—to translate if you will—amongst ourselves and between CWTB and the outside world. But, we rely most heavily on the written and spoken word. This makes translation a critical part of our work.

Funding Resources for Artists

Moderator: Mary Sherman, Artist and Director of TransCultural Exchange

Anthony De Ritis, Fulbright Grantee, Professor and former Chair of the Music Department, Northeastern University

Benoit Granier, Composer and Independent Cultural Producer

Linda Lighton, Director of the Lighton International Artists Exchange Program

This panel will look at various resources for artists to find funding for their work – from providing information on specific grant-making institutions to alternative and Do It Yourself (DIY) tactics. In addition, the panelists will discuss what makes for successful grant applications, logistics for taking

your career international and reality checks for navigating this new global arena. Considerable time will be given over to the audience to ask questions and learn not only from the speakers but also from one another.

FUNDING RESOURCES FOR ARTISTS

Benoit Granier, Composer and Independent Cultural Producer

From 1976 until 2012, when the ban on Western music was lifted after Mao's death, the market for classical music in China has continued to expand. International artists developed an interest in performing in many of the major Chinese centers. However, support for the arts in China is minimal and the administrative process is complex. Over the past 10 years, I have worked with conservatories, universities, art centers, ministries of culture and embassies in order to find support to develop cultural projects in China. In this presentation, I will discuss solutions and possibilities for the artist to exhibit and perform in China, including finding the funds to do so.

LIGHTON INTERNATIONAL ARTISTS EXCHANGE PROGRAM

Linda Lighton, Artist and Director of the Lighton International Artists Exchange Program

The Lighton International Artists Exchange Program (LIAEP) works to make the world a smaller place by giving artists of different cultures the opportunity to work together. The exchange of ideas and expertise between peers is the Program's goal and is encouraged by rewarding dedicated mid-career artists with the unique opportunities afforded by travel. A hopeful consequence of this effort is that lasting friendships and understanding across cultures will develop.

LIAEP is especially interested in funding mid-career artists who have not yet worked in a foreign country. Linda Lighton, LIAEP's founder, believes that cultural exchange refreshes an artist's life perspective and can reinvigorate their studio practice and investigation. Lighton says, "Going to a foreign land is a special way of making everything new. When you can't read the writing or talk to anyone on the street, you see things as if for the first time. Materials, color, scale, the song and cadence of a language can take on new meaning."

This effort to encourage a trans-cultural exchange of ideas and expertise is accomplished by providing financial support and creating opportunity. With this support LIAEP hopes to enrich creative development, allow access to other cultural practices and art forms and deepen cross-cultural understanding.

International Exchange: Building Reciprocity

Moderator: Caitlin Strokosch, National Performance Network & Visual Artists Network, New Orleans, Louisiana

Irène Hediger, Director, Swiss artists-in-labs program at the Institute for Cultural Studies in the Arts (ICS), Zurich University of the Arts

Jean-Baptiste Joly, Founding and Artistic Director, Akademie Schloss Solitude (Stuttgart, Germany)

Rosie Gordon-Wallace, Founder, President and Curator of Diaspora Vibe Cultural Arts Incubator, Inc.

INTERNATIONAL EXCHANGE: BUILDING RECIPROCITY

Caitlin Strokosch, National Performance Network & Visual Artists Network, New Orleans, Louisiana

True reciprocity includes honoring differences, recognizing resource disparities, deepening multi-directional understanding and building true collaborations. Join us as we explore reciprocity between artists, partners and communities engaged in international exchange. Too often we enter into international cultural exchange without a clear vision of what "exchange" means for us, our partners, our communities and participating artists. How do we develop collaborations that honor each partner's differences? What does it mean to offer reciprocal value, even when there are disparities in the resources institutions or partners bring to the table? How can we (as administrators) create an environment where true exchange happens that deepens our multi-directional understanding and engagement together, rather than create one-way activities? And how can we ensure artists are integral to this engagement?

A Look at Residencies in Academia

Moderator: Michèle Oshima, Former Director, Student and Artist-in-Residence (AiR) Programs at MIT

Steven Bridges, Assistant Curator, Eli and Edythe Broad Art Museum at Michigan State University

Brandy Dahrouge, Program Manager, Banff Centre for Arts and Creativity

Bernard Paquet, Professor, Université Laval

Michael Schonhoff, Director, Kansas City Art Institute Gallery

Steven Bridges, Assistant Curator, Eli and Edythe Broad Art Museum at Michigan State University

Within the greater ecology of the art world, university museums are a unique species with characteristics developed specifically to best adapt to their environments. This presentation attempts to analyze the unique qualities of university museums, focusing on the residency opportunities and special projects developed at the Eli and Edythe Broad Art Museum at Michigan State University. The projects to be explored include Jan Tichy's *Beyond Streaming: A Sound Mural for Flint*, which responded to the Flint water crisis through a multi-layered community-based creative process, and a forthcoming exhibition by the artist Oscar Tuazon, which will develop new prototypes of passive solar architectural systems in conjunction with university faculty and students.

A LOOK AT RESIDENCIES IN ACADEMIA

Brandy Dahrouge, Program Manager, Banff Centre for Arts and Creativity

There are increasing numbers of residency programs connected to academic institutions, universities and colleges. Some of the benefits of these programs include an existing art educational infrastructure, extensive production facilities and equipment, access to different types of knowledge and departments, and being part of a larger ecosystem of academics and artists in which to work. Many of these programs also provide teaching or mentoring experience through direct interaction with more emerging artists and students. Furthermore, there is a shift in arts education towards more experiential, informal and community-based learning models. How can artists benefit from this shift, and these types of residency programs, when patching together their own learning, research, professional development and career paths?

Making Public Art Now

Moderator: Sarah Tanguy, Curator for the Art in Embassies, U.S. Department of States, Independent Curator and Arts Writer

Tom Ashcraft, Artist and Founding Member of the Workingman Collective

Edgar Endress, Artist and Professor, George Mason University

Tara Lapointe, Director of Outreach and Business Development, Canada Council for the Arts

Ashley Molese, Curator, Creative Producer and Festival Manager

What is the vision guiding current production of public work? Who is the public, and what is the space and art in today's practice? Our panel will tackle the subject by exploring the creative process from artist selection and concept development through implementation, installation and educational outreach, sharing differing perspectives and alternate models to the conventions of the last century. We will address relational aesthetics and social practice; site-responsiveness and inclusive collaboration; and the dynamic roles of artists and curators, including agents of change of cultural producers.

For starters, the definitions of public art as well as those of artist, curator and residency have grown in ways hardly imaginable fifty years ago. To act as a curator has even become a verb. From someone with specialized training in art history and museum practice, the term can now apply to anyone, including an artist, an activist or, simply, an arranger. Residencies increasingly embrace both studio practice and community engagement. And public art, while continuing to fulfill its function as a civic monument, has additionally come to mean an active – at times – ongoing intervention in daily life. Like curatorial work, the practice of public art making has rapidly moved beyond its once dominant model of government sponsorship, and commissioning entities can include universities, museums, galleries, collectors, independent arts organizations, community development agencies, and business improvement districts, as well as artists themselves. Against the backdrop of our over-branded, media-saturated environment, our panel seeks to highlight the importance of nurturing empathy and connection, and encouraging complexity, critical thinking, and dialogue through collaboration and bridge-building.

CANADA COUNCIL FOR THE ARTS

Tara Lapointe, Director of Outreach and Business Development, Canada Council for the Arts

In celebration of the Canada Council for the Arts' 60th anniversary, this presentation will discuss the transformation of the Council's 3,000 square foot exhibition space called *Âjagemô* on the ground floor of their office into a studio for three separate artist residencies with artists Michael Morris, Katherine Boyer and Thierry Marceau, and the creation of an exhibition that will highlight the many art forms that the Council funds and the role of the arts in the lives of Canadians. This talk will examine significant milestones in the evolution of the Council's funding and its impact on the arts sector, and consider the future of the arts in Canada and the role of the Council within it. Covered themes will include: art in society, art as an agent of provocation and change, tensions concerning bilingualism, artistic freedom, the arts and Indigenous Peoples, national issues and their expression in the arts, and traditional disciplines and new practices.

MARYLAND INSTITUTE COLLEGE OF ART/MFA IN CURATORIAL PRACTICE

José Ruiz, Artist, Curator and Director and Faculty, MFA in Curatorial Practice program, Maryland Institute College of Art

This presentation will discuss a series of curatorial projects that expand public art and artist-in-residence models through community engagement, urbanism, technology and accessibility. The proposed case studies were conceived and curated by recent graduate students from Maryland Institute College of Art's MFA in Curatorial Practice program—a social practice, community-based program with a curriculum that connects contemporary art with new audiences and communities. The first MFA of its kind in the country, this program offers a hands-on curriculum that balances collaboration and socially engaged practices with academic research in history and theory. Students work in a variety of experimental contexts and formats, proposing alternative models of exhibition-making, institution-building and social justice through art. Designed to forge connections among artists, institutions and communities, the program brings contemporary art and culture to new audiences, and links local issues to international discourse. By creating real-world collaborative and individual exhibitions, students raise awareness, bridge societal gaps and catalyze exchanges across various disciplines, both inside and outside the art world.

PROVISIONS LIBRARY

Donald Russell, Founding Director, Provisions Library and Curator, George Mason University

This presentation will discuss two case studies to underscore Provisions Library's mission to produce socially engaged projects: Founded in 2001, Provisions Library's educational and research programs produce socially engaged projects at sites throughout the US Capitol Region and across the globe. Projects include exhibitions, public art, residencies, screenings, workshops, lectures, curricula and publications. Participants include artists, activists, academics, students, professionals from a variety of disciplines and everyday people. Provisions partners with organizations, artists, scholars, activists and students to develop and amplify new narratives and experiences across cultures utilizing grassroots modes of creative action to build knowledge of social change in its artistic and creative dimensions. The library, public programming and research opportunities host artistic, intellectual and activist endeavors that explore the educational and social promise of contemporary culture.

ART IN EMBASSIES, U.S. DEPARTMENT OF STATE

Sarah Tanguy, Curator and Tom Ashcraft, Workingman Collective

Dedicated to cultural diplomacy through the visual arts, the U.S. Department of State's Office of Art in Embassies (AIE) is forging new public art models for U.S. diplomatic missions overseas. AIE curators create permanent collections and temporary exhibitions in all media by U.S. and host country artists, which incorporate site-responsive and collaborative commissions and integrate host countries' socio-political and cultural heritages. For over five decades, AIE has played a leading role in U.S. public diplomacy through a focused mission of vital cross-cultural dialogue and understanding through the visual arts and dynamic artist exchange. Going forward, AIE will continue to engage, educate and inspire global audiences, showing how art can transcend national borders and build connections among peoples.

In "Public Art as Global Ambassador," Sarah Tanguy will dialogue with Tom Ashcraft about Workingman Collective's three-part commission *Story* for the new U.S Embassy in Liberia. At its core, the

commission considers play, learning and building community in a country still healing from decades of civil war: four bronze, school desk chairs populated by Liberia's national bird for the Embassy exterior; a playground in Wenneh Town created in partnership with the Checago Bright Foundation (a U.S. and Liberia based non-governmental organization); and a quilt edition by Liberia's Quilter's Guild. The conversation will highlight the selection process, importance of a cross-cultural exchange and special parameters of placing art on diplomatic grounds.

Mapping Mobility: Resources for Artists Looking to Find Opportunities in Europe and Beyond

Moderator: Marie Fol, Director, TransArtists

Pau Cata, Curator and Researcher for The North Africa Cultural Mobility Map

Jaime Humphreys, artist, artist-in-residency coordinator at the Youkobo Art Space (Japan) and committee member of the Microresidence Network

Marie Le Sourd, Secretary general, on the move.org

Margaret Shiu Tan, Taiwan Art Space Association

Kira Simon-Kennedy, China Residencies

THE NORTH AFRICA CULTURAL MOBILITY MAP

Pau Cata, Curator and Researcher for The North Africa Cultural Mobility Map

This presentation will focus on the NACMM, which is a research project and information platform about mobility initiatives for artists and researchers from all over the world interested in traveling to or within North Africa. Its aim is to promote a better understanding of the cultural and socio-political contexts of North Africa while, at the same time, strengthen cultural dialogue and collaboration in the region. The NACMM is by no means a complete project, but an open and organic online portal. Its goal is to become an info-platform and a space for discussing the traditions and contradictions, interests and imbalances of cultural mobility in the region. (CeRCCa Center for Research and Creativity Casamarles [Barcelona] and El Madina for Performing and Digital Arts [Alexandria] are responsible for the project's development.)

MAPPING OF CULTURAL MOBILITY IN EUROPE: WHAT DOES IT MEAN FOR ARTISTS AND CULTURAL PROFESSIONALS?

Marie Le Sourd, Secretary general, on the move.org

Marie Le Sourd will focus on the current trends of cultural mobility in Europe as far as funding and forms of opportunities are concerned. She will also highlight the recent policy discussions at national and European levels which may benefit the sector in Europe but also internationally. This presentation focuses as well on the nature and objectives of mobility for artists and cultural professionals in a fast-changing world where obstacles for the freedom of movement can be increasingly challenging.

THE MICRORESIDENCE NETWORK – AN INTRODUCTION

Jaime Humphreys, artist, artist-in-residency coordinator at the Youkobo Art Space (Japan) and committee member of the Microresidence Network in coordination with Tatsuhiko Murata, founder of the Microresidence Network and Co-Director of Youkobo Art Space

Currently, artist-in-residences (AiRs) exist in various forms throughout the world. Coining the term

“microresidences” to refer to AiRs that are flexible and “micro” in scale – while still possessing macro-level potential – Youkobo Art Space and a small group of likeminded AiRs gathered in Tokyo in 2012. Together they launched the Microresidence Network as a global database. The aim of the database is provide greater visibility to such organizations around the globe. A microresidency can be likened to “a temporary overseas hide-away” for artists with diverse goals and at different stages in their careers. They offer an environment that fosters the mutual curiosity of the artist and host, and allows the development of activities through intimate human relationships. In addition to a general introduction to the Microresidence Network, in this presentation we will consider microresidencies from various points of view—in relation to contemporary trends, funding and the benefits to artist and hosts—based on the experiences of Youkobo Art Space and our other founding members. At a time when recent global events point to growing rifts in societies, the need to recognize cultural diversity at a local level is one of the most important challenges that the world faces today. Motivated by such convictions, the Microresidence Network continues to develop as a growing patchwork of spaces for artists, by artists. Won’t you be the next to join?

Kira Simon-Kennedy, Co-Founder and Director, China Residencies; Co-Founder, Rivet

The paper will present an overview of 30+ residency programs in mainland China and Hong Kong as well as two of China Residencies' programs, travelling #slowtrain Instagram residencies (which take place along rail routes such as the Trans-Siberian Express and the New Silk Road) and Residency Knowledge Exchanges (where staff from residencies in China and abroad gather to learn from each other). In addition, China Residences' ongoing fiscal sponsorship fellowship, which supports artists, activists and organizers of the East Asian and African Diasporas centered in New York City & Beijing, will be discussed. Further, ways to increase visibility of opportunities through public online resources like the *Applying for Things* guide (which aims to demystify application processes for creative practitioners) and the *Writing an Open Call* guide (which aims to create more transparent and equitable open calls) will be explored.

Mapping Mobility: Resources for Artists Looking to Find Opportunities in the Americas

Moderator: David Naylor, Artist and Professor, Université Laval

Bastien Gilbert, Executive Director of the Regroupement des centres d'artistes autogérés du Québec (RCAAQ)

Jan Hanvik, Co-Founder and Principal of Cross the Bridge LLC, and CEO of PAMAR and Pan American Art Research Inc.

Lisa Hoffman, Executive Director, the Alliance of Artists Communities

Reconsidering the Native: What Indigenous Artists are contributing to Contemporary Art

Moderator: Jan Hanvik, Co-Founder and Principal of Cross the Bridge LLC, and CEO of PAMAR and Pan American Art Research Inc.

Cardiela Amezcua Luna, Dancer, Choreographer, Director, Stage Producer, Promoter, Cultural Manager and Environmental Educator

Irène Gaouda Lyoum, Founding Member and Vice-President, OSMOSE, Cameroon
Sophie Stévançe, Professor, Université Laval
Cécile Vulliemin, Project Leader for Art/Sciences Programs, swissnex Boston and Exhibition
Coordinator, Hors Pistes Association

A NETWORK OF ARTIST-RUN PROFESSIONAL RESOURCES IN QUÉBEC AND CANADA

Bastien Gilbert, Executive Director of the Regroupement des centres d'artistes autogérés du Québec (RCAAQ)

In Quebec, artist-run centres represent a network of 65 dissemination and production services accessible to all professional artists. Though around 80% of the exhibited artists are typically from Quebec, international artists are also considered. Through this network, artists can gain access to photo labs, production studios, various production or dissemination residencies and professional technical assistance.

An artist interested in this network should contact the selected artist-run centre after having verified its admission criteria, the submission guidelines and other information. Indeed, artist-run centres regularly announce calls for submissions. An internal selection committee then evaluates the submissions as to their interest and pertinence as well as their consistency with the mission or mandate of the centre. When a submission is selected, the artist-run centre signs a contract with the artist that includes legal clauses and exhibition conditions if dissemination is involved. In most cases, the artist will receive a fee. For any form of exhibition of the artist's work, the artist-run centre must absolutely pay the artist an Exhibition Right according to a minimum fee schedule established by the Canadian Artists Representation Copyright Collective. The artist-run centre, depending on their agreement with the artist, may also cover other costs: production costs, accommodation, transportation of art works, artist's travel expenses, etc.

INDIGENOUS ARTISTS ASSUME THEIR PLACE AT THE TABLE

Jan Hanvik, Co-Founder and Principal of Cross the Bridge LLC, and CEO of PAMAR and Pan American Art Research Inc.

In 1988 or so, Japan's Tsurumoto Room Company asked me to search for a traditional Guatemalan Mayan dance and music group to participate in the Tama International Farmers Fashion Fair. That led to a years-long immersion into the families, weavings, ceremonies, foods, humor and naturalness of easy friendship with the Grupo Cultural Uk'ux Pop Wuj (meaning, more or less, "the wisdom of the writings of the ancestors") of Chichicastenango and Santa Cruz del Quiché of the Quiché Mayan people of Guatemala. The friendship led to curiosity about, and involvement with, the Pemón of Bolívar (Venezuela), the Mapuche of Chile, the Nahua-Pipil of El Salvador, the Purepecha of Mexico and the Aymara of Bolivia and Argentina. When invited by a Purepecha friend to visit the island of Pacanda in Lake Patzcuaro, Michoacán (Mexico), the people showed me an 18th-century convent restored by UNESCO that they hoped tourists would visit, bringing with them tourist dollars. But nobody came. That led to discussions about turning this culturally rich, isolated spot into an artist residency, which will now come to fruition in 2018. That also led to discussions with all the other communities, and a steady stream of indigenous residencies – now totaling 9 - 10 in 7 countries – coming on line. The difference between these residencies and "standard" residencies is that the

indigenous organizers speak not about giving isolation to visiting artists, but about "sharing" their resources with their artist visitors. I don't know if the establishment of a network of residencies in and by indigenous communities can be called a "movement." I leave it to renowned Cree singer/songwriter/activist/educator Buffy Sainte-Marie, who simply said that "the Creator" made this project, and that it is a result of "magnetic" – not "pushing" – energy.

A COLLABORATION WITH TANYA TAGAQ IN THE CONTEXT OF A MUSICOLOGICAL PROJECT

By Sophie Stévançe and Serge Lacasse

This paper aims to better understand the art of Tanya Tagaq in connection with her gestures. Tagaq's practice is characterized by the use of many vocal effects – from the katajjaq and other musical traditions – that the singer combines with movement. Given its expressive meaning for the audience, we want to understand what her body's movements mean or express in relation to the artist's vocal effects. We will present our methods and tools to categorize these gesture/voice combinations by developing quantitative and qualitative approaches (VICON motion capture, throat microphone, computer processing/interpretations and interviews). We will explore a symbolic ground – often inaccessible because it is metaphorical and little researched – in particular, because of the singularity of Tagaq's style, which integrates as much of the elements of its Inuit culture of origin as those of today's transnational culture.

Residencies: Serving the Needs of Artists Today

Ute Meta Bauer, Founding Director of the NTU CCA Singapore

Ute Meta Bauer's presentation is supported, in part, by the Goethe-Institut Montreal.

Jean-Baptiste Joly, Founding Director and Artistic Director of the Akademie

A CONVERSATION ON THE LONG-TERM IMPACT OF ARTISTS' RESIDENCIES

Ute Meta Bauer, Founding Director of the NTU CCA Singapore

Jean-Baptiste Joly, Founding Director and Artistic Director of the Akademie

An artist residency is not another kind of youth hostel, specializing in hosting artists in order to simulate a new Bohème lifestyle with dinners and parties. Artist residencies are places that should be able to adapt themselves to new artistic practices and challenges, to rethink the relationship between the artist and the institution, i.e. between the artist and the society. To do so, there is a real need for a deeper understanding of the practice of contemporary artists: How do artists work today and how to best support them with the specific offer of a residency?

Today, artists travel so much, network a lot and don't necessarily need the help of a residency to do so. But many artists do not have a studio anymore, and younger artists or those who live in big cities often can't afford a studio space. In a residency, artists often simply enjoy the calm of the space, appreciate the flat and stipend as a breathing moment to just focus on whatever they want for a few months, slow down and escape from a hectic daily life. Is it so simple? Or should a residency offer more?

Revealing the Hidden: Unveiling New Horizons

Moderator: Serge Lacasse, Professor, Faculty of Music, Laval University

Ajtony Csaba Szakacs, Director, the University of Victoria Symphony Orchestra, Sonic Lab and Assistant Professor for Conducting

Florian Grond, Postdoctoral Fellow, Concordia University; and Affiliate Member, Centre for Interdisciplinary Research in Music Media and Technology, McGill University

Helmi Vent, Professor Emerita, Mozarteum University Salzburg (Austria); and Director of LIA – Lab Inter Arts

CONDUCTING GESTURES

Ajtony Csaba Szakacs, Director, the University of Victoria Symphony Orchestra, Sonic Lab and Assistant Professor for conducting

The shift from a normative, functional approach to orchestra conducting to a more refined, body-conscious movement culture appeared in sync with the emergence of Merleau-Ponty's body-centered phenomenology and Polanyi's tacit knowledge theory.

After the Saito School of Tokyo and the American conducting school (e.g. Leonard Bernstein), the increasing influence of visual culture on perceptual habits, the permeabilization of performing genres shifted the emphasis of conducting from a primarily norming function to a complex one that incorporates elements of dance, visual performance and the capacity for conveying autonomous content. In the inquisitive domain delineated by the music embodiment theory (Leman, 2010) and practice-based music perception (Luck & Gødoy, Levitin), this paper disassociates music conducting from music performance, examines it as a self-contained, gesture-based discipline and discusses its relationship to local and global syntaxes in construction of meaning with movement and sound. By analyzing a set of video examples – ranging from Xavier Le Roy, Bernstein to Soundpainting and solo-conductor performances – I will apply the concept of music topoi to conducting gestures and introduce the idea of a trans-modal 'ur-gesture' that conceptualizes the state of expressive impulse before its modal articulation, i.e. before it is articulated through sound or movement. A transmodal gesture may employ more than one sensory channel, multiple modalities and, by extension, may be a useful vehicle to connect musicology, performance studies and multidisciplinary discourse with cross-cultural anthropology and the neurosciences.

REMOTE FEELINGS: ON BLIND-SIGHTED LONG-DISTANCE COLLABORATIONS

Florian Grond, Postdoctoral Fellow, Concordia University; and Affiliate Member, Centre for Interdisciplinary Research in Music Media and Technology, McGill University

Art's task is to open doors nobody sees. First is the impulse to do something – to create, to try, to explore – which, if done repeatedly occasionally opens doors. Second is to observe that the arts have access to possibilities that in retrospect seemed invisible. This, if taken literally, might be read as privileged sensory access to the world. I and my collaborator argue, however, that an overemphasis on a predominantly visual relationship with the world (and all the accompanying preconceptions that go with that) hide some of the world's interesting possibilities. Some of the doors that are worth opening through the arts need to be found differently: they need to be felt, they need to be heard, and many of them need to be opened with tools we yet have to create. The point of departure for the collaboration between blind artist David Johnson and the sighted artist Florian Grond could not be

more different: Not only do we perceive the world with a different set of senses, our motivation for making art also comes from a different source. We have met in person on several occasions, but we live on two different continents. We both love art and we believe that art needs to be felt, and art needs to be thought. Difference can only help in its creation. But what does today's world offer us in reconciling and exploiting our differences? What are some of the historical precursors that acted as conceptual door openers for our project? This is the subject of my presentation.

SOMETHING NEW UNDER THE SUN?

Helmi Vent, Professor Emerita, Mozarteum University Salzburg (Austria); and Director of LIA – Lab Inter Arts

The presentation focuses on questions raised by the subject of the *2018 International Conference on Opportunities in the Arts: Exploring New Horizons*. What are possible new horizons in the arts: experimental art, mixed media, digital art, avant-garde-art of the 21st century? Do these new trends contradict Solomon's statement in the Book of Ecclesiastes in the Old Testament that "there is nothing new under the sun"?

Between the complex web of diverse restrictions set by society and the various possibilities open to us for creating art on this planet, there is an interface: the human potential for exploration. This presentation, which includes accompanying documentations in film, takes a close look at this interface, zooming in on the example of the performative arts. The documentations provide insights into attempts by persons from "Western-oriented" cultures – using the possibilities for expression and presentation available to them – to explore an open or hidden issue in a corner of their existence and, thereby, reveal "new horizons" for themselves and for their cultural and social environment – each in their own individual artistic language. The platform of activity, discussion and artistic research that provides a framework for these explorations is Lab Inter Arts (LIA), which until 2013 was a workshop for interdisciplinary and transcultural projects at the Mozarteum University Salzburg in Austria and, since then, has continued as an international, free platform for experiment and performance, open to persons from (not only) artistic fields of activity and life spheres.

A Sampling of North American Residencies with Tips for Preparing a Successful Application

Moderator: Nat May, Executive Director and Co-Founder, Hewnoaks Artist Colony

Courtney Bethel, Director of Admissions, MacDowell Colony, NH

Marie-Pierre Dolbec, Chargée de programmes pour Événements et diffusion internationale, Conseil des arts et des lettres du Québec | Program Officer for Events and International Broadcasts, Council of Arts and Letters of Quebec

David Grozinsky, Artist, Educator and Arts Administrator, Vermont Studio Center

Jamie Morra, Director, Residency 108, NY

TIPS FOR PREPARING A SUCCESSFUL APPLICATION

Courtney Bethel, Director of Admissions, MacDowell Colony, NH

Residencies provide a powerful combination of time and space, enabling artists to enhance their creative practice in many ways. However, preparing an application for a residency can be a daunting experience. Preparedness is key to any application process. Carefully reading through the materials

and providing what is asked for are just two of the considerations needed for a successful application. This discussion will focus on best practices, as well as specific strategies and guidelines in this first step toward fulfilling your creative goals.

WRITING SUCCESSFUL RESIDENCY APPLICATIONS

Jamie Morra, Director, Residency 108, NY

The paper will cover the key elements that make for a successful residency application.

Among the elements to be discussed will be:

- Quality, consistent sizing and presentation of images.
- Pertinence of application to the focus of the program, theme, etc.
- Evidence of study or understanding of previous residents' work.
- Overall presentation of materials i.e.: images, statement of intention, explanation/exhibition of previous work.
- How to make an inquiry if you are unsure about an aspect of the application (by reviewing the application, website and main tenets of the program before doing so).

Shifting Contexts: Artists Changing Cultural Landscapes

Moderator: Janna Longacre, Artist and Professor, Massachusetts College of Art + Design

Catherine Bernard, Curator, Writer and Associate Professor of Art History, State University of New York (SUNY)

Sylvie Lacerte, Artistic Director, Symposium de Baie-Saint- Paul

Siglinde Lang, Curator, Lecturer and Senior Scientist, University Salzburg/Mozarteum, Austria

Davide Quadrio, Founding Director, Art Hub Asia; Curator, Aurora Museum, Shanghai

TRANSCULTURAL SPACES: FILMS AND VIDEO FROM THE MAGHREB REGION

Catherine Bernard, Curator, Writer and Associate Professor of Art History, State University of New York (SUNY)

Transcultural Spaces: Films and Video from the Maghreb Region looks at the agency of transcultural spaces born from the entangled histories of North Africa and Europe as they are drafted in the work of contemporary filmmakers from the Maghreb region. Bouchra Khalili, Lamia Joreige, Yto Barrada, Katia Kameli, Mohamed Bourouissa and Mounir Fatmi navigate the interstitial spaces – *the in-betweenness* – that have emerged from migrations, forced displacement and colonial histories. In their films and video, these artists examine the emergence of new socio-cultural spaces born from immigration and forced displacements and bound to colonial or post-colonial experiences. Their practice establishes that dynamics of encounters and exchanges are critical paradigms in any discussion of the sociocultural frame in contemporary Maghreb and European societies. Their films offer the opportunity to look critically at the notion of belonging as a fixed notion. In fact, the very ideas of moving, displacing and relocating contain the germs of an agency based on inclusion rather than exclusion. In light of the recent political developments in some western countries, these artists' work presents us with blueprints that harbor important messages for the foreseeable future.

ESTABLISHING PARTICIPATORY SPACE: ART, SITE-SPECIFICITY AND CIVIC ENGAGEMENT AS INGREDIENTS OF REGIONAL CULTURAL DEVELOPMENT

Siglinde Lang, Curator, Lecturer and Senior Scientist, University Salzburg/Mozarteum, Austria

Based on several case studies,¹ this presentation outlines the Austrian research project "Arts in rural areas,"² which investigated contemporary art and culture initiatives in (small) villages, rural communities and also in abandoned regions that are popular tourist destinations. Negotiating current thoughts on "space"³ and re-questioning simplistic dichotomies, such as urban-rural, center-periphery and avant-garde-provincial (small-minded), this talk emphasizes the meaning of site-specificity as a "discursive operation"⁴ for establishing participatory spaces. Site-specific art as a collaborative process initiates local engagement, encourages critical and (self-)reflective debates and allows alternative spatial experiences. In these processes of re-negotiating cultural (self-) ascriptions, the (rural) self-image is ruptured, while alternative and diverse (re-) interpretations of the collective and individual identities are encouraged - and processes of regional cultural development are initiated.

[1]The study covers nine case studies of/from the Austrian countryside. The study was published in 2016 by Mandelbaum-verlag with the German title *Ab in die Provinz. Rurale Kunst- und Kulturinitiativen als Stätten kultureller Mitbestimmung*.

[2] The research study (02/2015-02/2016) is part of the multi-annual research project "Participatory Spaces and Collaborative Knowledge Production" conducted in the interuniversity focus area "Wissenschaft und Kunst" (Humanities and Art), a cooperation of the University of Salzburg and Mozarteum Salzburg.

[3] Reflected on among others are the considerations of Henry Lefebvre, Martina Löw, Chantal Mouffe, Michel Foucault, and Homi Bhaba.

[4] Lobnig, H. (2016), "Ausstellungsreihe 'Reinsberg,'" Interview.

THE SYMPOSIUM INTERNATIONAL D'ART CONTEMPORAIN DE BAIE-SAINT-PAUL AND HOW TO CREATE BEFORE VISITORS WITH A THEME SUCH AS "ART & POLITICS"

Sylvie Lacerte, PhD Directrice artistique, Symposium international d'art contemporain de Baie-Saint-Paul

The Symposium international d'art contemporain de Baie-Saint-Paul started out as the *Symposium de la nouvelle peinture* in 1982. The objective was to have young painters create before a public who also would engage in conversation with the artists. At the time, this type of event was not held in high regard by the contemporary art world, as it compared the artists to *chiens savants*, performing in front of visitors avid of *sensations fortes*. It was the outset of the postmodern era when discourse often prevailed over the art itself.

Over the years the Symposium evolved, as well as the art discourses and, eventually, the Symposium was renamed and greeted all contemporary art disciplines, media and trains of thought. In the last decade, an artistic director, whose mandate spans a three-year period, is at the helm of the Symposium and selects artists, with the help of a committee, after a call for projects is sent at large. Moreover, the art world has shifted to an era of artistic mediation, which makes the Symposium even more significant nowadays - even prescient for having initiated this practice 36 years ago. Even though there was much resistance to artistic mediation then, slowly but surely several institutions, starting in France, opened the way to the development of this concept with various mechanisms that enable a conversation between art and its various audiences. In fact, art and artists have also shifted

in that direction, often tinting their practices with a more social and political stance. *Art & Politics* will pursue this new «tradition», next summer with the selected artists, as well as with various parallel activities that will stimulate a fruitful conversation between all constituents.

LOOKING INTO THE EYES OF THE PERSON IN FRONT OF YOU HAS NEVER BEEN SO RELEVANT

Davide Quadrio, Founding Director, Art Hub Asia; Curator, Aurora Museum, Shanghai

There are few historical periods anywhere in which the freedom of experimentation has been able to achieve incredible, genuine innovation. This inventiveness does not depend on political freedom, but on zones of intellectual freedom created by individuals in situations carved from the unstable material that social constructions can offer – whether underground phenomena, occasional gatherings, institutions or private enterprises. When political powers and society are distracted or concentrated in great leaps forward (or backward), disruptive episodes of regression – such as the one we live in now – require urgent, responsible gestures of resistance.

In the preceding twenty years – beginning around the end of the last millennium – the China I have worked in has provided such a period. Artists as individuals and self-organized groups, in a place without institutions or the awareness of being "global," have pushed the limits of resistance, not for any well-thought-out and programmed plan to "succeed," but from a need to create a place of freedom, creativity and learning.

Rethinking the system of power, repositioning global history and finding ways to collaborate in exposing fragilities and criticalities seem to me the only possible way to reflect on the destiny of what the arts need to be and do. More than ever, cultural work has become a real and necessary agent in opposing a critical tendency of "normalization" (as a tendency to simplify disruptive energies) and the war on fragile democratic freedoms. To be relevant to a healthy critical role of the arts in the cultural realm is a difficult task, one that demands much more ecumenical gestures: The development of projects that go beyond established systems of power. The inclusion of broader audiences. The movement of projects from the real of the culture realm to the real of the commercial world. The infiltration of corporations and the dominant systems of social control and political normalization that have replaced artistic processes in civil societies. The demonstration of alternative ways of engaging with the "public." The nurturing of a distressed younger generation that has grown up in a world that faces an imminent global systemic failure through empathic understanding and support. And finally, the recapture of Time, producing less to talk more.

Sustainable Visions (and How to Achieve Them)

Moderator: Deborah Davidson, Artist, Curator and Director, Catalyst Conversations

Maria Rebecca Ballestra, Artist, Founder and Chief Organizer of the Festival for the Earth

Tanya de Paor, Artist

Delphin Néon Nana, Writer, Painter and Cultural Promoter

Doris Sommer, Harvard Professor, Author and Founder and Director, Cultural Agents

FESTIVAL FOR THE EARTH – SUSTAINABLE VISIONS IN ART AND SCIENCE

Maria Rebecca Ballestra, Artist, Founder and Chief Organizer of the Festival for the Earth

The *Festival for the Earth* is a trans-disciplinary forum for social transformation, presented each year

in a different city. The first edition of the Festival was hosted in Venice at Ca' Foscari University and Certosa Island. The Festival hosts international guests from the academic and public realm to discuss and reflect on achievable models for responsible-living on Earth. During the 2016 Festival's three days, influential and award-winning researchers, creative minds and environmental activists presented their research, innovative ideas and approaches to raising awareness for preserving the diversity of our planet and improving our fragile co-existence on it. A selection of the speakers included Pulitzer Prize-winner Kenneth Weiss and Goldman Prize-winner Ykal Ang'elei, Clive Adams (Director of the Center for Contemporary Art and the Natural World), Sabina Airoidi (from the Tethys Research Institute), Carlo Barbante (from Ca' Foscari and the Director of the Institute for the Dynamics of Environmental Processes of CNR), Hans Peter Egler (the CEO of Global Infrastructure Basel), Freddy Paul Grunert (curator at ZKM), Justin Jin (CEO of Axia Materials), Fiona McDonald (from Indiana University), Telmo Pievani (from the University of Padua), Chiara Tonelli (from the University of Roma Tre) and Judy Ling Wong (Honorary President of the Black Environment Network). Invited artists included Alan Sonfist (USA), Marina Velez (UK) and Giuseppe La Spada (IT).

THE ECOLOGICAL SIZE OF [CENTRAL] AFRICAN ART

Delphin Néó Nana, Writer, Painter, Cultural Promoter and Founder of Experimentalists Scenes

Since the dawn of the millennium, African art has been an exceptional means for protecting and conserving the environment. The international biennale *Experimentalists Scenes* serves as a contemporary reminder of this. Founded in 2009, *Experimentalists Scenes* offers a scientific approach to the theory of evolution. It takes an ecological view of art – looking at the cultural and creative industries as factors of development (which also served as the basis for a workshop that took place between several cultural actors around the 2005 UNESCO Convention). *Experimentalists Scenes* sets out to reveal the contemporizing practice of art in the world in general and in Africa in particular. With the example of discovery of Toumaï, found in the desert of Djourab in Chad, about 400 kilometers from Ndjamena, we set out to prove that human art practices can change the climate and destroy our race, as happened 7 million years ago. Today, however, the artist can save the world by adopting an ecological practice. In fact, we must show how African art can contribute to preserving and conserving the environment.

ARTISTS ALL: THERAPIES FOR THE BODY POLITIC AND OTHER BODIES

Doris Sommer, Harvard Professor, Author and Founder and Director, Cultural Agents

Prompted by Friedrich Schiller, whose response to the Terror of the French Revolution was to recognize that all of us must and can be creative to redress political and personal maladies, we resend his Letters on Aesthetic Education (1794). Once we all identify as artists, even afflicted or dependent people become agents of change, however minimal the effects. Art-making achieves at least two related therapeutic effects: The primary effect is to empower people to make new things and practices. As they explore the self-affirming progression of making unscripted decisions, artists exercise aesthetic judgment from step to step of the process. The secondary effect of art-making is to stimulate admiration for the particularity and originality of creative patients, students, even adversaries, among professional care-givers. Art addresses difficulties indirectly, so that troubled people often develop outlets for exploration and expression that may be blocked in direct, rational, approaches. The mere act of making art –before considering the particular genre or the quality of the

result – develops both the autonomy of the maker and recognition by others. Political opponents, patients and pupils become the subjects of our attention and participants in programs.

Teaching for the Future: New Models for Supporting Creativity Today

Moderator: Sylvie Lacerte, Artistic Director, Symposium de Baie-Saint-Paul

Manon Barbeau Wanakopi, Artist and Co-Founder of Wapikoni Mobile

Janna Longacre, Artist and Professor, Massachusetts College of Art + Design

Marie-Christiane Mathieu, Artist and Professor, Université Laval

THE WAPIKONI MOBILE INTERVENTION MODEL: CINEMATOGRAPHIC AND MUSICAL CREATION AS TOOLS TO LIVE TOGETHER

Manon Barbeau, Artist and Co-Founder of Wapikoni Mobile

Wapikoni Mobile is a mobile intervention, training and audiovisual creation studio for young Aboriginal people from remote communities. Since 2004, it has traveled to 67 remote communities in Canada and South America and served thousands of youth. To date, this project has generated more than 1000 films, and as many bridges towards the other, towards the solidarity of which we all dream. The Wapikoni is first and foremost a mediation project with multiple mandates: breaking the isolation of communities, developing cultural and identity pride, encouraging empowerment and leadership, creating bridges to the other, reducing racism and prejudice, and contributing to solidarity between peoples.

Beyond art and freedom of expression, video and music become powerful tools for social transformation for First Nations' youth and for society in general. The circulation of films in more than 250 public events each year contributes to the construction of this network. Often, Aboriginal filmmakers travel with their films in Canada or abroad and become proud ambassadors of their culture. They rub shoulders with other creators. They are widening their horizons. They are no longer alone.

NEW ORDER, OTHER WAYS, OTHER SPACES: TEACHING

Marie-Christiane Mathieu, Artist and Professor, Université Laval

How can we assess the quality of workspaces and teaching in conditions of constant economic and environmental change? How can we teach in a context where collective projects and sharing are becoming the new norm? This panel highlights the emergence of pedagogical approaches that have adapted to the phenomena of mobility and sociability as a fertile ground for creation.

PRESENTATIONS AND ROUND-TABLE ABSTRACTS

(Listed in alphabetical order by the title of the round-table discussion.)

Note: Round-table discussions are led by a moderator who will open the talks with a brief overview of the topic and then facilitate a discussion among the other participants.

ART IN THE PLAYGROUND

Mitch Ryerson, Woodworker and Artist

The use of sculpture in public playgrounds has a long history. From the early 20th century on, artists from Isamu Noguchi to Toshiko Macadam have been exploring the relationship of play and art. Sculptural forms for children to climb on were the starting point; now playgrounds offer opportunities to interact with a wide variety of media in an informal and exploratory way. Expanding on the discussion at the 2016 TransCultural Exchange Conference, *Expanding Worlds*, this lecture will present a survey of specific examples of a wide variety of art as it has been used in actual playgrounds.

THE EXPERIMENTAL MEMOIR: A SOURCE OF BOUNDARY-BLURRING INSPIRATION

Rachel Epp Buller, Art Historian and Printmaker/Book Artist

This roundtable investigates ways that contemporary artists and writers might transgress disciplinary boundaries by constructing a memoir through mixed media, lyric essay and open form poetics. The discussion will be facilitated by two artist/writers – one a book artist who incorporates epistolary ephemera and fictional histories into her assemblages, the other a writer of hybrid memoirs mixing photography, poetry, narrative and regional history. Makers interested in exploring memoir as well as the gaps between fact and fiction will have the opportunity to discuss writers who work with experimental memoir, such as Anne Carson, Theresa Hak Kyung Cha, Karen Green, Maggie Nelson, Shailja Patel, Claudia Rankine and Robert Seydel. Together, we will explore a series of questions: Where does memoir end and fiction begin? How are contemporary memoir writer/artists addressing the fluid nature of memory? How might artists construct visual, tactile memoirs through collage, sculpture, paint and/or assemblage? What new effects can be achieved when memoir deviates from conventional linear narrative and representational art? The roundtable will conclude with an overview of online and hard copy journals where artists working in memoir might submit their work for publication.

THE IMPORTANCE OF CULTURAL EXCHANGE IN THE FACE OF ISOLATIONIST AND POPULIST POLITICS

Courtney Wasson

When many countries are experiencing a trend of isolationist and populist-based politics, why is it important to maintain, promote, and develop cultural exchange?

In the article, *Cutting Off Culture: Immigration Ban Thwarts Artistic Exchange*, Suzanne Nossel states, "Arts and culture are an antidote to isolationism, paranoia, misunderstanding, and violent intolerance."

Controlling and censoring the media, banning immigration, and limiting trade are manifestations of political isolationism. In this political climate, cultural exchange is in danger. For those who believe that cultural exchange is important and necessary, what topics need to be addressed and considered?

Is there risk in fostering this exchange? What resources exist to support exchange? What protections exist on an international scale? Where and how can cultural exchange safely continue? In this round table discussion, we hope to identify how artists continue to dialogue and participate in cultural exchanges in face of these political climes but also work to identify advocates that can encourage, support, and facilitate their endeavors.

MEDICAL MODELING FOR ARTISTS

*Edward Monovich, Artist and Professor, Massachusetts College of Art + Design**Crispin Weinberg, Owner, Biomedical Modeling, Inc.*

The presenters (an artist and an anatomical engineer) will briefly present their collaboration from their initial meeting to an exhibition, followed by a discussion of the round-table participants' projects, experiences with collaborations with scientists, physicians and/or engineers – their successes, failures and ideas for the future. By sharing the lessons, we hope all the participants will come away energized and enthusiastic to pursue future collaborations between disparate disciplines.

NEW TECHNOLOGIES AND POSSIBILITIES FOR PRINT-ON-DEMAND PROJECTS

Jeanne Criscola, Interdisciplinary Artist, Designer and Educator

Print-on-demand technologies are multiplying and diversifying, allowing creative communities options that extend and broaden the production of art on all sorts of surfaces. This presentation will focus on the design and production options available to artists and designers in the current and emerging on-demand print industries. A professional graphic designer who, over the past thirty years, has collaborated and initiated numerous projects using a wide variety of surfaces and manufacturing methods will lead this workshop. She will explain the phases of printing-on-demand as it applies to surfaces such as paper, vinyl and fabric – from concept development to organization, design, layout, proofing and manufacturing – and share strategies and sources for printing pieces, ranging from one-of-a-kind to multiples. The presentation will conclude with a brainstorming session to help participants consider ways to produce their own on-demand products.

NOMADAPTATION, CONSIDERING THE INTEGRATION OF MIGRATION-RELATED TOPICS IN CONTEMPORARY ART PRACTICES

Daniel Nicolae Djamo, artist and film-maker

The discussion "Nomadaptation" proposes to reflect on the blending all of the different pigments that make up a society, creating a concert of the variations. "Nomadaptation" tries to bind the different "colors" together, crafting an idealistic space of general acceptance. It offers an immersion into the lives of immigrants and an understanding of territorial boundaries. It aims to put into question the real reasons of departure, to highlight the reasons behind the decision of following certain routes, and the derived results of departure. It presents the depopulation of livable spaces, the emptiness of the individual's own life (thinking about one's possible adaptation and the lack of his family) and the cultural loss that is wasted without having people to pass-on the cultural values back to home, i.e. the Immaterial Cultural Heritage. "Nomadaptation" unveils many other layers of this situation that has become a social problem - referring to community, family and evolution. It looks at the empty space that remains after a departure and what happens with the remaining gap. It is using a fictional age in order to express a moment of crisis.

AN OVERVIEW OF OPPORTUNITIES IN ISTANBUL

Anastasiia Piletckaia, Art Historian and Curator

If you check the list of participants of any international biennale of the last 15 years, you will find artists from Turkey in all of them. Paradoxically, at the same time, you might know nothing about Turkish contemporary art and the reasons for its widespread incursion in the international scene. Some of you may know about the Istanbul Biennial, but not everybody is acquainted with the real possibilities (foundations, museums, galleries and curators) for artists in this city. The life of an artist in Istanbul is not represented properly on the international scene because of the complexity of the

language and inherent Turkish modesty. I would like to explain how Istanbul's art system works, how a young artist appears in it, learns and s/he achieves success. I will also mention the major art events that may be of interest and how Istanbul art institutions have dealt with foreign colleagues and residences. As a foreigner, I can independently evaluate the success of certain projects and, through my own personal experiences, the methodology of implementation of these within Istanbul's culture arena

PARTICIPATORY ART: *SOCIAL SOUPS* AS VEHICLES FOR SOCIAL TRANSFORMATION

Rachela Abbate, Multimedia Artist, Cultural Producer and Curator

Because food can provoke strong and multi-sensorial reactions, the international and Italian based art project *Social Soups* uses art as means of social transformation with food as an elementary component. By using food, multiple techniques and expressions, artists can deal with important subjects related to nutrition: from food as a means of survival and dependency to food as a condition of social injustice and obsession. Public engagement is at the core of *Social Soups*, addressing artistic activities in the public realm and aiming to increase awareness of social justice and critical regionalism. *Social Soups* intends to be a free, open, participatory and disposable platform with which one can collaborate spontaneously. *Social Soups* invites artists whose research and work focuses on food and the formulation of diverse social, cultural, economical, environmental, scientific and political interpretations to "prepare a social soup". In the *Social Soups'* residency, the artists experience and research the social and cultural life of cities and territories and contribute to the understanding of co-existence.

RAISING ECOLOGICAL AWARENESS

Karmela Berg, Artist

A significant opportunity to raise awareness of the dangers Nature is facing and to foster international cooperation around this topic is the subject of this presentation. Art is borderless and open to dealing with difficult problems in diverse ways. Are we able to influence our community by means of artistic interventions and products of international issues? Can our art be beneficial to Nature?

UPDATING TRADITIONAL MEDIA

Deanna Witman, Photographer and Assistant Professor, Unity College

The ramifications of the Industrial Revolution altered the global climate, resulting in rising waters, increased temperatures and refugees. It also altered the cultural climate with its new inventions, such as photography, which has served as a witness and, now – using the photographic process of salted-paper – a vehicle for awareness and activism. *Melt* continues the tradition of activist photography by documenting the shifting climate, and drawing awareness to these global changes via participatory art. For this project, satellite images were gathered via the internet and printed using the 19th century, salted-paper photographic process. The images were created to be ephemeral, fading over the course of the exhibition, drawing attention to global change. Viewers were invited and encouraged to revisit the fading landscapes to experience their disappearance. A public participation campaign was also undertaken to engage people outside of the traditional gallery system. For this aspect of the project, 250+ unfixed postcards were mailed to people in Maine and beyond in a sealed mailer. Recipients were presented with a choice to either open the envelope and participate in the image's

destruction or to not open the envelope, thus, allowing the image to remain as is. The aim was to encourage people to think about the daily decisions they make that might contribute to climate change.

WORKING WITH CHILDREN TO ENSURE A PEACEFUL TOMORROW

Eslam Abusarah, Artist and Educator

My experience with children has taught me that children are like white paper; what they view is the ink. We should teach them positive morals so they hold peace forever.

In 2015, I had the opportunity to take a course with Save The Children International in Amman that taught me how to teach film-making and photography to children. Since then, I took more, similar courses and have been working with children to help them – and future generations – use photography to develop a positive outlook and provide them with a means to express themselves and their feelings. At the round table, I will share my experiences and look forward to meeting people from other nationalities to learn of their experiences and to spread my ideas and develop them.

WORKING WITH ISSUES OF LOSS AND MOURNING

Lin Jingling, Artist

This discussion will offer artists working with issues of loss and mourning the chance to share and discuss their works in ways that attempt to begin the healing process. The efforts of artists working to address universal themes including pain, loss, loneliness, death and fear are important as they relate to our hopes and aspirations set against the unfolding of time and the eventual outcomes and trials of life. Loss and mourning are a part of life, but extreme pain and grief are often caused by abandonment, sickness and death, or even the abstract fear of one of the above – the worrying about potential danger and its unpredictable arrival. Through recognizing pain, we recognize life, recognize our shared fears, desires, earnestness, control and balance. We need to face the fact that fear can never be truly avoided, that hopelessness can come out of nowhere, that pain magnifies our fears, doubts and weaknesses. What matters is not what kind of pain we experienced, but what does that pain bring us? What does the most frightful pain we experience turn us into? When faced with enormous pain, what do freedom, dignity – even our lives – mean? We will explore the role that artists can play in coming to terms with these issues.

WORKSHOP ABSTRACTS

(Listed in alphabetical order by the title of the workshop.)

Workshops are 2 hours unless otherwise noted.

CREATIVE BRAIN TRAINING

Diego Irigoyen, Artist and Creator of Creative Brain Training

This program is founded on the knowledge of neuroplasticity and will teach participants how to begin their journey of improving their brains through the art of ambidextrous penmanship. During this workshop participants will briefly learn of the program's inception, its components and the neurological knowledge that it is founded upon. The group will then proceed in a guided session of ambidextrous and mirror image penmanship. Ambidextrous development is a major component to this

program and, when combined with cursive penmanship, it can lead to phenomenal benefits in cognition, memory and all around health. The fine motor control involved in creating beautiful cursive handwriting increases blood flow through the brain, initiating the processes of neurogenesis, synaptogenesis and myelination.

The program is made up of three major tenets: ambidextrous development, mnemonic memory training and conscious breathing. The program's curriculum unifies these partitions through the creation of artwork. This unit has been taught on the campus of California State University, San Bernardino for three years and has improved the academic performance of participating college students. Additionally, the program is taught to inmates at a few California Departments of Corrections and Rehabilitation and has greatly improved the participants' impulse control, patience, memory and cognition.

CULTURAL MOBILITY'S IMPACTS

Marie Le Sourd, Secretary General of On the Move – the Cultural Mobility Information Network

Note: This is a 1-hour workshop.

What are the impacts of mobility (residency, touring, training, co-production etc.) on an artist and/or a cultural, arts or professional organization? This interactive workshop helps to identify the nature of mobility impacts and offers another way to discuss the funding of artists' mobility. Through peer-to-peer learning, this session also will provide the participants with tools and funding resources to encourage more cultural mobility experiences to happen while taking into consideration the experiences of the participants.

FINDING THE BEST FIT: RESEARCHING AND APPLYING FOR ARTIST-IN-RESIDENCE PROGRAMS

Bojana Panevska, Project Manager for International Collaborations and a Workshop Facilitator at TransArtists

This workshop will focus on finding, researching and applying for artist-in-residence programs.

HOW TO CREATE A STUNNING WEBSITE

Rudi Punzo, Artist, Web Designer and TransCultural Exchange Webmaster

So you want to update your website, hire a web designer or even launch your first website? What do you need to consider to best optimize your site, drive traffic to it and make it an effective tool for communicating your 'brand'? How can you make it accessible to everyone and easy to navigate across multiple platforms? Good website design can be deceptively difficult, but with the right tips, much of these issues can be less daunting and leave you with a website that is not only user-friendly, but the perfect one for you.

HOW TO FIND SUITABLE OPEN CALLS, STRUCTURE AN APPLICATION CALENDAR AND SAVE TIME

Andrzej Raszyk, Cultural Producer and Consultant

This workshop aims to give students, freelancers and independent artists the tools to find open calls, and to organize and keep track of their applications. Depending on one's discipline and career level, professional needs vary. Pursuing exhibitions, festival screenings, mobility grants or production opportunities are motivated by different questions that call for different solutions, but what connects this research is a common working model with which the actions can be optimized.

This workshop will help attendees set goals and time lines. It will teach tricks that can bring the

desired and sorted open calls to your mailbox. Many online platforms publish hundreds of new opportunities on a weekly basis. During the workshop, we will speak about the politics of such websites and their motivations. Based on selected examples, we will critically read texts of open calls, discuss their main points and learn to find the best programs for one's needs. Last, but not least, we will get to know file management systems for various formats of portfolios, project descriptions and personal information.

HOW TO MAKE A DOCUMENTARY FILM

Rob Santaguida, Film-maker

This 2- hour workshop is limited to 20 people. Sign up [\[here\]](#).

Note: You will need a cell phone or camera with video capabilities to participate in this workshop

This personal documentary film workshop will provide participants with a comprehensive knowledge of the mechanics involved in producing a personal documentary film. The attendees will learn the basics of this type of filmmaking through the process of actually making a short, one-minute film. They will learn how to find the cinematic equivalent for their ideas, for the stories they like or for topics with which they are interested. In order to realize their projects, participants will be taught how to develop their own unique conceptual approach. The lesson will focus on learning the fundamental elements of visual storytelling and film production, including direction, cinematography, writing and editing. Sessions are split between in-class instruction and in-field filmmaking, putting creative and technical ideas into practical use. One documentary film will be made for every individual involved. The participants and I will work hand-in-hand on each respective film. We will apply the principle of never having fear or shame in the dignity of our experience, language and knowledge. The workshop will culminate with each participant having completed a personal documentary film.

"IN A FEW MOMENTS TIME I WILL COUNT DOWN FROM 10 TO 1 AND WE MIGHT ALL UNDERSTAND A BIT MORE ABOUT THINGS."

Simon Lewandowski, Artist

This 2- hour workshop is limited to 15 people. Sign up [\[here\]](#).

Workshop Description: Since 2007 I have been working with hypnosis as a medium. Using it, I have – in different ways and at different stages, – produced books, performances, drawings and films. This year I will be undertaking a 9-month project with a major UK city art gallery. I will hypnotize volunteers in the empty gallery bringing them to an appropriate level of trance. They will be gently encouraged to imagine themselves looking again at the gallery's spaces, but this time at a future point when they are filled with whatever they imagine will fill them at that point – it might be a point in a year's time, perhaps 10, perhaps 100. Their descriptions will be audio recorded, transcribed and edited to produce a series of scripts for "audio guides," which will be recorded by actors and made available for visitors in the gallery as *Guides to the Art of the Future*. In my paper I will give theoretical and historical background to this and a surprising number of other artists' projects using hypnosis in a range of media and to inform a variety of practices.

The workshop *In a few moments time I will count down from 10 to 1 and we might all understand a bit more about things* will introduce the experience of hypnosis and related techniques of visualization as well as less obviously-related topics such as instructional art and the idea of the experimental method as a cultural trope. The workshop will establish a safe space (literally and metaphorically) for

contemplating and possibly experiencing a radically "de-centered" approach to an art practice. The workshop will be suitable for artists, socially-engaged practitioners, academics and arts administrators interested in the field.

Publication Abstract for the Workshop:

In a few moments time I will count down from 10 to 1 and we might all understand a bit more about things: Hypnosis and the hypnotic induction as medium and content for contemporary artists.

"...hypnosis is the black sheep of the family of problems which constitute psychology. It wanders in and out of laboratories and carnivals and clinics and village halls like an unwanted anomaly. It never seems to straighten up and resolve itself into the firmer proprieties of scientific theory. Indeed, its very possibility seems a denial of our immediate ideas about conscious self-control on the one hand, and our scientific ideas about personality on the other."

(Julian Jaynes, *The Origins of Consciousness in the Breakdown of the Bicameral Mind*, New York, 1976.)

Is hypnosis a medium, a metaphor or a tool? This paper will introduce forms of hypnosis and related techniques of visualization as they have recently appeared in contemporary art and examines for their connection with instructional art and the idea of the experimental method as a cultural trope. The author speculates on the potential for establishing a radically "de-centered" approach to art making and also references research into unconscious cognition and decision-making.

As well as the author's own practice as an artist and an educator, the paper will take as examples the work of Tony Conrad, Brion Gysin/William Burroughs, Michael Craig-Martin, Tim Crouch, Mike Kelley, Matt Mullican, Marcos Lutyens, Superflex and, among others, the writing of Pascal Rousse and Catherine Clément.

INVESTIGATING THE ROLE OF INTERPRETATION IN RESEARCH PRACTICES

Laura Donkers, Environmental Artist and Doctoral Candidate at the University of Dundee

This workshop will engage participants in a card game. The *Monument Game* is a deep map that investigates aspects of the bio-cultural heritage of the Outer Hebrides, Scotland, through the riddle of how a Monkey Puzzle tree came to be planted on a small island in Loch an Eilean, Askernish, South Uist, during the time of the Highland Clearances, and the long-term effects that still resonate in the land today. It also presents facets of research practice and the diversity of interpretations that can be formed from the same information. 'The more a layer of text is interpreted, transformed, taken up anew, stitched back together, replayed, rewoven – each time in a different way – the more likely it is to manifest the truth it contains.' (-Bruno Latour: *An Inquiry into Modes of Existence*)

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300 Summer Street, Unit 36



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Boston, MA 02210-1122 USA
Phone: +1.617.670.0307
info@transculturalexchange.org

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