



Artist residencies and/as pedagogy

Final report

**Institute for the
Performing Arts and Film
Zurich University of the Arts**

Marisa Godoy | PhD

ABSTRACT	3
INTRODUCTION AND BACKGROUND	4
PHASE ONE	4
INITIAL REVIEW OF THE LITERATURE	5
WHAT IS AN ARTIST RESIDENCY?	5
ON THE VALUES OF RESIDENCIES	7
ISSUES AND CHALLENGES	9
INCLUSION AND EXCLUSION	10
THE GAP AND THE BRIDGE	11
TRENDS	12
PHASE TWO	14
WHAT CAN THE RESIDENCY BE?	15
RESEARCH QUESTIONS	17
METHODOLOGICAL FRAMEWORK AND REDESIGN	17
DRAWING ON ANTHROPOLOGY	19
ESTABLISHING PARTNERSHIPS	20
PREVIOUS AND CURRENT RESIDENCY SCHEMES AT ZHDK	21
ARTISTS IN RESIDENCE AT THE INSTITUTE FOR COMPUTER MUSIC AND SOUND TECHNOLOGY	21
ARTISTS-IN-LABS PROGRAMME	22
WIND TUNNEL LAB – RESEARCH FOCUS IN TRANSDISCIPLINARITY	23
PILOT RESIDENCY AT THE ZHDK MA TRANSDISCIPLINARY STUDIES	24
MATTERS OF COLLECTIVITY THROUGH EMBODIED PRACTICE	25
FUNDRAISING PROCESS	25
CLOSING REFLECTIONS ON PHASE TWO	29
PEDAGOGY	29
VISIBILITY	31
LIST OF REFERENCES	32
APPENDIX ONE	34
APPENDIX TWO	37

Abstract

This report documents the research project ‘Artist residencies and/as pedagogy’ which was conducted by the Institute for the Performing Arts and Film (IPF) at Zurich University of the Arts (ZHdK), and discusses understandings that emerged in this process. Initially conceived as an investigation into artist residencies in Switzerland on the initiative of Reso - Swiss Dance Network in collaboration with the IPF (November 2021 – April 2022), the study was, in its second phase, redesigned as an international project on higher education residencies involving four European partner institutions in cooperation with ZHdK (May 2022 – August 2023). This second phase was made possible by the IPF, where the author was based as a researcher-in-residence.

Artist residencies have experienced a major revival since the 1990s (Glauser 2009: 13), gaining increased significance in recent years as ‘crucial nodes in international circulation and career development, but also as invaluable infrastructures for critical thinking and artistic experimentation, cross-cultural collaboration, interdisciplinary knowledge production, and site-specific research’ (Elfving and Kokko 2019: 10). Residencies impact not only art-making but also the profile of both the artist-in-residence and the host institution. Besides their increasing importance for artists’ careers (European Commission 2014; Res Artis 2019), arts universities increasingly implement residencies in diverse designs and the number of opportunities is growing. Yet, despite the growing number of residencies, and despite considerable efforts across the literature to typify the artist residency, it remains “‘an open and fluid concept”, encompassing “a broad spectrum of activity and engagement”” (European Commission, 2014: 9, cited in Lehman 2017: 10). Also, there are no fixed protocols for structuring and organising a residency. Nor do standardised academic concepts of the pedagogic interactions between artists and students exist, let alone about the outcomes of such interactions.

This report contains the initial findings of a preliminary inquiry into artist residencies within academia in Europe. It considers the potential of conviviality between practising artists and art students, and the pedagogical implications – if any exist – of residency schemes in higher education (HE). It shows that not all programmes have a pedagogical character and reveals some of the challenges faced by the heads of programme in this regard. Although the accounts presented here are anecdotal, insights into ongoing residency programmes at ZHdK suggest that some schemes have a clear focus and design.

Drawing on literature on residencies and on recent anthropological studies on apprentice-style learning, which are characterised by renewed attention to embodied learning (Marchand 2008), the project aimed to better understand the impact of residencies in terms of the benefits and/or value for artists, students, and HE institutions. It therefore involved piloting residency models to develop a conceptual framework for residencies that enables exploring the residency’s potential as pedagogy. This approach went in hand in hand with a more pragmatic emergent model that uses the residency format as a platform for collective research, debate, and action (Möntmann 2019). If implemented, the framework would contribute to creating up-to-date HE residencies, nationally and internationally.

Undoubtedly, several points which are raised here make a case for analysing this relevant but underexplored field of artistic practice and education in greater depth. The groundwork presented here provides a basis for exploring residencies and/as pedagogy. Such an inquiry has great potential to address current challenges and to indicate, through an on-site, participatory and performance-specific investigation, future pathways for developing the kind of immersive learning that HE artist residencies might foster through spaces of conviviality.

Introduction and background

This report documents the research project ‘Artist residencies and/as pedagogy’, which was conducted in two distinct phases between November 2021 and August 2023 by the Institute for the Performing Arts and Film (IPF) at Zurich University of the Arts (ZHdK). It describes the project’s background (**Phase One**) and the subsequent redesigning of the initial proposal (**Phase Two**).

On the initiative of Reso - Dance Network Switzerland, and in cooperation with the IPF, an investigation on artist residencies within Switzerland was launched as a research project in November 2021. Five months into the research process, the IPF shifted its focus to higher education contexts and the broader European setting, while Reso remained focused on national programmes. In the first five-month period, a detailed literature review was carried out, successful partnerships with national residencies were developed, the methodological framework and the research plan were established, ethical procedures were defined and preparations for fieldwork was on course.

The shift in the IPF’s focus initiated a second project phase. This involved reshaping the project (in conversation with Prof. Anton Rey, Head of the IPF) in several steps: (1) a new review of relevant literature, (2) redefining potential partners and (3) reconsidering the research paradigm, methodology, ethical procedures, and the project team. Partnerships within ZHdK and with European HE organisations were sought and established, and a fundraising process to realise the project was initiated. In this period, conversations with ZHdK stakeholders and heads of its residency schemes were realised, while I entered a dialogue with relevant residency programmes in European HE institutions, with a view to establish both cross-departmental and cross-border partnerships. This included dialoguing with the MA Transdisciplinary Studies (MTR) and the Research Focus in Transdisciplinarity at ZHdK, as well as contacting a number of European universities: Coventry University (UK), Amsterdam University of the Arts (NL), Universidade Nova de Lisboa (PT), University of Birmingham (UK), Uniarts Helsinki (FI), Stockholm University of the Arts (SE), and the K3 Zentrum für Choreographie in Hamburg (DE). Discussions resulted in signing four partnership agreements and in conceptualising a pilot artist residency at ZHdK (in collaboration with the MTR and the Research Focus in Transdisciplinarity).

In what follows I present the two main phases of the project. **Phase One** concerns the research and project design realised between November 2021 and April 2022, which focused on national artist residency programmes. **Phase Two** relates to shifting the research context to HE environments, remodelling the inquiry, developing international partnerships, fundraising and the project week that marked the ZHdK artist residency pilot in the 2023/2024 autumn term.

Phase One

Researching residency schemes in Switzerland required reviewing the literature and exploring relevant websites and online platforms. At the time the cooperation between Reso and the IPF began, national residencies and dance venues offering residencies had already been contacted by Reso in a preliminary phase. These institutions were recontacted and asked to participate in the investigation. Dialogue was also sought with other organisations to expand the scope of partnerships. At this stage, I devised ethical measures that included creating a participant information sheet and an informed consent form – the latter was to be signed by all individuals and institutions involved in the inquiry. The institutions’ voluntary participation required providing Reso and IPF researchers with access to their residency schedule, artists’ contacts, as well as stating their readiness to be interviewed.

In preparation for the following phase, a pilot interview with an artist who had recently completed a residency at Dampfzentrale Bern was carried out, with the intention to inform the actual interview guide. At this stage (April 2022), the project was redirected: in accordance with the contractual agreement, the project material was handed over to Reso, which pursued the project on a national scale.

Initial review of the literature

Reviewing the literature on artist residencies involved gathering and reading relevant journal articles, reports and collected volumes. The review includes contributions by researchers, artist-researchers and curators across various geographical regions. Rather than being exhaustive, it represents work conducted between January 2022 – April 2022 and served as a basis for further investigating the questions emerging from a preliminary investigation into artist residencies in the performing arts on a national level.

What is an artist residency?

There is no one-fits-all definition of what an artist residency is, or entails. Both in practice and in the existing literature, the term ‘artist residency’ is fluid and in tandem with the actual practices of curators and artists. And according to the Dutch-based artist residency network Res Artis¹ it should remain so (2019). Noticeably, in a mutually defining manner, these practices are in turn widely influenced by the guidelines and purposes of funding bodies and government policymakers. Notwithstanding the plurality of descriptions and models, some features are commonly acknowledged as epitomising the term: residencies give creatives time, space and contact with other people (professionals as well as laypersons), very often outside their usual time, space and circle of relations.

According to curator and writer Taru Elfving and producer and curator Irmeli Kokko, artist residencies have been traditionally regarded as houses, communities of studios and/or flats, where artists retire to work on their art for a given period (2019: 11). For artist and researcher Kim Lehman, a residency is not only the scenario where creative people apply for time and space away from their habitual environment in another city or country. It is also a time that enables reflection, doing research and investigating new works or means of production (2017: 9). Hence, an artist residency means that an artist (human factor) takes the time and space (spatiotemporal factor) to consciously work on their artistic practice.

A residency may look like an escape but it is much more of a confrontation (Quireyns 2019: 32).

In an intriguing collection of artists’ accounts of their residency experiences, writer and curator Alan Quireyns highlights, in the quote above, that while a residency enables artists to escape from production-driven workflows and thus break habitual modes of creation, it also confronts them, through this very disruption, with issues and entanglements of their art-making and their being in the world (2019: 32). Composed of fragments of conversations with various visual artists who spent a residency in different countries as part of a programme that he curated, Quireyns further illumines such artists’ experience:

¹ ‘Res Artis is the largest and most global existing network of artist residency programmes. It supports and represents the interests of residential arts centres and related organisations, providing them with a platform for sharing insights, experiences, and ideas emerging within the field, and the means to define the optimum conditions for cultural exchange by promoting artist mobility’ (Cámara and Velasco 2015: 75).

A residency is not a journey. It is not casual. I am facing the challenge of living my life somewhere else for a couple of months. [...] The exchange with the foreign environment, new people, and myself lends an edge to my work. I gain new insights, I see other possibilities and I unravel knots that for a long time I had felt could not be disentangled (2019: 32).

Etymologically, the term 'residency' relates to the verb 'to reside', which in Latin means 'to remain'. Art scholar Florian Schneider, turns to the original sense of the term to rethink the very idea of a residency. For Schneider, a residency connects the spatiotemporal and the human factors 'through a subjectivity that is based on and generates a somehow paradoxical effect: a continuity of temporary presence; furthermore, it is supposed to generate outcomes that sustain, no matter how they perform; and in doing so, it prepares the ground for the possibility to affect change' (Schneider 2019: 66). It is challenging to reflect on artist residency without also reflecting on its impact on the resident and the individual(s) running the residence – the guest and the host². This might be so because the definition and the significance of the term 'artist residency' change with how people conceive and design residency programmes, which are in turn laden with aims and interests of various partakers.

Despite efforts across the literature to typify residencies, the ontological question remains open: 'residencies are considered to be "an open and fluid concept", encompassing "a broad spectrum of activity and engagement"' (European Commission, 2014: 9, cited in Lehman 2017: 10). Also, as art historian, curator, and writer Nina Möntmann stresses in an interview with Irmeli Kokko, neither fixed protocols for structuring and organising residencies exist, nor standardised expectations of specific outcomes. Hence, 'no residency programme is the same' (2019: 108). Despite the fluid and growing nature of this field, there are efforts to articulate and disseminate what are believed to be core principles that should be regarded as crucial to both the definition and the success of any programme (Res Artis 2019). According to Res Artis (2019), artist residencies are:

- Organised and sufficient time, space and resources
- Enablers of the creative process
- Reflective of their lexical meaning as 'an act of dwelling in a place'
- Based on clear mutual responsibility, experimentation, exchange and dialogue
- Engaged with context by connecting the local to the global
- Crucial to the arts ecosystem
- Bridging mechanisms between different arts disciplines and non-arts sectors
- Tools for inter-cultural understanding and capacity building
- Essential professional and personal development opportunities
- Catalysts for global mobility
- Encounters with the unknown
- Profile-raising with immediate and ongoing artistic, social and economic impact
- Important contributors to cultural policy and cultural diplomacy

Some of these statements, however, may need to be questioned amid recent global scenarios such as the Covid-19 pandemic, or at least how they might or should be translated into practice. Residencies are considered catalysts for global mobility. Arguably, however, climate change, wars and pandemics might require this community to reflect on the benefit of artists (individuals or small groups) travelling to take up a residency while impacting other ecosystems outside the arts, especially in the case of intercontinental exchanges. Although greater artist mobility potentially promotes inter-cultural understanding and connections between the local and the global, rethinking and interrogating the added value we have so far imparted to global mobility is unavoidable and pressing in light of today's environmental, health and political conflicts.

² These terms are a reference to Marcel Duchamp's ephemera 'A Guest + A Host = A Ghost' (1953).

In turn, from the artist's perspective, a residency is largely defined by its purpose as a retreat. In artists' accounts of their residency experience (see, e.g., the website of the dance, music and theatre venue Dampfzentrale in Bern, Switzerland), it is noticeable that some residencies served to rehearse an existing work – residency basically as rehearsal space – whereas others were used to experiment with choreographic material as well as technical aspects (e.g. lighting design). This raises the question as to whether there is a distinction between being given access to rehearsal space and being a resident. If there is a distinction, who defines this, and on what basis? On its website, another Swiss residency organisation states that it selects artists according to their creative line of inquiry; applications are welcome whose focus matches the organisation's programme.

That said, this review intends to go beyond any narrow definition of the artist residency. Expanding the term can, and should, include a view into what is currently being practiced in the globalised art world, and more specifically, for the purposes of this study, in the performing arts in Switzerland. From this perspective, the former will be explored through the existing literature. Due to the lack of research and literature, the latter will be investigated to shed light on this underexplored area of practice, curation and fostering of the performing arts in Switzerland.

On the values of residencies

Residencies seem to offer artists a spatiotemporal hiatus that enables processes which would otherwise not take place due to the demands of habitual, goal-oriented environment of daily rehearsals and/or production. Hence, residencies provide a 'new' space, where other relationalities and an alternative temporality are possible. This alternative temporality gains additional value amid the accelerated pace of artistic production and the demands of a cultural entertainment industry whose values have gradually resulted in overproduction. The demand for quantity and speed arguably challenges the quality of artistic work; process-oriented experiments that nourish creative production are often replaced by goal-seeking approaches. Arguably, this scenario generates precarious labour as artists are deprived of the appropriate spatiotemporal circumstances that would facilitate the creative, innovative and necessary ingredients able to counteract the perils of overproduction and precarious working conditions. Supporting this claim, Möntmann points out that

[...] many artists are caught up in a spiral of permanent productivity as requested within a neo-liberalized art system, and would wish for more time to just think and experiment. Stepping outside of the economy of recognition and leaving the routines for a residency in another place could provide this space for thinking. If this residency then works with a proper fee and production budget, it can avoid the risk of precarity (Kokko 2019: 109).

Historically, artist residencies started perhaps with efforts within communities that aimed to help creative people to settle. Since the 1880s, artist communities have existed that run residency schemes for artists as places of rest and nourishment offered to writers, painters, sculptors, musicians and others 'chosen for their creative gifts' (Corporation of Yaddo, 2017, cited in Lehman 2017: 10). Residencies have since been acknowledged as part of the art and cultural landscape, and as an influential part of an artist's trajectory, and can now be found in business, technology, science and educational organisations (Lehman 2017: 10). So, artist residencies are clearly not a new phenomenon. However, according to the European Commission's *Policy Handbook on Artists' Residencies*, and the Res Artis website, opportunities have recently expanded swiftly, just as greater importance is being placed on the role of residencies in an artist's career (European Commission 2014: 15; Res Artis 2019). These developments add to the 'impact' aspect of residencies because they not only seem to influence art-making, but also the artist's profile and that of the host institution.

Elfving and Kokko explain that in the early 1990s ‘artist residencies as a method and a formula seemed to correspond to many institutional utopias: creating art on site, experimentation, and artists’ international mobility and interaction’, making it possible to travel and work beyond Western geopolitical areas, into ‘new continents of art’ (2019: 11). Here, they continue, various cultures met on an individual level and this renaissance through residencies appeared to be one of art globalization’s best achievements (2019: 11). They go on to say that this process ‘emerged in an unplanned fashion, like a grassroots movement without any guidance from governments’ (Elfving and Kokko 2019: 11). This scenario has clearly changed in the last two decades with national and international programmes being offered by governmental structures worldwide. Gaining increasing significance in recent years, both for artists and curators in contemporary art, residencies are ‘crucial nodes in international circulation and career development, but also as invaluable infrastructures for critical thinking and artistic experimentation, cross-cultural collaboration, interdisciplinary knowledge production, and site-specific research’ (Elfving and Kokko 2019: 10).

Beyond the performing arts, writers in residence are reported to work in a variety of places, from corporate organisations (banks, solicitors’ firms), retail outlets (bookshops, shopping centres), education centres (colleges, universities), arts institutions (museums, theatre venues), criminal justice settings (prisons, young offender institutions) and community-based spaces such as local libraries and youth groups (Armitage 2003: 1). However, this (non-exhaustive) list does not apply to the performing arts and points to one of the complexities of offering residencies to dance, theatre and performance artists. Performing arts residencies often do not meet practice-specific requirements. These would include suitable premises fitted with appropriate dance floors, accommodation for ensembles, a suitable time frame for the company to rehearse and for their collaborators (light, sound, and stage designers and technicians) to experiment.

Published by Arts Council England, the *Writers in Residence* guides states that ‘[t]he benefits for writers include the opportunity to meet and work with a group of people in a new environment as well as a subsidised time-out period to write and experiment with new work’ (Armitage 2003: 1). This is not necessarily the case in the performing arts, as subsidies may be unavailable or inadequate. Also, interactions with the host institution may at times be purely organisational and lack artistic or sociocultural importance. This deviates from the 2013 report of the International Federation of Arts Councils and Culture Agencies (IFACCA),³ according to which the relationship between the resident and the host is regarded as an important aspect of a residency programme (Gardner 2013: 1).

In this light, poor guest-host interaction can be deemed as a missed opportunity for both parties, not only because an organisation’s profile may be enhanced by in-house and public events and publicity, as Armitage highlights, but also because hosting an artist ‘brings significant benefits to an organisation in terms of the creativity writers can inspire and the perspectives they can offer’; public events such as workshops, readings and performances offer staff ‘a valuable insight into the creative process and a rare opportunity to spend time with writers’ (Armitage 2003: 1). Here, the artist’s creative work is regarded as broadening perspectives and as inspiring individuals in the organisation, thus affecting the institution as a whole.

Generally, there seems to be increased global awareness of the meaning of ‘cultural value’ in areas where art and culture might impact or add value to social and individual livelihood (Crossick & Kaszynska, 2016, cited in Lehman 2017: 16). As Moukhtar Kokache, an expert on philanthropy, cultural and civil society development and curatorial practice, notes:

³ The IFACCA is ‘the global network of arts councils, ministries of culture and government agencies that advance arts and culture, with member institutions representing over 70 countries. [...] members operate in developed and developing countries across Africa, the Americas, Asia, Europe, the Middle East, and the Pacific’ (IFACCA 2022). Pro Helvetia Swiss Arts Council is a member of IFACCA.

The expansion of the realm of art from a fine arts-based practice to one that spills into and borrows from the spheres of the humanities and the social sciences is reflected in the development of new models of residencies that are more critical, discursive and ideological. These are no longer simply based on patronage, as they have historically been, but more on a relatively new concept and reality of the independent artist, the community of practice, and a societal intellectual zeitgeist (Kokache 2012).

In his proposal to rethink residencies in relation to artistic research, Florian Schneider suggests considering both artist residency programmes and emerging research residencies in regard to their impact on three levels: as a *format*, as a *concept*, and as a *potentiality*. As a *format*, residencies are becoming ever more relevant. Programmatic turns have populated contemporary art in the past decades, widening its outreach in theoretical terms and increasing its ephemerality in practical terms. Schneider argues that this development has intensified pressure on individual artists and multiplied competitiveness. He goes on to say that

residencies have responded to the pragmatic necessities of managing the precarious existence of artists. In addition to all their specific purposes and disconnected contexts, they provide a space-time that operates at the very limit of the creative act; they allow participants to escape the existential pressure, to reframe, intensify, or refresh their own practice (Schneider 2019: 66).

Schneider then stresses the importance of recognising that such aspects of residencies have revived the format in both traditional institutional and non-institutional environments, as well as in newly emerging extra-institutional ones. As a *concept*, different forms of artistic research residencies proliferate across various sectors. Residencies are being conceived as spaces for critical reflection and can be seen in numerous branches of the creative industries, also because these sectors are gaining greater awareness of their own, critical state (2019: 67).

As a *potentiality*, rethinking the residency as artistic research, residents might question the inherent understanding and widespread preconceptions of economies of knowledge production, and thus engage in 'a sort of "capitalist self-criticism" that creates the conditions for change and innovation' (Schneider 2019: 68). Potentially, since art plays a crucial and functional role in exposing 'excessive forms of value in terms of pleasure, entertainment, hope and care' today, artists are appointed and committed 'to observe, participate, and intervene in the processes of value creation in cognitive labour and immaterial production, from small start-ups to large industrial scales' (2019:68). Also, in technology, where innovation is being re-signified – moving away from constant optimization of processes, entering radical rethinking and remaking – artists' expertise is becoming increasingly valuable. This can be related to artists' ability "'to think outside the box", which is considered a prerequisite for creating innovations' (2019: 68). As a counterpart to this role, Schneider affirms that 'the experimental setting [of a residency] is supposed to allow the artist to reflect a self that operates within such a system rather than from an alleged position outside of relations of production that strictly separate artistic and scientific forms of knowledge' (2019: 68).

Issues and challenges

Some of the characteristics attributed to residencies include 'a range of professional and economic resources, including a living allowance, facilities, tools, professional feedback and opportunities to develop their networks and build an audience' (Lehman 2017: 11). Yet, this is not always the case, and the precarity of artists' livelihood tends to be propagated by programmes that do not offer financial support while requiring artists to actively engage with local communities through workshops, lectures, showings and so on. While in some cases residency programmes offer access to new technology, and also to possible new partnerships and funding opportunities – which might help artists to expand their scope of action (2017: 11) – some residency models offer studio space for a

limited period of time, but not more. Depending on the circumstances, the notion that residencies are ‘enablers of the creative process (Gardner 2013) and provide ‘time for reflection and experimentation, opportunities to develop artistic practice, and connect with other artists’ (Australia Council for the Arts, 2015) can be questioned. Based on the wish “to play a key role in developing criteria and methods for evaluating the field of art residencies” (Caro 2013: 6), a 2012 Res Artis survey identified values such as respect, freedom, tolerance, generosity, inclusivity, responsiveness and learning (2013: 6) as crucial and disseminated these to the organisation’s members. In practice, not all residency schemes abide by these values.

In this context, further questions emerge as to who is entitled to a residency. Who is included and who is excluded? How is precarity dealt with? If residencies should ultimately be part of every artist’s agenda, and if every community should not question supporting such programmes (López and Cámara 2014: 5), how can artists in underprivileged regions of the world and those who have families be included, for example?

On the Gwarlingo Community website, which is dedicated to artist residencies, Michelle Aldredge describes an artist retreat in a guide to residencies as follows:

The central idea behind most residencies is to provide artists with time and space to create – to free you from the demands and distractions of daily living. Some programs provide studio space and meals at no cost, while other communities require you to make a small financial contribution toward your stay or to give back to the program in some other way. Some residencies also offer grants to help cover the cost of travel, supplies, lost income, etc. Programs that provide the most support at no cost to the artist are generally the most competitive. Artist communities vary in size, location, format, and competitiveness, so it is important to do some homework before applying (Gwarlingo 2011).

Aldredge’s suggestion, that it is important to do one’s ‘homework’, indicates the lack of basic parameters across residency programmes. Her observation also implies a certain resignation to the fact that some models offer no financial support, meaning that artists must fund the seemingly noble characteristic of a residency themselves: ‘to provide time and space to create – to free you from the demands and distractions of daily living’ (Gwarlingo 2011). Aldredge’s words also make clear that, should artists be offered funding and other benefits, they must be prepared to undergo a competitive application process. Interestingly, this paints a worrying picture: the social and individual value that residencies are meant to create often occurs at the artist’s expense. In contrast, Möntmann highlights that, even if stipends are rarely offered, they should be attached to residencies as a standard. She adds that ‘[w]ithout a stipend, artists risk precarity, when leaving their routines, day jobs, and so on for a residency’ (Kokko 2019: 106).

Inclusion and exclusion

The fact that residencies may fail to provide the appropriate conditions to artists and collaborators should not be overlooked. Regrettably, the standards of Nordic residencies – as explained by Möntmann – are not common practice. They include family-friendliness, travel grants for partners and children, family-friendly and barrier-free accommodation, and support to single parents in finding childcare (Kokko 2019: 106). In Möntmann’s view, that implicates in the exclusion of many artists. Willingly or not, this scenario also proposes and supports a specific way of life and career-building: ‘the young, healthy, always flexible artist, independent of any personal commitments, which also matches a neoliberal concept of work and, of course, also caters to the demands of the art market’ (2019: 106). Models that do not provide support and suitable funding, and which are not designed to foster the artist’s work and development, end up being just ‘another station in the self-

managing and often precarious career of an artist (2019: 106). This also applies to artists' collectives, to whom conditions also need to be improved:

While residencies are more and more attentive to their role within the wider ecosystem of the arts, they are also entangled in complex ways in the growing pressures on financially precarious artists and curators (Elfving and Kokko 2019: 22).

The gap and the bridge

In Lehman's view, improving current practice requires a 'better understanding of artist residencies in terms of benefits and/or value to the artists, the host organisation, or the wider organisational and public stakeholders' (Lehman 2017: 16). Also, government policymakers need to consider ways to foster genuine relationships between those involved. Yet how can this development take place when 'despite the growth of the concept there is little empirical research on the impact or value of artist residencies in terms of benefits and/or value', not only for guests and hosts, but also for public and private stakeholders (Lehman 2017: 10)?

Better insights into the reality of artists and host institutions, and into the impact of current practices, might reveal ways to address the challenges and issues facing those making residency experiences – the guests and the hosts. Donna Lynas, director of Wysing Arts Centre (UK), describes her experience at the centre as follows:

Over the past ten years, artist residencies have become central to Wysing Arts Centre's work; they drive the public exhibitions and events programmes and affect how the institute operates. The change that artists have made on the institute of Wysing, and what the organization values, by participating in residencies and bringing critical thinking to the organization, cannot be over-stated. Artists drive what takes place externally in our public programmes, but they also challenge, and improve, institutional behaviour and thinking (Lynas 2019: 181).

While this study explores the nature of artist residencies, it also seeks to advance understanding of current practices in Switzerland, in order to distil the 'myths' associated with residencies from the facts (existing values versus potential programmes), as well as revealing the impact of national residency programmes on artists and host institutions. Theatre and dance venues offering performing arts residencies issue calls for application and/or provide descriptions of their schemes to inform the artistic community, while also enhancing the institution's profile. Depending on the language used, the mythic-like characteristics of residencies might thereby be further strengthened.

Similar to other world regions, the concept of artist residency and the number of residency opportunities in the performing arts in Switzerland has been growing in the past two decades. According to Lehman, despite this growth, 'there has not been any investigation into measuring either the value or impact of artist residencies' (Lehman 2017: 11). The same applies to the Swiss performing arts. *This Book is Yours: Recipes for Artistic Collaborations* (2019), a Swiss publication co-edited by Sally De Kunst, Julian Babel, Alberto de Andrés, Valentine Paley, Gosie Vervloessem and Julien Vuilleumier, was inspired by the exchanges between artists and other residents at the ARC programme in Romainmôtier.⁴

Written as a 'handbook for artistic collaboration' (Kunst et al. 2019: 5), and meant neither as a documentation nor as a retrospective, this volume intends to share with a broader audience the knowledges and experiences gathered in the period this residency programme existed. The

⁴ The Arc artist residency was an institution of the Migros Culture Percentage that ran under the direction of Sally De Kunst from 2015 to 2018.

contributions provides rich insights into the practices and exchanges among artists and experts from other fields; it includes artists's voices; the images provide a visual impression of the premises, the type of interactions, as well as of some of the work that was created by residents. Underpinned with theory, the discussions and ideas of 're-inventing the residency' (2019: 25) emphasise the value of 'social linkages and commonality' (2019: 26), which this residency afforded, through the spaces for shared experiences it created. The volume thus highlights the valuable impact of this residency scheme, as well as substantiates the claim that 'the Arc community spreads out across the world, keeps in touch and continues to collaborate outside the walls of the institutions' (2019: 233). Accounts have an anecdotal character and, while the volume does not intend to relate the programme to the larger context of artist residencies in Switzerland, it conveys powerful metaphors to ontological question of artist residencies.

Other anecdotal accounts are gathered on the website of the Swiss Arts Council Pro Helvetia. Titled 'Stories from Artists in Residence'⁵ these first-person accounts of artists awarded an arts council residency elucidate this particular scheme. However, to the best of my knowledge, no investigations and publications exist that offer insight into the value or impact of performing arts residencies in Switzerland, nor into the evaluation processes.

While this study recognises this gap and sets out to investigate artists' experiences and those of their host institutions, it does not intend to quantitatively measure the value of residencies. Rather, it looks into the actual experience of those involved to better understand the nature of the values commonly attributed to residencies. It explores the benefits while distilling from respondents' experiences the challenges facing guest artists and host institutions, to enable considering possible solutions and future scenarios, and to help this community conceive even better residency schemes based on real-world experiences.

Moreover, research may provide a deeper understanding of the issues, facts and myths surrounding residencies; the discrepancies between organisational advertising and actual offerings. This requires listening closely to artists and host institutions and sharing research findings with the performing arts community at large.

Trends

In Florian Schneider's view '[t]here are numerous and very different approaches to understand the residency today as a line of flight out of the mundanities and everyday occurrences of the art world', and it is on account of both the 'institutionally aligned and non-aligned initiatives' that formats of artistic residency might work as a leverage that enables a radical change of mind regarding the role of art in society (2019: 67).

Sarah Gardner states that '[l]ess than half (38%) of the respondent organisations have conducted recent evaluations of residency programmes, and none were able to share their reports' (Gardner 2013: 4). Now, almost a decade later, this statement may well still be valid. One crucial contribution of further investigating residency practices in the performing arts would be to gather factual information on present practices (models, challenges, issues, experiments, solutions) to better inform, and inspire, this community as a whole. Research would thus make accessible valuable data and thus sensitise communities and organisations to the needs of both artists and host institutions. There seems to be a growing need for reflective practices to be put in place and for evaluation strategies to be adopted so that changes can be facilitated.

⁵ Swiss partners of the Pro Helvetia residency scheme listed in their website are L' Abri, Utopiana, Embassy of Foreign Artists Théâtre Grütli (Geneva); Residency.ch (Bern); La Becque (Vevey); Kaserne Basel, Musikerwohnhaus Lyseloth, Atelier Mondial (Basel); Gleis 70, Rote Fabrik, Schule für Kunst & Design, Schweizer Textilfachschule (Zurich); Villa Ruffieux (Sierre); Villa Sträuli (Winterthur); Solothurner Literaturtage (Solothurn); Woerdz (Luzern).

Residencies oriented toward the future need to problematise traditional parameters, go beyond the current practices and use residencies 'to create a social space that counters authoritarian politics' (Kokko 2019: 108). Along these lines, new developments point in different directions. According to Möntmann, although more traditional residencies will continue to exist (they provide the necessary resources for artist-led production and curatorial experiments), a more pragmatic model is emerging that uses the residency format as a platform for collective research, debate and action (2019: 107).

Here the hosting institution serves as a tool and a catalyst for political demands formulated by cultural producers within a rising right-wing nationalist political climate. Scheduled by the hosting institution as well as by resident-driven programmes around topics such as climate change, sexism, fascism, and exclusion this can facilitate the breeding ground for creative resistance from and within the cultural field (Kokko 2019: 107).

The introduction of experimental artist residencies and the shaping of programmes in relation to current political and social concerns, developing local, national, and international partnerships, ensuring access to diverse types of artists and collectives, coupled with proper funding, are some of the elements of emergent models that need to enter the residency landscape. Such developments are needed to ensure that residencies amount to more than simply 'an act of dwelling in a place' (Res Artis 2019), often times at the artist's expense.

One recent German publication explores in-depth a new model developed by the 'Fonds Darstellende Künste'. Titled *#TakeCareResidenzen*, this publication includes accounts from the developers of the scheme in response to the impact of the Covid-19 pandemic on the performing arts, in particular on artists and curators. In addition to other aspects of this model, Steffen Klewar (programme director of the 'Fonds Darstellende Künste') explains in an interview with Anja Quickert that the fund recently launched a new residency aimed 'to maintain and strengthen local working relationships between artists and dance and theatre companies' (Quickert 2021: 80). The scheme was coordinated with around forty different venues. Klewar adds:

There were two basic questions for the development of the #TakeCare residency program. The first was the question: what instrument would help artists during the pandemic – and the associated severe restrictions on performance – to continue to work artistically in an appropriately rewarded manner? The second impulse was that the expertise for this was not leased by us as a funding institution, but by the actors and institutions of the independent scene, which have been organizing themselves for many years and have formulated funding needs. It was now a matter of taking up these needs and giving them an effective form with the potential for sustainability in the shortest possible time: further artistic development, strengthening of important working relationships, socially secured (Quickert 2021: 80).

I completed this literature review on 20 April 2022 and handed it over to Reso in the following spirit: this research project can outline the future of residency programmes and frameworks, as well as help artists and host institutions to reflect on current designs and on the dynamic ongoing sociocultural, political and environmental changes we face. In turn, such reflection – informed by the various perspectives and inquiries I aimed to present – could help shape future schemes or adjust existing models. The envisaged publication could bring together efforts to keep open the debate on the implications of producing in a network within the field of art-making, while identifying the challenges and benefits, paradoxes and points of stability. And thus Phase One was finalised.

Phase Two

Phase Two involved a shift in focus and context, namely a turn towards HE. As a result, my role in the project also changed in scope. My new tasks included of adjusting the inquiry to another setting, redesigning the study, establishing partnerships with institutions across Europe, as well as undertaking the investigation, and raising funds. This motivated my questioning the ethnographic-like nature of the initial proposition of Phase One (which tended towards Social Sciences), and the resetting of my approach to carry out this new phase.

Three main aspects emerged from this reflection. First, it created a new awareness of the strengths and uniqueness of artistic research, i.e. of investigating the arts through the arts. Second, it helped clearly understand the context and situatedness of the project – that is the Institute for the Performing Arts and Film at Zurich University of the Arts – and what kind of research approach would be most suitable. Third, it helped redefine the research questions in terms of HE, which led to pursuing practice-based, performing-arts-specific research (research paradigm). Opting for an interbreed of participatory and performative paradigms, I heeded my choice aligns with Sarah Pink's call for artists and researchers 'who engage with the senses to be more explicit about the ways of experiencing and knowing' that is pivotal to their inquiry, and 'acknowledge the processes through which their sensory knowing has become part of their scholarship or practice' (2015: xiii).

Concomitantly, drawing on my initial literature review, I further explored the relevant context-specific literature. Little has been written about artist residencies in academic contexts, with a few exceptions. One rare example is the 'On AIR' series published by the AIR programme of Amsterdam University of the Arts since 2003, whose online publications are available on the university's website. Some of these publications address the outcomes of AIR residencies (at times with video documentation of performances), while others reflect on the residency itself and related issues. Noticeably, mainly the artists' voices are represented whereas the student perspective is not included.

To the best of my knowledge, no studies have analysed the pedagogical impact of artist residency schemes in HE. This study aims to help close this gap in scholarly knowledge about current practices, challenges, issues and possible futures for this established model (in countries such as the UK) of knowledge-sharing in HE. This scenario and the irregular, at times hardly visible, and often non-pedagogical character of artist residency programmes in Swiss HE justify examining artist residencies from a pedagogical perspective .

This initial work as part of Phase Two resulted in a draft proposal that was sent to potential European partners/hosts between May and September 2022. The aims were to foster dialogue on artist residencies and/as pedagogy, to contemplate modes of partnership, and to exchange ways of knowing and knowledges gained from implementing such schemes. The project abstract sent to the organisations read as follows:

Artist residencies have experienced a renaissance on a large scale since the 1990s (Glauser 2009: 13), gaining increased significance in recent years as 'crucial nodes in international circulation and career development, but also as invaluable infrastructures for critical thinking and artistic experimentation, cross-cultural collaboration, interdisciplinary knowledge production, and site-specific research' (Elfving and Kokko 2019: 10). Residencies not only have an impact on art-making, but also on the profile of both the artist-in-residence and the host institution. Alongside a greater importance placed on the role of residencies in an artist's career (European Commission 2014; Res Artis 2019), arts universities increasingly implement residencies in various, diverse

designs and the number of opportunities is growing. Yet, despite the growth and the efforts across the literature to typify what a residency is, it stays “an open and fluid concept”, encompassing “a broad spectrum of activity and engagement” (European Commission, 2014: 9 cited in Lehman 2017: 10). Also, there are no fixed protocols for structuring and organising a residency, neither are there standardised expectations of specific outcomes, and hence, ‘no residency programme is the same’ (Kokko 2019: 108).

The present project explores residency schemes in arts universities, investigating current models, their pedagogic implications and correlation with other forms of pedagogical frameworks. The paucity in research and accessible literature on current practices – processes, outcomes and challenges – makes a case for an inquiry on the implementation of the artist residency in HE. This is done with a view to gaining insights into an underexplored field in the performing arts, and with the intent to better understand the significance of the artist residency, while also looking into the dissemination and visibility of residencies’ outcomes.

Practising artists actively engage with pressing issues and their presence in HE alongside regular lecturers – made possible by formats such as artist residencies – speaks for modes of knowledge-sharing whereby students may learn aspects of dance- and theatre-making afforded mainly by conviviality and commonality. Interactions between the student and the artist-in-residence may differ greatly from the usual teacher-student mode of relationship. Through artist residency programmes, exposure to practising artists’ ways of knowing, inquiry and positioning is undeniably made possible through a particular type of relationality. The question arises as to the implications of residencies – including those with a pedagogic character – to arts students, artists-in-residence, and the institution.

While there is an evident boom of programmes in general, residency schemes have hardly been studied, and notably, although it has become a pedagogical strategy in arts schools, this reality has rarely been analysed in depth, its specificities and logics remaining largely unexplored (Glauser 2009). Available literature is mainly ‘self-descriptions by cultural funding institutions and artists [...] and are primarily of interest as source texts’ (2009: 18) – with a few exceptions. The present project thus sets out to research the question of the significance of residencies, also as a form of pedagogical practice, and the visibility and dissemination of their outcomes.

Situated in environments where artist residencies have long been implemented, and in others where they are only sporadically offered, the project aims to contribute to the debate on the impact of conviviality between practising artists and arts students on the occasion of on-site investigation in dance- and theatre-making in HE.

The institutions we entered a dialogue and later established a partnership with are: K3 – Zentrum für Choreographie (DE), C-DaRE at Coventry University (UK), ICNOVA at Universidade Nova de Lisboa (PT) and Amsterdam University of the Arts (NL). Other universities were contacted (University of Birmingham, Stockholm University of the Arts, and Uniarts Helsinki) but no further discussion followed the initial exchanges. As the project and the contact with the partners evolved, fundraising was on course, an aspect covered below (see ‘Fundraising process’).

What can the residency be?

Immersive learning through a shared space of conviviality, co-creation, collaboration, collectivity and co-presence, co-authorship, and other commonalities – in my view, these are some of the potentialities of the artist residency as pedagogy. One of the reflections that inspired thinking of

performing arts residencies in HE as an environment for practice-oriented and embodied learning through conviviality stems from the work of anthropologist Trevor Marchand. He is one of a group of anthropologists researching apprentice-style learning as participant-observers, who conduct fieldwork by learning a skill to understand the nature of embodied communication and knowledge.

Marchand discusses the recent confluences of practice theorists, phenomenologists and cognitivists concerned with creating a more 'inclusive space for "thinking about knowing"' and the relevance of practice in processes of making knowledge (2010b: 1). In his view, practice affords experiments, attempts and accomplishments that enable strengthening and absorbing faculties and knowledges specific to artistic practice: the cycle of coming to know, or what Marchand calls 'making knowledge', takes place in and through practice. In this regard, apprentice-like learning that implies immersive learning provides a fertile environment. He states that 'knowing is inseparable from everyday life and practice' (2010b: 15) and, citing anthropologist Tim Ingold, stresses that everyday activities provide the framework that forms knowledge, where knowing coincides with moving in and through the world.

In my view, some aspects of being a practising performing artist, and the knowledges that this entails, resist being shared with students solely through formal teaching. Likewise, there are sensitivities and questions involved in being an art student that cannot be shared with lecturers unless the environment permits such exchanges. Time, people and place are factors that, if considered both quantitatively and qualitatively, can enable sharing sensitivities, creative modes of being and investigating, and ways of knowing. Immersion in shared, lab-like spaces, where practising artists and students co-habit over longer periods of time, enable convivial working, co-creation and collaborative learning (i.e. bi-directional learning). As Benoit Lachambre describes his residency at Amsterdam's AIR programme, "the knife cuts both ways" (van Hasselt 2012: 7), because besides sharing his methods with students, he hoped to learn from them. 'I want to have a lot of questions', Lachambre told students when he opened up making his otherwise solo 'Snakeskins' to co-creation. His four-week AIR residency marked the first phase of his rehearsal process (2012: 7).

It can be argued that sharing the space of creation provides direct exposure to real-life modes of being and operating that a practicing artist make available (also unwares) as they interact with students over longer stretches of time. In this regard, writer and performer Hester van Hasselt stated in his account of Benoît Lachambre's residency that, after Deborah Hay's and Ann Liv Young's AIR residencies, the penny began dropping. He writes:

In the regular curriculum the students are used to consuming; the teachers provide them with their tools. But an AIR is an artist who doesn't serve anything, explain anything or provide any answers. As William Collins pointed out: 'It's liberating to deal with this responsibility. It demands a lot of commitment. I was constantly analysing how I could engage.' Essential questions about the profession and education were posed once again: What does it mean to choreograph? What does it mean to teach? Who is actually responsible for making it happen? In this way, a particular experience with a unique artist triggers self-reflection on two levels: by the young artists and by the educational institution itself. I believe a great deal of credit should go to the school, the theatre and the students and artists involved, who are willing to take the risk to achieve something so incredibly important for all of them – and I think, thereby for dance as such (van Hasselt 2012).

Thinking further about the impacts of conviviality in immersive learning takes me back to Marchand and his observation that 'most on-site communication is non-propositional, and relies more immediately on an intercourse of visual, auditory and somatic information' (2008: 248, 249). He adds that this coerces him, as researcher-participant, 'to become corporeally and sensually immersed in

daily work activities with my colleague-subjects, allowing for reflection upon my own learning, mistakes and progress, as well as the pains and pleasures that accompany physical labour' (Marchand 2008: 248, 249). His fieldwork on immersion and learning has reinforced the notion that 'the body is a prime site for establishing an education for social citizenship' and that 'all learning should be embedded in a framework that scaffolds a lifelong pursuit of physical, spiritual and intellectual development, making individuals into valued and responsible agents within their communities of practice' (2008: 267).

Moreover, during education, the making of the individual's artistic identity, skills and *voice*, or what is often called *signature*, is integral to their evolving identities within communities of practice (Marchand 2008: 262). Artist residencies potentially create an environment where generative practices are laid open and facilitated dialogically through conviviality. The articulation, exchange and negotiation of worldviews, values and ideas can then be complementary and shared among those involved, communicated through embodied practice and comportment. Also, as highlighted, residencies are 'crucial nodes in international circulation and career development, but also as invaluable infrastructures for critical thinking and artistic experimentation, cross-cultural collaboration, interdisciplinary knowledge production, and site-specific research' (Elfving and Kokko 2019: 10). These are the notions that provide the scaffolding for my research questions (see next section).

Research questions

What is – or could be – the role of the artist-in-residence, and the significance of residency schemes in the academic context? If a residency has a pedagogical character, how does this distinguish it from other interactions between practising artists and students? What are its specificities? What skills and modes of knowledge-sharing are unique to this framework? Considering that residency schemes around the world 'have shifted focus from production and presentation to research and development' (Hoogenboom 2007), what are the materiality and visibility of the outcomes of residencies? What might be the future of artist residencies in academia?

In order to research these questions, I entered a dialogue with arts universities and HE residency programmes in Europe. I aimed to gain an in-depth view of current practices and, from there, to work out a conceptual framework for residency programmes that resonates both with the present and with emerging trends. This goal led to addressing the research questions from a threefold perspective: artist-in-residence, arts student, institution. Finally, what I wished to interrogate regards the potentiality of HE residencies being/becoming what the apprenticeship model proposes: immersion in a learning environment that facilitates technical – and creative – know-how, and which enables practitioners to build worldviews and social knowledge (2008: 246).

Methodological framework and redesign

As a dance practitioner-researcher, I proposed approaching the topic from a first-person perspective by spending three weeks as an artist-in-residence/visiting researcher at the partner institutions, over an eighteen-month period spanning 2023 and 2024. On this basis, I intended to adopt an interbreed of participatory and performative research paradigms (see Heron and Reason 1997; and Haseman 2010). Bringing together these paradigms would provide insights by actively involving practitioners and students, and by laying out and questioning present scenarios. Active participant engagement would enable propositional, practical and presentational knowledges to emerge, as part of a methodology that is considered most congenial to creative practices.

My approach acknowledged what social scientists John Heron and Peter Reason describe as 'knowing by acquaintance, by meeting, and by felt participation in the presence of what is there' (1997: 277).

As an artist-researcher, I am situated at and continually negotiating the intersections of artistic practice and research approaches. Attentive to this particularity, I took it as an axis to define my research paradigm(s) and methodology. Engaging with a topic that could be approached ethnographically, but not being a trained ethnographer, I planned to adopt an embodied stance, embracing subjectivity and intersubjectivity, with an emphasis on the practitioner's voice. This requires heeding the ethical implications of such approach and developing project-specific modes of commonality. As suggested by Haseman, I decided to use 'a range of mixed methods, especially those which are instigated by and led from the demands of [...] practice' (2010: 151). This approach was designed to provide rigour as well as enable creative and 'expert intuitive' modes of operation (Melrose 2006).

As I also intended to use an autoethnographic approach, subjectivity would be supported by the rigour of a method widely acknowledged for balancing 'intellectual and methodological rigor, emotion, and creativity' (Adams, Holman and Ellis 2014: 2). As such, the subjectivity of other artists, arts students and programme leaders participating in the investigation would also be integrated, as we would experiment with ways of articulating and co-authoring polyphonic presentations of research materials. This approach entails positioning and empowerment, and engages with ways of recontextualising subjectivity, intersubjectivity, and artists' ways of knowing. As a resident or visiting researcher, I proposed to delve further into my creative practice while engaging with the various creative agents and co-creators of this reality – whenever possible through pedagogic interactions with performing arts students. The nature of these interactions is explained in the next section.

Regarding methods, my approach would involve audio and visual documentation, performative occurrences and journaling. I therefore suggested spending two to three weeks at the host institution. During the residencies/visits, I proposed sharing with performing arts students my space/time in a discovery-oriented manner. The framework for these interactions with students (e.g. time, space, regularity) would be defined together with each institution according to availability and interest.

Failing pedagogical interaction with students, I planned to meet residency participants and the programme director(s), which might have involved my observing residency activities. Regarding ethics, I planned to inform potential research participants about the nature and the implications of participation, and they would have been asked to sign an informed consent form.

Structurally, I had aimed to work in a studio and outdoors for around six to seven hours a day, of which ninety minutes would be dedicated to generative movement practice. This working routine would have been open to interested dance and theatre students. This daily movement practice would have been based on my longstanding and ongoing engagement with the notion of the indivisibility of the human organism, taken further to the exploration of connections and interpenetrations of self, other and environment. I have been teaching this practice to professionals, amateurs and students in academic and non-academic contexts for nearly two decades.

Realising this approach would have required working in close partnership with the host institution as it depended on studio access and on interacting with students. I offered to open up my residency on a daily basis. Throughout, I would seek to create a convivial space, to exchange ideas about artists' ways of knowing and to explore my residency as 'programmatic space for communality' (Kokko 2019) through collaborative and collective work. As Heron and Reason have described the participatory paradigm, '[t]he research is done by people with each other, not by researchers on other people or about them' (Heron and Reason 1997: 284). I would contribute with my extensive experience in performance and collaborative work spanning over 30 years, and bring in the current inquiry, which would in turn be questioned and transformed by the students' presence and engagement. The idea

was to share generative practices, as well as co-author movement and textual material. In this way, my approach aligned with Tim Ingold's supposition that knowledge 'comes from thinking *with, from* and *through* beings and things, not just *about* them' (2022: xi).

Concerning the *what* of my artistic residence, I intended to focus on a current project titled *The Heart of the Matter*. I am interested in unobserved or to a certain extent unconscious relationality and mutual shaping between organisms and materials we humans relate to through contact like touch, and by use and manipulation. My concern is the type of exchanges between materialities that we regard as living or non-living, and the question of agency. My proposal was inspired by my ongoing investigation into what I perceive as a radical connectivity between virtually everything.

This design would have provided a framework for a third phase of the project, which cannot be pursued due to unsuccessful fundraising process. However, the residency designed for the MA Transdisciplinary Studies at ZHdK, planned for the autumn term 2023/2024, will take place as envisaged. Originally conceived as a pilot within the larger project, this residency is explained below.

Drawing on anthropology

It matters what matters we use to think other matters with; it matters what stories we tell to tell other stories with; it matters what knots knot knots, what thoughts think thoughts, what descriptions describe descriptions, what ties tie ties. It matters what stories make worlds, what worlds make stories (Haraway 2016: 12).

This intriguing passage by scholar and activist feminist Donna Haraway inspires the specificity of perspective, which in my view relates to the eye that sees, the skin that touches, and the voice that tells. In line with the notion presented by Haraway, I proposed to study artist residencies *with* and *through* residencies. By this, I mean experiencing a residency from a first-person – and hence embodied – perspective, interweaving this experience with accounts by other artists-in-residence, HE students and programme directors. I have spent most of my life making, performing and teaching dance, and thus my research approach entailed embarking on a journey that would embrace the artists' and other participants' experience in the spaces where artist residencies are, or might become, pedagogies.

Besides Marchand's work, my research design also drew on recent research by Tim Ingold and colleagues on matters of pedagogy, foremost in *Knowing from the Inside* (2022). Critical of 'regimes of academic scholarship that define our relation to the world as one not of taking *in* but of taking *from*, of extraction rather than inspiration' (Ingold 2022: 2, original emphases), this volume resulted from a research project that proceeded from 'joining *with* the people and things with whom, and with which, we share our world, allowing knowledge to grow from these joinings [...], as part and parcel of our own growth as sentient and thoughtful beings' (2022: 2, original emphasis).

From my perspective, practice implies a porous space where, and a method by which, meaningful experience takes place, where we come to know in myriad ways, and where we develop skills by means of attempts and accomplishments, all made possible by entering – and continuously re-entering – this space. Expanding the project's perspective on practice, I also drew attention here to the work of anthropologists doing research (i.e. fieldwork) as participant observers that involved learning a skill. The ethnographies of Trevor Marchand, Stephanie Bunn and Mark Harris are characterised by experiencing first-hand the nature and specificities of the making of athletes, performers and craft apprentices, and then theorising their experiences.

Marchand maintains that intelligent and intelligible performance are the outcomes of the operation and confluence of different domains of knowledge, which are coordinated within our indivisible whole. This, however, raises questions about how this coordination takes place (2010a: xi):

What drives improvisation in activity? [...] How are different ways of knowing variously communicated and interpreted by participating members within fields of practice? And crucially, how might we appropriately account for the necessary but ever-changing relations of learning to the physical and social environment in which it unfolds (2010a: xi)?

Mostly, Marchand studies apprentice-style learning and the renewed attention that anthropologists are giving to embodied learning, as he calls it, as ‘a prime site for connecting theories of knowing to practical doing’ (2008: 246). He affirms that sociologist Pierre Bourdieu’s work on everyday practice has been influential in this ‘renewed reflection on “on-site” formation of person’ (2008: 246).

Fieldwork on the making of athletes and performers, and on the nature and specificities of craft apprenticeships, has highlighted the peculiar character of being immersed in an apprenticeship: in addition to facilitating technical know-how, ‘[it] structures the practitioner’s hard-earned acquisition of social knowledge, worldviews and moral principles that denote membership and status in a trade’ (2008: 246). Although some of these studies focus on ways of learning that are mimetic and repetitive, and hence unlike the process explored here, the working contexts of these anthropological studies are similar to the performing arts in that they involve ‘skilled physical activities [...] communicated, understood and negotiated largely without words’ (2008: 247).

Establishing partnerships

Several art schools and universities in Europe have residency schemes. Many of these opportunities are concentrated in the UK.⁶ However, some of them do not have a pedagogical character. Some have an open call policy while others only offer residencies by invitation. When I was discussing partnership and agreeing terms with K3 - Zentrum für Choreographie (DE), C-DaRE (UK), ICNOVA (PT), and Amsterdam University of the Arts (NL), I realised that it would be both highly relevant and important to also seek partners within ZHdK and to establish cross-departmental cooperation.

I therefore contacted the MA Transdisciplinary Studies and the Research Focus in Transdisciplinarity and we set up a module that was designed as a pilot residency model. We discussed carrying out two pilots, the first one in the 2023/2024 autumn term and a second one in the 2024 spring term. Towards the end of the project, a further pilot residency would be offered to a guest artist in as yet unspecified department, followed by a symposium that would conclude the overall project.

The international partners would not only offer significant expertise, but also information-rich environments for exchange and knowledge-sharing through an institutional network. Our cooperation aimed to advance residency practices, and to learn from each other’s experiences through this project, while deepening existing collaborations and initiating new relationships. In our preliminary conversations, all partner institutions acknowledged the significance and importance of jointly investigating artist residencies and agreed on basic terms and conditions. The next paragraphs provide additional information on each partner.

⁶ A non-exhaustive online search of artist residency in the UK has resulted in a list of universities that have ongoing artist residency programme: [University of Birmingham](#), [University of Bath](#), [King’s College London](#), [Goldsmiths University of London](#), [University College London](#), [University of Oxford](#), [Birbeck University](#), [West Dean College](#), [Coventry University](#).

K3 - Zentrum für Choreographie in Hamburg began its main residency programme in 2007. The residency aims to develop and strengthen connections between choreographic practice, research, artistic production, and qualification. Over the course of the residency, three choreographers each develop a full-length piece that is presented towards the end of the residency (eight months). Choreographers-in-residence receive a monthly grant, a production budget, mentoring, dramaturgical support, and opportunities to acquire additional skills and qualifications. The residency scheme is closely linked to the courses and professional training programs offered at K3. Their interest in collaborating with the IPF related, among others, to discussing residency schemes and to gaining an external view of their own model and practices.

C-DaRE at Coventry University is a world-leading environment for dance studies and a strong base for interacting with other HE institutions offering long-standing residency programmes in the UK (e.g. University of Birmingham). C-DaRE is interested in dialogues across live and digital dance and the embodied knowledge of dance artists. The centre is situated within a range of interrelated fields. C-DaRE also hosts national and international dance conferences, symposia and training programmes.

ICNOVA is a new research unit in the field of Communication Sciences at the Universidade Nova de Lisboa, Portugal. The current structure comprises four research groups: performance and cognition, media and journalism, culture, mediation and arts, and strategic communication and decision-making processes. ICNOVA focuses on strengthening the link between research and advanced training through partnerships with institutions, universities and international networks, promoting interdisciplinarity, interacting with the community through the provision of services and the production of content from public interest.

Amsterdam University of the Arts has ran its artist-in-residence programme (AIR) since 2003. The AIR scheme fosters innovation in arts education by facilitating engagement with ongoing artistic developments. It introduces outstanding forms of practice by inviting artists that revitalise and inspire educational and artistic policy in the school. Moreover, the programme aims to create galvanising fields of tension between the artist's contribution as a force coming from outside the school and the university's willingness to engage with the dynamics of current artistic practices. Although each faculty develops its own programmes, there is an overarching administrative framework.

Previous and current residency schemes at ZHDK

As the partnerships with international collaborators were being established, I realised I knew very little about residency schemes at ZHdK. This led me to meet informally with the heads of ongoing residencies to gather detailed information. I spoke with Tobias Gerber, responsible for the Artist in Residence at the ICST programme; Irène Hediger, Head of Project/Curator of the Artists-in-labs programme (AIL) at the Department of Cultural Analysis (DKV); Prof. Dr Florian Dombois, Research Focus in Transdisciplinarity – Wind Tunnel Residency; and with the musician, performer and director Dimitri de Perrot, artist-in-residence at the Department of Performing Arts and Film in 2015. What follows synthesises what I learned from these conversations.

Artists in Residence at the Institute for Computer Music and Sound Technology

The residency programme of the Institute for Computer Music and Sound Technology (ICST) offers artists the opportunity to pursue their own project and to benefit from scientific and artistic research at the ICST during their stay at ZHdK. The artist-in-residence programme offers artists the opportunity to pursue a project in dialogue with ICST researchers.

In the 2022 ZHdK report on research projects, the ICST states that its output was ‘characterised to a large extent by artistic content’. Three works which were created within the framework of the institute’s artist-in-residence programme were shown at the Archipel Festival, Geneva. According to the report, ‘[t]he institute benefits from the scientific and artistic research conducted in the process’. However, the benefits are not specified. On its website, the institute mentions that one of its main concerns is the ‘promotion of musical creation through residencies and the involvement of artists in research projects’, which reflects ‘the growing relevance of artistic research at ZHdK’, and results ‘in a broad spectrum of projects, performance practices and aesthetics’ (Artists in Residence at ICST n.d.). In its selection process, the ICST is also ‘committed to equity, inclusion and cultural diversity’ (Artists in Residence at ICST n.d.). In particular, it welcomes proposals from women, underrepresented groups and applicants from diverse cultural backgrounds.

Tobias Gerber, responsible for the Artists in Residence at ICST programme, told me that the programme has existed since 2014, and that the selection process was initially unclear. The programme was then restructured and since 2020 the focus of the different juries – set according to the research areas and consisting of ICST and ZHdK researchers – lies on emerging researchers and practitioners. Currently, the institute receives around 120 applications and its 2024 edition has five different research areas: Spatial Sound Synthesis, Tempo Polyphony, Moving Loudspeakers, Immersive Arts and Acoustic Ecology.

Residencies last a maximum of three weeks. They take place during the summer school holidays, when studio availability can be ensured, while the exact periods are defined with each resident. The institute offers residents access to ICST facilities, technical support, a contribution towards travel expenses, meals and accommodation during the residency, and professional support from ICST researchers.

While the Tempo Polyphony residency involves a workshop with the ZHdK jazz ensemble and a performance at the end of the residency, the ICST residency programme does not promote or enable pedagogic interactions with ZHdK music students. It is thus non-pedagogical. As Gerber observed, ideally residents would offer workshops and lectures for students. However, as the residencies take place during the summer holidays (with the exception of residency B), the academic terms do not overlap with the residencies and so students are not exposed to the residents’ artistic process.

The benefits for the institute include the software development facilitated by experiments carried out by the artists-in-residence. Available local technology is used and explored, and , artists thereby contribute to furthering software implementation, even if this type of outcome clearly depends on the artist’s line of inquiry. In this context, the programme aims to offer free space for such exploratory processes to unfold. According to Gerber, such developments are advantageous for the institute, yet this opportunity must also benefit the artist. The materials generated are archived, although sometimes without contextualisation.

Programme details are available from <https://air-icst.zhdk.ch>

Artists-in-labs programme

The Artists-in-labs programme (AIL) launched in 2003 and promotes collaboration between arts students and scientists from several disciplines. It entails long-term residencies in scientific laboratories and research institutes offered to students through a selection process and which can be spent in Switzerland or abroad. Interdisciplinary and cross-border collaborations ‘critically engage with the sciences and their experimental and aesthetic dimensions’ (AIL n.d.).

The programme does not offer residencies at ZHdK, but enables MA students from all departments to undertake research for a limited period of time in a scientific environment. In this sense, it does not relate to the questions addressed by this study about the pedagogic dimension of HE artist residencies. It is nevertheless mentioned here because my discussion with Irène Hediger, the Head of Programme, contributed to developing this project and helped deepen my knowledge of the current state of residencies at ZHdK.

As stated on its website, publications, exhibitions, and other ways of sharing the outcomes of these transdisciplinary projects bring the AIL programme into dialogue with the general public. Hosted by the Institute for Cultural Studies in the Arts (ICS) until 2019, AIL is presently based at the Research Focus in Transdisciplinarity (Department of Cultural Analysis). Offering national and international residencies, it includes on-site explorations in scientific laboratories, as well as a range of scientific topics, methods and technologies.

According to Irène Hediger, the programme is multi-layered. It involves collaborations between ZHdK and research institutions where artists learn from scientists and vice-versa. The scheme gives ZHdK MA students access to scientific research but also bridges MA and PhD programmes at the Department of Cultural Analysis where it is based. As residencies take students into other research realities, the programme maintains that new ways of knowledge-sharing can happen, and thus open up and disrupt institutional tendencies to self-containment.

Programme details are available from <https://artistsinlabs.ch>

Wind Tunnel Lab – Research Focus in Transdisciplinarity

The Wind Tunnel Lab is where residencies are situated within the Research Focus in Transdisciplinarity. Endeavouring to create frameworks that ‘make room’ for experiments – spaces within the institution in which artists can ‘just stay’ – head of programme Prof. Florian Dombois established the Wind Tunnel Lab. In our discussion, he highlighted his concern with the practices of conviviality in learning processes, which he refers to as *co-inhabiting*. Stressing the importance of lab rooms, Dombois observed that the present project addresses a critical point of art education, and more specifically, of the pedagogies at ZHdK, as reflected by his questions about whether art making is learned through conviviality or through prepared lessons.

Further, the challenge of involving students in ZHdK residencies remains an unanswered question. While emphasising the value and relevance of the presence of the practicing artist in educational processes within HE, Dombois mentioned structural aspects that complicate establishing recurring residency models. This is the case because having an artist-in-residence who engages with pedagogical practice implies that in-house lecturers must give up teaching hours, which is not unproblematic. Besides, the often irregular nature of on-site artistic practice is not always welcomed by university administrations, largely yet questionably due to health and safety concerns.

One current model at the Research Focus in Transdisciplinarity (RFT) provides PhD candidates with the opportunity to benefit from longer periods of collaborative work. The notion of conviviality is made tangible by students working together for fifteen days per school year, usually three days in a row. In this framework, PhD candidates give each other tasks which, in a gesture of relationality, are then undertaken collaboratively. These activities are embedded in the local artistic community and aim to develop a professional peer culture, but also involve research periods in other partner institutions (Uniarts Helsinki, UdK Berlin, Linz University of the Arts, biennale urbana and U5). Focused on ‘co-habitation’ and immersive learning processes, the residencies and the PhD programme share a common space of experimentation, a space where sustainable practices can occur through recurrent residents/guests. These residencies are funded by the RFT budget.

The Wind Tunnel website also makes available documentary material and artifacts such as video material that resulted from previous residencies. For further details, see also the Wind Tunnel Bulletin: <https://windtunnelbulletin.zhdk.ch>

Programme details are available from <https://www.zhdk.ch/en/research/fspt/artists-writers-researchers-and-scientists-in-residence-7194>

Pilot residency at the ZHdK MA Transdisciplinary Studies

Adapted to the current situation of a changing world system and the question of how collectivity could be lived and defined in a way that matters, residencies can develop models of communality and provide temporary spaces to experiment with these ideas (Möntman in conversation with Koko: 2019: 109).

My motivation to ask Prof Patrick Müller (MTR co-director) to host me as a resident as part of the present project stemmed from very positive experiences with MTR students, whether as a project mentor at ZHdK, or as a project coach in a professional environment. I was very interested in continuing my dialogue with the MTR and was also keen on expanding the transdisciplinary aspects of my own artistic practice and research. Besides this motivation, I recognised the importance of realising a pilot residency at ZHdK as this project unfolded. As a model, we agreed on a five-day intensive before the beginning of term and then running full-day monthly labs with a focus on embodied practice, my area of expertise. Part of the agreement was to carry out the pilot regardless of the outcomes of the fundraising process; hence this residency will run from 11 September 2023 to 27 January 2024, even though the overall project cannot be undertaken.



Project week at MTR Transdisciplinarity. Photo: Marisa Godoy

Matters of collectivity through embodied practice

Exploring the pedagogic value of artist residencies is my core interest in designing this project and establishing both cross-departmental collaborations within ZHDK and cross-border partnerships in the UK, Germany, Portugal and the Netherlands. Drawing on the information gathered in the conversations mentioned above, and in collaboration with Prof. Patrick Müller, the co-director of the MTR, I designed a two-part pilot. The residency begins with an intensive project week in early September 2023, followed by four monthly full-day labs between October and January 2024.

Living in Zurich will allow me to foreground the aspect of conviviality in the pilot. It will also enabled me to interact long-term with students over the entire autumn term. As part of the residency, an exposition on the Research Catalogue online platform created in collaboration with the students will feature outcomes of our creative practice. For the contents of the project week and the labs, please refer to the call for participation (Appendix Two and Appendix Three, respectively).



Project week at MTR Transdisciplinarity. Video still: Marisa Godoy

Fundraising process

Once the IPF cooperation with Reso ceased, the possibility of an application for funding to the Swiss National Science Foundation through its Postdoc.Mobility scheme was considered. This scheme, however, requires applicants to spend a minimum of eight months abroad within one year of the fellowship, and a full-time engagement for the period. Being unable to fulfil these prerequisites due to other professional engagements and family reasons, this possibility was discarded.

In parallel to redesigning the project and writing the proposal, I explored other funding opportunities. I identified some relevant public and private foundations. Stiftung Mercator, Allianz Kulturstiftung, Ars Rhenia Stiftung, Stanley Thomas Johnson Stiftung, Humboldt Research Fellowship and Movetia Agentur. Here are the outcomes of my search for alternative funding:

- Ars Rhenia Stiftung has discontinued its activities;
- Stiftung Mercator focuses on how artistic methods can be used to advance its strategic goals but developing arts universities is not one of its priorities, so they declined the proposal;
- Allianz Kulturstiftung temporarily suspended its activities in 2022/2023 to revise its schemes, so it was not possible to apply;
- Stanley Thomas Johnson Stiftung replied that they focus on exhibitions, music, dance and theatre events, and not on research;
- The Humboldt Research Fellowship only funds projects in Germany, which would make the present research design with its visits to various countries unviable, hence no application was submitted.

This process culminated in an application to the International Programme of the Movetia Agentur. Among others, Movetia's International Programme aims to establish and consolidate inter-institutional networks; to propose new processes or ways of working within the participating institutions through the exchange of experience; to develop new teaching approaches and new opportunities to be tested and implemented. These goals corresponded to the present project but applying required adjusting the project proposal, as well as formulating explicit terms of agreement between ZHdK and the international partner institutions.

The submission to Movetia Agentur concerned what would have been the third phase of the project, during which the research described above would have been undertaken. The project description submitted read as follows:

While artist residency programmes are booming, residencies have hardly been studied. Although significantly supporting artists and arts innovation worldwide, also in higher education (HE), residencies and their specificities remain underexplored (Glauser 2009). Our initial survey of Swiss programmes, discussions with former artists-in-residence and with the heads of institutes offering residencies at Zurich University of the Arts (ZHdK) revealed that current residency models do not necessarily ensure a sustainable pedagogic impact (see also other national HE institutions). Understanding of the current processes, outcomes and challenges remains limited; visibility of residencies and dissemination of results are scarce. One of those challenges is to create an environment in which arts students and artists-in-residence can interact. This project tackles these shortcomings. It aims to better understand the significance of residencies in HE, their pedagogic implications and correlations with other pedagogic frameworks. It involves 1) international exchange on artist residencies and 2) cross-departmental work at ZHdK. Undertaken jointly by ZHdK's Institute for the Performing Arts and Film (IPF), MA Transdisciplinary Studies (MTR) and Research Focus Transdisciplinarity (RFT), the project will be coordinated by Dr Marisa Godoy. Drawing on relevant anthropological research on matters of pedagogy (Ingold 2022), the project will explore artist residencies at ZHdK and abroad (K3 - Zentrum für Choreographie/DE, Centre for Dance Research/UK, Universidade Nova de Lisboa/PT, and Amsterdam University of the Arts/NL). These institutions all possess invaluable expertise and a common interest in sustainable residencies. The ZHdK is applying to Movetia's International Programme to explore the impact of conviviality of practising artists and HE students, how this fosters reflection and pedagogical novelty in art education. The project, therefore, is relevant for arts institutions nationally and also across Europe, and for artists and scholars interested in how non-traditional models of sharing knowledge impact HE creativity and innovation.

Key aims:

- . To examine existing programmes transnationally from a threefold perspective: artists-in-residence, arts students, institutions
- . To pilot conceptual frameworks for residency programmes
- . To increase the dissemination and visibility of residency processes and outcomes

The project achieves Movetia's goals by:

- . Establishing and consolidating inter-institutional networks
- . Proposing new processes within the participating institutions and promoting exchange about artists' ways of knowing
- . Piloting new pedagogic approaches for future implementation
- . Devising a conceptual framework for the respective HE fields and actors

By highlighting the importance of residencies and of conceptualising sustainable pedagogic frameworks, the project will contribute meaningful advances in art education, nationally and in Europe.

Supervised by Prof. Anton Rey, the project team would have included myself as project coordinator, as well as the following persons:

- Ilse van Rijn, ZHdK: Advisor
- Susanne Sailer, ZHdK: Controlling
- Partner K3 - Zentrum für Choreographie: Dr Kerstin Evert, Artistic director / Niklaus Bein, Dramaturge and project manager
- Partner C-DaRE: Dr Karen Wood, Assistant professor
- Partner ICNOVA: Professor Carla Fernandes, Principal Investigator
- Partner Amsterdam University of the Arts: Mieke Bernink, AiR Head Manager
- Partner MTR ZHdK: Prof. Patrick Müller; Eirini Sourgiadaki, PhD candidate RFT
- Partner RFT ZHdK: Prof. Dr Florian Dombos
- Collective The Field: Independent collective and associated artist at Tanzhaus Zürich
- MA student/assistant: N.N.
- International guest artist-researcher: N.N.

Submitted in March 2023, the project was declined by Movetia Agentur in June 2023. Movetia's feedback to the proposal, provided in a video call on 8 August 2023, included the following points:

- The International Programme is for all types of universities;
- The number one topic is to advance internationalisation, to enable international cooperation and, through this, to generate knowledge that only emerges through the international exchange;
- ZHdK is among the most internationalised universities in Switzerland; very advanced in terms of internationalisation. This probably has to do with art itself, with the material and, in this sense, the application, amid many applications, had to be brought into perspective;
- Funding resources are limited and other applications still had 'to climb over the mountain'. ZHdK is already at the top; the topic of this project is very important but it just does not fit quite so well into the overall frame of our incentive programme because ZHdK is very advanced;

- The other projects are still in the beginning, and we [Movetia Agentur] need to consider applicants who have not yet 'climbed the mountain' yet;
- The project goals are very clearly articulated, which concerns what happens when artists in residency encounter students is also very clear; content wise it is very good. It [the negative outcome] is not due to the qualities of the application;
- Positive feedback: Nothing is missing in the application. The project has a very interesting pedagogic focus; it touches on international aspects, as well as how learning/teaching can be further developed at arts universities – these are important aspects. The connection with central Switzerland is also very important, e.g., hosting a conference at the end of the project. It is also very important that international exchange is integral to the projects;
- Suggestion for a possible future application: select one small part of the project and apply again.

Closing reflections on Phase Two

My discussions with researchers, artists and heads of programme crystalised several insights. Their accounts and thoughts are anecdotal due to the preliminary nature of our meetings. These conversations were intended to help prepare the actual eighteen-month project involving residencies and visits to the partner organisations as described, which would have taken place had fundraising been successful. In this sense, the key 'takeaways' listed below merely synthesise the groundwork of this preliminary inquiry.

Pedagogy

There is no one-fits-all definition of the artist residency, neither in the professional world nor in academia. Although some residency programmes have a pedagogic character, there is no inherent correlation between artist residencies and pedagogic practices. Some residency schemes, for example AIL at ZHdK, offer residencies to students outside the educational environment. According to Mike Bernink, head of the AIR programme at Amsterdam University of the Arts, although the scheme is centrally administered, each faculty designs its residencies in line with its own needs and visions. At ZHdK, there is no overarching protocol in place on how to document and make available the outcomes of residencies. Nor are there common cross-departmental guidelines on a pedagogy of residencies.

As discussed with Tobias Gerber (responsible for Artist in Residence at ICST), and with Prof. Florian Dombois (Research Focus in Transdisciplinarity) at ZHdK, when designing and offering artist residencies, it can be challenging to conceptualise and promote pedagogic interactions between the invited artist and students. This may be related to the lack of space (rooms and studios) to accommodate residents' activities next to existing BA, MA and PhD courses. Moreover, drawing both on conversations and on the literature, conviviality – also referred to as 'co-inhabiting' – can be seen as a relevant pedagogic model of knowledge-sharing in art education, just as apprenticeship is in craftsmanship. This also concerns immersive learning, which involves not only skilled creative practice but also the 'rubbing off' of skills that are shareable through observing and experiencing a professional's comportment on-site, which traditional lectures and seminar are less likely to facilitate.

Stakeholders at the various partner institutions and at ZHdK agreed that the present project addresses critical points and raises questions about the challenges of offering residencies as a pedagogical framework. Developing the project raised questions as to the extent to which the full potential of artist residencies in HE is exploited. Considering the nature and essence of an art school, is the lack of a pedagogical model in residencies unproblematic? What can be done to tackle the current issues? Additional questions, raised by the various heads of programme I dialogued with, can be synthesised as follows:

- Are learning processes in which artists share their ways of knowing with HE students facilitated more suitably through conviviality or through prepared lessons?
- How to create room for experiments and make available spaces where artists can stay and interact with students for longer periods?
- How can institutional structures respond more dynamically to student demands and artists' needs in regard to space (e.g. studios and other practice-specific rooms)?
- How to negotiate time and space for experimental labs in relation to – and often in conflict with – taught modules and fixed structures?
- What questions should an interview/evaluation with students who experienced a residency contain?
- Dance courses in UK universities are disappearing. Could the artist residency as pedagogy be a model that preserves dance in these contexts?

Ensuring space for experimentation and for research carried out by practising artists at arts universities seems to be closely coupled with room availability. The lack of space is sometimes tackled by programming residencies during the summer holidays, when studios can be used, but when students are not on campus. Hence, if academic terms do not overlap with residencies, students do not necessarily benefit from and are not affected, so to speak, by the presence of a practising artist being on-site, neither by their modes of investigation, nor by the outcomes of residencies. Thus, the benefits and impact occur almost exclusively on the side of residents and the institution.

Also, as stated, although increased artist mobility potentially promotes inter-cultural understanding and connections between the local and the global, rethinking and interrogating the hyper-value of global mobility is unavoidable and pressing, in particular when considering today's environmental, health and political conflicts. This is relevant especially if we take into account schemes that do not involve pedagogic practices, i.e. when students' educational trajectory should be the prime focus of HE institutions.



MTR / RFT Residency, day one. Wind Tunnel Lab, ZHdK. Photo: Marisa Godoy

Visibility

Though detailed information on the various HE residency schemes can be found online, not all institutions make available publications on the processes and outcomes of their residencies. Some offer only a brief biography of previous artists-in-residence and their artistic interests. One well-documented programme is AIR, the residency scheme of Amsterdam University of the Arts, whose publications are available online (some are downloadable, others can be viewed online and are available on request; not always in English). As stated on the university's website:

With ON AIR we intend to share not only the most recent developments around the AIR programme with a bigger community, but we also would like to contribute to pressing issues, facing arts education and the professional field (ON AIR 5).

There would be much more to understand by thoroughly analysing existing publications. What is evident at this stage is that publications often offer the artist-in-residence's view but do not include the student perspective, one that this study, would highlight and investigate.

This research journey has enabled an interrogation of numerous aspects of HE artist residencies. Undoubtedly, several points raised here make a case for a deeper analysis of this relevant but underexplored field of artistic practice and education. Circumstances permitting, the groundwork presented provides a strong basis for further investigating residencies and/as pedagogy. A study like this has great potential to address the current challenges and to reveal, through on-site participatory and performance-specific investigation, future pathways to advance the kind of immersive learning that artist residencies in HE might facilitate through spaces of conviviality.

Marisa Godoy | PhD
25 October 2023

List of references

- Adams, T. E., Holman, J. S. and Ellis, C. (2014) *Autoethnography*. Oxford: Oxford University Press
- Armitage, M. (2003) *Writers in Residence: A practical Guide for Writers and Organisations in London*. London: Arts Council England
- Artists in Residence at ICST (n.d.) 'ICST Residencies 2024' [online] Available from <https://air-icst.zhdk.ch> [21 July 2023]
- Caro, M. A. (2013) 'Objectives and Outcomes of Residencies'. in *IFACCA D'Art N° 45 Report: International Perspectives on Artists Residencies*. ed by S. Gardner. Sidney: IFACCA
- Carre, J. (n.d.) *Archives: Avant-gardes of the Sixties and Seventies*. [online] Available from <http://archives.carre.pagesperso-orange.fr/Duchamp%20Marcel.html> [9 November 2021]
- Elfving, T. and Kokko, I. (2019) 'Reclaiming Time and Space: Introduction'. in *Contemporary Artist Residencies: Reclaiming Time and Space*. Antennae-Arts in Society Series n°27. Amsterdam: Valiz
- European Commission (2014) *EU Policy Handbook on Artists' Residencies, European Agenda for Culture: Work Plan for Culture 2011-2014* [online] available from http://ec.europa.eu/culture/policy/cultural-creative-industries/documents/artists-residencies_en.pdf [24 November 20]
- Gardner, S. (2013) 'Introduction'. in *IFACCA D'Art N° 45 Report: International Perspectives on Artists Residencies*. ed by S. Gardner. Sidney: IFACCA
- Glauser, A. (2019). *Verordnete Entgrenzung : Kulturpolitik, Artist-in-Residence-Programme und die Praxis der Kunst*. Bielefeld : Transcript
- Gwarlingo (2011) *Gwarlingo's Guide to Residency Programs*. [online] Available from <https://gwarlingo.com/2011/resources-for-artists-part-1-residency-programs/#:~:text=What%20is%20An%20Artist%20Retreat,and%20distractions%20of%20daily%20living> [November 2021]
- Haraway, D. J. (2016) *Staying with the Trouble : Making Kin in the Chthulucene*. Durham: Duke University Press
- Haseman, B. (2010) 'Rupture and Recognition: Identifying the Performative Research Paradigm'. in *Practice as Research: Approaches to Creative Arts Enquiry*. ed. by Barrett, E. and Bolt, B. London: I. B. Tauris, 147-157
- Heron, J. & Reason, P. (1997) 'A Participatory Inquiry Paradigm'. *Qualitative Inquiry*, 3 (3), 274-294
- Hoogenboom, M. (2007) 'Let's suppose the Academy is a place for artists... Notes on AIR, the Amsterdam School of the Arts' Artist in Residence Programme'. *AIR#0*
- Kokache, M. (2012) 'Setting the Record Straight: Towards a More Nuanced Conversation on Residencies and Capital'. *ArteEast Quarterly* [online]. Available from <http://arteeast.org/quarterly/setting-the-record-straight-towards-a-more-nuanced-conversation-on-residencies-and-capital/> [17 January 2022]
- Kokko, I. (2019) 'Residencies as Programmatic Spaces for Communitality: An Interview with Nina Möntmann'. in *Contemporary Artist Residencies: Reclaiming Time and Space*. Antennae-Arts in Society Series n°27. Amsterdam: Valiz
- Kunst, S. de et al. (2019) *This Book is Yours: Recipes for Artistic Collaboration = Recettes pour la Collaboration Artistique*. St. Gallen: Vexer Verlag

Lehman, K. (2017) 'Conceptualising the Value of Artist Residencies: A Research Agenda'. *Cultural Management: Science and Education*, 1 (1)

Lynas, D. (2019) 'Yours, in Solidarity'. in *Contemporary Artist Residencies: Reclaiming Time and Space*. Antennae-Arts in Society Series n°27. Amsterdam: Valiz

López, P. M., and Cámara, R. (2014) 'Editorial'. *Mapping Residencies*, 1

Marchand, T. (2010) 'Preface'. in *Making Knowledge: Explorations of the Indissoluble Relation b of the Indissoluble Relation between Mind, Body and Environment*. ed. by Marchand, T. Chichester: Royal Anthropological Institute, xi-xiii

Marchand, T. (2010b) 'Introduction'. in *Making Knowledge: Explorations of the Indissoluble Relation between Mind, Body and Environment*. ed. by Marchand, T. Chichester: Royal Anthropological Institute, 1-20

Marchand, T. (2008) 'Muscles, Morals and Mind: Craft Apprenticeship and the Formation of Person'. *British Journal of Educational Studies* 56 (3)

Melrose, S. F. (2006a) 'Intuition'. *G-O, Performance Research* 11 (3), 75-78

Pink, S. (2015) *Doing Sensory Ethnography*. 2nd edn. London: SAGE Publications Ltd.

Pro Helvetia – Swiss Arts Council (n.d.) 'Residency Partners' [online] Available from <https://prohelvetia.org/en/residency-partners/> [11 January 2022]

Pro Helvetia – Swiss Arts Council (n.d.) 'Stories from Artists in Residence' [online] Available from <https://prohelvetia.org/en/dossier/stories-rom-artists-in-residence/> [11 January 2022]

Quickert, A. (2021) 'Endlich das Fördermodell für eine Künstlerische Praxis, die Ich Schon Immer Hatte'. in *#TakeCareResidenzen*. Berlin: Fonds Darstellende Künste

Quireyns, A. (2019) 'The Temporary Resident, a Sequel...' in *Contemporary Artist Residencies: Reclaiming Time and Space*. Antennae-Arts in Society Series n°27. Amsterdam: Valiz

Res Artis (2019) 'About: Definition of Arts Residencies'. [online] Available from <https://resartis.org/global-network-arts-residency-centres/definition-arts-residencies/> [24 November 2021]

Schneider, F. (2019) 'Artistic Intelligence and Foreign Agency: A Proposal to Rethink Residency in Relation to Artistic Research'. in *Contemporary Artist Residencies: Reclaiming Time and Space*. Antennae-Arts in Society Series n°27. Amsterdam: Valiz

van Hasselt, H. (2012) 'Space is a body'. [online] Available from <https://www.ahk.nl/onderzoek/artist-in-residence-air/2011-2012/benoit-lachambre/> [16 January 2023]

Cover page image: © Caroline Minjolle, 'Radical Connector' (2006), by Marisa Godoy | OONA project

Appendix One

Ausschreibung MTR Projekttag 2

Titel: Matters of collectivity through embodied practices

Module Projekttag
Veranstalter Departement Kulturanalysen und Vermittlung
Semester Herbstsemester 2023

Leitung Marisa Godoy, in collaboration with Eirini Sourgiadaki and the collective The Field

Zeit Mo 11. September bis Fr 15. September

Ort Kunstraum / Toni Areal

Anzahl maximal 14
Teilnehmende

ECTS

Lehrform Practical workshop; launch of monthly full-day lab

Zielgruppen Wahlpflicht für Studierende MA Transdisziplinarität

Geöffnete Lehrveranstaltung für Studierende anderer Studiengänge der ZHdK.
Einschreibung über ClickEnroll

Lernziele/Kompetenzen

This project-week is an intensive five-day module in which Marisa Godoy (dance practitioner-researcher), introduces her proposals for a full-term collaboration with students of the MA Transdisciplinarity Studies (open also for students of other disciplines), during her artist residency at ZHdK in the autumn term 2023. This module proposes a space of artistic investigation and production with a focus on collective modes of being and operating. The proposal includes the opportunity to delve further into collectivity across the autumn term through participation in monthly Saturday labs (see MTR LAB 7).

During five days, the lab proposes embodied practices aiming to facilitate generative modes of working that are key to creative practices across the disciplines. Amongst the competences the lab aims to facilitate are an enhanced perception of the interplay between self, other and surrounding; sensitise the bodymind as we interact with one another and engage with materials and spatiotemporal elements; responsiveness to various approaches in generative modes of working; a finer sense of relationality; improved awareness/responsiveness in collaborative and collective processes; distributed accountability. One key aim is to enable participants to channel this experience to their own creative language, media and/or field. The practices are designed with a view to enable artists from a variety of domains to benefit from embodied approaches. No previous experience with movement practices or techniques is required.

The activities will take place indoors as well as outdoors. The sessions are facilitated in practices that embrace each person's sensitivities and artistic language, while being essentially collective.

DE:

Diese Blockwoche ist ein intensives fünftägiges Modul, in dem Marisa Godoy (Tanzpraktikerin und -forscherin) ihre Vorschläge für eine ganzjährige Zusammenarbeit mit Studierenden des MA Transdisziplinarität (offen auch für Studierende anderer Studiengänge) während ihres 'artist residency' an der ZHdK im Herbstsemester 2023 vorstellt. Dieses Modul bietet einen Raum der künstlerischen Untersuchung und Produktion mit dem Fokus auf kollektive Seins- und Arbeitsweisen. Der Vorschlag beinhaltet die Möglichkeit, sich im Laufe des

Herbstsemesters durch die Teilnahme an den monatlichen Samstagslabors (siehe MTR LAB 7) weiter mit Kollektivität zu beschäftigen.

An fünf Tagen bietet das Labor 'embodied practices' an, die darauf abzielen, generative Arbeitsweisen zu erleichtern, die für kreative Praktiken in allen Disziplinen von zentraler Bedeutung sind. Zu den Kompetenzen, die das Labor fördern soll, gehören eine verbesserte Wahrnehmung des Zusammenspiels zwischen sich selbst, anderen und der Umgebung; die Sensibilisierung des Körper-Geistes, wenn wir miteinander interagieren und uns mit Materialien und raumzeitlichen Elementen auseinandersetzen; die Sensibilität für verschiedene Ansätze in generativen Arbeitsweisen; ein feineres Gespür für Beziehungen; ein verbessertes Bewusstsein/Reaktionsvermögen in kollaborativen und kollektiven Prozessen; verteilte Verantwortlichkeit. Ein Hauptziel ist es, die Teilnehmer in die Lage zu versetzen, diese Erfahrungen auf ihre eigene kreative Sprache, ihre Medien und/oder ihr Feld zu übertragen. Die Übungen sind so konzipiert, dass Künstler:innen aus einer Vielzahl von Bereichen von den 'embodied' Ansätzen profitieren können. Es sind keine vorherigen Erfahrungen mit Bewegungspraktiken oder -techniken erforderlich.

Die Aktivitäten finden sowohl in Innenräumen als auch im Freien statt. Die Sitzungen werden in Praktiken durchgeführt, die die Empfindlichkeiten und die künstlerische Sprache jedes Einzelnen berücksichtigen, aber im Wesentlichen kollektiv sind.

Inhalte

The main focus of this project-week is the exploration of modes of working implicated in collective creation: conviviality, co-research, collaboration, collectivity, co-presence, co-authorship, and other commonalities. Through embodied practices based on nonlinear approaches to our organism and to modes of perception, thought and action, we will start up by sensitising the bodymind to its intricate network of connections, to then intensify perceptions of its relationship with other and environment. Grounded on the notion of the indivisibility of the human organism and its immersion in the surrounding environment, the practices transit through materialities/immaterialities in explorations that embrace living and non-living beings.

The interconnections, and consequent communication processes within bodymind, and of the bodymind with its environment take place by means of uninterrupted exchange through biological as well as sensorimotor perceptions. As we engage with various circumstances related to collective work, we will learn how to set intentions and operate in the group. We will intentionally attend to the multidimensional web of internal and external cues that we continuously refer to and negotiate with as we navigate the world. We will draw on movement-based practices, somatic principles, meditation practice and, coupled with theoretical references from performing art and anthropological studies.

Each artist is encouraged to bring in their current research interests and desires, or delineate an inquiry during the five-day lab. Marisa Godoy will facilitate the lab in collaboration with the dance collective The Field, and transdisciplinary artist Eirini Sourgiadaki. The week will evolve supported by a longstanding artistic practice and also by modes of working developed in the day-to-day life of being a collective whose core structure is non-hierarchical. Operating as an artist collective implies a wide variety of actions/motions of a creative but also administrative and logistic nature. Unforeseen challenges, accomplished projects, failed attempts, speculations, positive irritations (and also rather uncomfortable ones), and delicious interactions are inherent in collective work – some of it unavoidable and most of it generative.

An open-studio afternoon is planned for the last day of this project-week.

DE:

Der Schwerpunkt dieser Blockwoche liegt auf der Erforschung von Arbeitsweisen, die mit kollektiver Schöpfung zu tun haben: Konvivialität, gemeinsame Forschung, Zusammenarbeit, Kollektivität, Kopräsenz, Ko-autorschaft und andere Gemeinsamkeiten. Durch verkörperte Praktiken, die auf nichtlinearen Zugängen zu unserem Organismus und zu Wahrnehmungs-, Denk- und Handlungsweisen beruhen, werden wir zunächst den Körper-Geist für sein kompliziertes Netzwerk von Verbindungen sensibilisieren, um dann die Wahrnehmung seiner Beziehung zu anderen und zur Umwelt zu intensivieren. Ausgehend von der Vorstellung der Unteilbarkeit des menschlichen Organismus und seines Eintauchens in die ihn umgebende Umwelt durchlaufen die Praktiken Materialitäten/Immaterialitäten in Erkundungen, die lebende und nicht lebende Wesen einschließen.

Die Verbindungen und die daraus resultierenden Kommunikationsprozesse innerhalb des Körper-Geistes und des Körper-Geistes mit seiner Umwelt finden durch einen ununterbrochenen Austausch durch biologische und sensomotorische Wahrnehmungen statt. Indem wir uns auf verschiedene Umstände im Zusammenhang mit kollektiver Arbeit einlassen, werden wir lernen, wie wir Absichten setzen und in der Gruppe agieren können. Wir werden absichtlich auf das multidimensionale Netz von inneren und äußeren Hinweisen achten, auf das wir uns ständig beziehen und mit dem wir verhandeln, während wir uns in der Welt bewegen. Wir werden uns auf bewegungsbasierte Praktiken, somatische Prinzipien, Meditationspraxis und theoretische Referenzen aus der darstellenden Kunst und anthropologischen Studien stützen.

Jede/r Künstler:in wird ermutigt, ihre aktuellen Forschungsinteressen und -wünsche einzubringen oder eine Untersuchung während des fünftägigen Labors zu skizzieren. Marisa Godoy wird das Labor in Zusammenarbeit mit dem Tanzkollektiv The Field und der transdisziplinären Künstlerin Eirini Sourgiadaki leiten. Die Woche wird sich auf der Grundlage einer langjährigen künstlerischen Praxis entwickeln, aber auch auf der Grundlage von Arbeitsweisen, die sich im täglichen Leben eines Kollektivs entwickelt haben, dessen Kernstruktur nicht hierarchisch ist. Die Arbeit eines Künstlerkollektivs beinhaltet eine Vielzahl von Aktionen und Bewegungen kreativer, aber auch administrativer und logistischer Art. Unvorhergesehene Herausforderungen, vollendete Projekte, gescheiterte Versuche, Spekulationen, positive (und auch eher unangenehme) Irritationen und köstliche Interaktionen sind der kollektiven Arbeit inhärent - einige davon unvermeidlich und die meisten davon generativ.

Für den letzten Tag dieser Projektwoche ist ein Nachmittag im offenen Atelier geplant.

Bibliografie

- Heron, J., and Reason, P. (1997) A Participatory Inquiry Paradigm. *Qualitative Inquiry* 3, 274-294
Ingold, T. (2022) *Knowing from the Inside: Cross-disciplinary Experiments with Matters of Pedagogy*. London: Bloomsbury Academic.
Ingold, T. (2011) *Being Alive*. Oxon: Routledge
Melrose, S. F. (2006a) 'Intuition'. *G-O, Performance Research* 11 (3), 75-78
Melrose, S. F. (2006b) 'Practice'. *P-S, Performance Research* 11 (3), 87-126

Leistungsnachweis/ 80% Anwesenheit, aktive Mitarbeit
Testanforderung

Termine 11. bis 15. September

Dauer 5-tätigige Blockveranstaltung mit mögliche 'follow-up' Labs einmal im Monat bis Semesterschluss (siehe LAB 7 Ausschreibung)

Bewertungsform bestanden / nicht bestanden

Bemerkung Unterrichtssprachen sind Deutsch und Englisch.
The workshop will be held in German and English.

Appendix Two

Ausschreibung MTR LAB 7

MA Transdisciplinary Studies

Titel: Matters of collectivity through embodied practices

Nummer und Typ: LAB 7

Modul	Lab
Veranstalter	Departement Kulturanalysen und Vermittlung
Semester	Herbstsemester 2023
Leitung	Marisa Godoy, in collaboration with Eirini Sourgiadaki and the collective The Field
Zeit	Sa 21. Oktober 2024 bis Sa 20. Januar 2023
Ort	unterschiedliche Räume
Anzahl Teilnehmende	maximal 14
ECTS	
Lehrform	Monthly one-day lab
Zielgruppen	Wahlpflicht für Studierende MA Transdisziplinarität
	Geöffnete Lehrveranstaltung für Studierende anderer Studiengänge der ZHdK. Einschreibung über ClickEnroll

Lernziele/Kompetenzen

This full-day monthly lab is part of dance practitioner-researcher Marisa Godoy's artist residency at ZHdK. It proposes a full-term collaboration with students of the MA Transdisciplinarity Studies (open also for students of other disciplines), during her residency in the autumn term 2023. This lab proposes a space of artistic investigation and production with a focus on collective modes of being and operating. The proposal includes the opportunity to delve further into matters of collectivity across the autumn term through participation in monthly Saturday labs.

The four monthly labs propose to deepen the embodied practices introduced during the project-week in September 2023 (see MTR Projekttag 2) and delve further into aspects of collectivity through those practices. Amongst the competences the lab aims to facilitate are an enhanced perception of the interplay between self, other and surrounding; sensitise the bodymind as we interact with one another and engage with materials and spatiotemporal elements; responsiveness to various approaches in generative modes of working; a finer sense of relationality; improved awareness/responsiveness in collaborative and collective processes; distributed accountability. One key aim is to enable participants to channel this experience to their own creative language, media and/or field. The practices are designed with a view to enable artists from a variety of domains to benefit from embodied approaches. No previous experience in movement practices or techniques is required.

The activities will take place indoors as well as outdoors. The sessions are facilitated in practices that embrace each person's sensitivities and artistic language, while being essentially collective.

DE:

Dieses ganztägige monatliche Labor ist Teil der künstlerischen Residenz der Tanzpraktikerin und -forscherin Marisa Godoy an der ZHdK. Es sieht eine ganztägige Zusammenarbeit mit Studierenden des MA

Transdisziplinarität vor (offen auch für Studierende anderer Studiengänge), während ihrer Residenz im Herbstsemester 2023. Dieses Labor bietet einen Raum der künstlerischen Untersuchung und Produktion mit dem Fokus auf kollektive Seins- und Arbeitsweisen. Der Vorschlag beinhaltet die Möglichkeit, sich im Laufe des Herbstsemesters durch die Teilnahme an monatlichen Samstagslabors weiter mit Fragen der Kollektivität zu befassen.

In den vier monatlichen Labs sollen die während der Projektwoche im September 2023 (siehe MTR Projekttage 2) eingeführten 'embodied practices' vertieft und Aspekte der Kollektivität durch diesen Praktiken weiter erforscht werden. Zu den Kompetenzen, die das Labor fördern soll, gehören eine verbesserte Wahrnehmung des Zusammenspiels zwischen dem Selbst, dem Anderen und der Umgebung; die Sensibilisierung des Körper-Geistes, wenn wir miteinander interagieren und uns mit Materialien und raumzeitlichen Elementen auseinandersetzen; die Sensibilität für verschiedene Ansätze in generativen Arbeitsweisen; ein feineres Gespür für Beziehungsfähigkeit; ein verbessertes Bewusstsein/eine verbesserte Reaktionsfähigkeit in kollaborativen und kollektiven Prozessen; eine verteilte Verantwortlichkeit. Ein Hauptziel ist es, die Teilnehmer in die Lage zu versetzen, diese Erfahrungen auf ihre eigene kreative Sprache, ihre Medien und/oder ihr Feld zu übertragen. Die Praktiken sind so konzipiert, dass Künstler aus einer Vielzahl von Bereichen von den verkörperten Ansätzen profitieren können. Vorkenntnisse in Bewegungspraktiken oder -techniken sind nicht erforderlich.

Die Aktivitäten finden sowohl in Innenräumen als auch im Freien statt. Die Sitzungen werden in Praktiken durchgeführt, die die Sensibilitäten und die künstlerische Sprache jedes Einzelnen berücksichtigen, aber im Wesentlichen kollektiv sind.

Inhalte

The main focus of the monthly labs is the exploration of modes of working implicated in collective creation: conviviality, co-research, collaboration, collectivity, co-presence, co-authorship, and other commonalities. The labs will further explore embodied practices based on nonlinear approaches to our organism and to modes of perception, thought and action, following the work that was initiated in the project-week MTR Projekttage 2. We will start up by sensitising the bodymind to its intricate network of connections, to then intensify perceptions of its relationship with other and environment. Grounded on the notion of the indivisibility of the human organism and its immersion in the surrounding environment, the practices transit through materialities/immaterialities in explorations that embrace living and non-living beings.

The interconnections, and consequent communication processes within bodymind, and of the bodymind with its environment take place by means of uninterrupted exchange through biological as well as sensorimotor perceptions. As we engage with various circumstances related to collective work, we will learn how to set intentions and operate in the group. We will intentionally attend to the multidimensional web of internal and external cues that we continuously refer to and negotiate with as we navigate the world. We will draw on movement-based practices, somatic principles, meditation practice and, coupled with theoretical references from performing art and anthropological studies.

Each artist is encouraged to bring in their current research interests and desires, or delineate an inquiry during the five-day lab, which they will pursue throughout the monthly labs. Marisa Godoy will facilitate the lab in collaboration with members of the collective The Field, and transdisciplinary artist Eirini Sourgiadaki. The lab will evolve supported by a longstanding artistic practice and also by modes of working developed in the day-to-day life of being a collective whose core structure is non-hierarchical. Operating as an artist collective implies a wide variety of actions/motions of a creative but also administrative and logistic nature. Unforeseen challenges, accomplished projects, failed attempts, speculations, positive irritations (and also rather uncomfortable ones), and delicious interactions are inherent in collective work – some of it unavoidable and most of it generative.

One internal sharing and one public sharing are planned for this period. The format and exact dates will be decided collectively by the group.

DE:

Der Schwerpunkt der monatlichen Labs liegt auf der Erforschung von Arbeitsweisen, die mit kollektiver Schöpfung zu tun haben: Konvivialität, gemeinsame Forschung, Zusammenarbeit, Kollektivität, Kopräsenz, Ko-

autorenschaft und andere Gemeinsamkeiten. In den Labs sollen 'embodied practices' erforscht werden, die auf nichtlinearen Ansätzen zu unserem Organismus und zu Wahrnehmungs-, Denk- und Handlungsweisen beruhen und die an die Arbeit anknüpfen, die in der Projektwoche MTR Projekttag 2 begonnen wurde. Wir werden damit beginnen, den Körper-Geist für sein kompliziertes Netzwerk von Verbindungen zu sensibilisieren, um dann die Wahrnehmung seiner Beziehung zu anderen und zur Umwelt zu intensivieren. Ausgehend von der Vorstellung der Unteilbarkeit des menschlichen Organismus und seines Eintauchens in die ihn umgebende Umwelt durchlaufen die Praktiken Materialitäten/Immaterialitäten in Erkundungen, die lebende und nicht lebende Wesen einbeziehen.

Die Verbindungen und die daraus resultierenden Kommunikationsprozesse innerhalb des Körper-Geistes und des Körper-Geistes mit seiner Umwelt finden durch einen ununterbrochenen Austausch durch biologische und sensomotorische Wahrnehmungen statt. Indem wir uns auf verschiedene Umstände im Zusammenhang mit kollektiver Arbeit einlassen, werden wir lernen, wie wir Absichten setzen und in der Gruppe agieren können. Wir werden absichtlich auf das multidimensionale Netz von inneren und äußeren Hinweisen achten, auf das wir uns ständig beziehen und mit dem wir verhandeln, während wir uns in der Welt bewegen. Wir werden uns auf bewegungsbasierte Praktiken, somatische Prinzipien, Meditationspraxis und theoretische Referenzen aus der darstellenden Kunst und anthropologischen Studien stützen.

Jede/r Künstler:in wird ermutigt, ihre aktuellen Forschungsinteressen und -wünsche einzubringen oder während des fünftägigen Labors eine Fragestellung zu skizzieren, der sie während der monatlichen Labore nachgehen wird. Marisa Godoy wird das Labor in Zusammenarbeit mit Mitgliedern des Kollektivs The Field und der transdisziplinären Künstlerin Eirini Sourgiadaki leiten. Das Labor wird sich auf der Grundlage einer langjährigen künstlerischen Praxis entwickeln, aber auch auf der Grundlage von Arbeitsweisen, die im täglichen Leben eines Kollektivs entwickelt wurden, dessen Kernstruktur nicht hierarchisch ist. Die Arbeit eines Künstlerkollektivs beinhaltet eine Vielzahl von Handlungen und Aktionen kreativer, aber auch administrativer und logistischer Natur. Unvorhergesehene Herausforderungen, vollendete Projekte, gescheiterte Versuche, Spekulationen, positive (und auch eher unangenehme) Irritationen und köstliche Interaktionen sind der kollektiven Arbeit inhärent - einige davon unvermeidlich und die meisten davon generativ.

Für diesen Zeitraum sind ein interner Austausch und ein öffentlicher Austausch geplant. Das Format und die genauen Termine werden von der Gruppe gemeinsam festgelegt.

Bibliografie

Heron, J., and Reason, P. (1997) A Participatory Inquiry Paradigm. *Qualitative Inquiry* 3, 274-294
 Ingold, T. (2022) *Knowing from the Inside: Cross-disciplinary Experiments with Matters of Pedagogy*. London: Bloomsbury Academic.
 Ingold, T. (2011) *Being Alive*. Oxon: Routledge
 Melrose, S. F. (2006a) 'Intuition'. *G-O, Performance Research* 11 (3), 75-78
 Melrose, S. F. (2006b) 'Practice'. *P-S, Performance Research* 11 (3), 87-126

**Leistungsnachweis/
Testatanforderung** 80% Anwesenheit, aktive Mitarbeit

Termine 21. Oktober 2023; 18. November 2023; 16. Dezember 2023; 27. Januar 2024.

Dauer 4-gantztägige Labs (Vormittag und Nachmittag) einmal im Monat bis Semesterschluss

Bewertungsform bestanden / nicht bestanden

Bemerkung Unterrichtssprachen sind Deutsch und Englisch.
The workshop will be held in German and English.